

Production Notes



<http://www.whitelionthemovie.com/>

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**NO ANIMALS WERE HARMED DURING THE MAKING OF THIS FILM.
ALL FILMING WAS DONE UNDER THE STRICT SUPERVISION OF
THE SOUTH AFRICAN ANIMAL ANTI-CRUELTY LEAGUE.**



WHITE LION



WHITE LION

CAST

(In Alphabetical Order)

Storyteller

Gisani

Trophy Hunter

Farmer

Professional Hunter

Tracker

Camping Son

Camping Dad

Camping Mother

Campfire Children

Farm Hand

Pilot

Gisani Stunt Double

JOHN KANI

THABO MALEMA

AJ VAN DER MERWE

BRENDAN GREALY

JAMIE BARTLETT

THABO MALEMA

AYRTON LOUREIRO

DAVID CLATWORTHY

JENNIFER STEYN

TEBOGO SELEPE

THABISO BOKABA

TINA LEOPENG

SIHLE MUYANGA

LAUREN DAS NEVES

SHAHZAAD KHAN

ALEXANDER FOXTON

LUCKSON MOYO

BRIAN DAVIDSON

RODNEY NOMBEKANA

PARTICIPATING WHITE LIONS

THOR

GANDALF

ASLAAN

LEFUNO

THEMBA

UNATHI

ALEXANDER

KESHA

ASANTI

AXEL

ZINA

KAYLA

BRAVO

BRUCE

SIMBA

SOBEK

MOGALE

LETSATSI

KAIZER

SPHINX

KULI

KUTAVI

MALIK

MALAIKA

WHITE LION

PARTICIPATING TAWNY LIONS

NAPOLEON

TAU

WARLOCK

SHAMON

GRIFFEN

SHILO

TITON

SIAM

SACHMO

NYIKO

BONGANI

SUJHA

ICARUS

RAFIKI

DELTA

TZAR

NAIOBI

PATHOS

ARAMIS

SIBUSISO

BLAZE

APOLLO

NKATEKO

GUINEVERE

ITAI

TENDAI

ALICIA

LILO

ECHO

ARWEN

SOL

JAMU

MOUGLIE

TSAVI

COLUMBUS

THUNDER

NYEREMBE

TABBY

PELOKGHAE

BEGERA

ELSA

ICE

MEG

AMY

SCEPTRE

TABBY JNR.

TIESA

MADI JNR.

WHITE LION

KEY CREW

Executive Producers	RODNEY & ILANA FUHR
Producer	KEVIN RICHARDSON
Director & Cinematographer	MICHAEL SWAN
Music Score	PHILIP MILLER
Line Producer	CARINE STANDER
Story by	RODNEY FUHR
Screenplay Written By	JANET VAN EEDEN IVAN MILBORROW
Narration Written By	IVAN MILBORROW MICHAEL SWAN KEVIN RICHARDSON
Additional Scenes Written By	BEN HOROWITZ
Lion Wranglers	KEVIN RICHARDSON RODNEY NOMBEKANA
Art Directors	BOBBY CARDOSO LISA MACKAY SHEONA MITCHLEY
Costume Designers	RUY PHILLIPE DARION HING
Editor	BRIDGETTE FAHEY GOLDSMITH

WHITE LION

ONE-LINE SYNOPSIS

The adventurous journey of a rare white lion cub, who rises above many challenges to become one of the most powerful and revered lions in all of Africa.

SHORT SYNOPSIS

According to the legend of the Shangaan, white lions are the messengers of the gods, but it has been years since one has been seen in their remote African valley.

When a white lion is miraculously born into that valley, a young Shangaan named Gisani, finds himself destined to protect this rare and magnificent creature at all costs.

This young lion, whom will be known as Letsatsi, is cast from his pride and forced to embark upon a perilous journey of survival.

Close to starvation, Letsatsi befriends Nkulu, an older lion and together they learn how to survive in the harsh African wilderness

Gisani, who is watching over Letsatsi, takes a job as a tracker with a local hunter, who has his sights set on leading the hunt for this rare and magnificent white lion. Gisani, guided by fate, believes that he must find a way to prevent this tragedy from happening.

