

a film by Vincent Ward

River Queen

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River Queen

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FACT SHEET

Genre Drama
Format 35mm widescreen
Duration 114 minutes

Starring:
Samantha Morton Sarah
Kiefer Sutherland Doyle
Cliff Curtis Wiremu
Temuera Morrison Te Kai Po
Anton Lesser Baine
Rawiri Pene Boy
Stephen Rea Francis

Director Vincent Ward
Director of Photography Alun Bollinger
Producers Don Reynolds, Chris Auty
Screenplay Vincent Ward, Toa Fraser
From an original story by Vincent Ward
Production companies Silverscreen Films/The Film Consortium
An official NZ/UK co-production
Executive producers Geoff Dixon, Neil Peplow, James D Stern,
Eric Watson, Mark Hotchin
Co-producers Tainui Stephens, Richard Fletcher
Editor Ewa J. Lind
Production designer Rick Kofoed
Music by Karl Jenkins
Costume designer Barbara Darragh
2nd Unit director Paul Grinder
Casting Diana Rowan
Celestia Fox

Financed by: Endgame Entertainment, New Zealand Film Production Fund, New Zealand Film Commission, The UK Film Council, The Film Consortium, Capital Pictures

LOGLINE

With darkness all around, only the heart can see

SHORT SYNOPSIS

Where the forest meets the river... In 1860s New Zealand, a young Irish woman finds herself caught on both sides of the lines during the wars between Maori tribes and the British colonial army. With darkness all around, and desperate to find her son, she discovers that only the heart can see ...

SYNOPSIS

New Zealand, 1868. Sarah O'Brien (*Samantha Morton*) has grown up among soldiers in a frontier garrison on Te Awa Nui – the Great River. Too young, and pregnant by a Maori boy, she gives birth to a son. Seven years later, her son, Boy, is kidnapped by his Maori grandfather.

Abandoned by her soldier father (*Stephen Rea*), Sarah's life becomes a search for her son. Her only friend, Doyle (*Kiefer Sutherland*) is a broken-down soldier without the means to help her.

Lured to the ill rebel chief Te Kai Po's village by the chance to see her child, Sarah finds herself falling in love with Boy's uncle, Wiremu (*Cliff Curtis*) and increasingly drawn to the village way of life.

Using medical skills she learned from her father, Sarah heals Te Kai Po (*Temuera Morrison*) and begins to reconcile with her son (*Rawiri Pene*). But her idyllic time at the village is shattered when she realizes that she has healed the chief only to hear him declare war on the Colonials – men she feels are her friends, her only family. Her desperation deepens when she realizes that Boy intends to prove himself in war, refusing to go back down river with her.

As the conflict escalates Sarah finds herself at the centre of the storm, torn by the love she feels for Boy and Wiremu and the attachments she still has to the European world.

And when the moment comes, Sarah must choose where she belongs; will she go back to her European way of life, or will she follow her son into the Maori ways?

ABOUT THE FILM

RIVER QUEEN is an original story by director *Vincent Ward* (*Vigil, The Navigator, Map of the Human Heart, What Dreams May Come*), who wrote the screenplay with *Toa Fraser* (*Bare, No 2*).

RIVER QUEEN stars double Academy Award-nominated *Samantha Morton* (*In America, Sweet and Lowdown*), who is also known for her role in *Minority Report*; *Kiefer Sutherland*, who has won Golden Globe and SAG awards and three Emmy nominations for his role in the critically acclaimed Fox drama *24* and whose recent films include *Taking Lives* and *Phone Booth*; *Cliff Curtis*, who starred in the Academy Award-nominated *Whale Rider* as well as in *Blow, Runaway Jury* and *Three Kings*); *Temuera Morrison* (*Once Were Warriors, Star Wars Episodes II and III*); *Anton Lesser* (*Imagining Argentina*); 12-year-old newcomer *Rawiri Pene*, and *Stephen Rea* (Academy Award and BAFTA nominee for *The Crying Game*),

Morton plays Sarah, a young Irish woman who finds herself with family on both sides of the lines during the turbulent wars between the British and Maori in 1860s New Zealand. Sarah's search for her Maori son, Boy (*Pene*), takes her into the violent heart of the war, where she finds herself torn between loyal family friend Private Doyle (*Sutherland*), the "rebel" Maori warrior Wiremu (*Curtis*) and the attachments she still has to the European world.

RIVER QUEEN is a collaboration between producers *Don Reynolds* of Silverscreen Films in New Zealand and *Chris Auty* of The Film Consortium in London. Executive producers are *James D Stern, Neil Peplow, Geoff Dixon, Eric Watson* and *Mark Hotchin* and co-producers are *Tainui Stephens* and *Richard Fletcher*. RIVER QUEEN was developed by Ward's company Wayward Films.

RIVER QUEEN is financed by Endgame Entertainment, the New Zealand Film Production Fund, the New Zealand Film Commission, The UK Film Council, The Film Consortium and Capital Pictures. International sales of RIVER QUEEN are

being handled by The Works, excluding Japan and the rest of Asia, which are being sold by New Zealand Film. RIVER QUEEN is distributed in Australia and New Zealand by 20th Century Fox.

THE INSPIRATION

The idea for RIVER QUEEN has been with *Ward* for many years.

He says, “You have stories that you want to tell and when those ideas have matured and you’ve thought about them long enough, that’s the time you’re ready to tell them. This was one story I really wanted to make. I wanted to draw on my experiences of what it was like for someone of one culture living in another culture and the richness of that experience.”

“For years I had been searching for the right story to tell about someone going into and experiencing a native community. One of my early steps toward this was to develop what became the starting point for *The Last Samurai*. Although I spent three years on that project, I felt there was a truer, more personal story for me waiting in my own country.”

“Both RIVER QUEEN and *The Last Samurai* are set in the same time frame when there were a number of defiant last stands around the world from native communities attempting to retain nationhood – whether Samurai and peasants in Japan, Zulu warriors in Africa or Native Americans “ghost dancing” on the plains – their world was closing in. It was a volatile time full of unique contrasts. New Zealand was no exception. But here was a world that we have never witnessed before on film – at least not like this.”

Ward also had his own real-life experience to bring to this story. In the late 1970s, he lived for 18 months as the only Pakeha (white New Zealander) in an isolated Maori community in the remote Urewera Ranges, filming his award-winning documentary *In Spring One Plants Alone*. This experience, plus his Irish

ancestry, led to his desire to make RIVER QUEEN about an Irish woman who lives amongst Maori in the 1860s.

“I experienced things that were tough and things that were really fantastic, and I wouldn’t trade it for anything,” he says.

“It gave me a glimpse of a vanishing set of beliefs that drove me to further investigate the beginnings of the nation I had been brought up in. Living so closely with another culture made me more conscious of my own Irish ancestry and I began thinking about the extraordinary clash of values that must have happened when European and Maori met.”

For the RIVER QUEEN story, *Ward* transposed his experience to the 19th Century, where there were greater extremes and greater division between Maori and Pakeha and there were people in between, trying to find ways of getting along together.

“The film is a story about a woman who goes in search of her son. It is set against the great battles of the New Zealand land wars of the mid-19th Century. In her quest, Sarah crosses the divide between the cultures – Maori and European. The larger theme, of those who are caught in the no-man’s land between opposing sides, is made intimate as she strives to find identity, a search made harder by a world that is dramatically shifting.”

Ward says he has noticed that the exploration of the lives of people caught in the middle ground between two cultures has become a recurring theme in his work and attributes that to his family background.

“My father, who was a New Zealander of Irish Catholic descent, came home from World War II with a young German Jewish wife, who had escaped Hitler’s Germany as a child and survived as a British military driver in Palestine. They settled in an isolated rural community where she knew neither the language nor

the customs. I always felt there was negotiation between them heightened by the cultural divide. I have become fascinated with that type of transaction – seeking, through film, different ways to decode it.”

Although RIVER QUEEN is a fictional story, there are elements inspired by real people and events from New Zealand’s history, which *Ward* has creatively woven into the fabric of his story about Sarah’s search for her kidnapped son and which give the story its rich and vibrant texture.

In the course of research, elders told *Ward* and co-producer *Tainui Stephens* that they see value in the stories of their forbears being re-told and the lessons re-learned. *Stephens* says, “This cinema dramatisation of history is a chance for Maori and Pakeha alike to celebrate the stories of their tupuna.”

Aspects of (the character) Sarah’s experience are inspired by the real life of Caroline “Queenie” Perrett. The incident in which Sarah’s father Francis is reprimanded for excavating Maori burial grounds while building a road is derived from the story of British farmer William Perrett, who cleared a burial ground in Taranaki to make way for a railway in 1874. In retaliation, Maori captured his eight-year-old daughter Caroline, who lived amongst Maori for 55 years, until discovered by a relative in 1926, in Whakatane on the opposite side of the North Island. She had married a Maori farmer, had five children and did not wish to change her life by “going back” to Pakeha society.

The renowned Ngati Ruanui warrior chief Riwha Titokowaru, whose extraordinary guerrilla warfare skills led his people through the war in Taranaki undefeated, was the inspiration for Te Kai Po, the chief played by *Temuera Morrison*. Baine, the British major played by *Anton Lesser*, can be seen as inspired by Titokowaru’s real-life enemy Lieutenant Colonel Thomas MacDonnell and the film’s pivotal battle scene is based on their battle at Te Ngutu O Te Manu in Taranaki in 1868.

In another connection with Titokowaru, Englishwoman Ann Evans was an inspiration for one of Sarah's experiences in the film. Evans had been a nurse with Florence Nightingale in the Crimean War and moved to New Zealand in 1862. In the late 1870s she was living in Hawera, South Taranaki, where she was known as "Ann the Doctor". She was asked by a group of Maori to treat a sick man and was led, blindfold, to the secret home of Titokowaru, where she spent nearly two months treating him for pneumonia, after which she was returned safely to her home, again blindfold.

In *Ward's* story, Sarah lives with her father – a "butcher's surgeon" and healer – on the raggle-taggle edges of the British army camps. After the disappearance of her son, Sarah adopts her father's trade and is called upon by both the army and the Maori for her healing services.

Ward says Sarah is contemporary in some of her values in that she has the singularity of a lone parent and is drawn to work in a largely male domain. "She becomes a military medic, a healer and - by necessity of her search – an adventurer. She is game. She dares to go into the enemy camp and challenges convention in her daily contact with men, with whom she claims an equal footing."

At the interface between the two sides of the war, Sarah lived in a time when the demarcations were not always clear. *RIVER QUEEN* shows that allegiances were blurred and also changed constantly, with some Maori fighting for the British while some Europeans fought on the side of the Maori. There were occasions when members of the same family faced each other across the battle lines.

Ward says: "There is one battle in *RIVER QUEEN* where you know all the key characters on both sides of the battle line and they know each other – in other times it might have been sorted out like a domestic argument but here they are using live ammunition to iron out their differences.

“Through Sarah, the film constantly walks this seemingly contradictory line as the two cultures seek to co-exist.”

DIRECTOR'S NOTES by Vincent Ward

STYLE AND PRODUCTION:

For me RIVER QUEEN has been a passion project undertaken over many years - an opportunity to hook into and journey into a unique part of the Maori realm through the eyes of Sarah our central character – a woman, who through circumstance has values very akin to ours. Allowing us to perceive how the exchange between the two cultures might have operated at the interface – and even more so: to live and experience it.

In parts of nineteenth century New Zealand, rivers were the only highways. And it is along these rivers from the coastline “into the interior” that our story takes place.

