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**THE FORGOTTEN KINGDOM**  
 images available via <http://www.forgottenkingdomthemovie.com>

# T A B L E O F C O N T E N T S

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# S Y N O P S I S

Atang Mokoeyna (mid-20s) is an unemployed, aimless young man who spends his days idling in the slums of Johannesburg. When his father dies, Atang must give up his selfish ways and fulfill his father's humble last wishes: to be buried in the rural, mountainous Kingdom of Lesotho, a place they left fifteen years earlier in hopes of a better life.

Atang feels like a stranger in the land of his birth, but finds an instant connection with one person: his childhood friend, Dineo. A beautiful and compassionate young woman, Dineo takes care of her younger sister, Nkoti, who is sick with HIV/AIDS. However, Dineo's tyrannical father thwarts their budding romance and relocates his family to a remote village where he can better hide his shame over Nkoti's illness.

Try as he might, Atang simply cannot get Dineo out of his mind. He befriends a precocious eleven year-old orphan boy, and together they make the arduous journey across the breathtaking, rugged mountains in order to find Dineo. Along the way, the two undergo experiences that force Atang to surrender to the rhythm and traditions of the land, and to make peace with his father and the life he once led. A changed man, Atang finally reaches Dineo, but must overcome one last obstacle to win her father's approval.

# DIRECTOR'S STATEMENT

Vast and rugged landscapes.

Horsemen wrapped in blankets moving through snow peaked valleys.

Thatched-hut villages lost in time.

In "The Forgotten Kingdom", I wanted to make a film that was primarily told visually, through the colors of the land and the faces of the Basotho people. My own experience of discovering this mostly overlooked country was like finding something exquisitely beautiful and unique. My intention to convey that experience to an audience through the journey of the main character, Atang Mokoanya. This is a man who unwillingly experiences a life transformation when he returns to a place that had he long ago chosen to forget. He meets a radiant young woman, Dineo, a spark from his past, and the subsequent events anchor him to his homeland in a mystical way. The characters he meets, from the nameless orphan boy to the old woman afflicted by a witch doctor's curse - they are mirrors to Atang's inner journey. The lyrical, allegorical style of storytelling I applied was inspired by films such as John Sayles' "Men With Guns", David Lynch's "The Straight Story", and Nicolas Roeg's "Walkabout".

My intention was to take on a classical approach to the directing and cinematography of this film. Except for the kinetic opening sequence that takes place in the Johannesburg slums, most of the cinematography exists within static shots, or very slow camera movements. I was interested in creating a quiet, meditative tone that parallels the character arc of the protagonist.

Authenticity was always of the highest priority to me. The story is fictional, but represents a common scenario whereby Basotho men leave their homeland to seek employment in Johannesburg, the "city of gold". Often these men only return when they are brought back to be buried. I spent nearly a year living in Lesotho before filming, collecting stories from the people, many of who gave me feedback to help keep the story culturally genuine. Despite financial incentives for filming in South Africa, I never considered making this film anywhere but in Lesotho. It was never an option to have the characters speak anything but the native Sesotho dialect.

The film is a universal story, but told from a unique perspective. My producers and I embraced the challenges of making a feature film in a country with mostly rough dirt roads, no professional actors, and no film industry whatsoever. The Forgotten Kingdom is the first feature film produced in Lesotho. Like all journeys, it was a voyage into the great unknown.

Andrew Mudge  
February 2013

# AWARDS & CRITICAL RESPONSE



2013 Sarasota Film Festival - Audience Award Best Narrative Feature  
2013 Florida Film Festival - Audience Award Best Narrative Feature  
2013 Ashland Independent Film Festival - Audience Award Best Narrative Feature  
2013 Ashland Independent Film Festival - Finalist Best Cinematography

**It is epic in scale but intimate in scope, a hero's journey in the classic sense, with powerful performances and absolutely beautiful cinematography.**

<http://www.examiner.com/review/florida-film-festival-the-forgotten-kingdom>  
*-Florida Examiner*

**The structure of three adventures, combined with the beautiful cinematography of the African landscape, evoke the aura of a fable.**

<http://moviemorlocks.com/2013/04/22/film-fest-favorites-the-ties-that-bind/#more-63835>  
*-MovieMorlocks.com (Official Blog of Turner Classic Movies)*

**There's an authenticity growling beneath the picturesque surface and deceptively simple storytelling of this South African-based coming-of-age (and coping-with-mortality) story.**

