

'Amandla! The power is ours!'

ALICE WALKER

'It's about time a feature film presents South Africa from a black perspective. Mapantsula does that and much more.'

SPIKE LEE

'Authentic, Vibrant, Real, and everyone should see it'

BBC, CARYL PHILLIPS

'A Devastating attack on apartheid.. A moral drama in disguise...Our conscience and sense of outrage are ripped open.'

LOS ANGELES TIMES

'It gets far closer to the sights, sounds, smells and rhythms of Soweto life than an entire Attenborough of white liberal movies. Needless to say, it's banned from SA cinema screens.'

TIME OUT

'A Masterpiece... Mapantsula has been called "the first anti-apartheid feature film by, for and about black South Africans" '

BBC CULTURE

'A terrific movie... Even more remarkable than CRY FREEDOM and A WORLD APART.'

THE GUARDIAN

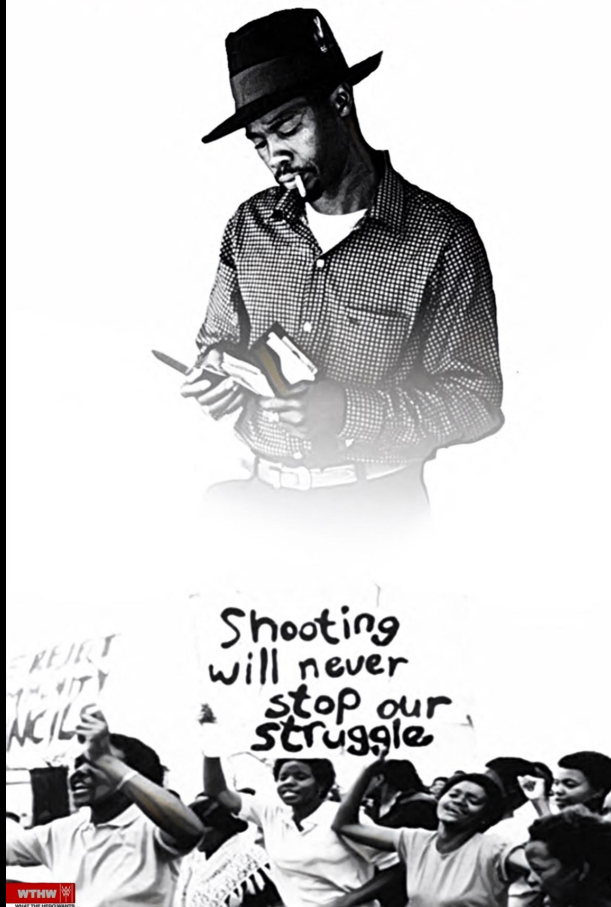
'The interaction between blacks and whites in street scenes, the galvanizing spirit of black South African music are all powerfully felt'

THE NEW YORK TIMES



MAPANTSULA

FROM THE AWARD-WINNING DIRECTOR OLIVER SCHMITZ
THE CULT CLASSIC RESTORED IN 4K



'Now, 35 years later, and given its historical relevance, the movie has been restored and selected to be showcased at the 73rd edition of the Berlinale in the classics section.'

GOLDEN GLOBES

'Mapantsula is so vibrant and vivid that you can practically smell the streets of Soweto.'

BBC, NICHOLAS BARBER

'The themes of the film remain relevant today'

FORBES AFRICA

'Mapantsula made a massive impact on political cinema, pop culture and bringing African cinema to the forefront of industry conversations.'

LIVE FOR FILMS

'A Trojan Horse of a film – an attack on apartheid disguised as a gangster thriller'

OKAY AFRICA

'ingeniously made under the noses of the South African apartheid censors'

SAM DIENER, HARVARD UNIVERSITY

'Of enormous historical significance'

JACQUELINE MAINGARD

'A terrific movie dealing with love, life and death in the ghettos of Soweto.'

