

**Domino Film**  
presents

# PROTEUS

a film by John Greyson and Jack Lewis  
produced by Big World Cinema, Pluck Productions  
in association with Idol Pictures.  
feature film, colour, 35mm, 103 minutes, 2003

**For more information, please contact:**

Jeanne Ritter  
(514) 484-0446  
domino@dominofilm.ca



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Shaun Smyth



Neil Sandilands (left) and  
Rouxnet Brown



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# PROTEUS

## SYNOPSIS

In 1725, a young Khoi herder Claas Blank is sentenced to hard labour on Robben Island, Cape Town's penal colony. The prison garden is run by Virgil Tyne, an English botanist who is naming and cultivating South African protea species for the European market. Tyne is entranced by the quick-witted Blank, and the youth soon finds ways to manipulate the repressed botanist, exchanging native lore for guilders and favours.

Blank works alongside a Dutch sailor, Rijkhaart Jacobsz, who is serving time for sodomy. Despite mutual prejudices, the two prisoners are strongly attracted to each other and begin a tentative affair, accidentally witnessed by Tyne. Their affair transgresses vast cultural taboos, and unleashes confused feelings of desire and jealousy that neither have a name for. Tyne returns to Amsterdam, but he and Blank are obsessed with each other, constructing fantasies about their lives from the few scraps they've gleaned.

A decade passes, and the prison authorities continue to ignore the ongoing 'friendship' of Blank and Jacobsz. Then Tyne returns to the Cape, fleeing a sodomy scandal in Amsterdam, where 70 men (including his partner Ourens) were tried and garrotted in the city square. His return is catastrophic, inadvertently triggering the arrest of Blank and Jacobsz on sodomy charges. Tyne makes a desperate intervention to the court, intent on saving Blank, but the herder refuses to play along. For the first time in his life, Blank tells the truth -- for the first time he names his feelings for the Dutch sailor.

Based on a true story.



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## PRODUCTION NOTES

FILM DIARY - BY JOHN GREYSON

Feb 98: Capetown video activist Jack Lewis discovers the transcript of a 1735 sodomy trial. He translates it from Middle Dutch into Afrikaans, and from there into English. He sends it via email to me, saying "There's a film here." I read the transcript and am not convinced. On the surface, it doesn't seem like much is there. Two guys, a Dutch sailor and a Cape Native (Hottentot) are serving time on Robben Island, the Cape's prison colony. They're caught having sex, brought to trial at the castle, confess following torture and are drowned in Table Bay

Jack says to read more between the lines. In the evidence, scrupulously collected by the Dutch court, it becomes evident that they had been having sex for over ten years -- which would make them... Lovers? What word would they have used? Secondly, the authorities clearly knew what was going on for ten years and did nothing. So what changed? Much emailing to and fro. He writes a first draft of a treatment, called 'Bandit House.'

April 98: Producer Damon D'Oliveira and I decide to go into development on the project, developing it as a Canada/South Africa co-production. The idea is that Jack and I will co-write and co-direct.

Nov 98: Jack gets me a teaching gig, a screen writing-course for a month, at University of the Western Cape. We use the month to work together, doing research, visiting Robben Island and the Castle where the story actually took place, and writing a second-draft treatment. Jack approaches Steven Markovitz and Platon Trakoshis of Big World Cinema, a Capetown production company, to be the South African producers. We all pose for a photo together at the Sithengi Film Market.

July 99: I write a first draft in Toronto, based on a year's worth of emails and treatments. The title is now 'Mr. Blank.'

Feb 2000: We are selected to present 'The Drowning Cell' at Cinemart, the Rotterdam Film Festival's development program. All five of us go. Much interest from many, but no takers.



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Summer 2000: Telefilm Canada and The Harold Greenberg Fund come in for development financing. Second and third drafts are written via the grace of email. It's now called 'Mr. Tyne and Mr. Blank'. Every funding source imaginable is very dubious about our Canadian/South African sodomy epic, and we scale back our dreams of Merchant-Ivory production values, opting instead for a lean, mean arts council style production (and budget).

Summer 2001: I receive production grants from Canada Council and Ontario Arts Council, equalling half of our \$200,000 budget. It's now called 'The Drowning Cell.'

Winter 2002: South Africa's National Film and Video Foundation commit to funding, one of three features they support that year. The amount isn't great, but the symbolism is huge. Jack secures a letter of official support from Robben Island Museum, supporting the film and it's recovery of lost history. Steven and Platon get the commitment of an equipment supplier to basically give us the cameras, lighting and grip gear for the shoot. It's now called 'Mantis.'

