

35TH ANNIVERSARY  
4K RESTORATION

# MAPANTSULA

A FILM BY OLIVER SCHMITZ





FILM MOVEMENT<sup>®</sup>  
CLASSICS

**PRESS CONTACT**

Michael Krause | Foundry Communications | (212) 586-7967 | [mkrause@foundrycomm.com](mailto:mkrause@foundrycomm.com)

**BOOKING CONTACT**

Erin Farrell | Theatrical & Festival | (212) 941-7744 x213 | [erin@filmmovement.com](mailto:erin@filmmovement.com)

GENRE: CRIME/POLITICAL DRAMA

RUNNING TIME: 104 MINUTES

LANGUAGES: ENGLISH (51%), ZULU, AFRIKAANS

COUNTRIES OF PRODUCTION: SOUTH AFRICA

SCREEN RATIO: 1.85:1

SOUND: 5.1

AVAILABLE FORMATS: 4K DCP, PRO RES, 35MM COLOR PRINT

FILMING LOCATIONS: SOWETO, SOUTH AFRICA



## SYNOPSIS

During demonstrations in apartheid-era South Africa, the police arrest Panic (Thomas Mogotlane), a “mapantsula” or petty gangster, while rounding up activists. His interrogation reveals the motivation for his involvement in the township riots. Once only concerned with partying, alcohol and his own interests, Panic finds himself being irreversibly pulled into the fray. Now, he is forced to choose between his personal freedom and taking a stand in the fight against the oppressive apartheid government.

Directed by Oliver Schmitz and written by Schmitz and lead actor Thomas Mogotlane, MAPANTSULA has been hailed as the “first South African film to truly represent apartheid onscreen” (OkayAfrica). Banned in its homeland and made while evading the local authorities, the film was screened in the Un Certain Regard section at Cannes and went on to be selected as the South African entry for Best Foreign Language Film at the Oscars.

## RESTORATION DETAILS

A full 4K restoration of picture and sound, scanned from the original 35MM NEG. The restoration has been produced by WHAT THE HERO WANTS, Oliver Schmitz & Aaryan K. Trivedi. The 4K scan has been conducted by R3STORE STUDIOS (<https://r3storestudios.com/work>), A highly reputable company based in London, UK, They are responsible for scanning many prestigious films, including 'Sixteen Candles', 'Candyman', and many BFI films. For the remaining restoration: Color Grading, Scratch, Dust, Speckle removal and stabilization has been handled by PURPLE DOG POST in Canada, whose expert restoration editors and colourists have worked on major projects for Netflix and other studios. Sound has been digitized from the original magstripe and converted into WAV files. PurpleDOG Post have also conducted the service of the audio. The original analog audio stems have been remixed and remastered resulting in bringing the sound into a modern theatrical environment (5.1) while preserving the films original sonic vision.

## HISTORY

*For years The Cult Classic MAPANTSULA has been taught in various universities around the globe including COLUMBIA NY, Cambridge and UCLA, however in poor SD quality in the wrong aspect ratio... Now in 2023, it's 4K restoration had it's world premiere at the Berlinale in its classics section, among a very prestigious selection of films, from Chaplin, Cronenberg, Kramer etc... The Cult-Classical MAPANTSULA was the first true anti-apartheid film made, and was banned across South African Screens and made evading authorities - It was screened in 1988 at the Cannes Film Festival and opened to massive critical acclaim and was praised for raising awareness of the South African Struggle and it's artistic value. The world premier also honored Black History month as mentioned in the Berlinale Press release, which also highlighted that this was the first S African film in the section's history. The film garnered a number of international distinctions, including the ONE FUTURE Film Award at the Munich international film festival and the Australian Human Rights Award. Yet the highest honors were bestowed on Mapantsula in 2006 when it was named the best South African film of the decade at the South African Film and Television Awards. Today Mapantsula is celebrated for it's critical acclaim, cult status, numerous accolades and used as a powerful example of artistic excellence in cinema, while made under extraordinary circumstances.*