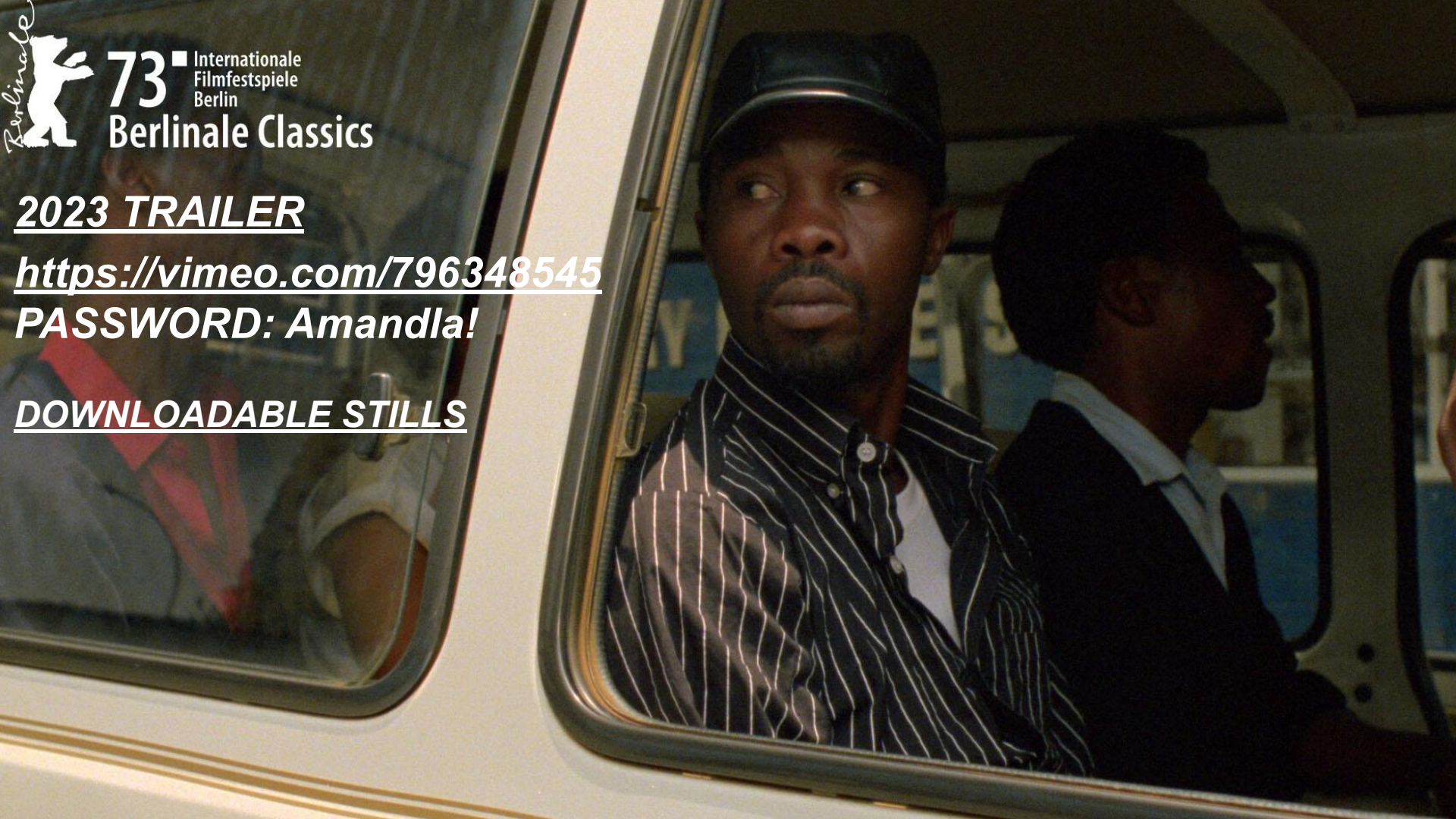
CASTELLINARIA

2023 TRAILER

<https://vimeo.com/796348545>

PASSWORD: Amandla!

DOWNLOADABLE STILLs



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

WORLD SALES: WHAT THE HERO WANTS (WTHW) CONTACT DETAILS ON FINAL PAGE.

