

REST FOR THE WICKED

ONE- SENTENCE SUMMARY:

Old cop Murray (Tony Barry) goes undercover into a retirement village in a last-ditch effort to catch the one that got away, the old crook Frank (John Bach).

SHORT SYNOPSIS

Murray (Tony Barry) is a retired cop with a new undercover mission. He's going into a retirement village to catch Frank (John Bach), the old crook he has never been able to pin a crime on. Murray is convinced Frank murdered fellow crim, Jimmy Booth, years ago but was never able to make the evidence stick.

This time, he's going to make sure he gets his man. So, when people in the retirement village start dying, Murray is on the case. But as events go increasingly haywire, it becomes apparent that all is not as it seems with Frank. Or Murray.

LONG SYNOPSIS

Murray (Tony Barry), an old cop in reflective mood, cuts a story from the newspaper about an explosion at a P-house. Another old man on a mobility scooter, Frank (John Bach) arrives at a run-down house, takes the drug dealers inside by surprise, guns them all down and watches gleefully as the house blows up.

Murray packs his bag, gets ready to leave, his daughter Susan (Sara Wiseman) fussing over him, helping him with his tie. Susan notices Murray has left the iron turn on. Murray tells his grandson Max (George Beca) he's off on a top-secret mission. Max seems worried. Murray describes himself as "an old dog off to dig up some old bones."

At Knightsbridge Gardens Retirement Village, Murray and Susan are greeted by the manager, Miss Pomeroy (Elisabeth Easther). Two old ladies, Dorothy (Irene Wood) and Esther (Ilona Rodgers) pass by, and note that Murray is "fresh fish".

Murray settles in, putting everything in its place, and has a moment in which he looks in the mirror and sees his young face. "Inside every old person there's a young person wondering what the hell happened."

Murray visits Frank in his workshop, where Frank mocks Murray for not having caught him in the past. While Murray snoops around, Frank reveals his hatred of modern crime and drug dealers. Then Lillian (Elizabeth McRae) arrives and Murray notices Frank and Lillian's friendship.

In the Village lounge, Murray meets the other residents: the eccentric Mr Maxwell (Bruce Allpress); the beautiful Rose (Theresa Woodham); the talkative Mr Hayes (Ken Blackburn); the patient Lillian and her irascible husband Graham (Ian Mune). Dorothy and Esther flirt with Murray. Frank approaches, and in their verbal sparring, Frank reminds Murray that despite Murray's attempts to put him there, Frank has never been to prison.

Murray finds things out of place in his room and has a phone call from a mysterious man inquiring about progress with his case. During his medical exam, Murray tells Doc Chandra (Shailesh Prajapati) that he used to be a homicide detective. Just as Doc is advising Murray to take up a hobby to keep his brain active, Knightsbridge Gardens' caregiver, Renata, (Stephanie Tauevehi) interrupts with news of a death.

Murray follows the doctor through a cluster of residents to find Graham dead in his bathtub. Seeing Frank lurking outside and signs of a struggle in the bathroom, Murray takes over, treating it as a crime scene. Doc

Chandra: "This isn't CSI, Murray." Murray runs through the crime scenario in his mind.

As he pursues his investigation, sniffing around amongst the residents, Murray develops a friendship with Rose, although she does tell him he has his shirt on back to front. At night, he breaks into Graham and Lillian's apartment, looking for clues. But when Miss Pomeroy finds him hiding in the wardrobe, he's in trouble and daughter Susan tells him to behave himself.

Murray sees a TV news report about the explosion at a P-house and Rose blackmails him into being her dance partner. As Rose tells Murray that Frank usually dances with Lillian, he thinks he's found Frank's motive for killing Graham - an affair - and adds that to his mental picture of the crime.

After Murray slyly quizzes Lillian and finds she's not telling the truth about her visits to church, he goes back to Frank and questions him about the past. Flashback to Frank and Murray as young men - Murray interrogates Frank about the death of Jimmy Booth. Murray believes Frank killed him but can't prove it. Back in the present day, Frank reveals that Jimmy Booth had terminal cancer and asked Frank to shoot him. It's a sad moment and Murray is almost lulled out of his suspicions. Until he spies a gun in Frank's drawer.

Murray reports the gun to Miss Pomeroy and Frank has them on, firing it at them. They realise with relief that it's a cigarette lighter. Murray's in more trouble now and is forced to apologise to Frank, who he finds yelling at a lawyer over Graham's will.

