



PRESENTS

THE BANG BANG CLUB

Cast

Ryan Phillipee, Malin Akerman, Taylor Kitsch

Running Time: 109 minutes

Publicity Contact

Charlene Coy
416-646-4980 (office)
416-277-0081 (cell)
ccooy@e1ent.com

Media Site

www.eonefilmsmedia.ca
log in: eonemedia
password: publicity1

THE SHOTS SEEN ROUND THE WORLD

Before the world knew who Kevin Carter, Greg Marinovich, Ken Oosterbroek and Joao Silva were, everyone knew their photographs. Before the world truly understood the horror of apartheid, its violence had been exposed by the work of these extraordinary young men. On September 15th, 1990, Marinovich took a series of photographs for *Associated Press* which included the image of an ANC supporter hacking at a burning man. (Inhlazane, Soweto, Sept 15, 1990). The photograph won Marinovich a Pulitzer prize. And then, in May, 1994, Carter won the Pulitzer for a picture first published in *The New York Times* of a starving Sudanese girl who collapsed on her way to a feeding center while a vulture stalked her nearby. But on April 18, 1994, nine days before South African first democratic elections, the Bang Bang Club were covering the violence in Thokoza township when Oosterbroek was killed in the crossfire between hostel dwellers and a South African peacekeeping force. Marinovich was wounded that same day., Two months later, in July, Carter took his own life.

“I am depressed ... without phone ... money for rent ... money for child support ... money for debts ... money!!! ... I am haunted by the vivid memories of killings and corpses and anger and pain ... of starving or wounded children, of trigger-happy madmen, often police, of killer executioners...I have gone to join Ken if I am that lucky.”-- **from Kevin Carter’s suicide note.**

SYNOPSIS

The Bang Bang Club was the name given to four young photographers: Greg Marinovich (Ryan Phillippe), Kevin Carter (Taylor Kitsch), Ken Oosterbroek (Frank Rautenbach) and Joao Silva (Neels Van Jaarsveld), whose photographs captured the final bloody days of white rule in South Africa. The film tells the remarkable and sometimes harrowing story of these young men – and the extraordinary extremes they went to in order to capture their pictures. Robin (Malin Akerman) is their photo-editor, who looked out for them, protected them and made sure their photographs were seen across the world.

Based on the book by Marinovich and Silva, ***The Bang Bang Club*** tells the true story of these four young men, recounting their relationships with each other and the stresses, tensions and moral dilemmas of working in situations of extreme violence, pain and suffering. It is also the story of the final demise of apartheid and the birth of a new South Africa.

* * *

PRODUCTION NOTES

Written and directed by Steven Silver, ***The Bang Bang Club*** is a Canada/South Africa co-production from producer Daniel Iron of Foundry Films Inc. and Lance Samuels and Adam Friedlander of Out Of Africa Inc. and distributed worldwide by E1 Entertainment. It was shot in and around Johannesburg, South Africa.

Steven Silver is an award-winning writer/director whose credits include such acclaimed documentary titles as *The Last Just Man*, *Diameter of the Bomb*, and the animated documentary television series, "The Dark Years." He was the executive producer of the dramatic feature *Shake Hands with the Devil* and has won over 30 international awards including an Emmy®, a Writers Guild Award and multiple Gemini and Audience Awards at film and television festivals around the world.

* * *

"I think they shone a light on a war in which over 20,000 died in four years. If they hadn't taken those pictures, the world would never have known of the terrible price that was paid in what was apartheid's last battle" --Writer/director Steven Silver

Almost a decade ago, Steven Silver had been approached with the idea of making a film based on a 1994 TIME Magazine article entitled The Life and Death of Kevin Carter, the 33-year-old South African photojournalist who had become internationally known for his Pulitzer-prize winning photo of a vulture coolly eyeing an emaciated Sudanese child, and then, a year later, killed himself. "It was an intriguing story," said Silver. "I was in South Africa at the time, shooting another film, and I looked up Greg Marinovich and Joao Silva and we met. They talked to me about how this wasn't just a story about Kevin, but a story about four young men who had banded together in the beginning out of safety, and then after a period of time they had developed a reputation as these remarkable photographers, eventually nicknamed 'The Bang Bang Club.' It sounded like a great film and that it was true was an added bonus." Silver optioned the rights to their life story a couple of years before the publishing of The Bang-Bang Club: Snapshots from a Hidden War, co-written by Marinovich and Silva.

As a student in Johannesburg, Silver had been caught up in the liberation movement in South Africa, working first for the student movement and then for the United Democratic Front (UDF) which was the African National Congress' (ANC) legal wing. "Because I lived through the events of this film and because it was part of my own coming-of-age, I have a deep-rooted connection to this place and its history.

"That's what makes this an unusual story for these four young men," Silver affirmed. "I could identify with their rite of passage and many of the issues they were struggling with: what did they owe to this place they were born into and to what extent should they put themselves in harm's way, given what was happening at that time."

After Mandela's release in 1990, it felt like paradise had arrived in South Africa," Silver remembered. "It was a moment of magnificent celebration. Within 10 months of his release, you had the first signs of this strange violence that began to seep into the streets of South Africa's townships. At first, no one quite knew where it was coming from and no one quite knew who was behind the violence. A car would spray machine gun fire at a line of people standing at a taxi rank or there would be midnight massacres. Then there was this strange war between people living in the migrant worker hostels and the residents. While there had been tension between those two communities in the past, no one knew why suddenly it had flared up."

Silver sees ***The Bang Bang Club*** as a coming-of-age story for these four young men who were in the early stages of adulthood, navigating that rite of passage through perilous waters. "They were learning the rules of a game that was taking place in a very dangerous time," he continued. "People noticed that the more the negotiations between Mandela and the Apartheid government succeeded, the more the violence would increase. Someone mapped the spikes in the violence to significant breakthroughs in the negotiation process. And then people started talking about a third force, a group of people who were actually orchestrating this violence. Why was it that rifles and machine guns were finding their way into the townships? Suddenly people were being well armed with the kind of weaponry found in the South African Defense Force. Of course, later it was all confirmed that the violence was being fermented and orchestrated by certain parts of South Africa's government in an attempt to weaken the ANC at the negotiating table. But back then these four young photographers walk bang into the middle of this brutal conflict."

