



*When the world closed its eyes,
he opened his arms...*

HOTEL RWANDA

PRODUCTION NOTES

HOTEL RWANDA

Ten years ago, some of the worst atrocities of the twentieth century took place in the central African nation of Rwanda – yet in an era of high-speed communication and round-the-clock news, the events went almost unnoticed by the rest of the world. Over one hundred days, almost one million people were brutally murdered by their own countrymen.

In the midst of this genocide, one ordinary man, a hotel manager named Paul Rusesabagina – inspired by his love for his family and his humanity – summoned extraordinary courage and saved the lives of 1268 refugees by hiding them inside the Milles Collines hotel in Kigali. *Hotel Rwanda* is Paul's remarkable story.

United Artists is proud to present Don Cheadle, Sophie Okonedo, Joaquin Phoenix, and Nick Nolte in *Hotel Rwanda*, produced in association with Lions Gate Entertainment, a South Africa/United Kingdom/Italy co-production in association with The Industrial Development Corporation of South Africa, a Miracle Pictures/Seamus production produced in association with Inside Track. Directed by Terry George from a script by Keir Pearson & Terry George, *Hotel Rwanda* was produced by A. Kitman Ho and Terry George; executive produced by Hal Sadoff, Martin F. Katz, Duncan Reid, and Sam Bhembe; co-executive produced by Keir Pearson and Nicolas Meyer; and co-produced by Bridget Pickering and Luigi Musini.

Hotel Rwanda's behind-the-scenes crew includes director of photography Robert Fraisse, production designers Tony Burrough and Johnny Breedt, editor Naomi Geraghty, costume designer Ruy Filipe, and composer Andrea Guerra. Paul Rusesabagina served as a special consultant on the film.

DIRECTOR'S STATEMENT

Three years ago Keir Peirson and I sat around a table with Paul Rusesabagina and listened as he told us his story. As he spoke, I did my best to hide two conflicting emotions: excitement and fear. Excitement because it was a perfect story to be told on film – a riveting political thriller, a deeply moving romance, and, most of all, a universal story of the triumph of a good man over evil. But fear was my predominant emotion. Fear of failure.

This was a story that had to be told, a story that would take cinema-goers around the world inside an event that, to all our great shame, we knew nothing about. But more than that, it would allow audiences to join in the love, the loss, the fear and the courage of a man who could have been any of us – if we ever could find that courage. I knew if we got this story right and got it made, it would have audiences from Peoria to Pretoria cheering for a real African hero who fought to save lives in a hell we would not dare to invent.

It was a very scary challenge for all of us involved with Hotel Rwanda, but that same challenge seemed to invigorate everyone who worked on the film, from our great cast and crew to the extras who rose at dawn in Johannesburg's townships of Alexandra and Tembisi to join us in telling this enormous story. I'm proud of everyone who worked on this film and honored to have had the chance to tell the story of Paul, Tatiana, their family, and the people of Rwanda. I only hope to have done his heroic deeds justice.

A MODERN GENOCIDE

The Rwandan conflict of the 1990s marked one of the bloodiest chapters in recent African history. The genocide was made all the more tragic by the fact that most of the world chose to ignore the conflict and the plight of the Rwandan people. While occasional reports about “tribal warfare” in Rwanda were carried by international news agencies, the horror of the conflict, instead of causing international outrage, seemed to be written off as another “third world incident” and not worthy of attention.

Over the course of 100 days, almost one million people were killed in Rwanda. The streets of the capital city of Kigali ran red with rivers of blood, but no one came to help. There was no international intervention in Rwanda, no expeditionary forces, no coalition of the willing. There was no international aid for Rwanda. Rwanda’s Hutu extremists slaughtered their Tutsi neighbors and any moderate Hutus who stood in their way, and the world left them to it.

“Ten years on, politicians from around the world have made the pilgrimage to Rwanda to ask for forgiveness from the survivors, and once more the same politicians promise ‘never again,’” says director Terry George. “But it’s happening yet again in Sudan, or the Congo, or some Godforsaken place where life is worth less than dirt. Places where men and women like Paul and Tatiana shame us all by their decency and bravery.”

Wars have always provided fertile ground for the emergence of heroes and supreme acts of heroism by ordinary people. Rwanda was no exception. Amidst the horrendous violence and chaos that swept the country, one of the many heroes to emerge was Paul Rusesabagina, an ordinary man who, out of love and compassion, managed to save the lives of 1268 people.

Terry George had long been interested in doing a film set in Africa, but it was Paul Rusesabagina’s story that finally brought him to the continent. “When my co-writer Keir Peirson introduced me to the story, I immediately knew I wanted to do it,” says George. “I flew to Belgium and met Paul and learned of his life: how he became a hotelier, how he rose through the ranks of employees in the various Sabena hotels he worked in, and how he ended up at the Hotel Mille Collines in Kigali.”

It was the remarkable human element of the story that struck a chord with *Hotel Rwanda* producer Alex Ho. “This story is very close to my heart, and it’s the kind of story I really appreciate,” he says. “It’s about a normal man who, when prompted by his wife, is able to use

his position to help others. In the course of doing that, he sets out on a journey that makes him a better man.”

