

A Sony Pictures Classics Release

BEN MENDELSON JOEL EDGERTON and GUY PEARCE

ANIMAL KINGDOM

LUKE FORD JACKI WEAVER SULLIVAN STAPLETON

and introducing JAMES FRECHEVILLE

Written & Directed by DAVID MICHÔD

Produced by LIZ WATTS

A Porchlight Films Production

Winner - Grand Jury Prize World Cinema- 2010 Sundance Film Festival
Winner: Best Supporting Actress – Jacki Weaver, National Board of Review 2010
Winner: Best First Feature, 2010 New York Film Critics Circle Awards
Winner: Best Supporting Actress, Jacki Weaver, 2010 Los Angeles Film Critics Association Awards
Winner, Best Supporting Actress – Jacki Weaver, 2010 San Francisco Film Critics Circle
Golden Globe® Award Nominee, Best Supporting Actress – Jacki Weaver
Academy Award® Nominee, Best Supporting Actress – Jacki Weaver

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ANIMAL KINGDOM

SYNOPSIS

Welcome to the Melbourne underworld, where tensions are building between dangerous criminals and equally dangerous police. The Wild West played out on the city's streets.

Armed robber Pope Cody (BEN MENDELSON) is in hiding, on the run from a gang of renegade detectives who want him dead. His business partner and best friend, Barry 'Baz' Brown (JOEL EDGERTON), wants out of the game, recognizing that their days of old-school banditry are all but over. Pope's younger brother, the speed-addicted and volatile Craig Cody (SULLIVAN STAPLETON), is making a fortune in the illicit substances trade - the true cash cow of the modern criminal fraternity - while the youngest Cody brother, Darren (LUKE FORD), naively navigates his way through this criminal world - the only world his family has ever known.

And into this world arrives their nephew, Joshua 'J' Cody (JAMES FRECHEVILLE).

Following the death of his mother, J finds himself living with his estranged family, under the watchful eye of his doting grandmother, Smurf (JACKI WEAVER), mother to the Cody boys.

J quickly comes to believe that he is a player in this world. But, as he soon discovers, this world is far larger and more menacing than he could ever imagine.

When tensions between family and police reach a bloody peak, J finds himself at the center of a cold-blooded revenge plot that turns the family upside down, and which also threatens to ensnare innocent bystanders such as his girlfriend, Nicky (LAURA WHEELWRIGHT).

One senior cop, Nathan Leckie (GUY PEARCE), must lure J into the police fold and then shepherd him through a complex minefield of witness protection, corrupt cops, slippery lawyers and a paranoid and vengeful underworld.

J comes to realize that in order to survive he must determine how the game is played - he must somehow choose his place in this cunning and brutal animal kingdom. He must work out where he fits.

PRODUCTION NOTES

ENTERING THE KINGDOM

The beasts of ANIMAL KINGDOM evolved over a nine-year period and leapt from writer/director David Michôd's fascination with the colorful, criminal landscape of Melbourne, a city that rightly or wrongly is often depicted as the stately 'grand dame' of Australia.

Originally from Sydney, Michôd spent several years living in Melbourne and started following various writings, including newspaper reports, as so many Melbournians do, about the local crime scene. "The thing that made me want to make a movie about this world has always been to comprehend how people live lives like these where the stakes are so high, where making mistakes can mean the difference between life or death or freedom and incarceration, where a whole level of society operates just below what we know as moral and correct".

"I returned to Sydney and wrote the first draft of ANIMAL KINGDOM, but nothing much from these earlier drafts ended up in the final script". Michôd spent the next eight years writing and working on other projects, but his underworld drama kept beckoning. "I wanted to make a sprawling, Australian crime story that was multi-layered," he explained, "with an ensemble cast that was representative of the way in which the criminal world filters through regular society and brushes against us constantly, even though we don't realize it. Frequently, I was advised that it was overly ambitious for a first feature, as it had multiple locations and characters, some of whom we're not introduced to until half-way through the story, whereas other characters shine brightly for the first 30 pages then die. But I always wanted it to feel as though each part was colored by particular characters that in some way passed the baton to one another".

Although crime exists in every Australian city, the fascination that Melbourne has for its criminals and its ability to turn them into celebrities, is unique. As Michôd says, "These people can literally go from being in newspapers and pictured outside courtrooms on the 6.00pm news, to being reality TV stars. That kind of thing doesn't happen in say, Sydney. That's not to say that Sydney doesn't have a thriving, or long-standing underworld, but it doesn't turn its criminals into darlings of the media". Very soon into writing ANIMAL KINGDOM, Michôd also made a decision about fictionalization. "I wanted the thing to be fiction because I felt reluctant to engage in what now seems to be a whole culture of turning criminals into celebrities. I didn't want to do that".

But Melbourne clearly was the best setting for the world of ANIMAL KINGDOM. "I was also keen to film Melbourne in a way that it's rarely viewed, as the common image is of a picturesque city awash with Victorian architecture, lush gardens and trams. But it's actually a much bigger, scarier place -a large, sprawling, urban mess, which I love. I wanted to make a film that unlike, say, a Quentin Tarantino or Guy Ritchie crime movie, took itself seriously, and was set within a big, dark, nasty world, which was nevertheless still quite poetic and beautiful."

Following a move to the US, Michôd's original producer, Bec Smith, a former colleague from his days at industry magazine INSIDE FILM (IF), left the project and in 2006 Liz Watts, one of Australia's leading film producers agreed to be a mentor on a short film Michôd was making with Angie Fielder and Polly Staniford called CROSSBOW, which was, in many ways, a calling card for ANIMAL KINGDOM.

"I hadn't seen any of David's work prior to this time," recalled Watts, "and basically knew him as an editor of IF Magazine, although I was aware that he was working on a screenplay for a feature film. But when I saw CROSSBOW in the edit suite, it absolutely blew me away. I thought it was a very original piece of

filmmaking with a strong directorial voice. Following Bec's relocation to the US, we spoke about ANIMAL KINGDOM and the direction it was taking and David asked me to come on-board. During that period David worked on another four drafts, finessing the structure and building the moral nightmare that the central character of J finds himself trapped within. I just loved the richness of the characters and the fact that they felt both strong and real.”

On a simplistic level, ANIMAL KINGDOM follows the misadventures of J, a seventeen year-old boy, who following the death of his mother, a heroin addict, goes to live with the Cody family - his deceptively sunny grandmother, Smurf, and her hardened criminal sons, Pope, Craig and Darren. But it's not long before J finds himself caught between family loyalties, and the police, who want him to testify against his uncles in a murder case involving two slain members of the force.

“J is essentially our tour guide,” explained Michôd. “I wanted the story to be about a particular epoch during which the criminals realize that their illegal pursuits are shifting in terms of their lucrateness, which precipitates a crisis. They then commit this terrible crime and their world collapses. Relating these events via J was the perfect way in which to navigate their world, as I never wanted ANIMAL KINGDOM to feel as though it was a movie solely about a kid, but someone out of place in a world that is maybe going to really harm them.”

Guy Pearce (who plays Leckie) elaborates, “this film has a very particular style to it -it's about the potential energy rather than the kinetic, it's what's sitting there under the surface that really allows the audience to go -wow, what would this be like if I was in that situation? It's really fascinating”.

From Joel Edgerton (Baz), “You are going to be as shocked as you are excited ...It really places the audience very much there with the kid, with J, and that's incredibly suspenseful.”

MEET THE ANIMALS

ANIMAL KINGDOM features an outstanding ensemble cast, from Australian acting icon, Jacki Weaver and international screen star, Guy Pearce, to 17 year-old James Frecheville who makes his big-screen debut as J.

The film pivots on the J character, but at opposing ends of the moral spectrum there is on the one hand, Pope (Ben Mendelsohn) and on the other, Detective Senior Sergeant Leckie (Guy Pearce). Says Michôd, “I'd always written the character of Pope with Ben Mendelsohn in mind because I knew that Pope needed to be the charismatic alpha male of this particular family. The Leckie character was a different challenge because he's a quiet character in a sense, in that he's buttoned down in a way that so many working detectives are. And when Guy agreed to play the role of Leckie, we knew we'd struck a brilliant balance. Those two guys became the counterpoints on which to build the rest of the cast”.