SOCIAL MEDIA:

[INSTAGRAM](#)

[TWITTER](#)

[FACEBOOK](#)



4K RESTORATION

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.



This guy's funny. dolls, guys, dolls, guys

SYNOPSIS

During demonstrations in apartheid-era South Africa, police arrest not only activists but also Panic, a “mapantsula” or petty gangster. While a cop tries to get him to make incriminating statements, we learn in flashbacks how Panic got caught up in the township riots. Panic is only interested in partying, alcohol, and his girlfriend Pat, and stays away from the protests against exorbitant rents. But then Pat, who loses her job as a house maid because of him, cuts Panic loose, and his landlady’s son is taken away by the police ... During the state of emergency imposed in South Africa in 1985, Mapantsula could only be made after a “bowdlerised” screenplay was submitted to the authorities. Grassroots opposition had reached a climax when the film was released and then promptly banned. Within a matter-of-fact crime story, it examines racial discrimination and day-to-day acts of resistance to the regime.

RECENT PRESS LINKS

<https://www.goldenglobes.com/articles/oliver-schmitz-revival-mapantsula-movie-blurs-boundary-between-art-and-politics> - **GOLDEN GLOBES**

<https://www.berlinale.de/en/2023/news-press-releases/225739.html> - **BERLINALE**

<https://www.forbesafrica.com/entertainment/2023/01/30/from-memory-to-technicolor-south-african-apartheid-era-film-to-see-new-life-in-digital-age/> - **FORBES africa**

<https://omny.fm/shows/afternoons-with-pippa-hudson/on-the-couch-mapantsula-movie> - **KFM RADIO INTERVIEW WITH MAPANTSULA DIRECTOR**

<https://www.okayafrica.com/berlin-film-festival-mapantsula/> **OKAY AFRICA**

<https://www.iol.co.za/entertainment/movies/news/anti-apartheid-film-mapantsula-celebrates-35-years-at-berlin-international-film-festival-3397aef0-3f5d-42a5-9609-eb8655b0afec> - **IOL**

<https://www.okayafrica.com/berlin-film-festival-mapantsula-restored/> **OKAY AFRICA**

<https://deadline.com/2023/01/martin-scorsese-wes-anderson-tilda-swinton-select-berlin-retrospective-movies-classics-1235214527/> - **DEADLINE**

<https://www.liveforfilm.com/2023/01/20/mapantsula-the-1988-anti-apartheid-film-has-had-a-new-4k-restoration/> - **LIVE FOR FILMS**