When Nkulu is killed by a farmer, Letsatsi is forced once again to survive on his own. After many trials and tribulations he finally learns to hunt by himself and grows into a magnificent adult.

But before he can take over a pride of his own, Letsatsi and Gisani must face their greatest challenge - the trophy hunter- for whom legends are worthless and rare skins priceless.

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LONG SYNOPSIS

A wise old African man tells group of eager young children a story that's very close to his heart.

It begins many years ago in a village, on the edge of a remote African valley. In that village, lives a tribe of people, called the Shangaan and they believed in a sacred creature, a white lion, which in times past had protected them and their way of life.

But sadly, generations ago when their leader, Chief Muhluri died, the white lion seemed to vanish from their valley and a terrible hardship befell these humble people.

A young man named Gisani, the son of the village healer, had heard all his father's stories about how important the white lion was to their people, and secretly wished for its return. His tribe firmly believed that the birth of a white lion would represent the coming of a new age and better times for them.

Unbeknownst to Gisani, not far from his village, his wish had just come true; a white lion cub is born to a tawny female named Misava.

This white cub, whose name is Letsatsi, also has a tawny brother named Buti and the two cubs are both inquisitive and adventurous, which leads them into great danger. One night while Misava is out hunting, they stumble across a poisonous snake and not knowing any better Buti pounces on it, the snake strikes, and before Letsatsi's eyes he sees his brother succumb to the poison.

A torrential storm breaks overhead and Letsatsi terrified by his brother's death runs alone into the night. Frightened and alone, he manages to find safety in a tree but his scent is quickly picked up by a clan of marauding hyenas.

Fortunately for Letsatsi, Gisani's father has sent him in search of a special healing plant that can only be found under the full moon and destiny leads him to the tree where Letsatsi is being attacked by the hyenas. He bravely chases them away and overwhelmed by the sight of a real live white lion, he decides to spend the night protecting this sacred creature.

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Letsatsi's mother having searched for two days and nights eventually tracks him down, only to find Gisani between her and her cub. It's a tense moment, but Letsatsi returning the favor from the night before, diffuses the situation by running down the tree and over Gisani's shoulder to join his mother. They are happily reunited. There and then, Gisani realizes that he's fated is to watch over, and protect this sacred creature.

When Letsatsi is reintroduced to the pride, his unusual color makes him a curiosity to his older cousins who bully him mercilessly. His father, the head of the pride, sees something special in his unusual son and bond quickly forms between them. Things are peaceful for some time, but one fateful day Letsatsi's world is turned upside down when twin marauding males oust him, his protective father and all of the young males from the pride. Letsatsi tries to join his cousins but is rejected because of his strange color. He is left alone to fend for himself in the unforgiving wilderness.

Letsatsi has to find his own way in the world, a difficult task for a young lion with under-developed hunting skills. He journeys away from the land of his birth, across the mountains in search of food and illusive security. He has no idea that he is venturing into territory that is even more dangerous...the territory of man.

Gisani, true to his destiny follows Letsatsi, tracking his every move and keeping a watchful eye over him. After many unsuccessful attempts at hunting, Letsatsi, tired and alone, is close to starvation. Fate leads him to cross paths with another slightly older tawny lion named Nkulu. Nkulu is an independent and competent hunter. After a rather tense start, Nkulu accepts the younger lion and they become allies and friends.

Gisani, relieved to see that Letsatsi has joined forces with another lion, takes a job as a tracker with a local hunter. He does this in order to keep a closer eye on Letsatsi.

The two teenage lions form a close bond and become a force to be reckoned with on the African plains. However when they stumble across a small farm, with a well-stocked chicken pen, they think they have found fast-food heaven.

The two hungry lions quickly take advantage of the promise of an easy meal and raid the chicken pen. The farmer, devastated by the loss of his chickens sets a trap for them.

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In a heartbreaking moment Nkulu is trapped and killed by the farmer. Letsatsi once again finds himself alone in the African bush and continues his solitary journey, searching for companionship, security and food.