HOMAGE TO A BRAVE MAN

In January 2003, Terry George traveled to Rwanda to research the story and familiarize himself with the country. “I was also looking for answers,” says George. “Why the genocide? Why were so many people murdered in the space of 100 days, the fastest genocide in modern history? I also wanted to get a sense of the ordinary people of Rwanda and listen to their stories. George was accompanied on his visit by Paul Rusesabagina. It was the first time Paul had returned to Rwanda since the atrocities.

While in Rwanda they were able to travel, film the various locations and meet many of the people who took refuge at the Milles Collines hotel, including Odette Nyrimilimo, her husband Jean Baptiste Gacacere, and various members of Paul’s family. “It was a unique privilege to visit Rwanda with Paul,” says George, “to get a sense of the love and admiration people had for him. When we walked back into the Hotel Mille Collines, we met many of the survivors, cooks, cleaners, people Paul had sheltered. There was true joy in their eyes.”

Though many of George’s experiences in Rwanda were positive and he took inspiration from the many people he met, nothing could have prepared him for what he experienced when visiting one of the massacre sites. “We paid a visit to a former technical college at Marambi in Southern Rwanda,” says George. “I passed through rooms filled with the mummified skeletons of some of the 40,000 people who were massacred over four days in April 1994. As I listened to the sole survivor of that massacre tell of those days, I truly felt there was nothing more important in my life than to make this film.”

In visiting Rwanda, George was also able to see the incredible beauty of Rwanda and to investigate the politics of the extremist Hutu government, how their radio station RTML spewed forth hate and venom towards the Tutsi and how prejudice and fear drove ordinary people to believe that they had to massacre their neighbors in order to preserve their existence. “If I had to point to the one factor that sparked this genocide,” says George, “it was that radio station. We feature that radio station as a character in the film. I need people to understand the power of that propaganda.

When adapting *Hotel Rwanda* for the screen, it was important to George and Peirson that the film not be structured or perceived as a documentary, but rather an emotional distillation of the events and facts of Paul's life that gives the audience an intimate, insider's view of the events that took place at the Hotel Mille Collines at the time. "I find it most important to tell a story based on character and the evolution of that character, as well as the strengths of the character," says George. "We have highlighted the particular events that formulated his triumph – his ability to succeed in the face of overwhelming odds. I enjoy my work best when it's a project that will enlighten and hopefully invigorate people."

Hotel Rwanda is, for the most part, a deeply personal story, and it's uniquely focused on one building (the hotel), the people within it, and the relationships between them. The filmmakers deliberately avoided focusing on the overwhelming horror of the genocide itself. "When the film ventures outside into Kigali during the genocide, we tried to create this bizarre, surreal atmosphere, to let viewers feel the psychological terror of the genocide without going close on the slaughter." Says Alex Ho, "This is a powerful human drama, not a horror story, and we believe it is important that the widest possible audience should see it."

CASTING THE PICTURE

Hotel Rwanda brings together a stellar international cast. At the center of the film is the heart and acting talent of one man: acclaimed actor Don Cheadle. "Don is one of the best actors in the world, and we wanted him as our lead from the start," says producer Ho. "When this project first came up," adds George, "his name was in my head right away. When I was trying to sell the project in Hollywood I always mentioned his name first.

"Don Cheadle always turns in solid, thoughtful performances," continues George. "He's just a favorite of mine. He's played such varied characters, from his great performance in *Devil in a Blue Dress* to *Boogie Nights* to *The Rat Pack* when he played Sammy Davis, Jr. He's an incredible actor.

"Having worked with him so closely in making this film," says George, "I now realize we couldn't have made it without him. Don can take a scene, give you two or three versions of how that scene should be played out, and they're all perfection, then you move on. He was on the set first, he coped with every curveball thrown at us, and he smiled through it all."

Casting the character of Tatiana was a difficult task for the filmmakers, but, as George recalls, “Alex Ho and I saw Sophie Okonedo in *Dirty Pretty Things* and she immediately jumped out in that role. I watched some of her other work, and it became clear Sophie and Don could produce the necessary chemistry we needed between the two lovers, Paul and Tatiana. We were soon adamant about casting Sophie, and I am convinced her performance will more than validate that.”

With two exceptionally talented leads, the filmmakers needed to balance out the rest of the cast. “We heard Nick Nolte was interested in playing Colonel Oliver,” says George. “He’s one of Hollywood’s great character actors and his presence fills the screen, so it was a joy for us to discover he was going to be part of the ensemble we had.”

George considers Joaquin Phoenix to be another of the greatest acting talents in the world and was delighted when Phoenix agreed to do the film. “He’s one of those actors who has the capacity to completely disappear inside a role. You’re never sure what the performance will be, but it’s always going to be hypnotic,” he says.

“We’ve been so lucky with this cast,” George continues. “Everyone we asked was really willing to do the film. And when they arrived in South Africa, they were all team players and just got down to business.”

