

Production Notes

The UK Film & TV Production Company plc

The Industrial Development Corporation of South Africa

The National Film & Video Foundation of South Africa

in association with Movieworld

present

A UK/South African Co-production

TSOTSI

Starring

Presley Chweneyagae,

Terry Pheto, Kenneth Nkosi, Mothusi Magano, Zenzo Ngqobe

and

ZOLA

Written and Directed by Gavin Hood

Based on the novel by Athol Fugard

Co-produced by Paul Raleigh

Produced by Peter Fudakowski

WINNER – EDINBURGH FILM FESTIVAL 2005

THE STANDARD LIFE AUDIENCE AWARD

THE MICHAEL POWELL AWARD FOR BEST BRITISH FILM

South Africa's official selection for the Foreign Film Oscars 2006

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A message from the playwright and author of the novel TSOTSI

ATHOL FUGARD

From: "Athol Fugard"
Date: 15 August 2005 07:07:45 BDT
To: "Peter Fudakowski"
Subject: Tsotsi
Reply-To:

Dear Peter,

'Tsotsi' is everything that in my wildest dreams I had hoped it would be.

You have produced a film of great beauty and integrity, and Gavin has directed it with wonderful sensitivity and a perfect understanding of my intentions in telling that story.

I have no hesitation in saying that the final product is far and away the best film that has been made of something I have written. I would also be so bold as to say that it will rank as one of the best films ever to come out of South Africa.

With abiding gratitude

Athol

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TSOTSI

“Tsotsi” literally means “thug” or “gangster” in the street language of South Africa’s townships and ghettos. “Kwaito” is South Africa’s answer to American Hip Hop.

***TSOTSI* QUOTE BANK** **TRADE AND UK CONSUMER PRESS**

“Touched by the kind of dynamism that also marked *City of God*, *Tsotsi* brings a fresh energy to familiar themes of crime and redemption....Real commercial potential....Crisply edited, compact and compelling, it is filled with bravura moments....until the film’s finale become emotional, edge of the seat high drama.”

Alan Hunter in Edinburgh, *Screen International*, 8/22/05

“Rapturously received by premiere auds at the Edinburgh film fest, ‘Tsotsi’ has the right stuff to be a breakout hit....Powered by a pounding soundtrack of dance hall Kwaito music, the pic has vital, urban energy similar to the Brazilian crossover ‘City of God.’”

Leslie Felperin, *Variety.com*, 8/23/05

The one film that seems to have met with almost universal approval is a terrific South African/British co-production called *Tsotsi*, which is leading the race for the Standard Life Audience Award....It’s evocative, economical storytelling: the first scene tells us with just a few lines of dialogue over a game of dice everything we need to know about Tsotsi and his gang. And it’s a remarkable achievement on the part of the director Gavin Hood that he has the audience shedding tears by the end of the film for a young man they had condemned just 90 minutes before. *Tsotsi* is currently without a UK distributor, although I doubt that will be the case for long.

Wendy Ide, *The Times*

“There’s a lot going unsaid in *Tsotsi*....tense and genuine, something you don’t come across every day in a movie. Plus the musical score is deeply emotional. The acting by a cast of mostly unknowns is perfect. How many overpaid stars get to make movies like this?...If you leave unaffected, or not even the slightest bit teary, then you have no heart.”

Gator MacReady, *IOFilm*, 8/21/05

“Tsotsi is readily packaged as *City Of God* in the South African townships, but such a lazy comparison denies this superb, tightly controlled film the individual identity it deserves. Shot with an intimate feel of Johannesburg's corrugated slums the film is less

about gangsterism, more a story of a small-time hoodlum's fumbling recovery of a sense of morality after having shot a mother and erroneously kidnapped her infant son”

Steve O'Hagan, Empire Magazine Online

“Gavin Hood's *Tsotsi*, set in a Soweto township, is all about atmosphere. The story, in which a criminal steals a car with a baby in the back, takes a back seat to the music and urban patois”.

The Independent(UK National)

TSOTSI STORMS OFF WITH EDINBURGH PRIZES

South African/UK feature *Tsotsi* emerged as the major prize-winner at this year's Edinburgh Film Festival, winning both the Michael Powell Award for the best British Film and the Standard Life Audience Award as the public favourite.

Set in the shanty towns of South Africa, Gavin Hood's third feature is based on an Athol Fugard novel and tells of a young hoodlum's journey from crime towards redemption.

It won widespread critical support but faced tough opposition for the Audience Award from Joss Whedon's *Serenity*, a big-screen version of his cancelled sci-fi western series *Firefly* that brought fans out in their droves for its Edinburgh world premiere.

Michael Kuhn chaired the Michael Powell Jury whose members included director Antonia Bird, actors Eva Birthistle and Alessandro Nivola and veteran screenwriter Paul Mayersberg.

The Festival is expected to record another advance on admission following the 5% increase in 2004 and Artistic Director Shane Danielsen will continue in his currently role for one more edition, the 60th Festival in August 2006.

Prize winners

Standard Life Audience Award -*Tsotsi*

Michael Powell Award for Best New British Feature Film -*Tsotsi*
(Special Commendation -*Song Of Songs*)

Guardian New Directors Award-Mike Mills for *Thumbsucke*

Allan Hunter in Edinburgh

28 August 2005

<http://www.screendaily.com/story.asp?storyid=23148>

“Brilliantly directed, an extraordinary piece of work.”

Barry Ronge, 702 Talk Radio (SOUTH AFRICA)

SHORT SYNOPSIS

Based on the book by acclaimed author and playwright, Athol Fugard, this deeply affecting film traces six days in the life of a ruthless young gang leader who shoots a woman outside her home and steals her car—unaware, in his panic, that her baby is in the back seat. Pumping with the high energy of Zola’s ‘Kwaito’ music, ‘Tsotsi’ is an extraordinary and gritty contemporary portrait of ghetto life set amidst the sprawling Johannesburg townships.

The film is a psychological thriller in which the protagonist is compelled to confront his own brutal nature and face the consequences of his actions. It puts a human face on both the victims and the perpetrators of violent crime and is ultimately a story of hope and a triumph of love over rage.

