



WINNER OF 27 INTERNATIONAL AWARDS

# BEAT THE DRUM

A Boy... A Drum... A Journey of Truth.



*"A film with a big heart."*

— Leonard Maltin, *Entertainment Tonight*

*"Spectacular... affecting human drama. First rate."*

— Dennis Harvey, *Variety*

SIDNEY KIMMEL ENTERTAINMENT / KIMMEL INTERNATIONAL PRESENTS A Z PRODUCTIONS FILM  
OWEN SE-JAKE JUNIOR SINGO "BEAT THE DRUM" MUSIC BY KLAUS BADEL, RAMIN DJAWADI EDITOR MARK WINTSKY  
PRODUCED BY JOHNNY BREEDT DIRECTED BY LANCE GOWER PRODUCED BY KAREN S. SHAPIRO RICHARD SHAW  
PRODUCED BY W. DAVID McBRAYER WRITTEN BY W. DAVID McBRAYER DIRECTED BY DAVID HICKSON



[www.beatthedrum.com](http://www.beatthedrum.com)



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## PRESS NOTES

### Int'l Press Contact:

Nichola Ellis

The Lighthouse Company

Tel (818) 954-8486

[nellis@lighthousecompany.com](mailto:nellis@lighthousecompany.com)

### Distribution contact:

Stefan Zorich

Kimmel International

Tel (212) 431-5550

[szorich@skefilms.com](mailto:szorich@skefilms.com)

# BEAT THE DRUM

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## Short Synopsis

Young Musa is orphaned after a mysterious illness strikes his village. In search of his uncle and the truth about what is killing his people, Musa sets out for the big city. He sneaks aboard a truck driven by Nobe, a father of four girls but no boys, who tries to help Musa find work in Johannesburg. However the streets are already teeming with other orphaned 'street kids.' Urged by his determination to survive and his growing social awareness, Musa finds a way to make an honest living and returns to his village with a truth and understanding his elders have failed to grasp. An all South African cast and crew shine in this emotional and timely drama reminding us how one small voice can be the brave start of colossal change – uniting a village, a township, and even a nation.

## Long Synopsis

In the vast expanses of South Africa in KwaZulu-Natal near the Drakensberg Mountains, 9-year old Musa (JUNIOR SINGO) sits by his mother's grave. His father (LENNOX MATHABOE) also lies ill from the unknown sickness. As he lies dying, he bestows his young son with a gift -- a tribal drum that he was planning on giving him during better times.

Musa's grandmother (MARY TWALA) consults the local Sangoma woman, (witch doctor) who tells her she must sacrifice Musa's pet -- their only cow to save him. But the plan doesn't work, and both the cow and his father die. Like countless other Zulu children, Musa is now an orphan.

Musa's uncle works in Johannesburg so Musa decides to set out to find him to get help and buy a new cow. Thandi (DINEO NCHABELENG), his young cousin encourages him as she misses her father.

Taking meager supplies and carrying the precious drum his father gave him, Musa starts his long walk to the big city through the vast Afrikaan wilderness to the one solitary road that leads to Johannesburg. At a truck stop, Musa hides in the back of a truck going to the city. The driver, Nobe (OWEN SEJAKE) soon realizes he has a stowaway and kicks him out. As Musa runs after the truck to retrieve his drum he left behind, Nobe sees him in his mirror and realizes he can't leave the young boy all alone on the deserted highway.

Nobe, a father of four girls would love a son. He decides to take Musa to Johannesburg with him and on the road a friendship begins to develop. At the truck depot in Johannesburg, Nobe tries to introduce Musa to his Afrikaan boss, Mr. Botha (CLIVE SCOTT), the owner who only cares about his business. Botha doesn't trust the street kids and throws Musa back on the street.

Meanwhile, Botha bickers with his son Stefan (TOM FAIRFOOT) for spending too much time helping his friend Frances Siswana (NTHATI MOSHESH), a humanitarian get the necessary papers together to start an orphanage. Not feeling well, Stefan argues with his

father that he is not interested in working in the truck business and would rather be doing something worthwhile helping the less fortunate.

Alone and in a big city for the first time Musa is overawed by the large buildings and the city crowds. He runs into Letti (NOLUTHANDO MALEKA), a street-wise young girl that travels with a gang for protection. She teaches Musa how to steal to survive, but Musa isn't comfortable. He notices other street kids washing car windows at an intersection and knows he'd rather earn his money. He rummages around the city trash cans and finds a bucket and a rag to now join the other kids washing windshields.

