

Production Notes

(SOUTH AFRICA): The bustling metropolis of Johannesburg (aka "Jozi") is the inspiration for the gripping new medical drama series JOZI-H. The series, set in a socially turbulent, violent, yet undeniably modern city, depicts the personal struggles faced by an eclectic, international band of Doctors, Surgeons and Nurses who are dedicated to saving lives at one of the world's highest profile emergency medicine facilities – "Johannesburg Metropolitan Hospital".

It is common knowledge in the global medical community that hospitals in Jozi are - if not ideal – the most beneficial environment in which to obtain critical trauma experience. State owned hospitals in Jozi then, are the destination of hundreds of physicians around the world to conduct their medical internship, and more. It is reported, that in any Johannesburg metropolitan and state owned hospital a doctor would learn more in 6 weeks, than they would in a year – at any other hospital on the globe. Annually, hospitals in Gauteng, (the South African province where Johannesburg is situated, and the country's economic centre) conduct more than 200 000 surgical emergencies and elective operations. These frantic trauma units, distressing injuries with limited medical supplies – are a much sought-after training ground.

Jozi-H is the largest medical drama series and the first of its kind to come out of South Africa – billed as a hard-hitting series that combines cutting-edge medicine, riveting drama that takes on universal themes.

The 13 x 1 hour series is a co-production between the award-winning Canadian-based company – Inner City Films (*Ekhaya: A Family Chronicle, North/South, Survivors*), and Morula Pictures, a leading South African production company headed by Mfundi Vundla, producer of the runaway hit soap “*Generations*,” and a producer of the motion picture, “*In My Country*” (starring Samuel L. Jackson and Juliette Binoche). JOZI H is produced in association with the SABC in South Africa and Canadian Broadcaster, CBC.

The series is exec-produced by Inner City’s Amos Adetuyi, Alfons Adetuyi and Marva Ollivierre (*Under The Knife, Skin Deep*), with Morula Pictures’ Mfundi Vundla and Adeelah Carrim (*Magic Cellar*).

Also serving as executive producers are Tony Dennis (*Band of Gold, Silent Witness*) and head writer Alyson Feltes (*Traders, The Associates*). Stephen J. Turnbull (*Wilby Wonderful, The Pentagon Papers*) is the series producer and Walter Ayres (*Whisky Echo, Dead Easy*) serves as line producer.

Among the directors are Anne Wheeler (*Davinci’s Inquest Better than Chocolate*), Kelly Makin (*Queer As Folk, The Eleventh Hour*) Alfons Adetuyi (*Ekhaya: A Family Chronicle*), Thabang Moleya (*Portrait of a Dark Soul, Interrogation Room*), Dumisani Phakathi (*The Electric Workshop, An Old Wife’s Tale*) and Neal Sundstrom (*Homeland, Dead Easy*).

The key cast includes South African talent Thami Ngubeni (*Generations, Critical Assignment*), Neil McCarthy (*Hotel Rwanda, The*

Lost World), Tumisho Masha (*Beyond Borders, Drum*) and Hlomla Dandala (*Isidingo: The Need, Lord of War*). With Canadian actors Sarah Allen (*Wall of Secrets, Human Trafficking*) and Vincent Walsh (*Saving Private Ryan, Missing*) and American talent Billoah Greene (*Head of State, Everyday People*).

The series is produced with the financial participation of the South African Industrial Development Corporation, Canadian Television Fund, Telefilm Canada , Gauteng Enterprise Propeller, South African Department of Trade and Industry and the support of the South African Ministry of Arts and Culture.

Plus3 Entertainment is distributing the series worldwide and production services are provided by FilmAfrika.

GENESIS

Alfons Adetuyi and **Amos Adetuyi** from the Canadian-based production company Inner City Films had previously produced a series in South Africa, titled *Molo Fish*, aka as *Ekhaya: A Family Chronicle* in North America. "We were looking for an opportunity to come back to South Africa and do something a little more contemporary that would bring us into South African society today," says Alfons. It was fortuitous then, when they met up with Morula Pictures' CEO, **Mfundu Vundla** - the man responsible for a good deal of South Africa's most successful television series (including *Generations*, the longest running, most highly rated running soap ever, on the national broadcaster) 3 years ago at South Africa's annual international film and television market "Sithengi". Vundla had developed a concept for a hospital series which he had spent a lot of time in the Johannesburg General Hospital researching. "Mfundu presented this concept to us and we thought it was a very interesting and exciting opportunity to look at South African society and be able to tell really strong stories," continues Alfons, "and it also offered a

very natural way to bring in North American characters because surgeons from all around the world, train there. So, it was a natural fit.

“I worked closely with writer Karen Briner, and we spent 6 months at the Johannesburg General hospital,” says Mfundu Vundla, “In this time we walked the wards, spoke to the doctors, specialists, and nurses.”

“Through this process we were able to extract some of the lead characters in our story. We decided to focus on the trauma section, as the trauma unit in the Johannesburg General Hospital - is recognized the world over for its’ innovation, thus so, attracting a variety of specialists to work with trauma induced injuries.”

Alfons continues: “Mfundu had thoroughly researched JOZI-H and put together some amazing outlines and we saw the potential for some amazing international stories, and then we brought over some Canadian writers and made sure they spent a lot of time here so that they could really understand these stories. No writer is writing this series from North America, we assembled a group of people who were adventurous enough to come to South Africa and who were willing to learn and understand a South African society before they could begin writing the shows. They all spent considerable time in South Africa getting immersed in the culture here and working with South African writers to develop these stories.” says Alfons.

On the Canadian side the green light came from the Canadian Broadcast Corporation, the CBC which has long been a champion of the series, and of Canadian involvement in Africa. They started the financial ball rolling there, and provided seed funding for script development. Through Vundla's reputation and the marketing potential of the project, the Independent Development Corporation (IDC) in South Africa pledged their funding. The balance of the finance was put together by Inner City Films and Morula Pictures over the following 18 months.

"We did three workshops together, at least two of them were in South Africa. From these workshops we began to expand on the concept, develop more characters, focus on the universal appeal of the story so that it could be enjoyed by a number of broadcasters in different countries. Initially there were a lot of very good stories to be told, South African stories. In the first workshop we were really sensitizing the Canadian writers to the issues faced here, so that we could end up with some really solid outlines for thirteen episodes. We had actually outlined twenty six episodes, so we are thinking ahead. The process has taken two years, thus far." says Vundla.

Tony Dennis came on board as Executive Producer and Creative Consultant when the original proposal was sent to him in the U.K. 2 years ago. "I was fascinated by the stories. Even in its very crude, embryonic state, one could see that there were tremendous possibilities for the material just in terms of the environment in which the stories were set, the range of characters and also the issues at stake. Johannesburg is the principal location for the show and the city has a range of intrinsic ingredients that are very important to the

show, and to some extent I think we have some advantage over other drama, and, medical shows largely by virtue of the fact that Jozi-H is set in an environment where there are so many incidents – offering opportunities to explore medical cases.” says Dennis.

THE RESEARCH

“The inspiration for the plots came from the observations and research carried out at the Johannesburg General Hospital,” says Vundla, “Thereafter, you take those points of inspiration and weave your own narrative to expose the characters, because all characters are in a journey, and how they respond to all issues, to each other and to challenges is what we try to express.”

“Before we even got to South Africa, Mfundi, in creating the concept, was working very closely with the Johannesburg General Hospital.” says Alfons. JOZI-H is modeled on a Johannesburg Metropolitan hospital, how would such a hospital compare with its counterpart any where else in the world? It’s a class one trauma hospital, so in that sense it’s similar to any hospital in the world, because there is a sort of protocol for any class one trauma hospital; you have to have certain types of equipment and certain staff on board, before you can be a number one trauma hospital.

“They designed this a while back so that there was a consistency and doctors could move within these hospitals and there was a certain protocol and I guess things were done in a similar way.” continues Alfons, “In this sense we have a universal place to work out of and a

place the audience would be familiar with having watched ER, or any other type of hospital drama.”