# MAPANTSULA



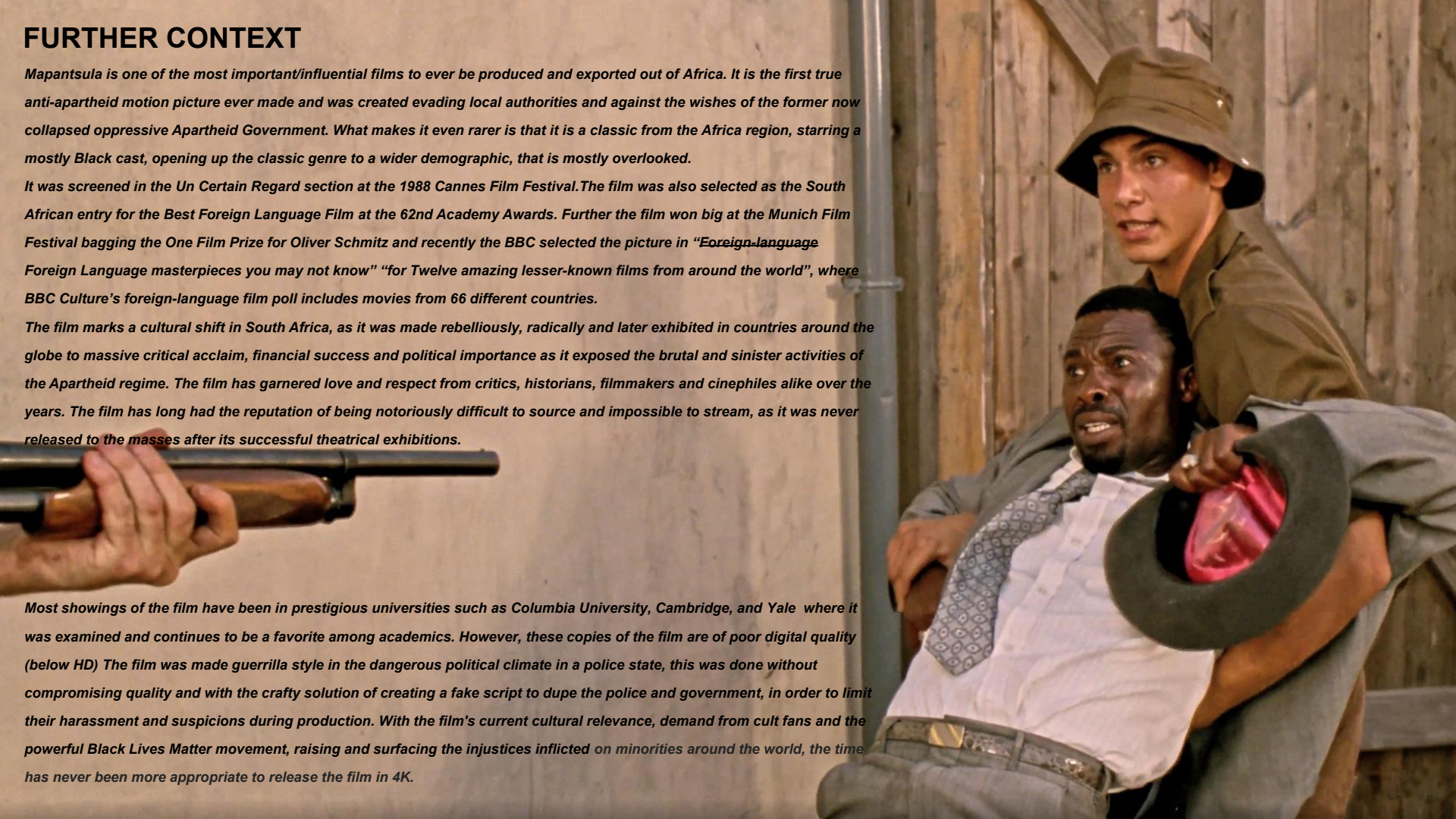
## FURTHER CONTEXT

*Mapantsula is one of the most important/influential films to ever be produced and exported out of Africa. It is the first true anti-apartheid motion picture ever made and was created evading local authorities and against the wishes of the former now collapsed oppressive Apartheid Government. What makes it even rarer is that it is a classic from the Africa region, starring a mostly Black cast, opening up the classic genre to a wider demographic, that is mostly overlooked.*

*It was screened in the Un Certain Regard section at the 1988 Cannes Film Festival. The film was also selected as the South African entry for the Best Foreign Language Film at the 62nd Academy Awards. Further the film won big at the Munich Film Festival bagging the One Film Prize for Oliver Schmitz and recently the BBC selected the picture in "Foreign Language Foreign Language masterpieces you may not know" "for Twelve amazing lesser-known films from around the world", where BBC Culture's foreign-language film poll includes movies from 66 different countries.*

*The film marks a cultural shift in South Africa, as it was made rebelliously, radically and later exhibited in countries around the globe to massive critical acclaim, financial success and political importance as it exposed the brutal and sinister activities of the Apartheid regime. The film has garnered love and respect from critics, historians, filmmakers and cinephiles alike over the years. The film has long had the reputation of being notoriously difficult to source and impossible to stream, as it was never released to the masses after its successful theatrical exhibitions.*