Silver says that, "These photographers were quite modest about what they think they've achieved. But the truth is they did not have to do what they did. They could have shot boxing matches and beauty pageants. They were brave and courageous. But also, I think, for them, it was fun. It was an adrenalin filled, roller coaster ride and they loved it. At least until they didn't. I don't think they see what they did as noble. While in the end, what they did was important and brave, I think for them most of the time, it was a rush"

Executive Producer, and long-time champion of the project, Neil Tabatnik, has an extended history with Silver and recalls the evolution of the film. "In 2001, Steven brought me this idea to do a movie about the Bang Bang Club. The initial attraction was the Kevin Carter story, how Kevin was totally freaked out by the impact of his photo of the Sudanese infant and how divorced from reality he'd become by what he had been doing. The script has evolved since that point and Greg Marinovich is now the central character. And with Steven being a documentary director who has won every award under the sun - I put up the seed money." Working from the source materials of the TIME Magazine article on Kevin Carter, and the book, which had more to do with Marinovich and Silva, Tabatnik declared that Silver was the best person to write this script. "He's got the feel for being South African, he's got the history, and he's got what it takes to make a movie of international relevance."

It has been a long road from inception to principal photography, full of stops and starts, but underlying every set back has been a monumental reward. Tabatznik, originally from South Africa, but emigrated in the 70s, long before the events which take place in the film. is completely satisfied with the end result of this journey. “The actors are extraordinary, the script is extraordinary and it’s guided by Steve who has been carrying this vision for at least eight years,” he said. “Steve has done justice to the book, the period and the story.”

With an early script in hand, Tabatznik and Silver took the project to Laszlo Barna, then president of Barna-Alper Productions, who came on as an executive producer. At the time, Daniel Iron of Canada-based Foundry Films was consulting for the film, but ultimately joined the team as a full producer.

In addition to the fact that Iron was interested in working with Silver as a director, he saw that there was something inherently cinematic about the material. “This is a rare quality,” Iron pointed out. “On the one hand, it’s an action movie and incredibly entertaining, but on the other, it asks some interesting questions of mediation of image and moral ambiguity. At the same time, it tells a story through these photographs that is really important. I remember some of these photos from the time, while living in Canada. I was horrified and shocked. It was these photos that brought this story to me thousands of miles away. I realized back then the impact of these photos was so great, and then reading the story about how morally complex it was to get these photos, there’s a depth here, many other layers, yes there is definitely material to explore.”

“The discomfort in what we were shooting adds depth to this,” Iron continued. “You could see the scars coming to the fore from the people in the townships. But they did embrace our presence there, which was quite heartening. To shoot this movie callously and not understand that you are dealing with some of the people who lived through those situations, that you are dredging up horrific memories for them, is really upsetting, especially in service of our film. It helps the film, for all of us, to be in those situations and understand the ethics of what we are doing as a way to get into the actual movie itself.”

Adam Friedlander, along with Lance Samuels, both the producers behind Out of Africa Productions, made up the South African component of this co-production. “I was young at the time these events were all happening,” noted Friedlander. “And even I had no idea this was taking place. The story was well hidden even within Africa. We didn’t realize what was happening between the IFP (Inkata Freedom Party) and ANC, and the extent of the police involvement. What these photographers showed the world was incredible.”

During filming, Friedlander was grateful to have both Marinovich and Silva on set. “Having conversations with them and the information we have gathered was mind-

blowing. And when it came time to film in the townships, it's been amazing because there are people there now who lived through the majority of what happened then and you could see the emotion. We were trying to a job, but at the same time, it was heart-wrenching."

FROM GREG MARINOVICH AND JOAO SILVA THEMSELVES

"I always try to keep in mind that to get those pictures of drama and mayhem, somebody has had a very bad day." – Joao Silva

Greg Marinovich and Joao Silva, the two surviving photographers at the centre of this story, and the authors of the book, The Bang-Bang Club: Snapshots from a Hidden War, spent a great deal of time on set during principal photography. They both spoke at length about their experiences in the early 90s.

"It was a civil war that our country was descending into and we wanted to document it, but we didn't want to document politicians' speeches. We wanted to see how it affected people on the ground. I'd had a brief foray in '89 when there was like a kind of proxy war in Katlehong, the Taxi War. In 1990, I didn't go immediately. I think two or three weeks past, if not longer, and I was trying to ignore it. And that's when I went into Soweto. I had to document this part of Apartheid though I really wasn't into doing the violence. I didn't like the violence at all; I was very scared." -- **Greg Marinovich**

"I had just arrived in Alexandra [on the outskirts of Johannesburg]. I was working for Reuters as a freelancer sending them pictures as I found them. I'd parked my motorcycle and was heading towards the hostel, and Graham Williams, an African staffer for Reuters, came walking, accompanied by another guy, who turned out to be Greg. I got introduced to Greg and from then on we pretty much struck up a friendship. Greg was so approachable, and instantly friendly and helpful. Ken, I met out in the field and he barely took notice of me the first time we met because Ken was the big star, but we also struck up a friendship. With Ken it was his persona. He embodied the image of the photojournalist. I knew of the man and all his accomplishments. And I met Kevin through Ken. With Kevin, it was his spirit. You know, Kevin was amazing - manic in many ways and very engaging. He was either very high or very low, but when he was high it was amazing. He had energy for everything.