March 2002: Showcase comes in for a pre-sale. Long talks with Telefilm result in it to their Low-Budget strand. It's now called 'Proteus.'

April 2002: Damon steps back because of other projects, and Anita Lee comes on board as hands-on Canadian co-producer.

May 2002: Telefilm comes onboard, as do presales to Movie Central and The Movie Network. These bring our cash budget up about \$500,000 with another \$250,000 in equipment and fee deferrals. I spend May in South Africa with Jack, scouting locations and auditioning actors, working with Afrikaans and Nama translators.

August,2002: Official prep. Extraordinary cast and crew sign on, despite the low fees, all excited to be doing a local story for a change, instead of another car commercial. Brilliant DOP Giulio Biccari shoots tests on D-Beta and comes up with an in-camera colour treatment of browns and greens that's very cool. Brilliant Production Designer Tom Hannam convinces us to situate by the prison garden beside a rocky beach, which means more work for all but the visual payoff is stunning.



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Sept/Oct 2002: 18 day shoot, at locations in and around Capetown and Robben Island. Jack and I start every morning at five, going over the shot list. Neither of us have co-directed before, but the division of labour becomes fairly second-nature, often based on language, with me doing the English scenes and him doing the Afrikaans and Nama scenes. It's an incredibly demanding shoot, and a very happy one -- the wrap party is very celebratory and goes till six am.

Nov - Mar 03: Picture edit at Charles St. Video with brilliant editor Roslyn Kalloo. We stay in PAL format for the entire edit, plus sound edit and mix, which makes for extra headaches in terms of feedback screenings, but necessary in terms of quality and budget. VHS versions are sent every couple of weeks to Capetown, and marathon phonecalls and emails ensue. Jack and Platon come for the final stretch of editing, and our biggest (and hardest!) decisions are made then.

Apr - May 03: Sound edit and mix at Tattersall-Casablanca with Janice Ierulli supervising. Composers Don Pyle and Andrew Zealley have been supplying us with temp tracks throughout the edit, creating a brilliant score that juxtaposes traditional native instruments from the Cape (kelp horn, mbira) with a string quartet.

June-Aug 03: Cinebyte does the 35mm blow-up from PAL D-Beta. Despite some sync glitches, everyone is thrilled with the beauty of the final film. And finally: 'Proteus' (yes the title finally stuck) is chosen to premiere at the Toronto International Film Festival in September.



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## PRODUCTION NOTES

DIRECTOR'S INTENTION – BY JACK LEWIS

In the 70s and 80s when a visibly gay presence was making itself felt in North America, South Africans had the anti-apartheid struggle on our minds. During these two decades, whilst all my comrades had known about my sexual orientation, this had never been central to my political activities. With the birth of South African democracy in 1994, there was an opportunity to think about previously neglected issues. I became active in the gay rights movement in South Africa. This movement emerged in the late 1980s with the impact of Simon Nkoli's revelation of his gayness to his fellow Delmas treason trialists, whilst in prison. The birth of democracy in South Africa was a period of immense possibility for change and renewal. Discrimination on grounds of sexual orientation was prohibited in the new constitution's bill of rights. In a landmark judgment, the Constitutional Court ruled that the common law prohibition of sodomy was unconstitutional. For the first time in Cape Town black gays and lesbians were coming from the townships and taking over clubs in the previously white city center.

It was in this context that my fascination with the story of Rijkhaart Jacobs and Claas Blank, prisoners on Robben Island between 1718 and 1735, began. It was a story that connected me to the history of Roman Dutch Law which had criminalized sexual acts between men and had been the source of tens of thousands of sodomy prosecutions of mainly black men in colonial South Africa. Not only prosecutions, but right up to the second half of the 19th century, many executions as well. Mine workers who lived in single sex hostels and on whose labour modern South Africa was built, were hard hit by these ancient prejudices. Was the rest of the country aware of why decriminalization of sodomy meant something? Whilst outlawing of discrimination on grounds of race, gender, religion all seemed to some extent self-explanatory, the "sexual orientation" clause did not have a visible history. The story of Claas Blank and Rijkhaart Jacobs provoked me to think about the intersections of desire and race – such an old trope of the South African psyche but one not talked about in relation to same sex desire.

There were other court cases involving sodomy, race and Robben Island. One startling case involved a Dutch sailor and two slaves caught playing some complicated games while crossing the Atlantic. They got themselves dumped on Robben Island – where they were again caught and subsequently executed. The mind boggles in trying to intuit the desires and risks involved!



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But Claas and Rijkhaart's experience stands out because of the way the record speaks to the length of their association – in the real case over 17 years, though we cut that down to a more manageable 10 years in the movie.

