

Martin Furey's Shot

Study Guide

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About the Playwright

Originally from Philadelphia, playwright Maureen Gallagher, came to Chicago to attend the Goodman School of Drama, and has been a member of the theatre community here ever since. As an actor, she has performed at many of the city's theatres including Steppenwolf, Goodman, Chicago Shakespeare, Victory Gardens, American Theatre Company, Northlight, Court, Apple Tree, Organic, Next, and the Body Politic, where she was a founding member of the ensemble. She received a Joseph Jefferson Award for *The Belle of Amherst* and has been nominated four times for Jeff Awards and Citations. She has been writing for eight years. She is a member of the Dramatists Guild and has had readings of her plays at Victory Gardens, American Theatre Company, the Prop Thr New Plays Festival, and Chicago Dramatists. *Martin Furey's Shot* is Maureen's first production.

About the Play

Martin Furey's Shot is a fictional account of a Chicago photographer, Martin, who is passionately committed to "telling the story" through his images. He struggles to cope with what he has seen and photographed around the world and reconcile his work with his life in Chicago. He is supported by his fellow photojournalists from both the United States and South Africa and his girlfriend, Chicago city schoolteacher, Kathe.

Gallagher was inspired to write *Martin Furey's Shot* after reading articles on photojournalists covering the violence in South Africa between 1990-1994. She was intrigued by the emotional journey of the photographers. How do they continue to do work that was so taxing emotionally? How do they strive to tell the story of a conflict? In her research Gallagher visited South Africa twice and met and corresponded with numerous photojournalists.

Shooting History: Photography and Photojournalism

- 1816 Nicéphore Niépce begins his first experiments with photosensitive paper.
- 1837 Louis Daguerre perfects the Daguerreotype process recording images on silver-plated copper.
- 1848 The Associated Press is founded by six New York Publishers to improve their coverage of world events and share telegraph costs.
- 1851 Frederick Scott Archer perfects a system of collodion on glass photography. It is much less expensive than Daguerreotypes.
- 1851 Reuters founded as a telegraph agency; soon Reuters is telegraphed news for the British and European Press.
- 1853 Nada Felix Toumachon opens a photographic portrait studio in Paris.
- 1855 Roger Fenton is hired by the British government to photograph the Crimean War; it is agreed he will not photograph the dead.
- 1861-1865 Matthew Brady's main photojournalists, Alexander Gardner, and Timothy O'Sullivan are given permission by President Lincoln to cover the American Civil War. They make over 7,000 exposures of the war.

- 1870 Photographers Timothy O’Sullivan and William Jackson sent by the U.S. Congress to photograph the American West.
- 1871 Richard Leech Maddox perfects the “dry-plate” photographic process.
- 1880 First halftone photograph appears in the *New York Graphic*; George Eastman sets up Eastman Dry Plate Company at age 24.
- 1884 George Eastman invents flexible film.
- 1888 Eastman patents Kodak roll-film camera; box cameras become popular with and affordable for the general public.
- 1890 Jacob Riis publishes *How the Other Half Lives*, images of life in New York tenements.
- 1906 Edward Curtis begins thirty years of photographing American Indians.
- 1909 U.S. Child Labor Committee hires Lewis Hine to photograph children working in mills.
- 1913-1914 Oskar Barnack develops the Ur-Leica, a prototype 35 mm camera.
- 1916 Military bans on photography during World War I are lifted and photographers are allowed to openly cover the war.
- 1917 Nikon founded in Tokyo.
- 1921 Eugène Atget photographs the brothels of Paris.
- 1925 Andre Kertesz begins 11 years of photographing Paris street life.
- 1930 Lightweight Leica camera introduced with 35 mm film giving 36 exposures before needing to be reloaded, also changeable lenses. Size and portability allow photographers to document events as they happen – revolutionizing photojournalism.
- 1931 Kodak gives away half a million cameras to children for the company’s thirtieth anniversary.
- 1932 Henri Cartier-Bresson buys his first Leica.
- 1934 Fuji Photo Film Founded.
- 1935 Kodachrome film introduced.
- 1935-1941 Walker Evans, Dorothea Lange and Arthur Rothstein photograph rural poverty for the Farm Security Administration.
- 1936-1939 Spanish Civil War, the first war to be covered by a corps of professional photojournalists. Robert Capa becomes famous as a war photographer.
- 1938 Photojournalist Gerda Taro is killed by a tank at the retreat at Brunete, in the Spanish Civil War; she is 25 years old.
- 1939 Arthur “Weegee” Fellig, gets a permit to install a police radio and becomes well known for photographing crime scenes.
- 1939-1945 LIFE Magazine sends Margaret Bourke-White, Robert Capa, Carl Mydans and W. Eugene Smith to cover World War II; magazine coverage makes people on the home front feel close to the war.
- 1943 Military censorship of photography is lifted.
- 1944 Robert Capa’s photographs of troops landing on Omaha Beach on D-Day are published in LIFE; many of the negatives are accidentally destroyed in the lab by a youthful Larry Burrows (future Photographer of the Vietnam War).
- 1947 Edwin Land introduces Instant Camera using polarized lenses.