It is a great day for Musa with a few coins in his pocket to show Letti his hard work has paid off. Their friendship grows. She takes him to where she lives under a dark freeway overpass. Letti shows Musa the bracelet her mother made for her before she also died of the sickness. Wise beyond her years from being on the streets, she explains to Musa that the sickness isn't a curse, but a disease called AIDS. A few days later, Letti disappears, leaving only her bracelet on the ground under the bridge. Musa is crushed and alone again in the big city.

In the meantime, Mr. Botha's son Stefan is rushed to hospital and is diagnosed as HIV positive. He slips into a coma.

Roaming the streets alone looking for Letti, Musa comes across "Letti's gang" beating up another kid and steps into help but they jump on him instead and steal his money.

Outside Stefan's hospital room, friends and colleagues gather and hold a candlelight vigil as Stefan quietly slips away.

Beaten and bruised, Musa sits under a tree at a loss about what to do next when Nobe drives by in his truck. Nobe invites Musa back on the road to help him with his deliveries and drives him back to his village and to his grandmother.

Musa proudly gives his grandmother his earnings from the city and asks permission to speak with the village elder (JEREMIAH NDLOVU) to share his knowledge about the sickness.

Returning he overhears his grandmother tell Nobe that she isn't really his grandmother but is the only surviving adult to take care of the youngsters in the village. She asks Nobe to take Musa back with him as they cannot afford to feed him.

Nobe seriously considers adopting Musa who he has become very fond of. But when he arrives home he finds out his sister has also died from the sickness and they now have two more mouths to feed. His wife refuses to take Musa in.

Distraught, Nobe hits the nearest bar. He staggers out later that evening and knocks over Pastor Gophe (MOSHOESHOE CHABELI). The pastor invites him to his church. Musa follows. Encouraged by their discussions, Nobe and Musa take to the streets beating their drums inviting others to church for a meeting to talk about "the killer amongst them."

Back at the truck depot, Mr. Botha is trying to come to terms with the unexpected death of his son. Not wanting his loss to be in vain, he arranges for his workers to have free HIV tests. Scared and hesitant, the truck drivers are reluctant until Nobe finds the courage to step forward to be tested.

Grateful to Nobe for stepping forward he asks him what else he can do in the fight against AIDS. Nobe reminds him of Musa, the kid he chased away who is still on the streets looking for his uncle. Mr. Botha realizes his uncle was a guard at the depot who had been killed recently and wants to help Musa find a new life, off the city streets. He arranges with his son's friend Frances to take him into the newly opened orphanage which his son helped create. When he arrives he is unexpectedly reunited with an old friend.

*AIDS has already orphaned more than 12 million African children.  
In sub-Saharan Africa 30 million people have died from the HIV/AIDS virus since 1981.  
Approximately 28 million people are currently HIV/AIDS positive.*

# # #

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## FESTIVAL AWARDS

Urban World Film Festival – New York, NY	Best Feature
Palm Springs Int'l Film Festival - California	Best of the Fest
Monaco International Film Festival	Best Feature Best Newcomer (Junior Singo) Best Director (David Hickson) Best Supporting Actor (Owen Sejake)
FICI - Madrid, Spain	Best Feature Audience Award
Schlingel Film Festival - Germany	“Cinestar” Prize (Best Feature for Children and Young Audiences)
Sedona International Film Festival - Arizona	Audience Award – Int’l Feature
World Film Festival - Montreal, Canada	Audience Award – Foreign
Reelworld Film Festival - Toronto, Canada	Best International Feature
Pan African Film Festival - Los Angeles, CA	Best First Feature (David Hickson)
Newport Beach Film Festival - California	Best Cinematography Best Actor (Junior Singo)
FESPACO - Burkina Faso, Africa	SIGNIS Prize (Prize for Health and Security at Work - City of Ouagadougou Prize)
Castellinaria Int'l Film Festival - Switzerland	Opening Night Film
Fort Lauderdale Int'l Film Festival - Florida	Special Jury Award
Black Harvest Film Festival - Chicago	Audience Award
Golden Wagon Festival -- Fire Island, NY.	Audience Award, Sliver Prize
Guerilla Film Festival - Washington, DC	Best Picture Best Director Best Cinematography Best Film Editing Best Music

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## US DOMESTIC PRESS COVERAGE

“Spectacular. Handsome well-crafted family drama...naturalistic performances...affecting human drama...first-rate!” – Dennis Harvey, *Variety*

“Gorgeous, fantastic...audiences were enraptured...has the potential for greater success than just the art house circuit.” – Joe Mader, *Hollywood Reporter*

“Junior Singo is a true star...like the young girl in “Whale Rider,” through his eyes and experiences we are transported.” – Eugene Hernandez, *Indiewire.com*

“A gem...warm, affectionate...timely...breathtaking.” – C.W. Nevius, *San Francisco Chronicle*

“BEAT THE DRUM is a film with a big heart and a vital message.” – Leonard Maltin, *Entertainment Tonight*

“A cinematic miracle...warmhearted, uplifting...well written and lyrically filmed.” – David Templeton, *North Bay Bohemian*

“Profoundly moving, with a heart as big as Africa, BEAT THE DRUM is a journey you will simply love.” – Barry Morrow, Academy Award<sup>©</sup> winning screenwriter of “Rain Man.”