[http://orlandoweekly.com/news/orlando-weekly-39-s-guide-to-the-2013-florida-film-festival-1.1467043?pgno=6#.UV4QcgEt3\\_g.twitter](http://orlandoweekly.com/news/orlando-weekly-39-s-guide-to-the-2013-florida-film-festival-1.1467043?pgno=6#.UV4QcgEt3_g.twitter)  
*-Orlando Weekly, Five Star Rating*

**Putting it bluntly, this is an early contender for the Best Movie of 2013. It is rare to find a movie that packs such narrative impact as well as emotional connection without having to sacrifice one for the other. The cinematography is breathtaking and Robert Miller has contributed a wonderful score that enhances the mood without distracting you from it.**

<http://carlosdev.wordpress.com/2013/04/29/the-forgotten-kingdom/>  
*-Cinema 365, Rated 10/10*

# ABOUT THE PRODUCTION

## A Character Named Lesotho

The first frame of *The Forgotten Kingdom* is the filmic version of a landscape painting: perfectly posed mountains bathed in soft, golden light. As the camera stays true to its static wide shot, a distant silhouette quietly enters the frame and stops. The moment is both visually grand in scope and inwardly meditative in feel, and it instantly solidifies the power of the film's silent main character—the Kingdom of Lesotho.

"There are a lot of wide shots in the movie, as many as possible, as well as slow dolly moves to give the film a fluid feel," says writer/director Andrew Mudge, "to let the landscape speak out."

Mudge's eye as a director never loses sight of this.

His focus on mise-en-scene, his ability to use the very terrain of Lesotho as production design, is a hallmark element of the film. He cut no corners to achieve this. Whereas moviemaking is conventionally about condensing locations to save time, Mudge's team went to great lengths to source and shoot in their ideal locations, often driving for hours to capture only a handful of shots. Inspired by the work of Terrence Malick, Mudge even painstakingly crafted shots around ideal exterior lighting, filming wide shots in the early morning and afternoons when the sun is at its lowest, casting its finest glow. The payoff is evident throughout the film, which is filled with grandiose landscapes worthy of its characters' epic journey.

Mudge's careful dedication to picture pervades even into the most unlikely of places: the score. Most films with sweeping landscapes—like *The Forgotten Kingdom*—seek equally sweeping scores to sonically fill the frame. Mudge instead sought simple symphonic music—violin and cello—to enhance the quiet, thoughtful feel of the film and serve its picture. He found a kindred spirit in composer Robert Miller. "It's a meditative score, so you can embed in the journey," states Miller. "Some of the best scores are the ones you never hear. It's like subtly tapping someone on the shoulder and saying, 'Isn't this beautiful?'"

In this way, Mudge's film leads the audience to immediately fall in love with the tiny country of Lesotho—just like he did in 2003. While visiting his brother who was living there as a Peace Corps volunteer, Mudge's fate was sealed. He knew he would return, and he knew he would create a film about this land. *The Forgotten Kingdom* is the carefully researched and crafted story of a country and its people—the first full-length feature ever shot there. It is Lesotho's introduction to the world.

## Breath of Fresh Air

"In the landscape of independent film, *The Forgotten Kingdom* is a breath of fresh air. It's a movie without calloused armor," states producer T.R. Boyce. "True to Andrew as a storyteller, it's genuine and honest. Hopeful."

Dedicated to shaping a story true to the lives of the Basotho people, Mudge spent years developing the story's concept and connecting with locals. He noted the stories of those who left for the "riches" of Johannesburg, often only to return to their homeland for their burial. He watched as the AIDS epidemic continued to grip the country, which suffers one of the highest infection rates in the world. Mudge then transformed his first hand observations into a screenplay with the goal of bringing Lesotho and its people to the screen in an honest, genuine way.

Mudge's focus on authenticity meant shooting the film in the native African language: the script was translated into Sesotho for all scenes shot in Lesotho, and Tsotsitaal for the parts of the story shot in Johannesburg. According to producer Terry Leonard, "Andrew never took the easy way out. He was willing learn a foreign language to direct this film." Mudge studied the language by befriending a Sotho woman named Mansadi, who worked as a housekeeper in Johannesburg. While clearly committed to gaining as much facility with the language as possible, Mudge recognized his limitations without fear. He states, "It's about the honesty of the performance. It's not about how the words come out. This movie isn't about reading text. I wanted as little dialogue as possible. I never wanted line upon line of subtitle. The story's about beauty; show and not tell." Which meant finding the perfect cast to convey this.