Murray follows Frank to the local pub. He confronts him, saying he knows he's having an affair with Lillian and he killed Graham. Frank's response is a poignant defence of his innocence based on his - their - old age. Again, Murray almost sees the sense in what Frank says.

At the Village dance, Murray dances an exhibition round with Rose. It looks like Murray has found love. But she feels spent and she goes home early. While Esther grabs him for a twirl Dorothy drops some blue powder into his drink. Later in his bathroom, Murray notices a strangely pleasant sensation in his pants. Dorothy and Esther arrive at his door and drop their coats to reveal sexy lingerie. Seduction is on their minds. The high jinks are interrupted by a scream outside. Lillian has discovered Rose. Dead. The residents gather, including Murray. He is devastated.

Doc Chandra counsels him and warns him against mixing his mediations. Murray returns to Rose's house to find Margaret (Helen Moulder) cleaning. She tells Murray she knows everything: Rose was terminally ill, and Graham was blackmailing Miss Pomeroy. This switches him back into

detective mode – maybe Graham’s death was a contract killing and Miss Pomeroy was behind it! After mentally playing out this scenario, knowing that Frank wouldn’t leave any loose end, he believes she’s now in danger. He must save her.

Murray rushes to catch the bus taking the others on an outing. Only trouble is, he’s busting – from the diuretic Doc gave him to flush the drug away. While the others tour the ice-cream factory, demanding free samples, Murray dashes into the toilet. He doesn’t realise he’s in the ladies until he hears Miss Pomeroy’s voice and overhears what sounds like Frank shooting her.

Murray dashes outside, flags down a police car and tries to explain that he’s a homicide detective and someone’s trying to kill him. The cops take him back to the Village, where Murray accuses Frank of all the murders, including Miss Pomeroy – who arrives, very alive, just at that very moment. Murray is confused. Now he must face the truth about himself.

PRODUCTION NOTES

REST FOR THE WICKED was devised by director Simon Pattison and writer Nick Ward (*Second Hand Wedding*), who brought Bob Moore on board to write the screenplay.

Moore says, “Simon and Nick approached me with a one–pager about an old retired cop going undercover in a rest home. The drive of the character was something that really appealed to me – the old cop – and the idea of what happens in rest homes. Unfortunately, people do die there, so where better to place a whodunnit than somewhere where people do actually die on a regular basis.

“It’s part drama, part detective story and there’s a lot of comedy in there as well, but it’s never taking the mickey out of the older generation. It’s always with them.”

According to Ward: “This movie is about the truth. It’s about Murray’s truth, it’s about Frank’s truth, it’s about everybody’s truths. And the more that is revealed, the more the audience comes to believe that the truth really depends on where you’re standing. It’s also very entertaining.”

Moore: “Every character has their own perception of what reality is. When people get older, memory fades a bit, or imagination takes over, or maybe they had imaginary friends or saw things that weren’t actually there.”

Pattison and Moore did a lot of research in real retirement villages. “I interviewed caregivers and nurses and other staff and from that we

started to get a lot of ideas. Most of the characters are actually based on real people – for example, Dorothy and Esther.” (The flirtatious pair played by Irene Wood and Ilona Rodgers.)

REST FOR THE WICKED stars veteran Australian actor Tony Barry as Murray, the retired detective with one last unsolved case. Barry sees his character as “an old cop of the old school. He’s been a police inspector in homicide and although he’s been retired some years now, he’s never really lost his desire to complete one situation that eluded him throughout his career – nailing a villain called Frank Hensen. He finds out that Frank’s residing in a rest home, so he goes in undercover. But this story has many twists and turns and all is not as it appears to be.”

For Barry, the film has hidden layers as well: “It’s a comedy thriller with elements of drama, pathos and sensitivity. There’s humanity, compassion and an opportunity to view older people in a way that’s very different from the way they’re often perceived by the general public.

“This is a courageous film in the sense that they’re trying to take a situation and present it in a way that doesn’t in any way denigrate or belittle older people. In fact, it’s an attempt to gain some respect and acknowledgement and appreciation of the challenges that old people face.”

He was attracted by that aspect of the film, and the opportunity to work with a largely first-time creative team: “There are a few new boys on the block and a few old buggers. No points for guessing which category I fall into!

