



presents

TSOTSI

Written and Directed by Gavin Hood

Based on the novel by Athol Fugard

94 min./Scope/Rated R

FINAL PRODUCTION NOTES

Official Entry – South Africa – Best Foreign Language Film – Academy Awards 2005

Audience Award – Toronto Film Festival 2005

Audience Award – AFI Los Angeles International Film Festival 2005

Audience Award – Edinburgh Film Festival 2005

Michael Powell Award – Edinburgh Film Festival 2005

People’s Choice Award – Denver International Film Festival

Best Overall Film – St. Louis International Film Festival

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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

TSOTSI

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

SYNOPSIS

In a shantytown on the edges of Johannesburg, South Africa, 19-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 fueled 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 dimwitted 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 he 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 motorized 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. He loses control of the vehicle and crashes to a stop on the edge of a deserted road. The car is a write-off. Tsotsi staggers from the vehicle. The baby is screaming. He walks away. Then he turns back. The baby calms slightly when Tsotsi looks at him. 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 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 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”

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 financing 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 financing 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 taut, 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 shantytown 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 this, 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 funds 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 empathize 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 went 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.

A NOTE FROM FILMMAKER GAVIN HOOD

The novel *Tsotsi* was written during the early 1960’s when the South African apartheid government was becoming increasingly repressive. The story was set in an area of Johannesburg then called “Sophiatown.” This was a poor but mixed-race neighborhood until the government decided it should be demolished and declared a “whites only” suburb. The story in the book takes place against this backdrop.

At the end of Fugard’s novel, the young gangster, Tsotsi, returns to a set of abandoned buildings in Sophiatown where he has been hiding the baby from his fellow gangsters. To his dismay, he sees that these run-down buildings are being demolished by bulldozers. He runs into the ruins and is killed trying to save “his” baby as a wall collapses in on him. There is considerable ambiguity regarding whether or not the baby is also killed. The metaphor may seem on the nose, but Tsotsi is literally “crushed” by the machinery of the apartheid state. It is a tragic ending.

In adapting the book for the screen, I set the story in present day, post-apartheid South Africa. It was felt that the universal themes of redemption and forgiveness would resonate with a modern audience more powerfully if the story was contemporary. I wrote an ending in which Tsotsi is killed at the end of the film. I also wrote an ending in which he escapes the police and runs back to the shantytown. We filmed both endings. But neither seemed entirely satisfactory.

In the end, after much debate, it seemed to me that killing Tsotsi at the end of the film was not as dramatically powerful as having him surrender with dignity. I felt that, despite the many socio-economic problems facing the new South Africa, there is a far greater cause for hope today than there was during the sixties under apartheid. The post-apartheid government has emphasized and practiced an extraordinary policy of forgiveness and reconciliation.

So, it seemed to me that a less tragic, more open-ended and even slightly hopeful ending might be more appropriate, less sensational, less predictable and potentially more moving. It might also keep people talking after a screening: debating what might be an appropriate punishment for Tsotsi. Killing him made him a saint. And he isn't a saint. He's a young thug who ultimately, bravely, is willing to take responsibility for his actions. In this sense he is redeemed. And with this acceptance comes hope for forgiveness and the possibility, however small, of a second chance. Just as there is hope in the new South Africa despite the many challenges we still face.

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 1930's 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, now 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 turn 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 1950’s 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 music 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 want to 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

South Africa to the U.S., Europe and Australia. Exports will also soon start to China and Japan.

THE FILMMAKERS

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 Banzi 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 at the Fountain Theater 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 UCLA. 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 – although 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.

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 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 served as Executive Producer on such films as "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 \$24 million 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 and “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 film production in South Africa for over 30 years. He has overseen and produced dozens of feature films and television series, both local and international, including over 50 episodes of “African Skies,” which sold around the world.

Paul has co-produced and cooperated 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, Arsenio 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) and “Born Free” (Columbia Tri-Star).

ROBBIE LITTLE, EXECUTIVE PRODUCER

Robbie Little, along with his wife Ellen, has championed a number of which have received Academy Award nominations, including the Oscar-winning “Antonia’s Line” (Best Foreign Language Film of 1995); Vietnam’s “The Scent of Green Papaya,” Norway’s “The Other Side of Sunday,” Norway’s

“Elling,” Julian Schnabel’s “Before Night Falls,” Ian McKellen’s “Richard III” and Julie Taymor’s adaptation of Shakespeare’s “Titus.”