As John Greyson and I started to talk through the story we were intrigued by the way the timing of the events moves our notion of when homosexual subjects began to emerge. Foucault originally located this emergence in the 19th century. Even on Robben Island it was impossible to escape the repercussions of what was playing out in Dam Square in Amsterdam – where many gay men were executed in the 1730s and subsequent decades. The story speaks to how the notion of a homosexual subject came into being – and does so in a radical way by locating an instance of this process far from the European metropolises, in one of the remotest and most isolated corners of the colonised world.

While homosexual acts were common in many African cultures, the idea of a homosexual subject was as rare in Africa as it was in most of Europe in the 1700s. For the radical proposition of a homosexual subject to take root, the bonds of tradition had to be loosened. This occurred with the military and political destruction of the Khoi people, the original inhabitants of the area around Cape Town. This story is related through the eyes of Claas Blank, a Khoi man. Claas experiences this destruction and its impact on his own psyche and emotions through his friendship and ultimately, sexual relationship with Rijkhaart Jacobs, a young sailor from Rotterdam. Claas is cut off from his people by their physical destruction, Rijkhaart by his illicit homosexuality. It is a space which ultimately offers Claas a refuge. The story which with John Greyson's help, developed into the movie *Proteus*, offers a rare opportunity to traverse the distance between desire and love and broader social, historical and political realities.

As a story set on Robben Island, the narrative has special poignancy because the island is not only associated with human rights abuses but also with overcoming these abuses and rising above the level of the perpetrators. Robben Island is one of the most over determined subjects in South African iconography. Much has been written from the perspective of the prisoners detained during the apartheid period. Necessary as this has been, these are not the only stories emanating from the Island which need to be rescued and memorialised. The Island has always functioned as a metaphor for the broader South African society. This was as true in the days of slavery, Dutch East India Company rule and the destruction of the Khoi people, as in the days of apartheid. *Proteus* broadens our perception of the Island and deepens our appreciation of the interdependence of diverse peoples brought together in South Africa. *Proteus* reminds us of all those who, over 350 years, have been detained and often died for what or who they are. It will specifically remind audiences that gay people have existed at all times and places, and often paid a price for their sexual orientation.



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# PROTEUS

JOHN GREYSON, STORY & DIRECTOR  
JACK LEWIS, STORY & SCREENPLAY

Greyson (right)/Lewis (left)



## **BIOGRAPHY - John Greyson**

Film/video artist whose features include: *Urinal* (1988 - Best Feature *Teddy*, Berlin Film Festival); *Zero Patience* (1993 - Best Canadian Film, Sudbury Film Festival); *Lilies* (1996 - Best Film Genie, Best Film at festivals in Montreal, Johannesburg, Los Angeles, San Francisco); *Un@ut* (1997, Honourable Mention, Berlin Film Festival); and *The Law of Enclosures* (2000, Best Actor Genie). Winner of the Toronto Arts Award for Film/Video, 2000.

Film/video shorts include: *The Kipling Trilogy* (1984-5), *The AIDS Epidemic* (1987), *The Making of Monsters* (1991 - Best Canadian Short, Toronto Film Festival, Best Short Film *Teddy* - Berlin Film Festival), *Herr* (1998) and *Packin'* (2001). Co-editor of *Queer Looks*, a critical anthology of gay/lesbian media theory (Routledge, 1993). Author of *Urinal and Other Stories* (Power Plant/Art Metropole, 1993).

Active in various anti-censorship, AIDS, peace, and queer activist media projects, including *Deep Dish TV*, *Blah Blah Blah* and *AIDS Action Now*. Has taught film/video theory / production in Canada, U.S., Cuba and South Africa. Director of episodes for such series as *Queer as Folk*, *Made In Canada* (Best Director Gemini, 2002), *Drop the Beat* and *Welcome to Paradox*. Past/present board member/member of various arts organizations, including *V/Tape Distribution*, *Inside Out Film/Video Festival*, the *Euclid Theatre*, *Trinity Square Video*, *Charles St. Video*, *LIFT* (Liason of Independent Filmmakers Toronto), and *Beaver Hall Artists Housing Co-op*. Born Nelson, BC, 1960. Lives in Toronto.

## **BIOGRAPHY - Jack Lewis**

Born in Cape Town in 1955 Jack was politically active from an early age. Banned for five years in 1976 by the apartheid government while still a student at Rhodes University in the Eastern Cape, Jack returned to Cape Town. In the 1980s he was politically active in the anti-apartheid movement. He initiated NGOs providing community health services, education support to school students and post-school vocational training to young adult school leavers. He completed a Ph.D in economic



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history in 1983. From 1985 to 1993 he lectured political economy in the Economics Department at the University of the Western Cape.