CNN has done a 9-minute segment about *Beat the Drum* on Kyra Phillips show, *Live From*. To view go to: <http://www.beatthedrum.com/CNN.htm>

# # #

# BEAT THE DRUM

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## Production Notes

*Young Musa is orphaned after a mysterious illness strikes his village in KwaZulu Natal. To help his grandmother, Musa sets out for Johannesburg with his father's last precious gift, a tribal drum, in search of work and his uncle. The journey confronts him with the stark realities of urban life, yet his indomitable spirit never wavers; and he returns with a truth and understanding his elders have failed to grasp.*

Introducing Junior Singo, who stars alongside Owen Sejake, Mary Twala, Clive Scott, and Noluthando Maleka, in Z Productions' BEAT THE DRUM, a poignant and thought provoking story about survival, hope and compassion. It is about a little boy's journey who leaves his Zulu village and sets out for the sprawling cosmopolitan city, a far cry from his quiet simple life in the bush. It is also about a young boy's journey to manhood.

The film also stars Dineo Nchabeleng, Tom Fairfoot, Nthathi Moshesh, Jeremiah Ndlovu and Dini Nondumo. Produced by W. David McBrayer, Karen S. Shapiro, Richard Shaw, BEAT THE DRUM is written by W. David McBrayer and directed by David Hickson, who makes his feature film directorial debut.

The inspiration for BEAT THE DRUM came from when producers McBrayer and Shaw were in East Africa in 1999 filming the SABC (South African Broadcasting Corporation) television series "Hope for Africa," a powerful hard-hitting series highlighting the AIDS epidemic in Africa. "We saw these street kids there and when we came to South Africa, we saw the same thing – homeless, hungry young kids," says producer Shaw. "But there is not a lot of sympathy for them," added writer/producer McBrayer, "and we wanted to find a way to give a voice to people who don't normally have a voice."

Approximately 30 million people have died from AIDS in sub-Saharan Africa, and, as a result, there are about 12 million orphans. "It was a learning experience for us about what was truly going on," says Shaw. "As we studied more, the real extent of the problem becomes overwhelming – the numbers are the equivalent of seven major US cities being wiped out!"

During their research for "Hope for Africa," the filmmakers were introduced to Sandra Thurman, Director of the Office of National AIDS Policy at the White House during President Clinton's administration. "Sandra was extremely gracious and very helpful and provided us with reams of materials, containing staggering facts and figures which we eventually drew upon and included in BEAT THE DRUM," explained David McBrayer.

All these incidences are actually based on real facts. "We couldn't believe it - the number of different ways people were getting the disease was incredible and most of the time it was because they weren't educated and they didn't understand what the disease was really about," Shaw observes.

Some of the topics in BEAT THE DRUM stem way back to those early studies; "We discovered kids in schools were being raped by their teachers, truck drivers were spreading the

disease from one country to another - a lot of the truckers were having little trysts with hookers five-six times a day, every time they stopped! Even their wives would put condoms in their lunch boxes and send them off to work but a lot of times they didn't get used! adds Shaw incredulously. "You have to understand that truly one of the biggest problems are the truckers so we utilized a trucker called *Nobe* played by Owen Sejake to help illustrate a very real situation," noted McBrayer.

During their time in Kenya while filming "Hope for Africa," the filmmakers had an exclusive audience with President Daniel Moi at his private estate. They were met by armed guards carrying machine guns and escorted into the compound to his private chambers. At the time President Moi was extremely unpopular and was taking a lot of heat in the media for the AIDS epidemic as well as "sex-for-grades" - it was reported children in schools were being raped to get better grades.

It was during this meeting when the filmmakers were discussing their television series that they asked the President what else they could do to help highlight the gravity of the situation to the people of Africa - "*make me a cinema about AIDS that would scare them to death*" was his response.

On their way back to the airport they discovered from their cab driver their interview had been televised without their knowledge and that their meeting was all over the news stations in Kenya.

