



A High Wire Production

RECONCILIATION Mandela's Miracle

A film by Michael Henry Wilson

AVAILABLE IN TWO VERSIONS:

88 Minutes

52 Minutes

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Mandela's Miracle

an 88 minute HD documentary by Michael Henry Wilson

Once considered a "terrorist," Nelson Mandela saved his country from bloody civil war and dismantled the system of apartheid through the spirit of reconciliation. Witnesses give dramatic testimonials along with potent archival footage. Clint Eastwood, one of the film's interviewees, sums it up simply: "The world needs leaders like him."

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Once considered a "terrorist," Nelson Mandela saved his country from bloody civil war and dismantled the system of apartheid through the spirit of reconciliation.

Reconciliation: Mandela's Miracle details the events that lead up to what South African's have coined "Mandela's miracle," a strategy that shepherded in a peaceful transition from apartheid to a democracy. It is driven by the notion that even the most terrible tyranny can be overcome through reconciliation, as both the oppressed and the oppressors need to be liberated from the vice-grip of prejudice and injustice.

Additionally, we visit Clint Eastwood on the set of *Invictus*. His outsider's perspective finds in Mandela an exemplary hero who broke down an inhumane ideology after having been its most notorious victim: "a Biblical figure" whose wisdom will be a source of inspiration for future generations. He sums it up simply: "The world needs people like him."

RECONCILIATION

Mandela's Miracle

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“Reconciliation: Mandela’s Miracle” examines the political, moral and spiritual legacy of Nelson Mandela, a leader who saved his country from a bloody civil war by allowing the spirit of reconciliation to prevail. The film also explores the perspective of peacemakers who brought about the creation of the Rainbow Nation: Desmond Tutu, FW de Klerk, Ahmed Kathrada, Zindzi Mandela, François Pienaar and many more. To place these defining events of the new South Africa in their proper context, we have called upon witnesses from diverse communities to provide insights, anecdotes, and memories.

The inequities of apartheid are necessarily dwelt upon, with powerful testimonies and archival footage to illustrate the abhorrent system: the Rivonia trial, the massacres of Sharpeville and Soweto, Mandela’s release after twenty seven years in prison, the first free election (1994), and the presidential inauguration, which saw Mandela utter these now historical words: “Never, never and never again shall it be that this beautiful land will experience the oppression of one by the other and suffer the indignity of being the skunk of the world.”

In addition, we visit Clint Eastwood on the set on “Invictus,” using this filmic encounter to show how President Mandela united South Africa when it hosted the 1995 Rugby World Cup. At the time Mandela was able, miraculously, to defuse the threat of a civil war fomented by extremists from all sides. The Rugby World Cup, which culminated with the Springboks’ unexpected victory over New Zealand’s All-Blacks, played a major part in his strategy. That triumph marked a stunning moment of national fusion as it brought together South Africans of all races and creeds.

This unique story teaches us that brute force cannot be effective in the long term. No matter how unjust a government, sooner or later the human spirit rebels. And when it prevails, it astounds the world by its magnanimity. Mandela turned his enemies into partners in the peace process. He understood that the oppressor must be liberated, just as much as the oppressed, as both have been robbed of their humanity.

“Reconciliation: Mandela’s Miracle” weaves a colorful tapestry of the diverse personalities who have forged South Africa’s reconciliation against all odds. It is a timely and relevant message to people the world over today.

RECONCILIATION

Mandela's Miracle

An 88 minute documentary by Michael Henry Wilson

“Reconciliation: Mandela’s Miracle” is about the power of dialogue and forgiveness. Filmed in South Africa in the spring of 2009, it weaves a tapestry of personalities who forged the transition from apartheid to democracy against all odds. Described by many in South Africa as “Mandela’s miracle,” our story focuses on the reconciliation process as experienced by a diversity of witnesses -- from the halls of power to the township streets. It is driven by the notion that even the most terrible tyranny can be overcome through reconciliation, as both the oppressed *and* the oppressors need to be liberated from the vice-grip of blind prejudice and injustice.