Joshua 'J' Cody (James Frecheville)

The search for a young actor to portray J proved immense, with over 500 boys auditioning for the role. “As J is a pivotal character,” observed producer Liz Watts, “we needed to cast somebody who would be able to hold his own with experienced, charismatic actors such as Guy Pearce and Ben Mendelsohn. We looked at young actors around the country as well as boys with no acting experience but kept coming back to James, whom we first met when he attended one of our open casting calls.”

“Initially we'd envisaged a Gus Van Sant sort of kid,” continued Michôd, “foppish, androgynous and slightly depressed, but James had a level of detail in his performance that nobody else possessed. While some of the others were very talented, they just didn't have the innate understanding as to how every line or sequence of lines, constitutes a beat in a scene. But James was able to master that without my input. It did take me a while to envisage him in the role, because he's a big, strapping, seventeen year-old - sort of a man-child - but the more I thought about it, the more I liked the idea because suddenly the movie felt plausible in a way that it hadn't before. Given his mature appearance, it was conceivable that his uncles would have allowed him to participate in their world. So in many ways the story felt heightened because he looked like a man and subsequently, people would expect him to handle himself that way, forgetting that he was really just a young kid.”

When J's heroin addict mother finally has one hit too many, he has no choice but to move in with his maternal grandmother Smurf Cody and her sons Pope, Craig and Luke. Having had minimal contact with the Cody's, J initially has no idea of what awaits him. Certainly not an idyllic family life.

As Edgerton elaborates, “the film has a lot to say about violence I think, and about growing up among violence. It's also a world of itself which is strangely kind of removed from the everyday Australian so it gives a looking through a telescope feel for some people which allows them to get a good kick out of the movie. But I think what they think they're looking at through the telescope is actually a lot closer and more confronting than they think.”

Janine 'Smurf' Cody (Jacki Weaver)

Outwardly, Smurf is a bright, cheerful presence oozing maternal warmth, who darts between her big, brooding sons like a little ray of sunshine. Her 'boys' - the quietly menacing Pope, volatile Craig and 'baby,' Darren - are her life - and she's the glue, or some would say toxic poison, that holds them together. And although they're grown men, she remains their 'parental figure.' However, her life is nothing without them. Her entire sense of self has been built around her relationship with her sons to the extent that there is something vaguely repugnant about the strangely tender intimacy that they share. And the fact that all three men are intensely involved in each other's lives is directly her doing.

“Jacki Weaver was the first actor attached to the project,” recalled Michôd. “I didn't want Smurf to be a grizzled, old battle-axe. I wanted her to have Jacki's qualities - a kind of delightful, almost disingenuous naivety. She's very smart and delightful, yet disarmingly so. The lady that you meet belies a much more knowing person. So scenes which appeared to need a stern, almost villainous performance, were far more chilling and entertaining when they were played with, what I called, a 'faux naivety,' where this delightful little old lady would have you believe that she didn't know what was going on, when actually she knew exactly what was happening. My feeling is that Smurf, who is a strangely sexual kind of being, enjoys being the powerful woman in her world of men. There was a daughter - J's mother - but my feeling was that she hadn't subscribed to the family pecking order. If you fight with the leader you can expect to be excommunicated, which is basically what happened. And although Smurf's sons are big and volatile and will occasionally scratch at her, they always return to the fold, because for them, it's their safe place.”

Weaver relished the opportunity of portraying a character of Smurf's complexity. “Smurf is a sociopath and psychopath,” she commented, “who had bred these three psychopath sons. She's all the more chilling because she appears to be quite normal -even sweet -with this immense affection for her boys. But sociopaths can be lovable one moment and monstrously cold and callous the next, which pretty much describes her.”

Andrew 'Pope' Cody (Ben Mendelsohn) & Barry 'Baz' Brown (Joel Edgerton)

At the point when J enters the Cody household, times are a changing. Eldest son Pope, portrayed by Ben Mendelsohn, is finding that he can no longer make the big bucks from his criminal activities. Together with his good mate Baz, played by Edgerton, Pope once enjoyed a successful career as an armed robber, but after a period in jail, the 'wind has left his sails.' Baz, the more rational, intelligent of the two, with a young family to support, has realized that armed robbery has become the domain of junkies robbing night time stores for a few hundred bucks. So Baz is taking the fruits of his criminal pursuits and playing the stock market. But Pope can't grasp that he needs to change in order to survive. The little stability that his world once had, is collapsing, and with it so does his sanity.

Baz makes a decision then to get out of the game, Edgerton notes, and “while Baz isn't your model citizen he's sort of a decent guy I guess and he represents a possible father figure for J and the only kind of decent parental figure for the kid for a while there“.

“Pope's a guy whose heyday was maybe ten or fifteen years ago,” reflected Mendelsohn. “He's a criminal who once-upon-a-time could make money, but with the advent of technologies to thwart armed robberies and the rise of substance dealers, his world has been left behind. He's not a very highly functioning person, but a man who lives within a very small, and rapidly disintegrating world. I don't consider him to be particularly driven, but rather somebody who reacts to various situations.

But because he doesn't have the necessary tools to deal with change, he reacts violently. He's a character I wanted to play, and in terms of that, I liked him. But would I want to 'hang out' with him? No way! I'd steer clear of him.”

Craig Cody (Sullivan Stapleton)

Challenging Pope for the role of top dog within the Cody household, is middle brother, Craig, played by Sullivan Stapleton, a successful drug dealer who samples his wares way too often. “On the page,” said Michôd, “Craig is a really crazy character, but I knew that there had to be something about him that was loveable, a bit like a toothless tiger. He makes a lot of noise, but underneath you realize that he's a bit of a pussycat and Sullivan was that guy. Not that Sullivan is a pussycat, but he's a really sweet, excitable guy and that's exactly what I wanted Craig to be. I didn't want him to be just a speed head, but volatile so that a hug from his mother would feel natural. Yet Pope looks at his younger, goofy brother and sees him making ten times the amount of money that he does, which heightens Pope's sense that his world is slipping away.”

Darren Cody (Luke Ford)

Luke Ford portrays Darren Cody, the youngest and most passive of the three brothers. “Although Darren is the baby of the family,” noted Michôd, “he still needed to appear physically capable and believable in that world, and Luke had those qualities. He's a Blacktown boy, so there's something very tough about him, but soft and sweet as well. Darren is essentially a bridging character between J and the other men as it felt necessary to have somebody who would make the relationships plausible, as you have a seventeen year-old boy with J and a forty year-old man in Pope. He's a kid who knows no other world so takes it for granted that his future lies somewhere in this family, but he's different to his brothers in that he's a younger guy with

different interests -he hangs out in trendy strips like Chapel Street, and buys his own clothes, whereas Pope has his clothes bought by Smurf and just wears what he's given. J walks into this world and finds it quite foreign and has to work out how and if he fits into it. So although Darren is essentially a kid too, he hasn't seen the outside world with the same clarity that J has.”

Says Luke on his character: “I'm quite an emotional, instinctive person in real life and I really had to strip that away. I generally play characters that really express themselves. This character doesn't in some ways, and he's quite restrained. He's quite internalized. That was a difficulty but also a great challenge that I was drawn to. And the fear of Darren. The fear of being around what's going on and handling his brothers, and in particular, Pope -that was a big challenge for me.”

Jacki Weaver mentions the wild boys and energy of this film as a key attractor, but points also to the disquieting family relationships also there, that shift and turn in against each other as the film continues; “There's unexpected sociopathic behavior, but so too is there a thread of very human vulnerability and this is unnerving“.

The testosterone on set was definitely felt by all involved. Michôd: “It was so interesting to me, really early on, after we'd cast these boys and got them into rehearsal, I felt like - at least in terms of that hierarchy and that power structure that we'd cast the thing right. Even when those guys were just fooling around with one another you could see that whole thing at work”.

Jacki Weaver: “I was surrounded by these young alpha males but they treated me as they would a real mother. Very courteous but also incredibly cheeky and a fair bit of game playing going on!”

