

A NEWEHM BY **DARRELL JAMES ROODT**

OFFICIAL
SELECTION
International Film Festival
Rotterdam 2008

World Premiere

SHE CROSSED THE BORDER
IN SEARCH OF A BETTER LIFE

HER NAME IS...

ZIMBABWE

PRESS BOOK

DV8 FILMS
AND
INTERNATIONAL ORGANIZATION FOR MIGRATION (IOM)
PRESENT

IN ASSOCIATION WITH
HUBERT BALS FUND
(INTERNATIONAL FILM FESTIVAL ROTTERDAM)
NATIONAL FILM AND VIDEO FOUNDATION
FONDS IMAGE AFRIQUE

ZIMBABWE

AN ANIMBY **DARREL JAMES ROODT**

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**TECHNICAL
SPECIFICATIONS**

LENGTH 84 MINUTES
LANGUAGE SHONA AND ENGLISH
SUBTITLES ENGLISH
FORMAT DIGIBETA
SOUND DIGITAL STEREO



WORLD SALES

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WITH

**KUDZAI CHIMBAIRA
FARAI VEREMU
MILDRED CHIPURIRO
ARNOLD TONGAI CHIRISA
DAVID DUKAS
JENNIFER STEYN
AND ANDREW WORSDALE**



Sound and Music Design Warrick Sony

Editor Kosta Kalarytis

Executive Producers Michelle Wheatley, Moroba Nkawe

Producers Nicola Simmonds, Jeremy Nathan

Written, Directed & Photographed by Darrell James Roodt

LOGLINE

A young 19 year old rural girl, named Zimbabwe by her patriotic father, is orphaned. Starving and with few choices, she leaves her village in search of a distant aunt. In the remote border town of Beitbridge, she is smuggled across the border into South Africa, in search of any life at all. Illegally in South Africa, Zimbabwe finds work as a domestic

worker but is repeatedly abused by her employer. She must commit a violent act to protect herself, and escapes by handing herself over to the authorities. She is repatriated back to Zimbabwe, only to find that her brother has jumped the border to go in search of her.

SHORT SYNOPSIS

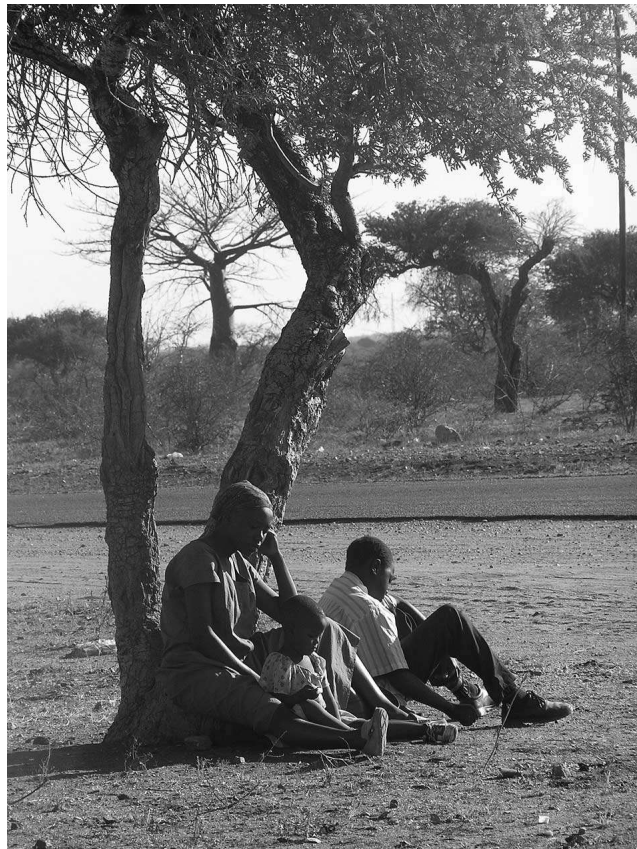
A young girl named Zimbabwe (so named by her patriotic father) finds that life gets even tougher in rural Zimbabwe after the death of her mother from the dreaded "thin disease" - AIDS. Her father has also perished from the disease, as has her elder sister, making her responsible for her younger brother and her niece, her sister's baby daughter. The village Headman tells her they must leave, that the village can no longer support them.

turn herself into the police - knowing she'll be deported - rather than face a worse outcome.