We all happened to have a passion for the same thing, so you know those friendships just grew and they also grew outside of work. It was just cruising out there, it was also a social life outside of the work environment.” -- **Joao Silva**

The first time I witnessed a killing through photography was the first time I'd witnessed a killing, period. The whole morning I'd been cleaning up my late mum's furniture and restoring it. I kept listening to the news and eventually I thought, I've got to do this. I got into the car and I went to Nancefield [Hostel]. I can't remember specifically if the news said there was fighting in that area, or if I just followed the major routes until I saw activity. I stopped on the bridge and could see, on the ANC-supporting side, several journalists with the comrades, and then right down below the bridge alongside the railway line, there were Inkatha with red headbands and the spears and all the equipment. So I thought, "Well there's no point, I'll never sell a picture to anyone, probably all the journalists in town are on the other side. I'll go down on this side, and why is there nobody there?" So, I went down and they said go to the other side. I said no, I want to be here. I followed them back to the hostel, shooting a couple of pictures and just talking about the situation and getting them familiar with me. Suddenly whistling started from higher up in the hostel and everyone got up and ran. I said, "What's going on? What's going on?" and they said, "Nothing, nothing." I thought, "Yeah, nothing like hell." So I followed them and they got up to a door to a dormitory, trying to force their way in, yelling "Open! Open!" I asked, "What's going on?" and they said, "Ah, he's been shooting at us," and I thought... yeah, yeah alright. I hadn't heard a single shot all afternoon. So I was pretty scared and they were shooting away and I was thinking I don't know what's going to happen. I think I expected that I would eventually be allowed in and there would be a guy who'd been killed inside. Suddenly the doors flung open and this guy just ran out and they were after him with me after him as well. He hadn't gone 30, 40 yards before he tripped and fell. I can't remember if he was tripped or if he tripped. This group of more than a dozen men were just stabbing and hitting and I was there with them, within touching distance, photographing the whole thing. It was quite an introduction to news photography.” -- **Greg Marinovich**

“In those kind of chaotic situations, for my part, I go into autopilot in terms of the f-stop and all of that, it's just something you don't really think about. You're just so focused and wrapped up in what's going on around you. You have to be professional and you have to be human at

the same time, you know? And sometimes it gets a little murky.” -- **Joao Silva**

“I had a 20mm, a 50mm macro lens, and one long lens at that stage. I was a bit too tight on the 50 and the really strong stuff was on the 20, and it suited that scene. I mean, the 20 is an ugly lens, truthfully speaking, but it has that feeling of being right in it because you were. Later I learned that of course the spatial organization of a wide angle lens makes things appear more real visually because you are closer. You have an entirely different experience and you photograph in an entirely different way than you would with a long lens where you’re not feeling, hearing, smelling.”

-- **Greg Marinovich**

“When Greg was shot and Ken killed, I took pictures of Ken dead at my feet. At the same time I carried Greg into an armored vehicle ... With Ken’s death it was a little bit different because he was my friend, but at the same time, if you’re out there recording the deaths of people you don’t know, and that’s ok, then you’ve got to be equally strong to do it to your own friend. But, we’re journalists. That’s what we’re there for, you know? When we go into these hard situations, we’re there to try and record that reality and show the world that reality... So it’s a very complex thing. Very complex ...There’s no rewind button. So what you’ve done, you’ve done. You just have to live with it. Be it shame. Be it pain. Be it whatever. You’ve got to live with it and learn from it. It’s you, your thoughts and memories, and in a way I think that’s your penance and your redemption.”-- **Joao Silva**

TELLING A TRUE STORY WITH ACTORS

Coming from a distinctly documentary background, Silver has to reconcile the journalist instinct and the filmmaker instinct. “When you are telling the story about real people and you are trying to create a narrative film about events that actually happened, you are serving two masters. One is obliged to serve the truth. And at the same time, one needs to make a film that people are going to watch which means it needs to honour the age old rules of storytelling.”

One of the keys in this process is finding the right actors to convey both the story and the truth of the story. To portray Greg Marinovich, one of the two photographers still alive, Silver wanted Ryan Phillippe. But he almost didn't get him- for the most paradoxical of reasons.

“I struggle with the idea of the invasion of people's personal tragedies .” --Ryan Phillippe on playing Greg Marinovich

When first considering this project, Phillippe confessed to having a strained relationship with the camera - particularly the still camera. “I was intrigued by the script, but I had reservations. Over the past ten years of being famous, my relationship with the camera has not been a pleasant one,” he explained. “I tend to flinch or hide when confronted by one, so that was something I had to get passed. And also I struggle with the idea of the invasion of people's personal tragedies and a lot of the time what a combat photographer does has a lot to do with is getting into the face of someone who is dealing with some extreme tragedy. I wrestled with whether I wanted to make a film about that.”

But the power of the story and the script held sway. He watched, *The War Photographer*, the documentary by combat photographer, James Natchwey, who shot along side of Marinovich, Silva, Oosterbroek and Carter in the early 90s, and it made a crucial difference. “There was this moment with a bereft woman who had just lost a child, and Natchwey was two feet away from her with a camera in her face. I realized that had there not been a camera in her face, no one would ever know why or how her child died.” This was the breakthrough point. Phillippe said yes to the part.

“Ryan is a director's actor,” professed Silver. “He has an extraordinary discipline and seriousness about the way he approaches his craft. What's interesting about Ryan is that getting the South African accent right, which is notoriously difficult, is more than just having it be phonetically accurate. He had to inhabit the culture of that accent. What was surprising is how South African he feels. In fact, you forget about his accent which is the highest praise. It doesn't feel worked at all.”

“It’s roles like this that are the reason you get into acting.” -- Taylor Kitsch on playing Kevin Carter

Comparatively, Taylor Kitsch, who plays the doomed Kevin Carter, launched himself at the part. “I took this role to be able to bring life into someone who left such an incredible mark. It’s roles like this that are the reason you get into acting, the kind of roles that you are scared to play which makes them the kind that I want to get.” Knowing that everyone remembers Carter for the Pulitzer-prize winning photo, the drugs, and the suicide, Kitsch did not want to play the character for his last moments, but for all the moments which lead up to it. “I concentrated on the life he did live. Kevin was very moment-to-moment, people loved to be around him, but there was also a passion in him. He was an artist. In every scene, I took risks. I wouldn’t give Steven the same take twice. Any actor will tell you that’s the best of the best. It gives you the opportunity to really explore because anything goes with Kev. I’ve never been more challenged in my life, physically, as an actor, or as a person.”