Nathan Leckie (Guy Pearce)

So young J finds himself in a den of savage animals and it's not long before he succumbs to the Cody lifestyle. But when the police, in cold blood, kill a close Cody associate, retribution is swift. Two young policemen are gunned down and the one link to the murder is J. While in custody, and later in witness protection, J's sole ally is Leckie, (portrayed by Guy Pearce), a decent detective who realizes that the only way to persuade J to testify against his family, is to treat him with kindness and empathy.

“One thing that differentiates Leckie from almost all of the other male characters within the story,” said Michôd, “is that he's able to step away from his job and enjoy a comfortable family life. He therefore offers J a glimpse of what a safer and calmer place the world might be. I had long conversations with Guy about what kind of a man Leckie was, because on one level I didn't want his persona to be entirely visible. So many senior detectives actually come from worlds not too dissimilar from those inhabited by the people that they're pursuing. They've developed a uniform for themselves. They wear a suit like a disguise and have a language that is almost like a robotic, monotone, cop speak, which is a deliberate way of not revealing your emotional inner life to people who may use that life against you. So I was ecstatic when Guy agreed to take the part, as I needed an actor who could portray that emotional blankness, but would still be compelling.”

“In some ways,” continued Michôd, “J's story arc is about a kid who's looking for a place where he belongs. He never felt that he belonged with his mother and then he lands in this house full of damaged people. While he's trying to determine whether he belongs there, he meets Baz, who offers a feel of perhaps a better life outside of the Codys. But before he can accept, circumstances change and the opportunity is lost. And then there's the family of his girlfriend, Nicky, who are warm and loving. But we're aware, very quickly, that her home is not available to him in any permanent sense. So he's a kid who's always trying to determine where he belongs. Then Leckie comes along and it takes J, scarred by everything he's experienced, a while to realize that maybe there's something in Leckie that is genuine. I never wanted Leckie to be a father figure,

but rather to represent there might be somewhere where J could be safe and comfortable. But eventually J realizes that he needs to be the one who decides where he belongs, instead of relying on other people to do so for him.”

Says Pearce, “What’s interesting about the story of ANIMAL KINGDOM, is that you’re looking through the eyes of a kid in this very dramatic and dangerous and violent world -and there right in the middle is this kid! Leckie knows that he has to be able to form a bond, a trust with the kid, in order to get through to the family, and to really nail what he wants to do. So it’s a curious mix of emotion here for my character in a way - to use the kid, but also to genuinely feel for him”.

DEPICTING THE KINGDOM

In researching the world of ANIMAL KINGDOM, writer/director David Michôd and his production team, covered a lot of ground.

“Authenticity was very important,” acknowledged Michôd, but I was also mindful that it was *my* feeling of authenticity that was most vital. I’m not one of those people who need to ruthlessly research every single, little detail. But we did do our homework. We visited Melbourne’s Assessment Prison, because although it’s easy to write a scene that’s set in such a place, when it comes to actually staging it, you need to have been there. We visited the Metropolitan Remand Centre and had a tour of how contact and non-contact visits work, and thereafter our production designer, Jo Ford, was able to build the prison set which looked exactly like the real thing. And that gave us confidence. So whenever we’d written something that was set in an unfamiliar environment - like the interrogation rooms at police stations - we would go visit them.”

“In terms of the basic criminal world,” recalled Michôd, “I spent years reading numerous books, watching video material and listening to audiotapes. But I never did any particular research with Victoria Police or members of the criminal fraternity, as it always felt important that however inspired the story was, I could confidently and honestly claim that it was a work of fiction, which is why I never set out to involve 'real' people in my research. By the time we commenced pre-production, I was constantly surprised by how full my head was with all this stuff. Suddenly, you have a production office full of people asking you questions, so I found it an incredible relief that I was able to answer them all. Maybe not immediately, but I had enough information to enable me to process the answer in seconds which gave me genuine confidence. You can carry an idea around in your head for a long time, and assume that people see it the same way as you do. Then you realize that you need every, single, day of pre-production, as you all have to be on the same page. It might be a cliché but it’s true. By the time we started shooting, we were all making the same movie, but I don’t think that was the case on the first day of pre-production.”

“I thought of ANIMAL KINGDOM as my love letter to Melbourne,” laughed director of photography, Adam Arkapaw, “as we filmed everywhere from Bundoora to Altona and the CBD, to Ivanhoe and Brighton, and that was intentional because Melbourne has so much variety. David was passionate about wanting to encompass the whole city, from its quiet, leafy suburbs and cityscapes, to its stark, industrial side.”

“From the outset,” continued Arkapaw, “David wanted to make an ensemble crime film that was timeless and classic. Every discussion we had would begin with why a particular scene was in the film, which would then lead us to the point of that scene, which is what good cinematography does. So once we understood scenes on that basic level, our decisions regarding our camera usage became quite straightforward. We decided to simplify things, because with so much crime drama out there, there’s always the danger of making something that might seem interesting just because it uses big dolly moves or super theatrical lighting. So we put our trust in the script and allowed the power of the written word to come through.”

Both Michôd and Arkapaw made the decision not to overplay the film's violent sequences, as they felt it would be far more disturbing for an audience to experience the reality of those scenes, rather than watching an almost cartoonish bloodbath. This naturalistic approach also extended to the lighting. "We tried to motivate light from what was naturally available," explained Arkapaw. "And if there was insufficient light we would then use our film lights to achieve the right quality, but it was always motivated by real sources. With a film such as this, there is always a temptation to make the lighting quite dark, but aside from some scenes that take place in the Cody house, we resisted that urge and chose to use light as naturally as possible. Most of the film was driven by wanting to represent a reality and not a metaphoric design. For example, a police station is essentially very white and oppressive so those were the qualities of the locations that we found and the sets that we built. Reality was our prime objective."

Scenes shot within the police station were filmed on Tungsten stock, spot lit with daylight sources and partially corrected with an 81EF filter as there were blue tones in the shadows. Many of the costumes were also blue, so the overall effect was quite sterile. Much of the film was also lit with cool white tubes, imbuing it with a somber blue-tone, which suited many of the scenes.

Three different Kodak stocks were used throughout the shoot. These were Kodak's 50D for the exterior day scenes, chosen for its degree of latitude; 250D for the interior day scenes, as it was the most sensitive daylight stock available, and 500T for the night scenes, selected for its lack of grain.

Renowned production designer, Jo Ford, was delighted that director David Michôd's brief was to avoid obvious art direction. "David said that he wanted to shoot in Melbourne without resorting to the city's normal icons, such as trams, Victorian architecture and cute little village-style suburbs," recalled Ford. "This was 'music to my ears' because with drama, I prefer to focus on the actors and not the sets. I'm not a great fan of amazing wallpaper or fabulous cars. I try to keep the art department in the background as much as possible. So if audiences feel that we simply went to locations and just started shooting without any preamble, than we've achieved what we set out to."

One of the key locations for the first half of the film was the Cody house for which Ford referenced baroque and renaissance painters to achieve a depth of palette with rich, dark colors, emphasized by the hot highlights which emanated from windows, capturing the heat of a Melbourne summer. So when Leckie appears, bringing his world into J's life, the contrast was marked. With Leckie's character come straighter, bright interiors which provide a dramatic contrast to the richly textured, dark animal den which the Cody's call home.

The abode chosen as the Cody house was a 1960's National Trust property, replete with National Trust furniture. As the production planned on spending much of the shoot there, the decision was made to remove the existing furniture and supply their own. Most of the furniture used was sourced from charitable organizations such as Salvation Army and St Vincent de Paul.

Extensive location surveys were undertaken which often led to encounters with interesting characters. "When you're on these surveys," observed Ford, "you meet people from *the* animal kingdom every day. One of our 'safe' houses was owned by a gentleman who had the biggest animal heads that I've ever seen, mounted on his walls. There were buffalo and deer as well as giant pigs and bison and I did a mini freak as I'm not very good with such things, but at least we knew we were in the right location. . . Anyway, we politely had them placed in a room away from the crew, which I thought was locked. But every so often, I'd hear an odd squeal, usually from one of our grips or lighting boys, who'd innocently, entered the room to store equipment, only to be confronted by a huge head sitting on a bed, reminiscent of that scene from *THE GODFATHER*."