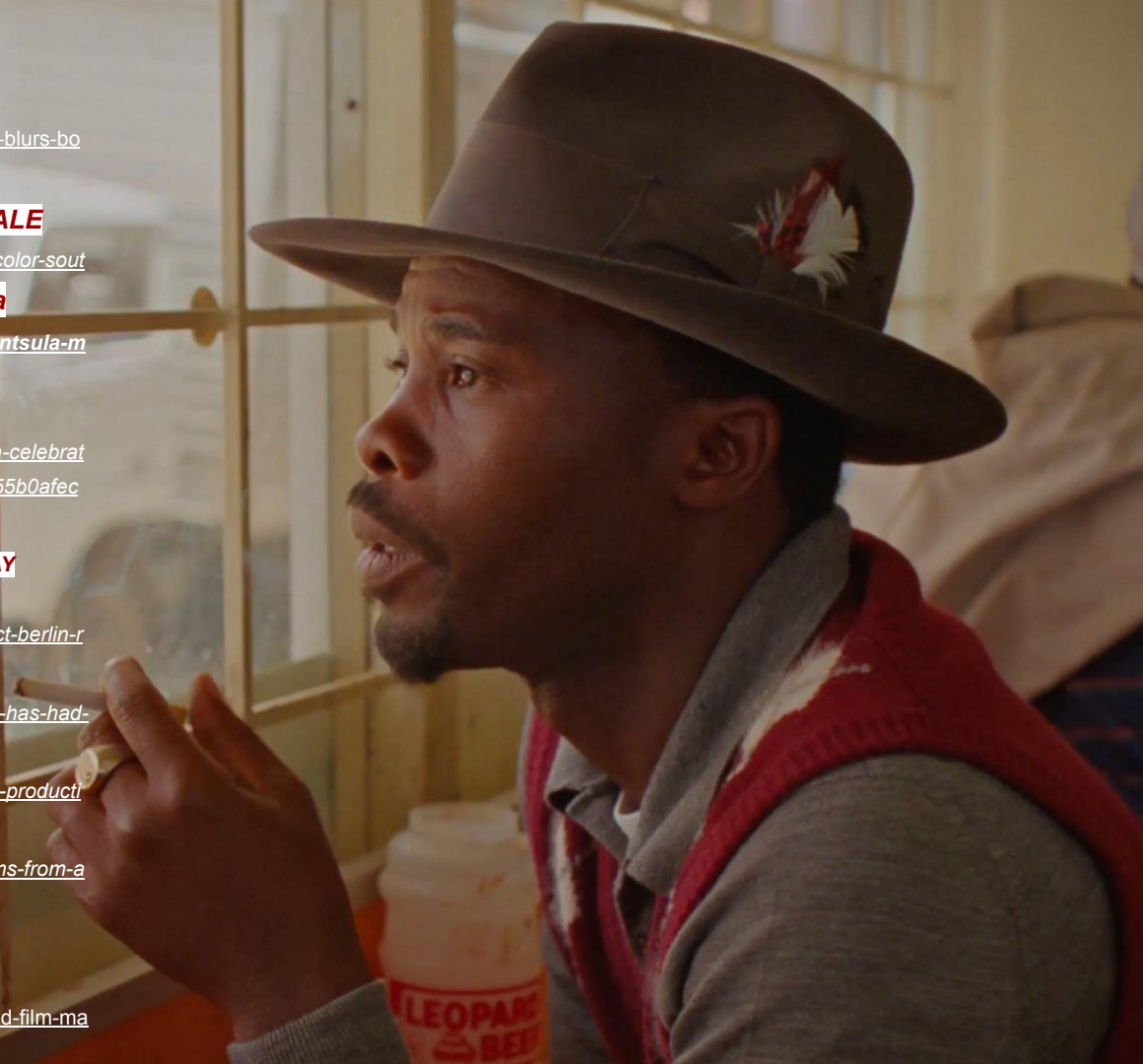
<https://www.hollywoodreporter.com/movies/movie-news/berlin-film-festival-2023-productions-retrospective-perspektive-deutsches-kino-1235293340/> - **THR**

<https://www.bbc.com/culture/article/20181029-twelve-amazing-lesser-known-films-from-around-the-world> - **BBC**

<https://www.okayafrica.com/berlin-film-festival-mapantsula/> - **Okay Africa**

<https://www.timeout.com/movies/mapantsula> - **TIME OUT**

<https://www.news24.com/drum/celebs/news/thembi-mtshali-joness-anti-apartheid-film-mapantsula-digitalised-35-years-later-20230223> - **NEWS 24**



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-Classic 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.

A large, dark audience is seated in a theater, looking towards a large screen at the front. The screen displays the title 'MAPANTSULA' in bold, white, sans-serif capital letters. The theater is dimly lit, with a spotlight effect on the screen. The audience members are mostly seen from behind, creating a sense of being part of the audience.

MAPANTSULA



**NEXT PAGES: FURTHER CONTEXT, DIRECTOR BIO, RESTORATION
DETAILS, FESTIVALS, AWARDS & ACADEMICS, BERLINALE WORLD
PREMIER, PLOT, FULL CREDITS**

