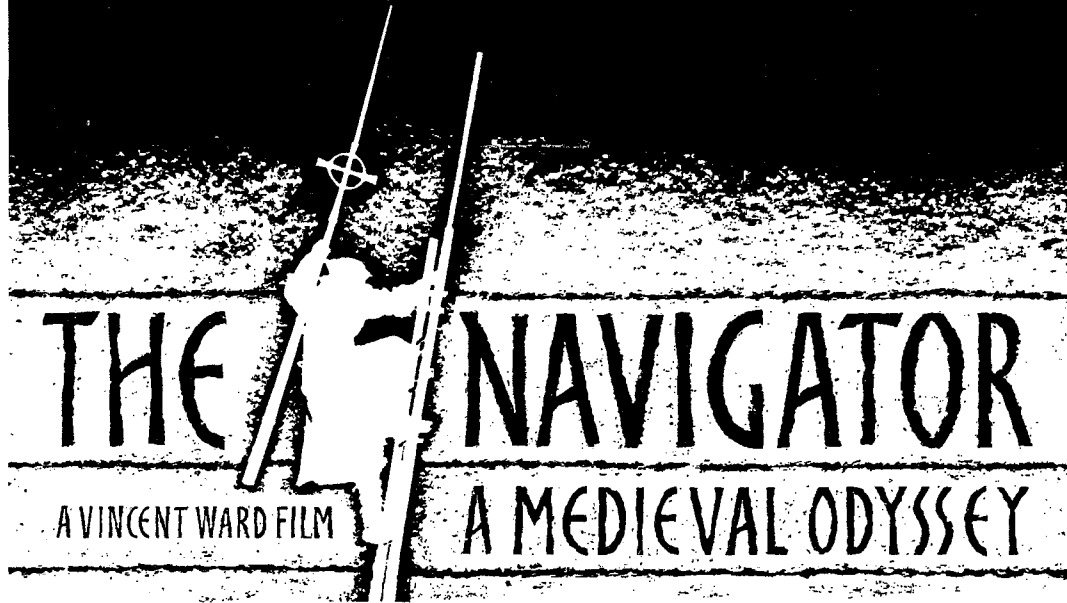


OFFICIAL SELECTION IN COMPETITION CANNES 1988



P R E S S   B O O K

## **A visionary child leads five men on a quest to a 20th-century city**

Griffin is nine years old and haunted by fragments of a dream. He sees a journey. A celestial city. A great cathedral. And a figure roped to the steeple, about to fall . . .

### **SYNOPSIS**

It is Cumbria 1348, the year of the Black Death. A medieval mining village lives in fear of the advancing plague. Griffin's older brother Connor returns from the outside world in a state of despair, until Griffin tells of his dream – and reveals the only hope of survival.

Make tribute to God. Place a spire on a distant cathedral. Do it before dawn or the village is lost.

Griffin sets out on a bizarre journey with Connor, Searle the pragmatist, Searle's naive brother Ulf, Martin the philosopher and Arno the one-handed ferryman. They reach a pit, which is rumoured to be a shaft through to the far side of the earth. It's just as Griffin dreamed it, and the medieval expedition demands more detail of Griffin's prophetic dream.

They tunnel through the earth, to a new world – New Zealand, the Antipodes, 1988. Surrounded by echoes of the fear which haunted medieval England, they pursue their dogged goal, but Griffin has a chilling premonition. One of them will die at the cathedral.

# the director

## Vincent Ward

Vincent Ward's quest to make *The Navigator* began four years ago.

Born in 1956, Ward comes from a family which has been farming in New Zealand for four generations. He attended Ilam School of Art, where he intended to be a painter and sculptor but, instead, became a film-maker.

At 21, he co-wrote and directed the short feature *A State of Siege*, an adaptation of the novel by Janet Frame, which won awards at the Chicago Film Festival (a Golden Hugo) and the Miami Film Festival (a gold medal for Special Jury Prize).

After its release Ward journeyed into the remote and mountainous bush of the Urewera region to live in an isolated Maori community to capture the relationship between an 82-year-old woman and her totally dependant 40-year-old son. This two year struggle resulted in *In Spring One Plants Alone*. The film was the Grand Prix co-winner in the 1982 Cinema du Reel and was a Silver Hugo winner at the Chicago Film Festival.

