

The Devils Rock Press Kit

Story by: Paul Campion

Screenplay by: Paul Finch, Paul Campion and Brett Ihaka.

Director: Paul Campion

Producer: Leanne Saunders

Production Company: The Devils Rock Ltd.

Running Time: 86 minutes and 11 seconds

Format: DCP 2.35:1 or HDCAM SR 16/9 or 2.35:1

Sound: 5.1

Production Country: New Zealand

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Short Synopsis

Two Kiwi commandos, sent to destroy German gun emplacements to distract Hitler's forces away from Normandy on the eve of D-Day, discover a Nazi occult plot to unleash demonic forces to win the war.

Long Synopsis

A kiwi commando team, Captain Ben Grogan and Sergeant Joseph Tane, are sent on a mission to destroy gun emplacements inside German occupied territory in the Channel Islands on the eve of D-Day.

They are diverted off their landing point by strong currents, but eventually find themselves near to the entrance of a bunker where they hear what sounds to be the screams of tortured prisoners inside.

After placing the explosives on the gun directly outside the bunker entrance, they surprise and kill a German soldier who comes out pleading for help. On hearing the screams of a woman inside, Grogan makes the decision to go on an unauthorised rescue mission despite Tane's protests.

Tane waiting at the entrance fears the worst but is compelled to go inside to look for Grogan after hearing a gunshot. Grogan has ventured deep within the labyrinth of tunnels and has found a German body who seems to have blown his own brains out, but then hears a shot and this leads in him into a room strewn with bodies, and on the floor Tane is lying dead in a pool of blood.

Grogan wakes from unconsciousness to find him-self bound and held prisoner by a German soldier. The German brutalises and tortures Grogan to get information about his mission, but the interrogation is abruptly disturbed by the screaming of a female prisoner. Grogan is left alone and manages to hide a can opener before the German returns to have a more 'civil' interrogation. He reveals his name is Colonel Klaus Meyer, and denies that he has anything to do with the bodies strewn around the room. Grogan thinks Meyer is insane, and has killed his men after a fight over the woman who he assumes has been kidnapped and raped.

But the truth that Meyer wants him to believe is strangely shocking – the Germans who were effectively cut off from the supplies during the war and were starving had raided local houses in search of food, and there found ‘Les Mauvais Livres’ – The Bad Books, from the Channel Islands folklore which are said to contain spells for invoking demons. As a member of an elite branch of the SS, Meyer has been sent from Berlin by Hitler himself to test the validity of the book and has invoked a demon to be used as a weapon for them to destroy their enemies.

She is more powerful than Meyer has imagined, and has ripped apart his entire garrison of men, before he has managed to chain her up, but she is highly dangerous and can only be kept for so long before she will break the chain. He must send her back to hell, but the rite needs two people so he needs to convince Grogan to believe him.

The demon is a shape-shifter, and can take the form of a loved one to the person who is looking at her. To Grogan she takes on the form of Helena, his wife who was killed during a bombing raid earlier in the war and since then he has found little reason to carry on living and has become dead inside. The demon offers herself to Grogan as Helena, and she can be like that for him forever, but on the one condition that he free her and feed her the German alive....

Directors Notes

Prior to *The Devil's Rock*, I'd been trying to come up with an idea for a feature film which could be shot on a micro budget, potentially using my own money and had been exploring ideas with just three characters in a single location.

British writer Paul Finch and I had been working on an idea based on one of his short stories, however it was proving difficult to find a suitable location that would fit our budget. I'd also been trying to develop a story that involved a man whose wife has died and had summoned up a demon, with which he planned to do a deal to bring his wife back to life.

From this initial idea *The Devil's Rock* came about extremely quickly through a series of events. Firstly, a screening of my short film *Eel Girl* in Guernsey in November 2009, which resulted in an interview with the local newspaper which peaked my interest in the Channel islands history of witchcraft. Then a delayed flight and a subsequent drive around Guernsey led to the discovery a WW2 German concrete observation tower near the airport, which in my mind looked the perfect setting for a horror film. This lead to taking my man/demon and dead wife story and combining it with elements of the German occupation of the Channel islands, witchcraft, and setting the whole thing in a couple of rooms in the German bunker.