It is a plural, polyphonic ensemble piece that gives a voice not only to diverse South African personalities, but also to the great filmmaker Clint Eastwood on the set of “Invictus,” as he chronicles the historic 1995 Rugby World Cup, a nation-building event that brought into focus the emerging Rainbow Nation.

Nelson Mandela saved his country from a bloody civil war by allowing the spirit of reconciliation to prevail. His is an impressive political, moral and spiritual legacy. After forty years of struggle against oppression, the great statesman has come to embody the values of dialogue and forgiveness. But he paid a heavy price for his dissent: death threats, police harassment, multiple arrests, and then twenty-seven years of incarceration. Because of what he believed in and stood for, he was vilified as a criminal and a terrorist.

A visionary, he was no starry-eyed idealist detached from reality. To resist repression, he had to assess the power struggle with utmost clarity. It is this pragmatism that enabled him to define non-violent strategies in the face of armed forces operating in total impunity. Amazingly, he met in President FW de Klerk a man who shared his pragmatism, as elucidated by de Klerk’s insider testimonials in “Reconciliation: Mandela’s Miracle.”

Mandela teaches us that brute force cannot be effective in the long term. No matter how unjust a government, sooner or later the human spirit rebels. And when it prevails, it astounds the world. Mandela turned his enemies into partners in the peace process. He understood that the oppressor must be liberated, just as much as the oppressed, as both have been robbed of their humanity. This magnanimity may explain why the revolution sparked by Mandela is one of the very few in the 20th century that didn’t end in a bloodbath: “I saw my mission as one of preaching reconciliation, of binding the wounds of the country, of engendering trust and confidence.”

This is a relevant and pressing message to people the world over today, in 2010.

His spirit led the nation to eschew a spectacular trial like that of Nuremberg and to undertake instead an unprecedented experiment with the Truth and Reconciliation Commission. The new South Africa chose restorative justice over retributive justice, healing over retaliation. It now provides an inescapable model to other strife-ridden regions, both for its successes and failures. As Archbishop Desmond Tutu states in the film, “Reconciliation is a process, not an event.”

Our documentary is an investigation of these historical events that have spawned the rebirth of a nation – the Rainbow Nation. It introduces many real-life characters that played a significant role in the 1994-95 transition. This was the crucial period when the white minority ceded power to the black majority after more than three hundred years of supremacy. At the time Mandela was able, miraculously, to defuse the threat of a civil war fomented by hard-core champions of apartheid. The Rugby World Cup, in the final match of which the Springboks beat New Zealand’s All-Blacks, played a major part in his strategy. That triumph marked a stunning moment of national fusion as it brought together South Africans of all races and creeds. In the end, remarkably, this transition was achieved through non-violence.

To place these defining events of the new South Africa in their proper context, we have called upon survivors and witnesses, from all communities, to relive them for us in their urgency. In small or big ways, they all contributed to the reconciliation process. Among those providing insights, anecdotes, memories, and sometimes dissenting viewpoints, are:

- Archbishop Desmond Tutu
- FW de Klerk
- Mandela’s companions (Ahmed Kathrada, Eddie Daniels)
- his former jailers (Christo Brand) and bodyguards (Rory Steyn, Linga Moonsamy)
- his daughter (Zindzi Mandela)
- his lawyer (George Bizos)
- Judges Albie Sachs, Arthur Chaskalson and Fikile Bam
- the Mayor of Cape Town (Helen Zille)
- the leader of Cope, Mosuia 'Terror' Lekota
- TRC chief researcher Charles Villa-Vicencio
- Nelson Mandela Foundation director Achmat Dangor
- and of course the Springboks (François Pienaar, Morné du Plessis, Joel Stransky, James Small, Hennie Le Roux)

In addition, we take an inside look at Clint Eastwood on the set on “Invictus,” with Morgan Freeman as President Mandela and Matt Damon as François Pienaar. An outsider's perspective is thus provided as Eastwood finds in Mandela an exemplary hero who has dismantled an inhumane system after having been its most notorious victim: a “Biblical figure” whose boldness and wisdom will be for a long time a source of inspiration.