Her home-coming is bittersweet: her Aunt's guilt and worry creates an emotional and warm welcome but Zimbabwe learns that he brother, Dumi, has just left to attempt a crossing of the Limpopo River in search of her... the cycle of tragedy continues.

A jar buried by her mother before her death contains some money (now rendered useless over years of hyperinflation) and an address of an aunt in the Zimbabwean border town of Beitbridge. The three children walk for days until they get there, only to get an icy reception from the aunt. Though she reluctantly agrees to let them stay, they are treated like slaves. Zimbabwe is all but pushed by her extended family to jump the border into South Africa to find work to support them all.

In South Africa without any papers, she finds herself trapped in an illegal employment racket, where her pay is almost totally stolen, and she's constantly raped at the house where she works. Threats of being reported to the police render her powerless against her abuse and exploitation. Eventually she takes matters into her own hands and has to



THE STORY - ZIMBABWE

A young girl, named Zimbabwe, lives in a remote Zimbabwean rural village. So named by her father who was immensely proud of his land being liberated from the shackles of colonialism, her story begins with the death of her mother by the dreaded "thin disease" - AIDS. Her father has also perished from the disease, as has her elder sister, making her responsible for her younger brother and her niece, her sister's baby daughter.

The children are told they must leave their village - that three orphans are too many extra mouths to feed. Not mentioned, of course, are the villagers' prejudices about AIDS.

Zimbabwe's mother had often talked about something she had buried in case things should go wrong. The old jar Zimbabwe digs up contains a roll of money and a letter.

an aunt in Beitbridge whom they should go to if the worst came to the worst - which it has. The money, however, is basically worthless given it has been buried during years of hyperinflation...'

The children spend many days walking to Beitbridge - about three hundred kilometres - to find their aunt; an epic, hot and endless journey across the spectacular landscape of one of the most beautiful countries in Africa.

Upon arrival, the aunt's reception is cold - the last thing she wants is three more mouths to feed. But she sees an opportunity to exploit the kids as her servants. She offers them a dingy shed in the

backyard to live in.

Life in Beitbridge is a forlorn series of menial tasks for Zimbabwe - her aunt makes her do everything. More than that, her uncle tries to grope her the whole time. Her brother says they should leave, go back to the village, but Zimbabwe knows that's not an option. They have to stick it out.



"Cut off from her family and home, and without any legality, she is exploited and powerless, invisible and alone."



A young girl, called Zoe, befriends Zimbabwe. It turns out Zoe is a "sex-worker" servicing the endless stream of trucks that wait to cross over the border into South Africa. She persuades Zimbabwe to consider this as an option for making some money, to escape her aunt. Zimbabwe reluctantly attempts to try it one day. But when it comes to the crunch - she cannot do it.

So, it's a bleak and seemingly hopeless situation...

A creepy cousin offers her an alternative - work in South Africa, across the border. But Zimbabwe has no passport and certainly can't pay the R1000 (US\$150) fee for the visa! The cousin says it's no problem, that through his contacts she can be smuggled across the border and "taken care of" by another friend in Johannesburg.

After lots of soul-searching, Zimbabwe accepts the offer. After a tearful farewell to her beloved younger brother, she is hidden in the back of a truck and smuggled across the border.

And so begins Zimbabwe's harrowing trip into the

THE STORY - ZIMBABWE

heart of darkness. Because she has no passport or visa, she is greeted with hateful xenophobia in Johannesburg by an illegal employment racket but given a job as a domestic worker in a well-to-do white household. Zimbabwe thinks her dreams have come true until she suspects the middle-men are pilfering all her pay and then she starts getting abused sexually by her employer.

Cut off from her family and home, and without any legality, she is exploited and powerless, invisible and alone. Reporting either situation to the police would lead to her own detention and/or deportation, though ironically, she lives like a prisoner anyway.

Her only glimmer of joy is the young male driver for the employment racket - also a Zimbabwean - who befriends her.

Things come to a head in Johannesburg – Zimbabwe can't take it anymore and lashes out violently. Rather than getting herself arrested for what she's done, she turns herself into the police

for being an illegal alien, knowing she'll be deported.

Before she enters the police station she embraces her friend - he promises to find her when he returns to Zimbabwe.

She then faces the final part of her harrowing ordeal: the trip back to Zimbabwe in an overcrowded police van, arriving eventually at a "reception centre" for deported migrants in Beitbridge.

