

TWO LITTLE BOYS

PRESS KIT

Directed by Robert Sarkies • Screenplay by Duncan Sarkies and Robert Sarkies



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THE STORY

TWO LITTLE BOYS is stars Hamish Blake from *Hamish and Andy* and Bret McKenzie from New Zealand's acclaimed *Flight of the Conchords*.

Set in Invercargill, New Zealand in the early 1990's, the film follows Nige (McKenzie) and his best mate Deano's (Blake) riotous misadventures as they struggle with their imploding long-term friendship which has been under pressure by an unfortunate accident involving a hot meat pie, a ginger cat, and the untimely death of a Scandinavian soccer star. Nige chucks the dead body in a nearby road works hole and runs to Deano for help. Trouble is, Deano's not really the guy you should turn to in a crisis....

SYNOPSIS

It was an accident. Nige ran over the Norwegian backpacker in the middle of the night. Nige panicked. Hid the body. Didn't go to the police. Not too bright, is our Nige. He needs help. Someone who can tell him what to do. Someone who is prepared to do anything for him. Someone he can trust more than anyone else in the world...

Deano.

Nige and Deano have been best friends for 15 years. Since leaving home they've lived together in a grotty flat like a married couple but without the sex. Everything changed a few weeks ago when Nige met a new friend – a big friendly Maori guy called Gav. When Deano discovered the friendship infidelity he threw Nige out of the flat. And he's regretted it ever since.

For Deano the backpacker situation is the perfect opportunity to re-ignite the friendship and prove his undying commitment to Nige. But as plans go awry Nige realizes Deano is making his situation worse. Much worse...

Deano becomes convinced that in order for Nige to get away with murder they're going to have to keep Gav away from media coverage of the missing backpacker. So the three boys drive off to the isolated Catlins coast with Gav blissfully unaware of the body in the boot.

Stranded in paradise, the friendship between Nige and Deano disintegrates. Nige finds himself trapped by his friend, his fear of going to jail and his guilt about the backpacker. Unaware of the truth, Gav tries to make Nige feel better about himself. Gradually Nige draws away from Deano towards Gav.

But that's not something Deano is prepared to stand by and let happen...

INTRODUCING NIGE

Nige is an Invercargill bogan who seems to specialize in making dumb decisions. He gets confused in situations that involve stress or thinking. Its like someone's been in there with a vacuum cleaner and accidentally sucked up his brain with all the dust.

Nige's problem is that he's spent too much time with his best mate Deano and he's always followed Deano's lead. Take Deano away and he lacks confidence in himself.

We meet Nige at a time when he is coming out of his cocoon. His new mate Gav will help show him there's more to life than boozing and scoring and hanging out with Deano. When Nige meets Gav he gets to explore a different way of thinking about life.

As the film progresses Nige will build up the courage to stand up to Deano, but ultimately will be forced to make a choice between Deano and freedom.

In short, Nige is learning how to be a man...

*The term **bogan** is Australian and New Zealand slang usually pejorative or self-deprecating for an individual who is recognised to be from a lower-class background or someone whose limited education, speech, clothing, attitude and behaviour exemplifies such a background.



...AND DEANO

Deano is an Invercargill bogan who is unusually close to his best mate Nige. Deano thinks and acts like a soldier. He is fearless and his loyalty knows no bounds. The trouble is Deano is a psychopath. Not a word he'd use of course - Deano hates big words.

Deano is highly strung, and hides many of his real feelings behind booze, sex and bravado. He is resistant to change and he is capable of flipping out emotionally in a second - the smallest trigger will send him into fits of tears or violence.

But Deano has another side; he is also capable of being extremely thoughtful, creative and sweet. Over the years he has showered Nige with many gifts, including an ice cream container full of snails, a tooth necklace and the latest sensation - the electric toasted sandwich maker.

Deano's devotion to Nige knows no bounds. Nige is Deano's only friend. In Deano's mind, friendship is like a marriage. You're only allowed one best friend and you're best friends for LIFE. So when Nige makes friends with Gav it's comparable to the most blatant act of adultery and it sets Deano off on a path to win his mate back at any cost...



...AND THEN THERE'S GAV



Gav is a Maori 'from up north someplace' and he's different from anyone Nige has ever met before. He's a security guard with an ambition to be a writer some day. He's always friendly. He's positive. He talks about art, philosophy, and concepts. He smokes a lot of dope and he's in love with Mother Nature. His calm nature has a profound influence over Nige. Nige really has Gav on a pedestal; a pedestal that used to belong to Deano...

