

CINEPRO AND PILLSBURY FILMS PRESENT

"THE QUIET EARTH"

STARRING

BRUNO LAWRENCE

ALISON ROUTLEDGE

PETER SMITH

PHOTOGRAPHY

JAMES BARTLE

MUSIC

JOHN CHARLES

EDITOR

MICHAEL HORTON

PRODUCERS

SAM PILLSBURY & DON REYNOLDS

DIRECTOR

GEOFFREY MURPHY

CREDITS

ZAC HOBSON

JOANNE

API

API'S MATE

PERRIN

SCIENTIST

BRUNO LAWRENCE

ALISON ROUTLEDGE

PETER SMITH

ANZAC WALLACE

NORMAN FLETCHER

TOM HYDE

WRITERS

BILL BAER

BRUNO LAWRENCE

SAM PILLSBURY

BASED ON THE NOVEL "THE QUIET EARTH"

WRITTEN BY

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MARGARET HILLIARD

PRODUCTION SECRETARY

MIDGE BENTLEY

PRODUCER'S SECRETARY

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BRIAN ST JOHN

CONSTRUCTION MANAGER

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CARPENTERS

MATTHEW GORDON

ALAN O'NEIL

TIM MINNELL

BRIAN BEBERFOLD

LEE BAKER

RICHARD MORRISON

BOB SCHMIDT

BILL RYAN

RICHARD ARLIDGE

MODEL MAKERS

MIKE WORRALL

NEIL KIRKLAND

SCENIC ARTIST

PAUL RADFORD

SET PAINTER

DAVE GREEN

ASSISTANT SET PAINTER

DAVID MAHON

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STUNT DRIVING CO-ORDINATOR

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GARTH MAXWELL

SOUND ASSISTANT

CHRIS BURT

SOUND MIXERS

GETHIN CREAGH

MARTIN OSWIN

MUSICAL PRODUCER

DAVE FRASER

MUSIC PLAYED BY

NZ SYMPHONY ORCHESTRA

RECORDED BY

GARY CLARK

KEY GRIP

GEOFF JAMIESON

GRIP

ROURKE CRAWFORD-FLETT

GAFFER

BRETT MILLS

BEST BOY

BRETT JARMAN

ELECTRICIAN

PIP TOCKER

PRODUCTION DESIGNER

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SET DESIGNER

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ART DIRECTOR

RICK KOFOED

PROPS BUYER

WARREN HOY

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UNIT NURSE
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THE QUIET EARTH

SYNOPSIS

'THE QUIET EARTH' centers around a scientist called Zac (BRUNO LAWRENCE) who wakes one morning to discover he is alone in the world. The global top-secret energy project (OPERATION FLASHLIGHT) which he has been working on for a year, has changed the world. Humanity seems to have been wiped out.

Zac begins a frantic search for other survivors. At the same time he has the chance to live out his fantasies. In a world where excess and wealth have no meaning, he switches from dwelling to dwelling and vehicle to vehicle.

But he soon realises the emptiness and loneliness of his nightmare situation. "I have been condemned to live" he says.

The discovery of two survivors, first a woman (ALISON ROUTLEDGE) and then a man (PETE SMITH) sets the scene for a critical struggle for survival and adds an intriguing spiritual and emotional dimension to the film.

Zac's attraction for Joanne is threatened by the presence of Api. Yet despite feelings of antagonism between the two men, the three characters band together under the growing realisation that the forces unleashed by the experiment have created an instability in the universe.

The Effect - or tilt of the fourth dimension - which struck at the exact moment of death for each of the three characters, is destined to happen again.

Zac and Api calculate that only by blowing up the satellite station where the experiments have been carried out, will they destroy the grid and prevent the Effect from occurring again.

Together they load a huge articulated truck with dynamite and head for the station, but they find they can't get close enough because of the radiation. What happens next is an extraordinary and unpredictable series of events.

THE QUIET EARTH

Director - GEOFF MURPHY

Director Geoff Murphy's film making career dates back to the early 1960's when he and actor Bruno Lawrence lived, ate and travelled as part of the 'Blerta' roadshow - a 'pop-circus' show with political satire, music, drama and films.

Murphy was the freelance technician, the lighting man and in charge of special effects. "I made it up as we went along," he recalls.

In those days New Zealand Television was in its infancy. "They were making dramas which were embarrassing to watch," he says. "We could see they had lots of equipment and we thought it must be very hard because they were doing so badly. We came to the conclusion that it must be difficult to make a good picture and terribly difficult to make an excellent one."

Nevertheless, Murphy's scrounged 'out of date' film from associates working in television.

"We'd got 1,000 ft of film at a time, take it home and cut it into 10 x 100 foot lengths to use in our wind-up Bolex," he says. "We made up our own stories and had a think tank of ideas. Nothing was impossible...."

It was a hand to mouth existence in those days.

"We were lucky once we had eaten to have enough money to buy petrol to get to the next town, but it was a great learning experience."

These days, despite a string of movie successes, Murphy is careful never to feel too complacent.

"This whole business is a risk. You put your name on a film and it opens the night after some multi-million dollar picture from the States closes. The rules of public comparison are exactly the same.

"The public are the ones who have the control. They are a bit like a monster - a thousand kilometres long. You can kick the monster and it might open one eye. You can use your film to do what you want with it, but in the end the monster has got to want to get up."

And 'get up' the monster certainly did for his international success 'GOODBYE PORK PIE'. The movie has now been released in 40 countries.

"'GOODBYE PORK PIE' became a phenomenon to such an extent that no one, not even me, understands it. I made that movie for New Zealanders, thinking they alone would enjoy it - but it was just as popular in Yugoslavia, Finland and Iceland!"

"It's even more difficult to understand the absurd level of success it experienced in New Zealand. I think the national mood at the time, when people felt ripped off and inflation was into double figures, had something to do with it. 'GOODBYE PORK PIE' showed two people

striking back at the system. The response from right across society was astounding. I was even visited by a vicar who drove 20 miles with a box of tulip bulbs for me in appreciation of that film!"

His film 'UTU', about Maori revenge, was also a critically acclaimed success. "If anyone had told me 25 years ago that my movies would be opening in 14 cinemas in Paris I would have said 'get off'!"

"I have a lot of confidence on the technical side of things," he says. "I know what will cut to what. I can argue from a position of reasonable assurance about what will work and what won't, but public success is magic. There is no point in having anxiety about it. It is outside anybody's control. You give your film the best shot and hope, as I have done with 'THE QUIET EARTH'.

Success is totally uncontrollable, like the weather!"

THE QUIET EARTH

Co-Producer - DON REYNOLDS

Don Reynolds, a pioneer in the New Zealand film industry is co-producer of 'THE QUIET EARTH' - a multi-million dollars all New Zealand movie presentation.