In 1984 his film *Vigil* — the story of a solitary child on a remote hill-country farm and her growing perceptions of a threatening universe — became the first New Zealand film selected for competition at Cannes. It went on to win the Grand Prix at both the Madrid Film Festival and at the Prades Film Festival.

*The Navigator* is the result of four year's intensive work, which began in New York and finished in Australia.

Ward lives out of a suitcase, he likes to work while he travels, his fixed address is a post office box and his longest residence in one place has been six months.

He is currently working on a small book of journeys.

## the INTERVIEW

"Navigator is essentially about an act of faith — people believing they can change the course of their life.

"Some historians have likened the 14th century to the 20th century. They were both calamitous ages. The 14th century had plague, war and holocausts and this century has seen wars on vast scale and the potential for further holocaust.

"I liked the parallel of the little, isolated village in Cumbria being a pocket skipped over by the plague, and of New Zealand, too, being a little pocket separate from the rest of the world.

"In both these cases, two small and isolated places have the belief that, to some degree, they can affect their own destiny — even though the odds seem against them.

"I believe faith and hope are pre-requisites for action and change, regardless of the odds.

“Basically what I wanted to do was to look at the 20th century through medieval eyes.

“It’s as if the demons of our contemporary world — our technological monsters of destruction — could be foreseen in the nightmares of medieval men. A dream of hell coming out of a medieval life that was bleak and colourless.

“By contrast, the 20th Century, as seen in a vision, would seem richer and more vivid. For this reason, I use colour to delineate the child’s vision of the 20th Century, and black and white for medieval times.

“To constantly remind the viewer that this is a medieval vision of the 20th century, the 20th century had to be portrayed in medieval colours. The blues used by the Limbourg brothers in the Duc de Berry’s *Book of Hours* I used in the azure of road-side telephone boxes, police car lights and the moonlit grey-blue apparition of a nuclear submarine. Similar blues are those found in Chartres Cathedral (a blue it is said that glaziers have lost the art of making).

“This blue is contrasted with the fiery, hellish tones of Bosch, Bruegel and Grunewald. The fires of medieval torches — the sodium from the orange lights of the motorway and the burning gold of molten metal. Always, it’s a world caught between the two spheres of the rising and setting sun — the time-frame medieval miners would relate to, as they would work literally from dawn to dusk; 12 hours in summer, 10 in winter.

“In medieval times, as always, the rich had the most powerful voice. Visionaries like Nostradamus, a doctor, well-off, elite, trained at the University of Paris, are remembered in history. But I liked the idea of giving a voice to the underprivileged — a nonentity, a mere child, from a tiny isolated pocket, unimportant in world events, but whose vision is pure and clear. No matter how valuable somebody’s perception, coming from a lowly source would have ensured that it would be knowledge wasted, lost.

“In my first feature VIGIL, the central character was a 12-year-old girl who invented her own realm of reality and lived through her imagination.

“As we grow older and learn to rationalise the world, we often deny the richness of dreams, the importance of emotional adventure, the thrill of risk, and the vulnerability of courage.

“This new film centres around collective action, where a group of people protect something they love, where individuals fear a loss of courage in a situation where other people depend on them.

“In a sense, the act of faith made by those who follow this child on his quest has a parallel in the making of the film. It was a very hard film to make and I was lucky to have a producer who made that act of faith, put himself on the line both professionally and personally and stuck to what proved to be a four year task to make this film.

“It was this belief, and that of the cast and crew, which sustained this production.”

**CONNOR***Bruce Lyons*

Canadian actor Bruce Lyons has lived and worked in New York City for the past 12 years. He trained with Stella Adler and Herbert Berghof and has extensive experience in American and Canadian theatre productions. Recent work included the male lead in Bud Gardner's film *Model Behaviour* and he played Lee in the off-Broadway production of Sam Shepard's *True West*. He also played MacBeth in the American Theatre of Actors' off-Broadway production. Lyons says this of *The Navigator*: "Making *The Navigator* was one of the most important experiences I've had and certainly one of the most demanding. It required me to look at a side of myself I'd usually prefer not to see – the side that must sometimes sustain a lie in order to survive. Instead of the character being the so-called ideal hero, seemingly incapable of doing wrong, Connor was vulnerable from start to finish.