Silver readily acknowledged that Taylor Kitsch was working without a template for his character. “What’s amazing about Taylor is that he has brought this character to life in spite of Kevin’s drug use, his mania, his perpetual agitation. What Taylor has done is make him someone we can believe in.”

Carter’s decline was something Kitsch decided to show in his physicality. He dropped an alarming 30 pounds for the role, running 8-16 miles a day, six days a week. “I don’t think I was this small even when I was homeless in New York,” said the actor who slept in subways when he first arrived in Manhattan years ago. “And the mindset is crazy. I’ve never gone through this stuff.”

“[Robin] said she became numb to the violence that she looked at, going through photos of people being burnt alive and kids getting chopped up.” -- Malin Akerman on playing Robin Comley

Malin Akerman, plays Robin Comley is the newspaper photo editor, which made her the “den mother of the group. She cared for them, she had a great affection for them, and she looked after them,” noted Silver. “Malin has brought all of that to the role.”

“I got to meet Robin Comley, the character I play and she’s an incredible woman,” exclaimed Akerman. “While the boys were out there shooting what was going on, she put her foot down and said we have to put these images in the paper. The world has to know what’s going on. The police came to the office so many times wanting to find the photographers because of what they were covering. She truly is a fantastic woman, so cool and laid back, such a hippie, but at the same time, she is stone cold when it comes to what she believes in. I met with her at The Times where she works now and she took me through her day-to-day work.”

These days, newspapers are all digital, but back in the 1990s, it was slower and much more labour intensive for photographers and photo editors who worked from film, with darkrooms, developing film from negatives, and pouring over contact sheets with loops on light tables. “Robin said the vibe is completely different now, not nearly as hectic. She told me that back then, she was the calm in the storm for the guys, there was so much adrenaline, so much tension. She said she became numb to the violence that she looked at, going through photos of people being burnt alive and kids getting chopped up.”

Rounding out the cast are Frank Rautenbach and Neels Van Jaarsveld, two South African actors playing Ken Oosterbroek and Joao Silva respectively.

“When I first met Robin, the real woman, she looked at me and there was a flash of recognition in her eyes and she broke down and wept. -- Frank Rautenbach on playing Ken Oosterbroek

Khumalo Street, Thokoza, August 1990 A girl leads her sister to safety as Inkatha-supporting Zulu warriors approach during the Hostel Wars. Ken Oosterbroek, nominated the South African Press Photographer of The Year, three times and won numerous World Press awards, was killed here four years later.

For Rautenbach, who grew up in a different city than Johannesburg and then moved to Europe at the age of 19, he was familiar with the photographs of Oosterbroek and his colleagues through international papers. “For me this film is a real picture of what South Africa was like at that time, and it tells the story from the perspective of people living in the country whereas usually it’s told from a political prisoner’s point of view. And it’s interesting that it’s white guys capturing these images of mostly black violence in the townships and the old government’s involvement in it all.”

In playing this role of Ken Oosterbroek, who was nominated the South African Press Photographer of The Year, three times and won numerous World Press awards, Rautenbach’s task was different than Taylor Kitsch’s Kevin Carter. Oosterbroek was cut down in his prime, and the character had to be portrayed going full out to the very end. “I found out he was not an aggressive person, but rather exceptionally intense. I am trying to capture his concentration and professionalism. I had conversations with Alf Kumalo, legendary South African photographer, and he said Ken’s whole demeanor was about bravery. When he’d get into it, he was so focused and almost excited about by what was about to happen, that his sole mission was to get the best photographs out there.”

The true test for the actor came when he met Robin Comley for the first time - the photo editor who knew Oosterbroek. “When I first met Robin, the real woman, she looked at me and there was a flash of recognition in her eyes and she broke down and

wept. I felt terrible while at the same time realizing that there was enough of Ken in me to go with my convictions. That gave me the confidence to let go and be Ken.”

“He was so close, blood on the lens, blood on yourself, your friends being shot. And he still does it.” -- Neels Van Jaarsveld on playing Joao Silva

Neels Van Jaarsveld’s copy of The Bang-Bang Club: Snapshots from a Hidden War is, by now, almost completely highlighted. “It was a very popular book when it came out, and I’ve read my copy several times. I was in Johannesburg when it was all happening, but I was much younger,” he said “I’ve played real people before, but never anyone who was still alive - *and* I could talk to them. Playing Joao Silva is a dream come true. I had a cold sweat before I actually met him. He’s very hardcore, but he’s got an amazing heart. I have a lot of respect for him and he’s been helping me a lot.”

To prepare for the role, Van Jaarsveld, along with his co-stars, learned the routine of using pre-digital cameras including how to load film, how to read a light meter and how to frame a shot and shoot. Then he and Silva went on an actual run into the Townships. “Joao would pick me up, we smoked a lot of very strong cigarettes, he showed me exactly where everything happened, then we played some pool, had some beer and this was actually how he and Ken and Greg and Kevin would do it,” recalled Van Jaarsveld. “For sure, he is not your normal type of guy. He’s got an interesting stance when he shoots, almost as if he is hiding behind nothing. You won’t really see him in a crowd because he’s got that ‘crouching tiger, hidden Joao’ thing happening. He knows where to place himself for a shot. It’s got to be tight to be right, basically. That’s the way they shot it, getting in really close. I was grouping people and he said, “No, no that’s not right. You can’t tell people where to stand for the picture or you might as well go to a wedding. You have to shoot it without being there. He was there, but not really. But he was so close, blood on the lens, blood on yourself, your friends being shot. And he still does it.”