Along with producer Sam Pillsbury and director Geoff Murphy, of 'GOODBYE PORK PIE' and 'UTU' fame, Reynolds has assembled New Zealand's best and most experienced production team - confident that 'THE QUIET EARTH' is destined to make enormous impact.

"Componentry," explains Don Reynolds, "is one of the high points of 'THE QUIET EARTH'. We've a lot happening. The story on the surface is as simple as a child on the loose in a toy shop. His initial reaction is wonder followed by the enormity of it all. The idea contains a dark and frightening experience."

Reynolds has tremendous admiration for the talent of Bruno Lawrence who plays a scientist with the earth's energy sources. "In the U.S.A Bruno already has a big following with his films 'GOODBYE PORK PIE', 'YANKEE ZEPHYR', 'SMASH PALACE' and 'HEART OF THE STAG'.

Don Reynolds own career in movie-making developed from his involvement with the technical sound recoding side of the business. Recent credits include: 'THE SCARECROW', 'YANKEE ZEPHYR' and the \$13 million 'SAVAGE ISLANDS'.

He also set up the first independent studio in New Zealand 'Associated Sounds', specialising in post-production film sound and with the largest sound effects library in the country.

The swing to producing was spurred by his financial investment in 'GOODBYE PORK PIE' and his first role as producer was in 'CARRY ME BACK' - "A small project that sold to America returning more than half its budgeted cost," he says.

To date, Reynolds has produced six films including 'TRIAL RUN' and 'HEART OF THE STAG'. He is seen as an aggressive man in the industry, but says: "It's the nature of things. That's where Sam (Pillsbury) and I work so well together. I come from the commercial aspect, Sam is artistically inclined, with integrity. I reflect the views of the average movie-goer who wants more visual kapow and another car chase.

"'THE QUIET EARTH' works," he says, "because we have tried for something unique. Nobody can make the standard shoot 'em up car chase films, with four good leads, better than the Americans. We had to be original with excellence."

"On this movie we have the ingredients which will open doors, using the strengths of director Geoff Murphy, actor Bruno Lawrence and co-producer Sam Pillsbury. I think it's a very big film."

THE QUIET EARTH

Co-Producer - SAM PILLSBURY

"Making movies is about instinctive gut reactions, feeling something is right and going with it all the way," says Sam Pillsbury co-producer for 'THE QUIET EARTH', New Zealand's latest feature film.

'THE QUIET EARTH', directed by Geoff Murphy, (whose credits include 'GOODBYE PORK PIE' and 'UTU') was three years in Pillsbury's head and frequently in his nightmares before the film got off the ground.

Based on a novel by Craig Harrison, and starring veteran New Zealand actor Bruno Lawrence, with screen newcomers Pete Smith and Alison Routledge, the movie tells of a scientist who wakes one day to find that all living creatures have disappeared.

"It's the archetypal story - a man facing the meaning of life."

"I discussed the idea of the end of mankind with friends and they told me 'I've dreamed about that. I've thought about being the last person on earth.'"

"It's one of the basic fantasies, a myth and a nightmare rolled into one."

In May, 1983, Sam Pillsbury began series work on the script and, together with co-producer Don Reynolds, set about organising the major resources.

On director Geoff Murphy, Pillsbury says: "He's opinionated, funny, intolerant, but just so bloody good. I tried to give him everything he needed to make the best possible film."

American-born Pillsbury previously worked with Murphy on the hugely successful 'GOODBYE PORK PIE', but his career began back in 1969 when he applied to the New Zealand National Film Unit for finance to make a colour short film.

After five years he struck out on his own, forming the Sam Pillsbury Production Company.

Making well-paid commercials two months of the year, he managed to pour the profits into a series of short docu-dramas. Not until 1979 was he ready to move into feature films.

"It was a natural progression. They were always the 'big apple' and suddenly in the late 1970's we had the ways and means. Encouraged by Government tax concessions, we jumped in."

"The best thing that I can do is make totally distinctive films," says Pillsbury. "I don't believe they have to be good American or good international. As long as they are done well they will do good business."

THE QUIET EARTH

Director of Photography - JIM BARTLE

When asked to describe his talents, Jim Bartle says he prefers to be known as a 'poet of light'. As director of photography on Geoff Murphy's latest New Zealand feature film 'THE QUIET EARTH' he certainly has the opportunities to explore his craft.

With some '92 locations and a cast of just three (veteran actor Bruno Lawrence and screen newcomers Alison Routledge and Pete Smith) there is a great demand for the photography to contribute to the narrative.

"When I first read the script," says Bartle, who to date has made five New Zealand feature films, uncluding 'THE SCARECROW' and 'HEART OF THE STAG', "I could see it was great for imagery."

"In the early part of the film I used wide lenses with a lot of space in the frame to emphasize the lead character's vulnerability."

Several scenes have been shot in half light, for as Bartle explains: "It is people who create light. I wanted to show that a lack of humanity mean a lack of light." Lighting contrasts are very strong with a lot of high shots and low shots to add a pervading feeling of emptiness.

His greatest challenge was in creating the Effect - that powerful force which changes the world and returns throughout the story shaking the lives of the three survivors.

"I has to come up with something which would bring a visual shift in the fourth dimension." he says.

Bartle managed this in various ways: using light lag, taking normal light through phases of blue, black and white - increasing the strengths of this as the film builds up, a lack of continuity in editing and through the dramatic changing of lenses.

Yet another daunting task was the destruction of the satellite station towards the end of the movie.

"Because a model was used we had to stretch time. We shot the actual scene at high speed (64 frames per seconf) and then on projection showed it at 24 frames per second." In the final blow-up three cameras were used - two shooting the explosion and a third camera catching the collapse of the satellite dish.

To capture the 'dying' sequence straight afterwards, a black tent had to be constructed with a hopper of polystyrene pellets balanced above. The camera was placed on the floor and it filmed the pellets coming towards the lens.

The pellets fell through layers of coloured light and were optically blended with smoke in a laser beam. Oscillating the laser via mirrors made the beam of light spiral and fan out. The effect is that of rushing toward a distant light, an experience often spoken about by those experiencing a different state of consciousness.

In total Bartle spent over 600 hours getting the movie on film. He used over 20,000 ft of film per week.

All the special effect prints, of which there were several, were put together in Colorfilm labs in Australia and included the final scene which is a complex composite image.

Weird cloud shapes were called for in the script, and although tests were done using a real sky, the overall effect was too subtle and had to be abandoned. Instead, a surrealist painter was used to paint the required cloudsapes.

To create the extraordinary effect the real sky was matched and blended with the artwork.

After three months filming Bartle felt shattered but says "'THE QUIET EARTH' is undoubtedly my best film to date. Not only is it entertaining, touching on exciting philosophic thought, but it also looks damned good..."

THE QUIET EARTH

BRUNO LAWRENCE

Bruno Lawrence's story is an interesting one - an actor born he will say 'from the academy of life and lots of mileage!'