"I don't feel quite the same person after *Navigator*. But despite having gone through all the real and imagined horrors that Connor witnessed (I found some approximation of these in the South Bronx) the experience was ultimately an uplifting one, in large part because of the extraordinary beauty of New Zealand itself.

"The film also altered my attitude toward the Middle Ages, which had been quite obscured by superstition. I found in the role a disquieting yet exciting contemporaneity of spirit. And considering that Gothic cathedrals had already been built before the arrival of the Black Death, it became clear to me that those were great and mysterious times."

**GRIFFIN***Hamish McFarlane*

Ward visited more than a thousand classrooms in the Auckland area over a two year period in his search for the child with the qualities he wanted.

When 11-year-old Hamish McFarlane got the note from his school asking him to go to some acting lessons he thought it was a joke, but decided to give it a go. After months of workshopping, when he remained one of the final eight being considered, he became utterly determined to get the role.

During the long months in difficult physical conditions, that determination and resilience enabled him to weather the hardships better than most of the adults on the film.

He was always interested in everything that was going on, behind the camera as well as in front of it, and the only problem proved keeping him off the set when he needed to rest. The first thing he did with his money from the film was to buy a video camera of his own, and plan his work with cameramen over his school holidays.

# *the cast*

*Noel Appleby*

ULF

Fifty-five-year-old Noel Appleby describes himself as “someone who laughs at weddings and cries at funerals”. The Navigator was his first acting role in a feature film, although he says he has been “wallpaper” in a few others. Since 1974, Appleby has worked in the drainage department of the Auckland City Council, often digging drains or working in the sewers. Previously he had worked in the commercial fishing and earth-moving businesses.

Appleby says Navigator was the most difficult thing he had done in his life, but the most rewarding — “as sure as dawn’s going to break tomorrow”.

*Marshall Napier*

SEARLE

New Zealand actor Marshall Napier has been associated with the New Zealand film industry since its inception, playing important roles in 13 films ranging from the comedies *Goodbye Pork Pie* and *Came a Hot Friday* to the dramas *Beyond Reasonable Doubt* and *Bad Blood*. He has also acted in almost every major New Zealand television series and has had a long association with the country’s theatre. Ward says of Napier: “He has a remarkable ability to transform himself totally into someone else, to the point that he is difficult to recognise from one film to the next. He is one of the very few who can achieve this on film.”

*Chris Haywood*

ARNO

Haywood has become a veteran of Australian films since he moved to Australia in 1970, after training with the E15 acting school in London and forming his own production company. In all, he has had roles in more than 40 Australian films including *The Cars That Ate Paris*, *Newsfront*, *Breaker Morant*, *Malcolm*, *The Coca-Cola Kid*, *Razorback* and *The Man From Snowy River*.

His roguish charm and spirited energy lent life and comedy to the part of the rather truculent Arno.

*Paul Livingston*

MARTIN

The Navigator was Livingston’s first professional acting role, and his recent success as a stand-up comic placed him in good stead. Livingston is a co-founder of the Sydney multi-media performance group *Even Orchestra* and his quirky humour, which shines in his performance of the philosopher Martin, can also be seen in his animated films. His film *Double X* won awards in Australia and at the Chicago Film Festival.

# production

## the PRODUCER

*John Maynard*

John Maynard came to the film business ten years ago with a reputation as an innovative and uncompromising arts administrator.

He has always had a strong belief in the value of a small indigenous film industry, and has worked tirelessly in New Zealand to realise this aim. Maynard has served his time as a cultural politician, including a term on the New Zealand Film Commission.

Maynard prefers to work in a supportive role with creative people. He evaluates films on a project-by-project basis, and is well-known for taking risks with new talent.

His feature films include *Skin Deep* in 1978 ("New Zealand's breakthrough film . . ." *Variety*), and *Strata* in 1981 ("So bizarre that it's difficult to believe that anyone else — except Werner Herzog — would ever have considered it . . ." *Stills Magazine*). He has also produced a handful of socially and politically committed documentaries, and co-produced a series of seven half-hour dramas with new directors and writers.

Maynard has worked with Vincent Ward for seven years. He produced Ward's first feature *Vigil*, New Zealand's first film In Competition, Cannes 1984.