“The one thing that is different is the number of trauma cases that come into our hospital, or into a Johannesburg hospital, this far outweighs the number that an American or European hospital would handle, so that provides a lot of real and instant drama right there, in the amount of cases and the complexity of some of the cases and diseases that are treated here.”

“Another thing is that you have a world class training hospital, and that means that you have people who are vying to come into Johannesburg general hospital and they have various people that sponsor them, because if you come out of Johannesburg General hospital you can handle almost anything in a North American or European hospital, and it’s a real badge of honour to have worked as a doctor in the Johannesburg. ”

In addition to consulting a number of trauma doctors from the hospital, the Jozi-H creative team including production designer, David Hirschfield, spent a lot of time in Johannesburg General Hospital and Baragwaneth hospitals observing hospital equipment and protocol employed – along with numerous severe cases.

“A doctor was part of the Jozi-H writing team, and to ensure absolute integrity, a nurse and a doctor were on set when shooting the medical ‘elements’. “It’s very real.” aomments Alfons.

“We wanted to make a top notch drama so we sought-out the best medical drama, and it was ER.” continues Alfons. “The filmmakers were very generous in sharing their knowledge with us and we did a session with their writers, doctors and producers and established some of the obstacles they encountered.”

Vundla originally based the series at the Baragwanath Hospital in Soweto, the biggest hospital on the African continent. Executive Producer, Adeelah Carrim, says

“It’s extremely hectic at Baragwanath; gun-shot wounds, knife wounds, accidents, you name it, it’s absolutely crazy. We spent a lot of time at Johannesburg Gen as well, and that too is just crazy. We’re lucky in South Africa, though, that we’ve got some of the best doctors’ in the world. Besides the television ‘entertainment’ value of the series, I believe that the rest of the world will witness cutting-edge medicine taking place in South Africa, where the rest of the world maybe is not really aware that we are making great strides in Aids research, for example. South Africa was among the leaders of serious eye operations, and Siamese twins separation surgery, as we did the first heart transplant.”

“One of the first times we came to South Africa there were US medics coming from Iraq to train at Joburg Gen because they hadn’t anticipated the volume of trauma that their soldiers were experiencing in Iraq and they needed to see how the experts did it and so they were here for a period of six weeks.” says Alyson Feltes, Executive Producer and Head Writer.

“It’s interesting to think that doctors from a war zone have to come Joburg to learn how to process that volume of recesses and trauma. Getting a stint at Baragwanath or Joburg Gen isn’t an easy thing and if you want to be a great trauma surgeon or emergency room doctor in Europe or North America this is the place to come and so there’s quite a bit of competition, especially if you’re a young doctor and you want to be able to go back to Canada or the States and say ‘I spent six months at Baragwanath and I’ve treated a hundred gunshot wounds’. People in North America would be astounded because a young doctor would seldom get that opportunity – making his skills very valuable. They would have seen a bullet in-between C7 and C8 spines, a bullet that’s gone into a brain and not come out, enabling them to read X-rays and CT scans more rapidly than their peers. ” says Feltes.

“When we first came to South Africa we stayed in a smart hotel, inside a gated community and visited fancy restaurants and shops, so we had an inaccurate perception of Johannesburg. Then at 23h00 on a Friday night we were taken to the trauma unit at Baragwanath Hospital or Johannesburg General. The stark contrast was overwhelming. I’ve never ever seen so much violence in my life – and some injuries from motor vehicle accidents that you don’t see in North America, because if people were riding on the outside of a truck on a highway they would stopped by the police and fined and here if a bakkie has an accident, ten men may be dead on the road, and it happens in a second. And so it’s a different kind of violence.”

“The main injuries were motor vehicle accidents, and violence of people against each other - and an insufficient amount of porters to “clean up.” Its not like the trauma units didn’t work well, they work with what they have. They provided us with a lot of stories in that, for instance, in North America we are used to seeing a patient with an IV-stand to hold a drip. Well, in South Africa there aren’t enough IV stands and sometimes we witnessed patients holding their own IV bags. The story ‘colour’ and ‘texture’ will never become ‘old-hat’ for any of us who aren’t doctors working in that environment to see the difficult lives of the inhabitants in the townships and in the inner-city. And I’m sure those hardships exist in North America as well, but not quite as stark, and the reason doctors vie to work in those circumstances is the whole premise for our story; a volume of trauma in a Johannesburg hospital here that doesn’t exist elsewhere.” says Feltes.

WHAT SETS JOZI-H APART FROM OTHER SUCCESSFUL MEDICAL DRAMA SERIES is

“The events occurring in South Africa are different, so the trauma causes and cases are very different from what we see in North America. Also there’s a completely different group of doctors and it’s a whole other story based in a whole other culture, so we think it’s very different to any other North American drama.” says Alfons.

“I believe the series has a uniqueness because our Canadian writers spent substantial time with the South African writers.”

“We have come up with a fresh group of (medical) characters, such as a group of visiting doctors from another country in an attempt

to gain experience in one trauma hospital. This will have a different twist as well; we are looking at a whole different society, in Africa in general, we have stories at our disposal that we do not have in the west. So, there are different cases, different stories, and we are able to use some of the great talent in South Africa, with a very interesting visual look that we also don't have in the West. When we spent some time on the set of ER, the writers and directing teams were really amazed by the stories we shared with them. They thought this was exciting, and amazing."

Mfundu Vundla continues: "Firstly the geographical location, and the fact that it's an African metropolitan hospital and most of the faces you see are exotic, all provide a complete change to any other medical drama series. The medical problems are such that people run into the hospital with detached hands because they are victims of a 'muti'/black magic assault. The mix of western medicine with African traditional medicine makes this series unique, and post apartheid South Africa presents its' own challenges; now that apartheid is over how do you deal with the normal society? One of the distinctive issues about JOZI-H is that while its drama, we have comic relief."

"The contemporary music of our country is something that audiences will find new, and it separates us from great show like *Grey's Anatomy* and *ER* and we will proudly stand by them as groundbreaking medical drama. Jozi-H is scored by Trevor Jones, (a South African who is living in the U.K), a leading composer in film and television (*Mississippi Burning*", "*Angel Heart*", "*Thirteen Days*" and

"*The Last of the Mohicans*), who also wants to contribute his skills to the South African industry, he is not doing it for the money - he wants to be a part of what is going on in our country." says Vundla.

Continues, producer, Stephen Turnbull: "The fact that there are many successful medical dramas on air today – indicates that there is obviously an appetite for the genre with an international audience. The very nature of medical dramas, create a much heightened sense of danger and the stakes are always high any way so it's perfect dramatic material for us anyway."

"What makes Jozi-H different from anything else that's on the air right now, is that we are trying to be as realistic as we can in portraying a public hospital in South Africa – to show to an international audience what is happening in South Africa, and in Johannesburg. It really opens up a window into that world and is very different to something filmed in a slick and glossy private hospital in North America, Canada, or Europe." says Turnbull.

Tony Dennis concurs: "Jozi-H is about a group of international doctors and local doctors who come together, fighting on the forefront against some very large medical issues which are afflicting this continent at this particular point in time. The whole HIV/Aids pandemic is obviously something that touches every facet of life in Southern Africa, South Africa and Johannesburg in particular. The health service is really baring the brunt of that. Our characters on a week- by- week basis are able to explore different facets of that, although the Aids pandemic isn't by any means the sole issue that the show tackles. That is one of the main differences added to the fact that Johannesburg has one of the highest gun-shot incidences anywhere in

the world outside of any war-zone. There is also a tremendous amount of road-traffic accidents here, and a whole range of issues that, collectively, mean that this is a very exciting place to be making a show like this.”

THE CHARACTERS

Young, American actor, **Billoah Green**, plays the role of vascular surgeon, **Dr Greg Nash** - the only American surgeon at the hospital.,

Nash hails from Atlanta, Georgia where is he is born into a religious family - very successful people - who have all put pressure on him to be the best he can be. Nash believes he is the best at what he does, but was living under too much pressure trying to match up to his brother, a top plastic surgeon, as well as his parents who also work in medicine.