The Littles also served as Executive Producers on McKellen’s “Richard III,” Taymor’s “Titus,” John Turturro’s “Illuminata” and “The Prophecy” film franchise. They have fostered the work of young directors like Roland Emmerich (“Ghost Chase” and “Moon 44”); Tamra Davis (“Guncrazy,” with Drew Barrymore); Hal Hartley (“The Unbelievable Truth”); Scott Elliot (“A Map of the World,” starring Sigourney Weaver and Julianne Moore); and Bill Condon (“Gods and Monsters,” Oscar-winner for Best Adapted Screenplay).

At First Look Media (which they co-founded), they played significant roles in financing, producing and/or distributing over 300 films, including such titles as “Mrs. Dalloway,” “The Designated Mourner,” “The Secret of Roan Inish,” “Waking Ned Devine,” “Evelyn,” “Bread and Tulips,” “Alegria,” with the Cirque du Soleil; and the Swedish Films, “Jerusalem,” and “A Song for Martin,” both directed by Oscar-winner Bille August.

CAST

PRESLEY CHWENEYAGAE (TSOTSI)

Presley has had no formal drama training. Prior to landing the eponymous 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. He followed this up with 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 for “Yizo Yizo”; Best music video for “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.”

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’s 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 for his television 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.”

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

Written and Directed by
Produced by
Based on the novel "Tsotsi" by
Co-Produced by
Executive Producers

GAVIN HOOD
PETER FUDAKOWSKI
ATHOL FUGARD
PAUL RALEIGH
SAM BHEMBE
ROBBIE LITTLE
DOUG MANKOFF
BASIL FORD
JOSEPH D'MORAIS
ALAN HOWDEN
RUPERT LYWOOD
JANINE ESER
HENRIETTA FUDAKOWSKI
MOONYEENN LEE
LANCE GEWER
EMELIA WEAVIND
MARK WALKER
NADIA KRUGER
PIERRE VIENINGS
TANIA BROOKE
SHAUN MURDOCH
MARK KILIAN
PAUL HEPKER
VUSI MAHLASELA
MEGAN GILL
RICHARD KELLOND
GAVIN JOUBERT

Associate Producers

Casting Director
Director of Photography
Production Designer
Art Director
Costume Designers

Key Make-up & Hair
Sound Mixer
Original Score

Featuring the voice of
Edited by
1st Assistant Director
Line Producer

THE CAST

Tsotsi
Miriam
Aap
Boston
Butcher

Fela Ndlovu
John
Pumla
The Baby

Morris
Captain Smit
Inspector Zuma
Soekie
Gumboot
Tsotsi's Father
Tsotsi's Mother
Young Tsotsi
Newspaper Vendor
Young Cop
Old Man at the tap
Young Aap
Miriam's Baby
Children at Pipes
Older Kid with knife
Little Boy
Little Girls

Policemen

Identi-kit Officer
Fela's Girl
Fela's Gang

Fela's Driver

THE CREW

Script Editors

Casting Associate
Production Manager

PRESLEY CHWENEYAGAE
TERRY PHETO
KENNETH NKOSI
MOTHUSI MAGANO
ZENZO NGQOBE

ZOLA
RAPULANA SEIPHEMO
NAMBITHA MPUMLWANA
NONTHUTHU SIBISI
NTHUTHUKO SIBISI
JERRY MOFOKENG
IAN ROBERTS
PERCY MATSEMELA
THEMBI NYANDENI
OWEN SEJAKE
ISRAEL MAKOE
SINDI KHAMBULE
BENNY MOSHE
BHEKI VILAKAZI
CRAIG PALM
JEREMIAH NDLOVU
SIBUSISO MKIZE
LINDOKUHLE TLOUBATLA

SAMUEL TSEBE
KATLEGO MARIBUNE
TUMI SEJAKE
JUWARRIYAH NKOPANE
LENNOX MATHABATHE
EDUAN VAN JAARSVELDT
BRIAN ROLFE
MBALI KHUMALO
JOYCE MOSHOESHOE
MOSES TIMATI
ENOCH TSOTETSI
EDWARD OLIPHANT
CAPHEUS MANAMELA
ISHMAEL SONGO
MARVEN LEKOPOTSA

JANINE ESER
HENRIETTA FUDAKOWSKI
MAVIS KHANYE
CANDICE TENNANT

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

Key Grip
Best Boy
Grip Assistant
Grip Assistant/Driver

MONICA KEYS
LAUREN VAN RENSBURG
LAURA VOGT
MICHELLE MORGAN
MAUREEN CONWAY
WIEBINA BERRINGTON
BRIAN LETLHABANE
MARC BROWER
PAM LAXEN
JASON MUSGRAVE
DEON VERMEULEN
KARIN ALSBIR