*The Navigator* is the second Maynard/Ward collaboration. Initially conceived as a New Zealand project, *The Navigator* had to be abandoned in 1986 when its financial structure collapsed six weeks before principal photography. After 20 years in New Zealand, Australian-born Maynard was forced to return to Sydney, where the project was restructured as a co-production between the two countries.

This degree of commitment has come to be expected from Maynard, a determined and stubborn man who shies away from publicity. On working with Maynard, Ward says, "He is a tremendously loyal person, with faith in other people's abilities. At heart he is a very supportive producer."

## CO-PRODUCER

*Gary Hannam*

"I have had the privilege of financing the films which launched the careers of two of New Zealand's most outstanding creative talents — Vincent Ward and Roger Donaldson."

So says Gary Hannam, who began his feature film involvement with the financing of Donaldson's 1981 hit *Smash Palace*. Since then he has executive produced or co-produced five New Zealand features, including two with John Maynard, one of which was Vincent Ward's *Vigil*.

Although, says Hannam, *Vigil's* critical acclaim outshone its financial performance, he has a total belief in Ward's potential. And he adds: "*The Navigator* has made eight years of struggling to make films in New Zealand worthwhile."

Hannam's company the Film Investment Corporation of New Zealand Ltd placed the vital risk money as a distribution guarantee which enabled production of *The Navigator* to begin. His company has since gone on to invest in North American feature productions as well as 24 hours of animated stories for children's television and video.

## *the* MUSIC

From its inception, Ward had been conscious that *The Navigator* would be a film in which the music would play a particularly important role.

He used researchers in Britain, Italy, New Zealand and Australia to build up a large collection of medieval, Celtic and other ethnic music to provide the composer with a base to work from.

He wanted strong, simple music with the naive feel found, for instance, in ethnic music or in the choirs of mining villages.

It was appropriate that the music should use entirely traditional instruments, with an emphasis on percussion and pipes.

Ward needed a composer experienced in both classical and folk traditions, experienced in working with musicians from different ethnic sources, and who would be extremely flexible.

## *Davood Tabrizi* — *the* COMPOSER

**DAVOOD TABRIZI** wrote his first film score when he was 15. At the age of 20 he graduated from the Conservatorium at Teheran University, with a degree in composition, and wrote several scores for Iranian and European films. He arrived in Australia in 1980. His penchant for writing political songs had hastened his departure from Iran, where he left a home, car and a valuable collection of ancient instruments. He arrived in Australia with two instruments and two thousand dollars.

Tabrizi is a classical Iranian percussionist with experience in Western and Eastern techniques. In the past eight years he has played with a variety of musicians who play medieval and ethnic music and has written the scores for *Hostage*, *The Surfer* and *Rocking the Foundation*. He is also the musical director of the Multi-Cultural Musicians Guild.

Tabrizi says *The Navigator* is the hardest film he has worked on. "Here I was an Iranian trying to look at the world through Celtic eyes. At one stage I was sitting there writing lyrics in English for an Irish musician to translate into Gaelic." His research for the film was painstaking and involved listening to literally hundreds of tapes and musicians. He could use few modern instruments, strings or synthesisers and he had to draw together musicians from different disciplines to achieve the final result.



**PHOTOGRAPHY***Geoff Simpson*

Geoff Simpson graduated from the South Australian School of Art, and then spent a year at the London Film School. He started his career working on information films and documentaries for the South Australian Film Corporation before going on to make his name on documentaries like *The Migrant Experience* and *Nicaragua No Pasaran*. He was second-unit cameraman on *Mad Max II*, moving into feature films as director of photography with *Playing Beattie Bow* and *Call Me Mr Brown* (which won the A.S.C. Merit Award for Cinematography).

**PRODUCTION DESIGNER***Sally Campbell*

Campbell has worked in the industry for 10 years, since Sydney director Jim Sharman gave her her break in *Summer of Secrets*. During that time she has worked in almost every area including wardrobe, props buying and animal handling, but most of her work has been as a set decorator. Her first major job as production designer was on *The Umbrella Woman*, followed by *High Tide*.

Campbell says *The Navigator* was a gigantic task, with long hours and intense pressure, but that the pioneer spirit and camaraderie of her New Zealand crew saw her through.