- 1947 Magnum Photo Agency founded in Paris by Photojournalists Robert Capa, Henri Cartier-Bresson, David (Chim) Seymour and George Roger to offer greater photographic freedom than the news magazines.
- 1954 Robert Capa killed by a landmine in Hanoi covering the war in Indochina for LIFE Magazine.
- 1957-1975 Combat photography shows the human details of war and becomes pivotal in public opinion of the Vietnam War; the first film crews also cover the war.
- 1971 Photojournalist Larry Burrows of LIFE Magazine, Henri Huet of the AP, and Kent Potter of United Press International are shot down over Laos.
- 1991 The first Gulf War; the AP would not distribute a photograph of an Iraqi soldier, dead at the wheel of his vehicle, until the photographer, Ken Jarecke, wrote about it in *American Photo*.
- 1992 President George Herbert Walker Bush imposes a ban on photographing the coffins of U.S. Soldiers.
- 1992-1994 War in Former Yugoslav states of Slovenia, Croatia and Bosnia many attribute world attention becoming focused on the Balkans to the unrelenting efforts of journalists and photojournalists who document the atrocities there.
- 2001 September 11, 2001 Photographs of the burning twin towers in New York City capture worldwide attention.
- 2004 Photographs of U.S. abuse of Iraqi Prisoners at Abu Ghraib cause worldwide outrage; the government criticizes those who took photographs of flag draped coffins of U.S. Soldiers breaking a ban imposed since the First Gulf War.
- 2004 129 journalists were killed worldwide.

Witnessing War: Photojournalists in Conflict

“To remember is more and more not to recall a story but to call up a picture.”
 – Susan Sontag, *On Regarding the Pain of Others*

All of us hold certain iconic photographs in our minds: the flag raised at Iwo Jima, the landing on Omaha beach, a young sailor kissing a nurse. Since the advent of photography, images have become the language our common understanding, of history and especially of war. Unlike an illustration or even a written account the photograph has the authority of truth. Captured in the moment, we respond to the power of the stories photographs tell in all their frozen detail. The power of photography is a benefit to understanding events past and present, close at hand and far away. It is also a burden to those who take the photographs, who must be close to the conflict to collect the images, who are asked to be the impartial, impassive chroniclers of history.

“We want the photographer to be a spy in the house of love and death, and those being photographed to be unaware of the camera, ‘off guard.’ No sophisticated sense of what photography is or can be will ever weaken the satisfaction of a picture of an unexpected

event seized in mid-action by an alert photographer.” – Susan Sontag, On Regarding the Pain of Others

The task set before the photojournalist who covers war and conflict is one of inherent paradoxes. A photojournalist must bring the immediacy of an event to those thousands of miles away. He or she must be present and yet keep a distance. A photograph must show a human plight, and yet can also objectify those photographed. Once captured, the photograph remains a frozen moment, a time capsule of the individual photographed, devoid of past or future. A photographer must make a compelling, even artistic, photograph and yet preserve the truth of the image. The photojournalist is charged to remain objective in circumstances that demand outrage. To take a photograph of an act of violence, the human need to respond must be controlled. Studies published by the Dart Center for Journalism and Trauma and the 2002 American Journal of Psychiatry show photographers who cover war have higher rates of Post Traumatic Stress Disorder. Their proximity as witnesses to violence means they suffer greater psychological stress than even their counterparts who write about the same conflict. Former BBC correspondent, Mark Brayne, suggests that writers may be better able to cope because they create a narrative of their experience, “When it has a beginning, a middle, and an end it can be put to bed, but a photographer creates fragmented images, and the brain stores these fragments that cause distress.”