SHOOTING ON HISTORICAL LOCATIONS

“For the people living in those communities, those memories are recent and fresh, and those wounds are open.”- Director Steve Silver

When South Africa's President F.W. de Klerk announced the ban on the African National Congress would be lifted in February, 1990, supporters of the ANC - both black and white - came out onto the streets of Johannesburg to celebrate. Johannesburg existed side by side with Soweto (an acronym for South Western Townships) where the black and Indian population lived, barred from holding any type of job other than migrant labourers. “One of the things we wanted to achieve in the film was a certain sense that for each of these photographers, there was an alternative life available to them,” said Steven Silver. “White Johannesburg is a magnificent city. It’s the most botanically-cultivated city in the world. They could have just lived inside white South Africa with its

tree-lined suburban streets and glorious malls and never stepped a foot inside a township, and remained untouched by the violence which was taking place sometimes no more than 5 km away.”

“The most surprising thing for me in making this film,” Silver continued, “and I suppose I shouldn’t have been surprised, is how this history remains very fresh inside these communities of Soweto and Thokoza. I thought enough time had passed that those wounds, if not healed, would have been sufficiently in the past that our making a film about those events would be considered historical storytelling - and it isn’t. For the people living in those communities, those memories are recent and fresh, and those wounds are open.”

For Silver and his producers, it was very important that the film be shot in the exact locations where the events happened. What surprised them was that when they were shooting the burning man scene where Marinovich takes his Pulitzer-prize winner series of photos, people came out onto the street with magazines with those photos. They had kept them for a decade and a half.

“This was a very brutal war,” concluded Silver. “The violence was vicious, relentless and it quickly became endemic. There was no way these photographers could do what they did and remain untouched by it. The thing about violence in South Africa is that it implicated all of us in different ways. It was impossible to escape being affected by it, all the more so for people who chose to walk into the middle of it.”

ABOUT THE ACTORS

RYAN PHILLIPPE (Greg Marinovich) As an actor, producer, and writer, Ryan Phillippe has quickly established himself as one of Hollywood’s most versatile young talents. As an actor, Phillippe starred in many diverse roles beginning with his first film, Disney’s *White Squall*, enabling him to work with acclaimed director Ridley Scott. In his early films, Phillippe was able to work with exceptional actors and directors, those roles included; *Little Boy Blue* with Natassja Kinski, Greg Araki’s *Nowhere* (the third film in Araki’s controversial trilogies), *Homegrown* with Billy Bob Thornton and *Playing By Heart* with the ensemble cast of Sean Connery, Angelina Jolie and Gena Rowlands. Starring roles soon followed in the Columbia box office smash *I Know What You Did Last Summer*, *Cruel Intentions* co-starring Reese Witherspoon and Sarah Michelle Gellar and Miramax’s *54* with Mike Meyers.

Phillippe co-starred in Robert Altman’s Oscar nominated film *Gosford Park Igby Goes Down* with Susan Sarandon and Kiren Culkin; *Anti-Trust* for MGM co-starring Tim Robbins; Paramount Classic’s *Company Man* with Sigourney Weaver; Artisan’s *Way of the Gun* and Miramax’s *The Inside*.

Phillippe was most recently seen in Paramount's war-drama, *Stop Loss*, alongside Joseph Gordon-Levitt and Channing Tatum. Additionally, Phillippe recently completed filming *Franklyn*, opposite Eva Green. This neo-noir film is a split narrative set simultaneously in contemporary London and in a future metropolis ruled by religious fervor. It is the story of four lost souls divided by two parallel worlds.

Phillippe most recent successes include Clint Eastwood's *Flags of Our Fathers* for Dreamworks and Warner Bros and Universal's *Breach* starring opposite Chris Cooper. The film, based on real life events, follows an aspiring FBI Agent who is hand picked to work for a renowned operative in the classified intelligence division, where the trainee discovers that his mentor might be the nation's most dangerous security risk.

Phillippe can also be seen in Lions Gate's Academy Award winning film *Crash* for director Paul Haggis about a group of strangers who are brought together by a car accident. Phillippe will next be seen in the two independent features; *Five Fingers* co-starring Laurence Fishburne and *Chaos*, about two cops in pursuit of an accomplished bank robber.

Phillippe has also formed the production company "Lucid Films", with his partner, David Siegal, which is housed by Intermedia Films. Lucid Films produces projects for all mediums. The company's first production is *White Boy Shuffle*.

Phillippe makes his home in Los Angeles with his two children.

TAYLOR KITSCH (Kevin Carter) Taylor Kitsch's career trajectory began in 2002 when he moved to New York to study with renowned acting coach Sheila Grey. He landed his first major feature film the following year and has worked consistently in film and television ever since.

Currently filming as Disney's newest action star, Kitsch takes on the role of Civil War vet John Carter in the 2012 live-action film, *John Carter of Mars*. Along side *X Men: Wolverine* co-star Lynn Collins and Willem Dafoe, with Academy Award winning director for *WALL-E*, Andrew Stanton, Carter is transplanted to Mars to discover a diverse planet.

Perhaps best known for his part in NBC's critically acclaimed television series "Friday Night Lights," Kitsch brings poignancy and vulnerability to the role of Tim Riggins, a Texas high school fallback struggling to find his identity and wresting his demons by way of the bottle.

During the show's summer hiatus, Taylor filmed the feature, *Gospel Hill*, alongside Julia Stiles, Danny Glover, Angela Bassett and Samuel L. Jackson. Directed by Giancarlo Esposito, the film focuses on the bigoted former sheriff of a southern town and a one-time civil rights worker whose intersecting lives are still haunted by events that took place decades before.

Other feature film credits include; Renny Harlin's horror flick *The Covenant*, Richard Ellis' cult classic *Snakes On A Plane*, Betty Thomas' comedy *John Tucker Must Die* and Gavin Hood's 2009 sci-fi action adventure, *X Men Origins: Wolverine*, starring as Gambit alongside Hugh Jackman and John Carter of Mars co-star Lynn Collins.