**EDITOR***John Scott*

One of Australia's leading editors, John Scott has cut more than 20 feature films, which have included *Newsfront*, *Heatwave*, *The Coca-Cola Kid*, *One Night Stand*, *The Umbrella Woman* and, most recently, Fred Schepesi's *Roxanne*.

# filming

## FILMING

June 5, 1987, a pregnant woman, a four-foot short person, four children and a film crew leave for a frozen volcanic lake more than a thousand metres above sea-level in New Zealand's Southern Alps.

Accessible only by helicopter, or by a three day climb along a steep path, Lake Harris's isolation, intense cold, waist-deep snow and unpredictable weather made it seem like a dangerous location.

For some of the cast and crew it was their first film and they were apprehensive about the conditions they would face.

11-year-old Hamish McFarlane, after three months of determined auditioning for the part of Griffin, was worried about the cold, and nervous that he might dry up in front of the camera.

For Noel Appleby, the 55-year-old drain digger who worked in the Auckland sewers, it was his first feature film. Short and fat, he was worried that he wouldn't be able to physically cope with the conditions. "Short legs and deep snow, thin air and a fat man don't go together," he said.

Paul Livingston, a Sydney comedian, had never left Australia, never acted professionally before, never flown in a plane and never seen snow. It was only the second job he had in his life.

Hyperactive with excitement, swinging his arms and raving, eight-year-old Tony Herbert from one of the poorer housing estates in South Auckland raced off the plane in Christchurch to buy something at the airport shop. Then it struck him: what if they had different money in the South Island? Reassured that they didn't, he ran into the shop and bought a copy of Playboy magazine.

If the South Island seemed another country; Lake Harris was another world, untouched and silent. By now, normally, the lake would have been frozen over. July was the only month of the year when the Navigator crew could get permission to use the lake — at other times climbers would be using this part of the Alps, but at this time of year the conditions on the mountain were too harsh.

Canadian-born Bruce Lyons who plays Connor, Griffin's older brother, is a dark man with burning eyes. Physically energetic and intense, when he speaks he grips the eye like the ancient mariner. His self-analytical approach to his craft contrasted with the very matter-of-fact approach of the Australian and New Zealand crew. Lyons had a deep emotional commitment to the film having been involved with it since the beginning. His wife had co-written the script with the director Vincent Ward in New York and New Zealand in 1983.

He would later describe working with Ward as being like joining a medieval craft guild where you signed your apprenticeship in blood. Ward was the alchemist — and all the really great alchemists nearly went mad or died.

"They were injured or poisoned, shut out of the light with huge variations of temperatures and horrible stinks blowing out of their flasks and combustion chambers. They were dark and eccentric and, unless they gave up their egos, they were condemned," Lyons said.

Certainly, within the small world of New Zealand film-making, Ward had a name for choosing

hard locations. The crew's joke went: Vincent found a location today. We are not using it. You can get to it by road.

By these standards, Lake Harris was perfect for a Vincent Ward film.

It took two hours to get the gear in and set up a base camp, with the two helicopters coming in and out constantly to bring crew and equipment. The crew were rigged out in arctic clothing but even then people were worried about the possibility of frost bite, and some were nervous about the prospect of living in these conditions.

For Paul Livingston, Noel Appleby, Hamish, Marshall Napier, and Kathleen Kelly, a four-foot 59-year-old woman with curvature of the spine, it was their first time in a helicopter.

Jumping from the helicopter into three-and-a-half feet of snow was exhilarating for Paul Livingston. Not so for Kelly. Dressed in long-johns, trousers, three dresses, an army jacket, three pairs of socks, bindings, plastic bags and large boots, she was unable to keep her footing and she appeared to sink into the snow up to her head.

DOP Geoff Simpson's most lasting image was the sight of the green and red Portaloo being flown in high above the mountains — a bizarre imposition on the emptiness.

In the untouched quality of the snow, with the mist and fog rising out of the lake, or creeping silently towards the lip of the mountain, the crew's flurry of activities seemed mere technical confusion: tiny and insignificant. The crew waded through the waist-deep snow setting up for each shot while the actors stood on the sidelines waiting and freezing. Ward, having spent an-hour-and-a-half clearing tracks in the snow, was to get frost-nip in his toes that would leave them without sensation for more than a month. Lyons, standing dressed in three wet suits in the lake for two hours a time, hardly felt the bitter cold because he was so moved by the landscape. Chris Haywood, in full costume with one arm bound into a stump, made himself an igloo.