STEPPING INTO CHARACTER

Terry George’s passion for the story was what first impressed Don Cheadle and attracted him to the project. “Terry was very passionate about *Hotel Rwanda* and wanted to tell a story that, in his opinion, hadn’t been told before,” says Cheadle. “He thought it was a great opportunity to bring to the fore stuff that had been brushed under the carpet, and I really wanted to be a part of that.

“Terry has lived with this piece for years and it’s really affected him deeply,” continues Cheadle. “It’s important to him we tell this story with great care and great attention, and he was always committed to the emotional journey of the characters – and that’s the most important thing to me in the movie. I call Terry ‘the fearless leader.’ He’s also such a brilliant writer – things often had to change in the circumstances we were dealing with, and he and I could sit down, put our heads together, and come up with the necessary changes as well as track the ripple

effect they would have and how they would affect what we'd shot and hadn't shot. It was like putting a living puzzle together, and it was great working with someone who could do that."

Having read the script about Paul Rusesabagina and his resilience in the face of all obstacles, Cheadle knew it was a role he wanted to play. "Paul kept his faith, his head, and his wits about him and orchestrated the survival of everyone who came to the Hotel Mille Collines. It's an amazing journey," says Cheadle. "He starts off being very concerned about his family, but ends up wanting to help others."

Researching his role, Cheadle was amazed at some of the articles he read. "Given the subject matter, there are some very tragic, horrific stories," he says, "but there are also many stories of hope and perseverance in the face of unimaginable odds. You ask yourself what you would do in a situation like that: could you endure the unimaginable in order to survive? It's unthinkable, the things these people have seen and experienced."

Though the film is based on real-life events, Cheadle focused on staying true to the script at all times, trusting the care and heart that went into writing it. "It was always our goal to tell this story in the most compelling and cohesive way that we can," he says. "The story is structured very well in terms of the arcs of all these characters and the progression of the story. We tried to adhere to that. It was important we told the story we were committed to tell – an amazing and tragic story, tragic for the world it had to happen in the way that it did. It could have been an avoidable tragedy, had the world been involved."

"When I first read the script I was gripped," says Sophie Okonedo, who plays Tatiana. "It says a lot about the human spirit, about living in a traumatic situation, something to say about love. There's a very strong bond between Tatiana and her husband, Paul, as they desperately fight to hold their family together through the growing horrors."

In the film, when we first meet Tatiana and Paul, it seems their lives are perfect and everything they have worked towards has reached fruition. Tatiana was a nurse but now is a full-time mother, and Paul has got a well-respected career as a hotel manager. "Tatiana is very proud of Paul," says Okonedo. "He's a pillar of the community, and when people want advice they come to him. Paul and Tatiana's lives seem ideal. Then, as the events of the genocide unfold, Tatiana taps into her inner strength. If you'd asked her in the beginning if she could cope with what would happen, she would have said no. But when push comes to shove, she's incredibly tough and strong and has great compassion."

The great challenge for Okonedo during her initial research was to find information about ordinary people and how they coped with the genocide. “I read a load of stuff, anything I could find on Rwanda,” says Okonedo. “The more I learned about the genocide, the more I felt I just needed to know how an ordinary Rwandan woman, living normally and looking after the children, would react to such horror. When I met Tatiana in Belgium, I didn’t really want to ask her any of these questions but rather just to get a sense of her.” Okonedo’s research also took her to the Holocaust Museum in Berlin.

Despite her considerable research into her character, however, when shooting began Okonedo dropped many of her preconceived notions of how she would portray Tatiana. “I opted to serve the script and found that my reactions became almost instinctive,” she says. “I was hardly aware of what I was doing, but will probably look back and in retrospect say, ‘I made those decisions.’”

For Joaquin Phoenix, who plays Jack, being part of telling this story was a privilege. “This story is a painful part of Rwanda’s history, but nevertheless, a story that has to be told,” says Phoenix. “Unfortunately, many people, including myself, didn’t pay attention and were unaware of the true gravity of the situation.”

In preparation for his role as Jack, Phoenix met with a number of journalists and cameramen to learn of their experiences. “I met with three different guys, and it was very insightful,” says Phoenix. “It was difficult hearing their stories and I think it was also very difficult for them to tell the stories, but we learned a lot about their experiences. These cameramen had covered thirty wars, but they said they had never experienced anything like the Rwandan genocide. One gentleman said a number of his friends had breakdowns after Rwanda, and he cried a number of times while telling me about the things he had seen and experienced in Rwanda. Obviously that helped us in really being aware of the full gravity of the situation.”

Phoenix has endless admiration for the cameramen who covered the war, but after hearing their stories he finds the idea of working in the field a bit overwhelming. “I don’t know how any of them made it,” he says. “I don’t believe any of them came away unscathed. One cameraman said, ‘The images I saw will never go away.’ It was a very powerful experience.”

After making the film, Phoenix considers Terry George to be the best person to have told this story. “He’s a phenomenal writer,” says Phoenix. “He really is able to document characters’ lives and elevate the mundane aspect of a character’s life. One of Terry’s strengths is

his ability to bring together so many different factions of the story and somehow mold them all together coherently. It's rare to find a writer who can stick to the truth and the honesty of the characters. He really cares about what he does and writes from his heart."