Three months later on a trip to New Zealand to check on my house, I had lunch with a friend working at Weta who happened to mention that the local film industry was extremely quiet because of the delays in green-lighting *The Hobbit*, giving me the inspiration to attempt to make my low budget WW2 horror film in Wellington while all the crew and facilities were readily available. I didn't want to waste time waiting for funding applications, so the decision was made to try and make the film with just the money available from re-mortgaging my house.

Over the next few days I pitched the idea around to all the key collaborators from my previous short films – in Wellington, Richard Taylor at Weta Workshop, production designer Mary Pike and editor Jeff Hurrell, and in the UK writer Paul Finch, sound designers James West and Lloyd Young, and composer Andrea Possee. It was important for me to try and build on the relationships I'd already established on my previous films.

During this time someone suggested I take a look at Wrights Hill Fortress in Wellington, c WW2 bunker with 600m of tunnels that looked conveniently like the inside of the German ones, and would add a huge amount of production value to the limited budget, including the discovery of a huge 20m wide concrete gun pit, very similar to the ones in Guernsey.

Next I needed a producer, and got in touch with Leanne Saunders a New Zealand based producer who had previously approached me after seeing Eel Girl. Finally a trip to the bank and a week later I had funded and green-lit my first feature film.

I then began intensive research into the historical and military details in the film, while Paul Finch began writing the script. The entire plot of the film was based around a set of historical circumstances, the German occupation of the Channel Islands and the fact that both the soldiers and islanders were starving by the end of the war, the real existence of the Bad Books (I found several 250 year old books of black magic locked away in library vaults in the Channel Islands), the Allied commando raids on the Channel islands which led to Hitler's Commando Order, stating enemy commandos caught behind enemy lines were to be tortured and executed against the Geneva convention, the history of the SAS and SBS (Special Boat Service) and their use of kayaks to infiltrate enemy coastlines, the Nazi's obsession with the occult.

Leanne Saunders suggested we apply for New Zealand Film Commission funding, but after a hasty application they required more New Zealand content. This required adding more New Zealand character(s) to the story – difficult considering it was based around British Commando raids in the Channel Islands, however another round of research ensued – this time into New Zealand's involvement in WW2 and trying to find a link to the Special Boat Service, which came via the NZ defeat on the island of Crete, and the subsequent rescue of 6 New Zealand soldiers by the SBS, and also the discovery of Z-Force, an Australian based commando unit similar to the SBS, comprised of Australian, New Zealand and British troops.

A second application was made to the NZFC, and in the meantime we began Plan B, which was to shoot the film for just my money, however only a few weeks later in July the NZFC approved additional funding, and although still a micro-budget, the extra funding nearly tripled the budget.

Pre-production officially began, with the added pressure that the Hobbit was about to start filming in late August, taking many of our crew with it. Director of Photography Rob Marsh was brought on board. Very much against shooting a mediocre looking film that would be typical of low budget productions, I wanted to shoot something that punched far above it's weight, looking more like a slick Hollywood film with high production values, and Rob brought his years of experience working on blockbuster films to the project.

Production was a grueling fifteen day schedule, shooting up to eight pages of script per day, with the added complication of extensive prosthetic makeup and visual effects, and three days of exterior location shooting in the middle of winter. The weather gods smiled on us and provided us with three days of overcast and mainly dry weather, ideal for the day-for-night look we were going to achieve in the grading.

Six months of post-production followed, with Jeff Hurrell editing in Wellington, while James West and Lloyd Young in the UK started on sound design. James and Lloyd had provided sound design on all my projects, starting with Night of the Hell Hamsters, Eel Girl and creating sound design for feature film presentations, and I was keen to finally let them loose on a feature film, particularly a horror film where sound design is so important to creating mood, atmosphere and helping to make the blood and gore and body parts as entertaining as possible.

Andrea Possee, another Hell Hamsters collaborator took on the music duties, creating an original score that was at times a rousing WW2 soundtrack and a creepy horror film, subtly underpinning the film's more tension filled moments.