*Most showings of the film have been in prestigious universities such as Columbia University, Cambridge, and Yale where it was examined and continues to be a favorite among academics. However, these copies of the film are of poor digital quality (below HD) The film was made guerrilla style in the dangerous political climate in a police state, this was done without compromising quality and with the crafty solution of creating a fake script to dupe the police and government, in order to limit their harassment and suspicions during production. With the film's current cultural relevance, demand from cult fans and the powerful Black Lives Matter movement, raising and surfacing the injustices inflicted on minorities around the world, the time has never been more appropriate to release the film in 4K.*



## DIRECTOR'S BIO

Oliver Schmitz is an award-winning and critically acclaimed South African director. He has, with his film *Life Above All*, been shortlisted for "Best Foreign Film" at the academy awards and received accolades from the likes of Roger Ebert.

Schmitz has made five movies for cinema, four of which have screened in official selection in Cannes - one being the Parisian omnibus film *Paris je t'aime (Place des fetes)*. *Shepherds and Butchers* with Steve Coogan and Andrea Riseborough premiered at the Berlinale 2016, where it won an audience award and Best Directing at the South African Film and Television Awards.

A photograph of Oliver Schmitz, a man with glasses and a black fedora, wearing a dark pinstriped suit jacket over a yellow and black striped shirt. He is smiling and speaking into a black microphone. In the foreground, the back of another man's head and shoulder is visible, looking towards Schmitz. The background is a plain, light-colored wall.

**“When it comes to using cinema as an activist’s tool, Oliver Schmitz is a name that would certainly come up.”**

**- GOLDEN GLOBES**





## DIRECTOR'S STATEMENT

Mapantsula is not just a film, it is an act of defiance, it is guerilla filmmaking and a cameo of some of the best talent from South AFRICA in the 1980's - and by that, I mean black talent, that had been held back, had no voice, and could not speak freely. Mapantsula was a taste of freedom at a time of the worst repression in South Africa. It was a loud and clear expletive at the Apartheid Government. It was a film that should not have been made and yet it was.

Ostensibly the story of a small-time gangster (PANIC), the film explores his incarceration against the backdrop of massive political defiance against Apartheid oppression. When police try to get him to inform against political prisoners, an inner turmoil develops in Panic. Does he have a conscience? Will he do anything for self-gain? The anti-hero becomes a hero in the true sense of the word. Played by the very talented Thomas Mogotlane, it is a thunderous performance.

Mapantsula was made with a fake script, it survived scrutiny by police, it survived attempts to sabotage and confiscate the film - that is why the restored film opens with the credit "This is a film that should not have been made. This is a film that should not have survived. It is a miracle that it did."

With my partner Aaryan Trivedi in WHAT THE HERO WANTS, I have restored the film for future generations. It is satisfying to know that younger generations still watch this film and that it still has cult status in South Africa. It still speaks to the downtrodden, it still speaks to victims of police oppression and it expresses a very African brand of popular culture, through its flair, fashion and music. Some of the best musicians from 80's South Africa played on the soundtrack and Dolly Rathebe - who besides Miriam Makeba, was one of the biggest music and screen stars from the 1950's plays Ma Modise in the film.

Importantly, this is the most candid, revolutionary Anti-Apartheid film made in South Africa during Apartheid. Many of its stars are no longer alive and I pay tribute to them. Also importantly, this is not about the victims of Apartheid, these are characters with agency, with a voice and with vibrancy. The film dares to be loud, it dares to be funny, and it dares to be different. Long may it live.

I am delighted that FILM MOVEMENT will be distributing MAPANTSULA in North America and reintroducing it - in its stunning 4K restoration and for the first time also in stereo with a pumping, vibrant soundtrack.

# BERLINALE

*The premier was on the evening of the 19<sup>th</sup> of FEB 2023 at the Akademie Der Kunste (524 seats), sold out within 2 hours. To keep up with demand they added additional screenings Including in the special program, Berlinale Goes Kiez... All of the screenings were sold out in a matter of hours.*



**ADDITIONAL SOLD OUT SCREENING AT BERLINALE | CUBIX**



**BERLINALE GOES KIEZ Q&A SCREENING AT KINO FSK - WITH DIRECTOR OLIVER SCHMITZ  
AND MAPANTSULA ACTRESS, THEMBI MTSHALI-JONES**

# FESTIVALS AND AWARDS

1988 | CANNES FILM FESTIVAL - UN CERTAIN REGARD (35MM PRINT)