### **A Needle in a Haystack**

"My goal was to find the character in the casting, rather than shaping an actor, professional or otherwise," explains Mudge, "Certain people have this natural ability to be completely in their own skin while on camera. They're not performing to impress. They have natural skill. They are present."

In a country where the very concept of a movie was foreign, finding actors was no small task. Every form of media was exploited—newspaper, radio, flyers, and leaflets... even the nation's sole television news program—but it didn't stop there. Schools and orphanages became casting grounds, particularly as the team hunted for the character of the main boy, the mystical orphan who leads the film's protagonist across the country to find his true love. According to producer T.R. Boyce, "The endeavor to find the boy was epic."

It all paid off when they discovered Lebohang Ntsane.

Recalls Mudge, "He had never acted before, but he had an amazing ability to listen, which is the bottom line for bringing out honest performance." A true standout in the film, Ntsane's performance as the Orphan Boy is powerful and full of life. "You could read something about this kid from the minute you met him. He felt deeply and had lived. He

understood pain and loss. A wisdom beyond his years sort of thing. You could read it on him, and he was able to give his character depth. It was always just below the surface on the actor.”

The hunt for the film’s lead was guided by the same philosophy: finding an actor who organically connected with the character of Atang. “We saw dozens of professional actors,” remarks Mudge. But the search ended when they met Zenzo Ngqobe. “We needed someone who possessed the ability to really carry a film, and we found it in Zenzo.” An experienced actor, Ngqobe performed in Oscar-winning *Tsotsi* and as well as the beloved South African soap, *Rhythm City*. More important, Mudge felt that Ngqobe “connected naturally to the role, the character. I felt like we were in sync, he was inside my head.”



# T H E F I L M M A K E R S

## **Andrew Mudge (Director/Producer/Writer/Editor)**

Andrew Mudge is the writer/director of numerous award winning short films, documentaries, and music videos. His shorts have screened at over fifty prominent film festivals, including Sundance, Telluride, and Nantucket. After winning the Golden Starfish award (Hamptons Film Festival) and Best of Fest award (Los Angeles Short Film Festival), his short film *The Perfect Gooseys* had a three-year run on HBO and Cinemax. Andrew was the winner of the prestigious Chrysler Million Dollar Film Festival for his Chrysler branded short film *Gabriel Y Gato* and feature length screenplay *The P.T. Johansen Field Guide to North American Monsters*. Most recently, his State Radio music video, *Knights of Bostonia*, won a viewer's choice award on MTV. *The Forgotten Kingdom* is his first feature.

## **T.R. Boyce (Producer)**

T.R. Boyce's journey into film started at the Rhode Island School of Design while studying for his BFA. Midway through his sophomore year, T.R. landed a job in sound on the film *American Buffalo* exposing him to high caliber filmmaking for the first time. Instilled with a passion for the craft, T.R. chose to commit to molding himself into a filmmaker. A path he continues down today.

Since *American Buffalo*, T.R. has worked in various positions on features and television shows both large (*The Bourne Legacy*, *The Adventures of Tintin*, *Men in Black 3*, *Enchanted* and HBO's *Girls* and *Angels in America*) and small (*Something Borrowed*, *It's Kind of A Funny Story*, *Evening*, *Romance and Cigarettes*, and *Lift*) taking away something new from each production. Eventually T.R.'s desire for a deeper impacting role, gravitated to producing a number of short films including the winner of the Chrysler Million Dollar Film Festival, "Gabriel Y Gato" directed by Andrew Mudge and AICP award-winning commercial director, Craig Abell-Champion's successful festival short, "Nonplussed" starring Kevin Rahm (*Desperate Housewives*) and Paula Malcolmsen (*A.I.*, *Deadwood*). *The Forgotten Kingdom* is T.R.'s first feature.

## **Terry Leonard (Executive Producer)**

Terry Leonard has produced over 20 feature films over his twelve year career. Film highlights are "Virgin", "Particles of Truth", "Dream Boy", "Backseat", "Sordid Things", "Hounddog", "Stephanie Daley" and "The Last International Playboy". These films have won awards and acclaims from the Director Guild of America, the Sundance film festival and the Independent Spirit Awards. Two new features will be coming to theaters in the next few months called "Revenge For Jolly" & "Allegiance" and Leonard is in post production on "Away From Here", "The Moment" and "A Case of You" which will be completed by the end of this year. When Leonard is not working on features he also produces commercials with his production company Strongman.