The filmmakers realized from their television experience that African people really learnt through storytelling and got a better understanding of a situation through pictorial images. It was therefore important to create a movie that would be a dramatic depiction and resonant with the African people how it would affect their lives rather than an educational approach like "Hope for Africa."

They also recognized through their research they were dealing with century old traditions and that it would require a very delicate approach to get the messages across without preaching.

It was also extremely dangerous for people to openly talk about the disease. A UNAIDS newspaper clipping confirmed this with the tragic story of Gugu Dalamini, an AIDS activist who had come out publicly announcing she had AIDS in support of the campaign but as she left the platform she was beaten to death by a mob.

Yet the incredulous stories continued about the ways the disease was spreading - the same unclean knife was being used on children being circumcised as the doctor went from village to village, so if one child had the disease they all got it. In Botswana, during their Jubilee celebration they would swap wives for a day or a week, so if they didn't have AIDS at the time, they did afterwards. In fact, 40% of the population in Botswana is infected with the disease which equates to one-in-three with the average life expectancy being less than 40 years. The entire population is only 1.7 million people so unless something drastic takes place, the whole country could be wiped out.

In 2000, SABC aired "Hope for Africa," in Swaziland and more newspapers were sold that day in the paper's entire history because of the special brochure that was produced to accompany the series.

Later on the Queen of Swaziland fully endorsed BEAT THE DRUM, hosting a special screening in a 5,000 seat stadium. The Queen went on to ensure that every school in her country included the film as part of their curriculum. To date, early figures are showing that the number of new AIDS cases in Swaziland have dropped crediting the impact of BEAT THE DRUM.



In 2000, the filmmakers won the Global Association for Independent Television (GAIT) Best Drama Award for their pilot television series "Postcards from Heaven." McBryer had co-written with R.J. Colleary (M.A.S.H., Golden Girls) a heart-wrenching episode about a young Russian girl desperately seeking medical help.

"It became so clear to me," says McBryer, "that telling a story about AIDS seen through a child's eyes allows you to highlight issues that normally are tough to handle head on. You are not inhibited by politics and you can get a point across without offending people."

Holed up in his native city of Atlanta for four to five months, McBryer perfected the script. Once the script was completed the filmmakers connected with line producer Lance Samuels at New African Media Films (NAM) at Sasani Film Studios in Johannesburg to assist with preparations.

"The film deals with a very delicate topic. It is harsh topic to begin with and not the kind of topic people in Africa openly talk about," observes Samuels. "This was our biggest challenge - to overcome the controversy perceived by locals when dealing with such a sensitive topic."

"The beauty about BEAT THE DRUM," he adds "is, it takes an important subject and shows it through the eyes of a little boy who is caught up in the whole problem and captures it in an entertaining and thought provoking way."

The next biggest challenge was casting the role of Musa. The underlining theme of BEAT THE DRUM is hope and the incredible power of one little boy who brings hope, compassion and understanding to the devastating epidemic that is threatening the continent of Africa. "An enormous responsibility and the whole key to the success of the film," noted McBryer.

The filmmakers auditioned for Musa all over South Africa from Cape Town, Durban, Johannesburg, and out into the countryside. "We just couldn't find the right talent," continued McBryer. "We saw hundreds of little boys and we began to feel we weren't going to be able to make the picture." Then nearly a week before production was scheduled to begin they received a call from a mutual friend to say they had found Junior Singo. "He was the very last boy we auditioned – he is a natural, you fall in love with him instantly," beams McBryer. "He has done a fantastic job!"

Junior Singo wasn't the only key factor eluding the production. About the time Junior came on board, the production lost its director due to scheduling conflicts.

"I woke up in the middle of the night wondering what an earth we were going to do," confides producer Shaw. "I remember the next day Lance Samuels came to us to say he had found three possible candidates but two had bowed out so we really only had one – so here is his demo tape!" chuckles Shaw in retrospect. "We hired David Hickson on the spot and we started filming three days later!"

It was Hickson's short "Angels in a Cage" a very emotional tale about sexual and abusive relationships that the producers had watched. Taking the helm of BEAT THE DRUM as his first outing about a nine-year old orphan dealing with AIDS and surviving on the streets was a natural transition for Hickson. His credits also included the Rape Crisis successful public service announcement that had a huge impact when it premiered and still occasional plays 12 years later.

"David is very gentle, and has a very calming influence. He immediately bonded with Junior and the other actors," notes McBryer. "It is a South African story told by a South African filmmaker.

He has truly been able to capture and evoke so much emotion for the camera. He is a real find...a gem."

"It was great pleasure working with such fresh raw talent," Hickson says. "It was like having a clean palette."