1988 | MUNICH FILM FESTIVAL - ONE FUTURE PRIZE WINNER (35MM PRINT)

1988 | NEW YORK FILM FESTIVAL (35MM PRINT)

1988 | SAN SEBASTIAN FILM FESTIVAL (35MM PRINT)

1988 | TEL AVIV FILM FESTIVAL (35MM PRINT)

1988 | FILMFEST DC - USA (35MM PRINT)

1998 | HUMAN RIGHTS AUSTRALIA FILM AWARD WINNER: MAPANTSULA

2006 | SOUTH AFRICAN FILM AND TELEVISION AWARDS - FILM OF THE DECADE (WINNER)

2011 | AFRIKA FILM FESTIVAL - BELGIUM (35MM PRINT)

2011 | FESTIVAL DE CINEMA DE DOUARNENEZ (35MM PRINT)

2013 | DURBAN INTERNATIONAL FILM FESTIVAL - SOUTH AFRICA (35MM PRINT)

2013 | FESTIVAL DE 3 CONTINENTS - FRANCE (35MM PRINT)

2013 | FESTIVAL INTERNATIONAL DU FILM D'AMIENS - FRANCE (35MM PRINT)

2014 | AFRIKA FILM FESTIVAL - BELGIUM (35MM PRINT)

2014 | COLORS OF THE NILE FILM FESTIVAL - ETHIOPIA (35MM PRINT)

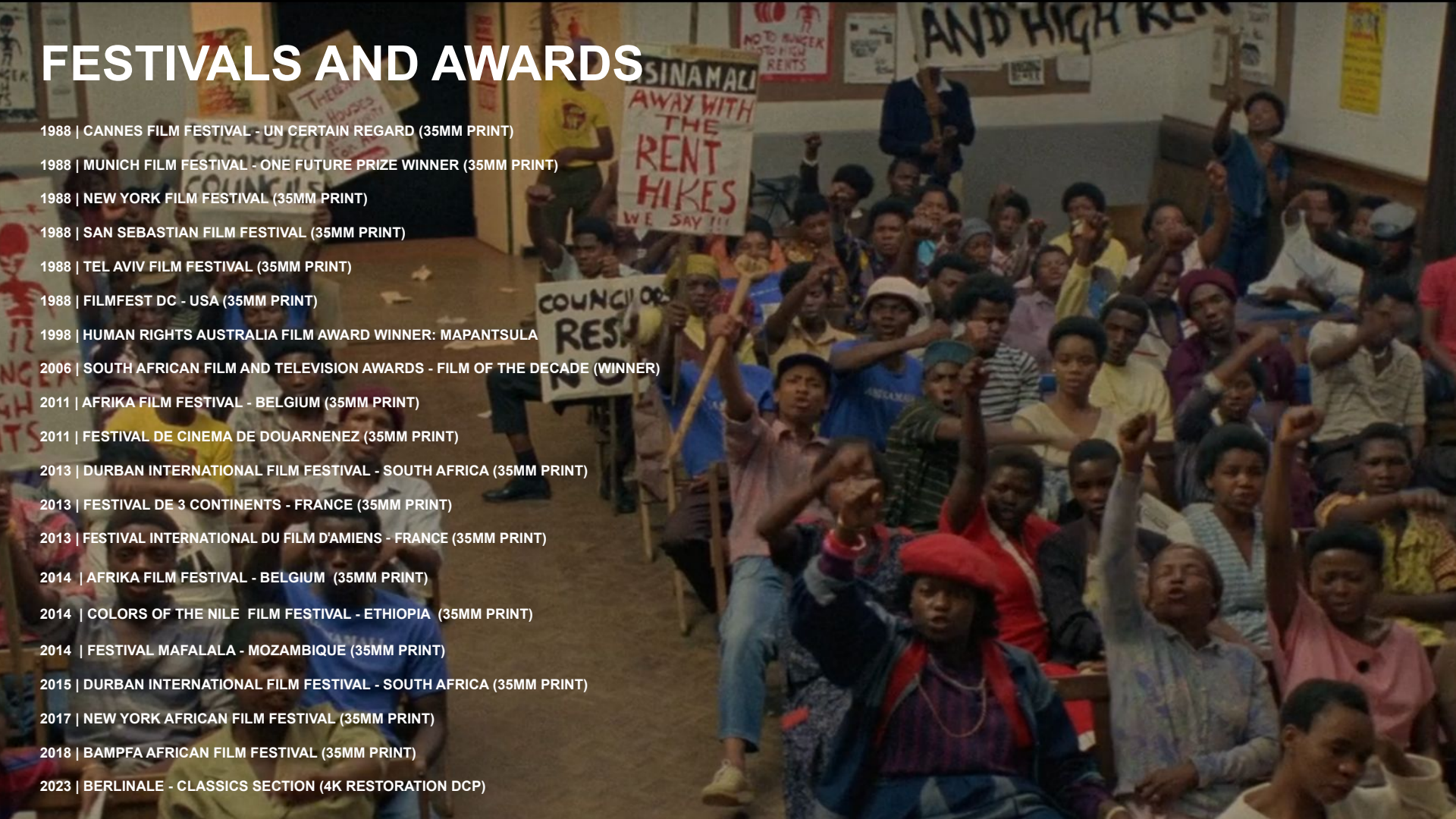
2014 | FESTIVAL MAFALALA - MOZAMBIQUE (35MM PRINT)