The “interior” was a large tract of dense bush at the heart of New Zealand’s central North Island that was almost impenetrable, where few Europeans dared to venture and fewer still returned.

Much of the New Zealand terrain has changed since then, forest has given away to farmland and first-growth native bush is hard to find anywhere close to the major cities, where trees have been felled many times over.

For our unit it meant travelling a crew up rivers close to some of the actual sites that some of the last warrior chiefs had once reigned, to where “first growth” native bush still existed with all the primeval majesty of ancient forest.

This in turn meant we needed a large and mobile crew to get into and service these inland river locations.

Due to the requirements of the financing for the film and Samantha’s changing availability, I found myself of necessity shooting in the middle of winter. While this had some advantages in terms of the look of the film, it gave us an

unexpected challenge on how best we could limit the number of water scenes and safeguard our actors while still conveying a strong feeling of interaction with the river. Custom made water protective dry suits were critical to this as they could be worn under their costumes, and delaying the filming of the river scenes as long a possible until the spring. And to protect against the elements even in the most remote locations surprisingly you would find a heated tent for actors metres away from the shooting.

Preparation for the film was essential and the key crew needed to become very familiar with the locations. I gave detailed demonstrations of how I planned to shoot the particular shots I had in mind for every location, showing crew what particular angles we would use and refining it three or four times over with the many preparatory visits we made.

The years of preparation were paying off: More than two years of liaison with the local Maori tribes, and research into every possible aspect of that period – from medical practice through the making of ammunition, the varying styles of music – Maori and European, and aspects of the cultures that had been gleaned from hundreds of books and were now in picture form. I now made them available in huge visual folders for the crew – circling those aspects that were more relevant than others.

For many months we had been going around schools looking for our potential child actors – searching in Auckland, Wellington and Wanganui and bringing them together for extensive workshops. We were training young talent while I ascertained their appropriateness.

By this stage working in four countries, I had chosen my adult cast. In assembling the actors I began with organizing their training: horseback riding (sometimes in water), canoeing, Irish accents, singing, learning haka and period Maori dialects, rifle practice - to name but a few, while all the while keeping the rehearsal process alive. All the key elements needed to be set in place before we could practically begin.

High on the agenda was to set the style – countless conversations over the costumes, sets, props and colours, locking them in place – creating an earthy world of mist, water, and fire. A forest palette with verdant moss green and glimpses of luminous water was used wherever we could. Monochromatic tones, rich in black, would be contrasted by the exaggerated explosion of muzzle flashes, and the scarlet of Sarah’s military jacket while the deep blue colours of the flags and uniforms would (hopefully) scintillate in the background.

Then we were down to nuts and bolts: countless practical conversations over water safety and stunts. We trained the horses not to respond to rifle fire or nearby burning buildings. Extras were chosen who were accustomed to living and working in the winter bush terrain. Hundreds of people working for many months in rugged bush and on winter waters and through out we maintained an almost perfect safety record.

Then to help with planning I detailed and distributed storyboards and extensive shooting lists that I had been preparing for months. Now the style of both the performances and cinematography were firmly resolved. We would need to shoot some of the film documentary style with hand held cameras not only to heighten the gritty authentic feel but also because the schedule was tight: To meet it some things would need to go our way.

My motto was simple: “Make of disadvantages your friend:” The hills around us would become our major sets. Why create period townships when we have seen so many cliched in every western and period film and when the land herself has

so much more power conveying a people who lived hard and survived subsumed by it.

The small numbers in the “rebel” Maori village would suggest a people who were beleaguered and out numbered, without allies and with little chance of victory. The lack of Maori extras would speak of a hidden enemy that moved invisibly through the bush so the colonials would never know where their foe would be. It was not who you could see in the battles but who you couldn't see that mattered. The lack of light in the winter would make the jungle fighting more frightening as in this light the rifle flashes would be sudden and engulfing coming out of dense bush and darkness. No one would know where the Maori enemy was. The mud and cold breath was not something you would recreate in a studio. And in this wintry bush terrain – a world without women – set in darkish treescapes, one woman with pale features would stand out while her part Maori son and the weathered elemental men she knew radiated around her – like spokes in a wheel – these men - all of them, would blend into her physical terrain as through them she sought to find out who she was and where she belonged.

Apart from more performance-orientated moments, this was the film that I had imagined and scripted with very clear and sharp images, often rewriting for particular locations. Right down to the last extra I had cast actors and extras that had the look I wanted. It was so crucial for a film in this period to look authentic. For the casting of Europeans it meant avoiding the false beard look that typifies colonial style films and cast the real thing. Similarly many Maori today have a different look from their ancestors, possibly due to intermarriage and less harsh living conditions. I wanted people who looked like their great-grandfathers. So the look of the faces was critical. Many of the extras I cast in fact had great-grandfathers who fought on either side during the wars. Being an extra in these battles meant so much more to them. They were in some sense dealing with a part of who they were and where they "belonged" - and in so doing echoed the themes that the film explores - identity and belonging. They not only looked like their great grandfathers - Maori and Pakeha – but they were acting out their

grandfathers' battles. In a sense the faces are our landscapes – and the landscapes of the film are written on peoples faces - so much so that they seem geographically part of the terrain they inhabit. The casting and the locations were the key to the look of the film and I had firmly locked all of this in place by the time we started.

Most of the key crew had worked with me before and I knew that they would help me realize the vision of the film I had in mind. I directed the film through many different challenges and though at times things seemed to engulf us we pushed through in collaboration, one way or another, no matter what was thrown at us.

I was lucky that in the five months in post production I had the opportunity to add an extra 60-odd shots to shape it fully into the film that I had in mind when I first began it some five years earlier –even shooting some of it myself, alone in the Thames. At this time visual effects artists in three countries gave generously to help fashion a world often creating a large number of shots from scratch. And crews in two countries worked with me on further additional shoots for no payment but simply out of a belief in the material and the hope that with their help I would be able to sustain the one single vision that we aspired to. Commitment and invention proved to be our bywords.

WORKING WITH THE ACTORS

I chose *Kiefer Sutherland* because he is easily believable as a working class Irish soldier who "has history," has a weathered quality and is an adventurous actor who pulls away from easy cliché.

Kiefer was always an absolute professional - knew his lines, was always on time, made an effort to be kind to each person he dealt with and was willing to go the extra mile. He had to shoot one mid winter (exterior) scene in the buff. It was so cold the ground was covered in frost. Not only did he not complain, but when we

asked him if he wanted to do it clothed he actually insisted that we proceed naked in order to safeguard authenticity and stage a visual that would be special!

More than most, Samantha Morton brought her off-screen qualities to the role she was playing - her fears and her vulnerability informed the character of Sarah. Sometimes between takes I was not sure who I was talking to – the character or the actress, as the lines became so blurred. Again it is hard to imagine anyone else playing this character.

She seemed to have an insiders knowledge of living tough.

Curiously *Temuera Morrison* (Chief Te Kai Po) and *Cliff Curtis* (Scout Wiremu) are both from the same Maori tribe (Te Arawa), though their styles could not be more different. Each in his own way was suited to the character he was playing.

Cliff worries every nuance and line associated with his part until he has re-invented the character into his own terms. Having played so many parts in American studio films he knows how to find the pithy essence. I cast *Cliff* because he always brings authenticity to his work, constantly looking for truth.

Tem allows his character to seep into him, yet knows every line months ahead of time, reads everything about his historical counter part and, when it suits him, keeps the part alive by improvising the lines off camera with wild enthusiasm. His charisma is the life blood of Chief Te Kai Po. Off camera he is always good humoured and generous, at times even rallying the extras to participate more fully. For me *Tem* simply "is." He has the mana of a chief, the humanity of a protector of his people, and you believe people would gratefully follow him to their death.

Anton Lesser, the English actor who plays Major Baine, has an extensive stage background. It is this grounding that makes him so adaptable. He is a quiet and gentle professional quite at odds with the extreme and bullish major he plays in the film. In seconds he transforms himself into Major Baine, making it hard to

believe this is the same benign actor you were talking to moments before. On “cut” he will then effortlessly resume the mild and idle conversation you had been having. As buildings burnt around him *Anton* “acted” feeling safe on a horse while in reality he was terrified of falling off.

Stephen Rea plays Sarah’s father, Francis. This character is Irish disenchanted with fighting for the British army who he has served with as an impoverished soldier and medic.

I had met with *Stephen* many years before in Los Angeles and we have been looking for a film to work on together since then. Highly intelligent, with a characteristic droll Belfast sense of humour he can communicate through the most understated of looks. He is a steadfastly fair and loyal man who frequently plays characters who have conflicts of loyalty.

Rawiri Pene, who plays Sarah’s son, is a wry observer to the chaos that is sometimes film making, inhabiting at times a region of cheekiness that is close to the character he played. He is always constructive and professional despite his age and though at times he will give the impression of not listening he absorbs every iota of information and puts his all into the role. *Rawiri* is very physical and expressive, able to convey with restraint a complex simply with a look. Yet he was also the one child actor auditioned who could lift with most ease the lines straight from the page - for this gift alone I would have cast him.

ABOUT THE PRODUCTION

THE SETTING

RIVER QUEEN is set in the rough frontier times of the New Zealand Wars, which stretched from the 1860s to the 1880s. These were times in which the indigenous Maori had experienced contact with white people who arrived in successive waves, mainly from Britain, from the early 1800s, first as explorers, sealers and whalers, then missionaries, traders, miners, then settlers and soldiers in ever-increasing numbers.

In the mid-19th Century, a series of conflicts erupted between the Government, the settlers and the Maori tribes. The cause of strife centered around land and the gradual assertion of British rule over the Maori. A treaty signed in 1840, the Treaty of Waitangi, was less a guarantee of peace between Maori and colonist than it was a reminder to the young nation that Maori and Pakeha were inextricably linked and had to find ways to accommodate each other's needs.

By the 1860s these conflicts had grown into a full-scale war. Britain used the latest in military technology to try and conquer the Maori. They could never do so. The wars ended not because one side bettered the other, but because the rapid pace of social and economic change, legislation and immigration brought about the end of the traditional Maori way of life.

RIVER QUEEN, located as it is right in the middle of this war, has a rough and ready, wild frontier feel, where it wasn't always easy to determine which side a person was on. Skin colour wasn't a reliable guide in a world where intermarriage was occurring and political alliances were complex and strategic. The film crosses all these boundaries, playing out themes of love and kinship in extreme adversity in a way that is still relevant in today's New Zealand/Aotearoa.

The people in the middle, those at the frontier - Maori and Pakeha - were tough, strong-spirited and battle-scarred, surviving in makeshift settlements, villages or military encampments, always moving, transient and watchful. The design of the sets and the costumes in the movie reflect this lifestyle and vividly convey the sense of a hard life on the edge of the world.

The story of RIVER QUEEN takes place along the banks of a fictional, mist-shrouded, brooding and seemingly endless river of many twists and turns – called Te Awa Nui (the great river). It's a world in which “upriver” has connotations of being lost in the Maori world - once you get in there, you won't come out – and downriver means “British civilisation”. These were separate worlds, summed up by the distance between Sarah - who wants her long-lost Boy to come back downriver (“home”) with her - and her half-caste son Boy, who feels his “home” is upriver with Te Kai Po's people.

The film was shot on the banks of the Whanganui River and its tributaries, particularly the Manganui o te Ao at Ruatiti, as well as near the Rangitikei, Mangawhero and Patea rivers – all, by the magic of film, made to look as if they are parts of the same river.