At 43-years-old and with more than 15 movies to his credit his life has been far from dull.

"It only struck me a year ago," he says, "that I could be called an experienced professional. You can't see yourself as other people see you. I get to a new film and forget all about the others I've done. I go in to each new one quite innocently. But then you sit down and add them all up and suddenly you are experienced."

Acting accomplishments in the past 10 years include most of the major movies made in New Zealand such as 'BEYOND REASONABLE DOUBT', 'GOODBYE PORK PIE', 'HEART OF THE STAG', 'RACE TO THE YANKEE ZEPHYR', 'SMASH PALACE', 'BATTLESTRUCK' and 'UTU'.

"All I ever wanted to have was a damned good time and never have to work from 9.00am to 5.00pm - to keep on being a rebel."

David Charles Gilbert Lawrence was born in Worthing, England during a World War II air raid. His New Zealand father brought him to New Zealand at the age of five and not long afterwards he acquired the nickname Bruno.

He was brought up in Karori West, Wellington, where "one girl was chauffeur driven to school and another arrived barefoot and bareback on a horse."

He later went to Wellington College and then yearning to be a novelist became a cadet reporter on The Evening Post. He lasted 14 months (the longest job he has ever held) before deciding he was too 'fanciful' and 'imaginative' for the job.

Lawrence taught himself the drums - 'no lessons it was all in my head; and gravitated to the street and club scene where he first met fellow movie maker Geoff Murphy.

"I was about 16," he says, "running a Karori Youth Club dance and playing in a jazz trio. Geoff and his brother, Roy, were also involved. "Geoff was a great trumpeter."

In the 1960's he went to Australia with Max Merriott's Meteors and toured the pop circuit for almost three years.

In 1967 he returned to New Zealand, married and with a family. He formed the travelling musical group 'Blerta'.

"It grew out of annoyance," says Lawrence. "I was sick in bed with hepatitis and I heard on the radio that the Navy had just spent another million on a leaky boat. Vietnam was happening and other freedoms were crumbling. I had four kids, I was unemployed - somewhere between stints on the wharf, in the woolstore and digging ditches. We were just existing. I thought there must be something better than this. Someway of getting to young people and pointing out the deficiencies in the system."

Blerta went on the road for six years taking music, theatre and film to schools and communities all over the country. Geoff Murphy and his family were part of Blerta and they travelled together all over New Zealand in a one-time Wellington City Council bus.

It may not have been the political success he had hoped for but "we achieved great artistic pleasure and I watched my children grow up on the road. It was an important time and I learnt that not everything revolves around the dollar."

With the demise of Blerta, the Lawrences, Murphys and other film folk, Alan Bollinger and Martin Sanderson, bought a 10 acre communal farm at Waimarama, near Havelock North.

It was and still is a melting pot for film ideas.

"I used to imagine I wouldn't be in films by now, that I would be looking at something else but there's still a lot of ground for me to cover. I want to make New Zealand films of my own," he says, "but I'm in no screaming hurry."

THE QUIET EARTH

PETE SMITH

The Freeman's Bay Community Centre, in Auckland, is not a predictable place for finding screen stars, but that is where producer Sam Pillsbury first discovered the young Maori thief-turned actor.

"He was working with social worker Don Selwyn and a bunch of unemployed kids studying drama. He had a very big screen image and I was really excited."

The 26 year old Pete Smith has slight different memories of that first encounter. Feelings of fear and inadequacy, even embarrassment when he ripped star Bruno Lawrence's shirt - after director Geoff Murphy asked him to make the snarl look real!

Smith's past was marred with criminal event before he went seeking a place at the 20-week government run drama school.

The picture Smith paints is rather grim - burglary, borstal, prison, drunken driving.

He was one of thirteen children brought up in the far north of New Zealand at Manukaua (near Kaitaia). Hard workd and hungry kids meant that his Maori parents had neither the time, energy, nor money to give their off-spring individual attention.

At nine years old he was found stealing milk money and at twelve 'graduated' to burgling the local Post Office. He was caught and thrown out of school for it - just three months into high school.

At thirteen he found a job in a mattress factory and earnt the fare to Sydney, Australia, where he 'bummed' around Bondi for two years working in burger bars, playing pool shark and serving as a security 'shotgun' for a Kings Cross pimp and his possee of prostitutes. Another line of work was earning cash for 'favours' from older rich women.

"Sydney was where I learnt to relate to people, to handle different environments, to switch groove. I could roll with people in any situation. I could act my way into or out of anything. I was a con."

The turnaround in his life came with the death of his father in February 1983 and in the trip North for the traditional tangi (funeral).

Smith was fresh out of prison after serving a six month sentence for his third drunken driving conviction. "My life was in a mess," he says, "and yet the elders on the marae welcomed me, related to me and told me that I belonged."

"I found that something - a huge something - was missing in my life. I didn't know my own culture and as I sat with with body of my father, I was aware of a new feeling. A need to go out and find my ancestry, my Maori life and a much better life it had to be."

"When I saw the drama course advertised at the Labour Department, I couldn't believe my luck. It was an opportunity to get involved with being a Maori and I thought here's my chance now..."

With only ten weeks of the drama course behind him, Pete Smith did not know a great deal about the film making business before landing the role. "I learnt the script from beginning to end, little knowing that they would start filming on page 37," he smiles. "That was quite confusing."

His knowledge of New Zealand movies was also slim.

"I saw 'GOODBYE PORK PIE' because we had done a burglary and we nipped into the picture theatre to get away from the police. I liked the mini car chase..."

Making 'THE QUIET EARTH' was certainly a tough time for him. While he was battling nerves and camera angles, he knew his wife, Iona, was battling for her life following major surgery for a fallopian tube pregnancy. Nobody on the set knew. Says Pete: "I had a job to do and I didn't want to let anybody down. There was a schedule and I had given my undertaking to stick to it."

With the same sort of down-to-earth approach Pete slipped back into his drama course straight after the completion of filming.

He says the film hasn't changed his way of life but "it's a vehicle for people to believe in me and see that if I can do it, with my past, then they can too."

THE QUIET EARTH

ALISON ROUTLEDGE

Alison Routledge's arrival on screen, she acknowledges has been a journey of much good fortune.

She was born on April 29, 1960 in Malaya. Her father was an English Army Officer and they lived 'just about everywhere' before settling in New Zealand nine years ago.

At 15 she swapped the elegance of Sherborne Boarding School For Girls in Dorset, England, for Wellington Girls' High. Her father swapped the English Army for the New Zealand Army briefly before taking on his current role as bursar of Kings College.

School was followed by a BA in German at Victoria University. It was she says: "A degree for a degree's sake. I didn't have a clue what to do with it." To date she can speak 'fairly fluently' in German, Italian and French.

