

Izulu Lami

MY SECRET SKY

DUBAI
INTERNATIONAL
FILM FESTIVAL
2008
OFFICIAL COMPETITION

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INSIDE
FRONT
COVER



World Sales

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“I have personal experience of how African people find the strength to grapple with challenging situations through their communication with their relatives who have died.” *Madoda Ncayiyana*

Dv8 Films
and
Vuleka Productions
present

in association with
National Film and Video Foundation (NFVF)
South African Broadcasting Corporation
(SABC)
Department of Trade and Industry of South
Africa (DTI)
Ster-Kinekor Distribution
Fonds Images Afrique/French Ministry of
Foreign Affairs

A film by Madoda Ncayiyana

IZULU LAMI

MY SECRET SKY

Introducing
Sobahle Mkhabase as THEMBI
Sibonelo Malinga as KHWEZI
Tshepang Mohlomi as CHILI-BITE

Original Music Score **Sazi Dlamini**
Director of Photography **Mike Downie**
Editor **Kosta Kalarytis**
Sound Design **Warrick Sony**
Line Producer **Frank Perold**
Production Designer **Simon Joyner**
1st Assistant Director **Eva Franzen**
Co-Producer **Julie Frederikse**
Executive Producers **Michelle Wheatley**
and **Moroba Nkawe**
Written by **Julie Frederikse**
and **Madoda Ncayiyana**
Produced by **Jeremy Nathan**
Directed by **Madoda Ncayiyana**

LOGLINE

A young girl and her little brother leave their rural homestead for the city when they are orphaned, and meet up with a gang of street kids. Hoping to fulfil their mother's dream, in the end they find their own.

SYNOPSIS

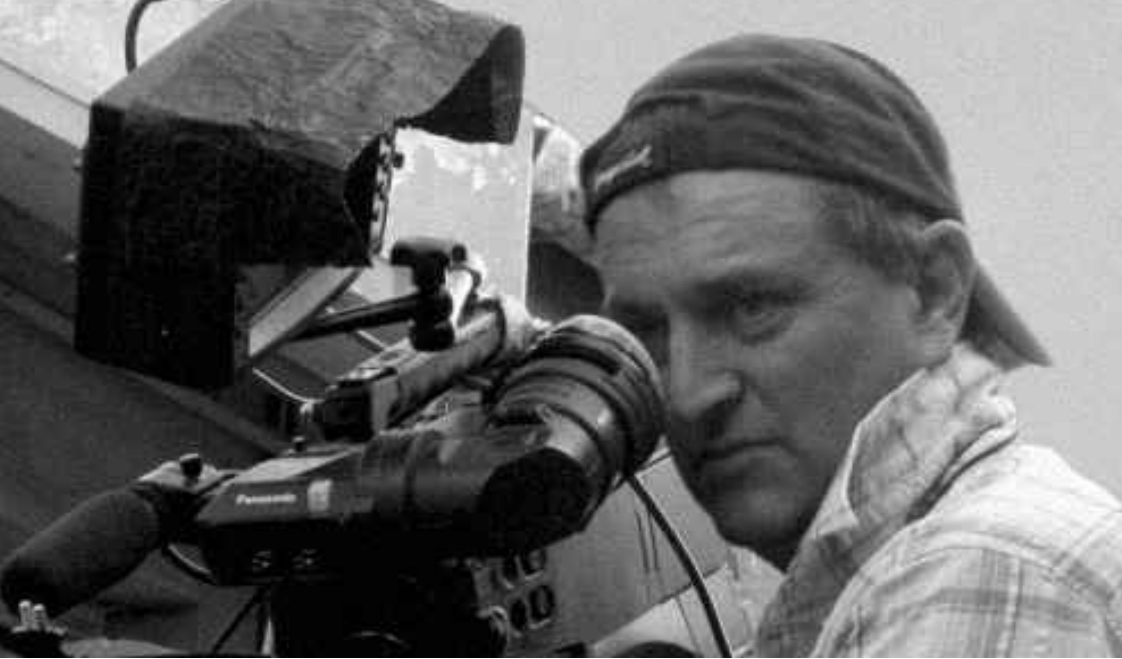
Ten-year-old Thembi and her eight-year-old brother, Khwezi, are left alone in their rural homestead when their mother dies. All they have to remember Mama is a grass mat she wove, which she aimed to enter in a craft competition. Her dream, inspired by a visit to their village by a white priest from the city, was for the mat to win a prize that could support her children. So Thembi decides to take the mat to the competition herself, and Khwezi reluctantly goes with her.