Again Letsatsi's world has been turned upside down, and without his friend Nkulu, he has difficulty hunting and quickly finds himself on the brink of starvation. But not yet ready to give up, he picks himself up and tries, one last time, to hunt on his own. He finally has his first successful solo hunt and with growing confidence, quickly goes from strength to strength.

He soon develops into a magnificent, strong and capable adult and his instinct tells him, the time has come claim a pride of his own.

In a cruel twist of fate the farmer, tells a local hunter that he has spotted a white lion. The local hunter, who sees the chance to make a quick fortune, submits a tender to one of his wealthy overseas clients, to come and hunt Letsatsi. Gisani is horrified by this terrible turn of events and is more determined than ever to protect Letsatsi. But how?

Letsatsi unaware that he has a price on his head, continues his journey and eventually enters the territory of an aging male and sees his chance to defeat him and claim a pride of his own.

The hunter and his client have picked up Letsatsi's tracks and set out to bag the valuable trophy...the rare white lion. Gisani, almost at wits end, is desperate to devise a way in which to protect Letsatsi from these dangerous men.

Gisani tries his utmost to lead the hunters away from Letsatsi, but his frustrated boss takes over the hunt and finally leads the trophy hunter to Letsatsi. They are surprised to see two lions engaged in a fierce battle for the pride.

Gisani and his boss are both in awe when they see what a beautiful and magnificent lion Letsatsi has grown to be. The lions are locked in a vicious battle when the over-zealous hunter blasts away. It is certain that Letsatsi is dead. But when the dust settles the hunter is surprised to see that he has shot the wrong lion. Letsatsi lives on.

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Enraged and confused as to how he has missed his trophy, the hunter notices that the sights on his rifle have been tampered with. Gisani it seems had taken the opportunity the night before to reset the rifle sights. It was the only course of action he could think of to try and save Letsatsi.

In a wild rage, the trophy hunter knocks the local hunter to the ground, and takes possession of his rifle, which he aims at Letsatsi. This time he will not miss.

Gisani, without thinking of his own safety, steps in front of the rifle, placing himself between the hunter and Letsatsi. The trophy hunter can't believe his eyes, and willing to do anything to bag his trophy, tightens his finger on the trigger. The local hunter, realizing that his client has lost control of his senses, confiscates the rifle. He fires off a few rounds into the air, which allows Letsatsi to disappear back into the safety of the bush.

The audience then learns that the narrator who has been telling us the story, is, in fact, Gisani. He has fulfilled his destiny to protect Letsatsi, and goes on to build a wildlife sanctuary, which ensures the safety of the white lions for many years to come.

A few months later, we meet Letsatsi again. He has at last found a home, a pride and is the proud father of newly born white lion cub. Through him and the courage of Gisani, white lions will be protected forever more.

WHITE LION...home is a journey.

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PRODUCTION NOTES

A DREAM THAT BECAME A FILM...

WHITE LION was shot on location, at The Kingdom of the White Lion, an enterprise 50 miles outside of the city of Johannesburg, along the Crocodile River, established especially for this film.

This marks the first production – entirely about lions – starring ‘real’ lions from South Africa. “To date most lion pictures shot in South Africa, have seen the import of trained lions,” says Producer and Lion Wrangler, Kevin Richardson. “Our lions look great... they’re lean, mean and heroic – not spoiled, fat and lazy.”

The picture is the long-time dream of one of the owners of the Johannesburg Lion Park, Rodney Fuhr, who served as Executive Producer alongside his wife Ilana. Fuhr independently funded the movie, and filming was approached in a fairly unconventional manner. Richardson recalled, “**WHITE LION** has been a long time coming and was Rodney’s vision, dating back to the early eighties. His original idea was to follow a tawny (normal colored) male lion cub from infancy to adulthood. Since then, it has obviously progressed to the stage where we are following a white lion and his journey. We switched from a tawny - probably to make our lives a little bit more difficult and more challenging! But, such an exquisite beast certainly makes for a much more powerful story. For me, the beauty of this film is its reality component and inherent simplicity. I love the fact that Rodney’s story never allowed it to become too complicated and was always anchored in the realms of what could happen in the wilds of Africa. So although **WHITE LION** is a fictional feature film, and we have taken license on some issues, it is not beyond the scope of what could take place in the wild. The reality of what this little white lion endures, is quite real.”