Nash goes to South Africa to escape and make his own way as a doctor. He hopes to return to America with knowledge that very few vascular surgeons there have, with the aim of establishing his own specialist practice.

Green says he is nothing like his character, Nash. “He is only interested in getting the experience, and getting home as soon as possible. He doesn’t give much thought to the other surgeons, and definitely feels superior to most people around him. He came to JOZI-H knowing it was a third world country, and he doesn’t feel that there’s much any body can tell him. He doesn’t come with the intent of embracing African culture or trying to connect with the people. It’s all about unique medical experience, I mean people rarely get an arm

chopped off by a machete in America, and the crime rate is higher in South Africa, than it is in Atlanta Georgia.

By the time the first season is through - Africa has seeped into Nash's soul and he does end up embracing it."

South African actress, **Thami Ngubeni** plays the role of **Ingrid** "a very driven young woman," says Thami. Ingrid, the daughter of a Doctor, left South Africa when she was a child and lived abroad in exile, and now she is a third year medical registrar. The last time she saw her father was in a political context and he was 'taken away'. "Ingrid has a lot of baggage with issues to resolve within herself; mainly to do with her father and this affects her relationships with the men around her."

"Throughout one episode she tries to resolve what transpired with her father and the whereabouts of the remains of his body - in order that she can do what's right from the ancestral tradition - as an African woman. As much as she did not grow up here, she still identifies very strongly with whom she is and the history of South Africa. Ingrid goes through a lot of resolution and resolve, she has a passion for medicine and saving lives, she loves her job and wants to be the best at what ever she is doing."

The Jozi-H cast, collectively, as a team, spent a few weeks going through the public hospitals: Baragwanath and Johannesburg General. "We had doctors and surgeons coming to set to go through medical procedures, physiology and the techniques of performing an operation. It was really extensive, and I felt I was in medical school for a while.

We also watched a lot of videos and documentary features on how state hospitals operate.”

Thami points out that her biggest challenge has been the fact that the series has been shot on 35mm and thus shot in a very ‘filmic’ way. “Since almost all the scenes are interior, it’s not a multi-cam production so the hours are very much like a film schedule. It feels like we’re shooting a feature, even though it isn’t. So it’s a studio based setting with a film model and that has been something to work on as well. Another challenge was staying faithful to the medical procedures. A lot of attention has been paid to the detail and accuracy of the medical procedures.”

“We also always have medical consultants with us on set and just being true to details such as stitching, is challenging, and you need to be so familiar with the medical terms, to successfully play your role.

Canadian actress, **Sarah Allen** plays the role of **Jenny Langford**, a pediatric surgical registrar who is training for 6 months at Jozi-H to become a pediatric surgeon. Because Jenny is a foreigner, Sarah believes the audience is able to see South Africa through her eyes, and perhaps react in the same way to her experiences as she does.

“Jenny and I are different people, but I guess we had to have some similarities in order for me to get the role.” says Sarah. “I think the main differences are that she is a lot more direct and a lot more energetic than I am. She’s impulsive and when faced with a problem, she resolves it immediately, so she’s very reactive and I’m a thinker. “

In order to effectively research their roles the artists arrived in South Africa 3 weeks ahead of filming – and during that time they encountered ‘doctor prep’ - meeting with doctors to go through the entire script and learn medical vocabulary. “We’re not certified doctors in the show, but we do know what we are talking about in the script and in great detail. We went through it with so many doctors and learnt to sew stitches and inject needles in to people, well actually a piece of Styrofoam because they wouldn’t let us practice with ‘real’ people - obviously. On Friday nights we went to the Johannesburg General and Baragwanath hospital and sat in the emergency trauma wards from eleven at night until two in the morning, watching come in and get treated.”

“I also followed some pediatric surgeons to study what it is that they do. This was probably the most important research that was done, because you can’t read about such events and still get the same feel as when you encounter them.”

Dr Russ Monsour, a senior neurologist is played by Irish-Canadian actor, **Vincent Walsh**, who also went through stringent research programme. “We were put through a boot camp where we had to sit in on reams of medical drama and procedures and absorb and grasp it all in 3 weeks.” Vincent describes Russ as a guy who is fighting his demons, is in denial about his heritage, and lives with skeletons in his closet. Through the episodes he is challenged by his past and eventually forced to confront it.

“Neurosurgeons believe that they are the closest thing to God and are apparently not the easiest people to live with, they are either single or divorced and they generally hold authority in their field. The

greatest challenge in playing the role is remembering the medical terminology.”

Tumisho Masha plays the role of **Zane** “a doctor with a past.” Zane’s brother sponsored him through school with money acquired through illegal means, and later in the show his brother arrives out of the blue asking for Zane to help him in an “illegal” venture. “Zane’s relationships are also not great, he’s a workaholic, and had to work very hard to get where he is. I’m nothing like my character,” says Tumisho. “In terms of portraying him, I’ve tried to be as honest as I can about his background, and where he comes from, how he grew up, and what school he went to.”

“I never wanted to be a doctor, and to want to be doctor you have to have a certain personality type, which I definitely do not have and Zane has a drive which is different to mine and the reasons he does certain things are different to the reasons I do anything. I have really made an effort to make him different to me and any other character I have played before.”

“In terms of research on this series we have gone all out. We have spent week after week going to the hospitals, visiting emergency wards and learning to suture and other medical procedures that we will probably be doing either in the operation theatre or emergency wards.

“It has all been really great, and important to learn what all these medical terms actually mean, so that you’re not just saying something, but you know exactly why you’re saying it.”

In terms of challenges, Tumisho shares the same sentiments as the other artists “absolute accuracy in whatever we, as doctors do – to

the point that if real doctors are watching the show we hope it will be as authentic as possible. Some medical procedures are not interesting or dramatic, so we have to take artistic license, and trying to marry the two has been both interesting and difficult.”

GLOBAL APPEAL

“A trauma hospital is a trauma hospital,” says Alfons Adetuyi, “but Johannesburg has a number one trauma hospital, a trauma hospital of the highest order. Trauma hospitals around the world have a certain protocol that they initiate, which is what we had to remember when putting together a trauma hospital. There are definite requirements that pertain to equipment, certain doctors and surgeons on the staff. The hospital is rated, in a ‘class A’ or ‘class B’, according to all these elements.

So, in this sense there is a certain universal appeal built into it, because the same rating system applies in a hospital in New York, Toronto, Los Angeles, Rome or London.

People understand the format of emergency hospital shows, and culturally as far as universal appeal goes, we stayed with universal themes that we could all access, and encompassing the human condition in loss, triumph over all odds, love, happiness and stress. I believe regardless of the nationality of an audience they will identify with the themes, it is just that they happen to be happening in a South African context.” says Alfons.

“JOZI H is in the medical drama genre, but its perspective is set in an African metropolitan area, and this sets it apart from *ER* and *Grey’s Anatomy*.” says Mfundi Vundla. “The common areas are that we are a medical drama like them and we shoot in the same medium as them which is in film, so our production values are going to be just a high.”

Tony Dennis points out: “We have tried to intrinsically root the backdrop of the show in Johannesburg, even when we’re on location, but when we’re filming interior – on the set - there’s a very active concern to ensure that Johannesburg is reflected in the drama, and I think audiences around the world will be attracted by the fact that it’s such an exciting place. In terms of the medical cases in which our doctors are involved in - on a week-by-week basis - we’ve tried, not exclusively, to tell stories which have their home here, so we feature lots of road-traffic accidents, gun-shots. But, also there are Aids related cases, there are cases where people are just trying to live their lives but, they’re hit side-on by the sorts of things that creep out of the woodwork here in South Africa.”

Alyson Feltes comments: “I think the international cast will create a global appeal because many of the questions people have about Africa, or being in Johannesburg in particular, are answered through the eyes of our two main characters, Dr Langford and Dr Monsour – who are both Canadian. There is a broad spectrum of characters; British, American, Canadian and the stellar South African cast. And I think in any good drama the stories are universal, we’re not going to tell stories that are “other-worldly African” to an international audience. Its about characters, emotion and connection between people, relationships, heartbreak, loss of a loved ones and getting the coping tools to go back out into the world. Those stories of human triumph are appealing anywhere, that is why hospital dramas, in general, do well.