When the children arrive in the city they are spotted by a street-wise 12-year-old, Chili-Bite, and his gang. He offers them a place to sleep on the street and tells her of a friend who knows the priest – who turns

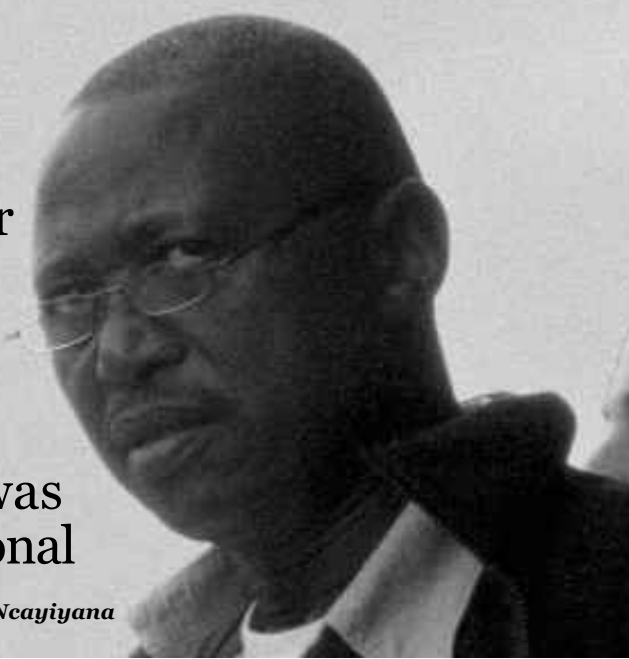
out to be a sleazy pimp who aims to sell this rural girl's virginity as a cure for AIDS.

It is Thembi's relationship with Khwezi that sustains her quest to fulfil her mother's dream. When this bond between the siblings is broken, she succumbs to the grief that has been welling up inside her since her mother's death. In her time alone she discovers her own dream and her own talent, then is able to reconcile with her new friends from the street, and with her little brother.





“As the director I was sometimes a friend, a parent or uncle to these child actors, but most often I was like a teacher to them since this was their first professional experience.” *Madoda Ncayiyana*



DIRECTOR'S NOTES: by Madoda Ncayiyana

As a co-writer of the script, I have long had images in my mind as to what the characters and places would be like on the screen. In the development phase of the film, I began my search for actors and locations. I wanted to find children with strong acting talent and the ability to sustain their performances, taking into consideration the heavy emotions and challenging circumstances that the young characters go through in the story.

Some people suggested I cast children who were used to acting on camera, who have worked in commercial TV, yet I knew that this would not help to portray the authenticity I needed from the actors. So I opted for a riskier approach, which was to go out into the community and find raw talent – at schools, drama groups, clubs and Sunday schools. I walked the streets of the townships with a loudhailer to announce auditions. I was looking for more than just appealing faces, but a depth and understanding of the emotions of each character.

I needed the actors to be able to portray children from a rural background who undergo a subtle transformation as they travel from the rural area to the city and come to understand this new urban world. In the first stages of my auditions, I took a child psychologist with me to assist in dealing with the

sensitive issues raised in the story, e.g. the death of a mother, an attempted attack on a child.

I saw more than 3,000 children, over the period of a year, and selected a short list of potential children. After an intensive workshop process, I found the seven young children who act in the film.

Next I had to train these children to act for the camera, and over several months of weekend drama workshops we became a kind of a family. In fact, they came to call me “Uncle Madoda”. I had to introduce them to the world of film because these child actors are from rather poor backgrounds and most had never been to the cinema, so I showed them lots of movies, from Iran and Brazil, as well as from the UK and South Africa.

The fact that the script is mainly in my mother tongue of Zulu allowed for excellent communication with the actors, and this further improved their performances.

From the start of the shoot I explained to the crew how they should respond to the children on set – not with hugs and smiles, but simply to treat them as fellow professionals. As the director I was sometimes a friend, a parent or uncle to these child actors, but most often I was like a teacher to them since this

was their first professional experience. While it is common for child actors to get spoilt by all the attention they get when shooting a film, by anticipating this potential problem I was able to prevent such ego problems from arising. So by the time we started shooting, the children were conducting themselves with maturity and professionalism.

In my preparation with all the actors, adults and children, I worked hard to ensure that the rural people be portrayed with dignity, and not as simple country bumpkins.

My favourite location was a grassy hill, with a lone African acacia tree, which I hoped would communicate subtext around the loneliness of orphans – for none of the children in this story live with parents, or with any adults at all. This is because of the fact that in South Africa today, because of the HIV/AIDS epidemic, we have among the largest numbers of orphans in the world. This hill is the setting where the two young children, on their road trip to the city, hunt for mice to eat and the scene ends with their show of thanks to their ancestors, next to a smoky fire.

The key theme of spirituality in *Izulu Lami (My Secret Sky)* is the faith that helps these orphans keep their connection with their past and see their future in a positive way.

I have personal experience of how African people find the strength to grapple with challenging situations through their communication with their relatives who have died. They burn a certain indigenous flower and there is always a lot of smoke during these talks with the ancestors. In *Izulu Lami (My Secret Sky)*, the mysterious nature of this communication is symbolized also by dust, smoke, incense, mist and clouds. Throughout the physical as well as spiritual journey of these young orphans, their ancestors are with them. But they also know when to pull back and let the children find their own way, and I like to think that once the ancestors pull back, they watch the children from the sky above.