THE “LOOK” OF THE FILM

DESIGN

The overall monochromatic, misty “look” and gritty, muddy “feel” of RIVER QUEEN might be taken as inevitable given that the filming started in mid-winter and was completed through spring in the middle of the bush in the North Island of New Zealand. But rather than being just a reflection of what nature provided, the tough, dirty texture and of this film was intentionally created. It was a look driven by the creative vision of director/writer *Vincent Ward* and executed and embellished by his highly talented creative collaborators, principally production designer *Rick Kofoed*, costume designer *Barbara Darragh* and director of photography *Alun Bollinger*.

Designer *Rick Kofoed* (*Bread & Roses, Eye of the Storm*) spent two years before filming started in consultation with *Ward* over the design style. *Ward* compiled several large books of design references – photos, paintings and sketches from the period 1860s-1880s – which became the production’s “Bible”. *Kofoed* says the Whanganui River photography of the Burton Brothers was particularly useful as reference and he was also inspired by the feeling of paintings by iconic 19th Century artists Goldie and Lindauer.

But he didn’t strive for historical accuracy because the film is fictional and because as a creative endeavour it’s not necessary to be confined by the rigidity of absolute literal authenticity. He acknowledges the creativity of the decision by the Whanganui iwi to allow his team maximum interpretive freedom when it came to aspects like the carvings in the villages, which were representational of a feeling rather than strict copies of the carvings of the time.

Kofoed says he felt from the beginning that RIVER QUEEN is an important movie “because it’s part of us as New Zealanders. We’ve seen it in pictures, but I don’t think it’s been defined that well in film, yet.

“The film is a good cross-section of New Zealand at that time and I hope it’s refreshing in that it shines a new light on living styles and the shape of the country then. It’s so different from anything else in its ruggedness and rawness. The scale of the landscape is so immense that the people look like ants and there’s a feeling of struggle, of just holding on, almost slipping away off the edge of the earth. There’s nothing glossy about it.”

The set design followed a few simple rules. No bright colours, no white objects, no straight lines and no right-angles. This is particularly evident in the hidden Maori village, in which the whare (huts) are close to the river and dug low into the ground, and the carvings are more suggested than fully realised. *Kofoed* says he wanted this village to look “eerie and as if it’s a long way further up the river,

in the middle of nowhere. We buried it in the ground to give it a submerged, earthy feel and accelerated the rawness of it by giving it a skeletal misty grey feel, using the height and the ancient look of the beech trees to add to the eerie nature of it.”

Another village, *Temuera Morrison's* character Te Kai Po's pa, surrounded by high pallisades, called for a more sculptural approach. “It needed scale to give the sense of the grand finale, the upcoming ‘battle of all battles’. So we made it twice the height that it would have been in reality. It's very spiky. I extended the palisading so it was very needle-like and severe-looking. And there's a high bridge, which elevates Te Kai Po to give the feeling that he had the whole thing under control.

“I think it was good that we started off in winter, because it comes through in the film in a way that would have been very difficult to create artificially. It feels very damp, very cold and very miserable and everyone's got steam on their breath and it's really hard going, especially in the battle scenes, which were shot in June.”

Kofoed says he enjoyed working with *Ward* because of his uncompromising style and clear vision. “ He has a designer's eye, which I really benefited from. What he liked is what I liked and it was such a joy to be working with a director in that position. He would always take it to the limit, so that was great, and it meant that I didn't have to compromise very much.

“The hardest thing was to avoid being predictable. In a period film, where you do a lot of research, it's easy to just fall into going ‘oh well this is what it typically was like’ and just do that. But in a film like this you've got to amp it up and move it along and make it different.”

Kofoed was involved with the selection of locations. “I thought it was really important that we went to Phipiriki (the upper reaches of the Whanganui River) because it's just such an unknown piece of landscape. It's just so amazing. It's up

there with the Amazon. You feel as if you're out in the middle of where no human being has been."

LIGHTING

The film makers' choice of locations set amongst native beech forest, with its high canopy and fine leaf, allowed natural light to spill through, a quality seen especially well in the battle scenes, where shafts of sunlight illuminate a particularly dramatic scene between Sarah and Doyle, Kiefer Sutherland's character.

Kofoed says, "There was about a 30-degree angle of sunlight at that stage – another advantage of winter is that the low angle gives a better shape on people and on objects - so it was a very nice side light and the light shafts are just amazing. It's almost like a huge studio set up there in the bush."

Director of photography *Alun Bollinger* (*Heavenly Creatures*, *The Oyster Farmer*, *Perfect Strangers*) who is known as a highly creative, collaborative DP with great empathy for the director's vision, also shot Ward's first feature film, *Vigil*.

Bollinger says, "*Vincent* is a very visual director, so he tends to drive the detail. The look of a film starts with the design and costumes. Then it's lighting and how we wrap a frame around it. The art department and wardrobe on this flick are simply stunning, so we just followed their lead. We shot in some beautiful locations and the lighting is mostly natural, not bright. I only lit where it was practical or necessary. Working in the bush in mid-winter was a challenge, as there was not a lot of light. We used plenty of smoke and were very conscious of including the environment, even if it was as out-of-focus background."

COSTUMES

Bollinger describes the film's colour palette as "quite limited and quite dark. Lots of dark blue costumes set in the dark green of the New Zealand bush. It works a treat".

Costume designer *Barbara Darragh*, who has worked in this historical period before (*Greenstone, The Piano*), says she was grateful that the period was familiar to her.

"Revisiting colonial New Zealand gave me an opportunity to investigate more deeply the detail of the people and to treat the subject of dress and uniform from another angle. We did considerable research because it's important to know what the authentic look is so that we can then apply a creative twist."

Consequently, the use of creative licence, as in the rest of the film, means the overall costume "look" is not true to one set period in time. It is devised more from the requirements of the story and the characters and *Darragh's* take on how the people of that time lived.

"I worked on the philosophy that forces in combat are nomadic. The colonials adapted to the wild, rugged New Zealand environment by adapting their uniforms, while the Maori were skilled at camouflage and stole colonial weapons, uniforms, boots, cartouche boxes and strappings, so these all became part of the Maori warriors' look."

The soldiers' uniforms were heavily and repeatedly dyed in different shades of blue to get the right intensity and contrast so that they would show up well in the dark bush environment. Getting the look of gritty reality of a guerrilla war in dense forest involved hours of "breaking down" of the costumes – spinning them in concrete mixers or burning the woollen fabrics. Having a standby-mud team slathering on the specially-made mud just before shooting also added to the realism.

Because RIVER QUEEN had such specific creative requirements, all of the costumes were made especially for the film by a wardrobe team of about 20, with outsourcing of certain items like the military uniforms and boots to local manufacturers.

Darragh: “We made every button, every buckle, all the footwear and the military strappings, every detail. All the Maori costumes were woven, carved and created. This gave us the opportunity to age all the costume elements to give that feeling of being in a war zone. The clothing shows the hardships of living in the grunge of that environment.”

Samantha Morton as Sarah wears a variety of costumes, ranging from her youthful tomboyish oddly-layered chemise and waistcoat to her hand-me-down tailcoat outfit to the elegant wedding dress and the iridescent azure blue silk gown she discovers in a hut in which she takes sanctuary.

Darragh: “Sarah has lived with the military all her life, so her costume reflects what was familiar to her. Her look is a combination of found pieces from the garrison – the red British military coat and waistcoat may once have been her father’s. She has grown up without a mother, so she has her own take on femininity. We decided she would wear a corset and it gave her the physical presence and structure of the times.”

The wedding dress was based on a James Tissot painting from a slightly later period. *Darragh* wanted to avoid the Victorian crinoline shape and create a seductive and attractive shape. “The fabric is ivory Duchess satin with several different styles of Victorian lace collected from antique stores and patch-worked together, combined with reproduction lace from London. The garment has pearl buttons up the front and a bustle and train with the dust ruffle around the bottom. It was very elegant and suited her very well. The costume builders enjoyed creating this piece.”

Kiefer Sutherland, as the Irish mercenary soldier Doyle, wears a rapaki, a kilt-like item used by the Maori kupapa soldiers, along with his military jacket. “Because he was a professional military man, the rationale behind his rapaki was that he adapted to the environment very quickly, and took on a uniform that suited the conditions.”

The Maori warriors’ costumes reflected the transition of the times and were often a mixture of traditional and European dress. “The Maori warriors are eclectic. The British dress and uniform was very popular with the Maori and was adopted quickly. We created the look from both worlds, retaining the key Maori features like the flax korowai (cloaks) worn over waistcoats with British military uniform pieces like colonial strapping. Most wore rapaki, but some were in traditional maro (g-string). The mana of the warriors is retained with their amulets and adornments – the huia feathers, pounamu (greenstone) neckpieces and shark’s tooth earpieces.”

Temuera Morrison, as the chief Te Kai Po, wears a very westernised costume, inspired by *Darragh’s* appreciation of US Civil War style. “I wanted to extend beyond the British style because the British weren’t the only influences on the Maori. The moko (facial tattoo) brought such a strong presence to his character and the dark costume complemented the power of the face.”

Cliff Curtis’ character Wiremu, has spent a long time connected to the colonial army, so he therefore wears the blue uniform, but with a special twist. “The tunic fabrics were of a rough silk overdyed and treated with textile inks to give it the darkness and deep texture.”

WORKING ON WATER

With so much of the filming taking place on or near water, the team of water safety experts played a key role throughout the shoot. Water safety co-ordinator

Willy Heatley (Without A Paddle, Whale Rider) says the water temperatures throughout the shoot ranged from 4 to 14 degrees Centigrade.

“It’s been an interesting job because it started right in the middle of winter and there was snow falling on our heads while we were in the water and people were really cold, and then towards the end of the shoot we had soldiers in uniforms being too hot.”

“The waka paddlers were in the water wading up to their knees, off and on, right through the shoot and they had wetsuits under their costumes, although they couldn’t allow their wetsuits to be seen around their feet or ankles.”

Like the other extras, the waka paddlers were rugged country men, accustomed to the river environment and conditioned with a staunch warrior ethic. *Heatley* admired their dedication:

“They were not just paddling the waka, we were having them position them precisely and come really close past camera and do it time and time again. The best waka paddlers in the world aren’t familiar with the demands of making a movie, but these guys have done a fantastic job. They’ve been brilliant to work with, doing take after take of complex, precise manoeuvres.”

“Of course, our water safety guys were in the water all the time, in rotating shifts. We wear dry suits. Whenever we’ve got an actor or a stunt performer in the water, we’ll have a safety person swimming in there with them, as well as the safety boats and jetskis.”

(Note that a “dry suit” is warmer than a wetsuit, since it allows for the wearing of additional layers of polar fleece.)

The actors' time in the water was strictly limited and they were costumed accordingly in dry suits or wet suits and were immediately put into hot spa tubs on getting out.

Temuera Morrison, despite joking at the opening press conference that he would find a local look-alike to do it, did a ritual scene in which he submerged himself, totally naked, in the river. He says, "I said, well I'll just do it. I'm an actor. I'll get out there and bare my bare everything. Well, I hopped in and I'm standing there stark naked in the middle of the river talking to *Samantha Morton* keeping an eye on where her eyes were looking. It was the most embarrassing thing in my life. But anyway, I got through it."

In one of the battle scenes *Kiefer Sutherland* performed naked in the mid-winter mud. *Ward* says, "*Kiefer* was always willing to go the extra mile. He shot a scene in the buff when it was so cold the ground was covered in frost. Not only did he never complain, he actually insisted that we proceed in order to safeguard authenticity."

Heatley's team of water experts performs two functions, the most obvious being water safety and the well-being of people in the water, which includes having hot spa tubs and heated tents on hand for cast, stunt performers and crew when they came out.