“I think there’s a responsibility to pass on your experience to others as they’re coming up through the game. I’ve had a wonderful run in New Zealand. I’ve been treated with great respect and good opportunities. I’ve played the captain of the All Blacks – not a bad trick for an Aussie (*Old Scores*). I’m on a postage stamp for *Goodbye Pork Pie*, and *Home by Christmas* won me the Qantas best actor award last year. So, you know, I’m on the verge of becoming an overnight success!”

Director Simon Pattison: “Tony brings a huge amount of experience and knowledge to the role. When I asked him how he felt about playing a cop, he laughed because he’s played so many. He’s just fantastic. I really enjoyed working with him because I learnt so much. He was very generous and helpful.”

Producer Maile Daugherty says the relationship between Murray and Frank is crucial to the story. “The two of them had to have a very strong rapport on camera, so when the idea came up to cast John Bach in the role against Tony Barry, we were very excited by this because they have

worked together before and are long-standing friends. So we felt privileged to be able to cast them”.

For John Bach, the decision to play Frank was simple – he wanted to work with Tony Barry again. They have known each other since the early 1970s days of BLERTA and worked together in 1981’s *Goodbye Pork Pie*. “I always learn something from Tony. We are able to do the job – I think we just have the shorthand. We know each other.”

Barry says: “Bach is a formidable actor because he’s got such presence and he’s an imposing bugger – fit and strong.”

Bach also appreciated the attitude of REST FOR THE WICKED towards its subject: “Age is a very strange thing – the way we talk about age. I’m hoping that this film will just show that we’re all going to get there one day and that we should be watching the old people, looking after them, making sure they’re ok. So, alongside the humour and the frailty that some of them have, is the fact that we’re all mortal, and let’s help each other as much as we can.”

The cast also includes many of New Zealand’s greatest senior actors: Ian Mune, Elizabeth McRae, Irene Wood, Ilona Rodgers, Teresa Woodham, Bruce Allpress and Ken Blackburn.

Daugherty: “We were so fortunate that people like Ilona Rodgers and Irene Wood were completely into the idea of playing these bosom buddies (Esther and Dorothy). We were thrilled that Ian Mune would come on board, and Elizabeth McRae as his wife Lillian.

“In casting the film we started with this tier of incredibly talented older actors and we needed actors for the younger roles who were also at that very strong level. So we have Elisabeth Easther who is such a strong actress, playing the manager of the retirement village, Miss Pomeroy. Two supporting roles which are very important to the story are Sara Wiseman, who plays Murray’s daughter, Susan, and Gareth Reeves who plays Murray as a young man. These two provide an important insight into Murray’s state of mind.”

From the younger actors’ perspective, REST FOR THE WICKED was a great experience. Elisabeth Easther came away wanting to write a book about all of the older actors:

“Every single one of them told four or five startlingly interesting stories that made me go ‘oh wow!’ Not just about jobs that they’ve done, but they’ve all got the most amazing set of experiences. I have loved working with them from off-set chat and on-set just watching them work. I mean, watching Ian Mune doing one particular speech and just seeing the little look he gave really blew me away.”

And Gareth Reeves: "I'm on this film because there are some absolute legends of the stage and screen working on it and just to be on set and talking to Tony Barry, Ian Mune, John Bach and Elizabeth McRae is just great. Tony's so generous – he said to me: 'look, I'm an old resource. Tap into it'. It's a gift for a young actor. I learn most from working with people who are a lot better and more experienced than me, so I jumped at the chance to get in on this.

"The senior members of the industry are not always necessarily wanting to be teachers, but just being around them and working with them is just great. Also, I love to feel that I'm part of a tradition, part of a profession that goes back and that now I've got a place in it as well, and working with the likes of Ian, Tony and John helps me feel like I'm part of that family."

Knightsbridge Retirement Village is played by Remuera Gardens Retirement Village, chosen for its picturesque setting and the availability of apartments and facilities. In addition to using the gardens, lounge, ballroom and apartments as sets for the movie, the production moved in completely – using several units as production office, art department, make-up rooms and wardrobe department. Simon Pattison, Tony Barry and John Bach lived in apartments in the village for the duration of the filming.

Barry: “The people have been wonderful. There’s an old saying ‘never let a film crew in your house’ – well, they’ve let a film crew into their entire establishment and they’ve been incredibly generous and gracious about it.”