It was the opportunity to work with George that attracted Nick Nolte to the project. "Terry found a unique way of telling the story through Paul, the hotel manager, and his family," says Nolte, who plays Colonel Oliver. "My character is a composite character of fine Canadian officers who led the UN peacekeeping mission in Rwanda. Just as these officers did, Colonel Oliver quickly learns that his hands are tied by unsympathetic bureaucrats at the UN and around the world. His relationship with Paul is as a communicator who tries to get word out about what is happening in the country because it seems that the wider world is oblivious."

Nolte's research took him to Princeton University. "At Princeton we found numerous tapes covering the events of the genocide, extraordinary documentaries by Channel 13's Frontline, the BBC's Panorama, and Canada's CBC. I was particularly moved and shocked by the tapes of General Dellaire, the Canadian commander of the UN forces in Rwanda, as he talked about the genocide to military staff and colleges," says Nolte. "He would use a machete and a watermelon to illustrate the savage nature of the killing during this genocide."

ABOUT THE CAST

DON CHEADLE (Paul), since being named Best Supporting Actor by the Los Angeles Film Critics for his breakout performance opposite Denzel Washington in *Devil in a Blue Dress*, has consistently turned in powerful performances on the stage and screen.

Cheadle has a slate of films opening in the coming months. First, he appears in Brett Ratner's comedic heist *After the Sunset*. Next he will reprise his role as Basher Tarr in Steven Soderbergh's *Ocean's Twelve*. Cheadle produced and co-stars in the ensemble cast of *Crash*, and in *The Assassination of Richard Nixon* he makes a cameo appearance as Sean Penn's best friend.

Cheadle will soon make his directorial debut with *Tishomingo Blues*, a feature adaptation of the Elmore Leonard novel. He will also star in the film opposite Matthew McConaughey.

Cheadle's previous feature roles include *Ocean's Eleven* and the Academy Award®-winning *Traffic*, both directed by Steven Soderbergh, with whom Cheadle first worked on *Out of*

Sight. He played the memorable role of Buck in Paul Thomas Anderson's serio-comic look at the porn industry in *Boogie Nights*. He also starred in *Volcano*, *Bulworth*, *Swordfish*, and *Mission to Mars*. Cheadle received an NAACP Image Award nomination for his work in John Singleton's *Rosewood*. He also delivered a memorable comedic cameo for director Brett Ratner as a guardian angel in *Family Man*.

Cheadle has embraced independent features such as the all-digital *Manic* and *The United States of Leland*. His powerful performance in Alison Anders' *Things Behind the Sun* garnered him Emmy and Independent Spirit Award nominations.

Cheadle is also well recognized for his television work. He received a Golden Globe award for his remarkable portrayal of Sammy Davis, Jr., in HBO's *The Rat Pack*, and was also nominated for a best supporting Emmy. That same year he received a lead actor Emmy nomination for his starring role in HBO's adaptation of the critically-acclaimed bestselling novel *A Lesson Before Dying*. He also starred for HBO in *Rebound: The Legend of Earl "The Goat" Manigault*, directed by Eriq La Salle.

Well known for his two-year stint as District Attorney John Littleton on David E. Kelley's critically-acclaimed *Picket Fences*, Cheadle's other series credits include a guest starring role on *ER* (a performance that earned him yet another Emmy nomination), a series regular role on *The Golden Palace*, and a recurring role on *The Fresh Prince of Bel-Air*. Cheadle was also part of the stellar cast of the thrilling live CBS television broadcast of *Fail Safe* in which he starred opposite George Clooney, James Cromwell, Brian Dennehy, Richard Dreyfuss and Harvey Keitel.

An accomplished stage actor, Cheadle originated the role of Booth in Suzan-Lori Parks' Pulitzer Prize-winning play "Top Dog Underdog" at New York's Public Theatre under the direction of George C. Wolfe. His other stage credits include "Leon, Lena and Lenz" at the Guthrie Theater in Minneapolis; "The Grapes of Wrath" and "Liquid Skin" at the Mixed Blood Theater in Minneapolis; "Cymbeline" at The New York Shakespeare Festival; "'Tis a Pity She's a Whore" at Chicago's Goodman Theater; and Athol Fugard's South African play "Blood Knot" at The Complex Theater in Hollywood.

Born in Kansas City, Missouri, Cheadle later relocated to Lincoln, Nebraska, and Denver, Colorado, before he finally settled in Los Angeles. He attended the prestigious California Institute of the Arts in Valencia, California, where he received his Bachelor's Degree in Fine

Arts. With the encouragement of his college friends, Cheadle auditioned for a variety of television roles while attending school and landed a recurring role on the hit series *Fame*. This led to feature film roles in *Colors* directed by Dennis Hopper, the John Irvin-directed *Hamburger Hill*, opposite Dylan McDermott, and *Meteor Man* directed by Robert Townsend.

A talented musician who plays saxophone, writes music and sings, Don Cheadle is also an accomplished director, with the stage productions of “Cincinnati Man” at the Attic Theater, the critically-acclaimed “The Trip” at Friends and Artists Theater in Hollywood, and “Three, True, One” at the Electric Lodge in Venice, California, on an already impressive resume.