CONTRIBUTING TO BLACK ECONOMIC EMPOWERMENT

Until the formation of democracy entry into the South African entertainment industry has been almost exclusive to the white population. In the past decade it has become mandatory for production companies and producers to provide meaningful prospects for the previously disadvantaged.

“If you came to a set like this 5 years ago, 90% of the people would be white.” says Mfundu Vundla. “When you walk on to a set today, it’s like day and night, completely transformed.” says Mfundu Vundla. “Personally I try to bring people along, and develop skills, and that’s one of the best things about co-productions – opportunities through skills transfer. For instance, the Canadian script writers literally go through eight or nine drafts of a script and in my experience of South African dramas we never do half of that, maybe one or two re-writes, but never nine. It’s a rigorous process, the scripts improve every time they are re-drafted. Thus, your skills as a writer, editor, or in any discipline improve.” says Vundla who has also encouraged a training scheme on the production.

THE CHALLENGES

“There have been a myriad of challenges in mounting this production, but South Africa as a filming destination is very easy.” says Alfons Adetuyi. “The environment and people are friendly, and the country has a long history of cinema so crews are well established. We are bringing in a few people, not too many from Canada, so the mix of the two adds a wealth of experience.”

Mfundu adds: “Firstly, we are working with people from a different culture and vice versa and that is a serious challenge as we both have different ways of doing things and just navigating these cultural barriers is not easy. Further, a project of this scope is something untested in South Africa, its 35mm, its high end, and its costly.

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“I think the most difficult part was being authentic about Johannesburg hospitals for South African audiences and finding a way to share it with North Americans.” says Alfons, “There are so many different languages here and cultures and we want to be true to all of that and still find a way in which to allow a North American audience to come into the story. And you don’t do this just by having a North American character on the screen, because they are not always on the screen and many of the stories are about the South Africans so, it’s finding a way to work with the script and create those universal moments, but some things are particular and we will look at them as North Americans and go, ‘oh okay what was that? That was very different’. But, it’s the emotional value that has to touch all of us and

I think that with Mfundi being a writer and playwright, he really infused drama in to it and that's what we all saw, whether it was set in South America or South Africa or Europe, and what we saw in Canada and what the CBC saw, were the dramatic stories. Its not just about being a co-production, but being able to tell good stories, and that's what's helped us overcome it all, we have incredibly strong stories. "

“A set of this size and dimension is all very new to everybody, and a series of this scale has never really been done in South Africa before,” says Adeelah Carrim, executive producer. “Firstly, timeously finding a location for the set and then building it to host a show of this was a very big issue. We couldn’t find a studio of this size big enough to house a set of this scale. We went to warehouses, we spent over a year trying to find the perfect location and this just happened, it was one of those meant to be things at the last minute. Many, many challenges of the show in general because you are working with so many hundreds of people, different personalities, different cultures, but they have all turned out to be a great team.”

The directors had equally large challenges, “These are very ambitious scripts, ” says Anne Wheeler, “my episode (one), features two new born babies and to try and approach a very intense shoot and keep the wellbeing of small babies in your hands, things like that just crop up and you don’t rally know what will happen from one day to the other. We have had some climate challenges and we have had some equipment challenges and the cast is enormous and everybody speaks a different language from myself - only speaking French and English - you know that is always something to contend with. We also have enormous numbers of extras, most of which don’t speak English, so we have vast number s of people who all have to look busy and engaged in a shot or else the shot will fall apart, I mean if one person doesn’t pull their weight in our shots then the shot falls apart.”

“We had to delay once, because this set is just so enormous and I have never worked on one this large, and of course the challenge of

building a place with a ceiling, because when you take a shot in this studio, you see two hundred feet away, and if you see two hundred feet away it means you have to have ceilings and it means you have to have action happening in four and five layers. This means a lot of directing and using my assistant directors to keep the background constantly active not just in this room but in the next room and the next room and the next room, because all of these windows look into other spaces, so that's a huge challenge with this! But, it gives it a really rich multi-leveled look." says Anne.

STYLE OF SHOOTING

About her style of shooting, director, Anne Wheeler says the choice was to go with a very kinetic style. "There's a lot of movement, and a sense that the camera is watching and trying to get to know more, almost very curious. Most of the hospital shows have that probing look but we've started to develop a style that's much like documentary, of an intense event and trying to see inside at what is happening. Our camera movements are very fluid and we have just tried to keep it moving."

Director, **Kelly Makin**, is also a fan of the documentary approach, “somewhat rougher than the traditional television that’s on the air right now. It’s a combination of hand-held and steady-cam, with some long lens use as well as some traditional coverage and some scenes are approached more stylistically. So it’s a ‘mish-mash’ of styles, depending on the type of drama that you are trying to get across.

While disadvantages exist in shooting in a studio, since the filmmakers had such an amazing set to work with the directors found they had many different ways to shoot the material. “You also try to create your own little world while shooting, either in the trauma unit or operation theatres,” says Makin, “however, shooting predominantly in studio is a challenge because it can be kind of claustrophobic, but a major part of the world of JOZI-H is the trauma area and operating rooms - and it is supposed to be a little claustrophobic at times, but we try to balance that off by doing some location days as well, so that you get to open up and breathe and see some of the culture outside of the hospital. Our attempts are to tell the stories in the most active and vibrant way possible, and to keep it moving, interesting and as real as possible. “Certainly for me as a director, shooting here with another culture is interesting because everything is new and fresh so that adds something inspiring, which I haven’t seen in other dramas, like this.” says Makin.

South African **director, Dumisani Phakati** says he was excited to take on the project as he knew it would have edge, being set in one of the most interesting and metropolitan cities in the world, Johannesburg. The city has an influx of people from all over the world and it's like the second gold rush in Johannesburg, and as such you get to see a myriad of characters and storylines, which you wouldn't find any where else. I mean in ER the type of people who come in are almost 'one kind of people'. But here, different people come in both as patient and doctors, who come from all over the world and have such different backgrounds. So you get to see the life of the hospital through the characters. "

For Phakathi, the hand-held style of shooting brings an easiness to the shots and gives it a kind of pace, and immediacy. "so, when you have handheld, its like, right here and the camera becomes a person. I'm working on a style that's more like somebody looking in, like voyeurism and someone being curious, so the shots would be like someone peeping into a room from behind a wall, so that there is a sense of a presence of like another 'person'. So that's the style I'm working on, but it's not hand held that's on your face, the idea is to try and keep the intimacy established by the other directors Anne Wheeler and Kelly Makin - and still feel the presence of the camera and I don't want to lose that, but at the same time I want to create a distance and have the camera looking into the room.

PRODUCTION DESIGN

The much talked about enormous hospital set was designed by South African-born David Hirschfield, who now lives in Canada. Hirschfield's challenge was substantial as a regular studio wouldn't accommodate the considerable Jozi-H set. The production team located a large studio in a business park an hour or so outside the Johannesburg city centre, and built the set from the ground up. Hirschfield's design encompasses everything needed to see in a hospital; an entire trauma area, various wards, administration offices, sleeping quarters, operating theatres, ICU, the recovery rooms, and the triage area covering two thousand square meters. "I've worked on a lot of sets but this is the winner because, it has not only been designed to look real, but so that the cameras and the people can flow in and out so easily. Everything has lots of doors and lots of windows so there is incredible light, and it's really designed so that the camera can just fly through one door as the action is coming through another. The design team created the most versatile place for a director to make things happen.