In 1993 he left to form Idol Pictures where he continued his exploration of historical and contemporary issues in development, education and culture for a mass television audience. He has directed and produced for Idol Pictures, with titles including *Kuyasa: A New Dawn for Housing* (1998); *Lefatshe Le (This Land)* (1999) for Department of Land Affairs; *What Kind Ek Se? The Multilingual Classroom Part II* (1997); *Beat It! Your Guide to Better Living with HIV/AIDS* (1999 / 2000) and the life-skills education video *Spare & Besties* (1999) as well as producing (for Zackie Achmat) *Apostles of Civilised Vice* (1999), a two by fifty two minute part gay and lesbian history of South Africa and the three part documentary series *Die Skerpioen Onder Die Klip: Afrikaans van Kolonialisme tot Demokrasie* (1997), and a number of other videos. He was active in the gay and lesbian movement in South Africa during the drive to ensure that the new constitution would ensure civil rights for homosexuals. It was in the context that he founded (with Nodi Murphy) the Out in Africa South African Gay and Lesbian Film Festival in 1994 while also working on his own film projects dealing with gay life. He also organized the a script development project with the University of the Witwaterand and the University of the Western Cape to encourage the emergency of new queer film making in South Africa.

It was also in this context that he became interested in the reports of a court case dating from the 1730s in which two prisoners on Robben Island were sentenced to death for sodomy – a case which provided the inspiration for the feature film *Proteus*. He worked on his first HIV and AIDS tape in 1990 (*AIDS Spread the Word Not the Virus*) in the context of his work in the Bellville Community Health Project Much. In the late 1990s and into the 21st Century much of his work has focused on HIV/AIDS treatment and combating stigma and denial. In 1999 he established Community Health Media Trust – a not-for-profit company for the purpose of producing the TV magazine programme *Beat It! Your Guide to Better Living with HIV/AIDS*. *Beat It!* was the first TV programme in South Africa to provide a platform for people with HIV to make their voices heard. The 4th edition is currently in production. Jack believes that television has a vital role to play in the construction of a thinking, critical civil society voice in African democracies.



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## CAST

Claas Blank **ROUXNET BROWN**  
Virgil Niven **SHAUN SMYTH**  
Rijkhaart Jacobsz **NEIL SANDILANDS**  
Kate **KRISTEN THOMSON**

### **ROUXNET BROWN as Claas Blank**

Rouxnet has been a professional actor since 1990. He has had roles in stage productions at the Intimate Theatre, the Market Theatre, the Peoples' Theatre and for PACT, all in Johannesburg. He acted in African Skies, a Canadian-South African TV series; and has had a part in the feature film Ghost Ships of the Kalahari/ Alec to the Rescue (1996). Rouxnet's passion for Drama started in his school years. In 1987 he was first prize winner in the Best Director Category at the National Arts Festival for Schools and received a Merit Award for Acting at the University of the Witwatersrand University RAPS Festival. He was Director for several productions staged by the Clarion Cultural Society, Johannesburg. After completing school in 1989, Rouxnet studied Drama at the Association of Performing Arts (1990). Since 1990 he has acted professionally on stage, in film and for TV. He is well known in South Africa for his TV work : acting roles in Honey Town and Egoli, and as a presenter of youth programmes - Zap-Mag, Kideo, the Coca-Cola Full Blast Music Show and Mini-TV - and educational programmes - Addicted to Life, Behind the Curtain and Road to Health amongst others. In his TV work he has contributed to scripting his presentations and has done numerous live promotions. He led and presented Addicted to Life's 1998 national tour, funded by Provincial Departments of Welfare in South Africa. In 1996-7 Rouxnet studied full time for the Performers Diploma at the University of Cape Town (1996-7) and has lived and worked in Cape Town for periods since then. Now settled in Cape Town, his casting in Proteus has been a significant step in his professional acting career.

### **SHAUN SMYTH as Virgil Niven**

Shaun recently completed filming John Greyson's Proteus. His recent television and film credits include: Blue Murder, Soul Food, The Associates (Season 2), Laughter on the 23rd Floor, Pit Pony (2 seasons), Three to Tango and Steal This Movie. Selected theatre credits include: Time After Time: The Chet Baker Project, Closer (CanStage), A Guide To Mourning (ATP), Trainspotting (Dora Nomination, CanStage), The Jones Boy (Toronto Fringe), Collected Works of Billy The Kid (ATP), The Glass Menagerie (The Grand Theatre). Shaun is a graduate of Univeristy of Alberta's Acting Program.