### **Chris Roland (Executive Producer)**

Chris Roland emigrated from the US to South Africa in 1995 to become a multi-talented producer, director and writer out of Cape Town. Roland has produced, directed or written over 60 projects including the sitcom *Help Wanted* for the Family Channel, the virtual reality ride film *Cape Extreme*, the Sid Shanti music video *Critical Mass*, and has produced 35 commercials for clients including Met Life, Kellogg's and Pepsi. Roland has also contributed his powerhouse talents to notable projects like *Hotel Rwanda*, *Stander*, *Charlie Jade*, *Three Needles*, *Man to Man*, and *Darfur*. Projects Roland has been involved in have won or been nominated for an Oscar, Golden Globe, Toronto People's Choice, DGA, and Genie. A true believer in giving back, he is the founder of the Dr. Lionel Ngakane Film School Scholarship Fund, and former board chairman of the Mylife Foundation, which provides support for at risk youth in South Africa.

### **Robert Miller (Composer)**

Robert Miller is a prolific composer of film, concert, and commercial music. His distinctive style has made its mark on over 1800 commercials, a growing body of film scores, as well as works for concert and the stage. Over the years, his talent and passion have garnered him six CLIO awards, an AICP award and three Emmy nominations for the Coca-Cola spots "Finals" and "It's Mine" as well as Mercedes "Modern Ark". Most recently, his scores appeared in numerous Super Bowl commercials in over the past couple of years, including spots for Kia, Mercedes, AT&T, UPMC (which aired locally in Pittsburgh), Coca-Cola and Budweiser. His newest film work includes scores from Eugene Jarecki's "The House I Live In", which won Grand Jury Prize at Sundance Film Festival 2012. His upcoming romantic comedy "Excuse Me For Living" starring veterans Christopher Lloyd, Wayne Knight and Jerry Stiller hits theaters this October 19<sup>th</sup>, 2012. Miller trained at the Mannes College of Music in NYC and studied privately with American Masters William Schuman, Aaron Copland, and Edgar Grana.

### **Carlos Carvalho (Cinematographer)**

After studying photography at the Port Elizabeth Technikon for three years, Carvalho joined the film industry as a runner in 1992. His goal was to be a DOP and he soon started loading on commercials and feature films, later pulling focus. At the same time he kept his interest in photography by getting commissioned to do private work. In 2002 he got a break to light a public service announcement for Childline. The Childline announcement was very successful and it won a silver lion at Cannes film festival in 2003. As opportunity only knocks once, he jumped and committed himself to DOP work. He works on tv commercials, feature films, documentaries and corporate infomercials. For some clients, he shoots both their TV and print campaigns. Passport SA and EU. Awards 1999 Avanti Lighting Award: Cannel O, stop fame animation 2003 Silver Lion at Cannes: Childline, Lucy Moonflower 2003 Vuka Best Animation: Childline, Lucy Moonflower 2003 Vuka Best Overall: Women and Men against

childe abuse 2003 Best Music Video, SA Music Awards: Thembi 2004 Gold Visible Spectrum Award: SA Tourism.

# T H E C A S T

## **Zenzo Ngqobe (Atang)**

Zenzo Ngqobe is a South African actor best known for his starring role as Stone Khuse on the television soapie *Rhythm City*. He is also well known for a supporting role in the 2005 Academy Award-winning *Tsotsi*. Zenzo has also appeared in the TV hospital dramas *Jozi-H* and *Hillside*, and has performed in the stage productions *Township Stories* and *Cards*. In 2013 he took over the role of Cyril in the SABC2 sitcom *Ga Re Dumele*.

## **Nozipho Nkelemba (Dineo)**

Nozipho Nkelemba is a South African actress best known for her role as Charlotte on the television soapie *Rhythm City*. She first came to national attention for her performance in an Allan Gray insurance commercial, and is also known for her role as Nana on the third season of the SABC2 parliamentary drama series *go Plein Street*. Other television productions she has acted in include the *Heartlines* series on SABC2, and the SABC2 mini-series *When We Were Black*.