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
MARCUS NEPHUMBADA
PHILLEMOM RALIPHADA
GILBERT PHIRI
ABE POSWA
ARI STAVRINOS
ALPHEUS MANAKA
VICTOR MOGALE
MARIUS SWART

2nd Assistant Director
2nd Assistant Director
Production Assistant
Additional Production Assistants

Assistants to Mr Fudakowski

Assistant to Mr Hood
Set Decorator
Art Department Co-ordinator
Leadman
Set Dresser
Standby Set Dresser
Swing Gang

Props Master
Props Buyer
Standby Props

Assistant Standby Props
Props Truck Driver
Additional Art Department Runner
Construction Foremen

Carpenters

Construction

Plasterer
Bricklayer
Construction Buyer
Additional Construction Crew

Fabricator
Plasterer
Bricklayers

Construction Truck Driver
Scenic Artist
Assistant Scenic Artists

Graffiti Artists

Wardrobe Mistress
Standby Wardrobe

DYLAN SPEER
PHILLIP MOSOEU
JOSEPH MALELE
PETER MODISE
FRANCE MAHLALELA
TOM WINCHESTER
SIPHIWE MABUZA
BRIAN LETLHABANE
NHLANHLA BHENGU
EMILY SLOAN
JUSTICE NHLAPO
GREGORY SEDIBE (HANSIE)
VUSI TSHABALALA
LLOYD MSIMANGA
PETER MAHLANGU
LAURENCE MOERAKA
JAMES TAYLOR
SHEONA MITCHLEY
BOBBY CARDOSO

DAVID MOHAPI
BAFANA NKOSI
MARLON MACKS
FRANCIS GREWE
RAYMOND MULLER
JULIAN VON BUCHENRODER
SHAUN-MARLON NASSON
AARON MOGOASA
SIMON POTSAME
ISAAC NDLOVU
JOSEPH MOSIKWA
HECTOR SIBANYONI
BENNETT MOGOBILHA
WILLIAM MBIPHA
DUMISANI MDLULI
FRIDAY NGWENYA
EDWARD SEJAKE
MDLULI MATHEWS
DAVID MDLULU
DIVI ALFRED MKWANAZI
MIKE HYMAN
SIPHO SIFINIZA
RAYNUS MULLER
LUKE SEARLE
CHARLES KEYLOCK
GILLIAN CASTLE
ANDREE DU PREEZ

Wardrobe Assistant
Wardrobe Laundry
Wardrobe Truck Driver
Assistant Make-up/Hair
Prosthetics
Prosthetics Assistant
Location Manager
Unit Manager
Unit Assistants

Unit Truck Driver
Driver's Combi
Cast Drivers

Base Camp Assistants

Additional Unit Assistants

Stunt & SFX Co-Coordinator
SFX Foreman
SFX Assistants

Stunt Players

Precision Driver
Armourer
Child Minder
Medic
Additional Medic
Extras Casting

Animal Wranglers

Unit Publicist

Catering and Craft Services

Factory Manager
General Manager
Team Leader
Craft

PENZIE MIYA
PAULA MORUDU
HENDRIK SEBULELA
SHIRALEE MACLACHLAN
GRAHAM PRESS
JACO SNYMAN
JACO ESPACH
DAREN STILWELL
TERRY STEVENS
GEORGE RANDALL
ALBERT SANDANI
JOSEPH DLEPHU
JUSTICE NTOMBELA (BHEKI)
LAWRENCE NTIMBANE
STEPHEN MARUPING
FIKILE RAMATLADI
WESLEY RALEIGH
CLIVE THRING
BRUCE PURNELL
CORDELL MC QUEEN
GAVIN DULLISEAR
MARK OSTENDORF
PETE SPIRO
WAYNE SMITH
VADIM DOBRIN
KERRY GREGG

GARY FORMATO
PETE SMITH
MAVIS KHANYE
JACQUES SWART
LIEB SWART
BEE QUEUE EXTRAS CASTING,
DJ'S
PAT'S PROMOTIONS
GARIN VAN MUNSTER
JULIE BEZUIDENHOUT
DAVID WILSON
EPK DINO PAPAYANNIS
DARK MOON PRODUCTIONS
STATUS CATERERS
DAN TESNER
RENIER BASSON
DANIEL OBRIST
RALPH VAN VUUREN
JOHN CHIUNGWE
LUYANDA SIBEKO

Staff

STEPHEN NQUMZA
LOPANG MOLASEDI

POST PRODUCTION CREW

1st Assistant Editor
2nd Assistant Editor
Supervising Sound Editor
Dialogue Editor
ADR Editor
Post Production Manager
Post Production Co-ordinators