To anchor these testimonies, we revisit certain key places of the freedom struggle, notably the Robben Island penitentiary and the Apartheid Museum in Johannesburg...as well as several townships that are teeming with both life-affirming activity and the despair of extreme poverty.

The inequities of apartheid are necessarily dwelt upon, with powerful testimonies and archival footage, but our HD images and sounds also celebrate the extraordinary beauty of the land and its multiple African cultures, as well as the country's hopes and current challenges.

"The spirit of reconciliation? This could be the subject for your new film. Have you met Nelson Mandela and Archbishop Tutu? You have to go and talk to them. Remember that it all started there, in South Africa, with Gandhi."

(The Dalai Lama to Michael Wilson, during a private audience in August 1999 while being presented with a documentary completed by Wilson on the Dalai Lama.)

Structure (chapters of "Reconciliation")

Prologue: the film starts on the set of "Invictus" with Clint Eastwood, who sets up the context for Mandela's feat in uniting South Africa.

The Dark Days of Apartheid: freedom fighters like Archbishop Tutu, Ahmed Kathrada and others describe their struggle and what life was like on Robben Island as prisoners.

From Oppressor to Partner: FW de Klerk, Helen Zille, Tutu, Charles Villa-Vicencio and others elucidate the challenges and triumphs that led to the end of apartheid and the election of Mandela as President.

A Nation-Building Event: the 1995 Rugby World Cup events are depicted with poignant reflections by Springbok captain François Pienaar, team manager Morné du Plessis, and other top Springbok players from that tournament, as well as archival game footage and re-enactments from "Invictus."

Six Months after the World Cup: this section marks the opening of the Truth and Reconciliation Commission in December 1995, with testimonials from Justice Albie Sachs (whose arm was blown off in a car-bombing by S.A.'s secret police), the story of a police torturer, those of mothers who lost their sons to atrocities perpetrated by security forces, Zindzi Mandela's story of her murdered husband, and the repentance of former Minister of Law and Order Adriaan Vlok.

Legacy: the epilogue takes us to the Cape Town townships of today and ends with a tribute to Nelson Mandela and his legacy for the future.



RECONCILIATION

Mandela's Miracle

DIRECTOR'S STATEMENT by MICHAEL HENRY WILSON

"Reconciliation: Mandela's Miracle" is a project that has been percolating for years. It started taking shape in August 1999 during a private audience with the Dalai Lama when I presented him with a copy of my documentary "In Search of Kundun," which includes an in-depth interview with him. He asked what my next project would be. I mentioned that I wanted to focus on *the spirit of reconciliation*, a theme that concerned the survival of mankind.

His immediate response was a question: "Have you met Nelson Mandela and Archbishop Desmond Tutu? You have to go and talk to them. Remember that it all started there in South Africa, with Gandhi."

It took ten years for the project to come together. Even though our financing fell through a few weeks before the shoot, my wife/producer and I were committed to see it through, no matter what. By then, I knew that the South African story of reconciliation touched people in every sphere of life, from the townships to the halls of power -- that it challenged the victims of apartheid as much as the perpetrators of violence. The story had to be woven as a tapestry, incorporating insights and experiences from a wide palette of witnesses. I realized as I was filming them that their emotions were so powerful, so eloquent, that there was no need for a narrator. Let them tell the story, however complex and painful, in their own words.

I did include one outsider in the choir: Clint Eastwood, who happened at the time to be filming "Invictus," about the 1995 Rugby World Cup -- an event that allowed Mandela to bring together the black and white communities in a stunning moment of national fusion. Eastwood, who has been a friend and colleague for many years, encouraged me to expand my canvas in order to capture the diverse faces and voices of South Africa's liberation, from the dark days of apartheid to the new era of black majority. He shared my conviction that today's world needs leaders like Mandela if we want to escape the deadly logic of "an eye for an eye." My hope is that "Reconciliation" allows the viewer to experience very concretely the many facets of Mandela's "miracle."

