

APPENDICES

APPENDIX A

Interview questions with people involved in *Hijack Stories* (2000)

Oliver Schmitz, director of *Hijack Stories* (2000)

22 February 2006, Killarney Mall, Johannesburg

- How did you come up with the idea for *Hijack Stories*?
- Was the French-German co-production the reason why *Hijack Stories* was screened abroad before in South Africa?
- Describe the South African trailer for *Hijack Stories*.
- Apart from France, Germany, the UK and Canada, where else in the world did *Hijack Stories* show?
- What is the situation with local financing and support from the main distributors, Nu-Metro and Ster-Kinekor?
- Why was *Hijack Stories* only shown at certain cinemas in Johannesburg?
- Was the same strategy used throughout the rest of South Africa?
- Apart from money from the DACST, was there any other local funding you received?
- Brian Tilley says you got a lot of French interest in *Hijack Stories* at Sithengi. What was the situation?
- Screen translation is a post-production process. When was the screen translation of *Hijack Stories* carried out?
- Who was responsible for the French translation?
- Was an English script prepared beforehand for the translators?
- Were there any difficulties that you know of that the translators struggled with?
- Why is there no German translation of the film?
- Did the actors workshop with Lesego Rampolokeng?
- Why are there no English subtitles on the South African hire release?
- How has the industry changed since the end of apartheid?

- Some in the industry feel that not a lot has changed since the transition. What are your thoughts on this?

Brian Tilley, script-editor of *Hijack Stories* (2000)

19 January 2005, at Catherine Meyburgh's home in Johannesburg.

- What was your role in *Hijack Stories*?
- Were there any issues or challenges that came up in your role as script-editor?
- How did *Hijack Stories* lobby foreign funding and co-production?
- When *Hijack Stories* was released at South African cinemas, why was it already subtitled into French?
- Was the film's multilingualism a challenge to you as script-editor?
- Was the multilingual dialogue impromptu or scripted?
- Do you know why there appears to be no subtitling for the South African (and maybe British) DVD release of *Hijack Stories*?
- During Apartheid, film makers had to submit their scripts to the police for inspection. Today is there any form of inspection of scripts?
- What do you think about the torrent of South African films lately?
- What do you think is the role of the big distribution companies, Nu Metro and Ster Kinekor, in the promotion of South African cinema?

Moshidi Motshegwa, lead actress of *Hijack Stories* (2000)

20 July 2006, University of the Witwatersrand, Johannesburg

- What was your experience in *Hijack Stories* like?
- What do you think of the foreign DVD covers of *Hijack Stories*?
- Many have stated that *Hijack Stories* was created with foreign audiences in mind. Would you agree with this?

- What are your thoughts on the opinion that the characters of *Hijack Stories* are stereotypes?

Lesego Rampolokeng, co-scriptwriter of *Hijack Stories* (2000)

10 August 2006, Chrisville, Johannesburg

- What are your feelings with regard to your involvement in *Hijack Stories*?
- Do you feel that *Hijack Stories* was aimed more at an international audience than a local audience?
- When did Oliver Schmitz approach you, and had you worked with him before?
- Were you given any kind of writing brief i.e. who the target audience is?
- What do you think about the success of Gavin Hood's *Tsotsi*?
- Did you work with the actors on the script?
- Were you at any stage contacted by the British and French translators with any questions about the script?
- What do you think about the different DVD covers for *Hijack Stories*?
- What are your feelings with regard to the "censorship" by South African embassies abroad of *Hijack Stories*?
- *Hijack Stories* had a very low-key and limited release in South Africa. What are your thoughts on this?
- Who came up with the storyline for *Hijack Stories*? What it a combined effort?

APPENDIX B

Interview questions with people in the film industry

Fay Amaral, CEO Nu Metro Distribution

5 October 2005, Nu Metro offices, Rosebank

- Explain the process of films getting on to the big screen in South Africa
- Explain the process of films getting onto DVD
- Explain the process of South African films going abroad
- What is your knowledge of film distribution into Africa?

Catherine Meyburgh, film editor, director, post-production supervisor

22 November 2005, at Meyburgh's home in Johannesburg

- How is South African cinema today different from South African cinema of Apartheid?
- Is *Hijack Stories* a unique case, in that it received foreign funding and co-production deals?
- Why do South African films need foreign funding?

Bhekizizwe Peterson, screenwriter and producer of *Zulu Love Letter*

14 February 2006, University of the Witwatersrand, Johannesburg

- Explain your role as screenwriter and producer of *Zulu Love Letter*.
- Where was *Zulu Love Letter* first screened?
- Like *Hijack Stories*, *Zulu Love Letter* is also a French-German-South African co-production. How did this come about?
- Did you apply for funding from the NFVF?
- Has *Zulu Love Letter* been subtitled for foreign audiences?
- What were the kinds of queries the translators contacted you with?

- Has *Zulu Love Letter* been dubbed into any foreign languages?
- What were the languages spoken in *Zulu Love Letter*?
- There is a seemingly sudden influx of South African films grabbing the world's attention. Why is this?
- How does the restriction on film makers during Apartheid influence South African film today?
- Do film makers in South Africa today not enjoy more freedom and exposure?

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