Having already had the experience of working with young South African actors before, he knew the most important thing when dealing with such a difficult subject matter was to spend time with them. "I said to Junior on the very first day that we were going to get to know each other very well and extremely quickly so we could trust each other," says Hickson. As there had been no rehearsal time, Hickson spent as much time as possible with his young actors to create detailed back stories for their characters.

Hickson found that Junior's life was very different to the life of his character Musa. He had very supportive parents, attended a great school and his father even drove a BMW so had very little or no exposure to AIDS personally.

"I was having conversations about some really difficult and sensitive issues that you don't normally talk about with 12 year olds," Hickson reflected. "I decided early on to approach the subject directly so that their performances are very real and they have a real understanding about what they are doing."

"We were aware that we were walking a very fine line – drawing people in through emotions and making sure we were expressing ourselves subtly rather than being very unsubtle and unbearable to watch – it was a constant balance," Hickson continues. "It was important to put the messages in the background so we do not preach to our audience."

A number of extras that were used for the church scene towards the end of the film were literally off the streets so many of them had HIV/AIDS.

"Storytelling can be very powerful in Africa," says Hickson, "so while we were working in the church, the extras became interested in what the BEAT THE DRUM story was about. Through telling them the story it became very apparent that this was indeed a very effective way of communicating and relaying the underlining message to the locals themselves."

"The biggest problem is staying silent. Not talking about it and ignoring it. There is a tremendous public awareness going on but people on a personal level still do not talk about it. It is far more emotional on a more personal level," concludes Hickson.

BEAT THE DRUM is an emotional journey of a little boy – a universal story yet culturally specific. The film's biggest message is... know the truth, don't live in ignorance.

Shot on Super 35mm, BEAT THE DRUM was filmed on locations all over South Africa, including Johannesburg, downtown, Soweto, KwaZulu Natal, Drakensburg Mountains with a complete South African cast and crew that captured the stunning landscapes and wildness to create a vivid and authentic backdrop.

The production began its 26 days of principal photography at the notorious Muti Market, a haven for the homeless kids chosen to depict the real flavor and ambience. Located underneath the freeway under pass in downtown Johannesburg, the eclectic Muti market emits odors unimaginable from the array of unthinkable products on sale including dead animals and human body parts for the range of concoctions used by native medicine men for curing various diseases.

BEAT THE DRUM was filmed during the South African winter in July where temperatures drop to a bitter 40 degree Fahrenheit overnight. In fact, the production was held up one morning when the crew discovered a homeless man had frozen to death on the sidewalk over night.

“I remember buying jackets for \$20 at the local flea market,” says producer Shaw. “There would be these kids like Musa standing at the intersections and there was one particular kid wearing only a plastic shopping bag and shorts. We gave him a jacket because we knew he would be dead by morning if not; and as we drove away we heard the other kids taunting him *give me your jacket man*. We saw him a few days later without the jacket. It was heartbreaking.”

BEAT THE DRUM truly portrays the children of Africa the way so many are - in their school uniforms, walking miles to go to school. They are very bright - speak several languages – they are just under privileged. Very different from the way they are portrayed in America.

“We hope BEAT THE DRUM brings a better understanding of Africa and about the subject of AIDS,” contemplates McBrayer.

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## CAST & FILMMAKERS - BIOGRAPHIES

### CAST

#### **Junior Singo, “Musa”**

A native South African from Soweto, Junior Singo is 14 years old.

In 2002, he started his acting career with his first feature film *Beat the Drum*, in which he played the lead role of “Musa.” After successfully playing this role, he immediately secured roles in two more films, *The Wooden Camera* and the soon-to-be released feature *In My Country* in which he plays Samuel L. Jackson’s son.

Mr. Singo loves to play soccer and table tennis. He enjoys reading and acting and aspires to one day be a top South African actor.

#### **Owen Sejake, “Nobe”**

Owen Sejake has had a lengthy career as an actor, performing in roles in film, television and theater including last year’s Academy Award winning film *Tsotsi*. His film career includes such international films as *Ocean Harvest*, *Mandela and De Klerk*, *Africaine Adventures*, *Shot Down*, *Crime in Gabon*, and director John Boorman’s film *Country of My Skull*.

Mr. Sejake television career includes performances in: *Justice For All*, *Yizo Yizo*, *Saints, Sinners and Settlers*, *Soul City IV*, *Black Velvet Band*, *So Hard To Forget*, *Deafening Silence*, *Masakeng*, *Oedipus Rex*, *African Skies*, *The Line*, *Going Up*

Mr. Sejake has extensive experience as a theater actor as well and in 1993 received the Vita Nomination for Best Actor in a Musical. He speaks several languages including S. Sotho, N. Sotho, Tswana, Zulu, Xhosa, Afrikaans and English.