Cheadle resides in Los Angeles.

SOPHIE OKONEDO (Tatiana) has worked on several films, including the London Evening Standard Awards Best Film winner *Dirty Pretty Things*, for which she was also nominated for Best Actress from the Independent Spirit Awards. Okonedo is currently filming *Aeon Flux*, and her other credits include *This Year’s Love*, *The Jackal*, *Go Now*, *Cross My Heart*, *Mad Bad Mortal Beings*, *Miss Queencake*, and *Young Soul Rebels*.

Okonedo’s television work consists of *Alibi*, the multi-award winning *Clocking Off*, *Sweet Revenge*, *Dead Casual*, and *Never Never* (for which she received a Best Actress in a Television Drama nomination from the RTS awards), as well as *Deep Secrets* and *Maria’s Child*. In addition, Okonedo has worked in radio as Pocahontis in *Plantation*, Queen Isabel in *Richard II*, *Timbuktu*, and *The Wheel of Fortune*.

Okonedo’s theater credits are “Caryl Churchill Event,” “Night Songs,” “The Vagina Monologues,” “I Just Dropped By to See the Man,” “Troilus and Cressida,” “Money,” “The Arabian Nights,” “900 Oneonta,” “Been So Long,” “His Lordship’s Fancy,” “A Jovial Crew,” “The Odyssey,” “Tamburlaine the Great,” and “The Changeling.”

JOAQUIN PHOENIX (Jack) was born in Puerto Rico and began his acting career as a small child. He has since demonstrated to audiences all over the world his ability to portray very diverse characters.

In 1986, at age ten, he had a role in the film *Spacecamp*, and in 1987 he starred in *Russkies* with sister Summer and Carole King. In 1989 he landed the role of Dianne Wiest’s teenage son in the Ron Howard directed film *Parenthood*.

In 1995, after taking a long hiatus from making films, Phoenix gave a critically acclaimed performance opposite Nicole Kidman in Gus Van Sant's *To Die For*. He followed that by co-starring with Liv Tyler, Billy Crudup and Jennifer Connelly in *Inventing the Abbotts* in 1997. Also in 1997 he co-starred opposite Claire Danes, Sean Penn and Jennifer Lopez in Oliver Stone's *U-Turn*. Working nonstop, the actor starred in two films in 1998: *Return to Paradise* with Anne Heche and Vince Vaughn, and *Clay Pigeons*, which reteamed him with Vaughn. The following year he starred opposite Nicolas Cage in Joel Schumacher's *8MM*.

The year 2000 was a banner one for Joaquin. The actor starred in three very different films. He co-starred opposite Russell Crowe as Commodus in *Gladiator* for director Ridley Scott, and he received an award from the National Board of Review, The Broadcast Films Critics Award, and a Blockbuster Award. He was also nominated for an Academy Award® as well as a Golden Globe. That same year he starred opposite Mark Wahlberg, James Caan, Faye Dunaway, Ellen Burstyn and Charlize Theron in *The Yards*. He next appeared in *Quills* opposite Kate Winslet and Geoffrey Rush. The film was based on Douglas Wright's Obie Award-winning play about the Marquis de Sade.

Phoenix was cast opposite Mel Gibson in the M. Night Shymalan film *Signs* in 2002, and the following year became the voice of "Kenai" in the animated film *Brother Bear*.

In 2003 M. Night Shymalan cast him once again in the thriller *The Village*. Scheduled for release this fall is *Ladder 49*. Phoenix is currently filming *Walk the Line* for director James Mangold starring as country music legend Johnny Cash. Additional film credits include *It's All About Love* and *Buffalo Soldiers*.

NICK NOLTE (General Dallaire), a two-time Academy Award® nominee, has sustained a discernible level of integrity throughout his career, leading him to the biggest role of his life – international super-stardom – and to his role as producer of many of the projects in which he appears under the banner of his production company, Kingsgate Films.

With the ability to portray a wide range of roles, Nolte was last seen in *The Good Thief*, the blockbuster hit *The Hulk*, and *Northfork*. Nolte also re-teamed with director Alan Rudolph to film *Investigating Sex*.

Nolte returned to his theatre roots recently when he starred along with Sean Penn in the stage production of Sam Shepherd's play "The Late Henry Moss."

In recent years, Nolte has successfully added to his credit top contending films such as director Paul Schrader's *Affliction* (for which he received Academy Award®, Golden Globe, and Independent Film nominations for Best Actor), *U-Turn*, *Afterglow*, *Jefferson In Paris*, *Cape Fear*, and *The Prince of Tides*, for which he received an Oscar® nomination for Best Actor and won the Golden Globe as Best Actor from the Hollywood Foreign Press Association. He starred in *I Love Trouble* and as a basketball coach in *Blue Chips*. Additionally, Nolte starred in *I'll Do Anything* and the critically acclaimed *Lorenzo's Oil*.