It was also at University that she began acting.

Getting a place at the New Zealand Drama School, in Wellington, was as easy as a friend saying: "I dare you to audition."

"I'm basically a shy person, but I was in such a flippant mood when I did the audition, I sailed through with no worries." She was one of ten picked from 300 hopefuls for the two-year course.

"It came as quite a shock really. No plans and then suddenly to be studying there - something very important and what's more something that I was really enjoying."

Alison emerged from the course at the end of 1982 and aged 22.

"For the first time in my life, I was out of an institution - very excited but with no ideas about what I would do as far as a job."

On graduation, the class did a show at the Centrepoint Theatre in Wellington. It was 'THE TWELTH MAN' and she played Isobel. From that production she was offered the lead in a Vidcom television production of Catherine Mansfield's short story 'THE GARDEN PARTY'.

This in turn let to more television work including series such as 'INSIDE STRAIGHT' and 'MORTIMERS' PATCH'.

In 1984 she joined Theatre Corporate in Auckland and performed in various Theatre in Education programmes.

She also took a small role in the feature film 'OTHER HALVES' - as girlfriend Paula. At present she is working on another feature film 'BRIDGE TO NOWHERE' (Mirage Films).

About 'THE QUIET EARTH' Alison says:

"When I heard about the film I thought I would be too young for the part, but director Geoff Murphy told me they were looking for someone between the age of 16 and 60, so I went along. I'm 24."

"The script for 'THE QUIET EARTH' excited me and we had incredible attention from the director. The whole thing felt very good. A great first film experience."

"Geoff didn't tell me to do this and do that. I was given a fair amount of freedom to comment. I invented my own background for Joanne."

"I knew a couple of people who were quite like her and I tried to think how they might react in various situations. I also invented a family for her - a housewife mother, a mechanic father, two elder brothers. I decided that Joanne would have left school, been unemployed and run off with a band to travel around New Zealand. Somewhere along the line she did two terms at university. It gave me something to work on. Consequently, the woman in Craig Harrison's book is quite different from the one on screen."

THE QUIET EARTH

JOHN MCKAY AND MIKE WESTGATE

Sound Editor - Sound Recordist

A team of sound recordists, sound editors and their assistants worked around the clock for 5 months to create the staggering 1,200 sound effects required for New Zealand's latest multi-million dollar movie, 'THE QUIET EARTH'.

With a cast of only three - starring Bruno Lawrence, Alison Routledge and Pete Smith - cinema goers may be forgiven for thinking it a simple project, but it turned out to be the most complicated film 'sound-wise' ever made in New Zealand.

Because the script called for an earth devoid of all living creatures, the sound team could not risk using any of the original material recorded during shooting.

"'THE QUIET EARTH' had to be just that - a very very quiet place with no opportunity for extraneous sounds like butterflies, bees, birds or even flies to creep in," says sound editor John McKay.

Every single footstep, shuffle, piece of dialogue and door slam had to be post-recorded.

In all, over one hundred and fifty tapes were used - fifty of them alone being vehicles. "The Japanese car sounds we tried lacked character, they sounded thin and without texture."

Vocal sounds, too, played an important part in the sound track. They were incorporated in the laboratory scene near the beginning of the movie and further on as the voice of the friendly computer, in the house where Zac meets Joanne for the first time.

"We put various vocal sounds through an emulator with digital delay then pitched them up. They were tape recorded at 7½ inches per sec then transferred to magnetic at twice that speed and backwards."

Sound recordist Mike Westgate, who up to date has worked on various feature films including: 'SMASH PALACE', 'MERRY CHRISTMAS MR LAWRENCE' and 'DEATH WARMED UP' says: "There was such an enormous variety of sound called for, we were literally working day and night."

Many of the sounds were recorded after midnight as it was the only time to get the quietness required.

He often found it easier to work from his studio at home where at least the everyday props were around him. "Surprisingly," he says, "doors proved to be the most difficult sound to re-create. We had to match them with the film exactly and record a pure sound."

For John McKay and fellow sound editor Finola Dwyer, the most exciting sound to devise was the Effect - that cosmic event responsible for wiping out creation.

Fifteen tracks were mixed to get the required low rumbling noise. Assistants blew down microphones, played snare drums and even recorded the grunts of a pig. All the sounds were fed into an emulator and into digital delay untis which twisted and repeated them until McKay and Dwyer were satisfied with the result.

Westgate was responsible for all the post voice synchronization. It took three weeks, giving the actors an opportunity, under director Geoff Murphy, to refine and improve on the original speech.

The acoustics were also very important. Re-recording meant the sounds could have ended up very dry and unnatural - particularly the speech. But to make it 'come alive' a digital reverberation unit was used giving space, and particularly in the church scene at the beginning of the movie, a sense of echo.

Post production on the sound was particularly massive - five months. All the final mixing being done in Australia.

"We paid out \$3,000 on excess baggage for the sound boxes alone." smiles McKay. "It really was an enormous team effort and for me personally, a great delight because I was able to work with pure sound."

For Mike Westgate, it was technically much more frustrating because the material recorded during the shooting was never able to be used for the final mix. "Nevertheless," he says, "a most rewarding project."

THE QUIET EARTH

Special Effects - KEN DUREY

Ken Durey is a tough nut - a nuggety man with enormous determination. The 35-year-old Aucklander has tried his hand at most things before sliding into the film world through a side-door.

His family owned a quarry and from a very early age he was associated with 'big bangs'.

"I remember as a child borrowing dynamite from my father's explosive store and doing terrible damage to the local rabbit population around our home at Redvale," he laughs.

But the dust in Summer and mud in Winter turned him off the family business when it came time to choose a job.

He did a boilermakers apprenticeship at Devonport Dock Yards instead and at the same time became infatuated with the job of the Navy divers. He taught himself the underwater craft and soon moved into the field of commercial diving and underwater salvage.

Over the years he has worked as a reef blaster in the Cook Island, helped to retrieve a crashed Air Force jet from the Waitemata Harbour and with the formation of his own salvage company retrieved a number of difficult shipwrecks from the New Zealand coastline.

Ken Durey's girlfriend, diving partner and special effects assistant is no newcomer to action either. Twenty-eight-year-old Louise Fry was one of the first women in New Zealand to qualify as a motor mechanic.

She was an internationally-travelled yachtswoman and deckhand, and she holds a construction driver's ticket.

In their joint salvage business Ken and Louise share diving jobs and once the wrecks are on dry land, Louise goes to work on the motors.

Ken and Louise first touched on the movie business when they were taking a break from salvage duties.

They were tied up at Auckland and sitting on the deck of their boat Harrold Hardy when an old steam trawler - the Tairoa (built during World War II and commissioned as a mine sweeper) tied up along side.