#### **Mary Twala, “Ntombi”**

Mary Twala, one of Africa’s most respected actors, has had an extensive career as an actor, performing in roles in film, television and theater. Her film career includes such international films as: *A Love in Africa*, *Malunde*, *Dr Lucille*, *Nyaka-Nyaka*, *Ngaka*, *Deliwe*, *Friends*, *Game for Vultures*, *Taxi to Soweto* (in which she won a Best Supporting Actress award) *Waati*, *Science Classic*, and *Sarafina*.

Ms. Twala’s television career includes performances in many South Africa productions including: *Deliwe I,II,III,IV*, *Undenzani Melwane*, *Iqhawe I & II*, *Die SonKriel*, *Hlala Kwabafileyo*, *Khululeka*, and *Nyaka-Nyaka*.

Ms. Twala has also received the PAWE Veteran Recognition Award and Artistic Recognition of Excellence Award from the USA.

## **FILMMAKERS**

### **David Hickson, Director**

David Hickson grew up in Cape Town, South Africa. He began his professional career as an architect, working for several years in London, before returning to South Africa to study film.

Mr. Hickson chose to remain in South Africa because he developed a strong connection with the country and wanted to play a part in the development of a South African style of filmmaking, using the strong story-telling culture of the country, and the unique experiences shared by South Africans.

*Beat the Drum* is Mr. Hickson's first feature. He also directed two short films, *Angels in a Cage*, winner of the Avanti Craft Award for direction, and *Skeletons at the Feast*, winner of the Kodak Award for best dramatic short film.

### **W. David McBrayer, Writer/Producer**

W. David McBrayer is co-owner of Z Productions LLC and is a member of the Writer's Guild of America. *Beat the Drum* is Mr. McBrayer's first feature film based upon his experiences in Africa.

David also created and produced *Postcards from Heaven*, winner of the 2000 Outstanding Drama Award by the Global Association of Independent Television and in 2001 produced the acclaimed 6-part series for South African television entitled *Hope for Africa, Winning the Battle Against HIV/AIDS*.

### **Richard Shaw, Producer / Editor**

Rick Shaw owner of Pinlight LLC in Hollywood, Richard is also co-owner of Z Productions. He co-produced *Beat the Drum* and also performed the initial edit of the film on-location in South Africa. Along with his partner W. David McBrayer, he produced *Postcards from Heaven* which won a GAIT Award for Best Drama and the SABC television series *Hope for Africa*.

His career includes producing, editing or sound designing countless television productions over the past 25 years, and is a pioneer in digital non-linear editing. He is currently working on the development of two other projects, one a special effects series on moviemaking for television, and is participating in development in another motion picture project.

### **Karen Shapiro, Producer**

Karen Shapiro contributed as co-producer along with Richard Shaw on *Beat the Drum*, and coordinated the development of the project from the LA offices. Karen has an extensive background in television that spans two decades. She was the producer on several television series including *Unsolved Mysteries* and *Arrest & Trial* for USA Television. Karen has been the point person for all the festivals that *Beat the Drum* has been involved in.

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## Credits

Sidney Kimmel Entertainment / Kimmel International  
Present

A Z Productions Film

Directed by  
David Hickson

Written by  
W. David McBrayer

Produced by  
W. David McBrayer

Produced by  
Karen S. Shapiro  
Richard Shaw

Director of Photography  
Lance Gewer

Music  
Klaus Badelt  
Ramin Djawadi

Production Design  
Johnny Breedt

Editor  
Mark Winitsky

Music Producer  
Dessie Markovsky

Line Producer  
Lance Samuels

Costume Designer  
Ruy Filipe

Casting  
Christa Schamberger

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## Cast List

(In order of appearance)