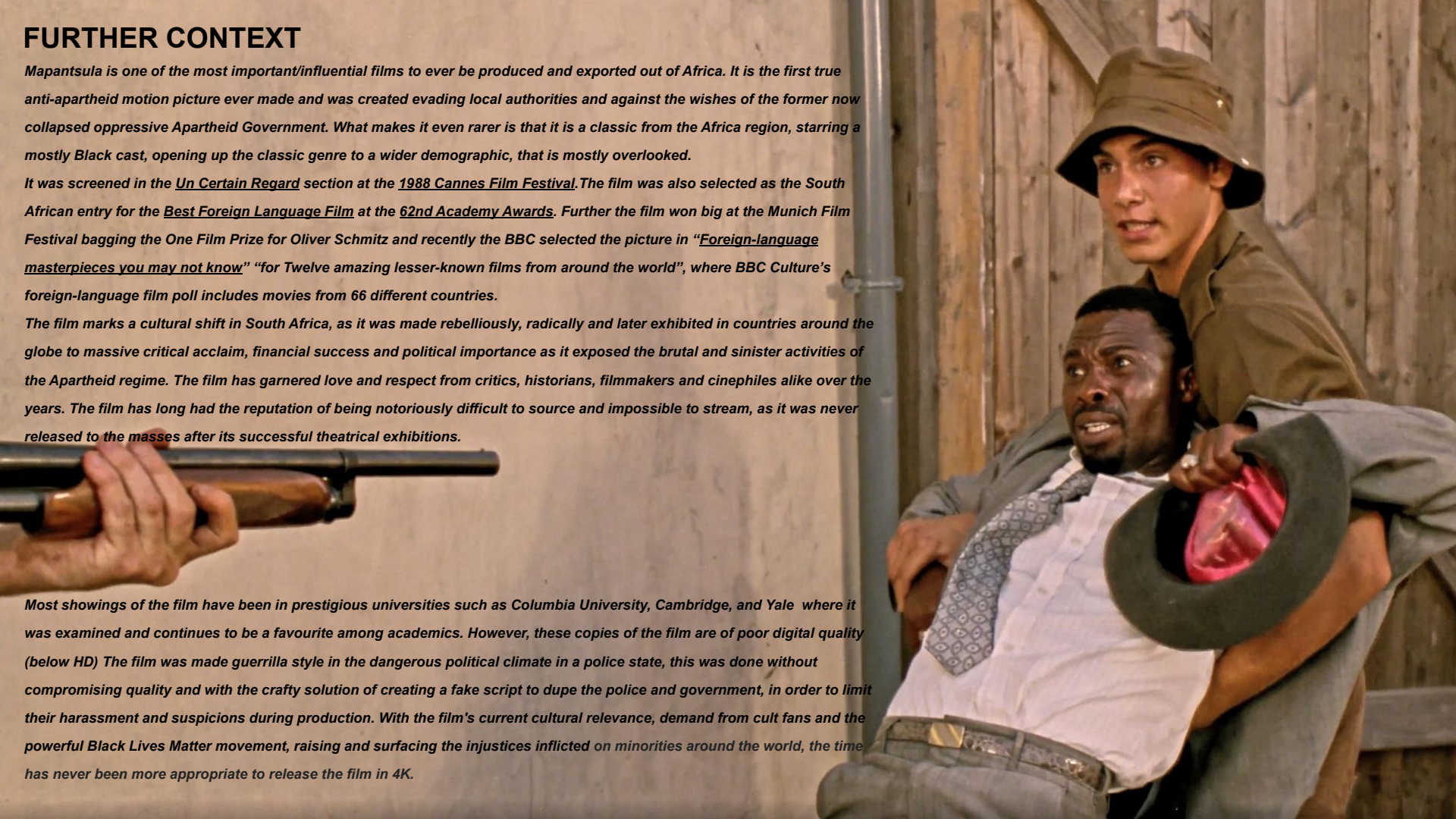
FURTHER CONTEXT

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 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 favourite 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.



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

DIRECTOR 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. - [FULL](#)

[FILMOGRAPHY](#)



IMAGE FROM BERLINALE PREMIER



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 19th 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. <https://www.berlinale.de/en/2023/programme/202309554.html>- Mapantsula page on Berlinale.de, where further details and stills can be found.