The ending is bittersweet: she returns to her aunt's house to find that her aunt is remorseful, genuinely asking for forgiveness about the way she treated Zimbabwe. The bad news she reveals, however, is that her brother Dumi has just left to search for her in South Africa... ' by making his way across the Limpopo River - a very dangerous journey where many perish.

Our story ends with a shot of the mighty Limpopo River at sunset, flowing on relentlessly...'



A mad Australian angel named Nicola Simmonds had seen my film YESTERDAY and had somehow got in touch with me to make a short film for the NGO she was working for in Zimbabwe, the International Organization for Migration (IOM). She came to see me in Johannesburg and pitched me her idea. I said, let's not mess around with a short, let's make a film because this was an important story to tell. Famous last words!

Let's make a film! Sure!

The thing is we only had the money for a short, but I just ignored that. I arrived in Harare with a PD-150/170, I'm not sure which, went straight to an open-casting call, met some fascinating people, chose the ones I thought best suited to the story, went around the corner to a charity shop to buy the kind of clothes they should be wearing; the shop was closing in five minutes, but five minutes was enough! We chose the clothes and we shot the first shot by 5-30 that afternoon! That was the spirit of the whole film!

Now some theorists/ purists/ critics might disagree with this "organic" style of filmmaking, but there

was something utterly compelling and fascinating that emerged.

The film was made in that spirit. Used to bigger budgets- sitting behind a monitor, detached from the main action, listening to make-up girls discussing what they were going to be doing that weekend, this was a truly liberating experience! It was just me, Nicola and the camera - and my three young actors, of course!

"It was the most complete filmmaking experience I've ever had - the camera became a literal extension of me."

We journeyed across Zimbabwe, filming whenever we thought it was pertinent. Amazing! You stop the car and just start filming! Plus, there was no screenplay - we improvised the whole film!

It was the most complete filmmaking experience I've ever had - the camera became a literal extension of me; I was down in the dust of the high-

density area, sitting under ancient baobab trees, on the border between South Africa and Zimbabwe, EXPERIENCING AND FILMING THIS AT THE SAME TIME!

In South Africa we complain too often about not having enough money to make films - in truth this is the same in any other country - but this has inspired me to get off my ass and make more films like this! You can explore small, personal stories for a very low cost and I've already made another film in this vein!

It's a style of filmmaking I recommend to everyone- the jaded and the uninitiated alike. I thank my lucky stars that Nicola found me! Let's make more movies! Lots more!



This film began life as a short film idea, a way of warning Zimbabweans about the risks and realities of border jumping, the hardships of a different kind on the other side – exploitation, abuse, xenophobia. But Director Darrell Roodt got other ideas ... a full-length feature film.

Darrell arrived in Zimbabwe with a total script, albeit in his head alone, taken from my original idea. Just one scene had been written. Script development and pre-production took place later that day over a bowl of pasta, casting started the following morning at 8am – where we met 30 or so community theatre actors and their kids. By noon we were tearing around the corner with 6 actors to the WVS (Women's Volunteer Service) to buy second-hand clothes and props before the place closed for the weekend. A couple of hours later, we shot the first scenes of the film. The next morning we squeezed into a van and set out for the border town of Beitbridge, an eight-hour drive from Harare.

Halfway there, we saw a picturesque and perfect village for shooting our village scenes. Not only were the villagers happy for us to shoot there but the Village Headman agreed to be our Village Headman, his daughter was happy to play both the dead mother and another small part, and the other villagers played extras and helped build sets without a blink of an eyelid - as though film crews turn up every day and ask to shoot in their village... which of course they don't, given the lack on international press in Zimbabwe.

Because of the stark and stunning natural locations that Zimbabwe provides, together with the congeniality of the people on the streets (agreeing to act in the film and lend us their houses, trucks and hair "saloons" to shoot in), Darrell's vision and dedication and a lot of African magic, the film progressed seamlessly. All the Zimbabwean scenes, or two-thirds of the film, were shot (and pre-produced!) in less than two weeks.



"Not only were the villagers happy for us to shoot there but the Village Headman agreed to be our Village Headman."



The storyline isn't tricky or comprised of twists, but it is a true story. Not one woman's story... but many women's, many men's and many young Zimbabwean's story today.