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### **NEIL SANDILANDS as Rijkhaart Jacobsz**

Neil Sandilands, 28, was born in Randfontein, South Africa 1975. He landed his first major television production "Meester" at the age of 14, and proceeded to play lead characters in numerous South African theatre, film and television productions such as "Konings", "Carpe Diem", "Red Meat" and "Soutmansland". He received his BA degree from the Rand Afrikaans University in 1996, majoring in Political Science and Philosophy. Since 2000 he has been acting in the popular South African soap opera "7de Laan" (7th Avenue) which is typified by its ever constant soaring local ratings. Neil's incandescent rendering of the character "Bart" soon established him not as a mere flavour of the month but as a sure fire indispensable ingredient assuring the hit status and immense popularity of said series. Neil has accepted other acting challenges whilst involved with the production of "7de Laan". His phenomenal versatility was demonstrated recently with his portrayal on stage as the character "Guy" in Kevin Elyott's Writers Guild Award winning West End play "My night with Reg". Enough said that he crowned his acting laurels with the prestigious Fleur du Cap Award with outstanding critical acclaim in all the daily press to boot. The upper-crust good manners of the romantic "rascals" he is saddled with when one tends to typecast on looks alone, are effortlessly replaced by doses of the common touch as he ably takes on a series of wilful, high-spirited, sassy character parts. There is something mystical about his ability to shift mood from low-key comedy to heart-rendering pathos.

### **KRISTEN THOMSON as Kate**

Kristen Thomson was the recipient of the 2003 Actra Award for Outstanding Performance for her work on the short film I Shout Love directed by Sarah Polley. She also received the 2003 Leo Award for Best Supporting Performance for her work in the feature film Flower and Garnet, directed by Keith Berhman. Other film roles include The Republic Of Love (Deepa Mehta), The Matthew Shepard Story (Roger Spottiswoode) and The Law Of Enclosures (John Greyson). As a playwright and actor, Kristen won Dora Awards for her one woman show: I, Claudia, which has been presented at The Tarragon Theatre, Belfry Theatre, The World Stage Festival and on a tour of Hungary. She has been a member of the Soulpepper Theatre Company appearing in Uncle Vanya, The Bald Soprano, The Lesson, School For Wives, and Streetcar Named Desire. Other theatre credits include Hotel Loopy, (Theatre Columbus), The Memory of Water, (Tarragon/Mirvish Productions), Risk Everything, Problem Child, (Dora Award) both for Factory Theatre, Hysteria, Oleanna, (CanStage), Skylight, (Citadel/NAC, Sterling Nomination), Les Belles Soeurs, Goodnight Desdemona, Good Morning Juliet, (GCTC), Quartet, (Froth), Therac 25, (Summerworks), Great Expectations, (Grand Theatre), A Midsummer Night's Dream, The Little Years, (Theatre Passe Muraille), Dancing at Lughnasa, (MTC/NAC) and Three Penny Epic Cabaret, (Bald Ego Theatre). Kristen is a graduate of The National Theatre School.



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# PROTEUS

## CREW

Director, Writer	JOHN GREYSON
Writer, Story	JACK LEWIS
Producers	ANITA LEE, STEVEN MARCOVITZ, PLATON TRAKOSHIS
Cinematographer	GIULIO BICCARI
Editor	ROSLYN KALLOO
Production Designer	TOM HANNAM
Costume Designer	DIANA CILLIERS
Key Make-Up Artist	COLIN POLSON
Original Score	DON PYLE & ANDREW ZEALLEY

### **ANITA LEE, Producer**

Anita Lee is a producer and president of ArtStar Pix Inc. a film and television production company based in Toronto. Most recently, Lee produced "Proteus" (2003) with Pluck Productions and Big World Cinema, and directed by award-winning director John Greyson (Lilies, Uncut, Law of Enclosures). "Proteus" is an official Canada/South Africa co-production.

In 2001, Lee produced "The Art of Woo" (2001), a Genie award-winning feature film directed by Helen Lee that premiered at The Toronto International Film Festival and was distributed theatrically by Odeon Films/Alliance Atlantis.

Prior to ArtStar Pix, Lee held the position of Head of Development with Sienna Films. She was actively involved in the development of the company's slate of dramatic feature films and programs for televisions. With Sienna Films, she produced "Dinner at the Edge," (2000) a multiple award-winning performing arts film for Bravo! and CBC (2000). "Dinner at the Edge" was nominated for five Gemini Awards, including a Gemini winner for Best Original Score, won the 2000 Chris Award for Best Performing Arts Film, and nominated for 2001 Golden Sheaf Award for Best Arts and Entertainment Film.