BIOGRAPHIES

Director and Co-writer: Madoda Ncayiyana

Madoda directed the short film, *The Sky in Her Eyes* (12 min, 2003), which was awarded the Djibril Diop Mambety Prize for Best African Short Film at the 2003 Cannes Film Festival. He has directed documentaries for SABC, a long-running SABC children's series (Creative Excellence Award at the US International Film and Video Festival), and helped develop and direct the first-ever radio element of South Africa's inaugural *Takalani Sesame* series with the New York-based Sesame Workshop. Ncayiyana has a background in theatre, as a director, actor, writer and co-founder of Theatre for Africa, winning honours such as the prestigious Scotsman Award at the Edinburgh festival and awards at the Grahamstown National Arts Festival.

Co-writer: Julie Frederikse

Julie produced *Land of Thirst*, a three-part mini-series and feature film for SABC 2 and co-produced the Cannes award-winning short film, *The Sky in Her Eyes*, as well as documentaries for SABC and eTV. A former radio journalist for US Public Broadcasting, she is the author of nine books, non-fiction and fiction. One of her fiction books won the South African Children's Book of the Year Award.

CAST

THEMBI: Sobahle Mkhabase

The main character in the film, an orphan named Thembi, is played by 10-year-old Sobahle Mkhabase from Mayville near the centre of Durban. Sobahle is a friendly and confident child who has a strong personality. With the help of the film's director, she researched her character's rural life and learned about the tough lives of children who live on the streets.

KHWEZI: Sibonelo Malinga

Thembi's brother, Khwezi, is played by Sibonelo Malinga (10 years) from Mlaba Village, Hammarsdale. The youngest and smallest of the child actors in the film, he is a child who likes to try out new things and is a quick study.

CHILI-BITE: Tshepang Mohlomi

The leader of a gang of street kids, Chili-Bite, is played by Tshepang Mohlomi, from Ntuzuma, outside Durban. Although short in stature, he is the oldest of the child actors at 14 years. Although like all the child cast he had never acted before, he has become a committed

actor who learned every line of the script by heart. He worked hard to understand the film's story and his own character, to such an extent that it seemed as if he himself had lived on the streets like the character he played.

ZOZO: Sanelo Ndawo

Sanelo Ndawo (12 years) of KwaMashu township plays Zozo, Chili-Bite's rival and fellow street kid. A hard-working actor, he continually requested feedback from the director as he got into his character and lived his role. He is very diligent, focusing all his energy into his preparation and rehearsals.

COOKIE: Sizwe Xaba

Sizwe Xaba (10 years) of Ntuzuma plays a street kid named Cookie, who internalised his character in quietly developing the role. He created a character who is a kind of a "wise man", providing a strong contrast to the rest of the ensemble cast playing the gang of children living on the street.

MAYOYO: Andiswa Mkhize

Andiswa Mkhize (11 years) from Hammarsdale has an ever smiling face but underneath is a talented actor with a strong personality. He has worked hard to create his character, the street kid, Mayoyo, and plays him with great depth and vulnerability.

SURVIVOR: Siboniso Nkosi

Siboniso Nkosi (11 years), plays a street kid named Survivor, has a deep rural background as he comes from the Nongoma region of Northern KwaZulu Natal. He thoroughly enjoys performing and is able to say his lines as if he is thinking them for the first time.

JABU: Slindile Nodangala

With a background in musical theatre, Slindile performed roles in Julie Taymor's production of *Lion King*, Peter Toerien's *Cats*, and Gcina Mhlope's *African Mother Christmas*. She acted in Aubrey Sekhabi's *On My Birthday*, and performs regularly in dramas on the Zulu language radio station, Ukhozi-FM.

MAMA: Joy Mbewana

The role of the dying mother of the film's main character is played by Joy Mbewana. She is a community theatre actor from the informal settlement of Cato Manor, near the heart of Durban.



TONY: Michael Gritten

Tony, the sleazy taxi driver/pimp, is played by top Durban actor Michael Gritten, well known for his roles in theatre productions, and is a key actor for Durban's top theatre production company, Kickstart Productions. He has also acted for TV, a variety of films and in commercials.

CREW

Cinematographer: Mike Downie

Mike Downie has been DOP on various feature films shot in South Africa, including Shamim Sarif's *The World Unseen* and Tim Green's *A Boy Called Twist* (2003). He has shot many SABC TV series, including *Tsha-Tsha*, *Gazlam*, and *Bay of Plenty*.

Original Music Score: Sazi Dlamini

Sazi Dlamini is an ethnomusicologist, musician, author, composer, and specialist in children's musical performance production. He has composed music for diverse South African film and educational projects including *Takalani Sesame* and *The Sky In Her Eyes*. He leads his own jazz group, Skokiana. He was awarded a Master of Music degree from the University of Natal with a dissertation on Durban township music, was a Visiting Scholar at Cambridge University (UK), has lectured in Ethnomusicology at Rhodes University, teaches traditional African music and makes indigenous African instruments.