MICHAEL HENRY WILSON WRITER/DIRECTOR/PRODUCER



Interview with Clint Eastwood for "Reconciliation: Mandela's Miracle" September 2009

Born and educated in Paris, France, Michael Henry Wilson is a bicultural writer and filmmaker living near Los Angeles. His two passions, film and history, are evident in his projects. His most recent one was the full-length documentary "Clint Eastwood: A Life in Film," an intimate portrait focusing on Eastwood's approach to filmmaking (Arte, May 2007). He has just completed post-production on "Reconciliation: Mandela's Miracle," about Nelson Mandela and his historic achievement to end apartheid and usher in a new era for South Africa.

He is also currently producing, co-writing and co-directing with Martin Scorsese a three-part documentary series on classic British cinema. This follows "A Personal Journey with Martin Scorsese," the celebration of 100 years of American movies that he co-wrote and co-directed with Scorsese (BFI-Channel 4-Miramax). The three-part documentary premiered at the 1995 Cannes Festival, was nominated for the British Academy Awards and toured more than thirty international festivals.

Wilson also wrote and directed "In Search of Kundun," a theatrical documentary that chronicles Scorsese's encounter with the Tibetan people and the Dalai Lama (Canal Plus, 1998). Shown widely on the festival circuit, "In Search of Kundun" received the Humanitarian Award at the United Nations Festival in Geneva. Earlier, he had written and directed the Scorsese episode of "A Day in the Life of the Cinema" (Canal Plus, 1995).

Wilson has authored the television special "The Cinema of James Cameron" (Canal Plus, 1999). He also probed renegade filmmakers in the feature-length documentary "Hollywood Mavericks,"

co-authored with Todd McCarthy and Florence Dauman (American Film Institute-NHK, 1989). His other credits include writing and associate-directing the seven-hour TV show "When the Lion Roars - The MGM Story" (Turner Entertainment), which won the Emmy for best informational series in 1992.

With extensive production experience on both sides of the Atlantic, Wilson worked on several award-winning pictures as producer Anatole Dauman's assistant at Argos Films ("Empire of Passion," "The Tin Drum"). He still serves as a multi-faceted film consultant to production and distribution entities both in the US and France.

As a screenwriter, he has long been associated with director Alan Rudolph. A creative consultant on "The Moderns" (1988) he co-wrote with him the surrealistic comedy "Intimate Affairs" (Showtime 2008), starring and produced by Nick Nolte, as well as "The Last Saturday" and "Baroness," currently in development.

As a film historian, Wilson has published several books, including "The German Expressionist Cinema" (Editions du Signe, 1971), "Borzage" (with Henri Agel, Avant-Scène, 1971), "A Personal Journey Through American Movies" (Miramax Books-Cahiers du Cinéma, 1997), "Raoul Walsh or the Saga of the Lost Continent" (Cinémathèque Française, 2001, awarded the Prize for Best Film Essay by the French Guild of Film Critics), "Jacques Tourneur or the Magic of Suggestion" (Pompidou Museum, 2003), "Martin Scorsese - Interviews with M.H. Wilson" (Pompidou Museum/Cahiers du Cinéma, 2005). His "Clint Eastwood - Interviews with M.H. Wilson" was published by the Cahiers in November 2007.

A longtime contributor to the French monthly review "Positif," Wilson has interviewed at length most major filmmakers of the old and new Hollywood. His articles have appeared in numerous magazines, anthologies and encyclopedias.

Wilson, whose PhD thesis was devoted to German Expressionism (1969), lectured on the economy and aesthetics of film at Paris University throughout the 1970's.

Michael Henry Wilson



Né et éduqué à Paris, Michael Henry Wilson est un Français de Californie établi depuis 1982 près de Los Angeles.