LONGER SYNOPSIS

In a shantytown on the edges of Johannesburg, South Africa, nineteen year old Tsotsi (Presley Chweneyagae) has repressed any memory of his past, including his real name: “Tsotsi” simply means “thug” or “gangster” in the street language of the ghetto.

Orphaned at an early age and compelled to claw his way to adulthood alone, Tsotsi has lived a life of extreme social and psychological deprivation. A feral being with scant regard for the feelings of others, he has hardened himself against any feelings of compassion. Ruled only by impulse and instinct, he is fuelled by the fear he instills in others. With no name, no past and no plan for the future, he exists only in an angry present. Tsotsi heads up his own posse of social misfits, Boston, a failed teacher (Mothusi Magano), Butcher, a cold-blooded assassin (Zenzo Ngqobe) and Aap, a dim-witted heavy (Kenneth Nkosi.)

One night, during an alcohol-fueled evening at a local shebeen (illicit liquor bar) Tsotsi is put under pressure by a drunken Boston to reveal something of his past; or at the very least, his real name. But Tsotsi reveals nothing. The questions evoke painful, long repressed memories that Tsotsi would prefer to keep buried. Still, Boston keeps asking. The other gang members sense a rising anger in Tsotsi and try to stop the interrogation, but Boston keeps

pushing, prodding, digging. Suddenly, Tsotsi lashes out with his fists and beats Boston's face to a pulp. The violence is brief but extreme.

Tsotsi turns and flees into the night. He runs wildly, desperate to escape the pain of unwelcome images rising in his mind. By the time he stops running he has crossed from the shantytown into the more affluent suburbs of the city. He collapses under a tree. It is raining hard. A woman in a driveway is struggling to open her motorised gate with a faulty electronic remote. Tsotsi draws his gun. It's an easy opportunity for an impromptu car jacking. As he races away in the woman's silver BMW, he hears the cry of a child. There's a 3 month old baby in the back of the car. Tsotsi loses control of the vehicle and crashes to a stop on the verge of a deserted road. The car is a write-off.

Tsotsi staggers from the vehicle. The baby is screaming. Tsotsi walks away. Then he turns back. The baby calms slightly when Tsotsi looks at it. This unsettles him. He hesitates. An unfamiliar feeling stirs within him: an impulse other than his pure instinct for personal survival. Suddenly, he gathers up the infant, shoves it into a large shopping bag and heads for the shantytown on foot.

Tsotsi does not reveal to anyone that he has the child. He hides it from his gang. At first he thinks he can care for it alone. Keep it in his shack. Feed it on condensed milk. But he soon realizes that he cannot cope. The baby screams constantly and his attempts to feed it fail miserably.

At the community water tap, Tsotsi selects a young woman with a baby of her own and secretly follows her back to her home. Forcing his way in behind her, he makes the terrified woman breastfeed "his" baby at gunpoint.

The young mother, Miriam (Terry Pheto), is only a few years older than Tsotsi. She has recently lost her husband to violent crime and lives alone with her baby, making ends meet as a seamstress.

At first Miriam is very frightened by Tsotsi. But gradually she takes on the role of both mother to the baby and mentor to the desensitized young gangster. As their relationship tentatively progresses, Tsotsi is compelled to confront his own violent nature and to reveal his past.

THE MAKING OF “TSOTSI” - BACKGROUND NOTES and QUOTES

Athol Fugard's novel *Tsotsi* was first published in 1980 and over the years has attracted the interest of various eminent film producers based in New York and Los Angeles. Several screenplays based on the novel had been written before producer Peter Fudakowski came across the story, but production finance had never been fully secured. It seemed that adapting a book based largely on an inner psychological journey to the big screen had considerable difficulties.

Fudakowski had seen two of writer/director Gavin Hood's previous South African films, *The Storekeeper* and *A Reasonable Man* at the Cannes Film Festival, and had found them provocative and moving. Having fallen in love with the story, like many others before him, Fudakowski arranged a meeting with Hood in Los Angeles where they discussed ways in which the book might be adapted for the screen. Fudakowski decided to take a calculated risk. Without having secured the film rights to the book, he commissioned Hood to write a first draft script. Fudakowski was convinced that Hood could capture the essence of the book in a screenplay while giving the story a modern spin. What he wasn't expecting, however, was the speed and passion of Hood's writing. "Gavin produced a screenplay within two months," says Fudakowski. "And it was of such exceptional quality for a first draft, that I had to ask him how he did it?" Gavin's reply was immediate. "I've wanted to adapt this story all my life!"

Fudakowski bought the book rights and the process of raising the finance began. Meanwhile, draft followed draft in rapid succession as Hood continued to refine the script in collaboration with script editors Janine Eser and Henrietta Fudakowski. Finally, the script got to a stage where Fudakowski felt he would like to send it to Athol Fugard. But Fudakowski hesitated. Fugard had a reputation as a tough critic of adaptations of his plays for the screen. What if Fugard hated this adaptation? Finally Fudakowski sent Fugard the script and waited with some trepidation for a few weeks before Fugard finally responded by email.

"Dear Peter," wrote Fugard, "Thank you very much for sending me the script of 'Tsotsi' which I have now read with great fascination and pleasure. Gavin Hood has done a wonderful job and although I noticed the changes and departures

from the original I believe the script is totally faithful to the spirit of my book. I would just like to add that in my opinion it is the best screen adaptation yet of one of my works.” Both producer and director were thrilled and relieved.

The novel *Tsotsi* is set in the South Africa of the 1950’s, but early on in the script development process it was clear that the timeless and universal themes of redemption and self discovery explored so powerfully in the book would translate very effectively into a modern setting.

“Setting the story in the present was intended to ensure two things,” says Fudakowski. “Firstly, that the story would resonate as strongly as possible with a modern audience and secondly, that we could actually afford to make the film!” South African co-producer Paul Raleigh agrees: “Setting the film in the present rather than the past saved a great deal on expensive period sets and costuming. It meant we had a far better chance of getting the film financed.” Says Hood, “In bringing *Tsotsi* to the screen, our primary intention was to make a taught, well paced, character driven, psychological thriller. We also wanted to transport our audience into a world of radical contrasts. Skyscrapers and shacks, wealth and poverty, violent anger and gentle compassion - all collide in a film that is, ultimately, a classic story of redemption.”