Thousands flee across the five borders every day in search of a better life. Not only are these journeys (across crocodile-infested rivers, mountains, national parks) fraught with difficulties, natural dangers, human harassment and violence, but, if one does actually make it, life on the other side can be even harder than the life they fled. Isolation, loneliness, xenophobia and exploitation can lead to a long chain of other miserable consequences. Contracting AIDS and/or dying an anonymous death are far

too common outcomes for such people.

Happily, our main character does not befall such a fate. She's smart, and a survivor, with a fierce sense of right and wrong. This story should be viewed as an insight as well as an inspiration for anyone who sees it, but particularly for Zimbabweans, to whom this film is dedicated.

ZIMBABWE BACKGROUND

The country of Zimbabwe continues to make headlines for all the wrong reasons. Hyperinflation is anywhere between 6,000 and 60,000 percent. Seven out of 10 adults don't have a job. One out of every five adults is HIV-positive. The country has more orphans, as a percentage of children, than any nation on the planet. And the World Bank has called the economy "the fastest falling in the world outside a war zone".

Say these statistics quickly and they are just another set of tragic numbers from Africa. But behind each of these grisly statistics is a face, usually an industrious, educated face. Zimbabwean face that refuses to give up.

As drought exacerbates the collapse of living standards, more and more people are fleeing the country. But there are no guarantees of a better life for the hundreds of Zimbabweans who illegally leave their country every day. Migrants who live or work abroad without the correct documents are known as irregular migrants. Irregular or illegal migrants are more likely to become victims of xenophobia, exploitation, and abuse, with no access to medical or legal help, and the constant fear of detention and deportation.

Irregular or illegal migrants find themselves unable to move freely within the country and, if they work without proper permits, they may be paid less or nothing at all, denied holidays and social security.

If caught, an illegal migrant can face an unpleasant deportation process and is often denied his

or her legal rights to assistance. It can be dangerous and can place them at a greater risk of becoming victim to human trafficking, or, particularly in the case of girls and women, to sexual slavery. This can put their health and lives in general at risk, HIV/AIDS being one major risk.

Although it is impossible to count numbers crossing from Zimbabwe into neighbouring countries through irregular or illegal ways, it has been reported that as many as 17,000 Zimbabweans a month were being deported from South Africa alone.

All is not lost for Zimbabwe, however. Despite the economic crisis, Zimbabweans continue to find ways to ensure their children are educated, often forgoing bread for books. And while the western world

debates pensions and retirement ages, Zimbabwean grandmothers ensure that 90 percent of the country's orphans remain in the extended family.

The approach of everyday Zimbabweans is simple — never, ever give up.

"The approach of
everyday Zimbabweans
is simple —
never, ever give up."



KEY CAST BIOGRAPHIES



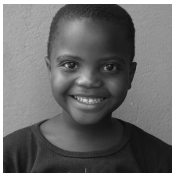
Kudzai Chimbaira (23) - Zimbabwe

21 year old Kudzai is currently training as an actor in Harare, Zimbabwe. She has performed in various theatre performances, including Abigail's Party, Vinegar Tom, Hill View and Midsummer's African Dream. She has acted in the short films, Pamvura (2005), Breast Express (2007), and The Return (2007), for which she was awarded the Best Performance Award, at ZIFF, 2007. She is also trained in dance.



Farai Veremu (16) - Dumi

Farai lives in a high density suburb of Harare called Dzivarasekwa where he also goes to school, plays soccer as often and as seriously as he can, and drums and dances for his local community drama group. He would like to be a drummer and an actor "when he grows up".



Natasha Gandi (4) - Yvonne

Natasha was three years old when we shot the film but managed to take direction and fit into the shooting schedule like a professional. She has an extraordinarily chirpy nature and seems to adore the whole field of acting. Her father is a community theatre actor and she spends a lot of time watching him and his team, even when they're rehearsing.



Muzimba "C-Blud" Mukoki (23) - Gift

Better known in Zimbabwe as C-Blud, the hip hop artist, he has three albums out: The Outcome, Whatever it Takes and C-Blud and Envyard Presents The Backyard. He composes and produces all his own work and is currently trying to create his own record label. He's also been doing some professional acting and theatre

but this is his first film.



Folen Murapa (24) - Zoe

Folen has been acting for two years with Patsime, a community theatre group that travels Zimbabwe doing HIV/AIDS outreach. She has done radio dramas for Rooftop Productions and featured in a Zimbabwean TV drama called Suburb D, playing a Pastor's wife.