## **Jerry Mofokeng (Katileho)**

Jerry Mofokeng is a South African legend of the stage and screen who has appeared in a number of critically-acclaimed films, including *Cry The Beloved Country*, *Lord of War*, *Machine Gun Preacher*, *Mandela And De Klerk*, and the 2005 Academy Award-winning *Tsotsi*.

## **Lebohang Ntsane (Orphan Boy)**

For his supporting role, 12 year old Lebohang Ntsane was chosen from over seven-hundred aspiring young actors, from towns and villages all over Lesotho. He lives with his family in Khubetsoana, and hopes to pursue more acting opportunities in the future.

## **Moshoeshoe Chabeli (Priest)**

Moshoeshoe Chabeli is a veteran actor of South African film and television, appearing in such productions as *Stander*, *Beat the Drum*, and *The Wild*. Previous to his professional acting career, Moshoeshoe was an Anglican priest.

### **Lillian Dube (Clinic Doctor)**

Lillian Dube is one of the most outstanding and distinguished stage, film, and television actresses in South Africa, with a career that spans more than 20 years. She has appeared in films such as *Cry the Beloved Country*, *Sweet & Short*, *Oh Schuks I'm Gatvol*, *Zulu On My Stoep*, and *African Skies*. Her numerous awards include The Star Tonight Award for best actress, the Astera Award for best actress in a drama series, and the Artes Award. In February 2011 she was awarded the SAFTA Golden Horn Lifetime Achievement for Performance and Social Activism.

# CAST LIST

(In order of appearance)

Joseph/ Atang	ZENZO NGOOBE
Benny	MOTLATSI MAHLOKO
Robert	JABARI MAKHOOANE
Kansas	MOJAKI MAXWELL MOILOA
Biko	RUSTY SESWIKE
Shopkeeper	SAM PHILLIPS
Atang's Father	JERRY PHELE
Township Neighbor	HARRIET MANAMELA
Township Friend No. 1	PULE DUBE
Township Friend No. 2	SOLOMON SEBOTHOMA
Township Elder	STEPHEN MOFOKENG
Sello	BOHLOKOA "NINO" RAMALITSE
Funeral Home Director	MOKOENYA CHELE
Funeral Home Employee	SERAME RATSATSINYANE
Priest	MOSHOESHOE CHABELI
Dineo	NOZIPHO NKELEMBA
Katleho	JERRY MOFOKENG
Ring Buyer No. 1	MOTJOKA RAMONONO
Ring Buyer No. 2	HENRY RAMAPHIKE
Ring Buyer No. 3	KHASANE 'MUSA
Chicken Seller	PULUMO PHAILA
Marketplace Preacher	EDWIN TAKATSO RAMAKHULA
Sangoma	KEFUOE NAMANE
Orphan Boy	LEBOHANG NTSANE
Ring Thief	LETS'OELE ZULU MATOOANE
Additional Thieves	KHOTSO MOLIBEI
	LEONARD MOPELI
	JOJO SEKHONYANA
Bus Driver	TSELISO TALE
Factory Boss	MOSIUOA SCOUT
Village Woman No. 1	PAPALI MONYAKE
Village Chief	THABO MOLEKO
Village Chief's Wife	JULIA MAKOMA
Village Woman No. 2	SEKOATI THAPELO
Burnt Rondeval Woman	MAMELLO PATIENCE
Clinic Doctor	LILLIAN DUBE
Mokebe	SILAS MONYATSI
Nkoti	REITUMETSE QOBO

# CREW LIST

Written and Directed by  
ANDREW MUDGE

Produced By  
T.R. BOYCE, JR.  
PIETER LOMBAARD  
CECIL ARTHUR MATLOU  
ANDREW MUDGE

Executive Producers  
CHRIS ROLAND      TERRY LEONARD

Co-Executive Producers  
ANNIE ELDRIDGE      CAP KANE  
KAREN E STIVES      SUSAN HALBY  
ROBERT ESTRIN      ALICE PHILLIPS