At the beginning of the film, the lead character (the “Tsotsi” of the title) appears almost irredeemably lost to a loveless life of casual violence. He lives in a shanty town on the outskirts of Johannesburg; a city of 10 million people that pulses with a visceral, cross-cultural energy. Tsotsi is a product of the extremes of this city. Violence is an integral part of his life. He exists without a thought for the future and he avoids any reflection on his past. He lives only in an angry present.

Hood wanted to deal with violence in the film in a frank and realistic way, without glamorizing crime or criminal behavior. The film is driven by a series of violent incidents, but the director insists he did not want to glorify these events. They happen suddenly and simply. And we are left to focus on the consequences of the violence on the lives of the characters.

All of Fugard’s characters are profoundly human and their humanity is revealed gradually through the film. “I hope that the audience will feel, in the quieter moments of the film, a profound intimacy with and between the characters. It

was my intention that, by the end of the film, the audience would find that they have developed a genuine empathy for characters whose lives may in reality be very different from their own,” says Hood.

In order to achieve the above, Hood felt strongly that he should cast local actors who would be able to perform in “Tsotsi-Taal”: the language of the streets of Soweto. “There is a wealth of young acting talent in South Africa. One sees great work in local community halls and student theatres and yet all too often these performers are not given the opportunity to display their talent beyond these small venues,” he says.

But asking investors to allow Hood to make a 35mm feature film in “Tsotsi-Taal” without any marketable international stars was not easy. By this stage, The UK Film & TV Production Company plc and The Industrial Development Corporation of South Africa had already committed finance towards the production.

“Our investors asked me to at least meet with international actors,” remembers Hood. “The script was getting a good response from talent agents in LA. I spent three weeks there meeting some very talented people. They were fabulous actors, but in the end it just didn’t feel right to do the film in English rather than “Tsotsi-Taal”. The flavor of the story felt diluted.”

After agonizing for three weeks in LA and reluctantly turning down an opportunity to work with some great talent, Fudakowski and Hood flew to South Africa and held auditions in Johannesburg. At first they tried actors in their late twenties and thirties in the lead role of Tsotsi. They were looking for tough guys. But they found it was difficult to empathise with a violent Tsotsi who was already a grown man.

Casting director, Moonyeen Lee, suggested they go much younger.

“Tsotsi does some terrible things,” says Lee. “The idea was that the audience would be more willing to forgive a boy who was on the verge of becoming a man than they would someone older.”

In a classic sense, *Tsotsi* is a coming of age story. They needed a troubled teenager who has yet to figure out who he is, rather than a violent man already set in his ways.

“We saw dozens of young people,” says Hood. “Most had never appeared in front of a camera. But still, despite pushing hard, we weren’t quite finding the

“Tsotsi” I knew we needed to carry the film. I was starting to feel I might have shot my mouth off too soon in rejecting the idea of an internationally recognized actor.”

But in the end the decision was easy. When Presley Chweneyagae came into the room and auditioned for Tsotsi, he was riveting.

“We’d already found an amazing Miriam in Terry Pheto. She was a beautiful woman and a Madonna at the same time” says Fudakowski. “Gavin asked her to stay and work with Presley. He worked with them both on the scene where Tsotsi forces his way into Miriam’s home and demands at gunpoint that she breastfeed “his” baby. He pushed them both quite hard. I could feel something exciting was happening. When Gavin felt they were ready, he stepped back and went for a take on camera. In the take, Presley’s performance was so intense that Terry burst into tears. Not because he yelled at her, though the scene is pretty aggressive, but because he was so focused and real. I remember at that moment looking at Moonyeenn who had tears in her eyes, and then at Gavin. A simultaneous “YES!” came to our lips. We had our *Tsotsi*.”

Hood is proud of all the performances by the young cast. “The total commitment from all the actors and their extraordinary professionalism under at times very tough conditions was inspiring. We filmed in winter. Most of the film takes place at night. It was cold. It was wet. And almost every scene was emotionally demanding.”

The film was photographed in a wide screen aspect ratio (2.35:1) on Super 35mm in order to lend an epic quality to this intimate story. Hood deliberately chose this format against the convention of shooting ghetto style films on grainy 16mm film stock. The wide screen format allows for compositions that, even in a close-up, contain a sense of the environment in which the characters exist. Hood also wanted to create a feeling of texture - not from using grainy film stocks, but rather from doing the opposite: using fine grain stocks that would ensure that the grit, color and textures of the actual environment were captured in detail.

“The challenge in this film was to draw the audience into the world of a very marginal, anti-social character and have them empathize with him,” says Hood. “So we shot most close-ups with eye-lines very tight to camera. I wanted to

create a real sense of intimacy between audience and actor; to allow the audience to look almost directly into the actor's eyes.”

The production design was also intended to support the idea of a world of contrasts, emphasized through the use of color and texture to differentiate the various lives of the characters. Tsotsi exists in a world of minimal color. This is reflected in the drabness of his shack and in the dark tones of his wardrobe. Miriam on the other hand, despite her poverty, embraces color in an eclectic and imaginative way. Her shack is a rich blend of found objects and colorful elements.

Finally, selecting the music for the film was another adventure. When Fudakowski first came on a recce to South Africa, Hood took him to a music store and asked for piles of local CDs. When Fudakowski heard the Kwaito music of South African star ZOLA, his eyes lit up: “Now I know we HAVE to make this movie, and how to set it up. It's a dark story but we need to make it entertaining and accessible to a world audience. With this pumping Kwaito music, it will have energy and pace. It will be a vibrant counterpoint to the story and help young audiences empathise with Tsotsi!”

The music for the film is a highly charged combination of street wise and sometimes aggressive “Kwaito” tracks and the more lyrical sounds of Vusi Mahlasela, whose haunting voice dominates the score and imbues the film with a transcendent, spiritual quality.