Pattison says, “I really enjoyed Remuera Gardens Retirement Village. When I started researching, I went there and got to know them. Bob Moore and I went to their Christmas party as part of the research and I really got a good feeling for it. It’s a beautiful place. It’s visually very interesting – lovely walkways and bright flower gardens. There’s even a ballroom dancing floor. We were very lucky because there’s no way we could have made the film without them.”

Daugherty: “We were looking for a retirement village which was a place that we would think everyone would love to be in if they find themselves at this stage of life. Remuera Gardens was really the perfect option. It’s beautiful and it’s a very large property that has incredible gardens and great facilities. And this community really opened their homes and their hearts to us. Several members of the crew said: ‘I like this place. If I ended up retiring to a place like this, I would actually be quite happy’. That was really indicative of the general feel of the place. It’s a very warm, embracing community that we felt privileged to be part of.”

Funded by NZ Film Commission and private equity, REST FOR THE WICKED is a first drama for director Simon Pattison, who has a background in TV commercials and arts documentaries (*Valveman*). He devised the concept with Nick Ward (*Second Hand Wedding*). The script is by Bob Moore, advertising copywriter and author.

Producer is Maile Daugherty (line producer *Insatiable Moon*; VFX producer, *Matariki, The Tattooist*); director of photography Jos Wheeler, whose background is short film, music video and documentary; production designer is Shayne Radford (*Boy, Rain of the Children*); editor is Paul Maxwell (*Sione's Wedding, Rain*) and composer is David Long (*We're Here to Help, Insider's Guide*).

ABOUT THE CAST

TONY BARRY plays Murray

Tony Barry won the Best Actor trophy in the 2010 Qantas New Zealand Film Awards and was awarded High Commendation for best performance by an actor at the Asia Pacific Screen Awards for his role as Ed in Gaylene Preston's *Home By Christmas*.

An Australian, from working-class Queensland, Barry pioneered the development of a trans-Tasman career, with 55 feature films including several of Australia's and New Zealand's best-known films, most recently

Baz Luhrman's epic *Australia*. He is well-known to New Zealand audiences for his lead role as John in Geoff Murphy's iconic *Goodbye Pork Pie*. His other New Zealand films include *Beyond Reasonable Doubt*, *The Last Tattoo* and *Never Say Die*. He also travelled the country in the 1970s with Bruno Lawrence's legendary multi-media live performance band BLERTA.

His Australian films include *We of the Never Never*, *The Coca-Cola Kid*, *Return to Snowy River*, *Paperback Hero*, *Surfer* and *Mullet*.

He was nominated for a Logie Award for his role as Alan Marshall's father in *I Can Jump Puddles* and for an AFI best supporting actor award in television for his role as Frank Flannery in *Hell Has Harbor Views*. He received a Penguin Award for best single performance by a supporting actor in a mini-series for playing Nipper Jackson in *Scales of Justice*. His extensive television work in more than 45 productions, includes *All Saints*, *False Witness*, *Water Rats* and *Wildside*.

He also has a successful career in theatre, most recently playing Ben Chifley, Australia's best-loved Prime Minister, in the intimate one-man show *A Local Man*. The play – written by former Labor speechwriter Bob Ellis and historian Robin McLachlan – has been hailed as a poignant and powerful portrayal of a great Australian statesman.

An activist-actor committed to the environment, Barry recently co-produced, co-wrote and presented anti-uranium mining documentary *When the Dust Settles*.

JOHN BACH plays Frank

John Bach has a substantial career in New Zealand and Australia, spanning film, television and theatre and is currently one of the in-demand actors of his generation. He recently starred as the sinister Harry Sheridan in TVOne sci-fi series *This is Not My Life* and completed a five-episode arc as Magistrate Calavius in *Spartacus: Blood and Sand*, produced in New Zealand for US cable channel Starz. His other recent roles include *Legend of the Seeker*, the series produced in New Zealand for Disney ABC, and Fiona Samuel's TV movie *Piece of My Heart* and *The Chronicles of Narnia: Prince Caspian* movie which was shot in New Zealand.