They are also responsible for making the water action happen for the cameras and getting the camera in the right position, by providing and operating camera boats for on-water shooting. To this end, they had a big catamaran raft which has a specially-constructed platform to hold the 1.5 tonne camera crane. Because it runs with a little jet outboard motor it can operate in very shallow water, which was ideal for the Manganui o te Ao location at Ruatiti, a "bony" river where the rocks make it impossible to run a big jet boat or a standard boat. At other locations, they used jet boats and sometimes they had the camera on a two-kayak rig and sometimes on a jetski.

The biggest challenge for the water safety crew was the location on the Whanganui River 16 kilometres north of the settlement of Pipiriki, which was a 25-minute jet boat journey. For this leg of the shooting, the film company hired eight local jet boats and drivers in which, along with a helicopter, they shuttled crew, actors and equipment into the otherwise inaccessible yet spectacular location seen at the beginning of the film.

STUNTS & SPECIAL EFFECTS

For stunt co-ordinator *Augie Davis* (*Lord of the Rings*, *Without A Paddle*) the biggest challenge was shooting the battle scenes in the bush in Horopito, near Ohakune. The choreography of the battle drew for its inspiration on the famous battle at Te Ngutu O Te Manu in Taranaki where the great guerrilla warrior chief Riwha Titokowaru defeated colonial troops headed by Lieutenant-Colonel Thomas McDonnell.

Davis says that although this was the inspiration, they weren't trying to replicate it exactly, since it needed to fit with the dramatic requirements of the story of Sarah's search for her son. He choreographed the battle scenes with the help of the film's Maori military adviser *Charles Mareikura*, who also cast the warriors and played a role himself, and colonial military adviser *Bruce Cairns*. There was also heavy involvement from the films' special effects department, headed by *Paul Verrall* (*Without A Paddle*, *Last Samurai*, *The Lost World*), which set up the gunshots, bullet hits, bloodbags for wounds and smoke and flash effects, and the armourers with their impressive collection of authentic period guns.

Davis has high praise for the local extras, Maori and Pakeha, who were called upon to play warriors and colonial soldiers.

“It's unrealistic in shooting a battle of this kind to try to pretend that it'll all be stunt people because there's just not enough stunt people around who have the right look, so we had to instruct the local extras and involve them as much as

possible. You can't train people in two days for the level of performance *Vincent* required. The Maori extras just hopped into their costumes (in some cases "no costume") and there they were – they performed the battle scenes as if it was happening for real."

Davis says the authenticity of the extras was evident in the way they handled themselves in action with the guns in the difficult environment.

"Some of these soldiers and warriors have lived in the bush for years and can handle these awkward muzzle-loaded guns, double-barrelled shotguns and Maori weapons. They had to run, crawl and use these weapons in the river, over muddy, rocky terrain and mud-filled trenches. This is a challenge for any keen adventurer, and yet it was their "backyard". If we'd been shooting this anywhere else we would not have found people with those skills."

Vincent Ward also observes that the extras were authentic: "Perhaps the most striking of all was the fact that many of the extras had great-great grandfathers who fought on either side and being an extra in those battles meant so much more to them in that they were in some sense dealing with a part of who they were and where they "belonged" – and in so doing echoed the themes that the film explores – identity and belonging. They looked like their ancestors – Maori and white – and were acting out their battles."

As well as the battle scenes, *Davis* was instrumental in many of the water scenes, for example the sequence of Sarah's escape down the river, which sometimes called for stunt performers and special stunt choreography.

Davis, who is also a water specialist and former New Zealand kayaking representative, was also involved in the preparation of the waka crews. He says that the experience of working on RIVER QUEEN with the local Maori people caused him to reflect on his own Fijian identity.

“Working on the river with the waka with the Whanganui Maori has been such an experience, an amazing journey. It’s not just a matter of training for a few days in how to use the waka – that’s the easy part. You have to learn how to be totally natural and at home in the river. We went through the history of the river and the importance of the river and the waka in Whanganui Maori life and culture. It was a real cultural experience for us non-locals.”

ABOUT THE CAST

SAMANTHA MORTON plays Sarah O'Brien

Samantha Morton has been hailed as one of the foremost actresses of her generation. Her career to date has seen her work with some of the most respected directors in the world, including Steven Spielberg and Woody Allen. The diverse and often difficult choices of role she has made are reflected in the list of accolades including a Golden Globe and two Academy Award nominations.

Morton grew up in Nottingham England. At thirteen she joined Central Television's Junior Workshop where she was quickly spotted and cast in early TV roles including *Cracker* and *Peak Practice*. Acclaimed theatre work included two award winning plays at London's Royal Court Theatre, *Ashes and Sand* and *Stargazy Pie and Sauerkraut*.

Aged 17, *Morton* was cast as Tracy in *Band of Gold*. TV films *Emma* and *Tom Jones* quickly followed and led to her playing the title role in Robert Young's acclaimed TV drama *Jane Eyre*.

Morton first came to the attention of international film audiences as Iris in Carine Adler's harrowing *Under the Skin*. It was a role that earned her unanimous critical acclaim and the Boston Film Critics Award for Best Actress.

In 1999 Woody Allen cast her as the mute Hattie in *Sweet and Lowdown*, for this role she received both Academy Award and Golden Globe nominations for Best Supporting Actress. Notable roles in Alison Maclean's *Jesus' Son*, Julien Temple's *Pandemonium*, Eric Styles' *Dreaming of Joseph Lees* and Amos Gitai's *Eden* followed.

In 2002 *Morton* starred as the title role in Lynne Ramsay's critically acclaimed *Movern Callar*. She then went on to appear opposite Tom Cruise as the pre-cog Agatha in Steven Spielberg's *Minority Report*. More recently the actress has

starred in Michael Winterbottom's *Code 46*, Jim Sheridan's *In America*, for which she received her second Academy Award nomination for Best Actress, and Roger Michell's *Enduring Love*, for which she has received a British Independent Film Award Best Actress nomination.

Morton recently completed shooting *The Libertine* for release in autumn 2005 alongside Johnny Depp and John Malkovich.

KIEFER SUTHERLAND plays Doyle

Kiefer Sutherland currently stars in the critically acclaimed Fox drama, *24*, for which he has won a Golden Globe Award and a SAG Award as well as garnering two Emmy nominations and a Golden Globe nomination for Best Actor in a Drama Series.

Sutherland recently starred in the Warner Bros. film *Taking Lives*, opposite Angelina Jolie and Ethan Hawke. *Sutherland* also recently provided the narration in another Warner Bros. film, *NASCAR: The Imax Experience*. Last year, *Sutherland* starred in the Fox film, *Phonebooth*, directed by Joel Schummaker,

Sutherland also starred in the limited release of the World War II drama *To End All Wars*. In 1998, *Sutherland* was seen starring in Showtime's critically-acclaimed original picture, *A Soldier's Sweetheart* with Skeet Ulrich and Georgina Cates.

In 1997, *Sutherland* co-starred with William Hurt and Rufus Sewell in the Newline production, *Dark City*. *Sutherland* also added his second directorial credit and starred in *Truth or Consequences* for Triumph Films alongside Kevin Pollak, Mykelti Williamson, Rod Steiger and Martin Sheen.

In the 1996 Paramount thriller, *Eye for an Eye*, directed by John Schlesinger,

Sutherland starred opposite Sally Field and Ed Harris. Later that summer, he co-starred with Samuel L. Jackson, Sandra Bullock and Matthew McConaughey in the screen adaptation of John Grisham's novel, *A Time to Kill*.

In 1993, *Sutherland* starred in Touchstone Pictures' *The Three Musketeers*, based on the classic tale by Alexandre Dumas. The same year, he made his directorial debut in the critically acclaimed Showtime film *Last Light*, in which he also starred opposite Forest Whitaker.

Sutherland's first major role was in the Canadian drama, *Bad Boy*, which earned him and director Daniel Petrie, Genie award nominations for best actor and best director, respectively. Following his success in *The Bad Boy*, *Sutherland* eventually moved to Los Angeles and landed television appearances in *The Mission*, an episode of *Amazing Stories* and in the telefilm *Trapped in Silence* with Marsha Mason.

In 1992, *Sutherland* starred opposite Ray Liotta and Forest Whitaker in Orion Pictures' *Article 99*, and in Castlerock's military drama *A Few Good Men*, also starring Jack Nicholson and Tom Cruise. Later, in 1994, he starred with Jeff Bridges and Nancy Travis in the American version of *The Vanishing* for 20th Century Fox.

Sutherland's other film credits include *Flatliners*, *Chicago Joe and the Showgirl*, *1969*, *Flashback*, *Young Guns*, *Young Guns 2*, *Bright Lights*, *Big City*, *The Lost Boys*, *Promised Land*, *At Close Range*, and *Stand By Me*.

CLIFF CURTIS plays Wiremu

Cliff Curtis combines a successful career in Hollywood with memorable roles in New Zealand movies, including Niki Caro's *Whale Rider*, Geoff Murphy's *Spooked* and Larry Parr's *Fracture*.

His recent Hollywood films are Darren Aronofsky's *The Fountain* for Warner Bros;

Runaway Jury with John Cusack, Gene Hackman and Dustin Hoffman for Twentieth Century Fox. Previous films include Warner Brothers' *Collateral Damage* with Arnold Swarzenegger, *The Majestic* with Jim Carrey for Castle Rock Entertainment, *Training Day* with Academy Award winner Denzel Washington, also for Warners; New Line Cinema's *Blow*, with Johnny Depp; *Traffic: The Miniseries*; *Three Kings*, *Bringing Out the Dead*, *The Insider* and *6 Days 7 Nights*.

His New Zealand career also includes *Jubilee*, directed by Michael Hurst, *Once Were Warriors*, directed by Lee Tamahori, *The Piano*, directed by Jane Campion and *Desperate Remedies* directed by Peter Wells and Stewart Main, for which he won best supporting actor award in the NZ Film & TV Awards in 1994. He also won best actor for *The Chosen* at the NZ Television Awards in 1999 and best actor for *Jubilee* in the 2000 NZ Film Awards.

Curtis is Maori, of Te Arawa and Ngati Hauiti descent.

TEMUERA MORRISON plays Te Kai Po

Temuera Morrison, a Maori of Te Arawa descent, is one of New Zealand's most well-known actors, with a career in Hollywood as well as in New Zealand.

He was most recently seen in *Star Wars: Episode III – Revenge of the Sith*, which follows his role as Jango Fett in *Star Wars: Episode II - Attack of the Clones*.

His breakthrough was his award-winning performance as Jake Heke in Lee Tamahori's *Once Were Warriors*, a role he also played in the sequel, *What Becomes of the Broken-Hearted*, directed by Ian Mune. He played the lead in *Crooked Earth*, directed by *Sam Pillsbury* and in Geoff Murphy's *Never Say Die* and he is well-known in New Zealand as Doctor Ropata in the ratings hit soap *Shortland Street*.

His other Hollywood films include *Vertical Limit*, *Speed 2: Cruise Control*, *From Dusk Til Dawn 3*, *Barb Wire*, *Six Days*, *Seven Nights* and, more recently, *Renegade* (aka *Blueberry*) for Columbia Tri-Star and *The Beautiful Country* for Sony Classics.

ANTON LESSER plays Baine

Anton Lesser's has recently filmed *The Girl in the Café*, written by Richard Curtis for the BBC and *Ahead of the Class* with *Julie Walters* for ITV. His feature film work includes *Imagining Argentina* with Antonio Banderas and Emma Thompson, directed by Christopher Hampton.