ABOUT THE CAST

Award-winning, New Jersey born, actor **Billoah Greene's– (Dr. Greg Nash)** feature film and television credits include the Indie, *Preaching to the Choir* (Pattie LaBelle and Tichina Arnold) for which he garnered a Best Actor award. The picture also won the Prize for Best Feature Film at the American Black Film Festival. His other successes include winning Best Supporting Actor at the Poconos Film Festival for his role in the Indie drama *Peoples* with John Hensley (Nip/Tuck). *Peoples* also received the Best Feature nod at the Beverly Hills Film Festival. He starred with Morgan Freeman and Billy Bob Thorton in the Sony Classics thriller, *Levity*, with Bernie Mac in DreamWorks' *Head of State*, in HBO's *Everyday People*, and the much honoured Indy feature, *Brother to Brother*, which garnered the Jury Prize for Best Dramatic Feature at the Sundance Film Festival.

Billoah's television pursuits include co-starring in episodes of *Cold Case*, *ER*, *Third Watch*, and *Jonny Zero*.

Billoah has majored in Theatre Arts at Otterbein College and completed in Columbus, Ohio - during which time he was chosen to star in Michael Genet's *Pork Pie* at the Denver Centre. He was honoured to co-star in the Pulitzer Prize winning *Top Dog/ Underdog* at the Philadelphia Theatre Company.

South African actress, **THAMI NGUBENI (Dr. Ingrid Nyoka)** is a multi-faceted performer and executive in the film and television industry. She holds a B.A. in Arts & Communication and Psychology from UNISA, and studied a 2 _ year program in Motion Picture and Television, majoring in Producing and Screenwriting. Her studies at UCLA included all aspects of filmmaking from production through to acting, and directing,

Thami began her career in Television as a teenager when she hosted shows like *Teleschool*, *Man 2 Man*, *Talk Talk* and *Live Your Dreams*. Her journalistic and interviewing skills have been maximized on shows like the highly rated *Top Billing* and *Free Spirit*, broadcast on SABC 2. She has interviewed several national and international stars like Mary J.Blige, Shaggy and Savage Garden for her TV shows and magazine articles. Her interviewing skills with international authors like Wilbur Smith and Neil Donald Walsh resulted in an invitation to host the 2001 BET (Black Entertainment Television) Grammy's party in Los Angeles, where she interviewed such stars as George Benson, Boyz 2 Men and Faith Evans.

Thami's acting credits in television include *Molo Fish*, *Suburban Bliss*, *Going Up*, and a lead role in *Generations* - South Africa's top Soap, and her work in feature films includes *In my Country* (Samuel L. Jackson and Juliette Binoche) and *Critical Assignment*. Her Theatre credits include *Romeo and Juliet* as Juliet, *Sizwe Banzi is Dead* as Sizwe, *The Crucible* as Tituba, and Fagin in *Oliver Twist*.

In 1999 Thami joined Pearson Television as a Writer, Producer and Development Executive, and adapted some of the company's most popular Drama Formats for the South African market.

Her Production credits include Game Shows such as *100%* and *Going for Gold* (for M-Net). She acted as Auditions Producer on M-Net's *Idols*.

Thami worked as script analyst for Pure Film (LA) and Primedia Pictures (SA), and attended several Screenwriting and Television Writing workshops in Los Angeles - conducted by industry professionals such as Roy Campanella (*Dr. Quinn Medicine Woman*), and Maurice Gran of the "Marks and Gran" writing team (*Birds of a Feather*) in London, followed by Pearson Television's international dramatic conference in St. Tropez, Nice.

Thami scripted the Gameshow, *Family Fortunes*, for SABC 2. At Radio Metro Thami was a newsreader, and co-host of a weekly entertainment show. While living in Los Angeles, she worked as a D-Jay at the American Radio Network (ARN), a syndicated cable network covering the greater L.A. region.

In 1998 Thami was Miss Gauteng 'First Princess', Miss African Times 1998 – Los Angeles. She was a finalist in M-Net New Directions Director's category 1995, and in 1994 an M-Net New Directions Trainee Director 1994

Originally from Nelson, British Columbia, **SARAH ALLEN (Jenny Langford)** moved out east to attend the Acting program at the National Theatre School, where she graduated in 2002. Her theatre credits include *A Winter's Tale* (NTS), *Metropolis Noir* (Edmonton Fringe), *Not Quite the Same* (Geordie Theatre Productions) and most recently, the lead role of "Gloria" in The Blyth Festival's *Powers and Gloria*, which received rave reviews.

Sarah's television appearances include the title role in the captivating drama *Mary Shelly* (for the Bravo network), *Il Duce Canadese* (CBC), *Human Trafficking* (Lifetime), and will be seen opposite Megan Follows in the upcoming CBC family feature *Bookey's Mark*.

NEIL McCARTHY (Dr. Mike Bellman) was born in Cape Town where he graduated with an Arts degree and a Performers Diploma in Speech and Drama at the University of Cape Town.

The first ten years of McCarthy's professional life were spent solely in the theatre as actor, writer and director. His early work as director and playwright was done at the People's Space and Glass theatres in Cape Town and with Troupe Theatre Company along with Henry Goodman and Richard E. Grant.

On moving to Johannesburg his artistic home became The Market Theatre, where he played in a number of seminal pieces under the direction of Barney Simon, touring overseas with them.

Neil was the resident director at The Market in the early nineties, winning best director awards for his productions of *The Good Soldier Sweijk* and *Mojo*. His plays *Stormriders*, *Rainshark* and *The Great Outdoors* have each won Best New Play awards in the years of their production.

His career in television started early as an actor in the series *Heroes*, directed by Manie van Rensburg, but his professional focus shifted to the medium when he took the job of presenter on the high-profile lifestyle magazine show *Top Billing*. During this time he started writing for television, co-writing the popular sit com *Going Up*.

Neil was recruited to head the writing department on *Isidingo* for Endemol Productions, where he worked for the next five years, culminating in the position of Head of Creative Department within the company, and Series Producer of *Big Brother 1*. He is currently Deputy Head of Television with production company Clear, Executive Producer of the talk show *Zola 7* and working on two further pieces for theatre.

Versatile Irish-Canadian actor, **VINCENT WALSH (Dr. Russel Monsour)**, starred in CBC-TV's *Shattered City: The Halifax Explosion*. Walsh also recently portrayed American author Ernest Hemingway in the CBC-TV series *Hemingway vs. Callaghan*

He also appeared on the CBC-TV dramatic mini-series *Random Passage*. Other television work includes *Degrassi High*, *Mutant X* and *Bally Kissangel*. He also has had recurring roles on *ReGenesis*, *The Eleventh Hour*, and *Instant Star*.

Vincent's impressive list of film credits includes *Saving Private Ryan*, *When the Sky Falls*, *Mystics*, *The Abduction Club*, *On the Edge*, *The Matchmaker*, *The Last of the High Kings*, and *A Man of No Importance*.

His theatrical roles include performances in *The Christening*, *The Shape of Things*, *The Man Who Became a Legend*, *Borstal Boy*, and *Oliver*.

TUMISHO MASHA (Dr. Zane Jara) makes his acting debut in JOZI-H. He is recognised as one of South Africa's leading Master of Ceremonies, taking the floor at some of the country's most prominent functions, and live broadcasts. Tumisho career highlights as host include Blue WaveStd Internal Video & Magazine, Gold Reef City, Carnival City, Caesars Gauteng, Soweto Women's Day, Eskom Women's Day.

Tumisho's MC Award Ceremonies work includes the MTN South African Music Awards (2006), and the Golden Scissor Awards, and launches for some of South Africa's leading brands such as Nokia 6310, Rothmans/British American Tobacco, Daimler Chrysler Smart Car,

Tumisho has an accomplished career as a voice-over artist and his radio and television commercials, and audio-visual commentaries for in-house corporate work and documentaries. His most recent work includes brands such as Jet Stores, Castle Beer, KFC Chicken, Vodacom and Caltex.

He has also presented a weekly radio show on TransAfrica Radio - a satellite station that is syndicated on radio stations in Zambia, Malawi, Tanzania, Nigeria, Namibia, Botswana and Lesotho.

ABOUT THE FILMMAKERS

MFUNDI VUNDLA (Executive Producer and Creator of Jozi-H / CEO Morula Pictures) founded Morula Pictures in 1993 and has served as its chairman and chief executive officer since its inception. Mfundu is recognised as one of South Africa's pioneers in the creation of innovative and high-quality television programming. He has been at the helm of the creative revolutionary movement in film and television that has taken South Africa by storm.