He played the lead role of Alexander Graham Bell in the Canadian/New Zealand series *The Sound and the Silence*, Detective Inspector John Duggan in the TVNZ series *Duggan*, Einstein in the Jim Henson Company's *Farscape* series, Air Marshal Sir Trafford Leigh-Mallory in the Emmy-nominated TV movie *Ike: Countdown to D-Day*, and Madril in Peter Jackson's *The Lord of the Rings: the Two Towers* and *The Return of the King*. He was Captain Nemo in the Canadian/New Zealand series *Mysterious Island*, Thierry Arronax in *20,000 Leagues Under The Sea*, a

TV movie filmed in Australia, and Creon in Hallmark Entertainment's *Hercules* TV movie.

His early film work includes *The Lost Tribe* in which he played the lead roles of twins, *Beyond Reasonable Doubt*, *Bad Blood* and *Utu*. He is known for his memorable performance as Snout in Geoff Murphy's iconic *Goodbye Pork Pie*, one of several productions where he worked with Tony Barry.

Theresa Woodham plays Rose

Theresa Woodham worked with Tony Barry on stage 17 years ago in a musical theatre production, *Fallen Angels*. She was recently in the feature *Insatiable Moon* and was Miss Livingstone in the telemovie *Piece of My Heart*, which starred Keisha Castle-Hughes and Emily Barclay. Her recent television work includes Aunt Maggie in *P.E.T. Detectives* and Rhonda Beale in *Mercy Peak*.

Elizabeth McRae plays Lillian

Much-loved as Marj, one of the original characters in *Shortland Street*, Elizabeth McRae has a distinguished career in theatre, film and television. Her feature films include *An Angel at My Table*, *30 Days of Night*, *Jubilee*, *Never Say Die* and *The Scarecrow*. Recent television includes *Go Girls*, *Power Rangers* and *The Man Who Lost His Head*. Before that was *Mercy Peak* and *Shark in the Park*.

Elisabeth Easter plays Miss Pomeroy

Elisabeth Easter is known to viewers as Nicky in the Countdown series of TV commercials, but she is also remembered as the evil Carla Crozier in *Shortland Street*. Her other television work includes *Power Rangers*, *Outrageous Fortune*, *Legend of the Seeker* and *The Jacquie Brown Diaries*.

Irene Wood plays Dorothy

Recently on-screen as Nan McMann in the popular *Go Girls*, Irene Wood's other television work includes *Shortland Street*, *Young Hercules* and *Outrageous Fortune*.

Ilona Rodgers plays Esther

Ilona Rodgers is well-known for her iconic role as Maxine Redfern in 1980s ratings hit *Gloss*, followed by Charlotte Kincaid in *Marlin Bay* and Thelma in *The Billy T James Show*. She was Emily Williamson in Geoff Murphy's feature *Utū*.

Rodgers started her career in England in television series like *Dr Who*, *The Avengers* and *Dr Finlay's Casebook*, then spent time in Australia in *The Sullivans* – where she worked with Tony Barry – *Prisoner* and *Sons & Daughters*.

ABOUT THE FILMMAKERS

Director Simon Pattison

Rest for the Wicked is Simon Pattison's first long-form drama. Originally a graphic designer, he worked in London for seven years as an art director for television commercials and music videos – including Jamaroquai, Spice Girls, Oasis and Radiohead.

He directed and co-produced two arts documentaries: *A Changing Landscape* (1996) about seven leading landscape painters and the landscape that inspires them for Sky Arts Channel, and *Valveman* (2006) documentary/drama following the life of Gerald Wells, for Indigo Films, London.

Producer Maile Daugherty

Maile Daugherty's background is as a visual effects producer (*Matariki, The Tattooist*), and vfx co-ordinator (*This is Not My Life*). She was line producer/post-production co-ordinator for Mike Riddell's acclaimed *Insatiable Moon* and has produced several short films, including *Eeling, Be Careful* and *Moonlight*.

She was director/co-creator of TV show *Animation Station*, was production co-ordinator/archive manager for *First Among Equals* documentary series on NZSAS and worked as licensing brand manager/interactive licensing executive for TVNZ Licensing Division. She worked as vfx producer at Albedo VFX and at One Glass Eye Ltd as animation producer on numerous television commercials.

Script Editor/Co-creator Nick Ward

Nick Ward's most recent feature film script was *Love Birds*, starring Rhys Darby and Sally Hawkins, directed by Paul Murphy. Murphy also directed the highly successful *Second-Hand Wedding* from Ward's script, starring

Geraldine Brophy. Ward also wrote the critically acclaimed *Stickmen*, starring Robbie Magasiva, Scott Wills and Paolo Rotundo, and the horror *The Ferryman*, starring John Rhys-Davies and Kerry Fox. His television work includes *The Strip*, *Outrageous Fortune*, *Burying Brian* and *The Cult*.