Mildred Chipuriro (51) - the Aunt

Mildred has been acting for five years in community theatre and has also done a radio drama called The Ball.



Andrew Worsdale (46) - the nasty white man

Johannesburg-born Andrew Worsdale studied drama at Wits University after which he was awarded a Fulbright Scholarship to study for an MFA in Film and TV Production at UCLA. Active as an actor, he has appeared on stage in productions ranging from "Torch Song Trilogy" to "King Lear." In film and television he has appeared in South African TV series "Isidingo" as well as in feature films ranging from Manie Van Rensburg's "The Fourth Reich" to Darrell James Roodt's "Faith's Corner". Most recently he appeared in award-winning Dutch director Paul Ruven's new feature "Surprise!" opposite Frank Lammers.

As a filmmaker he has made several short films and produced some documentaries. In 1987 he directed the cult underground feature-film "Shot Down" which was described by the Weekly Mail as, "the archetypal white, decadent, existential-crisis ridden, drug-crazed, politically confused misanthropic film". As a journalist he has worked for the Mail & Guardian, Sunday Times, Cahiers

KEY CAST BIOGRAPHIES

Du Cinema, Sight and Sound and Screen International.



Jennifer Steyn – the wife

Jennifer Steyn graduated from The University of Cape Town in 1983, winning the award for Best Drama Student. Extensive work in theatre, film and television includes working with Athol Fugard at the McCarter Theatre and Spoleto Festival, U.S.A in 1998. Jennifer also had the leading role in a short film by Mira Nair.

Other films highlights include Cry The Beloved Country directed by Darrell Roodt, Red Dust with Hillary Swank and directed by Tim Hooper, Borderline for HBO, and the various occasions on which she has worked with the British based company "Peak Viewing".

TV roles include Dorrie Paton, wife of Alan Paton in The Principal and Marge in the successful sitcom, Madam and Eve. Favourite theatre roles include Lady Macbeth, The Fool and Cordelia

in King Lear, Kyra in David Hares' Skylight, Vita Sackville West in The Dark Outsider and Margrette in Michael Frayne's Copenhagen. She has also performed in Athol Fugard's latest play, Sorrows and Rejoicings at the Tricycle Theatre, London.



David Dukas – the husband

After graduating from High School in 1988, David went on to complete the National Higher Diploma: Acting at Pretoria Technikon's School for Performing Arts. He began his career on the stage for the former PACT (Performing Arts Council of Transvaal). In 1994 he made his television debut in South Africa's longest running soapie, Egoli – Place of Gold. To date he has acted in 22 films and 16 TV series. Although David is most known for playing the villain, he also adores comedy (Bobby Blackburn in e-tv's Madam & Eve, Golden Rose for best international sitcom), as well as the completely clueless Dr.Fidel Gastro in Casper De Vries' Haak en Steek.

DARRELL JAMES ROODT (DIRECTOR) - FEATURE FILMOGRAPHY

Meisie

Prey (Bridget Moynahan, Carly Schroeder)

Number 10

Faith's Corner (music by Philip Glass)

Charlie Jade (Sci-fi series for Canadian television)

Yesterday (HBO FILMS) Oscar Nomination-Best Foreign Film

Infinite Darkness (Casper Van Dien, Coolio)

Pavement (Robert Patrick, Lauren Holly)

Sumuru (Michael Shanks)

Queen's Messenger (Gary Daniels)

Second Skin (Natasha Henstridge; Peter Fonda; Angus McFadyen)

Dangerous Ground (Elizabeth Hurley; Ice Cube; Ving Rhames)

Cry, The Beloved Country (James Earl Jones; Richard Harris; Charles Dutton)

Fatherhood (Patrick Swayze, Halle Berry)

Sarafina! (Whoopi Goldberg)

To the Death

Jobman

The Stick

City of Blood

A Tenth of a Second

A Place of Weeping



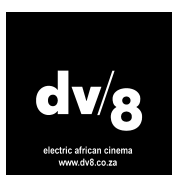


International Organisation for Migration (IOM)

Established in 1951 as an intergovernmental organization to resettle European displaced persons, refugees and migrants, IOM has now grown to encompass a variety of migration management activities throughout the world. After half a century of worldwide operational experience, IOM has become the leading international organization working with migrants and governments to provide humane responses to migration challenges.