THE TERM “TSOTSI” - ORIGINS AND MEANINGS

The word “tsotsi” means a black urban criminal, a street thug or gang member in the vernacular of black townships in South Africa. Its origin is possibly a corruption of the Sesotho word “tsotsa” meaning to dress flashily, zoot suits being originally associated with tsotsis. A male is called a tsotsi and a female tsotsi is called a noasisa.

Tsotsis are usually part of the urban youth gang society that grew up on the streets of the ghetto. Their history goes back to the famous youth gangs of the 1930s in the Soweto township area outside Johannesburg. Former South African president, Nelson Mandela, in his autobiography *Long Walk to Freedom*, recalls them as part of the crowded township life in Johannesburg of the 1940’s.

‘As so often happens in desperately poor places, the worst elements came to the fore,’ writes Mandela. ‘Life was cheap; the gun and the knife ruled at night. Gangsters – known as tsotsis – carrying flick-knives or switchblades were plentiful and prominent; in those days they emulated American movie stars and wore fedoras and double-breasted suits and wide, colourful ties.’

There were the zoot-suited, big-time tsotsis and small-time, wide-boy tsotsis. In the 50’s and 60’s the big-timers often had Asians or Whites behind them and did large-scale crimes, and the small-time ones were amateurs, often boys who didn’t go to school and young men who didn’t care to work a regular job or could not find work.

Today the word is used more generally as a name for displaced young criminals. Whereas in the past the word Tsotsi tended to conjure up a glamorous gangster image, today the word is more usually associated with younger street gangs whose lives are often far from glamorous.

But one thing hasn’t changed: Most Tsotsis still come from underprivileged backgrounds. As the Drum magazine investigative journalist Henry Nxumalo wrote in the 1950’s: “They are made every day on the Reef” (around Johannesburg, a place also known as *the Golden City*.) “It is true that when a young boy takes the wrong turning it is partly his own fault; but the amount of crime in a city varies with the well-being or poverty of the mass of its citizens. With the grinding poverty and the sea of squalor that surrounds the ‘Golden

City', it is not difficult to understand the rest. There is a struggle for existence, and the individual intends to survive.”

Under the apartheid rule of the Nationalist Party (1948 to 1994), pass laws restricting black movement were introduced in 1952. Blacks had to have a pass permitting them to live and work in certain areas. Having no pass or the wrong pass was a criminal offence.

As Nxumalo wrote: “No education, no work, or no pass – that means that a young man must live by night and not by day – and that makes criminals. Able men are frustrated by the lack of opportunity in their lives: soon they find that they can make more money by crime than by honest means.” And so a tsotsi is born.

Although the ANC (African National Congress), PAC (Pan African Congress), ANC Youth Movement and Black Consciousness Movement tried to draw the volatile township tsotsi gang movement into disciplined political activities, they ultimately failed.

Tsotsis talk Tsotsi-Taal, or Isicamtho, the South African township slang which is made up of Afrikaans and a mixture of all other local vernacular languages like Zulu, Xhosa, Tswana and Sotho. The South African Concise Oxford Dictionary describes it as “an Afrikaans-influenced township *patois* ... typically spoken in Gauteng” (formerly the Reef area). Tsotsi-Taal has increasingly been incorporated into daily conversation through music, radio and general communication. Consequently, most people who live in South Africa understand at least some Tsotsi-Taal.

KWAITO MUSIC - ORIGINS

“Kwaito” is the modern music of South African townships. It is used extensively on the film’s soundtrack to add to the authentic feel of ghetto street life.

According to the South African Concise Oxford Dictionary, the word “kwaito” is derived from the name “Amakwaito” - a group of 1950s gangsters in the Johannesburg township of Sophiatown, who, in turn, derived their name from an Afrikaans word “kwaai” - meaning “angry” or “vicious.”

Kwaito is a distinctly home-grown style of popular dance music that is rooted in Johannesburg urban culture and features rhythmically recited vocals over an instrumental backing with strong bass lines. Like many styles of house music, kwaito is not performed using live instruments but is composed in the studio and then played as backup on stage or in clubs for artists to sing to live.

With its locally flavoured lyrics and strong dance beat, kwaito is the sound that best reflects the youth culture of post-apartheid South Africa. It is heard across the country, from minicab buses to clubs, radios and parties and its sound defines the voice of young, black urban South Africans. Like American hip-hop, it is an expression and a validation of a modern, urban way of life, sung in street slang which is a mixture of English, Zulu, Sesotho and Isicamtho (the South African street slang which is a modern version of Tsotsi-Taal.)

Kwaito, as a genre of music, started emerging in South Africa in the 1990's as a mixture of a number of different rhythms ranging from the *marabi* sounds of the 1920's, *kwela* of the 1950's, *mbaqanga* / *maskhandi* of the hostel dwellers to the bubblegum music of the 1980's, and traditional *Imibongo* (African praise poetry).

Singers like Miriam Makeba, Brenda Fassie and Chicco Twala have also influenced the kwaito sound and the use of styles drawn from hip-hop, ragga, jazz and American and British house is sometimes evident. Lyrically the songs were inspired by singers like Fassie and Twala, who represented the people and talked about what was happening in the ghettos. One of the genre’s best-known originators was Arthur Majakote who, in 1993, caught the moment with his controversial hit song *Don’t Call Me Kaffir*: a reference to the derogatory name for blacks in apartheid South Africa.

DJ and producer Oscar “waRona” Mdlongwa recalls: “In the late 80’s we started remixing international house tracks to give them a local feeling. We

added a bit of piano, slowing the tempo down and putting in percussion and African melodies.”

Kwaito is the angry voice of the township, telling about the township, knowing about the township, understanding the township, walking the walk, talking the talk and, of course, wearing the style. Kwaito reflects being proud of things township, which is ironic and provocative when one considers that the townships were created by the apartheid Nationalist government as part of their rigid separate development policy.

Kwaito is an authentic symbol of township life that has been enthusiastically embraced by South Africa’s huge youth culture – almost half the population of 50 million is under the age of 21. It has helped to energize a feeling of optimism and self-confidence in post-apartheid South Africa and has changed the cultural landscape forever.