Lesser has a notable career in British television presentations of the classics, including Shakespeare's *King Lear* and *Troilus & Cressida*, *Vanity Fair*, *Moses*, *Freud*, *Lorna Doone*, *The Scarlet Pimpernel* and *Murderers Among Us: The Simon Weisenthal Story*.

He played Charles Dickens in the BBC drama *London* in 2004 and the title role in the BBC miniseries *Dickens* in 2002 and is well-known for his audio presentations of the novels of Dickens, including the Talkie Award-winning "Great Expectations". A RADA graduate and an associate artist of the Royal Shakespeare company since 1990, he has played many of the principal Shakespearian roles, including Richard III and Romeo.

RAWIRI PENE plays Boy

Newcomer *Rawiri Pene* is the latest child actor discovered by renowned New Zealand casting director Diana Rowan. Rowan was responsible for casting Academy Award winner Anna Paquin in *The Piano*, Academy Award nominee Keisha Castle-Hughes in *Whale Rider*, as well as Emily Barclay in *In My Father's Den*.

Pene, aged 12 at the time of shooting RIVER QUEEN recently starred in the New Zealand TV series *Madigan's Fantasia* for South Pacific Pictures. Of Ngapuhi and Ngati Porou descent, he has been educated at kohanga reo and kura kaupapa (Maori schools) and is proficient in the Maori language, which was an advantage for RIVER QUEEN, in which he was required to speak and sing in Maori. He plays a variety of sports, and performed several of his own stunts, notably jumping into the freezing river several times, and swimming in rapids.

He started acting because he wanted to earn some money from a part time job and it was more suitable than a paper run.

STEPHEN REA plays Francis O'Brien

Stephen Rea earned Academy Award and Golden Globe nominations for his performance in the breakthrough British film *The Crying Game*, directed by Neil Jordan.

His recent films include *V for Vendetta* for Warner Bros upcoming Natalie Portman starrer; *Breakfast on Pluto* for Pathe, with Liam Neeson, directed by Neil Jordan and *Tara Road* with Andie MacDowell and Brenda Fricker, based on the Maeve Binchy novel. *The Good Shepherd*, *Control*, *The Halo Effect* and *Ulysses*.

Throughout his distinguished career, which encompasses numerous films, television dramas and theatre productions, *Rea* has collaborated extensively with renowned director Neil Jordan. In addition to *The Crying Game* and the new

Breakfast on Pluto, there are: End of the Affair, In Dreams, Butcher Boy, Michael Collins, Interview With A Vampire, Company of Wolves and Angel.

ABOUT THE FILM MAKERS

RIVER QUEEN is a New Zealand/UK co-production. It is collaboration between producers *Don Reynolds* of **SILVERSCREEN FILMS** in New Zealand and *Chris Auty* of **THE FILM CONSORTIUM** in London.

Silverscreen Films Ltd is the film and television production subsidiary of award-winning Australasian production company Silverscreen Productions. The company's feature films to date are *Peaches*, directed by Craig Monaghan and starring Hugo Weaving and the conspiracy thriller *Spooked*, directed by Geoff Murphy and starring Christopher Hobbs and Cliff Curtis.

The Film Consortium and its sister company The Works are together one of Britain's leading film production/sales houses. Recent films include Michael Winterbottom's *24 Hour Party People* and *In This World* (winner of the Berlin Golden Bear 2003), *Bend It Like Beckham*, *Whale Rider* and John Boorman's *In My Country*, starring *Juliette Binoche* and *Samuel L Jackson*.

Director/Writer **VINCENT WARD** has earned international acclaim as one of Australasia's more accomplished film makers, with a reputation for crafting humanist films with a unique visual style.

Since his debut feature *Vigil* (1984), *Ward's* films have consistently earned critical acclaim and festival attention whilst achieving a wide distribution. *Vigil*, *The Navigator* (1988) and *Map of the Human Heart* (1993) were the first films by a New Zealander to be officially selected for the Cannes Film Festival. Between them they garnered close to 30 national and international awards (including the Grand Prix at festivals in Italy, Spain, Germany, France and the United States).

The Navigator was also the first official co-production between Australia and New Zealand, winning the major awards at both Australian and New Zealand film

industry awards. *What Dreams May Come*, starring Robin Williams, was nominated for two Academy Awards (best production design and best visual effects) and won the Oscar for best visual effects in 1999. And, more recently, *Map of the Human Heart* was selected for US critic Roger Ebert's respected Overlooked Film Festival, 2005

Whilst in the United States, Ward wrote the story for *Alien 3* and developed material that inspired *Last Samurai*, selecting its director, and acting as executive producer before beginning RIVER QUEEN, a tale even closer to his own heart. RIVER QUEEN is the result of five years of hard work. Ward wrote and directed the film.

Ward began writing and directing films at 18, and his early 50 minute drama *A State of Siege* (1978), was recognized internationally (Grand prix Miami film festival, Golden Hugo Chicago Film Festival). In 1981 he conceived, directed, and produced the documentary *In Spring One Plants Alone*, which won the Grand Prix at Cinema Du Reel (Paris), and a Silver Hugo at the Chicago Film Festival.

Producer **DON REYNOLDS** joined the New Zealand National Film Unit in 1969 as a sound trainee. He had the unique opportunity to learn all aspects of the craft of filmmaking. In 1974 he established Associated Sounds Ltd which became the largest independent post production facility in New Zealand and he produced 12 films including *The Quiet Earth*, *Sylvia*, *Illustrious Energy* and *The End of the Golden Weather*. These films won numerous awards in New Zealand and abroad and quickly established Don as a significant producer in the New Zealand industry.

In 1988 he was appointed Chief Executive of South Pacific Pictures, the TVNZ drama subsidiary. Under him, South Pacific Pictures produced in excess of 200 hours of drama, in New Zealand and throughout the world. He was responsible for creating and setting up the first locally-produced daily soap, *Shortland Street*.

He moved to TVNZ as Director of Production and Co-production where he was responsible for all locally produced productions.

He moved to London with Grundy Worldwide as their Senior Vice President of Drama before taking up a role with Atlantis Films Ltd (now Alliance Atlantis) as their London based of President of International Co-production.

Reynolds next took up the newly created role of Head of Program Production for the Australian Broadcasting Corporation based in Sydney. He headed up the Program Production Portfolio and was responsible for all ABC production in Television, Radio and Multi Media. He sat on the ABC Executive, reporting to the Managing Director.

In order to get back closer to production he created Film.Com Pty Ltd, an independent production company based in Sydney, to produce films and television drama in both New Zealand and Australia. In 2002 he partnered with *Geoff Dixon*, a colleague since 1975, and formed Silverscreen Films Ltd. The company began its operation with an Australian production, *Peaches*, followed by *Spooked*, and is currently in development of Bill Bennett's *Hard Drive*.

Producer **CHRIS AUTY** started his professional career as a film critic, running the film department of the London magazine Time Out from 1978-1981. At that time, and until 1984, he was also a regular contributor to The Guardian, The Sunday Times and the BBC, and from 1984-85 was the European Editor of The Hollywood Reporter.

In 1985, he created Oasis, a UK film distribution company, which over the next five years released 45 films by a wide range of directors, including Peter Greenaway, Wim Wenders, Federico Fellini, and Spike Lee. At the same time, he acquired and re-launched two of Britain's best-known art house cinemas, The Gate in London, and The Cameo in Edinburgh. In 1988 he became involved in

the financing of Peter Greenaway's *The Cook, The Thief, His Wife And Her Lover*. After selling out Oasis to his partners in 1990, he spent one year with the television group Portman, raising and structuring the finance for its new boutique sales company.

From 1991–99, he was Managing Director of Jeremy Thomas' Recorded Picture Company. In that time, RPC rapidly increased its output, producing or co-producing a dozen films, including Bernardo Bertolucci's *Little Buddha* and *Stealing Beauty* (on which he served as Associate Producer), David Cronenberg's *Naked Lunch* and *Crash* (Co-Executive Producer), Mark Peploe's *Victory* (Associate Producer), and Bob Rafelson's *Blood and Wine* (Executive Producer). At the end of that period he was also involved in setting up RPC's own sales venture (Hanway Films) and the first of the UK's tax-finance companies for film, Grosvenor Park.

In 1998-99, he served as a member of the government-industry Film Policy Review Group, and subsequently, became a Board Member of the Film Council – the governing body responsible for all public funding of film in the UK, with an annual budget of £50m.

In June 1999, *Chris Auty* was appointed Chief Executive of The Film Consortium. In the past three years, TFC has funded numerous films, including Michael Winterbottom's *24 Hour Party People*, *51st State* (starring Samuel L. Jackson), *Christmas Carol*, and Stephen Fry's *Bright Young Things*. One of its recent productions is Michael Winterbottom's *In This World*, which won the Golden Bear at this year's Berlin Film Festival and, most recently, a British Independent film Award for Best Achievement in Production.

In October 2001, *Chris* also became Chief Executive of the group incorporating The Film Consortium - Civilian Content plc, a company listed on the London Stock Exchange. Civilian also owns The Works (formerly The Sales Company), a well-known international sales agent, which in addition to the films funded by

TFC, represents and markets films from a number of other sources (including such recent hits as *Bend It Like Beckham* and the toast of Toronto and Sundance, *Whale Rider*).

The company is currently in post production on John Boorman's untitled latest film, starring Samuel L. Jackson, Juliette Binoche and Brendan Gleeson; and is also in post-production on *My Summer Of Love* from award winning director Pawel Pawlikovski (*The Last Resort*).

Credits include: *Stealing Beauty* by Bernardo Bertolucci (Associate Producer); *Crash* by David Cronenberg (Co-Executive Producer); *Victory* by Mark Peploe (Associate Producer); *Blood And Wine* by Bob Rafelson (Executive Producer); *Dust* by Milcho Manchevski (Producer); *In This World* by Michael Winterbottom (Executive Producer); *Untitled* by John Boorman (Executive Producer); *Bright Young Things* by Stephen Fry (Executive Producer).

Co-producer **TAINUI STEPHENS** is of the Te Rarawa tribe and is regarded as one of New Zealand's leading broadcasters. He has had 21 years experience as a producer, director, executive producer and presenter. He is at ease working in Maori or English and is committed to the creation of television and film stories that speak to mainstream or niche audiences and which bridge cultural divides.

Stephens commenced his career in 1980 as an investigating officer for New Zealand's Race Relations Conciliator. In 1984 he began a 17 year stint with Television New Zealand, starting as a reporter/researcher. Working in the media was very much to his liking and he quickly became a prolific producer/director. He made hundreds of hours of television in many genres. Series like *Koha*, *Marae*, *Waka Huia* and *Mai Time* became compulsory viewing for audiences interested in the Maori world. International co-productions like *Storytellers Of The Pacific* (ABC/ TV Ontario) and *Family* (Film Australia) took Maori stories to the world.

As a director he has made dozens of documentaries including the acclaimed *Maori Battalion March To Victory*, *When The Haka Became Boogie*, *The Black Singlet Legacy*, *Icon In B Minor* and *The New Zealand Wars*. His first short film *The Hill* screened at Sundance in 2002. His latest series *He Whare Korero* is a story of the history and future of the Maori language. It is a finalist for the best documentary series in the 2005 New Zealand Screen Awards.

In 2000, *Stephens* and his partner Wiha Te Raki Hawea (the film's translator and Maori dialogue coach) formed Pito One Productions. He continues to work as an independent executive producer and producer, but retains a love of directing. He is the Maori advisor (Te Kai Urungi) to the television funding agency New Zealand On Air and is in his second term as a board member of the New Zealand Film Commission.