Rounding out the post-production team was Frank Rueter's visual effects team at OhuFX and matte painting supervisor Max Dennison (another Hell Hamsters collaborator). OhuFX eventually created 72 visual effects shots (a slight increase from my initial pitch to everyone at the start of the project that there would be no more than about 20 visual effects shots), greatly increasing the visual production value with digital environments and adding gun muzzle flashes and subtle visual effects that were too expensive to achieve on set.

The sound mix was completed locally with Wellington based Undergroundsound, and a full 2k digital intermediate and grade was completed at Park Road, Peter Jackson's prestigious post production facility in Wellington.

The Devil's Rock lead cast

Captain Ben Grogan

Craig Hall (Boy, 30 Days of Night, The World's Fastest Indian, King Kong).

Colonel Klaus Meyer

Matthew Sunderland (Out Of The Blue, Under The Mountain).

Helena/ Femme-Varou Demon

Gina Varela (Xena, Siones Wedding, Power Rangers).

Sergeant Joseph Tane

Karl Drinkwater (Spartacus: Blood and Sand, A Song Of Good).

The Devils Rock Character Backgrounds

Ben Grogan

Ben was born in New Zealand to an English mother and New Zealand father.

In 1938 Ben left NZ to see the world, ending up in England to visit 'the mother country' and where he decided to stay and study medicine. While there he met and fell in love with a Greek Nurse, Helena and got married.

When war broke out, Ben joined the army as a medic, but remained stationed in England.

In 1941, and now living in London, Helena was killed by a German bomb during the Blitz. Ben survived because he was helping dig survivors out from a nearby shelter that had been hit. In the early hours of the morning, after digging all night and saving the lives of many survivors, he returned home to find their house destroyed by a bomb. He dug with his bare hands until he found Helena's body.

After Helena's death, Ben became more disillusioned patching up so many injured soldiers, and he felt the need to be part of the forces trying to defeat the enemy, not just patching up the wounded.

Still disillusioned and suffering from Helena's death, he heard of a requests being put out across all the forces for “volunteers for special service of a hazardous nature.” Men without family attachments were preferred, who could work under pressure and were capable of acting under their own direction, usually behind enemy lines.

Answering the call, and hoping that this might something that would give some meaning to his life, Ben sorted himself out, applied and duly found himself part of Roger Courtney's fledgling Special Boat Service, a special forces troop set up to carry out amphibious primarily reconnaissance, but also sabotage and deception raids, primarily using two man kayaks launched from submarines. These were not gung-ho 'do or die' soldier types, but men who could operate under pressure, with only themselves to rely on, who could take the initiative and conduct difficult and dangerous missions behind enemy lines.

Already a keen kayaker and swimmer, Ben passed the selection, his medical skills being a particular asset, and he took part in raids in North Africa, Europe and the Mediterranean, becoming a skilled operative, and finding a place where he could actively help defeat the enemy.

But several years of highly dangerous, high pressure missions have taken their toll on him, and his inability to let go and move on from his beloved Helena have created a desire for revenge and growing personal vendetta against any German he can find. Several times he has nearly jeopardised a mission with his behaviour, he has already been warned by the SBS, and faces being thrown out of the unit if he cannot get his desire for vengeance under control.

Joseph Tane

Joe was originally part of the 28th Maori Battalion, part of the 2nd New Zealand Division, the fighting arm of the 2nd New Zealand Expeditionary Force (2NZEF). The Battalion first assembled at Palmerston North on 26 January 1940. On 2 May 1940, after three months of training, the Maori Battalion's main body of 681 men sailed from Wellington. They were initially sent to Britain, when the perceived invasion threat from the German Wehrmacht threat was at its height, but when this did not eventuate they sailed from England to Egypt and then to Greece. The battalion went into action in Greece for the first time on April 15, 1941. They were evacuated, and were then

involved in the brief and bitter defence of Crete as it was overrun and taken by the Germans.

Joe became part of an eight man group of New Zealanders who were cut off during the evacuation of the island. Kept safe by and then fighting alongside Greek partisans, Joe learnt the fighting tactics of guerilla warfare, how to survive behind enemy lines, bomb making, communications and reconnaissance techniques.