Musa	Junior Singo
Ntombi	Mary Twala
Village Sangoma	Adelaide Shabalala
Ayize	Lennox Mathaboe
Kid #1	Bhekhimusi Mkize
Kid #2	Thulani Xolo
Teacher	Glen Gabeta
Thandi	Dineo Nchabeleng
Village Elder	Jeremiah Ndlovu
Village Man	Elliot Makhubo
Truckstop Owner	Lindelani Buthelezi
Prostitute	Pumi Mkhwanazi
Nobe	Owen Sejake
Tumisho	Maurice Carpede
Pieter	Clive Scott
Stefan Botha	Tom Fairfoot
Muthi Seller	Fats Bookholane
Emily	Phello Sejake
Nobe's Daughter #1	Cindi Mabikwa
Nobe's Daughter #2	Khumo Masego
Sophie	Keketso Semoko
Tyro	Dini Nondumo
Younger Boy	Morena Sefatsa
Street Boy #2	Musa Sefatsa
Letti	Noluthando Maleka
Street Boy #3	Shimane Lekomu
Street Girl #1	Salamina Mphelo
Pastor Gophe	Moshoeshoe Chabeli
Healthworker	Tinah Mnumzana
Woman #1 (Aids)	Mary Makhatho
Woman #2 (Aids)	Salamina "Joyce" Khumalo
Township Sangoma	Temsie Times
Frances	Nthati Moshesh
Frances' Assistant	Mia de Beer
Vendor	Simo Magwasa
Tour Guide	Tiro Venter
Woman Tourist	Judy Phillips
Street Kid	Simon Mphelo
Pregnant Woman	Eloise Cupido
Truck Driver	Sonnyboy Lithako
Gang Boy	Innocent Msimanga
Doctor Troubh	Catherine Cooke

Joe  
Nobe's Nephew  
Nobe's Niece  
Soweto Neighbor #1  
Soweto Neighbor #2  
Soweto Neighbor #3  
Soweto Neighbor #4  
Lauren  
Musa Stand-In  
Nobe Stand-In

Seputla Sebogodi  
Nhlanhla Mdluli  
Vutomi Mabaso  
Meme Dtishego  
Ret'sepile Makamane  
Harriet Lenabe  
Yule Masiteng  
Trudie Taljaard  
Nhlanhla Mdluli  
Phillip Notununu

### **Crew List**

Production Manager  
First Assistant Director  
Second Assistant Director  
Sound Design  
Additional Editing  
Rick Shaw  
"A" Camera Operator  
"A" Camera Focus Puller  
"B" Camera Focus Puller  
Clapper Loader  
VT Operator  
Still Photographer  
Gaffer  
Lighting Best Boy  
Lighting Assistant  
Generator Operator  
Key Grip  
Best Boy Grip  
Grip Runner  
Set Decorator  
Set Dresser  
Standby Set Dresser  
Art Department Assistant  
Property Master  
Standby Props  
Animal Handler  
Sound Mixer  
Boom Swinger  
Wardrobe Standby  
Wardrobe Assistant  
Make-Up Artist  
Assistant Make-Up  
Second Unit Make-Up Artist  
Second Unit Director  
Second Unit Camera Operator,  
Wildlife and Aerial Photography  
"B" Camera Operator  
Second Unit Grip  
Stunt Coordinator

Samantha Putter  
Sheila van Zyl  
Marc Biart  
Emile Razpopov  
Tracy Joss  
  
Harmon Guy Cusack SASC  
Janli Maartens  
Anton Wehmeyer  
Nicholas McKenzie  
Paul Zikhali  
Blid Alsbirk  
Nick Rankin  
Colin Rampede  
Andrew McCullum  
Ben Phiri  
Lyle Goldman  
Clint Covey  
Wesley George Williams  
Bongani Ledwaba  
Flo Ballack  
George Ndlovu  
Vicky Sawkins  
Ralf Buchmann  
Eric Moleme  
Arno Naude  
Nico Louw  
Jurgen Human  
Amanda Wilson  
Seren Inns  
Nadine Prigge  
Angeline Boshoff  
Liesl Lene  
W. David McBrayer  
  
Harmon Guy Cusack, SASC  
Marc Brower  
Jason Tabac  
Isaac Mavimbela



Stunts	Sonnyboy Letago Bonginkoski Nkokazi Nthlanthla Mdluli Phillip Notununu Alfred Sinbane
Script Supervisor	Nupi Makhobo
English Dialect Coach	Fiona Ramsay
Zulu Dialect Coach	Bongani Gumede
Tutor	Shana Abrahamson
Research	Ivan Milbarrow Sandy McBrayer Isabella Mostert
Location Manager	Gerard Savineje
Location Scout	Christian McCabe
Location Assistant	France Machaba
Camp Manager	Spannies Spannenberg
Unit Paramedic	Gert Cordier
Production Coordinator	Wendy Sherrin
Production Secretary	Janine Williams
Production Accountant	Laura Vogt
Payroll	Michelle Morgan
Assistant to the Producer	Jodi Levin
Receptionist	Patricia Molobi
Office Assistants	Annie Qwabe Cindy Qwabe
Generator Driver	Quintin Jonosky
Wardrobe Driver #1	Aubrey Diamini
Wardrobe Driver #2	Dumisani Ngema
Relief Driver #1	Johannes Tejane
Relief Driver #2	Elias Makanye
Relief Driver #3	George Nkosi
Relief Driver #4	Michael Seepe
Additional Props Driver	Alfred Divi Mkwanzazi
Additional Set Dressing Driver	Aubrey Khumalo
Additional Art Department Driver	Ismael Maupa
Hero Truck Driver	Welcome Mngomezulu
Production Drivers	Peter Modise Jabulani Nsibande Hodges Sebeko
Production Assistants	Martin Dlamini Laurie Dunn Roddy Gubese Luvato Kala Jared Sauter
Catering	Busfare Tom Hazelton
Security	TSP Security Marly Hlatshwayo
EPK	Hilton Wolman Dino Papayannis
Assistant Editors	Rob Boyd