Co-Executive Producers  
FRANCESCO FALCIOLA      JOHN AND DEBORAH WILSON  
CAROLINE YOUNG      JOHN AND LIN BURGESS

Director of Photography  
CARLOS CARVALHO

Production Designer  
OCKERT VAN ROOYEN

Music By  
ROBERT MILLER

Edited By  
ANDREW MUDGE

Casting by  
BONNIE LEE BOUMAN

Producer of Marketing and Distribution / IFP PMD Trainee  
CIARA LACY

Associate Producers

ALEX COPPEDGE

JULIE HAND

MERI MPHOMO HYÖKY

PAPALI MONYAKE

KHASANE RAMOLEFE

First Assistant Director	T.R. BOYCE, JR.
Second Assistant Director	PAPALI MONYAKE
First Assistant Camera	JACOB L. DEAN
Camera Loader	SEJAKE MATS'ELA
Camera PA	PITSO PITSO
Gaffers	JP DU PREEZ GAVIN STERLEY
Key Grip	RIAAAN VAN DER MERWE
Grip/ Electric	PIETER LOMBAARD
Grip/ Electric PA's	MORAMANG SIMON MORAMANG MORAPELI MOSEME
Sound Mixer	HARRY BOTHA
Art Director	SEJAKE MATS'ELA
Art Department PAs	MAHLAOLI 'METSO LEONARD MOPELI MAKI TS'OAEI
Costume Supervisor	JULIE HAND
Costume PA	MABASIA MACHABA
Hair/ Make-up	LETHABO KGADIMA SELEMENG KALAKE
Production Manager	PAPALI MONYAKE
Production Assistants	TOKA MONAKANE NTHOTO MONYANE
Horse Wranglers	MERI MPHOMO HYÖKY KEFUOE NAMANE
On Set Teacher	SEKOATI THAPELO
Script Supervision/ Translations	SEJAKE MATS'ELA PAPALI MONYAKE



	MODIBE MODIBA
Still Photographer	MERI MPHONGHYÖKY
Drivers	TAU MOHLOAI
	BOKANG NTSOELI
Caterers	KEN CON CATERING
	MEDITERRANEE RESTAURANT
Casting Assistants	NATASHA HAJINICOLADES
	JABARI MAKHOOANE
Accounting	PAE ACCOUNTING
Production Accountant	REINHARDT VERSTER

#### JOHANNESBURG UNIT

Production Managers	PJ MAKOSHOLO
	TUMELO MATOBAKO
Second Assistant Director	MAKGOTSO NGOAKO
Second Unit Director of Photography	GAVIN STERLEY
Second Assistant Camera	PITSO PITSO
Camera PA	CEBISILE MBONANI
Gaffer	GRANT VAN VUUREN
Best Boy	HENLO GROBLER
Electric	THANDO NTOMBELA
Key Grip	JP DU PREEZ
Grip Best Boy	THAMANDANI KAPISA
Art Directors/ Prop Masters	CECILE MANS
	DAWIE RAATHS
Extras Casting	CAST AFRICA
Drivers	MANDLA MATLOU
	PITI MOKWALAWALA
Caterers	MATLI MAKOSHOLO
	LERATO MAKOSHOLO
Set Security	NEW BEGINNINGS SECURITY

#### POST PRODUCTION

Assistant Editors	IDA KRUSE
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	JAY BEN MARKSON
	TOKA MONAKANE
	PITSO PITSO
Post Production & Digital Intermediate	THE REFINERY
Post Production Supervisor	TRACEY WILLIAMS
Digital Intermediate Producer	LAUREN VAN RENSBURG
Post Production Assistant	JENNY NURSOO
Baselight Colorist	ALEX MAY
On-Line Editor	JOHN BRINK
Mastering	JOHN BRINK
End Roller	ADRIAAN SMUTS
Systems Engineer	GERHARD KRIEL
QC Engineer	AXEL KOMPAT
Sound Post Production	AREA 5.1
Dialogue & ADR Track-Lay	MICHAEL BOTHA
	CHARLOTTE BUYS
Sound FX & Track-Lay	MICHAEL BOTHA
ADR Recording Engineer	MICHAEL BOTHA
Foley Artists	CHARLOTTE BUYS
	MICHAEL BOTHA
Foley Recording Engineer	CHARLOTTE BUYS
Sound Systems Engineer	BARRY DOUGLAS
Visual Effects	MODUL.US STUDIOS
Visual Effects Artist	TIM AHERN
	PETRA ROSS
Score Programming	ROBERT MILLER
Score Produced By	MEGAN CAMPBELL
Score Recorded By	NICK TUTTLE
Cello	RICHARD LOCKER
English Horn	DIANE LESSER
Flute	PAM SKLAR
Violin	ELENA BARERE
Music Licensing	DEBORAH SIEGEL
Legal Services	GRAY KRAUSS STRATFORD DES ROCHERS