“In recent times, films of this nature, which are basically fictional animal films, have enjoyed great success,” observed Director/Cinematographer Michael Swan. “*March of the Penguins* is a good example of this, and our movie is very much of the same cloth, although not a documentary. **WHITE LION** also has a parallel human element, which is complimentary to the lions. It’s about the life of a lion (Letsatsi) from birth to his final triumph. A story of conflict and how our hero, Letsatsi overcomes it, just as a human story

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would be, but in this instance, about lions. That's the challenge for us all, to tell a story without featuring too many people, with lions as the main characters. It's a classic tale, with similarities to Jean Jacques-Annaud's acclaimed *The Bear*. The parameters, set by Rodney Fuhr, were stringent and incredibly difficult to achieve. We had to represent authentic wild lion behavior and the challenge was to tell the story entirely through the action of the lions. It isn't *The Lion King*. No lips move and we aren't relying entirely on animatronics, puppets, or visual effects." Indeed, many people have suggested that **WHITE LION** is the real-life version of *The Lion King*.

WHITE LION features a minimum of human beings – criteria that was put in place to ensure the story was told entirely from the lions' perspective.

"What you see is virtually written and in a sense directed by the lions," continued Swan. "We allowed the lions to perform naturally, with guidance by the wranglers and although we had a script, scenes were not set in tablets of stone. Therefore some scenes had to be rewritten to accommodate the fantastic performances we were getting from the lions. Sometimes," he jested. "I think they knew what the audiences would respond to better than we did!"

WHITE LION is a family adventure story that follows the life of a white lion, Letsatsi, who is born into a tawny pride in the wilds of Africa. His color difference makes life very difficult for him, forcing him to find his own way in the world, amidst numerous obstacles.

"It's a film for all age groups," said Richardson, "with every ingredient to be a runaway hit. And the cubs will pull at the heart strings of the most seasoned moviegoer." Added Line Producer Carine Stander; "Simple films, such as this, are rarely made anymore, yet these are the films we adored as children, and the reason we fell in love with filmmaking. And aside from being a wonderful experience that the whole family can enjoy, a film such as **WHITE LION** affords an intimate view of these magnificent creatures, depicting them in a way that that has never before been captured on film."

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CASTING THE LIONS...

“The casting process was a tricky one,” recalled Richardson. “As the original story was about a tawny lion, I had all my little tawnies, of all age-groups, lined-up, and then we got the call saying, ‘Hang on a moment what would you say if we cast the main hero as a white lion!’ It made sense, but it also made my life a nightmare. We only had a few white lions at the Lion Park, and our main hero white lion, an adult male, is probably the only completely workable one in the country. The two lions that we actually had to source, were the lions needed to portray the teenage period of Letsatsi’s life. The lions we finally used were ‘Bruce’ and ‘Bravo’ who were aged just fourteen-months at the time.”

Richardson continued. “The difference between these lions and those in other movies or Hollywood productions, is that ours are not ‘trained’ lions; i.e. lions who can hit their marks: stop there, sit down, lay, stay. However, these lions will perform for two rewards; one is love and the second is meaty treats. Without those ingredients we wouldn’t have had workable lions on the film. So, amazingly, many of the complicated scenes - very big wide shots of this little lion walking a huge distance toward camera - are accomplished mainly because the lion loves and respects us, and not only because of the treat that he gets at the end. Scenes that were less complicated, were achieved where the lion was aware that if he does what he’s asked, he’s going to get a little cube of meat, and if you’re a lion,” jested Richardson, “that’s very exciting!”

“With many other animal pictures produced,” explained Director and Cinematographer, Michael Swan, “the animals aren’t that tame and therefore not that easy to control. However, with **WHITE LION**, all the lions we used were hand-reared and enjoyed a very good relationship with our three animal wranglers. They were very easy to work with, but it was not always easy to persuade them do precisely what we wanted them to, which is the nature of anything involving animals or children!”