ABOUT THE CAST

BRET MCKENZIE (Nige)



Two Little Boys is Bret McKenzie's first lead feature film role. "I read the script while on tour in the States and I was just laughing out loud at a bunch of scenes. There were just some really wild ideas that Dunc and Rob had come up with. It's a good sign when you laugh out loud at a script because it doesn't happen very often."

Bret on Nige:

"Nige is a born follower who has fallen under the wing of his best friend Deano, a born leader. Nige is terrible at looking after himself. Terrible in a situation where he is in charge. The film follows him trying to break free of Deano and take control of his life but he's not really capable of that. So that's where the comedy and also the tragedy of Nige's character lies."

"On one level it's a story about Nige accidentally killing a backpacker and dealing with the consequences of having a dead body but on another level its about a friendship and a love between these two guys. There's a very blurry line for

Nige and Deano between love and friendship. Because Deano and Nige were friends from such a young age Nige hasn't experienced anyone else as a friend because Deano hasn't let him. So Nige doesn't really understand friendship. But when Gav arrives it opens his mind to the fact that perhaps there is a better world out there."

Bret on developing his character:

"I'm very different to Nige. One of the big differences is the mullet. I don't have a mullet except when I'm being Nige. Also I wasn't alive in Invercargill in the 90's. I don't have a friend called Deano. I haven't killed a backpacker. I haven't burned my mouth with a pie – there's quite a lot of differences."

"When I was developing the character of Nige one thing that helped was collecting the hits of the early 1990's. I got the NZ top 40 for that year and spent a lot of time listening to that. I shaved my head and grew the mullet from nothing and sat there meditating on my mullet."

"Coming from a TV background into film the main thing I focused on was the long story arc. Because the film is done completely out of order its really important to try to have a sense of that story. That's the main difference as TV has such a small arc."

Bret on working with Hamish Blake:

“I was surprised about how easy it was to go from working with Jemaine and doing Conchords to working with Hamish. I guess because we’re used to working with duos we’re used to the rhythms of that. I’ve worked with standups who don’t leave the space; they keep talking till they get their joke in. It’s important with two people to allow the gaps, to listen and then that ends up being the funniest part.”

“Working with Hamish Blake has been hilarious. He’s a very funny man. He’s constantly making up new lines and has embraced the character of Deano with wild enthusiasm. He has a brilliant sense of the comedy bully. It seems to just flow out of him.”

Bret on the shoot



“One of the challenges of doing the film has been the physical side of it. There’s a lot of wrestling, a lot of fighting, both psychological and physical. Because neither of us are particularly skilled at the art of movie fighting we just spent days beating each other up for real. We ended up covered in bruises and we’d often arrive on set limping or just weak from the previous days wrestling scene. I’m out of my league with Hamish. He’s a heavyweight and I’m a featherweight.”

“It’s been a real rollercoaster. It’s an incredibly ambitious shoot. I didn’t really realize that until we were in the middle of it but we were filming in these truly wild locations. So many scenes had animals in them and there was torrential rain and it was hailing and it was so windy one day you couldn’t hear them say action or cut. It’s been mental!”

“There have been so many days on this film when I have been freezing. It’s Invercargill, it’s the bottom of New Zealand, it’s the closest place to Antarctica so when the wind picks up it’s truly freezing. The coldest day on set was the day we swam in Antarctic waters wearing speedos while the rest of the crew were dressed in mountain climbing clothes and we were out there wearing nothing but a bit of lycra. There wasn’t much left of me. Very embarrassing.”

“The hardest scene surprisingly was eating the pie. I thought that was going to be a walk in the park. You’d think it would be easy but it turns out that pie acting is one of the hardest kinds and a lot of great actors struggle with pie scenes. A lot of people on the crew were saying ‘who ate all the pies?’ -and it was me. I had to eat 16 pies on the first night and then we did some reshoots with 10 pies and then some pie pickups with bits of pie falling out and burning my balls.”

Bret on working with Robert Sarkies:

“Working with Rob has been great. He really knows what he wants and it’s such an emotional film it’s great to have someone who is very much in control of the drama. Rob has a really good sense of whether something is real or not. The film is funny but its not going to be a Hollywood buddy-comedy -

Will Farrow-Ben Stiller-type film. It will be the complete opposite. For this to work it needs the audience to believe that these characters are in this world. Rob has been rightly obsessed with getting that realism from our performances.”