On the night of 6th June, 1942, an SBS commando team sent to destroy German aircraft and airfields on Kastelli in Crete made contact with Joe and 5 other New Zealanders, and helped them escape.

No longer just an ordinary infantryman, Joe had found his niche, and offered to join the SBS and continue as a special forces commando, able to do far more damage to the enemy than he could as a regular soldier in a battalion.

By now, Grogan was a hardened and experienced SBS operative, and on hearing of another New Zealander in the troop, actively sought him out. Using his usual technique of assessing the true personality and motives of potential SBS commandos, Grogan proceeded to try and get Joe steaming drunk, and for the first time had his plan turned against him as Joe tricked him, carefully pouring drink after drink slowly away and helped the now almost paralytic Grogan home that night, and from that point on Grogan and Joe became firm friends and are now one of the most successful 'swimmer/canoelist' pairs in the SBS.

Joe is a true warrior, extremely experienced, he is the man who will risk his life fighting his way under heavy fire to reach an injured friend, pick him up and carry him a mile to safety if he has to, regardless of the risk to his own life. He is dependable, strong and incredibly tough, exactly the kind of person you want watching your back.

Grogan /Tane partnership

As a team, Grogan and Joe are a formidable combination. They are both experts in navigation, demolition and sabotage. Joe has far more combat experience, whereas Grogan is the expert in reconnaissance - while Joe sits patiently in the kayak, 100m off an enemy shore at night, carefully maintaining his exact position for hours on end, Grogan will swim to shore, spend several hours recce'ing a beach, avoiding enemy patrols and making sure he leaves no sign of his presence, then swim back to Joe,

knowing that if Joe has not maintained his exact position, Grogan will die, either swept away by the tides or caught by the enemy back on land.

They have both saved each other's lives, Grogan stitching up Joe on the battlefield, and Joe coming to Grogan's rescue when he was pinned down on a beach by the enemy.

Joe is now the closest Grogan has to family, and is the one who keeps Grogan going, knowing that the sooner they help win the war, the sooner they can both return to New Zealand and the home they love.

But Joe is increasingly worried about Grogan - his inability to let go of Helena, and the bitterness and hatred for the Germans who took his future away is driving a rift between the two of them.

Colonel Klaus Meyer

Meyer is the son of a professor, and spent much of his early life in England where his father was a lecturer in history. Meyer studied languages at Oxford, specialising in Ancient Languages, particularly Latin and Sumerian. As Hitler began his rise to power, Meyer's father answered the call to return to the fatherland.

His language skills led to the SS seeking him out to help translate occult documents, in their quest for supernatural means to end the war, and eventually Meyer joined and rose through the ranks of the SS.

Ruthless and devious, Meyer is a megalomaniac who dreams of the potential power he could harness through the use of black magic.

Helena

Helena was born in Athens, Greece, but grew up in London when her parents moved there so her father could teach at a Greek Language school, while her mother worked from home as a dressmaker. Helena trained as a nurse, eventually meeting Grogan at the hospital where she worked. She was killed by a German bomb during the Blitz in 1941.

The Demon

The demon's true name is Lilitu. She is a fallen angel, cast out of Heaven for a forbidden love affair with Aamon, a demon soldier in the armies of Hell. As punishment, her wings were cut off and her back carved with sigils proclaiming her crime.

The Devils Rock Crew

Paul Campion

Director

Paul Campion began his career as a fantasy/horror illustrator before moving to New Zealand to work at Weta Digital on the visual effects for Peter Jackson's The Lord of the Rings trilogy where he was responsible for creating the look of digital creatures such as the Balrog, mumakil, fell-beast and Shelob. Before directing, Paul worked in San Francisco, London and New Zealand on films such as Constantine, Sin City, 30 Days of Night, The Chronicles of Narnia and Clash of the Titans.

His most recent short film Eel Girl is a provocative and unsettling science-fiction horror, that combines stunning visuals with the dark and visceral undertones of H. P. Lovecraft. Shot on 35mm by New Zealand Director of Photography Richard Bluck (Black Sheep, Lord of the Rings), the film features special makeup effects by Oscar winning Weta Workshop. Eel Girl has been viewed over 85,000 times on www.dailymotion.com, picked up 13 festivals awards and 7 nominations, including the Grand Prix at the Court Metrange Film Festival, France, 2nd place in the Best Short Film Award at the 2008 Rushes Soho Shorts, London and has twice been shortlisted for a nomination for the prestigious European Fantastic Films Federation Méliès d'Or Award, the fantasy film genre's highest award.