As with the cinematography and production design, the decision was made to keep the wardrobe plain and avoid clothing characters as criminal stereotypes. For the greater part, they were dressed as average, next-door neighbors, which somehow made the brutality of their behavior all the more chilling.

As J is very much an observer and initially discounted as being unimportant by his Cody uncles, he was dressed predominantly in black and white, which meant that he often blended into the background.

All three Cody men were dressed differently to reflect their personalities. As Smurf would have purchased most of Pope's clothes, his wardrobe was innocuous and somewhat too young for a man of forty. Craig, the most flamboyant Cody, was covered in tattoos - courtesy of the make-up department - and predominantly dressed in V-Neck singlets, jeans and the occasional pair of Chinese fishing pants, as his look was largely about showing off his body art. Darren, as befitting a 'hip' young man-about-town, had the most fashionable garb, including a somewhat inappropriate light-colored suit that he dons for a funeral scene.

“David's brief re Smurf,” recalled costume designer, Cappi Ireland, “was that she should be a bright, cheery spark, amongst all these boys/animals, which being so little, blonde and pretty, wasn't difficult. But obviously she's very evil, so her effervescence actually accentuated the sinister aspect of her personality.”

“For me,” continued Ireland, the challenge was not to over-stylize characters, so in the end I decided to buy everything - apart from those instances where we needed multiples of a particular item - from opportunity shops. When I made that decision, it stopped me from becoming too design conscious with certain characters and gave the film a far more 'worn-in' vibe. As an example, all of Leckie's shirts and ties came from Savers (a popular Melbourne thrift store). Guy was totally happy to wear second-hand shirts. He totally got it. Some actors would refuse to wear second-hand clothes, but the more we showed Guy the old, worn-in items, the more he loved them, so it totally made sense.”

Another aspect of Leckie's appearance was his moustache. Guy Pearce explained, “As an actor, there are little changes that one makes, which can create vast differences, both externally and internally. So I find that costume, makeup and mannerisms are all tied together. There are certain things that spring to mind when I read something, so when David asked me how I'd feel about growing a moustache, I replied that I'd actually feel pretty good about it, because it's not uncommon for cops to have them.”

Almost perversely, given the volatile story he was telling, writer/director David Michôd maintained a relaxed, steady presence throughout the shoot. “David's very calm and honest,” remarked Pearce, “and he's also a wonderfully creative guy with great vision. Both he and Adam Arkapaw, the director of photography, worked beautifully together because they're both very sweet, gentle, creative men. Camera placement is such an important aspect of filmmaking, and there are people out there who could learn a lot from both David and Adam. David has a very clear vision and that goes hand in hand with the honesty and the calmness. When it comes to filmmaking, people are very different but everyone involved with ANIMAL KINGDOM was inspired by David and his vision”.

SHAPING THE KINGDOM

Following a frenetic and challenging shoot, the film transferred back to Sydney for all remaining production work.

ANIMAL KINGDOM was edited over 16 weeks in Sydney with editor, Luke Doolan. “The pace we wanted was a very slow burn, almost a Polanski type of pace, where nothing overtly escalates, it just sort of builds and builds and builds sub-consciously and in an extremely tense way.” Clearing through many hours of footage, Michôd and his editor took the story into a tighter more suspenseful realm full of clearly marked

characterizations and brilliant performances. But as Doolan says, “most of Pope's menace and psychosis is in the script, as is Smurf's menace, so we didn't have to push these things too far in the editing - as the performances and story did this in a way.”

The score for ANIMAL KINGDOM is one that combines classical with synthesized approaches -all creating atmosphere and tension, along with character suspense and mood. The film's award winning composer, Antony Partos, “When David initially approached me about the score, he had a strong sense of the palette and mood he wanted in relation to the score. He wanted to create a sense of the epic within the film, without being melodramatic. Overall the approach to the music was to create synthetic textures that would take the place of an orchestra without trying to imitate the sound of an orchestra. Most of the palette consists of built up textures of synths together with voice, treated violin and cello and prepared piano. Organ also played a role in creating a sense of grandeur. However the sounds chosen were deliberately small and intimate rather than bombastic.”

David had a keen sense of where he wanted music to dominate and drive the scene and other times when subtlety was needed. Partos says, “In this case I would create tones that were more sound design in quality. These were used to interplay with Sam Petty's sound design. Often they played out as simple atmospheres that create an uncomfortable feeling rather than being overt.”

Although there were no rigid character themes, the main opening title theme is constantly referred to throughout the film. Partos explains, “It has a sense of doomed grandeur, and there is a subtle use throughout, although it's varied in structure, tempo and instrumentation.”

“This was the first score that I have done where it has been almost exclusively based on synths as opposed to 'traditional' instrumentation. Finding unique sounds and exploring their relationship with each other was the main challenge. There were many pieces that came together by constantly reworking sounds, textures, as well as tempo, which allows a certain freedom. As a composer one learns about how to arrange acoustic instruments, but exploring and creating sounds from scratch was an entirely different learning curve!”

Sam Petty, Sydney-based award winning Sound Designer has worked previously with Michôd on his short films, so their working relationship was well placed to complete such a large design soundtrack for the film.

Says Petty, “We tried to create and build suspense using a few different techniques, which hopefully weave together and compound to move the audience -from unease at the beginning, to dread by the second act, and to a release by the end.” This design was built then on various techniques which began by subtly and incrementally stripping away the sounds of the outside world -the "non-criminal" “world -from the audience and young J's character.

Petty and his team also exploited this sense of claustrophobia -personified by Grandma Smurfs cloying grip on her fold -by using insistent cicadas, pulsing in insistent frequencies, while removing air movement during the hot Melbourne summer. This affects the film with a "heavy" heat and stillness, and a sense of being increasingly trapped.

Different locations too also characterized the design work in the film -the Cody house has high and low tones by again taking the "air" out with the upper-mid frequencies -so there is a subterranean, bunker-like atmosphere inside. “Funnily enough we used a motif with the fridge in the Cody house”, says Petty, “often as the source of abstract and tense high tonal shifts, and much filtered, bassy car passes was often the source of the (hopefully) ominous low end”.

Contributing with various key pieces of additional musical score, to that of the brilliant Partos, Petty also tried to extend this exploration into the troubling low and high frequencies, while also looking for a bit of playfulness early on. His work on various cues can be heard throughout the film, plus around the

testimonial scenes, where Petty “wanted to tap into the loneliness of this young witness in the court system by using high austere solo organ and desolate synths”.

A Porchlight Films production, ANIMAL KINGDOM was shot on location in Melbourne, Victoria, from 16 February until 3 April 2009, with funding provided by Screen Australia, Film Victoria, Screen NSW, Showtime Australia and Fulcrum Media Finance. All post production was done in Sydney. Madman Entertainment in association with Jetty Distribution handles distribution throughout Australasia, with sales agent E1 Entertainment selling the film internationally.

CAST BIOGRAPHIES

GUY PEARCE (Detective Senior Sgt Nathan Leckie)

From an early age, Pearce was drawn to acting. His first learned his craft as a member of various theatrical groups in his hometown of Geelong, Victoria in Australia. Within days of graduating from high school, he landed his first professional acting job on the popular Australian soap opera NEIGHBOURS and became a massive teen idol. More television roles followed, but it wasn't until his remarkable performance in director Stephan Elliot's international cult hit, THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT, that his talents were truly recognized.

Since that time, Pearce has emerged as one of cinema's most sought-after leading men with starring roles in films such as the Oscar®-winning L.A. CONFIDENTIAL, RULES OF ENGAGEMENT, MEMENTO, THE COUNT OF MONTE CRISTO, THE TIME MACHINE, TILL HUMAN VOICES WAKE US, TWO BROTHERS and FACTORY GIRL. In 2007 he starred opposite Catherine Zeta-Jones in DEATH DEFYING ACTS, followed by TRAITOR, with Don Cheadle, THE HURT LOCKER, opposite Ralph Fiennes, and the film adaptation of Cormac McCarthy's novel THE ROAD, with Viggo Mortensen, Charlize Theron and Robert Duvall. Additional film credits include BEDTIME STORIES, with Adam Sandler, and IN HER SKIN alongside Miranda Otto and Sam Neill.