Sound Editorial	Nicci Van Niekirk Daniel Shaw Xavier Sol Brent D. Winter Mark Hollenbeck Steven Hollenbeck Julio Carmona Leif Faure Anderson
Music Editor	Ciaran Hope
Foley	Savoy Foley
Recorded on	Akai Digital
Foley Artists	Victor Khristov Vincent Khristov
Foley Mixer	Jean Weitzmann
ADR Mixer	Andre Jordan
Recording Mixers	Xavier Sol Steve Hollenbeck James Wright
Dolby Sound Consultant	
Post Production Supervisors:	
Los Angeles	Dessie Markovsky
Johannesburg	Nerissa Black
Post Production Sound	TURBOSOUND
Negative Cutting	Chris and Gary Weber
Optical Negative	DJ Audio
Timer	Matt Shatz
Color By	Deluxe
Deluxe Representative	Steven Van Anda
Music Recorded by	Boyana Symphony Orchestra
Conducted by	Djimi Krumbach
Music Manager	Petya Simeonova
Musical Director	Ina Popdimitrova
Music Engineer	Stefka Majdrakova
Music Mixer	Rumen Entchev
Music Recordist	Valentin Ivanov
Orchestration	Penka Kouneva
Music Mix Down	Steve Krause
Music Coordinator	Ivan Panev
Main titles created by	Z Post, LLC
LA Post Production Services by	Hollywood Global Studios
Digital Visual Effects by	TITLE HOUSE DIGITAL Andrew Midgley IO FILM Les Dittert
Post Production Coordinator	Kathleen McCarthy
Post Production Assistant	Myriam Despujoulets Brock
Production Services provided by	New Africa Media Films

Post Production Facilities provided by Z Post, LLC

Insurance provided by  
Rochlin Insurance Brokers

AON/Albert G. Rubin

Legal Services provided by  
Richard Solomon at Mayer, Glassman & Gaines  
Judy Karafiol at The Business Affairs Group  
Rebel Roy Steiner at Loeb and Loeb

Camera, Lighting and Grip packages provided by MCC Logical Designs

Shot entirely on location in KwaZulu-Natal, Soweto and Johannesburg, South Africa

The producers wish to thank  
Drakensberg Regional Council  
City Council of Johannesburg  
Johannesburg Metro Police  
Johannesburg Film Office  
Amy J. Moore  
Ernest Nodlovu  
Paul Raleigh  
Pete Stockil  
Keri Walker at Apple Computer, Inc.  
David Block at Ascent Media  
Kimmel International  
Pinlight LLC  
The Lighthouse Company

Special Thanks:  
Paul Bishop  
Sandy McBrayer  
Zakes Mda  
Isabella Mostert  
Bruce Wilkinson  
Sidney Kimmel  
Nichola Ellis

# BEAT THE DRUM

A boy... A drum... A journey of truth

"ONE WORLD, ONE PEOPLE"

Written by Brian Wayy and Damien Hamler

Courtesy of Intencity Records

© 1999 Moraffah Music Publishing Company

Performed by Xcultures

"VUMA VUMA"

Written by Vuyo Makwena

Courtesy of Vuyo Makewena

© 2002 Vuyo Makewena

Performed by Pure Magic

"JOZI HUSTLE"

Composed by S. Dlamini, L. Dlamini, T. Dolosi, K. Mpahlwa

Performed by S. Dlamini, L. Dlamini, T. Dolosi

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"AFTAS PRAYER"

Written by Gladys Sibisi

Courtesy of Gladys Sibisi

© 2002 Gladys Sibisi

Soloist: Zungu Majozi

The producers wish to extend heartfelt thanks to the people of Johannesburg, Soweto and Ukhahlamba Valley, Kwazulu-Natal, South Africa

TOTAL RUNNING TIME of the FEATURE:

114 min