“I often felt that way as a photographer, like a shadow peering through the viewfinder, feeling neither in my own life, nor in the lives of those I photograph. In a no-man’s land existing as a whisper, whose voice is never heard only encountered as an image on paper – a reflection whose essence is not of my own spirit but of humanity as a whole.”
– Kendall Hunter, Photojournalist, Author of *Black Taxi*

Banish Wars and Strife: The History of South Africa

“Lord, bless Africa banish wars and strife Lord, bless our nation of South Africa.”
– Nkosi Sikelel’ iAfrika, South African National Anthem

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| 1910 | Union of South Africa formed. |
| 1912 | African National Congress (ANC) founded. |
| 1913 | Natives’ Land Act passed. |
| 1914 | National Party Founded. |
| 1920 | Native Affairs Act creates separate administration for blacks living in Native Reserves. |
| 1923 | Natives Urban Areas Act extends segregation to cities. |
| 1948 | National Party wins election, Apartheid (Afrikaner for apart-hood) laws begin. |
| 1949 | Prohibition of mixed marriages. |
| 1950 | Population Registration (a race census); Suppression of Communism Act. |
| 1953 | Reservation of Separate Amenities Act. |
| 1955-1958 | Forced removal of Blacks from the Soffiatown and other nonwhite suburbs of Johannesburg. |

- 1956 156 anti-apartheid activists tried by the government for treason.
- 1960 ANC banned.
- 1961 Nelson Mandela proposes armed struggle.
- 1962 Nelson Mandela arrested.
- 1976 Riots in Soweto after the government mandates educational instruction in Afrikaans.
- 1977 Seventeen organizations and 2 newspapers banned by the government.
- 1980 ANC breaks with Chief Mangosuthu Buthelezi and the Inkatha Freedom Party (IFP).
- 1984 Tricameral Parliament formed, no representation for blacks; widespread rioting begins.
- 1988 Seventeen Anti-apartheid organizations banned.
- 1989 F.W. de Klerk of the National Party elected.
- 1990 Nelson Mandela released from prison; ANC and other parties no longer banned, Separate Amenities Act repealed, National Party allows other races to join.
- 1990-1994 14,000 South Africans die in conflicts between the ANC and IFP, Police Brutality and AWB attacks.
- 1991 Population Registration Act, Native Land Trust Act repealed.
- 1993 Nelson Mandela awarded Nobel Peace Prize with F.W. de Klerk.
- 1994 The ANC wins first national election. Nelson Mandela becomes president. The homelands reincorporated.
- 1998 Truth and Reconciliation report published.

The Third Force: The Secret War in South Africa

The violence in South Africa prior to the 1994 election was often confusing to the outside viewer. The violent conflict between followers of the Inkatha Freedom Party (IFP) and supporters of the African National Congress (ANC) was used by the white National Party to imply that “black on black violence” was inevitable; and that without the “benevolent paternalism” of whites, the country would disintegrate into chaos. In reality, the National Party was funding, arming and training the Inkatha and promising Inkatha leaders sovereignty over their homeland. In fact, it was not until the Truth and Reconciliation Hearings that the level of funding and support the national party gave the Inkatha was fully revealed. This government-sponsored secret military involvement was the so-called “Third Force.” Even as president F.W. de Klerk was opening his party and negotiating with the ANC, his government was funding the IFP violence on the ANC supporters as well as conducting government raids and aggressions. In 1993, de Klerk received the Nobel Peace Prize with Nelson Mandela; but during the Truth and Reconciliation Hearings refused to admit any knowledge of his government’s abuse or attempt to derail the election. In fact, he succeeded in having his own testimony sealed. As the election approached, the National Party also tried to scare whites by predicting black retribution for the years of apartheid and suppression. The Afrikaner Weerstandsbeweging (AWB), a militant neo-Nazi group, fearing the end of apartheid began a violent attack on blacks, driving through villages shooting women and children. The pre-election violence stopped

when the IFP, at the urging of Mangosuthu Buthelezi, agreed to participate in the election. In spite of the unbelievable violence and confusion, the election was peaceful.