Co-producer **RICHARD FLETCHER** is head of production for Silverscreen Films, for whom he recently served as production executive on Geoff Murphy's *Spooked*.

Previously he spent more than three years at the New Zealand Film Commission responsible for business affairs, negotiating and contracting all co-production financing and distribution deals. Films included Christine Jeff's *Rain*, Jesse Warn's *Nemesis Game* and Brad McGann's *In My Father's Den*. He was also responsible for the set-up and day-to-day operation of the New Zealand Film Production Fund, which provides bigger budget opportunities for New Zealand filmmakers. For the Film Fund he negotiated financing and distribution deals, including Niki Caro's *Whale Rider* and Gaylene Preston's *Perfect Strangers*.

Before joining the NZFC, *Fletcher* worked for Australian sales agent and distributor Beyond Films. He joined Beyond in 1998 as marketing executive responsible for Australian and New Zealand campaigns. Next, he headed up

Beyond's Australian and New Zealand distribution operation as distribution manager, releasing films from acclaimed directors including Darren Aronofsky (*Pi*), Agnieszka Holland, Neil LaBute, Adrian Lyne (*Lolita*), Peter Mullan (*Orphans*) and Wayne Wang and a number of Australian films.

Prior to joining Beyond Films, he worked briefly in production, as an assistant director on renowned director Richard Attenborough's *Grey Owl*.

He previously worked for the UK independent distributor Feature Film Company as operations manager, contributing to the theatrical and video release of films from celebrated directors including Alex Cox, Abel Ferrara and John Schlesinger. Films included Victor Nunez's *Ulee's Gold* and re-issues of Frank Capra's *It's a Wonderful Life* and Franc Roddam's *Quadrophenia*.

He began in the industry as a manager for Warner Bros. Cinemas in the UK, managing a 12 screen multiplex cinema in North London.

Fletcher is currently vice president of SPADA (Screen Production & Development Association of New Zealand), chairing its Film Policy Group and is a member of the New Zealand Screen Council Tax Working Group.

Director of photography **ALUN BOLLINGER** is one of New Zealand's leading cinematographers whose credits include Peter Jackson's *Heavenly Creatures*, Vincent Ward's *Vigil*, Geoff Murphy's *Goodbye Pork Pie* and Gaylene Preston's *Perfect Strangers*. He was scenic cinematographer on *The Lord of the Rings: Fellowship of the Ring* and camera operator on Jane Campion's *The Piano*. Prior to RIVER QUEEN, he worked in Australia with director Anna Reeves on *The Oyster Farmer*. His earlier films include *Mr Wrong*, *Bread and Roses* and *War Stories*, all directed by Gaylene Preston; *The End of the Golden Weather* and *Came a Hot Friday* (Ian Mune) and *Cinema of Unease* (Sam Neill).

Production designer **RICK KOFOED** has won New Zealand Film Awards for best design for *Bread and Roses* (directed by Gaylene Preston) and for *Absent Without Leave* (John Laing). He has three FACTS awards for design of television commercials and was given an Axis award for services to the advertising industry. His feature films as designer include *Eye of the Storm*, *Flight of the Albatross*, *Jack Brown Genius*. He was art director on Geoff Murphy's *Utu* and *The Quiet Earth*; *Constance* (Bruce Morrison) and *Iris* (Tony Isaacs) and *Battletruck* (Harley Cokeliss). His television work includes *The Ray Bradbury Theater*, *The Governor* and *Brotherhood of the Rose*.

Costume designer **BARBARA DARRAGH** has won New Zealand Film & Television Awards for best costume design for the television series *Greenstone* and the film *End of the Golden Weather* (directed by Ian Mune). In a distinguished career, her credits include the TV movies *Not Only But Always* (Channel 4, UK); *Raising Waylon* (Sony Pictures); *Ready To Run* (Disney); *Forbidden Island* (Spelling Television); *Sweetheart of the Song Tra Bong* (Paramount Pictures); *Hercules* (Renaissance Pictures). She was also the original costume designer on the *Hercules, the Legendary Journeys* television series. Feature films include *Eye of the Storm*, *Taking Liberties*, *Never Say Die*, and *Shaker Run*. She was recently assistant costume designer on Sony Pictures' *Beyond Borders* and Warners *Scooby Doo*.

WHANGANUI IWI CONTRIBUTION TO THE FILM

The participation of the Maori people of the districts surrounding the Whanganui River, known as the Whanganui Iwi and made up of many tribes and hapu (subtribes) was vital in filming RIVER QUEEN.

In New Zealand, it has become customary for film makers to seek the permission and the blessing of the Maori people in the area in which they wish to film. Although the story of RIVER QUEEN is fictional, it deals with sensitive historical and cultural material and so a clear relationship was important for both the film makers and the Maori people.

As the film's cultural and spiritual advisor, Whanganui kaumatua (elder) Rangitihi Tahuparae, says, "There is a saying in Whanganui: "We don't own the river, but the river owns us. It is our soul. It is our beginning. Without it we are nothing. The river is part and parcel of our total being. The river flows from the mountain to the sea. I am the river and the river is me.

"I rere kau mai te Awa nui mai i te kahui maunga ki Tangaroa – ko au te Awa, ko te Awa ko au.

"The Whanganui people understand migration from the mountain to the sea, whereas people in other areas (of New Zealand) migrated from mythical Hawaiki down to here. We didn't do that. We have always been here. We migrated from the mountain to the sea. Then we met migratory people, like those of the Aotea canoe, and eventually we married into them."

Vincent Ward chose the Whanganui River as the film's main location because of its awe-inspiring landscape, created as the river carves its way through the soft papa sandstone, down to bedrock in parts, leaving enormous steep-sided white cliffs, a pattern of narrow ravines and gorges and stony, pebbled beaches. On its

shores there are some of New Zealand's last remaining stands of pristine native forests. It is a primeval, otherworldly look, which the film uses to ominous "Heart of Darkness" effect.

Ward knew that in addition to seeking consent from the local Maori to use the river as a physical filming location, he needed their spiritual blessing to use it as a symbol in the movie, even though it is fictionalised as Te Awa Nui (The Great River) and the film does not claim to portray the actual history of the Whanganui River.

Producer *Don Reynolds*, *Ward* and co-producer *Tainui Stephens* sought advice from the iwi over aspects of the film ranging from its content to the actual filming requirements for specific expertise such as the paddling of the waka (canoes) and performance of the haka (war dance) through to the permissions to film on or near certain areas of the river, the casting of extras, the building of sets, props and carvings, and the provision of crew and other essential personnel and facilities.

In August 2001, the iwi formed the Whanganui Awa Films Working Party to work with the film makers on matters of policy, protocols and process in the production of RIVER QUEEN. The Working Party was made up of representatives of all the major iwi and hapu of the Whanganui River: Hinengakau, Ngati Rangi, Tamahaki, Ngati Kurawhatia, Ngati Hau, Ngati Ruaka, and Tupoho.

The consultations gave rise to a written Accord, which describes the understanding between the iwi and the filmmakers as mutually cordial and supportive. (A précis of the Accord is included in this presskit). In the interests of achieving an appropriate level of authenticity in the film, the Accord acknowledges aspects of Maori culture that are unique to Whanganui and states the film makers' respect for the intellectual property rights of the iwi in the portrayal of their culture and taonga (treasures) such as the language.

The Accord was signed in front of the local people and New Zealand's media at the formal powhiri (welcome) and press conference at Putiki Marae, Wanganui, on June 23, 2004.

PREĆIS - Iwi Accord with Silverscreen Films (RQ) Ltd

The Accord is a document that notes the special relationship that has developed between the tribes of the Whanganui region and the makers of the Vincent Ward film: RIVER QUEEN.

For nearly three years Vincent and co-producer Tainui Stephens have been liaising with iwi to facilitate the production of the movie. The relationship that has developed is mutually cordial and supportive. Respect between all parties has been evident, and is important for the success of the project.

The iwi are aware of the requirements of the production team. There has been much discussion on the best ways to support the filming of the movie. The Awa Films Working Party has been established by iwi as the best body to liase with the film producers and crew. The Working Party includes representatives from all major tribes and hapu along the river. They assist to locate appropriate personnel who can guide or support the crew wherever they are working in the region.

The river and its people bring an important dimension to our story. The philosophies, customs and beliefs of the iwi inform our creative processes. It is important to achieve a degree of authenticity in RIVER QUEEN by acknowledging vital aspects of the Maori culture that are unique to Whanganui. The iwi have made their tribal experts available for us to ensure that we have appropriate access to knowledge about language and custom. Silverscreen

Films recognises the right of the keepers of that knowledge to be respected as the owners of the relevant intellectual property.

The presence of the movie in the region is also an opportunity for local iwi and community members to gain short term employment or cinema work experience.

Silverscreen Films and Whanganui Iwi are pleased to be entering into a partnership that will realise both commercial and cultural benefits for the district.

The iwi made tribal experts available to the film company to help to shape the cultural aspects of the film, while at the same time allowing enough leeway for the degree of creative licence necessary for telling a story that is a drama, not a historical reconstruction. The imagination and generosity of the iwi allowed the creative process to give rise to the unique vision of 1860s New Zealand that the film presents.

The film making process calls for such flexibility in the interests of creativity, as *Gerrard Albert*, advisor on Whanganui tikanga and reo (customs and language), says: “I learned very quickly that movie making is another world. While you do your best to contribute from a tikanga point of view, sometimes it’s taken out of your hands - either because of circumstances that already existed, such as the storyline, or because the creative process didn’t allow for some of the restrictions that tikanga entails to be portrayed in the movie. We learned that sometimes we had to run with things that were contrary to our tribal tikanga, but we were able to take a stand on others, so there are elements in the movie that are accurate and there are elements within the movie that in a cultural context are inaccurate.”

More than 300 local Maori were employed on the film, many as background players or extras - warriors, kupapa (Maori who fought with the colonial forces), kai hoe (waka paddlers), a haka group and village women and children. Others

worked on set building, carving elements for the sets and props, gathering raupo, manuka and other natural materials for the sets and weaving harakeke (flax) costumes, baskets and other props. There were cast drivers, production assistants, runners, security and various assistants. In addition, there were 25 night-shift truck drivers employed to move the film crew base camp vehicles during location moves.

Working Party chairman *Boy Cribb* says: “This movie has created opportunity and employment for those who participated, no matter how small the role, and they may go on to other careers, so that is a really positive outcome.”

The four river-going waka (three at 14 metres long and one at 9 metres) were built by the film’s construction crew, cold-moulded in timber and fibreglass. They were designed by construction manager *John Miles*, who also has a background in boat building. He brought to this task extensive historical research and his previous experience building the ocean-going waka for the movie *Whale Rider*.

To the Whanganui iwi, a traditionally water-based people, the waka is more than a canoe, having its own mouri, or life force, which must be respected, preserved and energised with ritual and karakia (prayers).

Tahuparae: “Waka is a culture. It has a physical dimension, but more importantly, it has a spiritual dimension. It is for transportation, for fishing, for warfare. It is used as a hearse and it is used for specific rituals. It was the only transportation used back in the old days. It was everyday life to understand the waka, to understand the water, the currents and nature and to be part and parcel of the ancestral waterway.

“In today’s world we have to move very quickly and so lamination was the answer to ensure the waka (for the film) could be made quickly and the ancient rituals they had to follow in order to build a canoe were not practical, as it was a very long process.”