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

ACADEMIC SCREENINGS | LECTURES | LITERATURE

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)

(SOME MAJOR UNIVERSITIES WHICH HAVE SCREENED, TAUGHT OR HOLD MAPANTSULA MATERIAL IN THEIR LIBRARY - LINKS ATTACHED)

[HARVARD UNIVERSITY](#)

[COLUMBIA.NY](#)

[RYERSON UNIVERSITY TORONTO](#)

[UCLA](#)

[BOSTON UNIVERSITY](#)

[CAMBRIDGE UNIVERSITY](#)

[INDIANA UNIVERSITY BLOOMINGTON](#)

[UNIVERSITY OF PENNSYLVANIA](#)

[DARTMOUTH UNIVERSITY](#)

[UNIVERSITY OF BRISTOL](#)

[UNIVERSITY WISCONSIN MADISON](#)

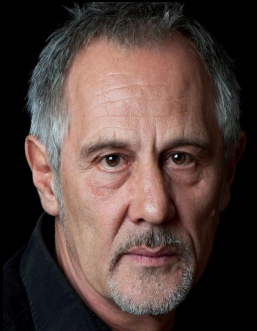
MAIN CAST



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).

WTHW - INITIAL PRESS RELEASE - 09/01/2023

What The Hero Wants (WTHW) is pleased to announce...The Cult Classic and first anti-apartheid film about the black experience in South Africa, MAPANTSULA (1988) has been restored in 4K resolution. The film will have its world premier on the world stage of cinema, this February, at the prestigious Berlin International Film Festival (BERLINALE) Celebrating the film's 35th anniversary and Black History Month.

Mapantsula follows the story of Panic, a petty gangster who becomes caught up in the growing anti-apartheid struggle and has to choose between individual gain and a united stand against the system.

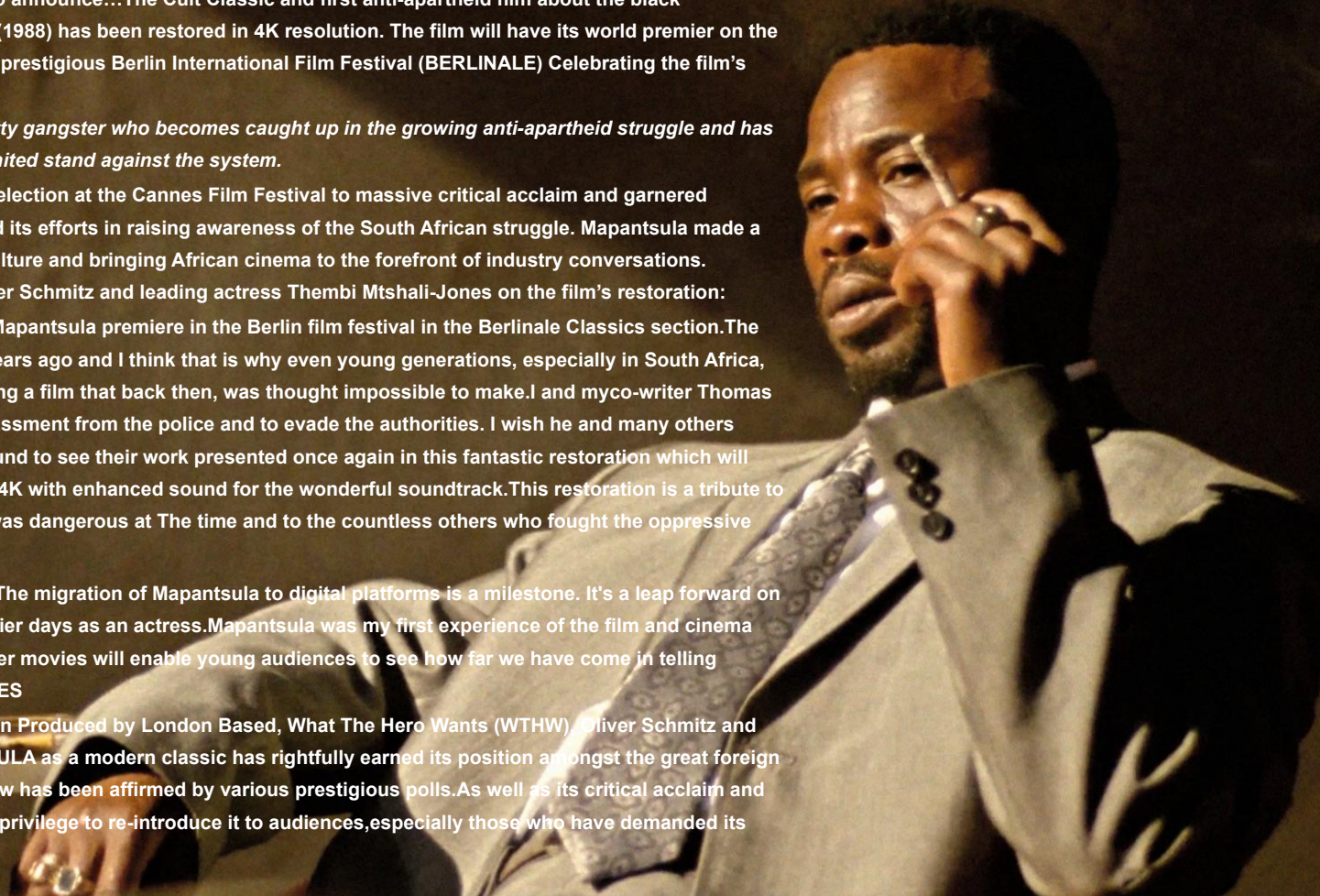
The film originally debuted in the Official Selection at the Cannes Film Festival to massive critical acclaim and garnered international praise for its artistic value and its efforts in raising awareness of the South African struggle. Mapantsula made a massive impact on political cinema, pop culture and bringing African cinema to the forefront of industry conversations.