A Glossary of South African Words, Names and Organizations

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| African National Congress (ANC) | The Party of Nelson Mandela, a black liberation group founded in 1912 and banned between 1960 and 1990. |
| Afrikaans | The language of white South Africans, descendants of Dutch, German and French colonists. It is closely related to old Dutch. |
| Afrikaner Weerstandsbeweging (AWB) | Afrikaner Resistance Movement a militant Neo-Nazi organization. |
| Apartheid | Afrikaner word, literally “apart-hood,” for the series of laws enacted in South Africa to segregate black and whites. |
| Boer | Afrikaans word meaning “farmer” used to refer to white South Africans. The term was used as a derogatory description of the white ruling class, especially white security forces. |
| Bophuthatswana | One of several supposedly self-governed South African provinces that were meant to be black homelands; in reality, government officials and security forces were generally on the South African government payroll. “Bop” is the shortened form. |
| Buthelezi, Mangosuthu | Leader of the IFP. |
| Dagga | Pronounced “daha,” a slang word for marijuana also called zol. |
| De Klerk, F.W. | National Party President of South Africa between 1989-1994. |
| Inkatha Freedom Party (IFP) | Zulu nationalist and royalist party, founded in 1990. |
| Mandela, Nelson | A leader of the ANC, he became President of South African in 1994. Affectionately called “Madiba.” |
| National Party (NP) | Party of F.W. de Klerk, Afrikaner party founded in 1914, came to power in 1948, introduced apartheid. |
| Soweto | An urban area near Johannesburg that was constructed in 1950 for the purpose of housing blacks as they were forced to leave areas designated for white settlement. The name is a contraction of South Western Townships. |
| Toyi-toyi | A military dance used at protests and rallies, |

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| | allegedly started by exiles in military training camps |
| Xhosa | Name of a tribe traditionally located in the Eastern Cape Province of South Africa. |
| Zulu | Name for the Northern Nguni who were unified into a single military tribe under Shaka Zulu in the 19 th C. |

Documenting the Struggle: Photojournalists in South Africa

“Suddenly a sensation of utter calm washed over me. This was it. I had paid my dues. I had atoned for the dozens of close calls that always left someone else injured or dead, while I emerged from scenes of mayhem unscathed, pictures in hand, having committed the crime of being the lucky voyeur.” – Greg Marinovich on being shot

“I was appalled at what they were doing. I was appalled at what I was doing. But people started talking about my pictures; they created quite a stir. And then I felt maybe my actions hadn’t been all bad. Being a witness to something this horrible wasn’t necessarily such a terrible thing to do.” – Kevin Carter on taking photographs of a woman being set on fire

“I hope I die with the best fucking news pic of all time on my neg. – it wouldn’t really be worth it otherwise” – Ken Oosterbroek

“Redemption is living with one’s self” – João Silva

“A struggle without documentation is no struggle. Some of us have to use our cameras to bring down the system” – Peter Magubane

Because of its long history of conflict and government suppression, South Africa has been photographed by South Africans and visiting photojournalists alike. Both the local and international photographers serve a vital role in disseminating images of the effects of apartheid. Peter Magubane was jailed and tortured for taking photographs. The government banned him from using a camera for five years. Magubane’s son Charles, also a photographer, was killed during the student riots in Soweto.

Covering the violence in South Africa leading up to the 1994 election was a particularly fearless group of four photojournalists: Ken Oosterbroek, Greg Marinovich, João Silva and Kevin Carter. They were dubbed “The Bang Bang Club” by the South African magazine *Living* because they traveled together and went into areas known for their incredible violence and volatility. Individually and as a group they witnessed some of the worst atrocities of pre-election South Africa. Kevin Carter was the first to photograph a “necklacing”, the placing of a gasoline filled tire around the neck of a victim and lighting it on fire. Greg Marinovich also witnessed a man set on fire, a series of photographs for which he won a Pulitzer Prize. On April 18, 1994, South African peacekeepers had been sent to prevent violence between ANC and IFP supports in Thkoza Township. The

nervous peacekeepers began firing, Ken Oosterbroek was shot and killed and Greg Marinovich was gravely wounded. By 1998, photojournalists Kevin Carter and fellow South African Gary Bernard had both committed suicide.

Renowned American photojournalist James Nachtwey photographed South Africa. In fact, he was with Oosterbroek and Marinovich on the day they were shot. Fellow South Africans Gary Bernard and Juda Ngwenya were also present that day; Ngwenya was shot in the hand. At the age of 25, Canadian Photojournalist Kendall Hunter journeyed to South Africa to cover the conflict as a volunteer photojournalist for the South African newspaper *New Nation*. American David Turnley, who had spent two years photographing in South Africa, was evicted from the country in 1987 with thirteen other journalists. Turnley said, “[being kicked out] was really a compliment to the journalists because in each case it meant we were having an impact with our work.” Veteran South African photographer Victor Matom currently teaches young South Africans photography as a tool to help them overcome the poverty and social problems Apartheid left in its wake.