“Kwaito is going to be around for a long time,” says musician Hugh Masekela. “It’s going to become part of mainstream music. I find nuances in it that so-called critics will never understand. It’s the core of township feeling.”

Currently the second biggest selling musical genre (Gospel being the biggest) Kwaito has injected big money into the music scene. It has inevitably also attracted criticism - some claim certain Kwaito acts are over-sexed with meaningless lyrics. However, according to Lance Stehr, head of Ghetto Ruff, a top selling Kwaito record label, “There is something about Kwaito lyrics that youth wanna hear and are turned on by, more so than a hip hop act from the States.”

Kwaito is tapping into real issues faced by South African youth at home and on the streets. It’s a scene bursting with different local personalities, looks, sounds, dances and flavours, and the lyrical content is becoming more meaningful with young South African artists learning to write more insightfully about life in the new South Africa. Gradually the Kwaito sound is starting to influence the international music market, with certain artists selling beyond Southern Africa to the US, Europe and Australia. Exports are also soon to start to China and Japan.

ATHOL FUGARD - AUTHOR OF THE NOVEL “TSOTSI”

Tsotsi is the only novel ever written by the prolific playwright Athol Fugard. At its heart, the book is an internal psychological dialogue of the “Tsotsi” character on a journey of awakening that leads to the rediscovery of his memory and his humanity. Written in the early 1960’s around the time of his first stage success, *The Blood Knot*, and set in the 1950’s, it remained unpublished until 1980, by which time plays of Fugard’s like *Boesman and Lena*, *Sizwe Bansi is Dead* and *Master Harold and the Boys* had become big international stage successes.

Fugard was born in Middelburg, South Africa in 1932, the son of white English and Afrikaans parents. He was brought up with English as his mother tongue but describes himself as an Afrikaner writing in English.

Educated at a Catholic school, technical college and the University of Cape Town, where his deep-rooted interest in the writings of Albert Camus began, he left university a few months shy of his final examinations in 1953, and worked as a seaman and newspaper reporter. After some acting experience he started writing plays about characters living in South Africa in the apartheid dominated culture of the day.

In 1956 he married novelist and poet Sheila Meiring and they moved to Johannesburg where Fugard worked in a “Native Commissioners’ Court” as a clerk: an experience that made him acutely aware of the injustices of apartheid. Through his plays he brought to the rest of the world an understanding of the difficulties and beauty of his homeland, but his attacks on apartheid brought him into extreme conflict with the South African government. After *The Blood Knot* (written in 1961 and considered the first great play of its time) was produced in England, the government withdrew his passport for four years. His support in 1962 of an international boycott against the South African practice of segregating theater audiences led to further restrictions. The restrictions were relaxed somewhat in 1971, when he was allowed to travel to England to direct his play *Boesman and Lena*.

He has written 20 plays, the most recent of which is *Exits and Entrances* written and produced in Los Angeles in 2004. His work, including his seminal collaborations with black actors like John Kani and Winston Ntshona, emphasizes the absurdity of life as a condition resulting from human power

structures (most frequently apartheid in South Africa) and not as the condition of life itself. 'My real territory as a dramatist is the world of secrets with their powerful effect on human behaviour and the trauma of their revelation,' says Fugard. 'They are the dynamos that generate all the significant action in my plays.'

GAVIN HOOD - SCREENWRITER / DIRECTOR

After graduating with a degree in law in South Africa, Gavin worked briefly as an actor before heading to the US to study screenwriting and directing at the University of California in LA. Here, in 1993, he won a *Diane Thomas Screenwriting Award* for his first screenplay, *A Reasonable Man*. The script was inspired by a case of ritual murder. Judges included Steven Spielberg, Michael Douglas and Kathleen Kennedy.

After completing his studies, Gavin returned to South Africa where he got his first writing and directing work making educational dramas for the new Department of Health which was just beginning to feel the impact of the HIV/AIDS epidemic. For his work in educational television, Gavin won one Artes Award (a South African Emmy) and was nominated for another.

In 1998 Gavin made his 35mm film directing debut with a 22 minute short called *The Storekeeper*. The film went on to win thirteen international film festival awards including the Grand Prize at the Melbourne International Film Festival in Australia, which qualified the film for Academy Award consideration in 1998.

The Storekeeper paved the way for Gavin's low budget feature debut, *A Reasonable Man*, which he wrote, directed, co-produced (with Paul Raleigh) and starred in opposite Academy Award nominee Sir Nigel Hawthorne. At the All Africa Film Awards in 2001, Gavin won Best Actor, Best Screenwriter and Best Director. At the 2000 Sundance Film Festival, Gavin was named by *Variety* as one of their "*Ten Directors To Watch.*"

In 2001, Gavin was hired to adapt and direct an epic children's African adventure story based on a novel, *In Desert and Wilderness*, by Polish Nobel prize-winning author, Henryk Sienkiewicz. One catch: though the film was set

in Africa where Gavin grew up, it had to be made in Polish. Grabbing a chance to shoot on Super 35mm Gavin took the job, working with a Polish translator. On release, the film became the highest grossing film in Poland for the year and won *Best of the Fest* at the Chicago International Children's Film Festival in 2002.

In 2003 Gavin was approached by UK based producer Peter Fudakowski to write a screenplay based on the novel *Tsotsi* by South Africa's most acclaimed playwright, Athol Fugard. The film was shot in South Africa in late 2004 and has been selected for Official Competition in Toronto and in Edinburgh for 2005.

PETER FUDAKOWSKI – PRODUCER

In 2003, Peter commissioned Gavin Hood to adapt Athol Fugard's only novel, *Tsotsi*, as a feature film. Together with his wife, Henrietta Fudakowski who worked closely with Gavin as script editor, they produced TSOTSI in South Africa between 2004 and 2005 with funding from UKFTV, the Industrial Development Corporation of SA, the National Film & Video Foundation of SA, and the co-production services of Paul Raleigh of Moviworld.

Peter graduated with a masters degree in Economics from Cambridge University and an MBA from The European Institute for Business Administration, INSEAD, Fontainebleau. But his first love was always for feature films. In 1979 Peter joined the First National Bank of Chicago with the thought that financing features films would be a good place to start his career as a producer. Working in the film financing department, Peter helped fund many an independent American movie over the three years with the bank. However, disillusioned with the quality of the projects the Bank was being asked to fund, Peter left to set up his own production company with his wife Henrietta as script editor and head of development.