MALIN AKERMAN (Robin Comley) is quickly becoming one of the busiest young actresses in Hollywood today. With both impeccable comedic timing and the ability to take on dramatic roles, Malin has starred in a wide variety of films. She was recently seen in two titles at the 2010 Sundance Film Festival: audience-favorite *HappyThankYouMorePlease* directed by Josh Radnor and *The Romantics*, co-starring Katie Holmes, Anna Paquin, Josh Duhamel, Elijah Wood, and Adam Brody. She also starred this fall in the Peter Billingsley-directed comedy *Couples Retreat* with Vince Vaughn, Kristen Bell, Jason Bateman and Jon Favreau.

In March 2009, she co-starred as Laurie/Silk Spectre in Zack Snyder's *Watchmen*, which opened at number one with more than \$50 million. Last year, she starred in the hit romantic comedy *27 Dresses*, with Katherine Heigl, James Marsden and Edward Burns, under the direction of Anne Fletcher. Akerman recently reunited with Fletcher to co-star with Sandra Bullock and Ryan Reynolds in the romantic comedy *The Proposal*, which also opened at number one and has grossed more than \$100 million to date.

In 2007, Akerman could be seen alongside Ben Stiller in the romantic comedy *The Heartbreak Kid*, directed by the Farrelly brothers. Her other film credits include the independent releases *Harold and Kumar Go to White Castle* and *The Brothers Solomon*.

Born in Stockholm, Sweden, Akerman moved to Toronto with her family at the age of two and spent her youth in both Canada and Sweden. At age five, she began modeling and acting in television commercials. When she was 17, she won the "Ford Supermodel of Canada" search and began to spend her summers modeling in Europe. While enjoying success as a model, Akerman ultimately decided to attend college and to focus on her acting.

Soon after, she moved to Los Angeles and began landing roles in independent films, as well as guest roles on television series. Her breakthrough came in 2005 on the HBO series "The Comeback," starring Lisa Kudrow. Akerman gained attention of both critics and audiences for her work in the series regular role of Juno Millken on the show. In addition, she had a memorable recurring role on the third season of the hit HBO series "Entourage."

FRANK RAUTENBACH (Ken Oosterbroek) was born in East London, South Africa and began his acting career with the television series "Sewende laan" playing the character Tiaan Terreblanche. In 2006 he moved into film with the lead role in the award-winning South African feature, *Faith Like Potatoes*, directed by Regardt van den Bergh, followed by his portrayal of the disgraced cricket captain, Hansie Cronje, in *Hansie*, by the same

director, and he is currently filming *Taste of Rain*, written and directed by Richard Pakleppa and shot on location in Namibia.

NEELS VAN JAARVELD (Joao Silva) is 30 years old and studied at the University of Stellenbosch in South Africa. He is a multi award winning actor and has been seen in various television productions which include *Binnelanders*, *Known Gods*, *Hard Copy*, *Egoli* and *Yizo Yizo 3*. He has also over 40 stage productions under his belt and movies including "Goodbye Bafana"

ABOUT THE FILMMAKERS

STEVEN SILVER (Writer, Director, Executive Producer) began his career in the South African film industry, before writing and co-producing *Gerrie & Louise*, an International Emmy award-winning, feature-length documentary. Steven went on to direct numerous documentaries. His greatest success came from *The Last Just Man*, a feature length documentary which won over 18 international awards. Steven also directed *The Diameter of a Bomb*, a feature length documentary which was released theatrically by Think Film and *The Dark Years* an animated documentary which won the Animation competition at the Ottawa Animation Film Festival.

Steven has also produced scripted and non-scripted television series, television films and was the executive producer on Roger Spottiswood's *Shake Hands with the Devil*.

KWEKU MANDELA AMUAH (Executive Producer) was previously an executive director at Mannequin Pictures, Kweku joined Out of Africa as a partner in 2000. In addition to overseeing incoming projects, he heads up development and new ventures.

LANCE SAMUELS (Producer) first entered the industry in 1991. He quickly advanced through the ranks to become South Africa's most experienced and sought after Assistant Director, working on all major productions shot in South Africa. In line with his commitment to the advancement of the local industry, Lance joined New Africa Media Films (NAM Films) in 2000 to head up development and facilitation. During this time, NAM Films produced the horror film *Slash* which was sold to Universal Pictures and First Look Media. In 2004, Lance founded Out of Africa Entertainment in order to better service both local and international productions. Out of Africa's production credits include multiple acclaimed drama series (including *Wild at Heart*, *The Devil's Whore*, "Generation Kill" and "The Prisoner"). Lance is proud to head up a dynamic team that reflects a new generation of internationally recognized South African filmmakers.

LASLO BARNA (Executive Producer) is President of E1 Television, Canada's leading independent television production company. Prior to this, Laszlo was President/CEO of Toronto-based Barna-Alper Productions which in July 2008 was acquired by E1 Entertainment. This acquisition was due in large part to the company's successes as well as Laszlo's leadership and expertise.

Renowned for his prodigious energy, humour and commitment to excellence, Laszlo Barna's long list of credits and awards attest to his abilities as a businessperson and storyteller.

Mr. Barna's executive producer credits include television series such as the highly-anticipated series *The Bridge* produced for CBS and CTV; *Copper* for ABC and Canwest; the five-time Gemini winner for Best Dramatic Series *DaVinci's Inquest* (78 episodes); the Gemini winner *Blue Murder* (52 episodes); the comedy series *G Spot*; the comedic drama *'Da Kink in My Hair* (23 episodes); the CBC/Showcase spin-off series *DaVinci's City Hall*, as well as the critically acclaimed *October 1970*.