“The Troubles” of Northern Ireland

“Anyone who isn't confused here doesn't really understand what is going on.”
Belfast citizen quoted in the *Times*, April 1970

“To be engaged with one side or the other just wouldn't work.” – Colman Doyle on photographing in Northern Ireland

Under the 1801 Act of Union, Ireland became governed by the United Kingdom. In 1921, the Anglo-Irish Treaty partitioned Ireland. The Southwestern part became the Irish Free State in 1922, but the Northeastern portion elected to remain part of the United Kingdom, in part because of the large population of the descendants of English and Scottish settlers who had immigrated over many generations. The Unionists, as those who wish to remain part of the U.K. are called, are predominately Protestant while the Nationalists are mostly Catholic. These religious and cultural differences coupled with a long history of discrimination against the Nationalists are in part responsible for generations of violent conflict known as “The Troubles.” However, no conflict is ever simple. Disagreement about civil rights, labor issues and poverty as well as the involvement of the British government all contributed to the political unrest. The conflict between these groups became especially violent between 1968-1994. Of particular shock to the rest of the world was January 30, 1972, when the British Military opened fire on Irish protesters in Derry killing fourteen; the day became known as “Bloody Sunday.” Self-government was suspended later that year. The Belfast Agreement of 1998 was meant to provide an elected assembly in which all main political parties are represented. In 2001, this plan was suspended under allegations of IRA spying. Though there are multiple political parties, most are either Unionist (The Ulster Unionist Party, Democratic Unionist Party and Progressive Unionist Party) or Nationalist (Sinn Fein, Social Democratic and Labour Party, Irish Republican Socialist Party). In addition to political parties, there are a number

of paramilitary groups both Loyalist (Loyalist Volunteer Force, Red Handed Defenders or Orange Volunteers, Ulster Defense Association and Ulster Volunteer Force) and Nationalist (Irish Republican Army, Continuity Irish Republican Army, “Real” Irish Republican Army and Irish National Liberation Army). The actions of these paramilitary groups and their cooperation or lack of cooperation with the political parties have often undermined the prospect of peace in the region.

The Yugoslav Wars

*“As the war goes on you create a parallel reality: on one side you neurotically cling to what used to be your everyday routine, pretending normality, ignoring the war. On the other side you are unable to deny deep changes in your life and yourself, the shift in your values, emotions, reactions and behavior” – Slavenka Drakulić, *The Balkan Express**

*“War pushes you to the painful point where you are forced to realize and acknowledge the way you participate in it, become its accomplice.” – Slavenka Drakulić, *The Balkan Express**

The eruption of violence in the post-communist Yugoslavia was particularly shocking because the ethnic cleansing and mass graves echoed the Nazi death camps of World War II and shook belief of many that such violence was not possible again in Europe. With the fall of communism in Yugoslavia, ethnic groups began to drive political confrontation, in particular the Muslim Bosniaks, led by Alija Izetbegović, the Serbs, led by Slobodan Milošević, and the Croats, led by Franjo Tuđman. Fearing Serbian domination of the government, both Slovenia and Croatia declared independence in 1990. Violence broke out as the Yugoslav People’s Army tried to prevent the succession of Slovenia and Croatia.

In 1992, Bosnia’s government held a referendum on independence. The Croats and Bosniaks voted in favor of independence while Serbs boycotted on the grounds that the election was unconstitutional. Those voting overwhelmingly chose independence and the Serbs declared their own independence from the newly independent Bosnia calling their country Republic Srpska. Since Bosnia had been ethnically integrated, the ideological differences of the groups were those of neighbors. Violence broke out as the various ethnic groups laid claim to the authority of their own governments. Sarajevo became the center of conflict between 1992 and 1996 as Serbian forces blockaded the city cutting off power, food, water and medicine supplies to the city. Some reports estimate an average of 329 shells fell each day during the siege. Over 12,000 people were killed and 50,000 were wounded. Nearly all buildings in the city were damaged.

Obligated to Look: Regarding Images of Conflict

*“One can feel obliged to look at photographs that record great cruelties and crimes. One should feel obliged to think about what it means to look at them, about the capacity to actually assimilate what they show.” – Susan Sontag, *On Regarding the Pain of Others**

Images of violence, famine, and destruction provoke responses in those who see the photographs: revulsion, despair, pity, anger or sorrow. The photographs ask moral questions of those who view them as much as they ask questions of the photographers who made them. How do we respond to the images we see? Do we become overwhelmed? Do we take action?