Anita Lee is also the founder of a successful annual film festival, the Toronto Reel Asian International Film. From 1997 to 1999, she held the position of Executive Director and Director of Programming.



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Lee established the festival as a non-profit organization before leaving the helm, including establishing annual operating funds for the organization from three levels of Canadian government. She continues her involvement as the founding president on the board of directors.

In the mid-90s, Anita was the Executive Director of the Canadian Filmmakers Distribution Centre, a distribution company for Canadian independent art films. She promoted and distributed Canadian films nationally and internationally, including packaging international exhibitions to Germany, France and Japan.

Currently, ArtStar Pix has a slate of projects in development for film and television including the film adaptation of Kerri Sakamoto's Common Wealth Prize Award-winning, and Governor General Award nominated novel, "The Electrical Field" (Knopf/Random House).

### **STEVEN MARCOVITZ, Producer**

Steven has been involved with film and television production since 1987, initially as a production manager and producer of documentaries. Steven is a founding Director of Big World Cinema which was established nine years ago. He has produced fiction, documentaries, short films and commercials.

Steven has also produced over ten shorts including Inja (Dog) Oscar 2003 nominated and Husk which has travelled to festivals worldwide including Cannes, Edinburgh, Toronto and Telluride Film Festivals. His most recently produced short is Raya which was released theatrically in the US and South Africa and broadcast in numerous countries set for .

Steven has produced over twenty documentaries including the latest one, It's My Life which was In Competition at IDFA and sold to a dozen countries and The Tap winner of the Best Film award at the Stone Awards 2002. He is a Consulting Producer on Cosmic Africa due for US release in late 2003. He is presently Executive Producing 13 documentaries around the theme of 10 years of Freedom in South Africa.

He has co-organised a number of film events between European and South African professionals. Steven has been involved in training emerging filmmakers for the past ten years. He is the co-Director of Encounters – South African International Documentary Festival and the Close Encounters Documentary Laboratory, which is now in its fifth year.



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Steven is a co-founder of the Campaign for Independent Broadcasting in the Western Cape. He was appointed to the Board of the Cape Film & Video Foundation. He is a founding Executive Committee member of the Independent Producer's Organisation of SA. He has an Honours degree in African History.

**PLATON TRAKOSHIS, Producer**

Platon has been a partner and producer at Big World Cinema since 1997. Prior to joining the company he worked on international and local features, drama series, commercials and documentaries as an assistant director and production manager. During this period he established Majita Films, producing independent projects, including Corner Caffie – an acclaimed 20 minute short comedy which screened on SABC as part of the Cutting Edge series of 5 short films packaged by Big World Cinema.

Platon established the commercial division of Big World Cinema and his passion for fiction lead him to develop a number of feature and short film scripts. He developed a short film Husk, selected as one of three films from South Africa for Film Four and Primedia's Short and Curlies series. Husk went on to be officially selected in the short film category at the Cannes International Film Festival in 1999.

In 2000, the executive producer of the Mama Africa series (Zimmedia/Winstar) approached Platon to produce Raya, a 26 minute short, the South African film of the series of six films directed by African woman from six different African countries. He developed the script with the writer/director Zulfah Otto Sallies and produced the film in 2001. Raya was selected as one of three films of the Mama Africa series for theatrical release in the United States by Winstar and South Africa by Sterkenakor.

Platon is a co-producer of Inja (Dog), a 20 minute short co-produced by Big World Cinema and the Australian Film, Television and Radio School. The film has travelled to many festivals winning a good number of awards and was nominated as one of five films in the live action short film category for an Academy Award ® in 2003.

Platon was born and raised in Zimbabwe and moved to South Africa in 1991, he has an MSc. in computer science specialising in graphics from the University of Kent at Canterbury.



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**ROSLYN KALLOO, Picture Editor**

Roslyn Kalloo is a former in-house editor at Charles St. Video, an artist-run post-production centre in Toronto and the former Resident editor for the Banff Centre for the Arts. She is also a graduate of the Canadian Film center's Editor Lab. In addition to working on numerous art and video installations, Roslyn was supervising editor for the Gemini nominated documentary series Little Miracles. Currently, she is working on a dramatic television series for Showcase, called Paradise Falls.