Laszlo's success extends to television movies with recent projects for CBC and CTV such as the recently produced mini-series *Keep Your Head Up Kid: The Don Cherry Story*; the musical, *Céline Dion*, the acclaimed, *Shania: A Life In Eight Albums Open Heart*, the mini-series, *Whiskey Echo*, and *Choice: The Henry Morgentaler Story*. These productions follow in the footsteps of past high-quality, high-impact movies: *Betrayed*, *Scorn*, *Milgaard*, *At the End of the Day: The Sue Rodriguez Story*, and *Diana Kilmury: Teamster*.

Laszlo continues to be the executive producer of many successful documentary films and programs, all of which have garnered many Canadian and international awards. Long-running series such as: *Turning Points of History* (107 episodes), *Frontiers of Construction* (65- episodes) and *Human Wildlife* (Discovery). New documentary series such as *Who Do You Think You Are* a genealogy series for the CBC in which 13 well known Canadians set out to discover their family roots. Finally, award-winning one-off documentary films including: *Offspring* and *The Last Just Man*.

Marking Barna-Alper's debut to the big screen is the internationally acclaimed feature documentary *The Take*. The dramatic feature film *Shake Hands with the Devil*, based on General Roméo Dallaire's book, premiered at TIFF and was released in theatres nationwide.

Laszlo Barna has an abiding commitment to the Canadian production industry. He is the former Chairman of the *Canadian Film and Television Producers Association*. He is a former board member of the *Banff Television Festival* and the *Canadian Television Fund* and currently sits on boards for the *Documentary Channel* and *Film Ontario*.

NEIL TABATZNIK (Executive Producer) is a long-time supporter of film, television and the arts and co-founded Blue Ice Productions, an independent production company, with his business partner Steven Silver, in 2005. In 2006 Neil became a partner and board member of Barna-Alper productions. There Neil went on to Executive Produce *Shake Hands with the Devil* and *The Bang Bang Club*.

Neil was Chairman of Arrow Pharmaceuticals (Canada) Inc. and Director of Cobalt

Laboratories (US) Inc., Immunotech Inc. and Robin Hood Holding LTD. The Arrow Group was Canada's fastest growing pharmaceutical company until it was sold to Watson Pharmaceuticals in 2009. Before founding Arrow in 2000, Neil was Chairman of Genpharm Inc. during the '90's, during which period it too was the fastest growing pharmaceutical company in Canada.

Last year joined the board of Toronto International Documentary Film Festival and the Canadian Film Center.

PATRICE THEROUX (Executive Producer) is President of Filmed Entertainment at E1 Entertainment, a leading independent entertainment content enterprise that acquires and exploits world-class film, television and music properties around the globe. With a strong market position in Canada, the United States, the United Kingdom and Ireland, Belgium, Holland, Australia and New Zealand, E1 is well positioned to acquire films, television and kids programs in all territories and platforms and has established itself as one of the fastest growing entities in the industry.

Theroux entered the entertainment distribution business in 1987, joining Lionsgate predecessor Cinema International Canada. One year later, he joined Alliance where he was instrumental in establishing Alliance Motion Picture Distribution (later Alliance Films) as one of the world's leading distribution companies. Over his 18 years with Alliance, he helped position the company as a diverse producer and distributor of quality film and television programs. During his tenure, the small independent Canadian distributor grew into one of the largest independent and international film distribution firms. In 2003, Alliance Films became MPD when it became a publicly-traded company. When Theroux departed MPD in 2006, he had risen to the position of CEO and President, and, under his leadership, grew the company's annual revenues to \$450,000,000.

In August 2007, Theroux joined E1 Entertainment which had acquired UK-based home entertainment distributor Contender Entertainment Group (now E1 UK.) Theroux took over the helm of E1's Filmed Entertainment division. On the heels of the Contender deal, E1 orchestrated a wave of acquisitions including Belgium/Holland's leading distributor RCV (E1 Benelux), and Montreal-based Seville Pictures (E1 Canada), a leading Canadian theatrical and DVD distributor that handles approximately 40 releases annually both domestically and internationally.

Theroux also directed the acquisition of two TV producers, Blueprint Entertainment and Barna-Alper Productions, as well as TV distributor Oasis International (now E1 Television) and, on the film side, acquired Maximum Films, the film distributor established by Robert Lantos. Apart from acquiring these companies' extensive libraries, Theroux brokered a significant output agreement with Summit Entertainment, whose past titles include box office phenomenon *Twilight*, based on the novel by Stephenie

Meyer and featuring rising stars Robert Pattinson and Kristen Stewart as well as *Twilight's* highly-anticipated sequel *New Moon*, and *Knowing* starring Nicholas Cage.

Theroux has also executive produced more than 15 films including, Terry Gilliam's feature *The Imaginarium of Doctor Parnassus* featuring an all-star cast including Johnny Depp, Colin Farrell, Jude Law, Christopher Plummer and Heath Ledger in his final role; Richard Attenborough's *Closing The Ring* starring Academy Award® winner Shirley MaLaine and Tony® winner Christopher Plummer, and Francois Girard's *Silk* featuring Oscar® nominated actress Keira Knightley.

In his role as President, Filmed Entertainment, Theroux oversees all of E1's film distribution and television activities. Along with continuing to establish E1 Entertainment's expansionist presence in Canada and worldwide, he presently serves as Chairman of CAFDE, the *Canadian Association of Film Distributors & Exporters*.

DANIEL IRON (Producer) After graduating from Osgoode Hall Law School in 1987, Daniel Iron was legal counsel at Telefilm Canada for five years. He joined and eventually became a partner at Rhombus Media where he produced the acclaimed feature film, *Long Day's Journey Into Night*, directed by David Wellington, as well as co-producing the Oscar-winning *The Red Violin* from Francois Girard, and producing the award-winning *Last Night*, directed by Don McKellar as well as McKellar's *Childstar*. Iron also executive produced Guy Maddin's *Saddest Music in the World*, Jennifer Baichwal's acclaimed documentary, *Let It Come Down: The Life of Paul Bowles* and Peter Wellington's *Luck*. At Rhombus, Iron was also producer on numerous television production, including *The Four Seasons* and *Don Giovanni Unmasked*, two performing arts films, the Gemini-nominated series *Foreign Objects*, written and directed by Ken Finkleman, *Stormy Weather: The Music of Harold Arlen*, a performance/documentary directed by Larry Weinstein, *Elizabeth Rex*, a television film based on Timothy Findley's play, the acclaimed *Slings and Arrows*, a six part comedic television series, and *Beethoven's Hair*, a documentary directed by Larry Weinstein.