Wherever there is conflict there are photojournalists who try to draw attention to the violence. In the conflicts in Northern Ireland and the former Yugoslav countries, it has been convenient for outside observers to minimize the history of conflict by saying that these are age-old discords based on ethnic groups or religious differences that have endured for generations and will continue to happen. The implication of such a statement is that the outside observer can do nothing to help the situation. Such easy descriptions distance us from the conflict, and make it something that happens in distant places to other people who cannot overcome their history. It also diminishes the complexity and ambiguity that mark any violent conflict. The eruption of violence in post-communist Yugoslavia was particularly shocking because photographs of mass graves and death camps echoed the images of Nazi concentration camps. These images shook belief of many that such violence was not possible again in Europe. Croatian journalist Slavenka Drakulić describes the way in which the outside world distanced itself from the conflict by phrases such as “ethnic conflict” and “ancient legacy of hatred and bloodshed.” Drakulić wrote, “In this way the West tells us, ‘You are not Europeans. . . you are Balkans. . . kill yourselves if that is your pleasure. We don’t understand what is going on there, nor do we have clear political interests to protect.’”

*“There now exists a vast repository of images that make it harder to maintain a kind of moral defectiveness. Let the atrocious images haunt us. Even if they are only tokens, and cannot possibly encompass the reality to which they refer they still perform a vital function. The images say: This is what humans are capable of doing –may volunteer to do enthusiastically, self-righteously. Don’t Forget.” – Susan Sontag, *On Regarding the Pain of Others**

*“It astonishes me that some find it easier to criticize the ethics of taking a photograph to a greater extent than questioning the ethics which created the conditions for that photograph in the first place.” – Kendall Hunter, Photojournalist, Author of *Black Taxi**

About the Photographers

The production of *Martin Furey's Shot* calls for photographs to be projected during the show. TimeLine Theatre has been very fortunate in that many photojournalists and their agencies have given the use of their photographs for this production. The following photographers have all generously donated the use of their images.

Greg Marinovich

Greg Marinovich is a documentary filmmaker, photographer, and writer who has won numerous awards, including the Pulitzer Prize. A native of South Africa, he lives in the Free State. He spent 18 years doing conflict, documentary and news around the globe. To date, he has produced and broadcast nine 24-minute documentary films, and is working on his first hour-long film. Greg's still pictures have appeared in top international publications such as *Time*, *Newsweek*, *The New York Times*, *The Washington Post*, *The Guardian* of London, among others. He is a co-author with João Silva of *The Bang-Bang Club: Snapshots from a Hidden War*.

Ken Oosterbroek

Ken Oosterbroek, one of South Africa's finest press photographers, was killed by friendly fire in Thokoza township, some 25km east of Johannesburg, on April 18, days prior to the first free elections in South Africa in 1994. A highly acclaimed photographer, Ken was the chief photographer for *The Star* newspaper in Johannesburg, the country's biggest daily broadsheet. Ken was nominated for the South African Press Photographer of The Year three times and won numerous World Press awards. South African Photography lost one of their greatest and most cherished sons.

João Silva

João Silva is a *New York Times* photographer whose images from the war in Iraq are frequently seen on the front page. Born in Lisbon, Portugal, he lives in Johannesburg. He has traveled extensively in Africa, the Balkans, Central Asia, Russia, and the Middle East. In 1992 he was named the South African Press Photographer of the Year. In 1995 João was one of twelve international photographers selected for the Joop Swart World Press Photo Master class in Amsterdam. João is a co-author with Greg Marinovich of *The Bang Bang Club*. When free of his photographic obligations João dedicates his time to racing single-seater racecars

Christopher Morris

Christopher is a contract photographer for *Time* magazine and a founding member of the VII photo agency. He has documented more than 18 foreign conflicts. He provided up-close coverage of brutal drug-related violence in Medellin, Colombia, Guerilla fighting in Afghanistan, and the United States invasion of Panama. His numerous trips to the Soviet Union have served to photograph the vicious battles of revolution and resistance in Chechnya. He is well known for his images from the devastating civil wars in the former Yugoslavia. He has won numerous awards for his work including several World Press

photo awards. His work can be seen as part of the new *Time Magazine* book, *21 Days to Baghdad: The Inside Story of How America Won the War Against Iraq*.