Editor: Kosta Kalarytis

Kosta has worked as an editor and television producer since 1990. He began his career as a cartoonist and illustrator but his passion for film led to him directing his first feature film, *The Company You Keep* (2004), starring Linden Ashby, Corbin Bernsen and Maria Conchita Alonso. He produced and edited the documentary, *Mules* (2005), a hard hitting expose on drug mules in South Africa. In 2007 he edited *Zimbabwe*, a feature film directed by Darrell James Roodt, director of the Academy Award nominated *Yesterday*.

Sound Designer: Warrick Sony

Warrick Sony is a South African composer, producer, Warrick Sony is a South African composer, producer, sonic artist, performer and sound designer,

who has worked for 2 decades on a multitude of films, documentaries, art events, theatre, dance, and project albums.

He is the founder and sole member of the Kalahari Surfers, working from Shifty Studios (Jhb) in the mid-1980s, whose work was banned in South Africa and released exclusively through the London-based Recommended Records. Warrick has produced albums for Sony, BMG, Recommended, M.E.L.T. 2000, African Dope, Microdot, and Shifty Records, mostly concentrating on developing and promoting foreign African music in South Africa. He engineered the Brian Eno workshops in Cape Town. Under the name Trans-Sky produced "*Killing Time* (CD)" and "*Heaven To Touch*" (E.P.) with Brendan Jury and toured South Africa opening the Massive Attack tour.

Now based in Cape Town at Milestone Studios, Warrick has released four albums through African Dope and Microdot Records, and been involved in various art, music and DJ events in the city, including Faultlines, Soft Serve, Vortex, and Mother City Queer Party.

As a specialist sound designer he has worked on feature films like *The Mangler* (dir Tobe Hooper), *SMS Sugar Man*, *The Shadowed Mind* and multi-media theatre productions including William Kentridge's *Ubu* and the *Truth Commission*, *Faustus in Africa* and Handspring Puppet's *Tall Horse* and *The Chimp Project* as well as Museum installations like the San Rock Art Museum.

1st Assistant Director: Eva Franzen

After getting her start as a Production Coordinator in Germany, Eva moved to Los Angeles in 1993 where she attended film school at UCLA. Afterwards she worked her way up the ladder and started working as a 1st AD in 1996. She joined the Directors Guild of America in 2000. In 2003, a project brought her to South Africa, and she fell in love with the country. She moved to Cape Town in 2004 and is now working as a 1st AD and Production Manager in both commercials and feature films.

Line Producer: Frank Perold

Frank's passion is telling African stories through film. Frank has produced and line produced feature films, television series' and numerous documentaries with African stories and themes.



Dv8's focus is on commercial, challenging stories that are innovative, unique and suitable to be financed and produced in South Africa.

Dv8 Films produces filmed content across the entire spectrum, including feature films, and documentaries, commercials and corporates. It produces for the cinema and television, mobile and Internet distribution platforms. Some of the recent work produced by Dv8 Films includes:

Feature Films

My Secret Sky (Dubai, 08) by Madoda Ncayiyana
Zimbabwe (Rotterdam 08) by Darrell James Roodt
Bunny Chow (Toronto, AFI LA, Rotterdam Tigers 07) by John Barker
The Flyer (Locarno 06) by Revel Fox
Forgiveness (Locarno Main, 05) by Ian Gabriel
Max and Mona (Fespaco 06) by Teddy Mattera

Past Projects by Dv8 partners include

Boesman and Lena (New York, 2000) by John Berry
Promised Land (Rotterdam, Tokyo 04) by Jason Xenopoulos
The Quarry (Montreal, 1998) by Marion Hansel
Jump the Gun (Berlin, 1997) by Les Blair
Shot Down (Mannheim, 1988) by Andrew Worsdale

Short films include

The Foreigner by Zola Maseko
Portrait of a Young Man Drowning (Venice Best Short Film, 1999) by Teboho Mahlatsi
Husk (Cannes Main Competition) by Jeremy Handler
So Be It by Joseph Gai Ramaka (Senegal, Venice Best Short Film, 1997)
New Voices, New Visions (6 x 26 min documentaries for Discovery Europe).

Television

In a Time of Violence (aka The Line, 3 x 52 min, Berlin, 1994) by Brian Tilley
Africa Dreaming (6 x 26 min dramas, Rotterdam 1993), by various directors
Short and Curlies (5 x 11 min), by various directors
Ulibambe Lingashoni (5 x 52 min documentary series)

by various directors
 80 music videos, music documentaries, live shows for Channel 0 and MTV Base.

Jeremy Nathan

Jeremy Nathan has been involved in the South African film and television industries for nearly twenty years. He has produced numerous features, television dramas, documentaries and short films, has lectured in many local institutions, and written widely about the industry.

Michelle Wheatley

Michelle graduated from the AFDA Film School in 1998. She joined Devereaux-Harris, producing numerous music videos, documentaries, and live shows for Channel O. For Dv8 Films, she production managed *Max & Mona*, and produced *The Flyer*. Michelle has produced the world's first feature film shot on mobile phones, *SMS Sugar Man* and co-produced John Barker's *Bunny Chow*. Michelle has recently been made Managing Director of Dv8 Films.