Their company, Premiere Productions Ltd celebrated its 20th year in the film business with the production of TSOTSI. In the intervening years, Peter has written and produced many multimedia training films for the finance industry, winning numerous international prizes, and working with such talent as Jonathan Pryce, Miranda Richardson, Lindsay Duncan, Bill Paterson, and

clients including Price Waterhouse Coopers, the Bank of England, Ford, The European Investment Bank, Lloyds and TSB.

Peter has acted as Executive Producer on films including THE LAST SEPTEMBER starring Maggie Smith, Fiona Shaw and Michael Gambon; TRIAL by FIRE and THE HELEN WEST crime series for ITV starring Juliet Stevenson and Amanda Burton. As CEO of The UK Film & TV Production Company plc (UKFTV), a company for which he raised capital in 2001 with sponsorship from Matrix Securities, Peter was instrumental in the making of BUGS 3D! – an IMAX film about the microcosmic life of insects. This 40 minute documentary has grossed over \$24m worldwide to-date and is expected to continue screening around the world in Giant Screen Theatres for years to come. As a “bridge financier” and executive producer for Premiere Productions, Peter has also been instrumental in financing such features as: KEEPING MUM, starring Rowan Atkinson, Kristin Scott Thomas and Maggie Smith; PICCADILLY JIM starring Brenda Blethyn, Tom Wilkinson and Sam Rockwell.

PAUL RALEIGH - CO-PRODUCER

Paul Raleigh is the Managing Director of Moveworld in South Africa and has been involved in the production of film in South Africa for over thirty years. He has overseen and produced dozens of feature films and television series, both local and international, including over fifty episodes of “African Skies” which sold around the world.

Paul has Co-Produced and co-operated with the following North American and European Organizations: Star Edizioni Cinematograf, UK Film and TV, 7 Arts, Pandora Cinema (France), Off the Fence (Holland), Nu Image, Harmony Gold, Franklin Waterman Entertainment, Atlantis Films (Canada), Cine City Productions, Arsinio Hall Communications, Kings Road Entertainment, Columbia Tristar, Unapix Entertainment and Miramax.

Some notable productions include; Stander (A 7 Arts Production, starring Thomas Jane), The Storekeeper (winner of 13 international awards) A Reasonable Man (winner of 5 All Africa Film Awards including Best Film) The Hangman’s Daughter

and Texas Blood Money (A Quentin Tarantino Series of films for Miramax), Born Free (Columbia Tri-Star) and “Tsotsi”.

PRESLEY CHWENEYAGAE - TSOTSI

Presley has had no formal drama training. Prior to landing the lead role of “Tsotsi”, he acted in school plays and in community theatre projects. He has performed in a number of productions for North West Arts (now known as the Mmabana Arts Foundation) and appeared in “A Midsummer Night’s Dream” (as Puck) and in the play “Cards” at the Grahamstown Arts Festival. He made his TV acting debut in 2000 in “Orlando” for SABC TV. “Tsotsi” is his first feature film.

ZOLA - FELA

“Zola” Bonginkosi Dlamini is a poet, actor and musician. Zola grew up in Soweto, in the ghetto called Zola. Hence his name. Over the last few years, he has emerged in South Africa as the superstar of Kwaito. In 2000, he released his debut album Mdlwembe to massive critical acclaim. This was followed by two other albums of Kwaito music, Khokhovula and Bhambatha. A number of his songs from these albums feature in the soundtrack of TSOTSI. Zola has won many South Africa music awards including, Artist of the Year 2002; Best Soundtrack Yizo Yizo; Best music video Ghetto Scandalous; Best Kwaito album Mdlwembe. In 2003 Zola starred in his own hit TV show Zola 7 on SABC1. Zola has acted alongside Taye Diggs in the film DRUM. His most recent feature film performance is as the gangster Fela in TSOTSI.

TERRY PHETO - MIRIAM

Terry studied drama in South Africa at the Positive Arts Society, the Reeva Institution and Laten, specializing in improvisation. She starred in the plays “Amasiko” and “Park to Dawn” at the Grahamstown Arts Festival and in the award winning “Devil Protest” at the Market Theatre Lab in Johannesburg and at the State Theatre in Pretoria. She is currently involved in creative and life skills workshops for community theatre groups with the Youth Drama Society. Tsotsi is Terry’s first feature film.

KENNETH NKOSI - AAP

Kenneth had his first taste of acting in community theatre. In 1993 he enrolled

at the Market Theatre Laboratory in Johannesburg. He made his stage debut two years later in the comedy “Afrodizzia” at the Johannesburg Civic Theatre. He has worked on stage at The Civic and at The Market Theatre in a variety of productions and is a member of the South African Sports Company and a field worker for the Market Theatre Laboratory. He is well known on television for his performances in the hit soap opera “Isidingo” and in “Saints, Sinners and Settlers” and for his appearances on E-TV’s “The Toasty Show.” His film credits include “Fela’s TV.”

MOTHUSI MAGANO - BOSTON

Mothusi’s interest in performance began when he was five years old at the Amabana Cultural Centre in Mafikeng when he appeared in a pantomime called “A Dragon for Dinner.” He went on to enroll at the Witwatersrand University’s School of Dramatic Art and appeared in the plays “Death and the Maiden” (as Gerardo Escobar) and “Little Shop of Horrors” (as Audrey Two). In 2003 he played Harry Lime in a production of “The Third Man” where agent Moonyeenn Lee spotted him and signed him up. He has since appeared in the films “Gums and Noses” and “Hotel Rwanda.”

ZENZO NGQOBE - BUTCHER

Zenzo started training as an actor at the Mmabana Arts Foundation and performed in several plays and festivals, such as the Macufe Cultural Festival and the Grahamstown Arts Festival, where he performed in “King Lear” and in “Cards.” After leaving high school he moved to Pretoria where he did workshops and trained with the South African State Theatre where he appeared in “Hamlet” and “Julius Caesar.”