Victor Matom

Victor Matom is a self-taught South African photographer. Born in Soweto in 1959, he supported himself through high school and college with part time photography jobs. In 1984 he began his career as a professional photographer. He has worked for many publications, and from 1994 to 1996 he was a special photo correspondent to *US News and World Report*. His images have been exhibited in the UK, Denmark, Japan and South Africa. In 1994 Victor started an organization called Sifikile (we have arrived) in which he teaches photography to children living in impermanent settlements, where a large proportion of people are unemployed and extremely poor. The goal of his project is to help children with their education and uplift their lives.

Kendall Maycock (Hunter)

Kendall was born in Calgary, AB Canada on November 12, 1965. While studying at the University of Calgary in Canada, Kendall joined a Washington D.C. based development organization and set off to become a development journalist in South Africa during 1993-1994. She worked for the independent national newspaper, *New Nation* and was quickly thrown into the major stories then happening as South Africa lurched toward democracy. *Black Taxi: Shooting South Africa* (Turnstone Press, Winnipeg, 1996) is a memoir about the year she spent working in Johannesburg as a news photographer. Kendall is now married and living in Zürich Switzerland with her Swiss husband (whom she met in South Africa.) and her two children. For the last three years, she has been a monthly columnist for a Swiss parenting magazine while freelancing for various newspapers and magazines in the U.S, Canada and Switzerland.

Henner Frankenfeld

Henner Frankenfeld started his photographic career in Germany in 1987 as a commercial and advertising photographer. He came to South Africa in 1991 and worked as a photojournalist for local and international publications and for Agence France Presse. In 1994 he was appointed chief photographer of the South African Mail & Guardian newspaper. He is a founder of PictureNET Africa, the continent's first online photographic agency. Henner's work has been published in major international publications such as *Time* magazine, *Der Spiegel* and *Geo*. His main photographic focus is magazine feature work ranging from travel to hard news.

TJ Lemon

TJ developed an interest in photography in 1984 while studying pharmacy. After winning the "Nikon Press Photograph of the Year" for an image used in a student newspaper, he decided to register for a photography course. In 1991 he started as a freelance contributor to the South-light Photo Agency in Johannesburg. From 1991 to 1993, he freelanced for the Select Photo Agency, London, photographing the turbulent pre-election South Africa. From 1994-1998 he was a photographer at *The Saturday Star* and *Sunday Independent*. Presently he is the chief photographer of the *Sunday Independent* newspaper.

Paul Velasco

Paul Velasco began his career as a photojournalist in 1986 covering everything from sports to political unrest. He established his own commercial studio at that time and covered advertising and public relations photography for many clients, while he began traveling to foreign lands as a freelance photojournalist. He spent time as a freelance photographer for Reuters until they eventually contracted him in 1993 to cover the conflict in South Africa. His work has been featured in *The New York Times*, *Time*, *Newsweek*, and *US News and World Report*. He currently resides in Johannesburg and works as the photo editor for the *Sowetan*.

Shaun Harris

After a long stint in the army, photography became Shaun's profession. He joined the *Mail on Sunday* as a freelancer photographer. After only a few weeks his pictures were appearing on the front page. He visited South Africa a few months before its first free elections, arriving in Johannesburg in late January 1994. After that experience he left London for South Africa in search of a more diverse, vibrant and challenging environment. Johannesburg became his new home, and in 1996 he formed the company Afrika Moves. He continues to freelance for many national and international news organizations and publications.

Hugh Russell

Hugh Russell was an Olympic medal winning boxer at age 20 before becoming a photographer for the *Irish News*, the only independently owned daily newspaper in the north of Ireland. He gained notoriety for his fearless documentation of the conflicts of Northern Ireland and Belfast in the late 80s and early 90s. More recently, he photographed the sectarian conflict at the Holy Cross primary school in Belfast where young girls were forced to struggle through a tunnel of riot police, stones and verbal abuse just to get to school.

Additional photographers whose work is included in *Martin Furey's Shot*:

Eddie Mtsweni, Greg English, Lucky Morajane, Adil Bradlow, Thomas Khosa, Dennis Farrell, Otmar Dresel.

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Discussion Questions

About the Production

This production uses the projection of photographs to let the audience see the images the photographer has taken in a certain scene. How do these images affect you as you watch the performance? How do they contribute to the plot of the play?

What are the reasons the various photojournalists in the play have for pursuing their profession? How do these reasons differ? How do different photojournalists cope or fail to cope with the things they have witnessed?