Bret on the film:

“I think what people will enjoy is getting to know these very weird characters of Deano and Nige. Watching their journey is going to be a fairly bizarre ride and I think people will be fascinated by what these two get up to. Its unlike anything else I have ever seen and that’s gotta be a good thing.”

“Anyone who has had a friend will like this movie, and if they haven't had a friend, they will be interested to see what it's like having a friend.”

About Bret McKenzie

Bret McKenzie is most well known as half of musical comedy duo *Flight of the Conchords*, alongside Jemaine Clement. Raised in Wellington, McKenzie attended Victoria University where he met fellow comedian and musician Jemaine Clement while studying drama and film. They became flat mates, and later performed together as part of a larger Wellington comedy group, *So You're a Man*.

In 2001 Jemaine and Bret took their first show the *Flight of the Conchords* to Canada's Calgary Fringe Festival. The following year they attended the Edinburgh Fringe Festival with their show *Folk the World*, which won a Fringe award and opened the door to discussions with Los Angeles based casting directors

Their next show *High on Folk* was nominated for England's prestigious Perrier Award and led to a BBC Radio 2 commissioned radio series which aired in 2005 and was based on the idea of the band's search for commercial success in London. Featuring Rhys Darby as their manager, this radio show formed the genesis of the highly successful HBO television series.

Meanwhile McKenzie's star caught the attention of another group of fans following what should have been an un-noteworthy 3-second appearance as an extra in *The Lord of the Rings: The Fellowship of the Ring*. This short appearance ended up spawning him a large cult fan following, a return cameo in *The Return of the King* and a documentary about the fan phenomenon - *Frodo is Great...Who is That?*

Although they weren't able to find support from local NZ television networks, in 2005 executives from US television network HBO invited the duo to appear in a special episode of their Friday night half hour stand-up comedy series *One Night Stand*. The episode's success encouraged HBO to sign the Conchords to make a pilot for a TV series, eventually leading to the commissioning of the first season of *Flight of the Conchords* which premiered in the US in 2007. The mixture of the band's idiosyncratic Kiwi brand of humor against the New York backdrop led to international cult success and a second season of the series which began airing in the US in 2009.

In 2011 McKenzie reunited with *Flight of the Conchords* Director James Bobin as the Music Supervisor for the Bobin-directed movie *The Muppets*. He wrote four songs for the film including the opening track “Life's a Happy Song” which was awarded best song at the 2012 Critics Week Movie Awards. In 2012 he will also appear in UK based romance *Austenland*, which marks the directorial debut of *Napoleon Dynamite* co-scriptwriter Jerusha Hess and will make an appearance as Lindir an Elf of Rivendell in Peter Jackson's prequel to the *Lord of the Rings* trilogy *The Hobbit*.

HAMISH BLAKE (Deano)



Two Little Boys is also Hamish Blake's first foray into feature film.

"I got sent a synopsis of the story and a couple of sample scenes and they read funny and then when I went in to do the audition with Bret I thought this film has a pretty good feel to it. I read through the rest of the script and I thought I may only get only one chance to do a film in my life so before these guys wise up I should seize this chance."

Hamish on the film:

"Essentially this is about a relationship breakdown. The funniness of this film is that when a romantic relationship breaks up you can just go "we're breaking up", there's language for that but when its two friends in a male-male friendship and one guy doesn't want to be friends anymore there's no words for that."

"It's not a buddy film. It's like the ANTI-buddy film. It's about two guys where one guy doesn't want to be friends anymore but they're drawn back into this predicament together. Nige hates Deano and wants to move away from him and Deano is angry at Nige for not being in love with him anymore. So it's an intense chemistry."

Hamish on Deano:

"Deano is a bit insane. Everyone knows a version of this guy when you're growing up and he's the guy you hopefully steer clear of because he is the guy who genuinely doesn't care, he doesn't give a shit about anything. He will attack a wild dog he will break into a police car, he just doesn't care. But there are some things to like about Deano. Deano is super loyal, he really loves Nige, and he has a code like a soldier. Above all else you'd die for your mate. So there is something to love about Deano. He's a really loyal guy but he's just a bit mental and he makes things worse rather than better whenever he is around."