BEN MENDELSON (Andrew 'Pope' Cody)

Mendelson is recognized as one of Australia's most outstanding actors. His most recent feature film credits include KNOWING, with Nicholas Cage, director David Caesar's PRIME MOVER, Rachel Ward's directorial debut, BEAUTIFUL KATE, alongside Rachel Griffiths, and Baz Luhrmann's epic AUSTRALIA.

He has also had lead roles in THE NEW WORLD, directed by Terrence Malick, as well as VERTICAL LIMIT, HUNT ANGELS, MULLET, COSI, IDIOT BOX, METAL SKIN, SPOTSWOOD, THE BIG STEAL and THE YEAR MY VOICE BROKE.

Mendelson received multiple nominations for his role as Lewis in the critically acclaimed television series LOVE MY WAY and has also guest-starred in a host of high-profile television productions including HALIFAX F.P., GP, POLICE RESCUE and THE SECRET LIFE OF US and is currently on screen in the Southern Star series, TANGLE.

He is also no stranger to the theatre, have starred in multiple roles ranging from “Marc Antony” in JULIUS CAESAR to “Tom” in THE GLASS MENAGERIE.

JOEL EDGERTON (Barry ‘Baz’ Brown)

Multi-talented Edgerton has starred in a diverse range of both local and international feature films including KING ARTHUR, KINKY BOOTS, STAR WARS II & III, SMOKIN’ ACES, NED KELLY, OPEN WINDOW, THE NIGHT WE CALLED IT A DAY, THE HARD WORD, PRAISE, ACOLYTES, THE WAITING CITY, THE TRUTH ABOUT MEN and more recently THE SQUARE, for which he also co-wrote the screenplay.

Edgerton commenced his career on stage and over the years has worked with Sydney Theatre Company (STC), Bell Shakespeare and Melbourne Theatre Company (MTC). In 2009 he stars as Stanley Kowalski opposite Cate Blanchett as Blanche Dubois in the STC production of A STREETCAR NAMED DESIRE, to be directed by Liv Ullman. His television credits are equally impressive and incorporate the internationally successful series THE SECRET LIFE OF US, for which he won a 2002 AFI Award for Best Actor in a Leading Role in a Television Drama, and the six-part ABC drama series DIRT GAME.

Upcoming credits include feature films THE WAITING CITY, with Radha Mitchell, SEPARATION CITY, opposite Rhona Mitra, WARRIOR opposite Tom Hardy and Nick Nolte, and the eagerly anticipated prequel to THE THING.

JACKI WEAVER (Janine ‘Smurf’ Cody)

Hugely loved and respected, Weaver has been at the forefront of the Australian entertainment industry for over four decades, both on screen and on stage, beginning with her professional debut as Cinderella at Sydney’s Philip Theatre whilst still a schoolgirl.

A highly respected stage and screen actor, with a slew of industry awards, Weaver has starred in many seminal Australian films including STORK, PICNIC AT HANGING ROCK, THEREMOVALISTS, CADDIE, SQUIZZY TAYLOR and COSI, whilst her television roles include landmark productions such as WATER UNDER THE BRIDGE, TRIAL BY MARRIAGE and THECHALLENGE.

Her stage portfolio includes more than sixty plays, ranging from lead roles in BLITHE SPIRIT, THEY’RE PLAYING OUR SONG, THE LAST OF THE RED HOT LOVERS, BORN YESTERDAY, THE REAL THING, THE SEAGULL and A STREETCAR NAMED DESIRE to THE THREE SISTERS, JOE EGG, THE SISTERS ROSENWEIG, AFTER THE BALL, SHADOWLANDS, THE LAST CAB TO DARWIN and DEATH OF A SALESMAN.

In 2005 Allen and Unwin published Weaver’s best-selling autobiography MUCH LOVE, JAC.

LUKE FORD (Darren Cody)

One of Australia's most exciting young acting talents, Ford came to international prominence when he was cast opposite Brendan Fraser in the Universal blockbuster THE MUMMY: TOMB OF THE DRAGON EMPEROR.

Additional feature credits include the Australian productions KOKODA, JUNCTION BOYS and THE BLACK BALLOON, for which he was named Best Supporting Actor at the 2008 Australian Film Institute (AFI) Awards.

His extensive television portfolio includes series such as ALL SAINTS, STINGERS, McLEOD'S DAUGHTERS, HEADLAND and 3 ACTS OF MURDER. He will next be seen in the UK feature film GHOST MACHINE.

SULLIVAN STAPLETON (Craig Cody)

Sullivan Stapleton's talent and magnetic on-screen persona, have led to numerous film and television roles since embarking on a professional acting career in the mid-nineties.

His feature film credits are eclectic and range from director Nadia Tass' award-winning AMY to DECEMBER BOYS, in which he co-starred with Daniel Radcliffe. Other big screen credits include RIVER STREET, the supernatural thriller DARKNESS FALLS and the US action drama THE CONDEMNED, for director Scott Wiper.

Over the last decade, Stapleton has starred in a host of popular local television shows such as BLUE HEELERS, STATE CORONER, GOOD GUYS, BAD GUYS, RAW FM, NEIGHBOURS, STINGERS and SOMETHING IN THE AIR. In 2003/2005 he starred in Network Ten's hugely popular series THE SECRET LIFE OF US, which he followed with the role of Martin in the acclaimed Australian tele-movie LITTLE OBERON, alongside Sigrid Thornton. More recently, Stapleton guest-starred in the Nine Network series McLEOD'S DAUGHTERS, CANAL ROAD and the smash-hit drama series UNDERBELLY, in which he played Pasquale Barbaro.

Prior to filming ANIMAL KINGDOM, Stapleton starred opposite Diana Glenn in the controversial, adults-only series SATISFACTION (series 1 and 2) and the six-part SBS television drama CARLACAMETTI P.D.

JAMES FRECHEVILLE (Joshua 'J' Cody)

Aged just seventeen, James Frecheville makes his big-screen debut in ANIMAL KINGDOM as J, a boy on the brink of manhood, thrust into Melbourne's underworld when following the death of his mother, he goes to live with his next-of-kin, the brutal Cody family.

Although ANIMAL KINGDOM marks Frecheville's first film role, he has been studying acting since the age of eight, initially with various youth theatre groups and more recently via a range of acting courses.

Following an exhaustive, nation-wide, search, Frecheville was finally selected to portray the troubled teen after attending an open call casting. This was the start of a long audition process for Frecheville, who following several months of audition call-backs, was finally advised that he'd won the role on New Year's Eve, 2008.

Unlike his on-screen counterpart, Frecheville enjoys a settled family life in Melbourne with his parents and three siblings, and intends to make acting his career.

DAN WYLLIE (Ezra White)

Versatile Wyllie is a familiar face to Australian audiences through his many performances spanning film, television and theatre. Recent television credits include THE ALICE, LOVE MY WAY (Series 1, 2 & 3), BASTARD BOYS, CURTIN and the much-lauded 13-part drama series, UNDERBELLY (Series 1) in which he starred as 'Mad' Richard Mladenich.

Since the early nineties, he has also had key roles in numerous feature films including SPOTSWOOD, ROMPER STOMPER, MURIEL'S WEDDING, THE THIN RED LINE, HOLY SMOKE, CHOPPER, PETER PAN and THE LAST CONFESSION OF ALEXANDER PEARCE.