The film's budget meant the crew could only have two days in the mountain. Even before he got there, Ward felt it was too little time for him to get all the shots needed, and once up there the pressure was on.

Each day started at dawn and ended at dusk when the helicopters came in to ensure everyone got out before dark. On one side of the mountain the valleys were filled with mist. If it drifted over the ridge, to where they were filming, it would be too late to get the helicopters in — or out — and they would be stranded. As well as the six-month's pregnant Sarah Pierson there were four children, old people and other cast members barely physically fit enough to use the narrow path out.

On the last day, the film's most important climactic scene was scheduled — the highly emotional moment, where Hamish and Lyons face each other after Griffin realises his betrayal.

It was after 5pm when the sun went down over the ridge, producing the right light for the shot.

By the time everyone was ready for the take it was 5.30pm. Everybody knew it was the last chance to get the scene and adrenalin was running high.

At 5.40pm the cameras rolled, and then, half way through the lake, the mountain reverberated to the sound of the helicopters coming in, the noise deafening as they slowly hovered over the lip of the ridge. Everyone shouted at each other. The director was furious, shouting on his walkie talkie at the helicopters to go away, yelling at his first assistant, and cursing his producer on the RT that the film's most important shot was ruined.

But as he stood shaking his fist at the helicopters and shouting above the roar of the engines for them to go back Ward was aware of how ridiculous it was. From the air he was just an insect on the snow, angry, inconsequential and pathetic.

As the take continued despite the chaos, Dick Reade, the dryly-taciturn sound engineer, remembered thinking: Oh well, no use shouting, it will just have to be post-synched.

Lyons could think only in images from the Vietnam war — the helicopter blasting everything in sight.

As they hovered in, whirring on to the soft snow they whipped-up a wind storm on the lake, which blew the snow across Lyons' face.

Ironically, later in rushes, he saw this shot as somehow changing his character's climactic last confrontation. Instead of answering his brother's question of "Why did you do this?" it seemed to Lyons that in the vastness of this environment he was answering God.

It was obvious after the first week that it was going to be a long and physically hard shoot. Over the next nine weeks, the fatigued film crew struggled on with the wet, the cold and the long night shoots, a maverick horse in a tiny dinghy in the middle of a large harbour and a large submarine in the middle of a tiny ex-sewage pond.

By week five, the strain had started to tell. Production designer, Sally Campbell, a spectacular red-head popular with everyone, and her crew had been working 14-hour and, sometimes, 24-hour days since the weeks in pre-production. Reduced pre-production and changes of locations and schedule had set them back, but in light of the difficulties they had achieved super-human results. The village, the location for most of this week, had taken six people working full-time for six weeks to construct. Set in a disused quarry, the artificial snow imported from Australia thinly covered the harsh scouria.

It was cold, and the crew were tired.

Costume designer Glenys Jackson, who had worked with Ward before on *Vigil*, was muttering "never again, I don't even like adventure films, I like intimate films where people have dinner together and discuss things." Jackson was under extreme pressure. She had had only a couple of inexperienced women to help her for several weeks. On the week's biggest day she had to dress 56 extras in their many layers of clothes, tying the frayed bindings around every boot. An increasingly-tired Sarah Pierse trudged up and down the hill on the hard scouria, and even the Scottish deerhounds were treading gingerly on grazed paws. The only people not moaning about the cold and the hard ground were the children, the youngest of which, a four-year-old with a face like a ruddy Botticelli angel, even kept his good nature when he was dragged down a steep hill on the edge of the quarry in the wake of a wayward deerhound.

But, despite all the slog, there was always a feeling amongst everyone that they were working on something special; their belief in the film was never lost. Third AD Christine Haebler remembers hardened crew members standing with tears in their eyes during the filming of one of Hamish's most moving scenes. Geoff Simpson said: "The crew was incredibly supportive. Some of them were inexperienced people, but they worked as fast as anything. In some way the morale was low, but in another the madness created a spirit of its own. They wanted to work, they wanted to support Vincent, and they wanted the film to be a success."