Moroba Nkawe

Moroba Nkawe completed a BComm Degree in Economics at the University of Cape Town in 2002. She then entered the film and television industry working in various aspects of production. In 2005 she studied Producing at AFDA. She has worked on various commercials, TV Series (including *Jozi-H*) and feature films, including *Country of My Skull*.

Dennis Morakiwa Mashabela

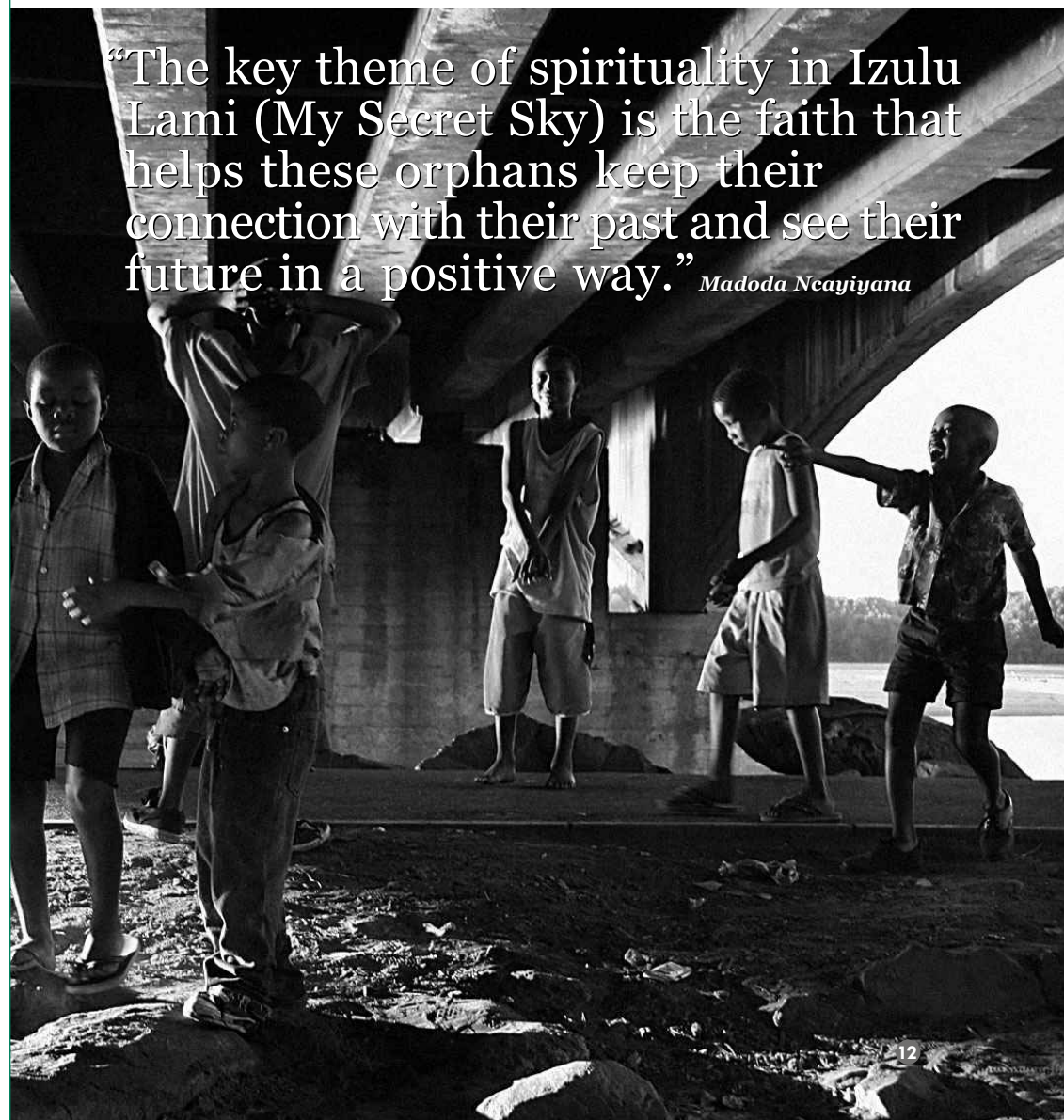
Dennis Mashabela is an entrepreneur who has spent the past 20 years primarily in the area of advertising, marketing and corporate strategy consulting. He co-founded HerdBuoys, SA's 1st black-owned advertising agency, after 7 years in advertising and brand management with J Walter Thompson, Ogilvy & Mather and Stellenbosch Farmers Winery. He also founded Mashabela Leo Burnett, SA's 2nd black-owned ad-agency.