Ninety-eight percent of the lions on this production, except for ‘Bruce’ and ‘Bravo’, were either hand-reared by Kevin Richardson, or his two trainers. Richardson received Bruce and Bravo at eight months; an age at which he would never usually start work with a lion. “But we had no choice,” explained Richardson, “so the process involved intense discipline,

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interaction combined with much of love and care. We had a daily regime and the lions have subsequently performed beyond my wildest expectations.”

The filmmakers employed both tawny and white lions of all ages to depict the phases the film’s four-legged characters go through, with the youngest aged from just a week to eight-weeks. Up to sixty lions were used to depict the various age groups of the key lions and supporting lions that appear in the film. “The lions’ ages were very specific to the story,” explained Richardson, as we needed to illustrate the various phases of Letsatsi’s life. However, lions grow so quickly, that a lion, who may have been perfectly sized for shooting one day, no longer was by the following week.”

CAPTURING THE ADVENTURE ON FILM...

Filming took place over a substantial period of time, staggered in phases to accommodate the lions. “I’ve shot a lot of action, visual effects, and have also worked quite extensively with lions previously,” said Swan, “as well as filming two feature films with Kevin Richardson, so have come to know the animal side of movie making fairly well through those experiences. Therefore coming to this was easy in terms of understanding Kevin’s requirements as to what the animals would need from the camera. Kevin was always the intermediary between the animals and me, so their direction basically came through him. From that viewpoint, it was a fairly easy process, but wasn’t entirely trouble-free as lions don’t necessarily do exactly what you want them to, which was obviously the challenge. But I do think they had a sixth sense, because they hit their mark more accurately than most actors I’ve worked with.” Line Producer, Carine Stander, concurred. “They respond entirely to love and affection and possibly a little piece of meat at the end of a stick. We just showed them what we wanted them to do and then they would do it. They were fantastic and almost never let us down.”

“We were filming with two, sometimes three cameras,” recalled Swan, so were able to capture a variety of angles throughout the shoot. We also repeated things until we got them right; it was as simple as that. Animals won’t do exactly the same thing more than once, so we had to carefully plan our edit and ensure that way we covered the action with our cameras, enabled us to capture the material needed to sell the story. To an extent it was laborious, but also very rewarding. This movie is predominantly about lions, not

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people, so it needed to be image dependant. Therefore, from the word 'go' we knew that the imagery would be all-important.”

Swan approached his dual roles on the picture with aplomb. “On most films, the director and cinematographer enjoy a close collaboration, so doing both roles on **WHITE LION** was relatively painless. Having also worked previously with Kevin Richardson, we tended to bounce ideas back and forth quite easily.”

The filmmakers shot on a high definition digital format. “We opted for that instead of 35mm,” explained Swan, “because we were shooting an enormous amount of footage - up to five hours of material per day. Translating that to film would have been enormously expensive, so we saved money there, which gave us the freedom to concentrate on capturing the material needed without worrying about the cost of stock.”

Most wildlife movies are shot, day-in, day-out, with the sun always in the sky, but going against tradition, **WHITE LION** was filmed in summer, rather than the traditional exterior season of winter in the Highveld. Explained Swan; “We went down this path because the gorgeous, lush, green summer environment of our landscape hadn't previously been captured on film. Also, white lions look exquisite when set against such a beautiful, rich, green backdrop. This was a stylistic choice that came from Rodney Fuhr, our Executive Producer. It wasn't without problems, as here in Johannesburg, over the past few years, we've experienced some of the wettest summers on record, which caused the production to close down a number of times, but it has ultimately given the film a unique look.” Richardson concurred; “It was incredibly challenging, particularly as we were only shooting exteriors. The torrential rain we've recently had in Johannesburg impacted on us in many ways - from not being able to shoot, to having cranes and other equipment, such as tow vehicles, plus our crew, getting stuck in the mud. It was a logistical nightmare, but worth it!”