ANTHONY HAYES (Detective Justin Norris)

An actor since the age of nine, Brisbane-born Anthony Hayes has appeared on Australian screens for 20 years, with film credits including WEST, RABBIT-PROOF FENCE, BOOTMEN and NEDKELLY and TV credits in BASTARD BOYS, HEROES MOUNTAIN, CHANGI and WILDSIDE. In 1997 he co-starred in THE BOYS, a role that earned him acting nominations in the AFI and Film Critics Circle Awards. He since has picked up AFI awards for his roles in acclaimed features LOOK BOTHWAYS and SUBURBAN MAYHEM. Anthony also stars in the 2008 releases NEWCASTLE and THESQUARE for which he received a Film Critics Circle Awards Nomination for Best Supporting Actor.

In 2001, Anthony added writing and directing to his credits with NEW SKIN, a 56-minute film that went on to win the 2002 Dendy Award at the Sydney Film Festival. In 2002, he won an IF Award as the best emerging director and a Gloria Payten/Gloria Dawn Foundation grant for young artists. The grant covered the cost of a trip to London, where Anthony spent time with filmmakers including Mike Leigh. His short film SWEET DREAMS was voted most popular film by the audience at the St Kilda Film Festival in 2003. Hayes directed his feature film debut in 2007, titled TEN EMPTY.

LAURA WHEELWRIGHT (Nicky Henry)

Wheelwright makes her big-screen debut in ANIMAL KINGDOM, as Nicky, J's pretty, young girlfriend, whose tranquil family upbringing has ill-equipped her to deal with, or comprehend, the brutality of the Cody family.

At just eighteen years-of-age, Wheelwright has studied dance and drama for many years, undertaking courses at range of acting workshops run by such institutions as National Institute of Drama Art (NIDA), St Martin's Youth Theatre, Melbourne Theatre Company (MTC) and Victoria College of the Arts (VCA).

ANIMAL KINGDOM looks to be her first major step in what promises to be a very successful career.

MIRRAH FOULKES (Catherine Brown)

The beautiful and talented Foulkes graduated from the prestigious Western Australia Academy of Performing Arts in 2003.

Having recently starred in the feature film DYING BREED, Foulkes also received international acclaim for her performances in the award-winning short films SPIDER, by Nash Edgerton, and David Michôd's CROSSBOW and NETHERLAND DWARF. Other film credits include, LONG ROAD TO HEAVEN, LITTLE DEATHS, THE SKY IS ALWAYS BEAUTIFUL and ECHOES.

Foulkes has also appeared in the popular Australian TV series THE CHASER'S WAR ON EVERYTHING and BLUE HEELERS and was a cast member of the top-rating local television drama, ALL SAINTS for which she received a 2010 Logie nomination for Best New Talent.

SUSAN PRIOR (Alicia Henry)

Since graduating from NIDA Susan Prior has become renowned for unique, diverse work, enjoying an adventurous career moving between film, theatre and television.

Features include IDIOT BOX, HEAVEN'S BURNING, and A WRECK, A TANGLE, SUBURBAN MAYHEM and Paul Middle ditch's critically acclaimed A COLD SUMMER, which she co-wrote. For her role as

Phaedra, Susan received a Critic's Circle nomination.

In theatre she recently appeared in the sell out season of Andrew Upton's RIFLEMIND directed by Philip Seymour Hoffman at the Sydney Theatre Company. Susan was nominated for a Helpmann Award in 2008.

Some other theatre highlights include THAT EYE, THE SKY for the Burning House Theatre Company directed by Richard Roxburgh. For WOLF LULLABY, Susan received a Green Room Award nomination. Susan won the Norman Kessell Memorial Award for SWEET ROAD.

JUSTIN ROSNIAK (Detective Randall Roache)

Justin Rosniak is a familiar face to Australian audiences. He has had starring roles in RETURN TOJUPITER and SKY TRACKERS, was a regular on PACKED TO THE RAFTERS and has appeared in

more than a dozen television series, including ALL SAINTS, FIREFLIES and MCLEOD'S DAUGHTERS.

An accomplished voice actor, Justin provided the voice for RAGGS in the animated series of the same name. He brought to life characters in series such as BOTTLE TOP BILL, THE ADVENTURES OF SAM and KANGAROO CREEK GANG.

Justin is also no stranger to feature film, with leading roles in SAMPLE PEOPLE and SWEET TALKER, starring opposite Bryan Brown.

CLAYTON JACOBSON (Gus Emery)

Best known as the creator and director of KENNY, the Australian box office and critically acclaimed hit of 2006, in ANIMAL KINGDOM, Clayton Jacobson completes Nicky's gentle family.

In his directing career Clayton cut his teeth directing music videos for some of Australia's premier musical acts including INXS, John Farnham, Kate Ceberano, and Jimmy Barnes to name a few. Clayton then shifted gear, directing award winning local and international television commercials as well as two documentaries: The HOLY ROADSIDE for Mushroom Records and INSIDE THIS ROOM, an ABC-TV special featuring the work of performers / composers David Hirschfelder and David Hobson.

Clayton has also directed many award winning short films including KENNY – SELF PROCLAIMED SCATOLOGIST the award winning short film at the 2004 St Kilda Film Festival which led to the feature film. Clayton is currently developing KENNY'S WORLD an upcoming TV Series for Channel 10 and has several other feature film projects in development in both Australia and America.

ANNA LISE PHILLIPS (Barrister Justine Hopper)

Since graduating from NIDA in 1996, Anna Lise Phillips has propelled her career with a range of outstanding performances on both stage and screen.

Her film credits include WALKING ON WATER, THE BOYS and the lead role in BIRD BRAIN. She also received an Australian Film Institute Nomination for Best Film Actress in a Supporting Role for Julie Money's ENVY.

Anna Lise starred in the TV series YOUNG LIONS and has roles in numerous productions including BASTARD BOYS, MCLEOD'S DAUGHTERS, THE SECRET LIFE OF US and FARSCAPE. She has also brought to life a number of memorable characters on stage with roles including Heavenly Finlay in SWEET BIRD OF YOUTH for the Melbourne Theatre Company, Pia in Gale Edwards' FESTEN for the Sydney Theatre Company and C in DON'T SAY THE WORDS for Griffin Theatre Company.

CREW BIOGRAPHIES

DAVID MICHÔD (Writer and Director)

Although ANIMAL KINGDOM is Michôd's debut feature film, he is an acknowledged talent with many celebrated short films to his credit.

After graduating with a Bachelor of Arts (Honors) from the University of Melbourne, Michôd trained as a writer/director at the Victorian College of the Arts.

His short films as writer/director range from NETHERLAND DWARF and CROSSBOW, to (as co-writer) Nash Edgerton's SPIDER and Spencer Susser's I LOVE SARAH JANE.

CROSSBOW, which he made in 2007, won the Melbourne International Film Festival's Erwin Rado Award for Best Australian Short Film and screened at the 2007 Venice International Film Festival as well as the 2008 Sundance Festival. CROSSBOW was also honored with an award for Best Short Screenplay at the 2007 AFI Awards. NETHERLAND DWARF screened in Sundance 2009 and Berlin International Film Festival 2009 and was awarded Aspen Shortsfest's Best Drama Award.

Also in 2009, SOLO (the documentary which Michôd co-directed with Jen Peedom) was awarded an AFI Award for Best Documentary Under One Hour.

Michôd was the co-writer (with director Spencer Susser) of the feature film HESHER (starring Joseph Gordon-Levitt and Natalie Portman), which screened in Sundance 2010's US Competition.

Michôd was also the editor of leading film industry publication, INSIDE FILM (IF), between 2003 and 2006.

LIZ WATTS (Producer)

Watts is an independent producer and principal director of Sydney-based Porchlight Films. Her last feature, THE HOME SONG STORIES (directed by Tony Ayres) had its world premiere at the 2007 Berlin Film Festival, and screened in official selection at the 2007 Toronto International Film Festival. It won 8 AFI Awards, 5 IF Awards, and was the first Australian feature to be nominated in the Best Film category of the 2007 Golden Horse Awards in Taiwan, where it won Best Actress for Joan Chen, and Best Screenplay. It was also Australia's official entry into the Foreign Feature Category of the 2008 Academy Awards.

In 2005, Watts produced JEWBOY, written and directed by Tony Krawitz, which was selected for the 2006 Sundance Film Festival, having screened in Un Certain Regard at the 2005 Cannes Film Festival, and won the 2005 AFI award for Best Short Film, and Best Screenplay.