PRAVASHANEE REDDY
CASSIOUS MUNYAI
JULI VANDENBERG (SAGE)
CHARLOTTE BUYS
ELINOR HARDY
NERISSA BLACK
LOUISE MYCIELSKI
CARINA STEYL

Negative Processing
Dailies Transfers
Telecine Dailies
Off-Line Facilities
Digital Intermediate
Digital Imaging/VFX Producer
Digital Post Co-ordinator
Lustre Colourist
Spirit Datacine Scanner
Scanning QC Engineer
Opening Credits Design

THE FILM LAB
THE VIDEO LAB
WIGGIE ELLENBERGER
ZSE TV

Visual Effects Compositing

THE VIDEO LAB (SA)
TRACEY WILLIAMS
DESMOND ALLAN
BRETT MANSON
GREG KIRBY
AXEL KOMPAT
CYRIL SCHUMANN
LEILA WREYFORD
CYRIL SCHUMANN
EDDIE ADDINALL
TALLEN CHOW

3D Animation

ISAAC LIU
DOMINIKA MARCISZ

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

EDDIE ADDINALL
JASON BASSON
GERHARD ROETS
KODAK LIGHTNING 11 LASER
RECORDER

Film Recording Engineers

GERHARD ROETS & GERHARD
KRIEL

PAL Mastering Supervision
Sound Post Production

JOHN BRINK
CHRIS FELLOWS SOUND
STUDIOS

Re-recording Engineer
Technical Engineer
ADR Engineer
Foleys Artist
Foley Engineer
Optical Sound Negative

JEREMY SAACKS
ANDRE JOURDAN
JIM PETRAK
JULIETTE PHILLIPS
AKBAR GOOLAM
CHRIS FELLOWS SOUND

Film Post
Grader
Film Lab Co-ordinator
Legal Services provided by

STUDIOS
THE FILM LAB (SA)
PAUL PHAHLANE
LAUREN BOND
HAKAN KOUSETTA of Howard
Kennedy Solicitors, London
J. BOULTON, Attorney,
Johannesburg
ROMAN MARSZALEK, Applepro
UK

Website developed by

MUSIC

Featured vocalists

VUSI MAHLASELA
KHANYO MAPHUMULO

Percussion

BARRY VAN ZYL

Viola

BRENDAN JURY

Choir

KHANYO MAPHUMULO

PHINDA MTYA

MATLALA

THOFO GOGÉ

PHUTHUMA TISO

SIPHO MBELE,

BONGANI MASUKU

LINDA GCWENSA

INNOCENT MODIBA

SIPHO MBELE

NICK HEATON

ANDRIES BRUYNS

FRANS KILIAN

NICK HEATON

RHYTHM NATION STUDIOS

CASEY STONE

STEVE KAPLAN

GRAVY STREET, Venice, California

LANCE STEHR, GHETTORUFF, SA

Choir contracted by
Additional Vocals
Custom percussion supplied by

Score recorded by
Score recorded at
Score mixed by

Score mixed at
Music consultant

“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 Gravu 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 Tsotetsi / Bonginkosi Dlamini
Licensed from Guluva Publishing / Ghetto Ruff Publishing

BHAMBATHA

Performed by Zola
Composed by Thabiso Tsotetsi / Bonginkosi Dlamini
Licensed from Ghetto Ruff Publishing

IT'S YOUR LIFE

Performed by Zola
Composed by Thabiso Tsotetsi / Bonginkosi Dlamini
Licensed from Guluva Publishing / Ghetto Ruff Publishing

Camera/Lighting/Grips Equipment by
Film Stock supplied by
Animal Anti-Cruelty League Inspector On-Set
Completion Bond
Insurance Brokers

Freight Agents
Security
Travel Agent
Vehicles Supplied by

MCC LOGICAL DESIGNS
KODAK
GRANT HOPLEY
ENTERTAINMENT GUARANTORS
CGM INSURANCE BROKERS
HANLIE CARSTENS
FILM FREIGHT
FINGWA SECURITY SERVICE
SEA-JAY TRAVEL
U-DRIVE CAR RENTAL, TEMPEST
CAR HIRE, KEMPSTON TRUCK
HIRE,
IMPERIAL TRUCK HIRE, SUPER
RENT, KEMPTON CARAVAN

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Stas Syrewicz, Stefano Fraquelli, Stephen & Linda Bayly, Thomas Hall, Vivian Bickford
Smith, Zama Mkosi, The Trinity College Film Society, Cambridge University, The
Magdalene College Film Society, Oxford University.

TSOTSI

Shot on location in Soweto and Johannesburg

www.tsotsi.com