His production company, Kingsgate, currently has in development *White Jazz*, based on a James Ellroy script from his best selling film noir novel, and *The Last Magic Summer*, an adaptation of the Peter Gent novel of the same name. Upcoming on Nolte's and Kingsgate's schedule is *Best of Enemies*, a film based on a true story set in South Carolina in the early Sixties dealing with the relationship between a Klansman and a militant African-American woman.

Nolte, an Omaha, Nebraska, native, played college football before he discovered theatre, and began his acting career at the Pasadena Playhouse. He then studied briefly with Bryan O'Byrne at Stella Adler's Academy in Los Angeles. Soon following, he traveled for several years performing in regional theatres.

Landing a breakthrough role in the legendary television series *Rich Man, Poor Man* marked only the beginning for Nolte, launching him into international fame. Following its success, he made his feature film starring debut in *The Deep*.

Diversity of character became Nolte's signature in his early film career, with roles as a drug-smuggling Vietnam veteran in *Who'll Stop The Rain*, a disillusioned football star in *North Dallas Forty* (which he developed with author Peter Gent), free-spirited beat-era writer Neal Casady in *Heart Beat*, and a reclusive marine biologist in *Cannery Row*.

Nolte continued to challenge himself with such character roles as the philosophical vagrant in *Down and Out in Beverly Hills*, a tough cop in *48 Hours*, an American photojournalist in *Under Fire*, and a determined lawman in *Extreme Prejudice*. He created another unique character in *Weeds* as an ex-con turned playwright.

Other Nolte film credits have included *Three Fugitives*, *Farewell to the King*, Scorsese's segment of *New York Stories*, Karel Reisz' *Everybody Wins*, and Sidney Lumet's *Q&A*.

PAUL RUSESABAGINA (Consultant) was born June 15, 1954, at Murama-Gitarama in the Central-South of Rwanda; his parents were farmers. In 1962, he entered the SDA (Seventh Day Adventist) College of Gitwe, a Missionary School, and was there for 13 years (7 years for primary school and 6 years for secondary studies).

From 1975 to 1978, Rusesabagina attended the Faculty of Theology in Cameroon and in January 1979 was employed by Sabena as a front office manager in their newly opened Hotel Akagera in the Akagera National Park. It was at this time he learned about the Tourism, Hotel and Catering Industry.

Through The Suisse Tourist Consult, his application was accepted for entrance into the Kenya Utalii College in Nairobi in the Hotel Management Course, which he started in early 1980 and finished in September 1984 in Switzerland.

Back from Switzerland, Rusesabagina joined Sabena Hotels again and was employed as assistant general manager in the Mille Collines Hotel from October 1984 to November 1993, when he was promoted as general manager of the Diplomate Hotel, which is also in Kigali. Due to regional problems, he was only able to join his new office in March 1993.

For the 100 days of the genocide, Rusesabagina had to move back to the Mille Collines Hotel. His colleague Bik, manager of that unit, left Kigali on April 11, 1994, at 5:00pm, despite the number of refugees still left on their own. It was the next morning, April 12th, when the government (Interim Government) left Kigali for Gitarama. Rusesabagina was there for almost the entire span of the genocide.

When the massacre slightly calmed down, in July 1994, Bik came back and joined his unit, and Rusesabagina went back to the Diplomate Hotel where he stayed until September 1996, after which he went to Belgium as a refugee.

From that time to date, Rusesabagina has worked as a businessman and owns a heavy duty transport company.

ABOUT THE FILMMAKERS

TERRY GEORGE (Director/Writer/Producer) received Academy Award® and BAFTA nominations for his first produced screenplay, *In the Name of the Father*. His directorial debut, *Some Mother's Son*, won awards at the European Film Festival, Angers

European First Film Festival, and the San Sebastian International Film Festival. George was named European Young Director of the Year in 1996.

George subsequently adapted and directed the acclaimed HBO movie based on Neil Sheehan's Pulitzer Prize-winning Vietnam War tale, *A Bright and Shining Lie*. The feature was honored with Emmy and Golden Globe nominations.

George's other writing credits include the Sheridan-directed drama *The Boxer* starring Daniel Day Lewis, and *Hart's War* starring Bruce Willis and Colin Farrell. He created and produced the CBS drama series *The District*, which was the no. 1 rated TV show on Saturday night for four years.

George lives in Ireland and New York.

KEIR PEARSON (Writer/Co-Executive Producer) worked as a documentary editor from 1995 to 2003, cutting shows for PBS, New York Times Television, and Court TV. *Hotel Rwanda* is his first feature writing credit.

He received his Bachelor of Arts from Harvard College in 1990 and a Masters in Fine Arts from NYU Film School in 1997.

Pearson is an Olympic athlete. He competed in the 1992 Olympics in Barcelona, Spain, as a member of the U.S.A. Rowing Team.

A. KITMAN HO (Producer) is a veteran filmmaker whose credits include the multiple Academy Award®-winning films *JFK*, *Born on the Fourth of July*, *Platoon* and *Wall Street*, all with director Oliver Stone. Among his other producing credits are Stone's *Heaven and Earth*, *The Doors* and *Talk Radio*. More recently, Ho has produced *The Weight of Water*, *Brokedown Palace*, *The Ghost in the Darkness* and *On Deadly Ground*.