Nicola Simmonds

Nicola Simmonds is a producer/director for film, television and radio. In the last five years she has channeled her commercial, big-budget background into exciting and innovative but low-budget media for development. After doing campaigns for landmines and HIV/AIDS in Angola (releasing a hip-hop song with artist Andy Brown, directing a TV commercial with Angola's top basketball player and a weekly one-hour radio show for youth) she has produced a music CD in Zimbabwe with top Zimbabwean artists including Oliver Mtukudzi and several documentaries through IOM to warn potential border jumpers of the risks of the very real dangers they face.



Dv8 Films

Dv8 is an initiative that develops, finances, produces and distributes South African films. It is an intervention that brings together for the first time in Africa, government support, a national broadcaster, a national distributor/exhibitor and private finance - all South African entities.

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

Dennis Mashabela & Ndoda Madalane

Dennis Mashabela and Ndoda Madalane have recently acquired 50% of Dv8 Films. Dennis brings a vast history of media experience. Ndoda comes from an investment banking background and will provide strong corporate governance and advice.



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. These include:

- Sms Sugar Man**, by Aryan Kaganof,
- Bunny Chow** by John Barker and Dog Pack (www.bunnychowmovie.com)
- The Flyer** by Revel Fox,
- Wah-Wah** by Richard E Grant,
- Forgiveness**, by Ian Gabriel (with Arnold Vosloo, Denise Newman, Zane Meas, Quanita Adams),
- Max and Mona** by Teddy Mattered (with Jerry Mofokeng, Mpho Lovinga),
- Crazy Monkey** by Trevor Clarence,
- Boesman and Lena** (with Danny Glover and Angela Bassett) by John Berry,
- Promised Land** by Jason Xenopoulos,
- In A Time Of Violence** (aka The Line) by Brian Tilley,
- The Foreigner** by Zola Maseko,
- The Quarry** by Marion Hansel,
- Portrait Of Young Man Drowning** by Teboho Mahlatsi,
- Husk**, by Jeremy Handler,
- Jump The Gun** by Les Blair,
- Africa Dreaming** and **Short and Curlies** series.
- Ulibambe Lingashoni**, the 5 hour documentary series, (Hold up the Sun), an in-depth history of the ANC.
- New Voices** documentary series for Discovery Europe (UK)
- Shot Down** by Andrew Worsdale

MORE BIOGRAPHIES

Michelle Wheatley

In 1998 Michelle Wheatley was awarded best producer at the South African School of Film, Music and Motion Picture (South Africa's premiere film school) at which she graduated.

She produced several short films, including the well received Redmeat and Skidmarks. In 1999 she entered the world of music videos.

She produced over 30 music videos between 1999 and 2000, including the award winning Bayeti (best music video at the South African Music Awards) and Oliver Mtukudzi (best music video at the Avanti Awards).

She then landed a resident Producer job at Devereux-Harris & Associates, an industry leader in producing music videos. In 2001 she headed up Channel O, Africa's first and only 24-hour music television channel broadcast to 46 African countries, as a producer.

At the same time she produced several critically lauded music documentaries, including The North Sea Jazz Festival and Jamaica Dancehall.

In 2003 Michelle left Channel O to pursue a career in producing feature length films at Dv8 Films.

She was the Production Manager on Max & Mona, the first film in the Dv8 initiative directed by Teddy Mattered. Michelle then went on to producer The Flyer.

Most recently Michelle has produced the world's first feature film shot on mobile phones, titled "SMS Sugar Man" and co-produced John Barker's directing debut "Bunny Chow", which was official selection for the Toronto Film Festival 2006.

Michelle has recently been made managing director of Dv8 Films.

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.

In 2000 Ndoda was at Old Mutual Plc Group as a Corporate Finance Manager. Old Mutual is a South African financial services company listed on the London Stock Exchange, which operates in the life assurance and asset gathering businesses.

Ndoda has also worked for the Zader Investment Corporation, was an entrepreneurial growth company specialising in the leveraged acquisition and management of entities in various industries. He was also an Associate in the Investment Banking division of DLJ African Merchant Bank, and a Senior Accountant at KPMG.

Dennis Morakiwa Mashabela

Born in Soweto on 26 October 1963, Dennis Mashabela is an entrepreneur who has spent the past 20 years primarily in the area of advertising, marketing and corporate strategy consulting before embarking on new business ventures across the opportunities landscape.