**GIULIO BICCARI, Director of Photography**

Giulio Biccari hails from Johannesburg, South Africa where he studied for a BA Dramatic Arts, majoring in Film at the University of the Witwatersrand. In the late 80's Biccari, together with Jeremy Nathan and with the backing of Channel 4 got 12 students together and founded a community film and television school with FAWO. He has worked on numerous documentaries including the groundbreaking Mail and Guardian Television drama series "Soul City" and Oliver Schmidt's "Rhythm and Rights". He worked with Ingrid Gavshon on an extensive documentary series about the history of the ANC as well as "To Bear Witness" about Holocaust survivors living in South Africa. Biccari returned to feature films with "Queen's Messenger" directed by Darrell James Roodt. In 2001, Biccari shot "My Life" for Brian Tilly, a documentary about the life of the remarkable South African AIDS activist, Zackie Achmat, who has refused anti-retrovirals until they are made freely available to all South Africans. Also in 2001, Biccari shot the feature, "Promised Land" for Jason Xenopoulos. Shot in 26 days, this all-star South African drama attracted considerable interest from international buyers at the 2002 Cannes Film Festival and went on to win Best Script at the Tokyo Film Festival 2002. Most recently Giulio completed the HBO feature, "Consequence" starring Armand Assante and directed by Anthony Hickox, and two Motion Picture Corporation of America Features, namely "Pavement", directed by Darrell Roodt, and "Blast", directed by Tony Hickox and starring Eddie Griffin and Vinnie Jones.

**TOM HANNAM, Production Designer**

Tom Hannam was born in Wiltshire, England in 1964. He started in the film industry in 1989 after a background in fashion, interiors and graphics. He has art directed numerous commercials and pop promos, as well as a number of features, including The Borrowers, Little Red Riding Hood, Lorna Doone (BBC), B Monkey and Blow Dry (Miramax) and Loch Ness (Working Title). His production design credits include Second Skin, Borderline, Pavement (HBO), Raya for the Mama Africa series (Zimmedia /Winstar) and in 2002, Proteus (Big World Cinema/Pluck Productions). He is currently production designer on King Solomon's Mines for Hallmark.



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### **DIANA CILLIERS, Costume Designer**

Born in Cape Town, Diana moved to Pretoria at a young age where she attended school. It was here that her love for theatre, characters and their dress developed through attending numerous plays at the old Breytenbach Theatre as well as countless operas and ballets. She matriculated in Pretoria and went straight on to studying Theatre Design at the University of Pretoria. She initially couldn't decide whether she wanted to embark on a career in psychology or stick to Theatre Design so she majored in 1977 with 3 rather than the usual 2 subjects.

She moved back to Cape Town after completing her studies and decided to focus on costume design. It was during this time that she was asked to help with manufacturing and repairing hats for the Afrikaans TV drama "Verspeelde Lente" directed by Manie van Rensburg. He offered her a position on his next project and that was the start of a career in the film industry. This industry offered her the opportunity to help create characters through dress, and design and research within a large variety of periods.

Through the years she has designed costumes for over a hundred feature films as well as numerous commercials and television dramas. She has worked with a large variety of local and international actors and her credits include the award winning South African features directed by Katinka Heyns "FIELA SE KIND", "DIE STORIE VAN KLARA VILJEE" and "PALJAS". During the 1980's she worked mostly on productions shot in neighbouring countries due to international political sanctions. She has worked in Namibia, Mozambique, Zimbabwe, Luxembourg, Morocco and Tunisia as well as preparing pictures from Angels and Bermans and Nathans in London. Her international credits include SA Wardrobe Supervisor on "ALI" by Michael Mann and costume designer on "BOPHA" directed by Morgan Freeman, "Boesman and Lena" directed by John Berry, "The Making of a Mahatma" directed by Syyam Benegal.

### **COLIN POLSON, Key Make-up Artist**

Colin started his career as a make-up artist in 1964 in the theatre with Brickhill Burke. From theatre he progressed to the film industry where he has worked as a make-up artist and hair stylist for the past 40 years. He has worked on over one hundred features, television series and many commercials. He trained with Neville Smallwood, Ron Berkely, Dickie Mills, Wally Schniederma, George Frost and Anne Brodie.

Colin has been key make-up artist for Richard Harris (4 times), Oliver Reed (6 times), Christopher Lee (5 times), Burt Lancaster, Peter O' Toole, Bo Derek, Eric Roberts and John Hurty, Robert Mitcham, Joan Collins, Peter Fonda, Roger Moore, Richard Burton, Anthony Quinn, O.J. Simpson, Richard Chamberlain, Patrick McNee and Eartha Kitt to name a few.



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## **DON PYLE & ANDREW ZEALLEY, Original Score**

In addition to creating/publishing collaborative music under the name GREEK BUCK, Don Pyle and Andrew Zealley have also scored numerous films and videos together. In May of 2004 the duo completed their score to director John Greyson's feature film, PROTEUS. A complex and engaging mix of 18th century European styles and traditional South African instrumentation, this score was released in October 2003.