2015 | DURBAN INTERNATIONAL FILM FESTIVAL - SOUTH AFRICA (35MM PRINT)

2017 | NEW YORK AFRICAN FILM FESTIVAL (35MM PRINT)

2018 | BAMPFA AFRICAN FILM FESTIVAL (35MM PRINT)

2023 | BERLINALE - CLASSICS SECTION (4K RESTORATION DCP)



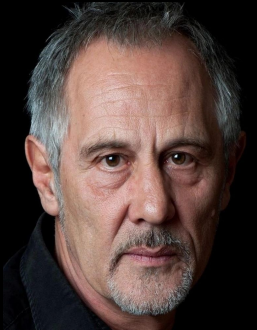
# MAIN CAST



**Thomas Mogotlane** (Panic) was born in 1953. He was an actor and writer, best known for his role in the cult-classic *Mapantsula* (1988), *The Toothman and Killer* (1990) and *Kwagga Strikes Back* (1990). He died on 3 December 1993 in Ga-rankuwa, Transvaal, Africa.



**Thembi Mtshali-Jones** (Pat) is recognized as one of South Africa's most celebrated artists: as a singer, actress and playwright. She was discovered by Welcome Msomi and performed in his original *Umabatha* (a Zulu adaptation of *Macbeth*). She then joined the Musical *Ipi Tomb* in the lead role, and toured the world, including the West End and Broadway.



**Marcel van Heerden** (Stander) is a South African actor and director. He is best known for his roles in the popular films *The Flyer*, *Mandela: Long Walk to Freedom* and *White Wedding*.



**Dolly Rathebe** (Ma Modise), Africa's very first black female movie superstar after appearing in the 1949 film *Jim Comes to Joburg*. She was also a celebrated jazz singer. Best known acting roles, for *Cry*, *the Beloved Country* (1995), *Mapantsula* (1988) *The Pennywhistle Blues* (1951) and *African Jim* (1949).



# PLOT

Mapantsula begins with cut-scenes between a heated protest and several police vehicles transporting apprehended black South Africans. There is a voice in the background saying that they have violated the Internal Security Act by gathering without permission and inciting a riot. Here we first see Panic who is herded with the rest of the prisoners, including women and children. He is put in a cell with eight other men.

There is a cut-scene to a busy Johannesburg street where Panic and his partner in crime, Dingaans (Darlington Michaels), rob a white South African of his wallet, threatening him with a knife when he attempts to get his money back. After, Panic and Dingaans meet up at a local corner store and recount the event. Laughing, Dingaans says, "Eh man, we should stop this." Panic replies, "You're crazy."

Panic then makes his way home to the Soweto township where he rents a small, one-room house from a landlady he refers to as Ma Mobise (Dolly Rathebe). As he dresses up for a night out, she warns him that she wants him to stay out of trouble, commenting he dresses like a *tsotsi*, or gangster. Back at the prison, Panic is standing separate of the other prisoners. He demands one of them move out of his way and confronts another when asked why he is there. Panic replies, "The same reason as you." The others do not believe him. We flashback to Panic at a disco club with his girlfriend Pat and Dingaans. After being hit on by the owner Lucky, she leaves, prompting Panic to go after her. They return to Panic's place. There is another cut to Stander's office where he and Panic are first introduced. Stander asks Panic if he speaks Afrikaans, Panic says he does not. Flashback to Panic's house the morning after they go partying, Panic and Pat part after bickering over him not having a job. Pat leaves and Panic is approached by Ma Mobise about paying his rent. She then lectures him about rising rent prices and how nothing is ever done in Soweto. Her son Sam (Eugene Majola) listens on.