Mfundu earned a Bachelor of Arts degree in Politics and English at the University of Massachusetts, and a Master of Arts degree in Education from Boston University. Prior to his entertainment career, Mfundu was fund-raiser for the Funding Exchange (a foundation supporting local and international grassroots organisations) and a playwright, highlighting the social injustices of apartheid in his work.

Mfundu created South Africa's highest rated, and most popular show on television *Generations* – now in its 13th year on air! As the first local television show to focus on the needs, dreams and aspirations of South Africa's people has a significant impact on South Africans television viewers.

Mfundu's other credits include the youth soap opera *Backstage* and John Boorman's feature film *In My Country*, and, in association with SABC Education, he is producing a children's animation series, *Magic Cellar*.

Mfundu sits on a number of boards and advisory committees, and is the current Chairperson of The National Film and Video Foundation Council.

Award winning **ALFONS ADETUYI (Executive Producer/Director Jozi-H)** is the President of the Toronto-based Inner City Films film and television company. Alfons founded Inner City Films in 1987 to develop and produce innovative and original TV drama and feature films. An easygoing, charming director with a knack for storytelling, Alfons has been producing and directing compelling, entertaining stories with social impact for over twenty years.

In 1992, his brother Amos joined Inner City Films, creating a dynamic partnership that catapulted the company into a series of successes, starting with the highly successful *It Aint All Jazz*, followed by *Survivors -*, which won several awards including two Golden Sheaf awards and a Gemini nomination.

Alfons directed the first official Canada/South Africa Co-Production, the critically acclaimed series, *Ekhaya: A Family Chronicle*. This production reached number one status for ratings in South Africa and helped bookmark the end of the apartheid era. He is also Executive Producer of the racy dramatic series, *North/South*, in partnership with Halifax Film Company, and of *SKIN DEEP*, the Gemini-award winning 100+ episode series for the Life Network.

Vice President of the award-winning Toronto based film and television Inner City Films, **AMOS ADETUYI (Executive producer)** is Executive Producer of two international dramatic television co-productions: *Jozi-H* and *Ekhaya*, a critically acclaimed 13 part serial that officially launched the South Africa-Canada co-production treaty. On the local co-production front, Amos is the co-producer of the CBC daytime series, *North/South*.

Amos has also written and produced notable documentary projects, such as *It Ain't All Jazz*, for Bravo, and *Skin Deep*, a 100+ episode, Gemini award winning series for the Life Network.

One of Canada's foremost visibly diverse producers, Amos often appears before the CRTC to advocate full and equal participation of the diverse production community within Canadian media, and he has consulted for Telefilm for the organizations diversity initiatives. He is a founding member of the Canadian Diversity Producers Association (CDPA).

Morula Pictures, Chief Operations Officer **ADEELAH CARRIM's (Executive Producer)** illustrious career in the South African media and entertainment industry has embraced Advertising, and African Media Development, and now Television Production.

Adeelah became South Africa's first woman to produce Africa's first 3D animation series *Magic Cellar* which aims at exploring Africa's rich cultural heritage using the vehicle of folklore and folktales. The Kiddies animation program is the first of its kind on the continent and it speaks to Africa's multi-cultural and multi-racial children in a unique language which they understand and identify with. The series has already won a Platinum Remi Award (Worldfest), 2 Telly Awards and 3 Awards at the US International Film Video Festival.

South African born Adeelah grew up in Botswana. After graduating from Maru-a-pula Secondary School she attended Marist College, Poughkeepsie, New York, where she graduated with a Bachelor of Arts degree. While living in New York City, she also volunteered her professional services to a PBS program called *Rights and Wrong,*" which dealt with human rights issues all around the world. She also attended The Graduate School of Business Administration at the University of Witwatersrand in South Africa.

As both producer and line producer, **STEPHEN TURNBULL (Producer)** lists broadcast, cable television and feature film credits to his name. A one time stage and TV actor, he also worked as a stage manager, administrator and Producer in theatre before crossing over to Film and TV.

Previously he was the Line Producer on the Canadian feature film *Wilby Wonderful*, shot on location in Nova Scotia, which followed a

string of producing credits in Canada for Paramount Pictures, Showtime Networks and the F/X Network on films that include *The Pentagon Papers* – as producer (starring James Spader as whistleblower Daniel Ellsberg) and *Bleacher Bums* (an adaptation of the long running play about diehard Chicago Cubs fans), as well as Line Producer of *White Wash* (a true story of false imprisonment and release from death row in Texas), *The Thin Blue Lie* (based on the political cover-up of police brutality in the Philadelphia of the '70s), *Finding Buck McHenry* (starring Ossie Davis and Ruby Dee), *A House Divided* (with Sam Waterston, Tim Daly and Jennifer Beals) and *The Happy Face Murders* (starring Ann Margret and Marg Helgenberger). He also worked on *Hendrix* (featuring Wood Harris as Jimi).

Stephen has worked previously in South Africa (as the line producer on the first season of *Molo Fish*, the 13 hour mini-series set in the townships of Johannesburg during apartheid, as well as on several other international co-productions including projects in India (as the line producer for the feature film *Such a Long Journey*, adapted from the novel by Rohinton Mistry), in Iceland (on the feature film adaptation of *Beowulf*), and in Germany (as the line producer for the four TV movies of *Lexx: The Dark Zone Stories* - the precursor to the current science fiction series).

ALYSON FELTES (Executive producer/ Head writer) Alyson is an award winning writer and executive producer. Her television writing credits include works such as *Kojak* (NBC/USA Network), *Flash Forward* (Disney/ABC), *Traders* and *The Associates*. Alyson also served as the executive producer for the hit television series *Traders* in seasons I, II and III. *Traders* garnered the 1997 & 1998 Gemini

Award – Best Dramatic Series and was the only Canadian series nominated in 1997 & 1998 for the Banff Rockie Award – Best Dramatic series.

Alyson co-created and executive produced the hit show *The Associates* which in 2001 received the Gemini Award nomination - Best Dramatic Series. She was also the writer and executive producer for the award winning television movie *Justice* which was nominated for 1999 Gemini Awards – Best Movie.

Alyson also co-wrote and produced her Master's Thesis film *Underwater* which was the winner of the Gold Plaque at the Chicago International Film Festival, winner of the CineEagle award and nominated for the Student Academy Award, Academy of Motion Picture Arts and Sciences.

Alyson's contributions extend beyond television and film. She was the Producer, Event Producer and Co-writer for the play "Raising Our Voices", which was performed in Los Angeles by the Emmy winning cast of *The West Wing*. The impact of the play, and the success of the fundraising effort in clearing a massive minefield in Bosnia, garnered her the *Queen Elizabeth II Jubilee Medal, 2002* for outstanding public service.

TONY DENNIS' (Producer/Writer) career in the entertainment industry includes credits in producing, writing, script editing and writing for feature films.

His producing and writing credits include *Jozi-H*, for which he also acted as development Producer, and *Murder Squad* a 2x90' drama for GTV (starring Amanda Donohoe and Kris Marshal). Tony also served as Development Producer for Tailor-made Films' drama

across all genres, including feature films and the development Producer for BBC Series, post-water-shed genre.

Tony has also worked on the award winning show *Silent Witness*, (starring Amanda Burton) the 4x2 hour drama, which was a BBC Co-production with A&E and Canal Plus, and achieved a 48% audience share, and winner of the Public and Jury prizes at Reims Television Festival.

As a script editor and working for the BBC, Tony Dennis has worked on *Blood Rights*, 3x1 hour political serial written by Mike Phillips, and *The Fallout Guy* a film about the atomic spy Klaus Fuchs. His feature film writing credits include *Bloodline*.

ANNNE WHEELER (Director). After trying a variety of careers (computer programmer, musician, actor, high school teacher) and traveling for several years, Anne Wheeler discovered the world of film-making.