Paul's first short film Night of the Hell Hamsters, opened on the festival circuit in 2006 to rave reviews, two Audience Favorite awards and a Best Director and Best Cinematography Award. The film is now listed on several cult film databases, was released on DVD in December 2008 and has the dubious honour of being copied and pirated on multiple bit-torrent websites.

You can view Paul Campion's short films by clicking on the links below:

Night of the Hell Hamsters (2007) <http://vimeo.com/7200256>

Eel Girl (2008) <http://vimeo.com/7199863>. The Devil's Rock is his debut feature.

Paul Finch

Writer (UK)

Paul Finch is a former cop and journalist, now turned full time writer. He first cut his literary teeth penning episodes of the British TV crime drama, *The Bill*, and has written extensively in the field of children's animation. However, he is probably best known for his work in horrors and thrillers.

To date, he's had ten books and nearly 300 stories and novellas published on both sides of the Atlantic. His first collection, *Aftershocks*, won the British Fantasy Award in 2002, while he won the award again in 2007 for his novella, *Kid*. Later in 2007, he won the International Horror Guild Award for his mid-length story, *The Old North Road*. Most recently, he has written two Doctor Who audio dramas for Big Finish - *Leviathan* and *Sentinels Of The New Dawn*, and is now busy writing a third. His horror novel, *Stronghold* was published by Abaddon Books in 2010.

Brett Ihaka

Writer (NZ)

Brett is a New Zealand based screenwriter who is best known for his work on television show, *The Market*. He also penned short films *The Hill* and *The Platform*, the latter winning the Silver Spike Award at Valladolid International Film Festival 2001.

Leanne Saunders

Producer

Leanne started her career in the UK as a runner and production assistant at Working Title Films working on films Map Of The Human Heart and London Kills Me, and as a junior assistant at Manifesto Film Sales. On return to New Zealand she established herself as an award-winning commercials producer for Black Stump Film Company, FAT Films, Sydney Film Company. She has also produced/exec produced many award-winning shorts including Nature's Way (In Competition, Cannes) and co-producer of Blue (Critics Week, Cannes). Recent feature film credits as executive producer are for action comedy Dick: The Devil Dared Me (SXSW, Fantasia, Frightfest, Dead Channels), and A Song Of Good (Rotterdam) and producer of Desert (Pusan). Her favorite dailies are those with lots of gore involved.

Richard Matthews

Associate Producer/ First Assistant Director

Richard has sixteen years experience in film and television. He has specialized in the field of Assistant Directing with credits including The Lord Of The Rings trilogy, Master and Commander, Without A Paddle, Ice, King Kong, The Waterhorse, The Chronicles Of Narnia: Prince Caspian and Avatar. He has worked as a First Assistant Director on local films including Second Hand Wedding, A Show Of Hands, Separation City and Girl Meets Boy (working title). Television work includes Spartacus and Weta produced childrens show, The Wot Wots. Rich is known for his his 'good cop' style.

Melissa Dodds

Line Producer

Melissa has worked as an in-house Production Manager for Weta Workshop in Miramar, Wellington during which time the projects worked on included Under The Mountain and Daybreakers. Her further freelance production credits include Emmy Nominated Animal Planet/Natural History New Zealand's 13-part documentary series, Buggin' With Rudd; television series, Revelations; Sticky Pictures The Gravy IV and feature films Meet Me In Miami and Offensive Behaviour. She has produced numerous short films, including Patrick Gillies' Kitty and Aden Shillito's Coveting The Ark.