Tahuparae composed the film's haka, titled *Te Ika Na Tuu*, and describes it thus: "War cannot begin until the ultimate sacrifice is paid to the god of war, Tumatauenga - that is man. Tumatauenga is the supreme Atua (god) of the theatre of war, in that he does not soil his hands with the mundane activity of warfare. He leaves that arena to Te Hiku (the devastator). Hence, the Haka: It is a rhythmic incantation directing Te Hiku to take one of the opposing forces as the ultimate sacrifice - Te Ika."

The haka was performed in the film by a group of men trained and led by *Charles Mareikura* who has various leadership roles within Whanganui, competes in the national kapahaka competitions and also carries the responsibility of leading the ritual martial customs of his iwi.

He says, "We thought that the warriors may be imported from other areas and I took it upon myself, as a member of the Working Party, to say 'We can fully equip the movie with all the skilled warriors and waka paddlers they need.' So, as part of the casting team, I selected the warriors and the waka paddlers from around this area."

The movie required a group of highly skilled kapahaka performers to play chief Te Kai Po's warriors. Once selected, the men attended two two-day wananga (training workshops) in which they immersed themselves in the meaning, history and spirituality surrounding that particular haka, before learning how to execute the physical side.

Mareikura: "It's not just about getting together one weekend and dishing out the words and doing it for the thrill; it's not just about performing it for the movie. We are physically and mentally transporting ourselves back to that time to where our tupuna (ancestors) live and we make sure that we recite necessary karakia to safeguard ourselves from any ill will that may inadvertently return and affect our future generations."

Boy Cribb: “The film has a beautiful story and it’s about the reality of the time when it was set – the wars, the intermarriages, a whole lot of new English, Scottish and Irish people that came here. Who’s to say it didn’t happen? There had to be something like it that happened somewhere in New Zealand in those days. The theme of the story is very powerful and compelling and it gives us the opportunity to express the past.”

REFERENCES

For further information about the New Zealand Wars see:

The Penguin History of New Zealand (2003) by Michael King

The New Zealand Wars (1986) by James Belich

I Shall Not Die (1989) by James Belich (biography of Titokowaru)

For further information about Caroline “Queenie” Perrett see

Captured By Maori (2004) by Trevor Bentley

For further information about Ann Evans, Titokowaru, Caroline Perrett et al see
Dictionary of NZ Biography

www.dnzb.govt.nz

For further information about New Zealand language see

Dictionary of Maori Words in New Zealand English by John Macalister, 2005

For further information about the Whanganui River, see these websites:

www.whanganuiriver.co.nz

www.wanganuinz.com

www.destinationwanganui.com

OPENING CREDITS

Card 1

SILVERSCREEN FILMS and THE FILM CONSORTIUM

Card 2

in association with

ENDGAME ENTERTAINMENT

NEW ZEALAND FILM PRODUCTION FUND

NEW ZEALAND FILM COMMISSION

THE FILM CONSORTIUM and UK FILM COUNCIL

CAPITAL PICTURES

and

WAYWARD FILMS

present

Card 3

A FILM BY VINCENT WARD

Card 4

SAMANTHA MORTON

Card 5

KIEFER SUTHERLAND

Card 6

CLIFF CURTIS

Card 7

TEMUERA MORRISON

Card 8

ANTON LESSER

Introducing DAVID RAWIRI PENE

With STEPHEN REA as FRANCIS

CLOSING CREDITS

Card 1

DIRECTOR VINCENT WARD

Card 2

DIRECTOR OF PHOTOGRAPHY ALUN BOLLINGER

Card 3

PRODUCERS DON REYNOLDS & CHRIS AUTY

Card 4

SCREENPLAY BY VINCENT WARD & TOA FRASER

Card 5

FROM AN ORIGINAL STORY BY VINCENT WARD

Card 6

EXECUTIVE PRODUCERS

GEOFF DIXON

NEIL PELOW

JAMES D. STERN

Card 7

EXECUTIVE PRODUCERS

ERIC WATSON

MARK HOTCHIN

Card 8

CO-PRODUCERS

TAINUI STEPHENS

RICHARD FLETCHER

Card 9

EDITOR EWA J LIND

Card 10

PRODUCTION DESIGNER RICK KOFOED

Card 11

MUSIC BY KARL JENKINS

Card 12

COSTUME DESIGNER BARBARA DARRAGH

MAKEUP DESIGNER LINDA WALL

VISUAL EFFECTS SUPERVISOR GEORGE PORT

Card 13

*NZ CASTING DIRECTOR DIANA ROWAN
UK CASTING DIRECTOR CELESTIA FOX*

Card 14

*LINE PRODUCERS
TRISHIA DOWNIE
CAROL HUGHES
LIZ DIFIORE*

Card 15

*SCRIPT EDITOR KELY LYONS
1ST ASSISTANT DIRECTOR CHRIS WEBB
2ND UNIT DIRECTOR PAUL GRINDER*

Card 16

*SUPERVISING SOUND EDITOR PETER BALDOCK
POST PRODUCTION SUPERVISOR RICHARD LLOYD*

Card 17

We acknowledge with respect, the extraordinary lives, words and actions of Riwha Titokowaru, Caroline Perrett and Ann Evans.
Our story could not be, were it not for theirs. Tena koutou

BEGIN ROLLER

Title Name

Sarah Doyle	Samantha Morton
Wiremu	Kiefer Sutherland
Te Kai Po	Cliff Curtis
Baine	Temuera Morrison
Boy	Anton Lesser
Francis	David Rawiri Pene
Old Rangi	Stephen Rea
Hone	Wi Kuki Kaa
Young Sarah	Mark Ruka
Tommy Boy	Mikaila Hutchinson
Young Wiremu	Tyson Reweti
Boy (7 yrs)	Grayson Putu
Theresa	Nathan Passfield
Old Puhi	Laura Coyte Douglas
Kura	Julie Ranginui
Timoti	Noa Campbell
Te Kai Po Lead Warriors	Brandon Lakshman
	Barry Te Hira

	Warwick Morehu
	Thomas Kiwi
Te Kai Po Elder	Bill Pene
Tangamoko	Kayte Ferguson
Te Manawanui	Nancy Ngaiwaiwera Turanga
Colonial Recruit	Glen Drake
Hoki Mai	Poipoia Te Taonga Poa
Tattooed Kupapa	Stephen Reweti
Interrogating Kupapa	John Katipa
Baine's Lieutenant	Adam Gardiner
Surgeon	Paul Norrell
Viola	Danielle Cormack
Maori Tribal Chief	Hone Te Pania
Maori Tribal Chief's Wife	Shavaughn Ruakere
Boy (23 yrs)	Liston Rua
Matt Bennett	Siaosi Founua
Justin Carter	Winham Hammond
Johnathan Costelloe	Ben Kelly
John Darby	Tim Mansall
Mana Davis	Tim McLachlan
Shane Dawson	Kiel McNaughton
Peter Dillon	Antonio Marsh
Steven Drage	John Osbourne
Production Managers	Karla Rodgers
	Jane Sullivan
	Tiare Tomaszewski
Production Co-ordinators	Bronwen Stewart
	Michelle Turner
	Melanie Brunt
	Jacinta Lee
	Niccola Sanderson - Belcher
	Vanessa Redmond
UK Production Co-ordinator	Ceyda Torun
Producer's Assistant	Amy Wallace
Director's Assistants	Kristian Eek
	Mina Mathieson
Production Assistants	Tess Dixon
	Dee Jamieson
	Dot Kyle
	Leilani Tomaszewski
	Stephen Austin
	Rebecca Jellie
	Jared Morrison
	Elle Mowat
Production Runners	Julie Church
	Misha Dixon
	Marilyn Tamakehu
	James Meikle
	Shane Billington
Assistants to Samantha Morton	Frank Toshack

	Carla Perillo
Assistant to Kiefer Sutherland	Michael Lugar
Production Receptionist	Toso Afele
Production Intern	Jason Harrison
Production Accountants	Ben Breen
	Denise Farrell
	Gina Hallas
Payroll Accountant	Phil Gore
Extras Payroll Accountant	Mandalina Stanisich
Accounts Payable Accountant	Barbara Coston
Assistant Accountants	Kat Slowick
	Jane Moroney
	Jenny Moroney
Post Production Accountant	Tarn Harper
Casting Assistants	Riwia Fox
	Alex Johnson
Cast Consultant	Kris Nicolau
Child Casting	Maya Dalziel
Dialogue Coaches	Ralph McAlister
	Joan Washington
Cast Co-ordinators	Danielle White
	April Smith
	Monique Williams
	Katya Wilson
	Yvonne Bennett
	Michelle Fromont
	Mihi Morehu
Cast Chaperone	Jay Saussey
Sarah Double / Stand-in	Lydia Sakshi
	Amber Simpson
Doyle Double / Stand-in	Teone Smith
Boy Double / Stand-in	David Bowring
Cast Double	Yvette Thomas
Maori Dialogue Editor	Wiha Te Raki Hawea
Script Editor	Louis Nowra
Script Consultants	Alison Carter
	Walter Donohue
	Russell Campbell
Additional Material Written by	Shane Connaughton
2 nd Assistant Directors	Naomi Enfield
	Neil James
	Rachel Boggs
3 rd Assistant Directors	James Manttan
	Katie Tate
	Betty Fitofili
	Armand Weaver
	Jonathan Hawke
Set Runner	Jennifer Kenny
Additional Photography	John Cavill
	Rick Mietkowski
Camera Operators	Adam Clarke

	Rewa Harre
	Rhys Duncan
1 st Assistant Camera	Roger Feenstra
2 nd Assistant Camera	Grant (Sideshow) Adams
	Angus Ward
Clapper Loaders	David Shope
	Blair Ihaka
Trucker Loader	Richard Elworthy
Video Splits	Hayden Baker
	James Best
Camera Trainee	Josh Harris
Gaffers	Ginny Loane
	Thad Lawrence
Best Boys	Allan Solly
	Gillie Lawrence
Generator Operators	Brian Laird
	Ruru Reedy
Lighting Assistants	Kabir Dhindsa
	James (Splash) Lainsbury
	Joshua Tregar
	Lyndsay Tarring
	Merlin Wilford
	Sam Jellie
Key Grip	Hamish McIntyre
Best Boy Grip	Geoff Tait
	Joni Baltrop
Grip Co-ordinator	TK Bedford
Dolly Grip	Melissa Ririnui
Remote Head Technician	Tom Watson
Crane Technician	Karma Pittaway
Continuity	Melissa Lawrence
	Britta Johnstone
Production Sound Mixers	Richard Flynn (AMPS)
	Graham Morris (AMPS)
Boom Operators	Mark Messenger
	Hugo Tichborne
Art Director	Shayne Radford
Art Department Manager	Kate Highfield
Art Department Assistants	Roger (Dodge) Edwards
	Will Williamson
	Al Wright
Art Department Runners	Ange Jonasson
	Debbie Johnson
Art Department Trainee	Renee Kofoed
Set Dressing Assistant	Frank Higgott
Props Buyers	Rosie Guthrie
	Rihari Taratoa-Bannister
Props Assistants	Grant Bryant
	Hannah Gordon
	Anthony Freeman
Standby Props	Leroy Plummer