In January 2004, Daniel left Rhombus to create his own production company, Foundry Films Inc. Foundry has produced *Northern Town*, a CBC series set and shot in the Yukon, *It's Me Gerald*, a six half-hour series for Showcase and in 2005 *Last Exit*, a TV movie with CTV directed by John Fawcett). In 2006 he produced *Manufactured Landscapes* the theatrical documentary on acclaimed photographer, Edward Burtynsky, directed by Jennifer Baichwal which won best Canadian film at Toronto International Film Festival, the Toronto Film Critics Association Awards for Best Canadian Film and Best Documentary of 2006 as well a Genie for Best Documentary. The team has also now completed a third documentary, entitled *Act of God*, which is in current theatrical release. Daniel also produced Sarah Polley's debut feature *Away From Her* starring Julie Christie and Olympia Dukakis, which was released in the US by Lionsgate in May, 2007 and garnered six Gemini awards and two Academy Award Nominations. Daniel acted as executive producer of *Fido*, a large budget feature by Anagram Pictures in Vancouver.

Daniel's most recently completed production is *Cairo Time*, written and directed by Ruba Nadda and starring Patricia Clarkson and Alexander Siddig. Daniel was the Executive Producer on Michael Dowse's television miniseries, *The Foundation* and he also has just wrapped production on *Act of Dishonour*, shot on location in Tajikistan. As well, Iron is developing numerous other feature and television productions.

ADAM FRIEDLANDER (Producer) Started in the film industry in 1994 and has worked on over 40 feature films and television series. Adam joined Out of Africa in 2004 as a Line Producer and now heads up production for Out of Africa. Adam produced a variety of TV series for Paramount, ITV and Channel 4 and recently produced the feature film "The Bang Bang Club" featuring an A list cast due for release at the 2010 TIFF Festival"

MIROSLAW BASZAK (Director of Cinematography) While studying theatre at the University of Lodz in Poland, Miroslaw worked as actor in experimental theatre, before subsequently moving to Canada. While studying Cinematography, Miroslaw shot several short films, twice winning the prestigious Norman Jewison Filmmaker Award.

Since graduating, Miroslaw has developed a stunning body of work encompassing commercials, music videos, feature film and television over the years, garnering him many accolades including Bessie Awards, Canadian Music Video Awards, and Canadian Society of Cinematography Awards. Among his notable credits are the hit feature *The Trailer Park Boys: The Big Dirty* with director Michael Clattenburg, the Universal film *Land of the Dead* with director George Romero, and the Genie Award nominated *Shake Hands with the Devil*, which he shot in Rwanda with Director Roger Spottiswoode which made its acclaimed debut at the 2007 Toronto International Film Festival. Following that, he shot Bruce McDonald's indie feature *Pontypool*, which premiered at TIFF 2008 and the much anticipated Foundry Films feature, *The Bang Bang Club*, starring Ryan Phillippe. Most recently Miro shot the new medical drama *Bloodletting* for TMN and the Hallmark movie *The Lois Wilson Story*.

EMELIA WEAVIND (Production Designer) studied Fine Arts, and have worked in the film industry for over 25 years, working on over 60 productions. She worked her way up from Set Decoration, to Art Direction and Production Design, on both South African and international feature films and tv dramas, mostly concentrating on international productions. Due to the unique structure of the South African film industry, she still works as Set Decorator, Art Director and Production designer, depending on the nature of the production. Her set decorating credits include productions such as *Sarafina*, directed by Darrell Roodt, starring Whoopi Goldberg, *Cry the Beloved Country*, directed by Darrell Roodt, starring James Earl Jones, and the late Richard Harris, *Racing Stripes*, directed by Frederik Du Chau, starring Bruce Greenwood and Hayden Panetiera, *10,000 BC*, directed by Roland Emmerich, "Generation Kill", directed by Susanna White and Simon Cellan Jones, and "The Prisoner", directed by Nick Hurran, starring Ian Mckellen, and Lennie James.

Art direction credits include productions such as *Stander*, directed by Bronwyn Hughes, starring Thomas Jane, Dexter Fletcher, David O'Hara, *In My Country*, directed by John Boorman, starring Samuel L Jackson, Juliette Binoche and Brendan Gleeson, *The Long Run*, directed by Jean Stewart, starring Armin Mueller – Stahl, and “District 9”, directed by Neil Blomkamp, starring Sharlto Copely. Production design credits include productions such as *Tsotsi*, directed by Gavin Hood, starring Presley Chweneyagae.

Emelia was nominated for a Primetime Emmy for “Generation Kill”, as Set Decorater.

RON SANDERS (Editor) began his career as a feature film editor in Toronto in the early 1970s. Since then he has worked with directors including Rex Bromfield, Mark Lester, Yves Simoneau, Robert Longo, Daniel Petrie Jr., Sturla Gunnarson, Norman Jewison , Stephen Silver and Henry Sellick.

He has collaborated with director David Cronenberg on a total of 13 films, winning Genie Awards for Excellence in Film Editing for four—*Dead Ringers* (1989), *Crash* (1996), *eXistenZ* (2000) and *Eastern Promises* (2007). He received Best Editor Awards from the Directors Guild of Canada for *A History of Violence* (2006) and *Eastern Promises* (2008) and was nominated for an American Cinema Editors Award for his work on *Coraline* (2010).

Ron has actively supported emerging talent in the editing room and welcomed students and others interested in learning more about this aspect of the business.