Rob Marsh

Director Of Photography

Rob has worked in camera for over twenty years starting out on seminal New Zealand films such as *The Piano* and *Broken English*. His more recent credits as Second Unit Director Of Photography and Camera Operator include *Yogi Bear*, *The Warriors Way*, *Aliens in The Attic*, *The Chronicles Of Narnia: Prince Caspian*, *The Chronicles Of Narnia: The Lion The Witch and The Wardrobe*, *The Waterhorse*, *30 Days of Night*, *Johnny Kapahala: Back On Board*, *The Bridge To Terabitha* and *The Lord Of The Rings: Return of the King*. He is actually quite a nice guy underneath his no bullshit exterior.

Mary Pike

Production Designer

Mary Pike is a Production Designer and Modelmaker for Weta Workshop in Wellington. She studied both of these crafts at the National Film School in Ireland before moving to New Zealand in 2005. She first met up with Paul Campion when she was hired as Production Designer for *Eel Girl* in 2007. Since then she has worked at Weta in the Miniatures and 3d Modelling Departments on such projects as *Prince Caspian*, *Avatar* and *District 9*.

Sean Foot

Supervising On Set Prosthetic Artist

Sean Foot currently works at Weta Workshop as a Prosthetics Technician. He completed the Joe Blasco Makeup Course in Los Angeles in 1990 and upon returning to New Zealand met up with Richard Taylor and was invited to work on *Heavenly Creatures*. This was the beginning of his association with Peter Jackson and Taylor that has now spanned twenty years on titles such as *The Frighteners* and *The Lord Of The Rings* trilogy. As well as his close association with Taylor and Weta Workshop, Sean has had opportunities to work with leading makeup artists from all over the world including Howard Berger of KNB Efx Group, LA. His full credits specializing in makeup and prosthetics include *The Last Samurai*, *Hercules*, *Xena* and *Narnia: The Lion The Witch and The Wardrobe*.

Davina Lamont

Makeup Supervisor

Davina has extensive experience across Makeup, Prosthetics and Wigs. In 2007 she was nominated for a Saturn Award (The Academy of Science Fiction, Fantasy & Horror Films) in America for her work as Prosthetics Supervisor on 30 Days Of Night. She is credited as Makeup Designer on Ice, Alien's In The Attic and Second Hand Wedding and as a SPFX artist/ technician on King Kong, Black Sheep and Legend of Zorro. Davina was Key Prosthetics for selected episode's on Legend Of The Seeker for there first three months of shooting. Her further makeup credits include The Lord Of The Rings trilogy, The Last Samurai, 10,000BC and Avatar, and recently finished Yogi Bear 3D.

Tristan McCallum

Costume Supervisor

The bulk of his work over the last five years has been for Weta Workshop specializing in costume and props particularly swords, armour and weapons. Credits in those and related departments include The Chronicles Of Narnia: The Lion The Witch and The Wardrobe, King Kong, Black Sheep, The Waterhorse, 30 Days Of Night, Prince Caspian, Spartacus, Avatar plus recently The Hobbit and The Dambusters (both in development). Tristan's work has taken him to China, Czech Republic, Ireland and New Zealand. He is looking forward to Paul bringing more fun work to Wellington.

Augie Davis

Stunt Co-ordinator

Passionate about Extreme Adventure Sports, Mountaineering and Rock Climbing, this love for the outdoors and an interest in film/photography opened the door into the movie industry working as a stunt performer and then coordinating his first feature film in 1997, The Climb. This then led on to working with Peter Jackson on The Lord Of The Rings: The Two Towers and Return of the King. Recent Stunt Co-ordinating credits include Warriors Way, Yogi Bear and The Waterhorse.

Jake Lee

Visual Effects Supervisor

Jake Lee has more than twelve years experience in the visual effects industry, eleven of those spent with Weta Digital. He has enjoyed roles in a number of departments and has an extensive knowledge of most aspects of Visual effects. He has a background in photography and computer science.

Jake began his VFX career as a previz artist but is known for his roles as Senior Camera Technical Director and 3D Lighting Technical Director in the Lord of Rings trilogy. He has also spent time on set with the Miniatures and Blue Screen Stages. He has fulfilled roles as a Lighting Technical Director on Van Helsing and I, Robot, and as a 3D Sequence Lead on King Kong. He was a CG supervisor on The Chronicles of Narnia – Prince Caspian. He recently oversaw the upskilling of Lighting Technical Directors and supervised the B shots on the film Avatar. Jake continues to work at Weta Digital on Lighting pipeline tools in the Shots and R&D departments.