Ses deux passions, le cinéma et l'histoire, se conjuguent dans ses projets, comme en témoignent ses dernières réalisations : *Reconciliation: Mandela's Miracle* (MK2, 2010) qui retrace la transformation de l'Afrique du Sud telle que l'a inspirée Nelson Mandela, et *Clint Eastwood, le franc-tireur*, où il conviait le cinéaste à revisiter son oeuvre à partir de son diptyque sur la bataille d'Iwo Jima (Arte, 2007).

Il prépare actuellement *Suu Kyi, la Gandhi de Birmanie*, tout en continuant de travailler sur une série documentaire consacrée au cinéma britannique classique qu'il co-écrit et co-réalise avec Martin Scorsese. Ce projet fait suite au *Voyage avec Martin Scorsese à travers le cinéma américain*, également co-écrit et co-réalisé avec Scorsese (BFI-Channel Four-Arte-Miramax). Présenté à Cannes en 1995 dans le programme officiel, puis dans une trentaine de festivals internationaux, ce documentaire en trois volets célébrait cent ans de cinéma américain avec une ferveur communicative.

Wilson a aussi écrit et réalisé le long métrage *A la recherche de Kundun* (Canal Plus, 1998), qui retrace la rencontre de Martin Scorsese avec le peuple tibétain et le Dalai-Lama. Distribué en salles en Europe et aux USA, le film reçut le Prix humanitaire au festival des Nations Unies. Auparavant, Wilson avait réalisé l'épisode Scorsese

de la série *Une journée du cinéma* (Canal Plus, 1995), filmé sur le plateau de *Casino*.

Wilson a conçu comme auteur-journaliste *Le Cinéma de James Cameron* (Canal Plus, 1999). Auparavant, il fut le co-auteur, avec Todd McCarthy et Florence Dauman, de *Hollywood Mavericks*, documentaire de long métrage produit sous l'égide de l'American Film Institute (1989). Pour Turner Entertainment, il a signé comme co-auteur et réalisateur associé *L'Histoire de la MGM (When the Lion Roars)*, une mini-série de sept heures qui remporta l'Emmy de la "Meilleure série d'information" en 1992.

Son expérience de la production est également bi-culturelle. En France, où il seconda le producteur Anatole Dauman, il a participé aux coproductions internationales d'Argos Films (*L'Empire de la passion*, *Le Tambour*, etc.). En qualité de *consultant*, il a contribué à de nombreux projets de coproduction entre les deux pays.

Wilson a souvent collaboré avec le cinéaste Alan Rudolph, dont il fut le conseiller sur *Les Modernes* (1988) et le co-scénariste sur *Intimate Affairs*, une comédie autour du surréalisme produite et interprétée par Nick Nolte (Showtime, 2002), ainsi que sur *Amanda Chance* et *Baroness*, en cours de développement.

Historien du cinéma, il a publié, notamment, *Le Cinéma expressionniste allemand* (Editions du Signe, 1971), *Borzage* (avec Henri Agel, Avant-Scène, 1971), *Voyage de Martin Scorsese à travers le cinéma américain* (Miramax Books-Cahiers du cinéma, 1998), *Raoul Walsh, la saga du continent perdu* (Cinémathèque Française, 2001, Prix du Syndicat de la Critique), *Jacques Tourneur ou la magie de la suggestion* (Musée Pompidou, 2003), *Entretiens avec Martin Scorsese* (Musée Pompidou/Cahiers du cinéma, 2005) et *Entretiens avec Clint Eastwood* (2007). Ces deux derniers albums ont été remis à jour et réédités par les Cahiers du cinéma en 2011 sous les titres *Eastwood par Eastwood* et *Scorsese par Scorsese*. Son dernier livre, *Le ciel ou la boue : The Story of G.I. Joe*, est annoncé pour février 2012 (Wild Side).