In 1971 she joined a collective of nine eccentric individuals determined to tell stories about Western Canada. As there was no film school in the region at the time, they agreed to rotate the various roles in order to learn how to make films. Within a year they were winning awards at major festivals for their documentaries.

After becoming a freelancer she began making short documentaries such as her feature -drama, *A War Story* (narrated by Donald Sutherland), exploring her father's experiences as a doctor in a Japanese prisoner-of-war camp during the Second World War.

Encouraged by her success in terms of international awards and audience response, she entered the world of feature films. *Better Than Chocolate*, her international hit, returned Wheeler to her first love of comedy, winning audiences all over the world and ranking 31st in The Hollywood's Reporter's top 200 Independent films of that year. It continues to be sold world wide.

Her film *Loyalties* (Tantoo Cardinal and Susan Wooldridge), a hard-hitting story, was a hit at festivals, garnering awards in Houston, San Francisco, Toronto, Portugal, South Africa, Montreal, and of course, Alberta. In 1998 Wheeler directed the first 3 episodes of *Da Vinci's Inquest* for Chris Haddock and Laszlo Barna, setting the style and cast for the ongoing series now airing on C.B.C. It has won Genies for the best Canadian series for the two consecutive years of 1999-2000.

Anne's films have touched the hearts of her audience, earning her six honorary doctorates and The Order of Canada.

Canadian television and movie helmer, **KELLY MAKIN (Director)**, has directed some episodes of *The Kids in the Hall* comedy television series. His film work includes *Brain Candy*, and the hit *Mickey Blue Eyes*. He has also directed *Movies such as 'I Do but I Don't'* , *"Forget Paris"/" Mickey Blue Eyes 2-Pack"*, *"Tiger Adrenalizing Martial Arts" - Tiger Claws II / "Fist of Fear Touch of Death 2 PackClaws"* .

Multiple award-winning South African filmmaker **NEAL SUNDSTROM (Director)**, has harboured a passion for film as long as he can remember.

After Second Unit directing a number of American B movies, Neal moved on to direct his own feature film, the award winning *Tyger, Tyger, Burning Bright*. After 6 years in the United Kingdom he returned to South Africa where he directed numerous award winning documentaries, commercials and television productions. With an Artes for Best Director, five NTVA Awards for Best Director, a Daily Mail and an Avanti ; Special Mentions, under his belt Neal's talent, energy and contagious enthusiasm continues his reputation as one of South Africa's leading filmmakers.

His feature film credits include *Dead Easy* and *Slash*. His 13 part television series *Kelebone*, garnered an Avanti Award for Best Director/Best Production and the 13 part television series *Homeland* also received the nomination for Best Production & Director at F.I.P.A France 1997.

Soweto born **DUMISANI PHAKATI (Director)** began as an office messenger at Die Beeld newspaper. After having shown interest in writing for television, he joined a TV production company as a trainee director. Years later he entered into the MNET Young Directors' Competition – "New Directions" and directed his first short film *An Old Wife's Tale* which went on to win numerous South African television awards. His documentary *Rough Guide* previewed to international acclaim, and his second short film *Christmas with Granny* received special mention at the Toronto Film Festival.

Dumisani's directorial work in documentaries includes *Wa'wina* for BBC2 and *Inyanga ne Langa*. Amongst his awards for television are the Avanti Award, and in film, The Manie Van Rensburg award for Excellence, The Avanti award: Best director and the Standard Bank Young Artist award for Film. His international awards include receiving best director at the Montecatini Film Festival (Italy) and best documentary at the Ismailia Film Festival.

Award winning filmmaker **THABANG KAGISO MOLEYA (Director)** matriculated from the National School of The Arts, and received a Diploma at City Varsity in film and television.

Thabang has directed episodes of the South African drama series *Interrogation Room* and will now direct an episode in JOZI H. He received an award for best direction and narrative for his movie *Room 302*, which was immediately followed by the multiple award winning *Portrait of a Dark Soul*, which garnered Best Short Film award at Sithengi, Jameson Short Film Award, the Cannes International Critic Week award, the Durban International Film Festival award and the award at the Tampere festival in Finland. *Case 474* which was part of the official selection at the 16th African Film Festival in Milan.

BONGI NDABA (Junior Writer). An Actress and a writer: former writer, translator and story liner on *Generations*, Bongi has also done corporate and industrial theatre for Blue Moon, Pheny, Vutah Advertising and Launch Factory.

Bongi started out as an actress in theatre at the Playhouse Company in Durban and also worked for the North West Industrial theatre in Durban and in children's plays at the North West Arts. Bongi wrote *Shreds and Dreams*, which was staged at the Market Theatre for the New Writer's festival in 2004. The play had a re – run in August 2005.

Whilst studying drama at Natal Technikon Bongi wrote *The Market Place* for the Grahamstown Festival. The play was later staged at the Playhouse. Bongi's writing in television includes the dramas: *Mzantsi*, *Gaz'lam* and *Father Christmas* (a short movie commissioned by SABC 1 - currently in production). Bongi's future productions include a TV series *Looking for Sis Pinkie*, based on her play *Shreds and Dreams*. She is part of the SEDIBA project, an initiative by the SABC and SITHENGI to develop new writers, producers and story editors. She is presently working as a Junior writer and Junior Story Editor on Jozi-H. Bongi holds a degree in Education from the University of Natal.

SHIRLEY BARRIE (Story Editor) has worked on the development of several TV and feature films, often in collaboration with Ken Chubb of Bush Telegraph. She was the story editor for the feature *The Nature of Nicholas*, written and directed by Jeff Erbach. For the last two years she has been working as the story editor for JOZI H. Shirley is also an award winning playwright and the co-founder of The Tricycle Theatre, In London and Straight Stitching Productions in Toronto. Her recent theatre productions include adaptations of *Hansel and Gretel* (Geordie Theatre productions in association with Straight Stitching Productions, Montreal, 2003), *The Girl in The Flower Basket* (Japanese Folklore Theatre Productions, Toronto, 2006). She is currently working on the libretto for an opera based on one of her plays, and *Beautiful Lady, Tell Me.....* a play about a notorious Canadian Vaudeville star, which will be produced by 4th Line Theatre South of Peterborough, as part of their 2007 season.

COMPANY INFORMATION

Morula Pictures is one of South Africa's first black owned, independent film and television production entities, and is responsible for a wealth of drama programming on national television. The company was founded by Mfundu Vundla, who is recognised as one of the industry's pioneers in cutting-edge television. Over two thousand episodes of Vundla's soap opera series, *Generations*, have been broadcast, and the show still holds the position as the most popular show, and longest running soap opera on the African continent, outperforming American, Canadian and Australian programs.

Over the past decade, Vundla has built Morula Pictures into a formidable player in the entertainment industry and his company's credits include projects in all formats and all genres including leading primetime drama, serial drama, feature films and kiddies television.

With the unprecedented success of *Generations*, Mfundu set out to capture the imagination of the nation's youth; using the platform of dance and music, *Backstage* provides a daily dose of fun and exhilaration. The show is the flagship daily youth drama series, broadcast by the free to air channel, e-tv.

Mfundu Vundla executive produced John Boorman's feature film *In my Country*, starring Samuel L Jackson and Juliette Binoche.

Morula Pictures has recently ventured into animation with the multiple (international) award-winning South African/Canadian co-production of the 3D animation series, *Magic Cellar*, a first for South Africa.

The award-winning Canadian-based production company, **INNER CITY FILMS (ICF)** has produced more than 100 hours of

prime-time television programming across a wide range of genres, from “one-offs” to factual and dramatic series.

The company was founded in 1987 with the objective of telling unique stories that reveal the diversity of experiences that enrich our lives. Since the company’s inception, it has produced contemporary, innovative, high-quality drama that has entertained audiences worldwide and produced a number of groundbreaking projects.

ICF is actively involved in national and international co-productions, and has the distinction of having initiated the first Treaty Co-Production with South-Africa. Current partnerships include Morula Pictures in South Africa and Halifax Film Company in Nova Scotia.