"Friendship is everything to Deano. He only has one friend and it's Nige and he only needs one friend so basically anything that gets in the way of that is something that has to be dealt with. Deano starts the film heartbroken because his best friend Nige has left him, but through the film he sees an opportunity to get Nige back. But in the end he realizes that people have to make their own choices and you can't bully people to be your friend. So I think he learns a lesson along the way."

Hamish on developing his performance:



“Becoming Deano was basically about switching off any polite instinct you have. Because he exists in a world that’s just him and Nige, he’s really juvenile, everything’s very basic, it’s primal, it’s un-PC because he doesn’t care what people think of him, he just does what a vulgar teenager would do in the body of a young adult bogan.”

“Preparation was a lot about researching late 80’s early 90’s. Finding out what a 26 year-old in

1993 would love. And pretty much it was just porn, beer, drag-car racing, kung Fu, military stuff and destroying things”

“Coming from what Andy and I have done in radio and TV, I’ve always pretty much played myself. If we’ve done acting it’s just sketches which is a much different sort of acting. So coming into the serious acting world there was that nervousness of going ‘I’m doing insane things here that I would never do or be on radio or TV because it’s not me. And it takes you a second to adjust and go ‘it’s not me, it’s this guy Deano, I’m just playing a character.’ I loved it. It was such a fun process to try to dive as deep as you could into being a character.”

Hamish on working with Bret:

“Working with Bret has been a real treat. He’s an amazingly gifted and funny guy. And just effortlessly funny too. Bret can make a room lose it with just two or three words or a look. I was a fan of Bret before I met him and before I started working on the film and I’m a much bigger fan now. It’s been awesome.”

“I think coming from being part of a duo before for both of us was a comfortable thing because you understand the way that it works. Working in a duo appeals to people who find a lot of fun in setups, not just punch lines. It’s been awesome working with Bret because you get to know each other’s rhythms and it’s fun being able to set each other up.”

Hamish on the shoot:

“It’s been an incredible experience: the crew, the cast, working with Bret and Rob was amazing. I’m sure everyone says this because you all bond so tightly on a film but it was an amazing bunch of people. I was pretty much just grateful the whole time because everyone there was such a professional, they’d all done it a million times before and I was having to ask basic things like what do I do with my costume at the end of the day.”

“You’ve got, like, the life, being an actor. You’re so pampered. They pick you up in the morning, you get

taken to set, someone dresses you, someone washes your face and does your hair every morning and gets you breakfast. I'm dead once I finish this film, I've got too used to it. It's been 6 weeks of having everyone doing everything for me. When I get home I'm, just going to be wandering around in my underpants waiting for someone to dress me and feed me."

About Hamish Blake

Hamish Blake is most well known as one half of Australian comedy duo *Hamish and Andy*, with his partner Andy Lee. These two talented comedians are amongst Australia's most popular media performers, with the highest rated radio series in Australia's history.

Hamish and Andy began their career hosting student radio in the Friday afternoon drive time slot. From there the duo was talent spotted by Fox FM where they quickly secured a Saturday morning slot on 'The Almost Midday Show'. The show went from strength to strength, broadcasting into Melbourne and Sydney. The duo's popularity led to a promotion into the drive slot on Fox in 2006 to host their own show *Hamish and Andy*. After just five weeks on air, *Hamish and Andy* became the highest-rating radio program in Australian history with approximately 2.5 million listeners nationally each week day, successfully holding this audience for 4 years.

Alongside appearances on top-rating TV shows across most Australian TV networks, *Hamish & Andy* also appeared in their own monthly segment on Network 10's *Rove*. In this segment they performed outrageous acts including crossing Australia in the 'Caravan of Courage,' sailing across Bass Strait in a tall ship and broadcasting live from Afghanistan. In 2011 Hamish and Andy took a step back from radio commitments to produce a television show *Hamish and Andy's Gap Year* in New York which screened in Australia on the Nine Network and in NZ on TV3.

Hamish and Andy's exploits continue to be documented through a weekly podcast and through their radio show, now broadcasting each Friday and syndicated to regional stations around Australia, New Zealand and Dubai. Hamish and Andy continue to hold comedic reign over Australia with their podcasts recently topping the iTunes chart as the number 1 Australian Radio Podcast, averaging 240,000 downloads a month.

Aside from his work with *Hamish and Andy*, Blake has appeared on various Australian television series, including *Spicks and Specks*, *Thank God You're Here*, *Australia's Brainiest Comedian*, *The Librarians*, *The Panel*, *Rove*, *Talkin' 'bout your Generation* and *The Footy Show* and more recently in the ABC comedy *Twentysomething*. He has also featured in the British version of *Thank God You're Here*.