Collaborant depuis quarante ans à la revue "Positif", Wilson a interviewé en profondeur les principaux cinéastes hollywoodiens

d'hier et d'aujourd'hui. Ses essais sont apparus dans nombre de magazines, anthologies et encyclopédies du cinéma de part et d'autre de l'Atlantique.

Sa thèse de maîtrise était consacrée à l'Expressionnisme allemand (1969). Comme chargé de cours, il a enseigné l'esthétique et l'économie du cinéma à Paris VIII (Vincennes), Paris III (Censier) et Paris I (Institut d'Art et d'Archéologie) de 1969 à 1982.

Il termine actuellement *A la porte du Paradis*, son histoire du cinéma américain revisité à travers 55 cinéastes, de D.W. Griffith à David Lynch.

High Wire Productions

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FILMS

- *Reconciliation: Mandela's Miracle* (2010) – scénariste, producteur, réalisateur
- *Clint Eastwood, le franc-tireur/Clint Eastwood: A Life in Film* (2007, Arte) - scénariste, producteur, réalisateur
- *Investigating Sex, alias Intimate Affairs* (2000, Showtime) - co-scénariste avec Alan Rudolph
- *Le Cinéma de James Cameron* (1999, Canal Plus) – scénariste, coproducteur
- *A la recherche de Kundun/In Search of Kundun* (1998, Canal Plus) - scénariste, producteur, réalisateur
- *Un voyage avec Martin Scorsese à travers le cinéma américain/A Personal Journey with Martin Scorsese through American Movies* (1995, BFI-Channel 4-Arte-Miramax), série en trois volets - co-scénariste et co-réalisateur avec Scorsese
- Episode Scorsese de *Une journée du cinéma/A Day in the Life of Cinema*

(1995, Canal Plus) - scénariste, producteur, réalisateur

- *L'Histoire de la MGM/When the Lion Roars: the MGM Story* (1992, Turner Entertainment), minisérie en trois parties - co-scénariste et réalisateur associé

- *Hollywood Mavericks* (1989, AFI-NHK) - co-scénariste et *creative consultant*

- *Les Modernes/The Moderns* (1988) - *creative consultant*

LIVRES

- *A la porte du Paradis : le cinéma américain en 55 cinéastes, de DW Griffith à David Lynch* (Armand Colin, 2013) – ouvrage en cours de finition

- *Le ciel ou la boue : The Story of G.I. Joe* (Wild Side, 2012)

- *Clint Eastwood – Entretiens avec M. H. Wilson* (Cahiers du Cinéma, 2007). Remis à jour et réédité sous le titre *Eastwood par Eastwood* et, en anglais, *Eastwood on Eastwood* (Cahiers du Cinéma, 2011)

- *Martin Scorsese – Entretiens avec M. H. Wilson* (Musée Pompidou/Cahiers du Cinéma, 2005). Remis à jour et réédité sous le titre *Scorsese par Scorsese* et, en anglais, *Scorsese on Scorsese* (Cahiers du Cinéma, 2011)

- *Jacques Tourneur ou la magie de la suggestion* (Musée Pompidou, 2003)

- *Raoul Walsh ou la saga du continent perdu* (Cinémathèque Française, 2001, Prix du Syndicat de la Critique)

- *Voyage de Martin Scorsese à travers le cinéma américain/A Personal Journey Through American Movies* (Miramax Books-Cahiers du Cinéma, 1997) – co-signé avec Martin Scorsese – en français et en anglais

- *Borzage* (avec Henri Agel, Avant-Scène, 1971)

- *Le Cinéma expressionniste allemand* (Editions du Signe, 1971)

CAROLE J. WILSON PRODUCER



Carole Wilson comes to film production with an extensive background in management consulting, public relations and fine arts. Along with partner Michael Henry Wilson, she has worked on a variety of projects coordinating project research, developing treatments and scripts, interviewing high-profile entertainment industry subjects, handling public relations and interfacing with international film festivals. She acted as a production consultant on "In a Search of Kundun" (Canal Plus 1998) and as co-producer on "Clint Eastwood: A Life in Film" (Arte, 2007). On "Reconciliation: Mandela's Miracle," she was involved in every aspect of production, ranging from researcher to online producer to post production supervisor. As she puts it, "This is a labor of love on a subject close to my heart."