In 2005, Watts also produced with Vincent Sheehan, LITTLE FISH, directed by Rowan Woods and starring Cate Blanchett, Sam Neill and Hugo Weaving which screened in Special Presentation at the 2005 Toronto International Film Festival. LITTLE FISH was released with strong box office results domestically, and won 5 AFI awards and 4 IF Awards including the 2005 Box Office achievement award.

Watts' critically acclaimed feature film, *WALKING ON WATER*, directed by Tony Ayres, won 5 AFI Awards in 2002, and two awards at the 2002 Berlin Film Festival.

Other drama produced by Watts includes television drama *MARTHA'S NEW COAT* (2003, SBS) directed by Rachel Ward which won the Australian Film Critics Circle Award for Best Short Feature in 2003, and *DELIVERY DAY* (2001, SBS), directed by Jane Manning which won awards at 2001 Palm Springs International Film Festival, 2002 Berlin International Film Festival and Locarno International Film Festival 2003.

Liz has also produced documentaries for television including the feature length documentary *BURIED COUNTRY* (Film Australia/ SBS 2000); *THE PITCH* (ABC Television 1998) and *ISLANDSTYLE* (SBS Television 1999) as well as a number of short fiction films.

ADAM ARKAPAW (Director of Photography)

Possessed with creative flair and a keen cinematic eye, Arkapaw is a recognized talent who has honed his craft on an eclectic slate of critically acknowledged short films and documentaries including the Cannes Jury prize-winning short film *JERRYCAN*, and *I LOVE SARAH JANE*, which won major awards at the Arizona International Film Festival, Nashville Film Festival and Clermont- Ferrand International Short Film Festival.

His 2002 documentary credit, *DESIREE*, was named Winner of the Kodak Award for Outstanding Achievement in Cinematography and also screened in official competition at the 2003 Tribeca Film Festival followed by an award for Best Cinematographer at the 2006 Hole Film Festival (USA) for his work on the AFI nominated *END OF TOWN*.

In addition to his film credits, Arkapaw has shot numerous high-profile music videos along with television commercials for companies such as Kleenex, Maggi, Nintendo and Nescafé and was also mentored, for a period, by renowned cinematographer, Andrew Lesnie on the second and third films in director Peter Jackson's *LORD OF THE RINGS* trilogy.

LUKE DOOLAN (Editor)

Luke Doolan's impressive resume encompasses credits as a director, cinematographer, and editor, across music clips, commercials, shorts and feature films, his two most recent being Anthony Hayes' debut feature *TEN EMPTY* and Nash Edgerton's *THE SQUARE*.

His early days of feature film editing were spent assisting renowned editor Jill Bilcock on *MOULINROUGE*, and working on the editing of *KICK* as well as Emma-Kate Crogan's *STRANGE PLANET*, Samantha Lang's *MONKEY'S MASK* and *THE CUP*.

Doolan also has cinematography credits on numerous short films including *SOLD OUT* (which he also directed) *THE LIST*, *EUROPE*, *FIRST DATE*, *NEW SKIN* and *SWEET DREAMS*. He also edited David Michôd's award winning short film *CROSSBOW*.

As writer and director, Doolan's multi-award winning short film *MIRACLE FISH* was nominated for an Academy Award in 2010.

In terms of music videos, Luke's credit list reads like a who's who of the Australian music scene including his collaborations with Nash Edgerton on the music videos of Missy Higgins, Toni Collette, Ben Lee, Eskimo Joe and Shihad as well as editing videos for Evermore, Alex Lloyd, Grinspoon, and You Am I.

JO FORD (Production Designer)

Jo Ford's career as a production designer in the Australian film industry has spanned more than thirty-five years.

She has designed many feature films including the classic Australian film *WE OF THE NEVERNEVER* and New Zealand's *THE QUIET EARTH*. Jo has also worked on countless short films including Glendyn Ivin's *CRACKER BAG*.

Over the past three decades Jo has been at the vanguard of television drama designing such productions as *MY BROTHER JACK*, *AFTER THE DELUGE* and *THE ROAD FROM COORAIN* for which she won the 2003 AFI Open Craft Award. Jo has also designed several co-productions including the UK/Australian co-productions *KIDNAPPED* and *TRIPPING OVER*.

ANTONY PARTOS (Composer)

Antony Partos is an internationally awarded composer who specializes in blending acoustic and electronic elements in his scores.

His credits include the feature films *CRUSH*, *WALKING ON WATER*, *SOFT FRUIT*, *THE MONKEY'S MASK*, *GARAGE DAYS*, *THE HOME SONG STORIES* and *UNFINISHED SKY*. (*THE HOME SONGSTORIES* and *UNFINISHED SKY* both won AFI Awards consecutively for best music for a feature film). His score for the feature film *DISGRACE*, starring John Malkovich, was also nominated for Best music at this year's Guild of Screen Composers awards. His latest feature film *ACCIDENTSHAPPEN*, starring Geena Davis, will be released next March 2010.

SAM PETTY (Sound Designer)

Sam Petty and his company Big Ears have a wealth of experience in Sound Production and Design.

Spanning features, documentary, short film and theatre, his large list of credits include *THEBOYS*, *THREE DOLLARS*, *THE BANK*, *ON A FULL MOON*, *RAIN (NZ)*, *ROMULUS MY FATHER*, and *DISGRACE*.

Sam has gathered numerous AFI nominations over the years, and has won AFI awards for *SOMERSAULT*, *LITTLE FISH*, and *GLOBAL HAYWIRE*, as well as winning IF awards for *LITTLEFISH* and *THE*

SQUARE. He has worked in theatre with directors such as Neil Armfield and George Ogilvie, and collaborates on projects with his father Bruce Petty.

CAPPI IRELAND (Costume Designer)

Ireland brings great flair and a keen eye to all her assignments. Her credits list many feature films including director Robert Connolly's upcoming drama BALIBO as well as THE TENDER HOOK, SEPTEMBER, THE HOME SONG STORIES, FOOTY LEGENDS, STRANDED and the horror movie, MAN THING.

Additional credits, as costume supervisor, include LITTLE FISH, THE NIGHT WE CALLED IT A DAY, DANNY DECKCHAIR and YOLNGU BOY. She also served as costumer for Uma Thurman on KILL BILL.

Her television portfolio is extensive, with recent credits including SAVED, directed by Tony Ayres, and the comedy series VERY SMALL BUSINESS, along with a host of commercials for high-profile clients such as Gillette, Sunilk, McDonalds, Nescafe, Volkswagen and Toyota.

KIRSTY MCGREGOR / McGregor Casting (Casting Director)

McGregor's aptitude for discovering fresh and new on screen talent has ensured her feature, commercial and television drama work to date is an impressive listing of up and coming talent, as well as established brilliance of world class standards. McGregor worked over a number of weeks pulling in almost 460 young hopefuls for the roles of J and NICKY in open castings, plus around the country tests of young actors for the roles.

McGregor Casting's credits also include, GRIFF THE INVISIBLE, BENEATH HILL 60, THE SQUARE plus an impressive array of award winning short film production including CROSSBOW, MIRACLE FISH, FRANSWA SHARL, and NETHERLAND DWARF.