Scriptwriter Bob Moore

Originally from the UK, Moore has worked for 16 years as an advertising copywriter in London, Wellington and Auckland. In addition, he has regularly contributed to magazines including *Private Eye*, *Match Of The Day* and *When Saturday Comes* in the UK, and *M2* in New Zealand. In 2006 he wrote the travel book *The 1 Thing - a small epic journey down New Zealand's Mother Road* (New Holland Publishers) - a town-by-town quest visiting every town on State Highway 1 to discover the one thing to see, do or experience in each. *Rest For The Wicked* is his first long-form drama script.

Director of Photography Jos Wheeler

Rest For the Wicked is Jos Wheeler's first full-length drama as director of photography. He worked with Simon Pattison on his arts documentary *Valveman*. Other documentaries, include *The Blue Continent*, *Waitomo Caves*, *Emory Douglas Revolutionary Artist*, *Diary of Dizzy Rascal*, episodes of *Kete Aronui* and other TV programmes.

Production Designer Shayne Radford

Shayne Radford's most recent film as production designer was Taika Waititi's smash hit *Boy*, and before that Vincent Ward's evocative *Rain of the Children*.

He was production designer for feature films *The Map Reader*, *Spooked*, *No One Can Hear You*, *Cupid's Prey* and telemovie *The Vector File*. His television work includes two seasons of *Power Rangers* as production designer, one season as art director on *Young Hercules* and two *Hercules* telemovies as set decorator. He was art director for Ward's *River Queen*, the New Zealand classic *Once Were Warriors* and the groundbreaking *Desperate Remedies*. Originally a hairdresser (*Nate & Hayes*, *Willow*), Radford moved into special effects make-up and prosthetics work with Peter Jackson's *Meet the Feebles*, followed by World War II feature film *The Last Tattoo*.

CAST AND CREW

MURRAY

FRANK

MISS POMEROY

ROSE

LILLIAN

DOROTHY

ESTHER

MR MAXWELL

MR HAYES

RENATA

DOCTOR CHANDRA

CAST

Tony Barry

John Bach

Elisabeth Easter

Teresa Woodham

Elizabeth McRae

Irene Wood

Ilona Rodgers

Bruce Allpress

Ken Blackburn

Stephanie Tauevihi

Shailesh Prajapati

GRAHAM
SUSAN
THE MOUTH
MARGARET
LAWYER
MAX
YOUNG FRANK
YOUNG MURRAY
COP 1
COP 2
PHYLLIS
MRS PARTRIDGE
ICE CREAM LADY
MRS SMITH
JIMMY BOOTH
GINGER
NEWS ANCHOR
UNDERTAKER

Ian Mune
Sara Wiseman
John Sumner
Helen Moulder
Stephen Lovatt
George Beca
Gareth Williams
Gareth Reeves
Joe Naufahu
Dan Forrest
Elizabeth Pendergrast
Brenda Simmons
Mariska Du Plessis
Sheila Summers
Colin Moy
Josh Randall
Cherie Bradshaw
Bob Moore