Pat in the meantime arrives for work. She is a housemaid to a white South African woman, Joyce (Margaret Michaels). Panic arrives, asking Pat for money. Joyce sends him away.

Back in prison, all of the cells are full. Panic is being interrogated by Stander, who is outlining his extensive criminal history. On the last page, he leans back and notes, "I see you've been working for us." In another flashback, Panic is trailing an obviously rich woman on the street, eyeing her handbag. But before he has a chance, another man grabs it from her. Panic runs after him. He meets up with Dingaan and Pat in a bar, and recounts that he tripped up the thief and the woman rewarded him. The thief is in fact at the bar and confronts Panic. He is angry about Panic getting out of jail on an earlier occasion, accusing him of selling out to the authorities. Panic breaks a bottle and threatens to kill him. The other man runs. A white officers comes into Panic's cell and accuses all the men there of being terrorists. Panic is then taken to Stander's office, where Stander demands, "What do these communists want?"

Back in Soweto, Panic steals a suit and dons it. He goes to Joyce's house to see Pat. Pat sends him away in anger. He refuses to leave. Joyce arrives and demands him to leave. He refuses. Joyce gets her dog and threatens Panic. He backs away from the house. Leaving, he picks up a brick and throws it through Joyce's window. In Stander's office, the police officer offers Panic coffee and food. He demands information from him about a man named Duma (Peter Sephima). Panic says he does not know him. Upon returning to his cell, he is accused by a fellow inmate of selling out to the authorities. Through another flashback, we find out that Pat has been fired. Sam takes Pat to a local gathering of the National African Congress, where the locals demand for the mayor (Steven Moloji) to keep from raising rents. Duma first appears, speaking out against the mayor and the current order.







The next morning, Ma Mobise wakes up a hung over Panic and demands he pay rent. He begrudgingly obliges. Ma Mobise then runs into her son, Sam, on the street. After telling him to stay out of trouble, Sam runs from an approaching police van. Pat, meanwhile, meets with Duma, who urges her to return to Joyce and demand payment for benefits she was denied and the last week's wages. Pat goes to Joyce's, but is rebuffed by her former employer. Panic and Dingaana are in a mall. They spot a rich target and try to once again pull the trick they did earlier in the film. The man resists, grabbing the both of them. Panic stabs him and the two escape to a movie theater. Dingaana tells Panic he wants nothing more to do with him and leaves him. Panic in vain tries to get Pat back by going to her aunt's house. But he is sent away once again.

Back in Stander's office, Panic is standing nearly naked in front of the inspector. Stander and another officer nearly throw him out the window as an intimidation tactic. In another cut scene, we see Panic at a local healer's, she tells him that, "...the past and future are for dreaming about. The present is for living in." We see Pat meet up with Duma. They go to his office, but the police are searching it. They escape. There is a funeral in Soweto which the police attempt to stop. We see them take away Sam before running from the riotous crowd. Panic comes home and discusses this with Ma Mobise, she says he isn't at the police station. He then goes out looking for Sam. He ends up finding out that Sam has been hanging out with Duma, who is in hiding. Knowing Lucky is his brother, Panic goes to Lucky's. He gets nowhere, even after threatening him. Panic leaves, and we see that two detectives are staking out Lucky's house.

Back at the police station, Panic is being humiliated by Stander, crouching naked in a locker room after insisting he does not know Duma. In another flashback, Panic is at Lucky's at night. He finds out Duma is there. Duma runs but Panic catches up with him and demands he leave Pat alone. The detectives staking out Lucky's place chase them but do not catch them. In his office, Stander places something in front of Panic and demands he sign it. Panic refuses. Stander shows him a recording of a riot. Through a quick series of flashbacks we realize that this is a riot protesting Sam's death. Ma Mobise runs in front of the crowd and screams for justice. She is shot and the riot turns into a brawl. Panic and Duma flee but are caught by soldiers. Panic fights them and Duma escapes. In the final scene we see that the papers Stander demands Panic sign are actually a confession that Panic was aiding Duma in terrorist activities. Panic looks into the camera and refuses to sign the confession.