Ndoda Madalane

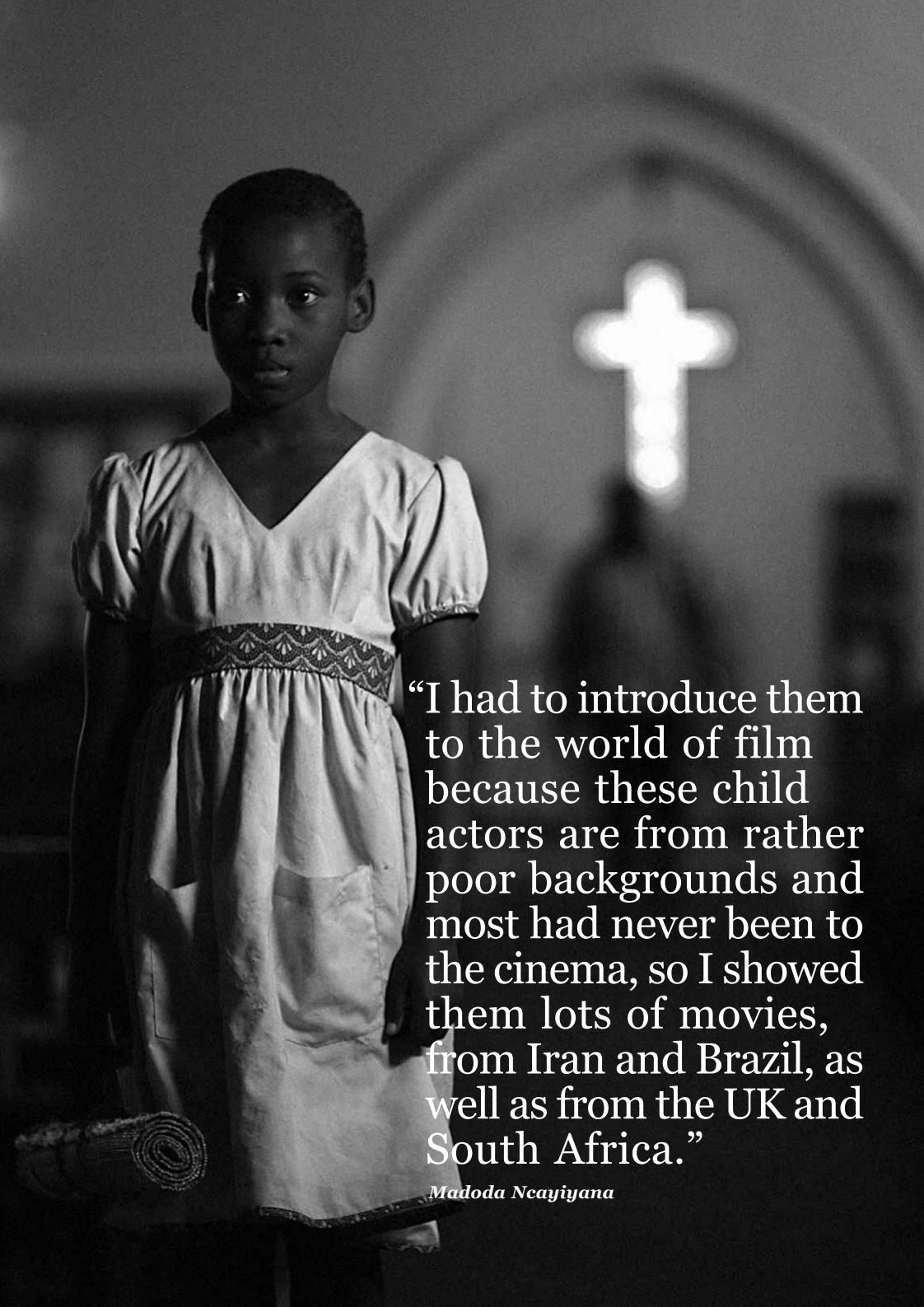
Ndoda Madalane is a founder, majority shareholder and CEO of Tawa Group, a company involved in private equity management and real estate developments. He was a co-founder and shareholder in Shanduka Group – an investment holding and Private Equity Fund management company - alongside Investec, Standard Bank, Cyril Ramaphosa and other investment professionals. Ndoda was the CEO of the Shanduka Group until 2006.

Buyisile Kubheka

Buyisile Kubheka completed a BComm Degree in Accounting and Economics at the University of the Witwatersrand in 1997 doing her accounting articles at KPMG. She worked in the corporate sector before joining the Film Resource Unit in 2004. Since 2006 she has worked as a Production Accountant on various films and also provides accounting services to NGO's and small companies.



“The key theme of spirituality in *Izulu Lami (My Secret Sky)* is the faith that helps these orphans keep their connection with their past and see their future in a positive way.” *Madoda Ncayiyana*



“I had to introduce them to the world of film because these child actors are from rather poor backgrounds and most had never been to the cinema, so I showed them lots of movies, from Iran and Brazil, as well as from the UK and South Africa.”