Frank Reuter

Visual Effects Supervisor

Frank Reuter started his VFX career in a small German animation studio called Upstart! 13 years ago. In 2003 he moved to New Zealand to work as a senior compositor on the closing episode of the Lord of the Rings Trilogy and made Wellington his home. After leaving Weta a few years later, Frank worked with various companies such as Digital Domain in Los Angeles and Rising Sun Pictures in Adelaide in lead roles to help with both creative and technical work. His reel includes films such as Return of the King, I, Robot, King Kong, Flags of Our Fathers, Speed Racer, GI Joe and The Sorcerer's Apprentice.

Jeff Hurrell

Editor

Jeff Hurrell is a fulltime editor and partner in Martin Square a Wellington based post-production facility. The Devil's Rock is his third collaboration with director Paul Campion. He first worked with Paul on Night Of The Hell Hamsters as online editor, and then was offline editor on Eel Girl. He is a skilled practitioner with experience including drama, documentary, music video, multi-camera and current affairs.

Max Dennison

Matte Painting

Max has worked all over the world on some of the biggest feature film productions in the past decade including Star Wars – Revenge of the Sith, The Da Vinci Code, The Golden Compass and most recently – The Imaginarium of Dr Parnassus and The Edge of Darkness. Between 2000 and 2004, he supervised the Digital Matte department for Weta Digital in New Zealand on the Lord of the Rings Trilogy winning him a nomination for Best Digital Environment by the Visual Effects Society.

James West and Lloyd Young

Sound Designers (UK)

James has been involved in sound production for 10 years in the areas of film, music production and video games. He began his career as a recording studio sound engineer and has gradually moved into post-production.

In 2006 James was part of the production team behind the Tiscali award winning film Goodbye Mr Snuggles and later providing sound design on Paul Campion's Night of the Hell Hamsters and Eel Girl. He recently completed work on the British action film Ten Dead Men, directed by Ross Boyask.

Andrea Posse

Composer (UK)

Andrea is a composer working in film, animation and theatre. She graduated from Glasgow University with a Bachelor of Music (Honours) in composition and recently from Kingston University with a Masters in Composition for Film and Television. She has worked in theatre as a musical director, arranger and composer and in 2006 worked at the Citizens Theatre, writing music for the stage version of Phillip Pulman's best-selling novels His Dark Materials: Parts 1 & 2 for the Scottish Youth Theatre. Andrea has scored over 15 short films and was nominated for Best Score for Night of the Hell Hamsters at the Terror Film Festival, Philadelphia and recently completed the score for her first feature film, Macbeth, starring Anthony Head (Buffy the Vampire Slayer).

Mike and Matt Dwyer

Casting Director

Mike has worked professionally as an actor for 15 years, and in the casting industry since 2001. Mike and Matt are partners in leading Auckland casting agency Barefoot Casting based in Auckland.

Weta Workshop Bio:

Weta Workshop is a five time Oscar winning conceptual design and physical manufacturing facility servicing the world's entertainment and creative industries.

Under the Direction of Richard Taylor and Tania Rodger, Weta Workshop has enjoyed a long and highly creative relationship with filmmaker and Weta co-owner Peter Jackson, working with him since the beginning of his career on films such as Meet The Feebles through to The Lord Of The Rings trilogy, King Kong and The Hobbit. More recently Weta Workshop has worked on a variety of projects such as James Cameron's AVATAR, The Chronicles Of Narnia, Neill Blomkamp's District 9 and many more.

The Weta Workshop crew are a like-minded team of established professionals encompassing experience, enthusiasm and artistry, providing Weta Workshop with a vast shared skill set (from swordsmiths and mold makers, to programmers and computer artists), enabling the company to tackle virtually any creative challenge. Weta Workshop's team operate at the cutting edge of the industry, innovatively combining traditional hand skills with the latest in technology to find creative solutions.