The award-winning director of the film Oliver Schmitz and leading actress Thembi Mtshali-Jones on the film's restoration:

"It is an honour to have the restoration of Mapantsula premiere in the Berlin film festival in the Berlinale Classics section. The film's relevance today, is as strong as 35 years ago and I think that is why even young generations, especially in South Africa, love the film. I am proud we achieved making a film that back then, was thought impossible to make. I and my co-writer Thomas Mogotlane wrote a fake script to avoid harassment from the police and to evade the authorities. I wish he and many others involved who have since passed, were around to see their work presented once again in this fantastic restoration which will bring the film alive to cinema audiences in 4K with enhanced sound for the wonderful soundtrack. This restoration is a tribute to all who participated in this venture which was dangerous at the time and to the countless others who fought the oppressive system." - OLIVER SCHMITZ

"What a time to be living in the digital era! The migration of Mapantsula to digital platforms is a milestone. It's a leap forward on how far we've come when I think of my earlier days as an actress. Mapantsula was my first experience of the film and cinema world. The natural evolution to digitize earlier movies will enable young audiences to see how far we have come in telling powerful stories." - THEMBI MTSHALI-JONES

"Mapantsula 2023 4K Restoration" has been produced by London based, What The Hero Wants (WTHW) Oliver Schmitz and Aaryan K. Trivedi. They feel that MAPANTSULA as a modern classic has rightfully earned its position amongst the great foreign language films of the last century – this view has been affirmed by various prestigious polls. As well as its critical acclaim and social significance in cinema today - it is a privilege to re-introduce it to audiences, especially those who have demanded its wider release from the start.



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
 GRISEL 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 POGROUND
 Stand-Carpenter NICK GARDNER
 Wardrobe Designer NADIA KRUGER
 Stand-by Wardrobe MANDY DARLING
 Wardrobe Assistant NUPI MAKHOBHO
 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 OUEENS"

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

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Unit Publicity ALISON CAMPBELL
Stills Photographer ANNA ZIENINSKI

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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

Finance Brokers ORION FILM FINANCE (PTY)
Completion Guarantors PERFORMANCE GUARANTEES INC.
Insurance Brokers HERITAGE INSURANCE BROKERS (PTY)

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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

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WTHW



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