TSOTSI - CREDITS

Written and Directed by	GAVIN HOOD
Produced by	PETER FUDAKOWSKI
Based on the novel "Tsotsi" by	ATHOL FUGARD
Co-Produced by	PAUL RALEIGH
Executive Producers	SAM BHEMBE, ROBBIE LITTLE, DOUG MANKOFF, BASIL FORD, JOSEPH D'MORAIS, ALAN HOWDEN, RUPERT LYWOOD
Associate Producers	JANINE ESER HENRIETTA FUDAKOWSKI
Casting Director	MOONYEENN LEE
Director of Photography	LANCE GEWER
Production Designer	EMELIA WEAVIND
Art Director	MARK WALKER
Costume Designers	NADIA KRUGER PIERRE VIENINGS
Key Make-up & Hair	TANIA BROOKE
Sound Mixer	SHAUN MURDOCH
Original Score	MARK KILIAN PAUL HEPKER
Featuring the voice of	VUSI MAHLASELA
Edited by	MEGAN GILL
1st Assistant Director	RICHARD KELLOND
Line Producer	GAVIN JOUBERT

THE CAST

Tsotsi	PRESLEY CHWENEYAGAE
Miriam	TERRY PHETO
Aap	KENNETH NKOSI
Boston	MOTHUSI MAGANO
Butcher	ZENZO NGQOBE
Fela Ndlovu	ZOLA
John	RAPULANA SEIPHEMO
Pumla	NAMBITHA MPUMLWANA
The Baby	NONTHUTHU SIBISI
	NTHUTHUKO SIBISI
Morris	JERRY MOFOKENG
Captain Smit	IAN ROBERTS
Inspector Zuma	PERCY MATSEMELA
Soekie	THEMBI NYANDENI
Gumboot	OWEN SEJAKE
Tsotsi's Father	ISRAEL MAKOE
Tsotsi's Mother	SINDI KHAMBULE
Young Tsotsi	BENNY MOSHE
Newspaper Vendor	BHEKI VILAKAZI
Young Cop	CRAIG PALM
Old Man at the tap	JEREMIAH NDLOVU
Young Aap	SIBUSISO MKIZE
Miriam's Baby	LINDOKUHLE TLOUBATLA
Children at Pipes	
Older Kid with knife	SAMUEL TSEBE
Little Boy	KATLEGO MARIBUNE
Little Girls	TUMI SEJAKE
	JUWARRIYAH NKOPANE
Policemen	LENNOX MATHABATHE
	EDUAN VAN JAARVELDT
Identi-kit Officer	BRIAN ROLFE
Fela's Girl	MBALI KHUMALO
Fela's Gang	JOYCE MOSHOESHOE

Fela's Driver

MOSES TIMATI
ENOCH TSOTETSI
EDWARD OLIPHANT
CAPHEUS MANAMELA
ISHMAEL SONGO
MARVEN LEKOPOTSA

THE CREW

Script Editors

JANINE ESER
HENRIETTA FUDAKOWSKI
MAVIS KHANYE
CANDICE TENNANT
MONICA KEYS
LAUREN VAN RENSBURG
LAURA VOGT
MICHELLE MORGAN
MAUREEN CONWAY
WIEBINA BERRINGTON
BRIAN LETLHABANE
MARC BROWER
PAM LAXEN
JASON MUSGRAVE
DEON VERMEULEN
KARIN ALSBIRK
GARETH PENBERTHY
SYDNEY DLAMINI
CARLOS CARVALHO
SAREL PRETORIUS
ANTON WEHMEYER
MARK COOKSEY
GEORGE LOXTON
JUSTIN MCGILLIVRAY
JIMMY UMBA DI UMBA
JOEL KAPEND' A KAPEND
OLIVER WILTER
SIMON CAVE
HANNES ERLANK
PATRICK BOTHA
TYRON MOUNTJOY
TONY RHODE
ANDREW MACCALLUM,
TEBOGO MATSEBE
WELLINGTON MASHABA
MARK SHERMAN, LINDA MABASO
LUCAS MOGANEDI, ABLE NYAMAKAZI
EDMUND NYAMAKAZI
CASPER MAMETSI, DALLAS NKALA

Casting Associate
Production Manager
Production Co-ordinator
Assistant Production Co-ordinator
Production Accountant
Accounts Assistant
Script Supervisor
Additional Continuity
Script Translation
Camera Operator
Focus Puller
Clapper Loader
Steadicam Operator
Stills Photographer
VT Operator
Camera Truck Driver
Additional Camera Operator
Additional Steadicam Operator
Additional Focus Pullers

Additional Clapper Loader
Additional VT Operator
Boom Operator
Gaffer
Best Boy Lights
Sparks

Spark/Driver
Generator Operator
Additional Sparks

Additional Generator Operators	MARCUS NEPHUMBADA PHILLEMONT RALIPHADA GILBERT PHIRI, ABE POSWA
Key Grip	ARI STAVRINOS
Best Boy	ALPHEUS MANAKA
Grip Assistant	VICTOR MOGALE
Grip Assistant/Driver	MARIUS SWART
2 nd Assistant Director	DYLAN SPEER
2 nd Assistant Director	PHILLIP MOSOEU
Production Assistant	JOSEPH MALELE
Additional Production Assistants	PETER MODISE, FRANCE MAHLALELA
Assistants to Mr Fudakowski	TOM WINCHESTER, SIPHIWE MABUZA
Assistant to Mr Hood	BRIAN LETLHABANE
Set Decorator	NHLANHLA BHENGU
Art Department Co-ordinator	EMILY SLOAN
Leadman	JUSTICE NHLAPO
Set Dresser	GREGORY SEDIBE (HANSIE)
Standby Set Dresser	VUSI TSHABALALA
Swing Gang	LLOYD MSIMANGA, PETER MAHLANGU LAURENCE MOERAKA
Props Master	JAMES TAYLOR
Props Buyer	SHEONA MITCHLEY
Standby Props	BOBBY CARDOSO
Assistant Standby Props	DAVID MOHAPI
Props Truck Driver	BAFANA NKOSI
Additional Art Department Runner	MARLON MACKS
Construction Foremen	FRANCIS GREWE, RAYMOND MULLER
Carpenters	JULIAN VON BUCHENRODER SHAUN-MARLON NASSON
Construction	AARON MOGOASA, SIMON POTSAME
Plasterer	ISAAC NDLOVU
Bricklayer	JOSEPH MOSIKWA
Construction Buyer	HECTOR SIBANYONI
Additional Construction Crew	BENNETT MOGOBILHA WILLIAM MBIPHA DUMISANI MDLULI
Fabricator	FRIDAY NGWENYA
Plasterer	EDWARD SEJAKE
Bricklayers	MDLULI MATHEWS, DAVID MDLULU
Construction Truck Driver	DIVI ALFRED MKWANAZI
Scenic Artist	MIKE HYMAN
Assistant Scenic Artists	SIPHO SIFINIZA, RAYNUS MULLER
Graffiti Artists	LUKE SEARLE, CHARLES KEYLOCK
Wardrobe Mistress	GILLIAN CASTLE
Standby Wardrobe	ANDREE DU PREEZ
Wardrobe Assistant	PENZIE MIYA
Wardrobe Laundry	PAULA MORUDU
Wardrobe Truck Driver	HENDRIK SEBULELA