Sean Foot Weta Workshop Bio

Lead Prosthetic Technician

Sean Foot has been involved in the New Zealand film industry for the past 20 years, specializing in prosthetic make-up and special effects. His early career began with films such as Heavenly Creatures and The Frighteners, and the two TV series Hercules & Xena. Sean has worked at Weta Workshop for approximately 8 years, during this time he has been involved with many international projects such as The Last Samurai, The Chronicles Of Narnia and The Lord Of The Rings trilogy. Sean was the lead Weta Workshop prosthetic technician working on the featured 'Devil' make-up for The Devil's Rock.

The Devils Rock Credits

DIRECTED BY

PAUL CAMPION

PRODUCED BY

LEANNE SAUNDERS

STORY BY

PAUL CAMPION

SCREENPLAY BY

PAUL FINCH PAUL CAMPION

AND BRETT IHAKA

DIRECTOR OF PHOTOGRAPHY

ROB MARSH

PRODUCTION DESIGNER

MARY PIKE

COSTUME SUPERVISOR

TRISTAN McCALLUM

SPECIAL PROSTHETIC MAKEUP FOR THE DEMON BY

WETA WORKSHOP

VISUAL EFFECTS SUPERVISORS

FRANK RUETER AND JAKE LEE

SPECIAL MAKEUP EFFECTS BY

SEAN FOOT

MAKEUP DESIGNER

DAVINA LAMONT

CASTING DIRECTORS

MATT AND MIKE DWYER

EDITOR

JEFF HURRELL

COMPOSER

ANDREA POSSEE

SOUND DESIGNERS

JAMES WEST AND LLOYD YOUNG

ASSOCIATE PRODUCER

RICHARD MATTHEWS

EXECUTIVE PRODUCERS

PAUL CAMPION AND LEANNE SAUNDERS

PRIVATE MULLER LUKE HAWKER

NICOLE JESSICA GRACE SMITH

SUICIDE SOLDIER JONATHAN KING
KRIEGSMARINE NICK DUNBAR
GUNTROAT SOLDIER HADYN GREEN
LINE PRODUCER MELISSA DODDS
PRODUCTION COORDINATOR TOM KELLY
PRODUCTION ASSISTANT BONNY CRAYFORD
CASUAL POST-PRODUCTION ASSISTANT TEONE TAARE TE TUAKANA
PRODUCTION ACCOUNTANT LYNDISAY WILCOX
LEGAL AND BUSINESS AFFAIRS MATT EMERY, EMERY LEGAL
SCRIPT CONSULTANT KATHRYN BURNETT
MAORI CONSULTANT TAINUI STEPHENS
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SPECIAL THANKS TO

MARY & BRIAN CAMPION, TERRI CHAMPNEY-WILLIS, BRIAN KEENE, BARRY PURVES,
AMY GALVIN, ADRIAN AND GEORGIA TURNER, WILL & CATHY SIMMONDS, MIKE AND
LISA WALTERS, GREG & KAREN DAVISON, JOHNSON & LAIRD MANAGEMENT, KAREN
KAY MANAGEMENT, AUCKLAND ACTORS, FILM WELLINGTON, RICHARD TAYLOR &
WETA WORKSHOP, LEONNE KASSLER & PORTSMOUTH LIGHTING, NICCI LOCK
CAFE L'AFFARE, SUPERLOO, WIRELESS WAREHOUSE, HELL PIZZA, THE FOUNDRY,
UK, PAUL BOURGAIZE & FESTUNG GUERNSEY, THE GUERNSEY OCCUPATION
MUSEUM , RIHANNA BARBES, MIKE LEE, JOHN BROWN AND THE WRIGHTS HILL
FORTRESS RESTORATION SOCIETY, JULIAN FRIEDMANN, JOCELYN CHAIT & 1OFF
SOLUTIONS, EMBLA MOEN, PHILIP GAW, PETE WILLIAMS, NICK BOOTH
VAL & LES EDWARDS, BECS ARAHANGA, MARTINSQUARE, GRAEME MASON,
MLADEN IVANCIC, SARAH ALLERBY, JAMES THOMPSON, DANIEL STORY, JASMIN
MCSWEENEY, PAUL SWADEL.

FILMED AT ISLAND BAY STUDIO, WELLINGTON, AND ON LOCATION IN WELLINGTON,
NEW ZEALAND

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