Madoda Ncayiyana



Founded in Durban in 1993 by Madoda Ncayiyana and Julie Frederikse, **Vuleka** produced *Land of Thirst* for SABC-TV in 2007, a mini-series and feature film directed by Meg Rickards. Documentaries directed by Ncayiyana and produced by Frederikse have been broadcast on SABC and eTV. A short film by Vuleka, *The Sky in Her Eyes*, was awarded Best African Short Film at Cannes 2003 (part of Critics Week) and won awards at Festival Cinema Africano Milano and Vues D’Afrique, Montreal. Officially selected for screening at Sundance, Toronto, Locarno, Tampere, Banff, Siena, Clermont Ferrand and Fespaco, was televised in South Africa and internationally, and was screened theatrically in South Africa by Ster-Kinekor in 2003-04 before the hit indie film, *Whale Rider*.



national film and video foundation
SOUTH AFRICA

The **NFVF** is a statutory body mandated by a progressive act of Parliament to spearhead the equitable growth and development of the South African film and video industry.

Our mission
To create an environment that develops and promotes the South African film and video industry domestically and internationally.

Our vision
A quality South African film and video industry that mirrors and represents the nation, sustains commercial viability, encourages development and provides a medium through which the creative and technical talents of South Africans are able to reach the world.



The **SABC Content Hub** was formed recently in order to act as the creative centre of the SABC. All genres fall under its ambit.

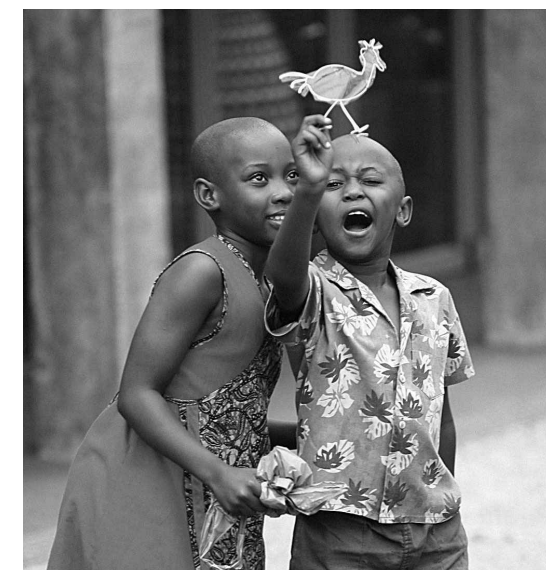
Content Hub Drama is driven by a group of talented individuals with a strong drama background, composed of assistant commissioning editors, commissioning editors and the head of Drama, Ms. Kethiwe Ngcobo.

Content Hub Drama’s mission statement is to be an innovator of creatively led, ‘out- of-the box’ drama that is internationally benchmarked – measured by artistic expression, popularity and stakeholder satisfaction.

Apart from the commissioning of local drama, Content Hub Drama also license and co-produce television and feature film projects.



Ster-Kinekor Theatres operates 8 Classic, 32 Junction and 5 Cinema Nouveau cinemas in South Africa, as well as cinemas in Namibia, Zimbabwe, and Zambia. Ster-Kinekor Home Entertainment handles DVD and video distribution in the same territories. Ster-Kinekor Product Distribution represents two major Hollywood studios, Sony Pictures International and Buena Vista International, and distributes to all exhibitors nationally. It also acquires many local and international independent titles.



CREDITS

Introducing

Sobahle Mkhabase as **Thembi**

Sibonelo Malinga as **Khwezi**

Tshepang Mohlomi as **Chili-Bite**

Production

Directed by Madoda Ncayiyana

Produced by Jeremy Nathan

Written by Julie Frederikse
and Madoda Ncayiyana

Executive Producers Michelle Wheatley
and Moroba Nkawe

Co-Producer Julie Frederikse

Line Producer Frank Perold

Director of Photography Mike Downie

Original Music Score Sazi Dlamini

Production Designer Simon Joyner

Editor Kosta Kalarytis

Sound Design Warrick Sony

1st Assistant Director Eva Franzen

Cast

Thembi Sobahle Mkhabase
Khwezi Sibonelo Malinga

Chili-Bite Tshepang Mohlomi

Zozo Sanele Ndawo
Cookie Sizwe Xaba
Survivor Siboniso Nkosi
Mayoyo Andiswa Mkhize

Mama Joy Mbewana
Jabu Slindile Nodangala
Gogo Claddie Mpanza

Tony Michael Gritten
Musa Israel Makoe

Father Ross Peter Gardner
Sazi Jabulani Mfeka

Thembi Double Thando Maphumula
Khwezi Double Nhlakanipho Khati

Pig Hawker Themba Khumalo
1st Girl Nozipo Mkhize
2nd Girl Nomilo Mkhize
3rd Girl Naledi Maphumulo

Train Guard Themba Zuma
Indian Shopkeeper Mahomed Cassim
Gardener Siphso Sokhulu
1st Boy Jessie Smit
2nd Boy Siboniso Ntshangase
3rd Boy Michael Kater
Nun #1 Loretta Green
Nun #2 Precious Sedumedi
Dress Hawker Thandi Dlamini

Script Advisor Jacques Akchoti

National Film and Video Foundation

CEO Eddie Mbalo
CFO Karen Son

Head of Development & Production Ryan Haidarian
Development & Production Executive Clarence Hamilton