Current Activities:

Founder and CEO of a recent start-up Glenscare Logistics (Pty) Ltd, a rail-based logistics company with specialist focus on oil, minerals and commodities distribution in Southern Africa.

Other Directorships:

JSE listed Johncom Limited. Non-executive board

MORE BIOGRAPHIES

member, Audit committee member and Chairman of the Investment Committee.

Innovage Resources (Pty) Ltd. Director and sole shareholder. Innovage and Pangea Diamonds are in a joint venture prospecting of various diamond fields in the Northern Cape.

DV8 Films. Non-executive director. DV8 is one of SA's leading independent film production companies.

Past Activities:

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.

Founded Mashabela Leo Burnett, SA's 2nd black-owned ad-agency and later sold the operation to the Leo Burnett Group who merged it with their then flagship agency Sonnenberg Murphy Leo Burnett.

Founded Innovage Management, an advertising, marketing and corporate strategy consulting with key assignments from government, state-owned entities and private sector firms.

Moroba Nkawe

Moroba Nkawe completed a BCom Degree in Economics at the University of Cape Town in 2002. She then ventured into the film and television industry working in various aspects of production. In 2005 she studied Producing and Directing at the South African School of Motion Picture Medium and Live Performance. She has worked on various commercials, TV Series (including the groundbreaking new television drama – Jozi-H) and feature films (including Country of My Skull – 2004). Moroba has recently joined DV8 Films as a Junior Producer.

National Film and Video Foundation (NFVF)

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

Our Mission: To create an environment that develops and promotes the South African film and video industries domestically and internationally.

Our Vision: A quality 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.



CREDITS

Written, Directed & Photographed by

Darrell J Roodt

Based on a story by

Nicola Simmonds

Producers

Jeremy Nathan

Nicola Simmonds

Executive Producers

Michelle Wheatley

Moroba Nkawe

Editor

Kosta Kalarytis

Sound Design

Warrick Sony

Original Music Score

Kalahari Surfers

CAST

Zimbabwe

Kudzai Chimbaira

Dumi

Farai Veremu

Yvonne

Natasha Gandhi

Aunt

Mildred Chipuriro

Uncle

Phinneus Ncube

Gift

Masimba "C-Blud" Mukoki

Zoe

Folen Murapa

Charles

Tongai A. Chirisa

Nasty white man

Andrew Worsdale

Nasty black lady

Abigail

Wife

Jennifer Steyn

Husband

David Dukas

Village Headman

Chief Lorence Mashoko

Headman's wife

Makazvida Mashoko

Woman

Rosemary Mashoko

Extras in Village

Juliet Matsonga

Beauty Mahoko

Lorin Mutuhwe

Petronella Mashodzo

Obvious

Obvious Mbaimbai

Young Girl

Unity Muleya

Driver #1

Billion Sibunda

Driver # 2

Nhemachena Mudzviti

NFVF

Development & Production

Ryan Haidarian

Clarence Hamilton

PRODUCTION TEAM

Production Manager

Nicola Simmonds

Production Assistant

Judith Chinamaringa

Pika Mlangeni

Production Accountant

Buyisile Kubheka

Robert Page

Drivers

Leka Chikoti

Plaxedes Rwafa

CREDITS

SOUND

Sound Recorder

Ivan Milborough

ADR Engineer

Tami Bimha

Assistant

Folen Murapa

Foleys

Chaitanya Charana
Sound Effects Editor

Chaitanya Charana

Mix Studio

Milestone Studios, Cape Town

Re-recording Mixer

Warrick Sony

ART DEPARTMENT

Subtitles

Zola Mbolekwa

Folen Murapa

Web Master

Marcel Meyer

Publicity Stills

Jennifer Wheatley

Graphic Design

Rohan Reddy

MUSIC

All music written & composed by

Kalahari Surfers

Composer

Warrick Sony

Publisher

Free State Music

“Amaiguru”

Kalahari Surfers

Written by: M Anderson

Hi Z Publishing

This film is dedicated to the
people of Zimbabwe



The Producers would like to thank
the following:

The Department for International Development (DFID); Chaka Village, Masvingo Province; the residents of Beitbridge, Zimbabwe; and the deported migrants at IOM's Beitbridge Reception and Support Centre





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