Born in Hong Kong, Ho immigrated with his family to the United States when he was five years old. After graduating from Goddard College with a Masters degree in Cinema, he continued his studies at New York University's Tisch School of the Arts. There Ho earned a Master of Fine Arts degree.

Ho began his career as a location manager on the cult hit *The Warriors* and has been involved in all aspects of film production. His first credit as a feature film producer was on Kathryn Bigelow's *The Loveless* in 1983.

Ho's television credits include executive producing the documentary *China: Unleashing the Dragon* and the miniseries *Wild Palms*.

ROBERT FRAISSE (Director of Photography) has worked on the critical and box office success *The Notebook* as well as *Luther*, *Tempo*, *Enemy at the Gate*, *Vatel*, *La Bûche*, *Ronin*, *Sept Ans Au Tibet*, *Fantome Avec Chauffeur*, *Keys to Tulsa*, *Citizen X*, *Wings of Courage*, *Un Crime*, and *The Lover*, for which he was nominated for an Academy Award® for Best Cinematography.

JOHNNY BREEDT (Production Designer) has worked as a production designer on *The Last Face*, *Shadows* (aka *Duma*), *Red Water*, *Sumuru*, *Scout Safari*, *Beat the Drum*, *St. George's*, *Disaster*, *Deadline*, *Paljas*, *Woman of Color*, as well as designing the International Leadership Conference.

Breedt has also worked as an art director on the projects *Whiskey Echo*, *Hard Cash*, *The Grey Zone*, *Anna and the King*, *I Dreamed of Africa*, *Shark Attack*, and *Hidden City*. Breedt's other credits include *Land of a Thousand Hills*, *Glory Glory*, *For Love or Mummy*, *Cape of Good Hope III*, *Hard to Forget*, *Sweepers*, *The Ghost and the Darkness*, *Making of a Mahatma*, and numerous theater productions.

NAOMI GERAGHTY (Editor) was born in Dublin, Ireland, and moved to New York in 1993. Geraghty was an associate editor on *Copland*. She went on to edit the features *Blue Moon*, *A Map of the World* and the TV show *The District*. Most recently she cut the Oscar®-nominated *In America*, written and directed by Jim Sheridan.

RUY FILIPE (Costume Designer) recently completed *Sumuru*, and has also worked on *Malunde*, *Dr. Lucille*, *Die Wüstenrose*, *A Reasonable Man*, *Il Segno della scimmia*, *Jump the Gun*, *Bridge of Time*, *Dangerous Ground*, *Human Timebomb*, *Cry, the beloved Country*, *Lunarcop*, *Lethal Ninja*, *Cyborg Cop*, and *Schweitzer*.

In addition to his work as a costume designer, Filipe worked as the wardrobe master on the television film *Derby*, and as costumer on the telefilm *Marie s'en va t-en guerre*.

ANDREA GUERRA (Original Music) has composed music for the films *Che ne sarà di noi*, *Le Barzellette*, *Io no*, *Soraya*, *Prendimi e portami via*, *Il Vestito da sposa*, *Le Chien, le general et les oiseaux*, *Passato prossimo*, *La Finestra di fronte*, *Un Posto tranquillo*, *Prendimi l'anima*, *Emma sono io*, *La Leggenda di Al*, *John e Jack*, *Angela*, *Respiro*, *Semana Santa*, *La Casa dell'angelo*, *La Luce negli occhi*, *Tornando a casa*, *Le Fate ignoranti*, *Una Lunga notte*, *Alice*, *Qualcuno da amare*, *Medley – Brandelli di scuola*, *Prime Luci dell'alba*, *The Protagonists*, *Femmina*, *Giochi d'equilibrio*, *Onorevoli detenuti*, *Ultimo taglio*, *Il Tocco: la sfida*, *Un Altro giorno ancora*, *Caro dolce amore*, *Italia Village*, *Troppo Sole*, *Allullo drom*, *Narcos*, *La Domenica specialmente*, and *Viaggio d'amore*.

In addition, Guerra has worked on the television shows *Le Stagioni del cuore*, *La Guerra è finite*, *Grande fratello*, *Casa famiglia*, *Le Ragazze di Piazza di Spagna*, and *Un Prete tra noi*.

HAL SADOFF (Executive Producer) is one of the leading financial advisors to the entertainment industry. Over the past 17 years, he has been involved in numerous financing transactions with independent film producers and production companies, international film sales organizations, banks, international film distributors along with all of the major film studios. He has developed an extensive global network of relationships with the media, entertainment and financial communities, playing an integral role in over 200 film productions and financings totaling more than \$2.5 billion. The range of media and entertainment transactions and advisory work that he has been involved in has included single picture project financings, tax/subsidy based film financings, initial public offerings, private placements, corporate lines of credit and acquisition financing.