A New Yorker who graduated from Columbia University cum laude, she simultaneously pursues a career as a painter. She is best known for her passionate use of color and gold leaf, and has exhibited in numerous locations, including Los Angeles, Washington D.C. and Paris, France.

In 1976, she joined the Inner Game Corporation, a management consulting firm headed by Tim Gallwey, author of the best seller "The Inner Game of Tennis." As Vice-President of Research and Development, she was responsible for the design, writing and presentation of major studies for upper level management at AT&T and the Baby Bells. She also edited AT&T's corporate newsletter, "The Learning Exchange Network."

From 1971 to 1976, she worked at Elan Vital Headquarters in Denver, Colorado, a non-profit international meditation society, as the head of Public Relations. She coordinated 108 branch offices worldwide, developing training manuals, organizing major media events, and helping to raise public awareness on the benefits of meditation.

Currently, she is putting the final touches on her memoir, "Sleeping with the Buddha," and has written three screenplays: "Planet Ocean," "Taxis and Daffodils," "The House on Shelter Bluffs" as well as a treatment "Black Gold," based on an Alaskan oilman's inside story.



DIRECTOR OF PHOTOGRAPHY DOMINIQUE GENTIL

French cinematographer Dominique Gentil's passion for documentary films was born when he spent two years in Ivory Coast, working as a television cameraman. Having discovered Africa, he would later become the director of photography of the continent's top filmmakers, notably Désiré Ecaré (Ivory Coast), Souleymane Cissé (Mali), Moussa Sene Absa (Senegal), Flora Gomes (Guinea) and Ousmane Sembène (Senegal).

He is particularly proud of his work on Désiré Ecaré's *Visages de femme/Faces of Women* (Critics' Prize at the 1985 Cannes Festival), Flora Gomes' *Mortu Nega* (award-winner at Venice in 1988) and *Udju Azul di Yonta/The Blue Eyes of Yonta* (1992), and Sembène's last three films: *Guelwaar* (awarded at Venice in 1998), *Faat Kiné* (selected for the 2000 Cannes competition) and *Moolaadé* ("Un Certain Regard" award at Cannes 2004.)

His film career has alternated between fiction and documentary films. Among the latter are such international award winners as *Chasseurs des ténèbres/Birdnesters of Thailand* by Éric Valli (Oscar-nominated for short documentary in 1991), *Il danse pour ses cormorans/He Danced for His Cormorans* by Frédéric Fougéa (1994) and *Le Peuple migrateur (Winged Migration)* by Jacques Perrin (Oscar-nominated for best foreign film in 2003.)

His other key credits as a director of photography include *Seven Years in Tibet* (Himalayan unit) by Jean-Jacques Annaud (1997) and *The Chorus/Les Choristes* by Christophe Barratier (2004). He is also an expert in Imax's giant screen cinematography.



MUSIC SUPERVISOR/COMPOSER

THOMAS "TAKE" WILSON

Thomas "Take" Wilson is a versatile composer/producer who has scored *Clint Eastwood: A Life in Film* (Arte 2007), *Reconciliation: Mandela's Miracle* (May 2010) and composed for *The King of Kong: A Fist Full of Dollars* (2007), a documentary by Seth Gordon. A cinematic sensibility infuses his work with remarkable variety -- a range that stretches from bluesy melancholy and upbeat jazz rhythms to hip hop beats and classical moods. His scores create a character unto itself, framing an effective counterpoint to the filmmaker's vision.

He says of *Reconciliation: Mandela's Miracle*, his most recent score, "Working with a wide palate of styles and genres to create a unified score was the biggest challenge and also the greatest reward of this project." The result is a tapestry of sound that suits this multi-faceted story well.