Photojournalists in the play photograph images both abroad and in Chicago. What is the difference in photographing events close to home and far away? What is important about the different types of photographs we see in the newspaper?

About Photojournalism

Photographers often refer to *making* a photograph as opposed to *taking* a photograph. What difference does the use of a two verbs imply about how we view photography and photographers?

What is the purpose of showing images of conflict and suffering in distant places? How do we respond to these images?

There have been many recent public discussions about what images from war should be shown in the media (from flag draped coffins of U.S. soldiers to photographs of Abu Ghraib prison abuses). What images should be shown? What do phrases like “good taste” and “common decency” mean in terms of choosing to show an image? Who should make the determination about what images we see?

Projects for Students

Ask students to bring photographs from a local newspaper and discuss what the photographs show.

Have students read some of the articles on photojournalism (in the internet resources section) and ask them to discuss the ethics of showing or censoring certain photographs.

Ask students to write from memory descriptions of famous photographs they have seen. Have students compare how many of the photographs they wrote about are the same photographs and discuss how photography has become a shared cultural and historical experience.

Bibliography/ Recommended Reading

- Drakulić, Slavenka. *The Balkan Express*. New York: W.W. Norton and Co., 1993.
- Featherstone, David. Ed. *Observations: Essays on Documentary Photography*. Untitled 35, 1984.
- Filipović, Zlata. *Zlata's Diary*. New York: Penguin Books, 1994.
- Fulton, Marianne. *Eyes of Time: Photojournalism in America*, New York: Little, Brown and Co., 1988.
- Howe, Peter. *Shooting Under Fire: The World of the War Photographer*. New York: Artisan, 2002.
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- Lloyd, Anthony. *My War Gone By I Miss It So*. New York: Penguin Books, 2001.
- Mandela, Nelson. *Nelson Mandela Speaks*. New York: Pathfinder, 1993.
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- Richburg, Keith. *Out of America: A Black Man Confronts Africa* New York: Harvest Books, 1998.
- Ross, Robert. *A Concise History of South Africa*. Cambridge: Cambridge Univ. Press, 1999.
- Sontag, Susan. *On Photography*. New York: Farrar, Strauss and Giroux, 1973.
- Sontag, Susan. *Regarding the Pain of Others*. New York: Farrar, Strauss and Giroux, 2003.

* Highly Recommended

Internet Resources

South Africa

<http://www.sahistory.org.za/pages/mainframe.htm>
http://en.wikipedia.org/wiki/South_Africa
http://www.safrica.info/ess_info/sa_glance/history/tenyearsago2.htm
<http://www.anc.org.za/misc/nkosi.html>

Apartheid

<http://en.wikipedia.org/wiki/Apartheid>

Nelson Mandela

<http://www.anc.org.za/people/mandela.html>
<http://people.africadatabase.org/en/person/2922.html>
<http://www.pbs.org/wgbh/pages/frontline/shows/mandela/>
<http://sunsite.wits.ac.za/books/Mandela/maprobi.htm>
<http://nobelprize.org/peace/laureates/1993/mandela-lecture.html>

F.W. de Klerk

http://en.wikipedia.org/wiki/De_Klerk
<http://www.iss.co.za/Pubs/ASR/7No4/Pariah.html>

Sarajevo, Bosnia and Herzegovina

http://en.wikipedia.org/wiki/Siege_of_Sarajevo
http://en.wikipedia.org/wiki/Yugoslav_wars
http://en.wikipedia.org/wiki/History_of_Bosnia_and_Herzegovina#Bosnian_war

Photography

<http://picturenet.africa.com/archive/>
<http://www.southphoto.com>
<http://www.pulitzer.org/>
http://www.magnumphotos.com/c/Home_MAG.aspx
<http://www.sahistory.org.za/pages/people/magubane-p.htm>
<http://www.photo.net/history/timeline>
<http://inventors.about.com/library/inventors/blphotographytimeline.htm>

Articles on Photojournalism

http://dartcenter.org/articles/headlines/2001/2001_06_29a.html
<http://www.ajr.org/Article.asp?id=3759>
http://www.poynter.org/content/content_view.asp?id=77273&sid=29
<http://medialit.med.sc.edu/tragicphotos.htm>
<http://www.pbs.org/ktca/americanphotography/features/war.html>

Charities

<http://www.fiftycrows.org/photoessay/matom/index.php>
<http://www.irishnews.com/access/charity/>