SABC

SABC 2 GM Bessie Tugwana
SABC 2 Programme Manager Ed Worster
Content Hub GM Charles Owen
Head of Drama Kethiwe Ngcobo
Commissioning Editor Ayanda Halimana

Ster-Kinekor Distribution

CEO Isabel Rao
Acquisitions Executive: Local Content Helen Kuun
Marketing Manager Thobashan Govindarajulu

Dv8 Films Dennis Mashabela
Ndoda Madalane

Crew

1st Assistant Director Eva Franzen
2nd Assistant Director Thabani Gigaba

Production Manager Moroba Nkawe
Production Co-Ordinator Serisha Letchmiah

Production Accountant	Buyisile Kubheka
Development Executive for Vuleka Productions CC	Simon Wood
Production Assistants	Zama Nyanda Thuthuka Zondi Pika Mlangeni Agnes Ditshwantsho
Script Supervisor	Nonhlanhla Nxumalo
Script Translations	Zuko Nodada Sandile Nzuza
Locations & Unit Manager	Derek O'Connor
Assistant Locations & Unit Manager	Clem Hennessy
Unit Assistant/Intern	Tyrone McDonald
1st Assistant Camera	Ann-Marie Tully Richard Markham
VT/Camera Trainee	Kenneth Gwele
Key Grip	Nyathi Mtolo
Assistant Grip	Cyril Nxumalo
Gaffer	Gary McKerr
Spark	Siyabonga Gumede Jonathan Nivison
Generator Operator	Sabelo Ndlovu
Sound Recordist	Rick McNamee
Boom Operator	Travis Nel
Props & Sets	Jason Whyte
Standby Props/Sets	Morgan Mudhanadzo
Art Department Assistant	Welcome Gumede
Art Dept Assistant/Intern	Sthembile Nxumalo
Key Wardrobe	Stacey Dunn
Wardrobe Assistant	Patrick Flynn
Wardrobe Assistant/Intern	Scelo Nxele
Key Make-Up	Jacqui Bannerman
Make-Up	Michael Dubock
Storyboard Artist	Daniel Sheldon
Animal Wrangler	Alison Karlsen
Dog	Puppy
Chaperones	Sheila Khumalo Jabulani Mfeka
Extras Casting	Thabani Gigaba
Cast Tutor	Johan Venter

Cast Drivers	Sazi Dlamini Xolani Mbhele
Child Psychologist	Zama Ntuli
Online Editor & Colourist	Paul Hanrahan
Digitizer	Jolene Filmer
Sound Design, Edit and Final Mix	Warrick Sony Milestone Studios, Cape Town
ADR Studio	DT Studios, Durban
ADR Engineer	Travis Nel
Publicity Stills	Jennifer Wheatley
Poster Design	Rohan Reddy
Security	Mzingeli Security
French Regional Audio-Visual Attache	Vincent Garrigues
Legal Representation	Zain Randeree Ollof Esterhuizen Cuzen Randeree & Associates
Film Insurance	CGM Hanlie Carstens
Auditors	Galatis and Associates
Catering	Sandor Kruger
Production Vehicles	Imperial Truck Hire, Durban Select Car Rental
Location Equipment	Quipcom
Sound Equipment	DT Video, Durban
Camera & Grip Equipment	Visual Impact
Lighting Equipment	Media Film Services
Filmed with	Panasonic P2 500 Camera & Lenses
Edited on	Final Cut Pro



Filmed on location
in Inanda and Durban, KwaZulu-Natal

The Producers would like to thank the following:

Toni Monty, Acting CEO, Durban Film Office | Michael Sutcliffe, City Manager | Nomaxabiso Mahlawe, Deputy City Manager | Linda Mbonambi, INK Area Manager | eThekweni Municipality | Junaid Ahmed | Anant Singh, Videovision | AVEA Southern African Audio-Visual Programme | Produire au Sud | 3 Continents Film Festival | Nantes | French Foreign Ministry and Alliance Francaise, South Africa | Carol Brown, Odwa Mkwalo, Meg Rickards, Thabani Qili Nkosi, Louise Hall and the Ncayiyana and Frederikse-Comminos families



All original music and lyrics, arrangements and orchestrations are by

Sazi Dlamini

All instruments played by

Sazi Dlamini

Vocals by

Nina Mkhize & Sazi Dlamini

Children Singers

Sukumani Khuzwayo
Nompilo Ngcobo
Phelisa Zungula
Mike Bachuke
Phindile Sithole
Sinothando Ngcobo
Nompumelelo Juli
Ayanda Mbuyisa

Song and lyrics of 'Imbiba' (the field-mouse)

Composed by Madoda Ncayiyana

Instrumental orchestrations and performance by Sazi Dlamini

No animals were harmed during the making of this film.

Developed with the support of

National Film and Video Foundation | Ster-Kinekor Distribution | SABC Content Hub



A Dv8 Films and Vuleka Productions Co-Production



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INSIDE
BACK
COVER