"We were curious," remembers Ken, "so we went and had a look, only to find out that she was to be used in the film 'SAVAGE ISLANDS'. Some welding work needed to be done and they wanted the old girl towed up to Russell."

Ken and Louise got that job and ended up as general hands on the film crew.

Says Ken: "From that experience, the realisation dawned that everything they did on the film and called special effects, I could do just from my own experience."

The couple's next assignment was as general hands on the set for 'THE SILENT ONE' shot on Aitutaki in Rarotonga.

Ken started out as a helper to the special effects team, doing underwater filming with Australian diving and shark experts Ron and Val Taylor. But he quickly emerged so competent that he was appointed to head the special effects.

Between films Ken and Louise weigh anchor on the Harrold Hardy and do summer cruises around the Bay of Islands with overseas tourists.

They find the sailing relaxing, but when life gets quiet and the sun dulls they head for the shore, for more excitement and explosive action on yet another film set.

THE QUIET EARTH

Art Director - JO FORD

Jo Ford is one of only three women art directors working on a regular basis in the Australian film industry.

She was born in Melbourne and today, at 37-years-old, single and totally devoted to her career says she has an 'hysterical' approach to life and her art. "Film is my whole life. I live it at a frantic pace and throw everything I can into my work."

A keen sparetime artist, she chose design as opposed to pure art, "because I wanted to work with people, not behind a desk or easel. I love people," says the zany extrovert, "and I find film people are the most extraordinary people of all."

Jo Ford graduated from the Swinburne Film and Television School in 1968 and afterwards went to work for ABC Television where she stayed for five years before branching out into the lucrative freelance art directing industry, some sixteen years ago.

Her accomplishments are numerous. She has won two advertising awards at Cannes including a Golden Lion Award for her artistic design of an Australian milk ad.

"I designed an 80 ft long grand-piano in an aircraft hangar," she recalls. "It cost \$18,000 and was hysterically funny to make."

She worked in the advertising field until 1981 when she was asked to work on the Australian docu-drama 'WE OF THE NEVER NEVER'. The film was made on location in the far north of Australia, some 700 kms north of Darwin. It was a "truely unrepeatable experience."

This was followed by an equally off-beat assignment as art director on 'SAVAGE ISLANDS' in Fiji.

"I had to build a pre-fabricated village on the mainland and then barge it with all our other props like pigs, goats and hens to the island of Waikia."

This was also her first brush with New Zealand film makers and work on other films soon followed: 'THE SILENT ONE', 'RESTLESS' and 'IRIS', a television movie about the early New Zealand radical and feminist, Robyn Hyde.

On 'THE QUIET EARTH' Ford's art department was thrown into a flurry when it came to shooting a scene in a hospital.

"It should have been straightforward. The script simply called for someone to be moving through a hospital that had had recent signs of occupation, but no bodies."

The problem was that all the hospitals in Auckland were full. The only solution was to use a newly built ward not yet in use.

The next problem was that the ward was situated next door to a surgical unit.

In order not to disturb any operations, the crew had to make an empty ward - which did not even have any beds - look like the real thing, then restore it to emptiness again all within 90 minutes.

"The nurses at the hospital were wonderful," she says, "they got into the spirit of the thing and were lugging around beds, evil-looking medical apparatus, drips and heart monitors and advising us on how it should look."

Jo Ford now finds herself 'hooked' on New Zealand's film industry which she finds is full of people with 'fresh and keen' ideas.

L.A. WEEKLY

October 18-24, 1985 Vol. 7, No. 47

Pick of the Week

THE QUIET EARTH

Zac Hobson awakes one morning to find he's completely alone. Apparently he's the last living being on the planet; there are no animals, humans, or even dead bodies. Filmed in New Zealand, and expertly directed by Geoff Murphy (*Goodbye Pork Pie*, *Uru*), this sci-fi study of personal and worldwide madness is incredibly well shot and as thought-provoking as any film this year. Bruno Lawrence instills his common man with intelligence and is completely equal to the guilt his hero feels for his involvement in "Operation Flashlight" — the government project that brought about the catastrophe. (In reality, New Zealand has declared itself a Nuclear Free Zone, and this film is a brilliant expression of its separation from the race of the superpowers to blow each other up.) *The Quiet Earth* delivers its message without preaching, but with dramatic thrust and a startlingly beautiful ending. This film could do for New Zealand what *The Last Wave* did for Australia. (Samuel Goldwyn Pavilion Cinemas)

—Michael Dave

MOVIES

A '2001' for the age of the nuclear bomb

THE QUIET EARTH, directed by Geoff Murphy; screenplay by Bill Baer, Bruno Lawrence and Sam Peckinpah; based on the novel by Craig Harrison; produced by Don Reynolds and Sam Peckinpah; A Cinecittà/Piccadilly Films production, distributed by Sources Pictures, Inc. Opens today at Westside Pavilion Cinema, Rated R.

Zac: Bruno Lawrence
Joanne: Alison Routledge
Ad: Peter Smith

By Deborah J. Kunk
Herald staff writer

Hello, hello? Is anybody out there? Is anybody receiving me?" These are the first words uttered by Zac Hobson (Bruno Lawrence) as he wakes up from the deepest sleep of his life in the New Zealand film "The Quiet Earth," now at the brand-new Westside Pavilion Cinema.

It's ironic that this impressionistic Last-Man-on-Earth saga should come from the tiny island off the shore of which Greengrass's "Rainbow Warrior" was blown out of the water by French government agents not too long ago. A stiff wind of antisuperpower sentiment blows through the film's

gossamer plot: Everybody on Earth has disappeared as a result of the misfire of a time/space/animatronic experiment called Operation Flashlight, coordinated by, you know, the Americans.

This isn't a nuclear-disaster movie, however, even though it relies on our past familiarity with films of the "Panic in the Year Zero" type to build up suspense. The expected payoff — gore, burning rubble, weird mutations — never arrives. There's nothing really wrong on the surface. There's just *nobody home* in a big way, and a fundamental change in the charge of the electron has altered the fabric of the universe and made the real world as unstable as a reflection in a funhouse mirror.

Still, the anguish is all internal for Zac, whose name, fittingly enough, begins with the last letter of the alphabet. Before everybody disappeared, he worked in a scaled sub-basement lab for Operation Flashlight. Solitude chafes his world-class guilt complex and, after a brief kid-in-a-candy-store fling in his brave new unpopulated world, he goes a little unhinged and runs around in an old slip, breaking into a church, looking for God with a shotgun, yelling, "Where's he?" and granting audience to a

delegation of cardboard cutouts. As "president of this quiet Earth," he tells them solemnly, "I've been condemned to live."

"The Quiet Earth" isn't quite as much of a formal allegory as it sounds, but it's not all that direct, either. And while Bruno Lawrence is capable of drawing our attention with his magnetic on-screen presence, the other featured players (as you might have guessed, Zac isn't the only survivor) have smaller gifts to draw on and can't summon up the same end-of-the-world intensity.