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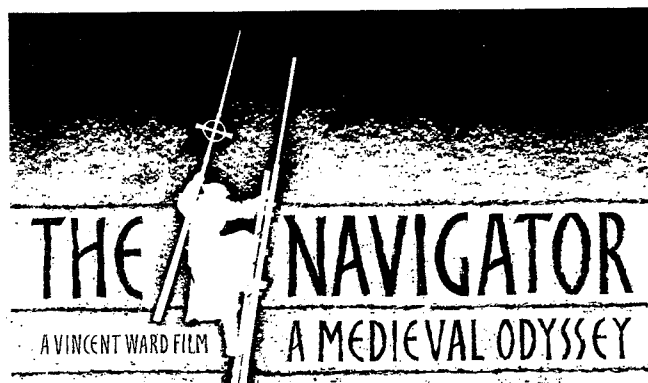
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AN AUSTRALIAN AND NEW ZEALAND CO-PRODUCTION

produced with the assistance of

The Australian Film Commission The New Zealand Film Commission

*A film by VINCENT WARD*



Director: VINCENT WARD

Producer: JOHN MAYNARD Co-producer: GARY HANNAM

Screenplay: VINCENT WARD, KELLY LYONS, GEOFF CHAPPLE

from an original idea by Vincent Ward

Director of Photography: GEOFFREY SIMPSON Production Designer: SALLY CAMPBELL  
Editor: JOHN SCOTT Music: DAVOOD A. TABRIZI Connor: BRUCE LYONS Arno: CHRIS  
HAYWOOD Griffin: HAMISH McFARLANE Searle: MARSHALL NAPIER Uif: NOEL  
APPLEBY Martin; PAUL LIVINGSTON Linnet: SARAH PIERSE

Tog 1: MARK WHEATLEY. Tog 2: TONY HERBERT. Esme: JESSICA CARDIFF-SMITH. Grandpa: ROY WESNEY. Grandma: KATHLEEN-  
ELIZABETH KELLY. Griffin's girlfriend: JAY SAUSSEY. Old Chrissie: CHARLES WALKER. Smithy: DESMOND KELLY. Tom: BILL LE MARQUAND.  
Jay: JAY LAVEA LAGA'IA. Submarine Captain: NORMAN FAIRLEY. Grigor: ALISTER BABBAGE.

Executive Producer: GARY HANNAM. Co-Production Supervisor: MARGARET LOVELL. Production Supervisor: MURRAY FRANCIS. Production  
Manager: GODFREY HALL. Production Accountant: JANINE DICKINS. Location Manager: PAUL GRINDER. Production Assistant: KATHERINE  
CURTIS. Production Secretaries: DEBORAH SINTON, KAREN THOMSON. Accounts Assistant: JUDITH LARDNER.

First Assistant Director: GREG STITT. Second Assistant Director: ROBYN MURPHY. Third Assistant Director: CHRISTINE HAEBLER. Continuity:  
LINDA RAY. Director's Assistant: HILARY QUICK. Trainee: PHILLIPA ANDERTON. Medieval Research: LYNDA FAIRBAIRN. Research: ALISON  
CARTER. Music Research: CLARE SHANKS. Conceptual Designer: MICHAEL WORRALL. Art Director: MIKE BECROFT. Costume Designer:  
GLENYS JACKSON. Make-up: MARJORY HAMLIN. Props Buyer: ROGER GUISE. Standby Props: PHILIP TARATO, JILL CARLYLE. Scenic  
Artist: IAN RICHTER. Set Finisher: TONY PILIOTIS. Pyrotechnics: KEN DUREY. Assistant: MALCOLM CROSS.