Pyle and Zealley's collaborative film/video score resume also includes I SHOUT LOVE, written and directed by Sarah Polley; three short works by award-winning experimental filmmaker Wrik Mead; and films by John Greyson including PACKIN', THIS IS NOTHING, HERR and the feature THE LAW OF ENCLOSURES (Odeon/Alliance-Atlantis). This latter soundtrack earned the "best score" award at The Manitoba Film Festival in March, 2001, and garnered a nomination in the Achievement In Music: Original Score category of the 2002 GENIE Awards.

Greek Buck's explosive track, "Spunk", is the theme for the US television production of QUEER AS FOLK (Showtime/Showcase). In the spring of 2001, Pyle and Zealley scored the 2-part video documentary project MARKING TIME/UNKNOWABLE co-produced by BRAVO! and The Power Plant Contemporary Art Gallery at Harbourfront Centre. In summer 2002 they scored a sequence for the CBC TV production of FEMCAB. As well, their original music has scored three years of theatre trailers for The Inside Out Lesbian and Gay Film and Video Festival, including the recent 2003 season.

Don Pyle's independent musical history includes membership in the bands Shadowy Men on a Shadowy Planet, King Cobb Steelie and Phono-Comb. He has released a total of 7 albums with these groups as well as being performer and composer on a wide variety of projects. These include the theme and score to the television series THE KIDS IN THE HALL, scores for film/video directors Wrik Mead (GUISE, FROSTBITE), Helen Lee (PREY), Mina Shum (DOUBLE HAPPINESS), Woody Allen (DECONSTRUCTING HARRY theatre trailer), Kevin Smith (DOGMA theatre trailer), and Ron Mann (COMIC BOOK CONFIDENTIAL). He has also produced music for TV Ontario, CBC television and radio and Roots Canada. Pyle was nominated for two Juno awards, winning Instrumental Artist of 1992 with Shadowy Men on a Shadowy Planet and was awarded Best Sound Design for FROSTBITE at the Ann Arbor Film Festival in 1997. Pyle is currently working on the sound for a new film by Wrik Mead.

After an 8-year period of formal music study, Andrew Zealley dedicated another 8 years to writing, recording and live performance with Toronto bands TBA, Perfect World and Gamecock1693.



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Since then Zealley has composed ensemble commissions for The Music Gallery and many arts-related projects including IN ABSENTIA: THE MEMORIAL PROJECT, the live Digital Arts Awards programme and interactive sound design (for Oberon Interactive, Toronto). His collaborations with visual artists include multi-media gallery installations with the late Robert Flack, sound design for NYC artist Chrysanne Stathacos's installation 1-800-MIRROR-MIRROR as well as the score to Stathacos's art video INDIA 2063. In 1993 his music was part of the Day Without Art installation at Plug-In Gallery in Winnipeg, and in 1994 he co-published THIS IS TRUE TO ME, an artist's bookwork with CD. In 2002 Zealley provided the score for a new video work by Toronto artist Michael Achtman. Zealley's solo film and television score credits include John Greyson's feature film UNCUT, the Greyson documentary AFTER THE BATH (CBC), director Noam Gonick's HEY HAPPY! (Sundance Film Festival, 2001), and four seasons of the children's television series THE ADVENTURES OF DUDLEY THE DRAGON. As a member of the Board of Directors at Art Metropole, Zealley is curating ART METRONOME:01, an audio art event slated for presentation at The Premier Dance Theatre in Toronto, April 2004. He is also currently working on a cross-media collaboration with artist AA Bronson.



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DOMINO FILM presents  
a BIG WORLD CINEMA / PLUCK co-production  
in association with IDOL PICTURES

a film by JOHN GREYSON & JACK LEWIS  
PROTEUS

starring ROUXNET BROWN NEIL SANDILANDS SHAWN SMYTH  
and KRISTIN THOMSON

Director of Photography GIULIO BICCARI Production Designer TOM HANNAM

Editor ROSLYN KALLOO Music DON PYLE & ANDREW ZEALLEY

Producers STEVEN MARKOVITZ, ANITA LEE & PLATON TRAKOSHIS

Story by JACK LEWIS

Screenplay by JACK LEWIS & JOHN GREYSON

Directed by JOHN GREYSON

Produced with the Participation of TELEFILM CANADA

This film was made with the Assistance of the  
NATIONAL FILM and VIDEO FOUNDATION - SOUTH AFRICA

Produced in Association with

The Movie Network, Movie Central, A Corus Entertainment Company, and  
Showcase Television



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