Assistant Make-up/Hair Prosthetics Prosthetics Assistant	SHIRALEE MACLACHLAN GRAHAM PRESS JACO SNYMAN
Location Manager Unit Manager Unit Assistants Unit Truck Driver Driver's Combi Cast Drivers	JACO ESPACH DAREN STILWELL TERRY STEVENS, GEORGE RANDALL ALBERT SANDANI JOSEPH DLEPHU JUSTICE NTOMBELA (BHEKI) LAWRENCE NTIMBANE STEPHEN MARUPING FIKILE RAMATLADI
Base Camp Assistants	WESLEY RALEIGH, CLIVE THRING BRUCE PURNELL
Additional Unit Assistants	CORDELL MC QUEEN
Stunt & SFX Co-Coordinator SFX Foreman SFX Assistants Stunt Players	GAVIN DULLISEAR MARK OSTENDORF, PETE SPIRO WAYNE SMITH, VADIM DOBRIN KERRY GREGG
Precision Driver Armourer Child Minder Medic Additional Medic Extras Casting	GARY FORMATO PETE SMITH MAVIS KHANYE JACQUES SWART LIEB SWART BEE QUEUE EXTRAS CASTING, DJ'S PAT'S PROMOTIONS
Animal Wranglers	GARIN VAN MUNSTER JULIE BEZUIDENHOUT
Unit Publicist EPK	DAVID WILSON DINO PAPAYANNIS DARK MOON PRODUCTIONS
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Post Production Manager Post Production Co-ordinators Negative Processing	NERISSA BLACK LOUISE MYCIELSKI, CARINA STEYL THE FILM LAB

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Digital Post Co-ordinator
Lustre Colourist
Spirit Datacine Scanner
Scanning QC Engineer
Opening Credits Design
Visual Effects Compositing

3D Animation
Inferno Sub-titling/HD mastering
Lustre Editor/dust-busting
Systems Engineer
Film Recording

Film Recording Engineers
PAL Mastering Supervision
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Foley Engineer
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BARRY VAN ZYL
BRENDAN JURY
KHANYO MAPHUMULO
PHINDA MTYA
MATLALA
THOFO GOGÉ
PHUTHUMA TISO
SIPHO MBELE,
BONGANI MASUKU
LINDA GCWENSA

Choir contracted by	INNOCENT MODIBA
Additional Vocals	SIPHO MBELE
Custom percussion supplied by	NICK HEATON
Score recorded by	ANDRIES BRUYNS, FRANS KILIAN
Score recorded at	NICK HEATON
Score mixed by	RHYTHM NATION STUDIOS
Score mixed at	CASEY STONE, STEVE KAPLAN
Music consultant	GRAVY STREET, Venice, California
	LANCE STEHR, GHETTORUFF, SA

“MDLWEMBE”

Performed by Zola, Music by Zola / Kaybee

Produced by Kaybee

Licensed from Ghetto Ruff Publishing

EHLALE E ZOLA

Performed by Zola

Composed by Thabiso Tsotetsi / Bonginkosi Dlamini / Zola

Licensed from Guluva Publishing / Ghetto Ruff Publishing

WOOF WOOF

Performed by Zola, Music by Zola / Kaybee

Produced by Kaybee, Licensed from Ghetto Ruff Publishing

SILANG MABELE

Composed and Performed by Vusi Mahlasela

Vusi Muzi Music c/o BMG Africa Music Publishing

Vusi Mahlasela appears courtesy of Song BMG Music Entertainment Africa

MUNT'OMNYAMA

Performed by Mafikizolo

Composed by M. Mofokeng / O. Mdlongwa / B. Sebitlo /

T. Seate / T. Kgosinkwe / A. Muphemi

Licensed from Sony Music Entertainment South Africa

BENONI BLUES

Performed by paw?lee 'n sparx

Composed by Mark Kilian and Paul Hepker

Licensed from Gravy Street Music / Kekila Music

SEVEN

Performed by Zola, Music by Zola / Kaybee

Produced by Kaybee, Licensed from Ghetto Ruff Publishing

ZINGU 7

Performed by Zola

Composed by Kabelo “Kaybee” Ikaneng / Bonginkosi Dlamini

Licensed from Guluva Publishing / Ghetto Ruff Publishing

PALESA

Performed by Zola

Composed by Thabiso Tsotesi / Bonginkosi Dlamini
Licensed from Guluva Publishing / Ghetto Ruff Publishing

BHAMBATHA

Performed by Zola

Composed by Thabiso Tsotesi / Bonginkosi Dlamini
Licensed from Ghetto Ruff Publishing

IT'S YOUR LIFE

Performed by Zola

Composed by Thabiso Tsotesi / Bonginkosi Dlamini
Licensed from Guluva Publishing / Ghetto Ruff Publishing

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KEMPTON CARAVAN

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TSOTSI

Shot on location in Soweto and Johannesburg

www.tsotsi.com

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