Camera Operator: ALLEN GUILFORD. Focus Puller: NICK MAYO. Clapper Loader: JUSTIN TOPZAND. Trainee: DAVID DES BAUX. Second  
Unit Photographer: ALLEN GUILFORD. Assistants: DIANE BLOMFIELD, MALCOLM CROSS. Stills Photographer: GEOFFREY SHORT. Specialist  
Stills: LAURENCE ABERHART. Storyboard Artist: KARL FOURDRINIER. Special/Photographic Effects: MIRAGE EFFECTS PTY. LTD. Special  
Effects Supervisor: PAUL NICHOLA. Special Effects Unit: SHAUN BELL, NICHOLAS FOREMAN, DAVID FOREMAN, MARK MATTHEWS,  
JIM MILLETT. Optical Effects: ANDREW MASON, JOHN POPE, CHRIS SWINBANKS. Matte Artists: MICHAEL WORRALL, DAVID PRIDE.  
Sound Recordist: DICK READE. Boom Operator: ALEXANDER PATON. Assistant Film Editors: KAREN JACKSON, DANIELLE WIESSNER. Sound  
Effects Supervisor/Editor: LEE SMITH. Sound Effects Editor: PETER TOWNEND. Foley: STEVE BURGESS, GERRY LONG. Assistant Sound Effects  
Editors: NOELLEEN WESTCOMBE, KIMBERLY WALLS. Dialogue Editor: LIZ GOLDFINCH. Additional Dialogue Editors: DANIELLE WIESSNER,  
GREG BELL. Assistant Dialogue Editors: RHYL YATES, MALCOLM SMITH. Post Sync Engineers: ANGUS ROBERTSON, IAN MCLOUGHLIN,  
JULIUS CHAN. Sound Mixer: PHIL JUDD. Sound Studios: SOUNDFIRM. Gaffer: IAN PHILP. Lighting Crew: SIGMUND SPATH JNR., GORDON  
SMITH. Best Boy: KEVIN RILEY. Generator Operator: BEN CAMPBELL. Key Grip: TERRY FRASER. Assistant Grip: SIMON MARK-BROWN.  
Mechanical Effects: BRIAN HARRIS. Construction Manager: NIGEL TWEED. Standby Carpenter: ROY HOPKINS. Welder: PHIL ATTENBROOKE.  
Construction Crew: JOHN BROCKIE, RUSSELL MUNRO, TERRY LYSAGHT, GERRY MCGILLICUDDY. Labourers: CARL DAWSON, BRUCE  
ARMITAGE, JOSHUA FRIZZELL, SHANE HOPKINS, SIMON WHEELER, MIRO HARRE, DANIEL HORI, NICK DELAMORE. Props Makers:  
ROBERT ASTLEY, ANDREW TURNER, JON TURNER. Second Unit Art Director: ROBERT ASTLEY. Set Painter: ALEX MATAGI. Draughtsman:  
GUY RICHARDS. Wardrobe Assistants: TUNJA NOLA, ERIN O'NEILL, JAMES MCCARTHY, PAULINE BOWKETT. Art Department Runner:  
SHANE TEEHAN. Special Effects Snow: THE SNOWFOAMERS.

Casting Director: DIANA ROWAN. Casting Australia: LIZ MULLINAR. Casting U.K.: SHARON HOWARD-FILED. Acting Tutor: MAYA DALZIEL.  
Voice Tutors: CLAIR CROWTHER, ELIZABETH McRAE. Accent Consultant: JULIA WILSON-DIXON.

Stunt Co-ordinator: TIMOTHY LEE. Steeple-Jack: RUSSELL BALDWIN. Horse Trainer: BRIAN COLEMAN. Wrangler: PAUL COLEMAN.  
Stunts/Doubles: STEVE AGNEW, MICHAEL BAXTER-LAX, KARL BRADLEY, STEPHEN CHARTERS, BRIAN COLEMAN, PAUL COLEMAN,  
SHELLEY COLEMAN, BOB CULLINANE, BRENDON DUREY, LOUISE FRY, NIGEL HUMPHREYS, TIMOTHY LEE, TONY PARLANE, BRENT  
PETRIE, PATRICK SMITH, MARIANNE STOBIE, MARK WOOLLAMS, ADRIENNE WYNARD. Unit Nurses: SUSAN GADSBY, ANGELA WARD.  
Veterinarian: NEUBERGER VET SERVICES. Safety: ROBERT BRUCE. Receptionist: JANE WIKIRIWHI. Runners: BRIAN CAMPBELL, TILLY  
LLOYD, CHRISSE PARKER, DANNY BOREHAM. Catering: CAROLINE GUISE. Catering Staff: ED CURRETT, SHERYL MORRIS, SUE  
CURRETT, ALLEN HARDY, SUE McCALLUM.

Laboratory: COLORFILM. Laboratory Liaison: DENISE WOLFSON, DAVID SCHUBERT. Negative Matching: MIRIAM CORTES. Grading: ARTHUR  
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Music Recorded and Mixed by: RICHARD LUSH. Solo Voices: MARA KIEK, MARTIN DOHERTY. Recording Studio: STUDIO 301.

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