Hal Sadoff was co-founder, partner and head of the Los Angeles office of Cobalt Media Group. Cobalt was formed in October 1999 and soon became one of the leading independent film financing and international sales companies in the industry, with offices in Los Angeles and London. While at Cobalt, Mr. Sadoff was directly involved in over 25 films, including *House of Sand and Fog*, *Open Range*, *Timeline*, *Swimfan*, *Danny Deckchair*, *Band of Brothers*, *Heartbreakers*, *13Ghosts*, *House on Haunted Hill*, *Chicken Run* and *The World is Not Enough*. Prior to forming Cobalt, Mr. Sadoff was a senior vice president and head of the Los Angeles office of London-based National Westminster Bank Plc. He was instrumental in expanding the group to become one of the leading financiers to the entertainment industry and is credited with

creating various innovative financing structures, including the first-ever project financing for an interactive game along with the first film financing backed by the U.S. government-owned Exim bank.

Films structured and financed include: *Wild Things*, *Lost in Space*, *In Love and War*, *Seven Years in Tibet*, *Les Miserables*, *Stargate*, *Die Hard: With a Vengeance*, *American Werewolf in Paris*, *Waking Ned Devine*, *Judge Dredd*, *Evita*, *What's Eating Gilbert Grape*, *Much Ado About Nothing* and *A Bronx Tale*.

MARTIN F. KATZ (Executive Producer) is president and founder of Prospero Pictures, a Toronto-based film production and finance company specializing in international co-productions.

Martin has a 20-year history in all aspects of media production and finance. Prior to founding Prospero Pictures, Martin was president and chief operating officer of Grosvenor Park Film Financing Corporation. Previously, Martin served as executive producer at The Microsoft Network, and as a producer and executive producer at Alliance Atlantis. He has also served as Head of Business Affairs at CBC Television.

Martin's credits include the feature film productions of Frank Flowers' *Haven*, Bronwyn Hughes' *Stander*, Philip Saville's *The Gospel of John*, David Cronenberg's *Spider*, and Michael Winterbottom's *The Claim*, as well as numerous television productions, including the Ken Finkleman mini-series *Married Life* for Comedy Central, the Nickelodeon/Family Channel series *Wildside*, the CanWest/TVNZ series *Jules Verne's Mysterious Island*, the CBS drama *Keeping the Promise*, and the Showtime series *Howie Mandel's Sunny Skies* and *My Life as a Dog*.

Martin's television productions include movies, series and mini series for CBC, CTV, Global, WIC, CityTV, CBS, Showtime, Nickelodeon, Comedy Central, M-Net, and TVNZ. He has extensive experience in producing international treaty co-productions including productions involving Canada, the United Kingdom, France, Luxembourg, Germany, Spain, New Zealand, Australia, and South Africa.

Martin holds degrees in law from the Universities of Toronto and Paris and has served as professor of law at the University of Moncton and Special Lecturer in Intellectual Property Law at the University of Toronto.

DUNCAN REID (Executive Producer) qualified as a chartered accountant and member of the Chartered Institute of Taxation with Deloitte and Touche and became business development manager of The Really Useful Group and finance director of The Really Useful Theatre Company. Duncan was also financial director of Nottingham Forest plc during the time of that company's flotation prior to joining Ingenious Media plc at its inception.

SAM BHEMBE (Executive Producer) has been in the development finance and financial investment business for more than 11 years, including more than a year with the Boston-based international management consulting company Monitor Company.

Sam led the IDC project team that undertook the feasibility study, which eventually formed the strategic blueprint for IDC participation in the motion picture industry. Sam also headed the Media & Motion Picture SBU at IDC for three years before being appointed as vice president: Sectors (Services). He is currently responsible for seven investment units (strategic business units) within the Industrial Development Corporation of South Africa (IDC) overseeing investments of over R2 billion per annum.

Sam is also a non-executive director in several companies in South Africa.

His qualifications are a BA Honors in Industrial Economics, a post graduate diploma in public policy and development management, and an MBA cum laude in the Maastricht School of Management.

BRIDGET PICKERING (Co-Producer) started her film career as a casting associate with Bonnie Timmermann at Universal Pictures in New York on feature films such as *The Last of the Mohicans* and *Glengarry Glen Ross*.

In 1992 she started On Land Productions, an independent video and film production company based in Namibia. She has produced and directed over twenty documentaries and several television dramas.

She was a co-producer on the feature film *Flame*, and a producer of the *The Homecoming*, a short film drama which was one of the Africa Dreaming films.

Bridget directed her first fiction film, entitled *Uno's World*, as part of the series Mama Africa. *Uno's World* has been screened at the Rotterdam Film Festival and on PBS in the U.S.

She directed one of the Step to the Future Films, *Dreams of a Good Life*, which has been screened in festivals and television stations across the world, including the Oberhausen Short Film festival in Germany and on YLE-TV, Finland and Arte-France.

She was recently invited to show a selection of her work at the Oldenburg Festival in Germany.

At present, she is producing one of the Ten Years of Freedom documentaries, *Mix*.

She is currently developing her next feature film, *The Weight of Whispers*.

LUIGI MUSINI (Co-Producer) has worked as a producer on the films *Agata e la tempesta*, *Opopomoz*, *Cantando dietro i paraventi*, *Histoire de Marie et Julien*, *Lundi matin*, *Brucio nel vento*, *Il Derviscio*, *Preferisco il rumore del mare*, and *Falkehjerte*.