In a word, this is a *weird* movie, occasionally funny, made up of many beautiful images, definitely "out there"



The last man on Earth (or so he thinks), Zac Hobson (Bruno Lawrence), surveys the ruined world.

in its conception. The final shot is as striking/cryptic as the one that ended "2001," but you might find yourself wondering, as did some at the end of that film — just what the heck it's all supposed to mean.

Computer animation creates a dazzling short

As part of its commitment to the short-film format, the Landmark theater chain is running the 3½-minute "Quest: A Long Ray's Journey into Light," on the same program as "The Quiet Earth." An architectonic fantasy in the ornate pastel style of the Westwood Pavilion itself (though there's no connection), "Quest" is a tour de force of computer animation.

realized by Michael Scullin of Chelmsford, Mass., on an Apollo computer. Landmark hopes to help Scullin qualify for Academy Award consideration by presenting "Quest," which won a top prize — and delighted audiences — at its recent Animation Celebration.

— Deborah Kunk
Herald staff writer



"The Quiet Earth," the latest cinematic offering from New Zealand, concerns a planet suddenly devoid of life. The sole survivors are nuclear physicist Zac Hobson (Bruno Lawrence), far left and right; Api (Peter Smith, a Maori actor) and Joanne (Allison Routledge).

New Zealand cinema still in its youth but getting bigger each day

The birth of an industry

By Bruce Cook

Daily News Film Writer

In cinema, as in all the arts, creative energy seems to jump from one culture to another, back and forth, around the globe.

The Italians were hot after the war, then the British caught fire. About the time the British were cooling down, the juice had flowed to the Japanese. American movies began cracking in the late '60s through the early '70s, and when that era ended, the Australians began astonishing the world with a baby film industry that performed gigantic cinematic feats right there in the cradle.

What's next? Well, the British may be building for a renaissance, but the upstarters will tell you to keep an eye on New Zealand.

Lindsay Shelton will tell you that, too. But then, he can hardly be considered objective, since he is director of the New Zealand Film Commission. He was in Los Angeles recently, discussing details on the American premiere of "Quiet Earth" with Skouras Pictures. This latest picture from the other nation down under will open at the new Samuel Goldwyn Pavilion Cinemas; Skouras will then take the film into national distribution. It stands to get even more attention than "Smash Palace" and "Utu."

Judging from Shelton's run-down, New Zealand's film industry today is in about the same state of development that Australia's was eight or 10 years ago: "You might say so, yes. But what we have not had yet is a big box-office success. We have no 'Breaker Morant' or 'Road Warrior'."

"We've made about 45 (films) since 1949," said Shelton. "Half of them have been released, and another quarter are waiting for release." Which means that the pace of production has picked up



Director Geoff Murphy coaches actress Allison Routledge for a scene from "The Quiet Earth," opening at the Samuel Goldwyn Pavilion Cinemas.

impressively — but must also mean, alas, that a quarter of the nation's film production has died stillborn.

Nevertheless: "We've produced a world-class director in Roger Donaldson. 'Smash Palace' was the movie that propelled him into Hollywood and, of course, now he's made 'The Bounty' and 'Marie' for Dino De Laurentis. And we've done a national epic in 'Utu,' another film that got worldwide recognition.

"Geoff Murphy was the director of 'Utu,' and he, in fact, also made 'Goodbye, Portia Hat,' which was the first of our films ever to be screened for American buyers. The film did very well at home, grossed about \$1.4 million, which, for a nation the size of ours, was just phenomenal. There are only 150 screens in the whole country. So we decided to try it on the world market, just selling it as a road movie. We screened it to about 30 distributors before we got a sale, but

when the Samuel Goldwyn Co. picked it up, we had made our debut in the American market. Next year was 'Smash Palace,' and we were on our way."

Murphy's latest is "Quiet Earth." It's a movie, said Shelton, "that sounds like it has been done before — but only sounds that way. It could not be anything but a New Zealand movie, and it could not be anything but Geoff Murphy's movie. None of the usual things happen in it. I think it reflects Geoffrey's brilliance as a filmmaker."

It tells a tale of Earth in cataclysm. One morning, for reasons that have nothing to do with nuclear disaster, there are no more people on the planet — or that's how it appears to the scientist-survivor played by Bruno Lawrence. There are no corpses and no destruction of property — simply no people about. But, eventually, he makes contact with two other survivors — played by Allison

Routledge and Peter Smith, a Maori actor. Their efforts to discover what happened makes the movie kind of a mystery; the likelihood that it may happen again makes it kind of a thriller.

It is a movie that was made in the midst of a public debate in New Zealand on the future of the film industry there. During the recent period of development, film investors enjoyed the benefits of a tax shelter situation. Production burgeoned, but some producers looked beyond New Zealand and thought a killing might be made on the worldwide exploitation market. As a result, some bad movies were made that also failed commercially.

"In the beginning," said the film commission's Shelton, "filmmakers never had to consider the audience's response, especially outside the country. But by 1984, the making of commercial movies had become a subject for debate. Should a small country like New Zealand make Hollywood-style movies? Well, of course, they can make any kind they like, but now the tax-shelter period has ended, so they will be more or less on their own."

"The film commission will provide development money for what we consider worthwhile projects — and bridging funds if a good film is in trouble. Now, I'd say, we're getting back to basics — making films about New Zealand, which we, of course, feel is a very good idea."

New Zealand's big box-office movie could be one now in development. "Yes," Shelton acknowledged, "there is a script being written on the Greenpeace incident." I can't say much about it, of course, but it's a Canadian-New Zealand co-production, and a Canadian writer is doing the script. The country's been crawling with French recording and camera teams. We feel it's our story." Look for it in 1988.

THE HOLLYWOOD REPORTER

year

Hollywood

Friday, October 18, 1985

Vol. CCLXXXVIX, No. 9

75 Cents

Film Reviews

'The Quiet Earth'

By ED KAUFMAN

Over the past decade, Australian films and filmmakers have come into their own. And now it's time for the New Zealand industry to make its mark. With the all New Zealand Cinepro/Pillsbury Films production of the sci-fi, chiller-thriller "The Quiet Earth," the neighbors of the folks Down Under have created a thoughtful, suspenseful film that is full of

impact. It will appeal to sci-fi buffs, as well as those concerned with the welfare and future of all mankind.

We've seen nuclear holocaust films before, in which the total destruction

THE QUIET EARTH

Skeemas Pictures

Producers Don Reynolds, Sam Pillsbury
Director Geoff Murphy
Screenwriters Bill Bacer, Bruno Lawrence,
Sam Pillsbury
Director of photography James Bartle
Editor Michael Horton
Music Johan Charles
Special Effects Ken Durey

Color/1.85/Stereo

Cast: Bruno Lawrence, Alison Routledge, Peter Smith.