# CREDITS

Directed by  
Oliver Schmitz

Written by (A FILM BY - CREDIT)  
Oliver Schmitz  
Thomas Mogotlane

Produced by  
Oliver Schmitz  
Max Montocchio

Executive producer  
David Hannay  
Keith Rosenbaum

Music by  
The Ouens

Cinematography by  
Rod Stewart

Film Editing by  
Mark Baard

**CAST**

IN ORDER OF APPEARANCE

THOMAS MOGOTLANE PANIC  
 GABRIEL DICHABE CROWD LEADER  
 BRAD MORRIS RIOT POLICEMAN  
 POLITE DLAMINI PRISONER  
 DUMA NYEMBE PRISONER  
 JERRY MOKGOKO POLICEMAN  
 SIMILO MAKHAMBANI CHARGE OFFICE SERGEANT  
 BOITUMELO DJOGE SERGEANT  
 ARTHUR MOLEPO WARDER  
 MICHAEL COPLEY BUSINESSMAN  
 DARLINGTON MICHAELS DINGANE  
 DOLLY RATHEBE MA MODISE  
 LOUIS SEBOKO MANDLA  
 NANA MOTIJOANE SINGER IN DISCO  
 MESH MAPETLA EMCEE IN DISCO  
 SIMON SABELA MR. M  
 THEMBI MTSHALI PAT  
 MARGARET WILLIAMS JOYCE  
 SIBONGILE YENDE THANDI  
 EUGENE MAJOLAM SAM MODISE  
 VANESSA COOKE MRS. BENTLEY  
 MARCEL VAN HEERDEN STANDER  
 CHRIS STEYN POLICEMAN  
 RUEBEN SENNA MADALA  
 DANNY KGOLWANE TULA  
 BEAUTY KELA NEIGHBOR 1  
 NOMSA XABA NEIGHBOR 2  
 HEATHER CROSS WOMAN IN STREET  
 DORIS SEHULA SHEBEEN QUEEN  
 VUSI DIBAKWANE JABU  
 MAGIC HLATSHWAYO DETECTIVE  
 CHICO MOKOENA SALESMAN  
 JUDITH NGWENDA WOMAN ON BUS 1  
 GRISSSEL MBONI WOMAN ON BUS 2  
 JULIET MAZAMISA PAT'S AUNT  
 PETER SE-PUMA DUMA  
 STEVEN MOLOI MAYOR  
 FAKAZI MSOMI DEPUTY MAYOR  
 SOLOMON MOTAUNG YOUTH CHANTER  
 MARY TWALA WOMAN IN CROWD  
 DANNY MOITSE A.K.  
 NNOTHEMBA MABIJA YOUTH  
 LEHLOHNOLO SHALE YOUTH  
 CHARLES MOETI YOUTH  
 THYS DU PLOOY STABBED BUSINESSMAN  
 KELVIN MOKGOKA MAN IN CINEMA  
 MOFFAT TSHABALALA TAXI DRIVER  
 STEVEN NBCOKANA TAXI DRIVER  
 LILLIAN DUBE SANGOMA  
 PETROS MAJOLA OLD MAN  
 GLEN RADEBE SECURITY GUARD  
 ZOLISWA MKENTANE WOMAN IN DISCO

Casting Director THOMAS MOGOTLANE

Second Unit Directors THOMAS MOGOTLANE  
 MARK BAARD

Production Accountant LYNNE SWANWICK  
 Production Co-ordinator RA'ELLE FLETCHER  
 Production Secretary MANDY PRIOR  
 Assistant Accountant PASCAL DU RY

First Assistant Directors HOWARD RENNIE  
 NEIL SONNEKUS

Second Assistant Director MARK WEST  
 Location Manager ALI SATHIKGE  
 Transport Manager PATRICK KHESWA  
 Location Assistant SAM DINTOE  
 Production Driver FAKAZI MSOMI  
 Unit Runner JOHN BERRY  
 Set Runner NOEL HENRY  
 Camera Driver PIET MAREDI

Camera Operator ROD STEWART  
 Focus Puller MARK MEYER  
 Clapper/Loader LANI SCHWARTZ  
 Key Grip ROBERT WEINEK  
 Assistant Grip ALBERT MBUNJANA  
 Continuity MAUREEN CONWAY

Gaffer DERRY GALLACHER  
 Best Boy JOHN MATYE  
 Electrician JUDIS MORUTHANE

Set Designer SUSANNE KORAB  
 Art Department Co-ordinator JAMES JOSEPH  
 Set Dresser QUINTON SHARP  
 Props Buyer WILLIE HERMANS  
 Props Assistant TSIETSI MALEHO  
 Stand-by Props JENNIFER POGRUND  
 Stand-Carpenter NICK GARDNER  
 Wardrobe Designer NADIA KRUGER  
 Stand-by Wardrobe MANDY DARLING  
 Wardrobe Assistant NUPI MAKHOBO  
 Make-up COLLEEN CARROLL

Location Sound Mixer ALAN GERHARDT  
 Boom Swinger ANDY VAN EEDEN  
 Sound Cableman PIET SESINYI