Hamish's cleverness and unique comedic style has earned him broad appeal with a national and overseas market. His razor-sharp wit and ability to push boundaries through warm-hearted comedy, has endeared him to his audiences.

MAAKA POHATU (Gav)



“I felt pretty ecstatic when I was offered the role. It was my first role in a feature. I was really excited when I found out I’d be working with Bret and Hamish. The chance to work with that calibre of people makes you step up.”

Maaka on the film:

“It’s a story about this intense friendship that is like a possessive relationship. The relationship ended abruptly and in comes this

new guy Gav – the new friend, the home-wrecker. It’s basically a bromantic love triangle with Gav stuck in the middle of these guys’ intense friendship. I’ve been in that situation before with couples who have history together. It’s pretty awkward.”

“What makes it funny is that Gav reads the situation completely out of context. Gav knows their friendship is breaking down but he has no idea they’ve done this terrible thing that they’re trying to cover up. Because he’s in the dark he is able to be completely chilled while the other two are stressing out. That’s been a lot of fun to play.”

Maaka on Gav:

“I would describe Gav as an open, caring, generous person. He loves nature. He loves animals. He loves poetry and writing. He’s an all-round very friendly, very happy, very easy-going guy. It feels nice being Gav.”



“I’ve had quite a few intense dramatic roles in theatre but I like Gav because he’s real laid back and sensitive. It’s great to play someone who’s comfortable in his skin and those shorts. I’m not a stubbies-jandals guy but I love the world of this charming early 90’s New Zealand. It’s a nostalgic look at that kind of big, friendly Maori character of that time.”

“We have a concept in Maoritanga called *Manaakitanga* which is an unconditional care or a kind of

hospitality you have for people. It's an intrinsic thing. You grow up having this respect for others and unconditional generosity and I think that's one of the key things about Gav's nature. He lets a lot of things roll of his back. He's a non-confrontational, very caring and very generous person. In the spirit of manaakitanga he wants to help to give Nige confidence and shape him as a person."

Maaka on working with Bret and Hamish:

"Working with Bret and Hamish was great fun. They will throw anything at you in a scene so you've just got to be ready to catch it. I've found it really hard to keep a straight face at times. You have to hold the scene together but all the gags are so great I have to wait for cut so I can laugh out loud. You're always having fun in the scene."

About Maaka Pohatu (Gav):

(Ngai Taamanuhiri, Rongowhakaata, Tuwharetoa, Ngaati Porou.)

Maaka Pohatu is a graduate of Toi Whakaari: NZ Drama School in Wellington.

Maaka has a long-term affiliation with Taki Rua, New Zealand's national Maori theatre company responsible for some of NZ's most innovative, challenging and important Maori theatre productions. Since leaving Toi Whakaari, Maaka has worked consistently for Taki Rua productions touring New Zealand and internationally with the acclaimed theatre show *Strange Resting Places* for almost 4 years. In 2011 he was the recipient of the International Actor's Fellowship to study Shakespeare at the Globe Theatre in London.

Maaka is currently working on *A Toroihi raua ko Kaahira* the Maori language version of Shakespeare's 'Troilus and Cressida' which will feature in the NZ Arts Festival 2012 and will also travel to the Globe Theatre in London for the prestigious 'Globe to Globe Festival 2012'. The company, Ngakau Toa, consisting of 15 talented Maori actors will perform 'Troilus and Cressida / A Toroihi raua ko Kaahira' alongside 36 other nations that combined will perform all 37 of Shakespeare's plays in their respective native languages.

Like Hamish and Bret, this is Maaka's first significant film role. His other screen credits include appearances in *Until Proven Innocent* and short films *Bad Dates* and *Inorganic*.

A WORD FROM THE DIRECTOR

ROBERT SARKIES

Robert on the Story of Two Little Boys:

“*Two Little Boys* is a dysfunctional love story about two mates who have been best friends since they were kids. On the surface it's a story about Nige figuring out how to get away with accidentally murdering a backpacker and what happens when he turns to his best mate Deano for help. But deeper down it is about a disintegrating friendship and what happens when you try to force someone to love you.”