CAST

Joshua 'J' Cody	JAMES FRECHEVILLE
Paramedic #1	BRYCE LINDEMANN
Paramedic #2	PAUL SMITS
Janine 'Smurf' Cody	JACKI WEAVER
Barry 'Baz' Brown	JOEL EDGERTON
Darren Cody	LUKE FORD
Craig Cody	SULLIVAN STAPLETON
Catherine Brown	MIRRAH FOULKES
Armed Robbery Detective	ANTHONY AHERN
Detective Randall Roache	JUSTIN ROSNIAK
Hood #1	MICHAEL VICE
Hood #2	CHRIS WEIR
Nicky Henry	LAURA WHEELWRIGHT
Waitress	SARAH NGUYEN
Cashier	LUCIA CAI
Andrew 'Pope' Cody	BEN MENDELSON
Shopper	ANN MICHÔD
Alicia Henry	SUSAN PRIOR
Gus Emery	CLAYTON JACOBSON
Const. Daniel Hordern	TIM PHILLIPPS
Const. Peter Simmons	JOSH HELMAN
Police radio	MICHAEL CODY
John Harrop	KIERAN DARCY-SMITH
Detective Senior Sgt Nathan Leckie	GUY PEARCE
Detective Justin Norris	ANTHONY HAYES
Andy Emery	JACK HEANLY
Ezra White	DAN WYLLIE
Richard Collis	ANDY MCPHEE
Dacinta Collis	CHRISTINA AZUCENA
Sarah Leckie	JACQUIE BRENNAN
Scott Leckie	BEN OUWEHAND
PSG Santo	BERT LABONTE
PSG Gary	JAMES SAUNDERS
PSG Tom	DOM PHELAN
Smurf's Neighbor	BRENDA PALMER
Barrister Justine Hopper	ANNA LISE PHILLIPS
Court Warden	TOM NOBLE
SOG	DANIEL ROCHE
Reporter	DAVID MICHÔD
Stunt Detective #1/ J Stunt Double	BEAU HURREN
Stunt Detective #2	JESSE ROWLES
Stunt SOG #1/Pope Stunt Double	GRAHAM JAHNE
Stunt SOG #2	PAUL ROCHFORD
Gus Stunt Driver	ZEV ELEFThERIOU

CREW

Script Consultant	TOM NOBLE
Line Producer/Production Manager	LIBBY SHARPE
First Assistant Director	PHIL JONES
Production Coordinator	SERENA GATTUSO
Production Secretary	DANIEL CARDONE
Producer's Assistants	ANGIE FIELDER LINDA MICKSKO
Production Runner	MANNY CARACCIDO
Production Driver	CLARE HOLLINS
Production Accountant	JEREMY ATCLIFFE
Assistant Accountant	SARA MORONEY
Post Production Accountant	JILL DURES
Second Assistant Director	BETTY FOTOFILI
Third Assistant Director	KHAM SOUKSEUN
Script Supervisor	MIMI FRECCERO
Director's Assistant/Pre-vis	STEPHEN CARROLL
Drama Coach	GREG SAUNDERS JO KENNEDY
Script Editors	RAYMOND DEVITT DUNCAN THOMPSON
Casting Assistants	JONNY KENNERLEY STEVIE RAY MCGREGOR CASTING
Extras Casting	ANGIE FIELDER
Location Manager	DREW RHODES
Location Assistants	JOHN THOMPSON GUY SUTHERLAND
Focus Pullers	JEM RAYNER ANDREW JERRAM
Clapper Loader	SKY DAVIES
Steadicam Operator	DALE HENDERSON
Camera Attachment	EMILY JADE BARR
Sound Recordist	PHILIPPE DECRAUSAZ
Boom Swingers	JAMES HARDY JENNY SUTCLIFFE

Gaffer	KARL ENGELER
Best Boy	ANTHONY VEITH
Electrics	SASCHA OBERMAIER
Key Grip	GLENN ARROWSMITH
Assistant Grip	ADRIAN GOODWIN
Art Director	JANIE PARKER
Props Buyers/Set Dressers	ASHLEY FRASER
	ANNA MCEWAN
Art Department Coordinator	VANESSA YOUNGER
Standby Props	MICHAEL O'SULLIVAN
Assistant Standby Props	JORDAN MOLLOY
SPFX Supervisor	PETER STUBBS
SPFX Technician	MICK PLUMMER
Armourer	JOHN FOX
Vehicle Coordination	SJM CO-ORDINATION
Vehicle Coordinator	STEVE MAHONEY
Vehicle Wrangler	PAUL MAHONEY
Costume Supervisor	MICHAEL DAVIES
Costume Buyer	MARIA PATTISON
Standby Costume	CAROLYN "RUBY" WELLS
Costume Attachment	SARAH PARR
Hair and Makeup Supervisor	KIRSTEN VEYSEY
Hair and Makeup Artists	ZELJKICA STANIN
	SIMONE ALBERT
Hair and Makeup Assistant	DANNI MCDOWELL
Unit Manager	ANDY PAPPAS
Unit Assistants	TONY ARAPOGLOU
	MARK BARLOW
Unit Drivers	PATRICK BOURCHIER
	HAMISH MACLEOD
Unit Nurse	PAM KREUGER
Production Vehicles	PACIFIC FILM LOGISTICS
Travel Agents	ENCORE TRAVEL, TRAVELBIZ
Caterer	FOOD FOR FILM
	KEITH FISH
	MAX FISH
	SURYA SLATTER
Stunt Coordinator	ZEV ELEFThERIOU
Safety Officers	LANCE ANDERSON
	ADRIAN KORTUS
	TOM COLTRANE
Stills Photographers	TONY MOTT
	NARELLE SHEEAN
	BRONWYN RENNEX
	JOHN TSIAVIS

Unit Publicist EPK & Behind the Scenes	ANNETTE SMITH DANIELLE KARALUS
Post Production Supervisor	HELEN LOVELOCK
1st Assistant Editors	CHRISTINE CHEUNG JONATHAN TAYLOR
Additional Assistant Editor Telecine Edit Facility Film Dailies Processing	BASIA OZERSKI DIGITAL PICTURES SPECTRUM FILMS DELUXE MELBOURNE KIM MILLERICK
Digital Intermediate DI Colorist Production Liaisons	EFILM AUSTRALIA JAMIE HEDIGER GORDON MACPHAIL DARRYL MCKEE
DI Supervisor DI Conform VFX/Optical Supervisor Optical Effects Artists	MATTHEW MAXFIELD NORTH BRAD DUNN TAKAHIRO SUZUKI ROBERT STOLLAR DOUG ROBERTS JOHN DURNEY MATTHEW GRIFFIN PETER POLYZOIDIS AMANDA DUNCAN
I/O Supervisor Senior I/O Operator I/O Operators	SIMON ALBERRY HENRY YEKANIAN PETER LUCZAK LEO GOMEZ MAY LO
I/O Operations Liaison Laboratory Services	NATHAN SMITH DELUXE AUSTRALIA
Titles Design	JEREMY SAUNDERS LUKE DOOLAN
Supervising Sound Editor Dialogue Editor FX Editor Atmos Editor & Assistant Editor ADR Recordists	SAM PETTY LEAH KATZ RICHARD PAIN BROOKE TRESIZE ANDREW WRIGHT SIMON ROSENBERG MARIO VACCARO
Foley Walker Foley Recordist Foley Editor Mix Assistant Dolby Consultant Soundfirm Facilities Manager Sound Mixers	ALEX STEWART ANDREW NEIL LIESEL PIETERSE BRUCE EMERY ASHA ARDILL ROBERT MACKENZIE SAM PETTY

Sound Facility	BIG EARS
Sound Mix & ADR Facility	SOUNDFIRM AUSTRALIA
Music Arranger	ANTONY PARTOS
Additional Score	SAM PETTY
Music Recorded & Produced by	WES CHEW
Additional Programming & Producing	JONO MA
	JUSTIN SHAVE
Guitars	DAVID MCCORMACK
	ANDREW LANCASTER
	JIM PENNELL
Treated Guitars & Synths	JONO MA
Violin	PHIL HARTL
Cello	PHILIP MCLEOD
Counter Tenor	TIM CHUNG
Organ	BRETT MCKERN
Organ Arrangement	LAURA BISHOP
Music Mixed & Produced at	SUPERSONIC
Post Production Script	CLEVER TYPES
Captions	RED BEE MEDIA AUSTRALIA
Insurance	HW WOOD – TONY GIBBS
Legals	NINA STEVENSON
Completion Guaranty	FIRST AUSTRALIAN COMPLETION BOND COMPANY – CORRIE SOETERBOEK
Developed in association with	PROUDLY PRODUCTIONS
For Fulcrum Media Finance	SHARON MENZIES EMILE SHERMAN
World Sales	E1 ENTERTAINMENT
Licensed through	JETTY DISTRIBUTION
Australasian Distributor	MADMAN ENTERTAINMENT