Dubbing Mixer DARRYL MARTIN  
 Sound Editor NICKY DE BEER  
 Assistant Sound Editors SUE EDELSTEIN  
 HERIA COHEN

Post Production Supervisor DAVID HEITNER  
 Assistant picture Editor NICKY DE BEER  
 2nd Assistant GREG SALL

Original Music By

"THE OUENS"

THAPELO KHOMO LLOYD LELOSA IAN OSRIN NANA MOTIJOANE

Augmented By

KENNY MATHABA MANDALA MASUKU  
 DOLLY RATHEBE VELLIE SHABANGU

HOI CHACKLAS PART 2 UNYOKO

Lyrics by Mr Chacklas Traditional Healer's Song  
 Music by Mr Chacklas Performed by Madlamini and her  
 Performed by Mr Chacklas Witchdoctors  
 Engineered and produced by Published by Tela record company  
 Bones Brettel, Bernie Millar  
 and Godfrey Nzuzza  
 published by MFM Recordsa

BASOPA IMPIMPI

Lyrics by the Sizanani Transport Choir  
 Performed by the Sizanani Transport Choir  
 Recorded by Lloyd Ross and Brian Tilley  
 Available on Shifty Records  
 Published by Cosatu

MUSIC CO-ORDINATOR SOUNDTRACK AND ALBUM COMPILED BY  
IAN OSRIN RAY WILLIAMS

Publicity MARY MOODY MEDIA  
Unit Publicity ALISON CAMPBELL  
Stills Photographer ANNA ZIENINSKI

Studio Facilities ONE LOOK PRODUCTIONS  
Studio Security PROFESSIONAL SECURITY SYSTEMS  
Catering RON MULL  
Paramedics HUGO JOOSTE  
KEN MORRIS

Studio Personnel STEPHEN MAUTLAN  
ROSE MAKEKTA  
PATRICIA NGIGI

Footage from "ONE MORE SHOT"  
courtesy of the Producer RONNIE ISAACS

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Completion Guarantors PERFORMANCE GUARANTEES INC.  
Insurance Brokers HERITAGE INSURANCE BROKERS (PTY)

Camera Equipment supplied by MCC  
Film Stock AGFA  
Film Processing IRENE FILM LABORATORIES

Post Production Facility NEXUS POST POST PRODUCTIONS  
Sound Studios PANORAMA SOUND STUDIOS  
Foleys Studios COSMOS SOUND STUDIOS

#### POST PRODUCTION 2023

Organised and Supervised By WHAT THE HERO WANTS (UNITED KINGDOM)  
Post Production By PURPLEDOG / LIGHTVAULT (CANADA)  
Additional Post Production Services By STUDIO MITTE (GERMANY)  
4K FLAT SCAN Service By R3STORE STUDIOS (UNITED KINGDOM)

#### PURPLE DOG AND LIGHT VAULT

DI Colourists MILA PATRIKI  
GUSTAVO BERNAL  
Restoration Artists GUSTAVO BERNAL  
VRISHUB MERAI  
RANDY HOK  
Sound Supervisor MATTHEW HARROLD  
Sound Editor TOM MURRAY  
Re-Recording Mixer MATTHEW HARROLD  
Re-Recording Assistant MIKE JONES  
PurpleDOG Executive Director PASHA PATRIKI  
PurpleDOG Post Producer (Toronto) KESHIA SALDANHA  
PurpleDOG Business Development Manager KESHIA SALDANHA  
Operations Manager CRYSTAL REEVES  
Technical Project Manager ROUBEN BOUDAGAIN  
Video Technician VRISHUB MERA

#### STUDIO MITTE - BABELSBERG

Post-Production Support JÖRG HÖHNE  
UTE AICHELE  
Color Grading ERIC GIESE  
Technical Assistant JONAS SCHÜLER

#### WHAT THE HERO WANTS (WTHW)

What The Hero Wants Co-Ceo (Production) OLIVER SCHMITZ  
What The Hero Wants Co-Ceo (Distribution) AARYAN K. TRIVEDI  
Publicist for "Mapantsula" Restoration XANDER ROSS

#### SPECIAL THANKS TO

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IN ASSOCIATION WITH DAVID HANNAY PRODUCTIONS LTD (PRESENTS -  
CREDIT)

AND SYDNEY, AUSTRALIA  
HAVERBEAM LTD (PRESENTS - CREDIT)  
LONDON, UK

FILMED IN IT'S ENTIRETY IN SOWETO AND JOHANNESBURG, SOUTH AFRICA

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