Running Time — 91 minutes

MFAA Rating: R

of the human race is a given and only a couple of people survive. Although "The Quiet Earth" is not about nuclear war, it's about depopulation — the result of science run amok. In this case, it's the unintended result of Operation Flashlight, an experiment in which New Zealand scientists have cooperated with the U.S. Department of Defense. Something to do with an "energy grid" which causes distortion of the fabric of space-time, and all living beings have been wiped off the surface of the earth. All this happened on July 5, at exactly 6:12 a.m., the very moment the rather ordinary scientist Zac (Bruno Lawrence), the bright and willful Joanne (Alison Routledge), and Api (Peter Smith), a member of New Zealand's Maori tribe, have all died. With the grid reversal, they survive as the only three living inhabitants on earth.

Only it's a while before this odd threesome get together. We see Zac wander through the stunning New Zealand countryside searching for any sign of civilization. It's bizarre and eerie, and even funny as he out-fits himself in a posh Auckland de-

partment store — it's only customer. He drinks champagne, moves into a costly house, and plays with trains (toys and the real thing) to his heart's content. All his fantasies come true.

Soon he starts to look for someone else; he simply needs the touch of another human being. Suddenly Joanne appears, youthful, lovely, vigorous, bright and outspoken. He's middle-aged and something of a plodder, yet the two of them manage to have a "go at it." While they search for others, Zac comes across Api, a huge black giant of a man, earthy and mystical. And although they're the last three humans alive on earth, the eternal triangle is formed and Zac is the odd-man-out.

Still, "The Quiet Earth" is more than two boys and a girl. It gets to the core of the responsibility of the scientist in our world. New Zealand's stand against nuclear testing has been outspoken and bold, going so far as to declare itself a "nuclear freeze" zone in the South Pacific. As for the native black tribesman Api, he is something like the American Indian, an outcast in his own land.

Credit James Bartle with the brilliant camera work; Rick Kofoed with the art direction and Ken Durey with all sorts of uncanny special effects.

PROGRAM EYEWITNESS NEWS

STATION KABC TV

DATE OCTOBER 17, 1985 6:00 PM

CITY LOS ANGELES

JOHN CORCORAN REVIEW OF THE QUIET EARTH

CHRISTINE LUND: At last, here, a science-fiction movie without a cast of thousands. This one is called THE QUIET EARTH and maybe the title underscores the economical casting. Possible. We're gonna find out right now. Here's John Corcoran with his opinion of it. John.

JOHN CORCORAN: Allrighty. It is not the most original premise for a sci-fi movie. There's a catastrophis event that has left the earth empty of human or animal life, except for a few survivors. Otherwise it'd be a pretty boring movie. The same plot idea behind the classic ON THE BEACH, where the residents of Australia were all that survived a nuclear war.

Now last year there was a movie called NIGHT OF THE COMET that left a few folks after a killer comet crushed Earth so it's not a new idea. THE QUIET EARTH is a film from New Zealand that supposes that only three people survived this event. The event is a hush-hush military experiment to establish a world-wide energy grid. Now one man, played by Bruno Lawrence, believes he is the only person alive after the experiment misfires.

FILM CLIP

If you've ever sat alone waiting for the phone to ring you can sympathize with our hero. Eventually, though, he does amuse himself with a little shopping. And eventually he finds there is someone else on the Earth. He explains what he thinks might have happened. Well, because the premise isn't that original a picture like this one must be out of the ordinary to hold interest. The news is that this is. Good acting, good pacing, writing, and the sense of mystery keeps your mind at work.

The beautiful cinematography keeps your eyes and imagination entertained. There's a message to the film, you saw part of it. That it's not wise to fool with Mother Nature for military purposes but the film is not preachy. The ending is wonderfully suspenseful as they try to save themselves. You see, the fabric

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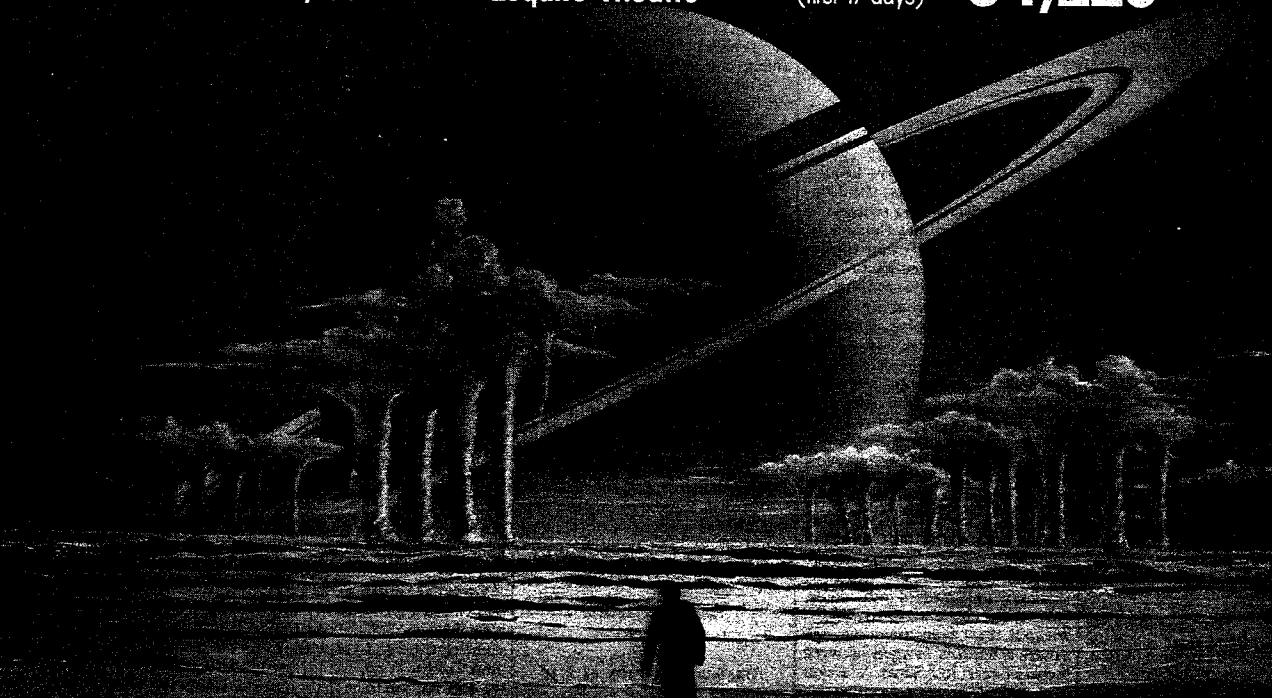
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"'The Quiet Earth' is the best science fiction film of the '80s."