As a solo artist, he is known as "Take aka Sweatson Klank," rising to the top of the electronic music world as one of the new generation's finest producers. A multi-instrumentalist and frequency fanatic with ten years of releases and live performance experience, Take fuses his own brand of future-flung electronics with elements of avant-garde jazz, subharmonic melodies and a mean hip hop bounce to create a unique sonic vocabulary. Embracing his geographic legacy in the thriving LA experimental beat community, he makes music that charts its own course. He describes it as "rooted in hip hop but on a spaceship headed for a new and better place."

Take's musical catalog includes releases for labels like All City, Eat Concrete, Circulations, Buttermilk, Poobah, Inner Current, Swedish Brandy and Astro Lab, as well as remixes for many others. He has performed at some of the most highly regarded club nights and festivals around the world such as Low End Theory, Sonar Music Festival, The Loud Minority and the Coachella Music Festival amongst others. 2010 sees the release of Take's full-length album, "Only Mountain," on the Alpha Pup Records label. The new endeavor has been described as "a roiling pot of old school IDM, '90s R&B percussive elements, dubstep bass-derived doom, and ethereal melodies," by Chris Martins of the LA Weekly.

FILMOGRAPHY

MICHAEL HENRY WILSON

- *Reconciliation: Mandela's Miracle* (2010) - writer, producer, director
- *Clint Eastwood: A Life in Film* (2007, Arte) - writer, producer, director
- *Investigating Sex, aka Intimate Affairs* (2000, Showtime) - co-writer with Alan Rudolph
- *The Cinema of James Cameron* (1999, Canal Plus) - writer, coproducer
- *In Search of Kundun* (1998, Canal Plus) - writer, producer, director
- *A Personal Journey with Martin Scorsese through American Movies* (1995, BFI-Channel 4-Miramax), a three-part series - co-writer and co-director with Scorsese
- Scorsese episode in *A Day in the Life of Cinema* (1995, Canal Plus) - writer, producer, director
- *When the Lion Roars: the MGM Story* (1992, Turner Entertainment), a three-part series - co-writer and associate director
- *Hollywood Mavericks* (1989, AFI-NHK) - co-writer and creative consultant
- *The Moderns* (1988) - creative consultant

HIGH WIRE PRODUCTIONS PRESENTS

RECONCILIATION

Mandela's Miracle

Writer, Director and Producer: MICHAEL HENRY WILSON

Producer: CAROLE J. WILSON

Director of Photography: DOMINIQUE GENTIL

Original Music: THOMAS "TAKE" WILSON

Guitar Rhapsodies: KRIPA JULIAN JONES

Editors: RICK BLUE □, TERRY KELLEY, ACE, JASON ROSENTHAL, ACE

South African Production Services: THE FABULOUS BOOMTOWN BOYS

Producer: MURRAY MACDONALD

Sound: JEFF HODD

Additional Cinematography: LIZ RADLEY

Additional Editing: SHERRIL SCHLESINGER

Sound Designer: DAVID VAN SLYKE, SLICK SOUNDS

With FIKILE BAM, GEORGE BIZOS, CHRISTO BRAND, ARTHUR CHASKALSON, EDDIE DANIELS, FW DE KLERK, MORNE DU PLESSIS, EDWARD GRIFFITHS, AHMED KATHRADA, MOSIUOA "TERROR" LEKOTA, HENNIE LE ROUX, ZINDZI MANDELA, EUNICE MIYA, LINGA MOONSAMY, ANNE MUNNIK, MARIA NTULI, FRANÇOIS PIENAAR, THEMBI QONDELA, ALBIE SACHS, JAMES SMALL, RORY STEYN, JOEL STRANSKY, DESMOND TUTU. CHARLES VILLA-VICENCIO. ADRIAAN VLOK, HELEN ZILLE

Running time: 88 MINUTES. Screen ratio: 16/9 (1.77)

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www.reconciliation-mandelasmiracle.com