“The film asks the question: what if friendship was like a marriage? This is an idea ripe with comedic potential. We all know the rules of a marriage but with friendship there are no rules – unless your friend happens to be someone like Deano who views friendship as an exclusive thing. The situation between Nige and Deano is very familiar to anyone who has been in a romantic relationship, yet weird because friends aren't supposed to behave like that.”

“The extremes of our two heroes are what make this story such fun. Nige and Deano have a gross-out blokey exterior, but are incredibly fragile inside. Both are stuck in a state of arrested development with the emotional maturity of children. They do outrageous things and swing from lovable to abhorrent, often within the same scene. But despite their obvious flaws their hearts are generally in the right place.”

Robert on working with the Cast:

“Working with Bret and Hamish was fantastic. They come from such similar comedy backgrounds that getting them to gel as a duo was easy. They're both so effortlessly funny and I knew that if I gave them some freedom then they would bring out the comedy of these characters no matter what.”

“Beyond their comedy talents, what really impressed me was the intelligence and commitment they brought to the process. They seemed to ‘get’ these characters from the earliest rehearsals. We all clicked from the start and it was a genuine collaboration with many changes to dialogue resulting from improvisations. Duncan was there as well, adjusting the script where necessary so the whole process felt organic and completely free of ego. It was a lot of fun too.”

“Bret and Hamish fully embraced this project. The shoot was exhausting for them – the roles are very physical and the intensity of their dissolving friendship was taxing emotionally. Bret got more and more gaunt as the shoot went on. Hamish seemed to get pudgier so we joked that he must have been eating Bret's lunches – which would be a very Deano thing to do!”

“With the profile of Bret and Hamish it is easy to overlook the third character in our bizarre love triangle. Maaka Pohatu who plays Gav was dream casting as well. He turned up in the audition room and I went “We've found Gav”. Maaka is Gav. You could not want to meet a nicer guy and there's something about the warmth of Maaka's spirit that really comes across in the film. It was great to be able to give an opportunity to a talented unknown like Maaka – especially as he comes from my home town of Dunedin!”

Robert on the Tone and Themes of the film:

“The biggest challenge of directing Two Little Boys was getting the tone right. It’s a comedy but it’s also a tragedy and a kind of twisted relationship drama. Actually comedy and tragedy are great bedfellows and I knew the relationship story would be funny if we allowed it to go to an extreme.”

My ethos from the start was to embrace extremes – I wanted it to be extremely funny but at times extremely sad, gross and beautiful, quiet and loud. I wanted to reflect the extremities of the characters and because these characters are going through their most intense weekend ever, it’s quite a ride. The result is a mix of comedy, tragedy, love and heartbreak that is very hard to describe but feels right for these characters.”

“We took the attitude that this breakup was real and really high stakes for these guys and where it becomes funny is when you push that to an extreme. So they never have just a little tiff, they only have arguments that are full on but those arguments are coming from a truthful place.”

“I’m attracted to stories that are rooted in some kind of human truth. Even though this is a bogan-comedy, it looks closely at the dynamics of relationships. This story focuses on male friendships and I think that’s something worth exploring because mateship is ingrained in New Zealand and Australian culture. I think there are a lot of blokes out there who are more tightly bonded with their mates than with their romantic partners. Because we’re making a comedy we can explore these ideas and have fun with them by taking them to an extreme.”

THE SCREENPLAY AND WRITING PROCESS

Duncan Sarkies on how the writing process began:

“The project started with me doing a series of writing exercises. In the exercises I found I kept writing about the same two bogans. It was quite obvious I was writing a torrent whenever it was these two guys. By the time I started on the novel I’d already written 200 pages of prose about their friendship. I knew the characters so well and I knew they deserved a story. It was just a matter of giving them a terrible situation, continually putting pressure on their relationship, and aiming it towards the goalposts I had at the end.”

“When I showed Rob the novel, straight away he wanted to make the film. We started working together on the film script and that was really exhilarating as the structure was already in place. I’d already got the novel out of my system so we were always able to refer to it as a base but let it become the film it needed to be.”

“I’m not sure what genre they’ve chosen for it but I’ve already thought of this piece as a white trash-Darwinist-penthouse forum influenced-stoner-crime-romantic comedy.”

Robert Sarkies on the writing collaboration with his brother Duncan:

“While I was in post production on *Out of the Blue*, Duncan got me to proofread the manuscript of the novel and I went “shit, it is a film!” We started writing the film while Duncan was still finishing the novel; which was interesting because each influenced the other. Writing a novel in order to make a film is a bit of a convoluted process but it does make for highly explored characters and a rich and detailed world.”

