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Nelson Mandela.

film set for M-Nef? w

By (SARAH MadLAM

.uin the Name or Mandela - War and Peacei', at

new HocumenEFy conceivE mam b

J gen Schadeberg and produced by the Fren

p uction house, Adage, is shortly to be broad-

fglst on national TV in France, Switzerland and

Y- -

Americas CBS network has also agreed to purchase the 52minute docde for its "60 Minutes" programme and it is expected that contracts for this broadcast should be finalised within days The distribution company, Paris based CAPA, is currently negotiating with BBC and Australian television A gripping history of theANC from its inception in 1912 to the present day, which I viewed. at a Special screening this month, its highlightsare the moments when Nelson Mandela is acmally heard to speakThepmsgamr'nehabeensubmittedtoand passed by the Publications Control Board and M-Net are negotiating rights for its screening in this country. South Africans will find its viewing an emotional experience. '

Worldwide

The documentary is a combination of archive material, selected from a vast number of films available hem, in Britain, Europe and the United States, and specially filmed sequences pmduced last year. . Sehadeberg's feature length "Have You Seen Drum Recently?". a history of Drum magazine, was released worldwide last year and is tipped for honouis- inthisyeastsarsinthedocumentarycategoryto be held in March. .

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Siege" festival in Berlin next month and to Open France's "(inematheque' in Paris in June, with guest of honour being Madame Mitteranti It will also fea- tuxeattheWashinMSaaniscoandStrasbomg festivals It was well received when 8802 ran it in primetimesthe last year and at the Amsterdam documentary film festival in December. M-Net have bought the South African-rights to the tilm but no scmening date has yet been set.

Director Schadeberg is currently working on a i feature film, "Dnim Beats", 3 "faction" story based on his experiences .while working for Drum in the Fifties. The Cape Town-based film finance company Newtin cemmissioned the script.

He helped to
create a legend __,
The man behind the Drum book
Rina Minervini
few names in South Afri-
can photography have
more stature than that
of Jurgen Schadeberg,
one-time picture editor of Drum
magazine and editor of the new
book "The Finest Photos from the
Old Drum".

It's not only his own photogra-
phy that brings him such respect,
but also the role he played as
mentor of the remarkable young
photographic talent on the magan
zine.

People like Bob Gosani and
Peter Magubane came into
Drum's offices without the bene-
fits at higher education and total-
ly ignorant of the camera. Some
of the results of Jurgen's teaching
can be seen in the book

He can't explain why these men
- the first black photographers in
South African journalism - deve-
loped so quickly. "I have taught
highly educated students in Eng-
land and New York who still don't
get anywhere in three years. Bob
Gosani was 17 (Jurgen himself
was only 20 when he started
working at Drum) and within a
year and a half he took some bril- ,
liant pictures. .

"It might be that there was this
opportunity. there was no compel-
tion. A similar thing happened in
television in the United Kingdom
in the late '50s and early '60s
Later it became too professional."

Jurgen, who studied photogra-
phy as a 16-year-old in Germany
and then worked for a Hamburg
Press agency. emigrated to South
Africa in 1950. "Someone told me
there was a job on this new black
publication that I might not really
like to work on." That was Drum.

"There were no black Press
photographers at the time. We
had to start from scratch" -
creating a legend in the process.

With that background, he has no
great love for the modern InSiS'
tence on closing the ranks in crea-
tive fields against people who
have no academic qualifications.

He once spoke to the Wits art
school about teaching there one or
two days a week. "The man asked,
'What are your qualifications? So
I said I have taught in England
and the United States, had exhibi-
tions, published several books
No. I didn't mean that What de-
grees do you have? ,

"I have twice met people in
England who were born actors

and, although their life's ambition was to be actors, both of them did something very mundane simply because they didn't get into Rada. I argued with them, asked why didn't they start shifting scenery or looking after props, but they thought they had to have the qualification.

"I think it's become like that over the whole world because of overpopulation. The people at the top defend themselves with walls and degrees."

Formal training in photography has proliferated recently because of its importance in all kinds of fields, from police work to anthropology. Not only must people know how to make photographs,

Jurgen Schadeburg at the Market exhibitioiz based on- he book. Picture: David Sandison they must know how to read them, too. Jurgen finds the differences between cultures in this aspect interesting.

"If you show a photograph to an unsophisticated black person they spend a long time on it, and look at every little bit in that picture. I knew some people who went around in Africa showing instruction films to peasants in villages.

In one village everybody was talking about a chicken in one film. The people showing the film hadn't seen a chicken at all. Eventually they found it, on two or three times a chicken ran in and out of the corner of the picture."

White South Africans. in contrast, must be influenced by word-oriented English culture.

"In England there is a very high standard of writing, but visually they're clumsy. The average art college student of between 18 and 20 would have a visual education level about as high as the average 10-year-old in Italy or France."

Moreover, the way in which pictures are perceived in any culture will differ from time to time.

An Italian magazine once did a study in which the full contact sheets from which famous photographs like Robert Capa's dying Spanish Civil War soldier were taken. The selection of the one to print was as much a product of the time as of the worth of the picture. (The Capa soldier, incidentally, was not dying at all. says Jurgen. A later photograph in the series shows him alive and well.)

The Drum pictures would probably not, for instance, have been printed then in the same way as they appear in the book. Details now seen as meaningful would then have been cropped off.

In any case. the excitement in

this collection derives from the fact that the photographers were not trying to create works of art: they were concentrating on being journalists and recording their society.

"These pictures are very ordinary," says Jurgen. "They tell life as it really was. They're all moments, attempts to produce one picture that at least to the photographer represents the completeness of that person in that environment. To get that right is a very rare thing. When it happens. then it's magic."

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JURGEN SCHADEBERG DIRECTOR

Born in Berlin - West German

After the war studied photographic theory at the School for Optic and Phototechnic, Berlin

Worked as an apprentice photographer for the German Press Agency, Hamburg

During the fifties came to South Africa and worked as Chief Photographer on the DRUM Magazine.

In the early sixties left for London where he edited the magazine Creative Camera and freelanced as a photojournalist round Europe and the United States.

In the late seventies taught photography at the New School, New York.

Also taught film making and photography at the Central School of Art and Design, London.

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Devised and organised for 2 years a photographic exhibition called "The Quality of Life" which was shown at the opening of the National Theatre in London:

During the seventies in London Jurgen was involved in making documentaries for the local market as well as working on television co-productions for German TV.

Jurgen returned to South Africa in the early eighties to make documentary films.

In 1988 he completed the feature documentary "Have you seen DRUM recently?" which he directed and co-produced. The film is a 35mm, 77 minute film about black life in the fifties in South Africa and is for local and international release.

Jurgen completed his second major documentary in 1989 - a 52 minute video called "In the name of Mandela - War and Peace" which is a history of the A.N.C. from the turn of the century to present day.

Jurgen has also directed films for MNET's Carte Blanche Programme. Items have included a look at the organisation Koinonia and at gay life in Johannesburg.

Jurgen has just completed a screenplay for a feature called "Drum Beats" which he will direct this year.