—Kirk Honeycutt, Los Angeles Daily News

LOS ANGELES, CA.	Samuel Goldwyn Pavilion Cinemas	(first 45 days)	\$82,557
PORTLAND, OR.	Koin Center Cinemas	(first 24 days)	\$23,817
SEATTLE, WA.	Broadway Theatre	(first 17 days)	\$40,852
SAN FRANCISCO, CA.	Bridge Theatre	(first 17 days)	\$47,928
SAN DIEGO, CA.	Fine Arts Theatre	(first 10 days)	\$34,513
DENVER, CO.	Esquire Theatre	(first 17 days)	\$34,225



THE QUIET EARTH

A Skouras Pictures Release

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50 Top-Grossing Films

Based On Variety's Theater Sample

(WEEK ENDING NOVEMBER 20)

Compiled by Standard Data Corp., N.Y.

TITLE	DISTR	THIS WEEK		LAST WEEK		TOTALS					WEEKS ON CHART	SAMPLE TOTAL TO DATE \$
		\$	RANK	\$	RANK	CITIES	FIRST RUN	SHOW CASE	TOTAL SCREENS	AVG. \$ PER SCREEN		
JAGGED EDGE	COL	1,082,986	1	1,136,382	6	20	2	199	201	5,387	7	10,246,539
CNCE BITTEN	GWN	1,025,346	2			15	1	184	185	5,542	1	1,025,346
TARGET	WB	1,021,445	3	1,236,800	4	19	2	226	228	4,480	2	2,197,074
DEATH WISH 3	CAN	883,827	4	1,451,574	2	17	1	204	205	4,311	3	4,348,778
TO LIVE AND DIE IN L.A.	UA	877,955	5	1,552,342	1	20	2	176	178	4,932	3	3,877,318
THAT WAS THEN THIS IS NOW	PAR	816,645	6	1,171,308	5	18	1	190	191	4,275	2	1,886,990
NIGHTMARE ON ELM ST--PART 2	NL	679,385	7	1,062,200	7	5	2	129	131	5,186	3	3,712,677
BACK TO THE FUTURE	U	676,102	8	750,818	9	20	4	151	155	4,261	20	46,387,733
TRANSYLVANIA 6-5000	NW	602,818	9	1,265,176	3	10	2	170	172	3,504	2	1,700,439
RAINBOW BRITE & STAR STEALER	WB	523,286	10			11		186	186	2,813	1	523,286
KRUSH GROOVE	WB	486,577	11	753,345	8	15	2	95	97	5,016	4	4,428,867
CCMMANDC	FOX	371,421	12	606,661	10	17	5	96	101	3,677	7	9,995,943
AGNES OF GOD	COL	347,903	13	475,445	11	18	8	98	106	3,282	10	7,700,882
AFTER HOURS	WB	319,984	14	365,190	12	16	4	92	96	3,333	10	4,524,480
KISS OF THE SPIDER WOMAN	IAL	157,151	15	248,677	15	12	7	35	42	4,694	17	5,304,803
BRING ON THE NIGHT	GWN	178,914	16	274,880	14	17	10	31	41	4,363	2	431,356
BASKET CASE	RFI	150,000	17			1		33	33	4,545	6	463,848
REMO WILLIAMS	ORI	138,685	18	296,630	13	13	4	48	52	2,667	6	3,928,113
THE GODS MUST BE CRAZY	FOX	103,794	19	121,886	19	8	6	25	31	3,348	71	9,603,923
BETTER OFF DEAD	WB	94,753	20	176,877	16	12	3	36	39	2,429	7	3,041,955
TWICE IN A LIFETIME	IND	94,500	21	106,400	21	3	3		3	31,500	4	547,155
PLENTY	FOX	89,297	22	128,345	17	13	9	15	24	3,720	9	3,001,804
THE JOURNEY OF NATTY GANN	BV	64,960	23	107,224	20	5		24	24	2,706	8	1,468,539
THE QUIET EARTH	SKR	60,300	24	11,500		4	4		4	15,075	3	116,145
THE OFFICIAL STORY	ALM	55,690	25	45,000	25	2	2		2	27,845	2	100,560
ELENI	WB	50,000	26	29,000	33	2	2		2	25,000	3	119,695
THE COCA-COLA KID	CIM	45,893	27	9,847		4	2	12	14	3,278	10	416,460
SWEET DREAMS	TST	45,775	28	124,424	18	7	3	12	15	3,051	7	1,937,496
MACARONI	PAR	44,217	29	76,986	22	6	6		6	7,369	3	224,818
SHOAH	NY	39,000	30	43,000	27	1		2	2	19,500	4	159,230
SUBWAY	IAL	39,000	31	22,000	40	2	2		2	19,500	2	59,751
WHEN FATHER WAS AWAY	CAN	36,381	32	43,000	26	4	4		4	9,095	5	179,832
DANCE WITH A STRANGER	GWN	35,300	33	40,800	28	5	6		6	5,883	15	1,286,688
FANTASIA	BV	25,000	34	65,000	23	1	1		1	35,000	210	15,246,867
JOSHUA THEN AND NOW	FOX	30,299	35	33,630	32	4	4		4	7,574	8	285,924
CCMPROMISING POSITIONS	PAR	30,000	36	36,500	31	2		7	7	4,285	12	6,391,737
MCRONS FROM OUTER SPACE	U	27,615	37	28,500	35	4	4		4	6,904	4	147,735
MARIE--A TRUE STORY	UA	26,951	38	28,846	34	4	3	10	13	2,073	8	808,452
LA CHEVRE	EUC	24,300	39	40,800	29	6	6		6	4,050	17	774,123
SMOOTH TALK	SPF	24,000	40			1		3	3	8,000	1	24,000
RASPUTIN	IFX	23,000	41			1	1		1	23,000	1	23,000
WISHIMA	WB	22,585	42	28,288	36	6	6		6	3,764	9	446,973
STREETWISE	ANG	22,000	43			1		15	15	1,466	16	837,464
GODZILLA 1985	NW	21,470	44	39,108	30	4	1	13	14	1,533	12	1,619,965
COLONEL REDL	ORC	17,900	45	25,200	39	4	4		4	4,475	6	163,989
JAMES JOYCE'S WOMEN	L	17,500	46	16,500	42	2	2		2	8,750	3	114,928
DIP SUM	ORC	17,000	47	27,629	37	4	4		4	4,250	14	386,182
SUGARBABY	KNC	17,000	48			1	1		1	17,000	1	17,000
SOTTO SOTTO	TPH	16,000	49	19,000	41	1	1		1	16,000	3	55,206
CRDEAL BY INNOCENCE	CAN	15,100	50	2,500		1		5	5	3,020	7	308,951
A L L O T H E R S		311,249		480,983		65	42	107	2,908			10,102,096,459
G R A N D T O T A L		\$11,578,263		\$14,606,201		212	2564	2776	4,314			10,265,097,478