During the shoot, the filmmakers were often asked if they were filming a ninety-minute documentary. “The answer to that question is definitely NO,” stated Kevin Richardson. “Traditionally, a documentary is an edit of much footage that may be very good, and a story develops from there. Our film **BEGINS** with a specific story, which we made happen.

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Audiences are also accustomed to the long lens look of a documentary, shot from a Land Rover but we set out to capture our lions on film in a very intimate way.”

“This is the complete opposite of a documentary,” added Michael Swan. “Everything that we filmed was specifically set-up for the cameras and the scenes we were shooting, so nothing was recorded by chance. The film was scripted, and we had a schedule of scenes that we needed to complete everyday, which followed the traditional discipline of a feature film where every shot is scripted and story-boarded, and the lions moved from left to right, or as we needed them to for the story, whether they were coming down a mountain, looking at us or pausing. In a documentary you could never capture that kind of behaviour. Everything was designed around getting the story told, and persuading the animals to do what we wanted them to do and where we wanted them to do it. That’s the difference between a dramatic fiction film and a documentary - the latter really being just a slice of life captured on film. Our shooting was quite the opposite of a documentary, which is executed in any light, as long as the animal is in frame. We set-up our shots to have the best light for the cameras, and the sets that we created were designed to make **WHITE LION** a dramatic fiction feature film destined to be screened in a cinema, as opposed to a documentary which you can catch on late-night television.”

Working on **WHITE LION** proved an amazing experience for all involved. “Lions are definitely the king of the beasts,” remarked Carine Stander. “It’s basically acknowledged amongst every nationality on this planet that lions are at the top of the food-chain, so we have great respect for them. But at the same time, I think they are great teachers, and for me, and everyone else, working with them has just been the most incredible experience. Watching a movie such as this is truly phenomenal in terms of getting so close and personal with these majestic creatures.”

Filmed on location at the Kingdom of the White Lion, SA Lion Park, Nash’s Farm, Glen Afric and Entabeni Game Reserve, photography on **WHITE LION** was completed in June 2008 with final post-production in December 2008 and is the first feature film from South African-based company Peru Productions Pty. Ltd.

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ABOUT THE FILMMAKERS

RODNEY FUHR (Executive Producer)

Rodney Fuhr is a wildlife fanatic in his mid 60's who has been deeply involved in sponsoring lion research since the late 70's.

People have always seen adult male lions as the 'king of the beasts' with a pretty good life in the pride, with a harem of females and plenty of food for him to eat, but very few have actually seen what it takes for a young male lion to become a success and take over a pride of his own.

It's a difficult journey and mortality of lion cubs can be as high as 80%. The ratio of males to females born is 50:50. However, as one can see, the number of females in the bush far outnumbers the males, which further illustrates just how treacherous the journey is for a young male lion to become an adult. Add a further disadvantage like being white in color and the odds of failure are compounded.

Rodney wanted this story told, and being a successful businessman, had the money to finance the making of this film entirely by himself. It's been a movie almost thirty years in the making, which has finally has come to the big screen in all its splendor and glory.

KEVIN RICHARDSON (Producer, Presenter and Animal Wrangler).

After graduating with a BSc in Anatomy and Physiology, Kevin began his career in post-operative rehabilitation. He made a dramatic career switch when he met Rodney Fuhr and started working at the Lion Park, ten years ago. Kevin spent two years filming for the Lion Park and since then has made numerous commercials, 'wrangling' animals seen in international commercials for Jeep Cherokee, Holston Pils, Landrover and many more large corporations.

His feature film credits as an animal wrangler include *Le Lion* starring Alain Delon, and *Prey* directed by Academy Award® nominee, Darrell Roodt (*Yesterday*). Kevin has also executive produced and presented a number of documentaries distributed by National Geographic; the two most recent being *Dangerous Companions* and *Black Leopard – In Search of a Legend*. He has appeared on many news networks including CNN, SKY

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News, ABC News, NBC and has been featured in many prominent newspapers around the world for his work and the extraordinarily close relationships he enjoys with animals.