Inner City Films’ programs have consistently sold well in Canada, the U.S.A. and in the international marketplace. Documentaries such as *It Ain’t All Jazz*, *Survivors*, and *Skin Deep* (104 eps) have not only garnered prestigious industry awards, but also critical acclaim.

EPISODIC INFORMATION

EPISODE 1 – “Beginnings”

WRITER Alyson Feltes
DIRECTOR Anne Wheeler

SYNOPSIS

A young girl, Duduzile Sibiya gives birth in a tree surrounded by flood waters. She is saved by Dr Jenny Langford and paramedic Simon Elliot in a dramatic helicopter rescue. The two other international doctors, Dr Russell Monsour (Head of Neurosurgery) and Dr Greg Nash (Senior Vascular Surgeon) are faced with unique traumas: a prisoner, Abel has a bullet wound to his head and Vusi whose arm has been cut off for black-magic purposes. This episode sets the scene for the many challenging traumas to be faced by international and local doctors in a uniquely South African milieu that demands innovative approaches to treat patients with the minimum of medical equipment and supplies.

EPISODE 2 – “The Good Husband”

WRITER Mfundu Vundla
DIRECTOR Kelly Makin

SYNOPSIS

In addition to the medical cases, JOZI-H focuses on the personal lives and emotional dramas of its medical personnel and some of the conflicts they are drawn into as a consequence of their relationships.

In this episode we see, for example, the development of the relationship between Dr Jenny Langford and Siphon Ramthalile that highlights the crossing of the fine line between professional and personal capacities and results in negative implications in future episodes. We are also introduced Prathima Choudry’s growing insecurities regarding Dr Zane Jara and his previous relationship with Dr Ingrid Nyoka. Further development of the operational challenges is demonstrated by the theft of schedule 7 drugs at JOZI-H and questions are raised regarding the hospital system when patients don’t make the ‘Red Line’.

EPISODE 3 – “The Chosen”

WRITER Karen Briner
DIRECTOR Anne Wheeler

SYNOPSIS

This episode deals with coming to terms with one-self in the context of cultural backgrounds and the beliefs of others. Dr Russ Monsour is persuaded to embrace both his cultural heritage and that of his profession by allowing himself to be exposed to the teachings of Nomsa, a Sangoma. Ingrid and Dr Nthato Moroka share their experiences in exile and being strangers among their own people now that they are back in South Africa. Dr Greg Nash learns his first real lesson in humanity with the loss of his first patient at JOZI-H. These lessons in self-discovery and tragedy are interfaced with events requiring discernment and moral judgment when dealing with theft and other public indiscretions of hospital personnel. Another critical life-death moment involves the decision to treat a patient in line with hospital practices or to respect the religious beliefs of a patient who is a Jehovah’s Witness.

EPISODE 4 – “Brothers”

WRITER David Sutherland
DIRECTOR Kelly Makin

SYNOPSIS

This episode introduces new relationships and furthers existing ones and highlights their ever-changing dynamics. We encounter an old obligation that Dr Zane Jara has with his brother, King that leads to dire consequences for Dr Jara. Dr Leonard September treats an unlikely patient for wife-bashing and this abusive sub-plot is further expanded by the beating of Dr September’s own wife, Charmaine. Dr Greg Nash is introduced to a young boy, Kwame who requires a knee operation. Following this procedure it is discovered that Kwame actually suffers from a life-threatening heart disorder. Dr Jenny Langford’s prior public denouncement of HIV/Aids and the indiscrete exposure of two young Aids victims, results in her being injected with the ‘infected’ blood by the mother of one of her exposed Aids victims who has been ostracized following this public betrayal.

EPISODE 5 – “Lightening”

WRITER Karen Briner
DIRECTOR Thabang Moleya

SYNOPSIS

This episode deals with revelations resulting either from medical trauma or from personal experiences. Zodwa, a talented violinist, is admitted following a motor vehicle accident that results in her fingers being crushed. Consequently, she will never be able to play the violin again. The admission of Minister Albert Mzobe raises the question of preferential treatment for high-profile officials. Dr Jenny Langford receives the results of her HIV/Aids test and Siphon continues his efforts to attract Jenny’s attention.

EPISODE 6 - "Code Red"

WRITER Alyson Feltes

DIRECTOR Neal Sundstrom

SYNOPSIS

This is a very turbulent episode. Dr Greg Nash's kind deed of taking Kwame to see a soccer match turns disastrous when the crowd becomes unruly – and this places Kwame's already fragile life in danger. Clement, a twelve-year male prostitute gets treated for serious head injuries following his forced removal from a moving automobile. Dr Russ Monsour takes a particular interest in the recovery and emotional rehabilitation of this young boy. The sub-plot of Dr Zane Jara and his brother King further unfolds with the discovery that Strawman (the character shot in episode 4) is actually a police Informant. In the process of securing Strawman's safety, a gun battle ensues that results in the shooting of Strawman and Dr Jara. The relationship between Dr Lizzie Hirsch and Dr Mike Bellman becomes significant and a discovery is made regarding the loss of Dr Bellman's family. Prathima Choudry's relationship with Dr Zane Jara is put at risk when her brother, Selwyn informs her that their father will not tolerate an inter-racial relationship.

EPISODE 7- "Ex's"

Writer Tony Dennis

Director Dumisani Phakathi

SYNOPSIS

This episode has a very voyeuristic appeal that is emphasized by the number of lives that appear to be 'hanging-in-the-balance.' We see how Dr Greg Nash and Dr Ingrid Nyoka work feverishly to save Dr Zane Jara's life while Kwame's life is seemingly stable. Dr Jenny Langford speaks to her ex-husband, Sergio and realizes that she needs to return to Canada urgently for Luke's sake. Dr Russ Monsour attempts to find Clement and realizes the number of young children involved in prostitution. But, Clement ends up finding him....To add to Dr Russ Monsour's problems, Dr Lizzie Hirsch, the bona-fide party animal at JOZI-H, gets drugged at a club and it's up to Dr Monsour to save her. In the process he discovers that she is a drug user and attempts any means to help her give this up, including threatening her. Dr Zane Jara's brother, King, comes to JOZI-H with their mother and he is arrested.

EPISODE 8 – “The Children are our Future”

WRITER Collin Olliphant

DIRECTOR Alfons Adetuyi

SYNOPSIS

In this heart-wrenching episode Rocky Naylor, a paramedic at JOZI-H, runs over his daughter in a freak accident and her life is in Dr Monsour’s hands. Dr Zane Jara returns to duty – however, he is very jittery at every bang or clang. Dr Russ Monsour now demands of Dr Lizzie Hirsch a mandatory urine sample to keep her drug use in check – but, the sample goes missing mysteriously. Dr Jenny Langford has been working hard to find a suitable home to cater for her son’s condition and finding suitable accommodation and help proves to be very disconcerting. Benjamin (from episode 4), threatens Dr Leonard September’s family in his attempt to gain access to Paula, his wife. His actions thereafter, result in him being admitted into the trauma unit at JOZI-H with a gun-shot wound.

EPISODE 9 – “Have a Little Faith In Me”

WRITER: Busi Ntintili

DIRECTOR Thabang Moleya

SYNOPSIS

This episode sees the arrival of Dr. Greg Nash’s brother, Dr. Ray Nash, their relationship is tested as Dr. Greg Nash finds out the real reason his brother has come to see him. In this episode inspired by the Smile Foundation, a young girl, Fazlyn, is operated on for a facial deformity and the hope that is brought to her family is tangible. Dr. Russ Monsour is displeased with having to continue working with Dr. Ingrid Nyoka and requests, that another trainee is selected, he is also having to deal with the lack of medicine in attending to a patient, Batserai, who has been bitten by a snake and patient, Gert who has a peculiar neurological condition. Dr. Lizzie Hirsch comes face to face with ‘herself’ when she has to treat a young girl, Daphne, brought in for drug use. The outcome of Daphne’s treatment is not successful and Lizzie’s response to the situation is almost predictable. Dr. Greg Nash and Thandi, share a kiss when he gives her the photo he took at the stadium. Nomsa probes Dr. Russ Monsour about his past and realises that a lot of pain rests in the memory of his father.

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