	Tim Barlow
Assistant Standby Props	Leonie May
	Kevin Hodges
Illustrator	Stephen Ellis
Story Board Artist	Gareth Jensen
Head Prop Maker	Alex Kennedy
Prop Makers	Sarah Bailey-Harper
	Kobi Beck
	Jeremy Barr
	Sarah Harper
Prop Mould Makers	Roy Harkness
	Sacha Lees
	Raoul Darlington
	Dominic Taylor
Head Greensman	Steve (Chico) Loughlin
	Roger Allen
Greensmen	Tom Whiteford
	Martin Bergmans
Picture Boat Wranglers	Bryce Pearce
	Robert Gibson
Picture Boat Assistants	Greg Smith
	Darren Porter
	Tim Buchanan
Scenic Artist	Troy Stephens
Head Carver	Trevor Lithgow
Carvers	Aaron Gardiner
	Hinengakau Trust
	Whanganui Awa Collective
	Ted Barham
	Nigel Hamahona
Construction Manager	John Miles
Leading Hands	Richard Sheath
	Winks (William) Schmidt
Carpenters	Russ Munro
	Julian Rosenburg
	John Brockie
	Ian Miles
	Greg Johnson
	Arun Patel
	Ian McGregor
	Manu Eastman
	Ricky Howe
Hammer Hands	Paddy Butler
	Winiata Butler
	Tarquin Matthews
Brush Hand	Tim Minnell
Labourers	Phil Patea
	David Lindsay
	Colin Tawhitapou
	Cameron Davis
	Adam Whaanga

Costume Supervisor	Deirdre McKessar
Costume Co-ordinator	Pip Lingard
Costume Manager	Janelle Hope
Costume Runner	Larissa Haami
Costume Background	Bob Buck
Costume Researchers	Hillary Neiderer
	Bruce Stewart
Pattern Cutters	Marion Olsen
	Gavin McClean
Costume Dresser	Sarah Douglas
Auckland Costume Runner	Helen Wisbey
Costume Props Maker	Ymre Molnar
Costume Builders	Emma Shakes
	Debbie Lucas
	Rosemary Gough
	Minerva Mallette
	Alice Jane
Head Costume Standby	Amanda Craze
	Emma Harre
Costume Standby	Sophie Mills
	Hannah St John
	Chantelle Bowkett
	Jilly Guice
Samantha Morton's Dresser	Zoe Harvey
Extras Costume Co-ordinator	Paul Booth
Extras Costume Dressers	Aleisha Hall
	Simon Ward
	James Rogers
Extras Costume Standby	Tracey McKay
	Andrea Plested
Costume Textile Dyers	Gail Kircher
	Ali Jones
Costume Props Maker	Amy Wright
Costume Props Assistant	Amy Jansen-Leen
Weavers	Kimikimi Mane
	Henare Rawiri
	Jason Rameka
	Desmond Hamahona
	Julie Imhoff
	Rachel Potaka – Osbourne
	Teina Haskell
	Rose Tahuparae
Handsewers	Leonie Chamberlain
	Marie McColl
Workroom Assistants	Lee Williams
	Lisa Mete
	Miranda Penny
	Azire Barlow
Make-Up and Hair Artists	Jacqui Leung
	Frankie Karena
	Annette Hardy

	Dianne Ensor
	Dannelle Sutherly
Extras Makeup Co-ordinators	Noelene White
	Wendy Nowel – Ustick
Extras Makeup Artists	Lisa Shearer
	Kelly Mitchell
	Sondra Dixon
	Cath Delany
	Edyta Koscielecki
	Cath McGuire
	Tracey Henton
Moko Design	Winiata Tapsell
Head of Prosthetics	Veronique Keys
	Katherine Brown
Prosthetics Make-up Set up	Sean Foote
Prosthetics Artists	Anthony McMullen
	Susan Durno
	Kerrin Jackson
Prosthetics Assistants	Rachel Preobrajensky
	Jess Reedy
Locations Manager	Jared Connon
Assistant Location Manager	Boris Kunac
Location Scout	Jeremy Galvin
Locations Assistant	Mat Gordon
Unit Managers	Arthur Matthews
	Ronnie Hape
Unit Co-ordinator	Kevin Magill
Unit Assistants	Carol Matthews
	Cath Brock
	Jenna Matthews
	Robbie Ngauma
	Wayne Hooper
	Nicolette Tremain
	Chris Rawiri
	Moses Samson
	Patrick Walker
	Tama Morehu
	George Hemana
	Josh Harris
	Mark Matchett
Craft Services	Rachel Ropata
Transport Co-ordinators	Belinda Diamantis
	Zane Strickland
Transport Assistant	Colin Strickland
Transport Drivers	Maurice Lambert
	Steven Horne
	Warren Beatus
	Stephen Reweti
	Jerry Daly
Samantha Morton's Driver	John Church
Kiefer Sutherland's Driver	Paulie Rhodes

General Cast Drivers	Tim Haigh Megan Fowlds
Stunt Co-ordinator	Augie Davis
Assistant Stunt Co-ordinator	Tim Wong
Special Effects Supervisor	Paul Verrall
Special Effects Co-ordinators	Ross Michleson Karl Chisholm
Special Effects Technicians	Sharon Ninness Dagan Jurd William Wallace Phil McLaren Peter Zivkovic Darren Lumsden
Special Effects Assistant	Wayne Ratcliffe
Armourers	Warrick Yin Onno Boelee Jimmy Jones
Armourer Supplier	Gunner Ashford
Publicist	Sue May
Stills Photographers	Ken George Kirsty Griffin
Safety Officers	Scott Hollingshead Mike Hayden
Water Safety	Lifeguard & Safety Ltd
Emergency Specialist	Dr Richard Wilson
Medical Advisor	Dr Rex Wright – St. Clair
Head Animal Wrangler	Caroline Girdlestone
Animal Trainer	James Delaney
Assistant Animal Trainer	Kelly Black
Animal Handler	Mark Kinaston – Smith
Bird Trainer	Annie Morris
Animal Trainee	Pearl Girdlestone
2 nd Unit Director of Photography	Neil Cervin
2 nd Unit Assistant Directors	Jenny Butcher Terry Kilmartin
2 nd Unit Assistant Camera	Sean Kelly Charles Edwards
2 nd Unit Clapper Loader	Anna Stylianou
2 nd Unit Key Grip	Geoff Tait
2 nd Unit Continuity / AD	Robyn Grace
2 nd Unit Gaffer	Eddie Tyrie
2 nd Unit Production Runner	Nadine Linklater
Waka Co-ordinator	Rochelle Woodward
Waka Trainer	Mike ‘River Rat’ Poa
Kaumatua – Elders	Rangitihi Tahuparae Julie Ranginui
Maori Cultural Advisors	Gerrard Albert Charles Mareikura Inia Taylor Rangiiria Hedley
Maori Tribal Support	Whanganui Nui Tonu

	Barney Haami
	Boy Cribb
	Whanganui Awa Film Working Party
	Whanganui River Trust Board
	Putiki Marae
	Pipiriki Marae
	Tieke Marae
	Maungarongo Marae
	Parihaka Marae
	Pariroa Marae
	Patea Maori Club
	Winiata Marae
	Ngati Hinemanu
	Ngati Whitikaupeka
	Ngati Tamakopiri
	Ngati Apa
	Ngati Ruanui
Historical Researchers	Ingrid Ward
	Val Smith
Visual Researcher	Maria-Ines Manchego
Military Consultant	Bruce Cairns
Historical Consultants	David Young
	Michael King
UK Post Production Co-ordinator	Patty Papageorgiou
Assistant Editors	Peter Skarratt
	Guy Ducker
	Mark Burton
Supervising Dialogue Editor	Mike Feinberg
ADR Editors	Richard Dunford
	Richard Todman
Sound Effects Editor	Christian Johnsen
Assistant Sound Editors	Nick Baldock
	Anthony Brown
Assistant Dialogue Editor	Adele Fletcher
Foley Editor	Jack Whittaker
Foley Mixer	Kevin Tayler
Foley Artists	Jack Stew
	Ruth Sullivan (AMPS)
	Paula Boram
Additional Mixing by	Sam Wetmore
Post Production Facilities	Lipsync Post
Head of Post	Kevin Phelan
Senior Producer	Alasdair MacCuish
Digital Colourist	Stuart Fyvie
Lipsync Post Co-ordinator	Lisa Jordan
Technical Director	Ivan Cornell
Digital Lab Supervisor	Katja Hollmann
On-Line Film Editor	Lee Clappison
Technical Support	Rick White
Scanning / Recording	Scott Goulding

	Will Foxwell
	Katy Lemon
Visual Effects Supervisor UK	Howard Watkins
Main Title Design	Gareth Tansey
Visual Effects Artists	George Ritchie
	Lars Cawley
	Jon Thorsen
	Danielle Norgate
	Abi Gee
	Alastair Crawford
	Jacob Leaf
	Abby Scollay
	Clifford Chan
	Kirstin Wright
	Carol Petrie
	Julia Blake
	Angela Rose
	Adrian Oostergetel
Re-recording Mixer	Paul Cotterell
Assistant Re-recording Mixer	Thom Paisley
Sound Design	Art4noise
NZ ADR Facility	Auckland Audio Ltd
NZ ADR Engineer	Simon Adams
NZ ADR Assistant	Vedat Kiyici
Voice Casting	Brendan Donnison (MPSC)
	Vanessa Baker
Visual Effects by	PRPVFX Ltd
Security	Ohakune Nightlife
	Armourguard Security Ltd
Caterers	Ministry of Food
Travel	Voyage Affairs
	Stage & Screen
Vehicle Rental	Orix Rental Cars
Insurance	Mahony & Company Ltd
	Tim Groenestein
	Brian Mahony
Horse Insurance	Bloodstock Underwriters Ltd
Legal	Emery Legal
	Matt Emery
	A&L Goodbody
	Geraldine East
	Nessa McGill
Financial Services	Money Penny Services (NZ) Ltd
Financial Advisors	Grant Thornton Ltd
	Greg Thompson
Foreign Exchange Advisors	HIFX Ltd
	Mike Hollows
	Brett Finnigan
Auditors	Malde & Co
	Sirish Malde
	Mohanbhai Harania

Completion Guarantor	Film Finances, Inc Anni Browning Graeme Easton Ruth Hodgson
Camera Equipment	Panavision NZ Ltd
Lighting Equipment	Light Sauce Ltd Fat Lighting Ltd
Film Stock	Kodak NZ Ltd
Make-up Provided by	M.A.C. Cosmetics
Rushes Processing	Atlab NZ Ltd
Rushes Telecine	Oktobor Ltd
Telecine Artist	Jon Rush
Telecine Assistant	Simon Ward
Neg Cutters	Cutting Edge
UK Laboratory	Soho Images
Post Production Script	Sapex Scripts
Music Research	David Downes Garth Cartwright
Music orchestrated and conducted by	Karl Jenkins
Music Supervised by	Alison Wright and Maggie Rodford for Air-Edel
Music Recorded at	Angel Studios and Mustache
Maori Music Recorded by	Tony Strong for Soundfarm Studios
Recording Engineers	Steve Price
Assistant Engineer	James Stone
Music Mixed at	Mustache
Programming and Mixing Editor	Rupert Christie
Music Editor	Peter Clarke
Assistant Music Editor	Stuart Morton
Music Associate Producer	Helen Connolly
Music Performed by	The London Symphony Orchestra
Leader	Carmine Lauri
Ethnic Flutes	Mike Taylor of Incantation
Vocals	Mae McKenna Belinda Sykes Synergy Vocals Melanie Pappenheim The New London Childrens' Choir
Director	Ronald Corp

“To Still My Mind”
Music by Karl Jenkins
Lyrics by Carol Barratt
Performed by Mae McKenna

The Director acknowledges the special contribution made to the film by
Alun Bollinger and Kely Lyons

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Kodak
Panavision
MAC
Lipsync

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No Animal was harmed in the making of this film.
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