Kevin's book, *Part of the Pride*, has just been published, and in Australia will be available through Pan Macmillan.

MICHAEL SWAN (Director and Cinematographer)

Michael's career as a filmmaker spans more than twenty years. Today he is recognized as one of South Africa's most acclaimed cinematographers and 2nd Unit Directors. Among his notable motion picture credits are, *Cry*, *The Beloved Country* distributed by Miramax, *Dangerous Ground* for New Line Cinema, *Tarzan and Jane* for Village Roadshow, *Second Skin* for Alliance Atlantis, *The Groomsman* for Sony Pictures, *Pavement* and *Borderline* for MPCA/Apollo Media, and *Prey* for Videovision Entertainment/Distant Horizon.

CARINE STANDER (Line Producer)

Carine has been involved in the film industry for 10 years, on both local and international features. She has worked in production on such films as *Racing Stripes*, *Zulu Love Letter*, *Jozi-H* and Darrell Roodt's *Faith's Corner & Prey*.

PHILLIP MILLER (Composer)

Phillip Miller is a South African composer who works, in film, video and live performance. He has worked with some of the most innovative film makers to emerge from South Africa in recent years, composing music for the soundtracks of many local and international films and television productions, including the acclaimed and award –winning drama TV series *Yizo Yizo*, directed by Oscar nominee Angus Gibson and Teboho Mahlatsi.

In 2004 and 2005, Miller completed the soundtracks to three new South African feature films including Ian Gabriel's *Forgiveness*, Teddy Mattered's *Max and Mona* and Revel's *Fox's the Flyer*, which has been shown at many international film festivals. For the film, *Forgiveness*, he was awarded the Golden Horn for best soundtrack at the South African Film and Television Awards.

In 2006, Miller completed the soundtrack to the film *Catch a Fire* directed by the acclaimed film director, Phillip Noyce released by Working Title Films.

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Miller has worked with a wide range of video artists in South Africa. In particular, he has collaborated extensively with the internationally acclaimed artist, William Kentridge composing soundtracks to many of his animation films, which have screened around the world, including the Museum of Modern Art and the Guggenheim Museum, New York, and the Serpentine Gallery and Tate Modern in London. Some of the films, Miller has worked on, are: *Felix in Exile* (1994), *Weighing and Wanting* (1996), *Stereoscope* (1999), *Medicine Chest* (2000), and *Journey to the Moon* (2003).

ABOUT THE CAST

BONSILE JOHN KANI (Storyteller)

Dr. John Kani (born 1943) is a celebrated South African actor and playwright best known for his numerous performances in protest theatre during the apartheid years, including *Sizwe Bansi is Dead*, *Master Harold and the Boys*, *Saturday Night at the Palace*, *The Island* and *My Children! My Africa!*

Kani was born in New Brighton, South Africa. He joined The Serpent Players (a group of actors whose first performance was in the former snake pit of the zoo, hence the name) in Port Elizabeth in 1965 and helped to create many plays that went unpublished but were performed to a resounding reception.

These were followed by the more famous *Sizwe Bansi is Dead* and *The Island*, co-written with Athol Fugard and Winston Ntshona, in the early 1970s. He also received an Olivier nomination for his role in *My Children, My Africa!*

Kani's work has been widely performed around the world, including New York, where he and Winston Ntshona won a Tony Award in 1975 for *Sizwe Bansi Is Dead* and *The Island*. These two plays were presented in repertory at the Edison Theatre for a total of fifty-two performances.

Nothing but the Truth (2002) was his debut as sole playwright and was first performed at Market Theatre in Johannesburg. This play takes place in post-apartheid South Africa and does not concern the conflicts between whites and blacks, but the rift between blacks who

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stayed in South Africa to fight apartheid, and those who left only to return when the hated regime folded.

It won the 2003 Fleur du Cap Awards for best actor and best new South African play. In the same year he was also awarded a special OBIE Award for his extraordinary contribution to theatre in the USA.

Kani is executive trustee of the Market Theatre Foundation, founder and director of the Market Theatre Laboratory and chairman of the National Arts Council of SA.