DIRECTOR
PRODUCER
WRITER
FROM AN IDEA BY

CREW

Simon Pattison
Maile Daugherty
Bob Moore
Simon Pattison and Nick Ward

LINE PRODUCER
PRODUCTION COORDINATOR
ASSISTANT PRODUCTION
COORDINATOR
PRODUCTION RUNNER

Judith Trye
Angela da Silva
Donna Pearman
David Cowlrick

CASTING DIRECTOR

Sally Spencer-Harris

FIRST ASSISTANT DIRECTOR
SECOND ASSISTANT DIRECTOR

Simon Ambridge
Reuben van Dorsten

THIRD ASSISTANT DIRECTOR	Hannah McKenzie
SECOND THIRD ASSISTANT DIRECTOR	Craig Gainsborough-Waring
PRODUCTION DESIGNER	Shayne Radford
ON SET ART DIRECTOR	Zach Becroft
PROPS BUYER / ART CO-ORDINATOR	Anna Jordan
ART DEPARTMENT ASSISTANT	Dominic Miles
SPFX SUPERVISOR	Gunner Ashford
CARPENTER	Karl Kwidor
VFX SUPERVISOR	Zane Holmes
DIRECTOR OF PHOTOGRAPHY	Jos Wheeler
FOCUS PULLER	Graham MacFarlane
CLAPPER LOADER	Tammy Williams
STEADICAM OPERATORS	Rhys Duncan Grant Adams
VIDEO SPLIT OPERATOR	Alex Campbell
FILM STOCK	Kodak New Zealand (NZ) Ltd
CAMERA EQUIPMENT	Metro Film Ltd
PROCESSING	FilmLab
SOUND RECORDIST	Myk Farmer
BOOM OPERATOR	Eoin Cox
GAFFER	Graeme Spence
BEST BOY	Reagan Jones
LIGHTING ASSISTANT	Ben Corlett
KEY GRIP	Jim Rowe
GRIP	Chris Rawiri
GRIP ASSISTANT	Winston Harris
COSTUME DESIGNER	Kirsty Steel
COSTUME STANDBY	Ylona McGinity
COSTUME DRESSER	Anna Reid

COSTUME ASSISTANT	Pearl Jolly
MAKEUP & HAIR DESIGNER	Natalie Perks
MAKE UP & HAIR ASSISTANT	Hannah Wilson
UNIT MANAGER	Nicki Tremain
UNIT ASSISTANT	Carlos Perrillo
CATERING	Alliance Catering
LOCATIONS MANAGER	Damion Nathan
SAFETY	Anthony Pennington
	Safe Scene
STUNT COORDINATOR	Paul Shapcott
	Steve McQuillan
SECURITY CAPTAIN	Blue Schiphorst
TRANSPORT CAPTAIN	Chris Head
SCRIPT SUPERVISOR	Kat Phyn
SCRIPT EDITOR	Nick Ward
DRAMATURG	Aileen O'Sullivan
CHOREOGRAPHER	Victoria Houghton
DIRECTOR'S TRAINEE	Elena Doyle
PRODUCTION ACCOUNTANT	Naomi Bowden
LEGAL SERVICES	Dominion Law
INSURANCE	Crombie & Lockwood
INSURANCE UNDERWRITERS	FIUA, Sydney
COMPLETION GUARANTY	First Australian Completion Bond Company Pty. Ltd
PUBLICIST	Sue May
STILLS PHOTOGRAPHY	Matt Klitscher
	Marc Mateo
EPK DIRECTOR	Alistair Crombie
COMPOSER	David Long

MUSIC SUPERVISOR	Amine Ramer
ADDITIONAL MUSIC	Rhombus
EDITOR	Paul Maxwell
POST PRODUCTION CONSULTANT	Michael Horton
POST PRODUCTION PRODUCER	Jane Anderson
POST PRODUCTION COORDINATOR	Naomi Bowden
ASSISTANT EDITOR	Kerri Roggio
POST PRODUCTION	Images & Sound Ltd
HEAD OF IMAGES & SOUND	Grant Baker
TELECINE COLOURIST	Kim Hickey
ADR ENGINEER	Tom Miskin
ONLINE EDITOR	Andrew Mortimer
BASELIGHT COLOURIST	Paul Lear
ASSISTANT COLOURIST	Alana Cotton
SOUND DESIGNER	Ray Beentjes
SOUND FX EDITOR	Hassan Lahrech
DIALOGUE EDITOR	Jeremy Cullen
SOUND RECORDING FACILITY	Park Road Post
GENERAL MANAGER	Cameron Harland
HEAD OF SOUND	John Neil
FACILITY POST PRODUCER	Alison Ingram
RE-RECORDING MIXER	Gethin Creagh
	Tim Cahproniere
FOLEY RECORDIST	Robyn McFarlane
FOLEY ARTIST	Carolyn McLaughlin
FILM SCANNING	Weta Digital
DIGITAL IMAGING MANAGER	Pete Williams
DIGITAL IMAGING SUPERVISOR	Nicholas Booth
DIGITAL IMAGING TECHNICIANS	Daniel Ashton
	Stephen Roucher
IMAGE TEXTURE MANAGEMENT	Cinnafilm

VISUAL EFFECTS FACILITY
VISUAL EFFECTS SUPERVISOR
EKLETIK CREATIVE DIRECTOR
VFX COMPOSITOR

Eklektik Design
Rob Nicol
Graham Roberts
Josel Mercado Dela Cruz