“Working with Duncan is always fun and productive. I guess because we are brothers, we are able to access some of the same memories and we certainly share an aesthetic. So no fist fights or brotherly hatred stories, sorry. Mostly the process is the two of us in a small office in Wellington with hundreds of cards on the wall and a couple of computers. I’ve got a shredder beside the printer so if Duncan writes something I don’t like, it’s a short journey to oblivion.”

“Duncan was involved throughout the film and was on set in all the major scenes. He was there as the writer so knew when to butt out but I found it very useful having someone else on set to occasionally turn to in order to check if he thought the scene was working, or help me figure out why if it wasn’t.”

Duncan on working with Robert:

“Rob and I have a lot of overlapping skills. I’m more naturally a writer and he’s more naturally a director so it just fits perfectly. At the crucial times in the development of this project Rob set me free and at a certain point I had nothing to do with the film and Rob made all the big decisions. We both just trusted each other. Yet we were both there for each other the whole time.”

Robert Sarkies on the adaptation from novel to screen:

“You can’t be too wedded to your source material and Duncan is great at recognizing this even when he created the source material. Our aim is to make a good film and not worry too much about making ‘the film of the book’. There are some obvious differences – the book is 100% first person narrative but a film with 100% voice over wouldn’t give any room for performances to breathe. We’ve got a bit of voiceover here and there but over the drafting process it has been gradually paired back.”

Quotes from reviews of the Book:

Two Little Boys was published by Penguin (NZ) in 2008 in New Zealand, John Murray in UK and Australia 2009. A tie-in edition of the novel will be released by Penguin in NZ alongside the film in 2012.

“Darkly comic...there’s more to this than the exquisitely farcical plot...This has elements of a truly great ‘70s stoner-buddy movie’...it’s a funny, disturbed road trip that also revels in the glorious New Zealand landscape”-Time Out (UK)

“Conchords Fans will take delight in this dark, twisted and idiotically funny novel” –Emma Lennox-The List (UK)

“I just loved this..Hilarious...If you are a fan of the Conchords or The Big Lebowski, or Peep Show or My Name Is Earl you will lap this up”-Joel Morris-BBC5 live (UK)

THE PRODUCTION OF TWO LITTLE BOYS

Two Little Boys is the second feature film from writing team Robert and Duncan Sarkies, following their debut feature *Scarflies* which premiered in competition at the prestigious Sundance Film Festival in 2000 and was a NZ cult-hit, securing over \$1 million at the local box office on its release.

Two Little Boys is based on Duncan Sarkies' first novel of the same name and was adapted by the brothers for screen over a 3-year period in Wellington. Initially conceived as a film concept, the idea was then developed into the novel by Duncan and published by Penguin in 2008, before it finding its most recent incarnation as a feature film.

The film was shot in Invercargill and the Catlins in 2011. The story of the book was initially set in Dunedin, but during the financing process the production found a new home in Invercargill so the film was re-imagined into a Southland setting.

Bret McKenzie was attached to the project in 2009 after reading an early draft of the screenplay. Casting for the other half of the comedic partnership began in earnest in late 2009, initially in NZ only, before the net was widened to include Australia. "Comedic performance ability is actually very rare" said Producer Vicky Pope, "so we were very excited when Hamish Blake agreed to audition; and even more so when we brought Hamish and Bret together and realized the chemistry between them was going to be magic."

The production's partnership with the Invercargill City Council, Southern Institute of Technology, Community Trust of Southland, and Invercargill Licensing Trust made for a close relationship between the film crew and the local community. The production was based out of the Southern Institute of Technology's campus in Invercargill and nine interns from the institute were employed on the film crew. More than 150 locals were also employed in other roles as cast and crew during the shoot.

Well known Mayor of Invercargill and New Zealand personality Tim Shadbolt was cast to play a cameo as younger version of himself as the city's Mayor in 1993. Other cameos in the film included TV advertising's "Spray and Walk Away" star Ming-Jen Huang as the "Storekeeper" and well-known NZ actor Ian Mune in the role of "Mr Abercrombie".

The film was ambitious in its undertaking, shooting in over 50 locations over a 36 day period, often in remote settings on beaches, cliff tops and up waterfalls where the crew were required to lug in large amounts of equipment in order to shoot the scenes. Coupled with this, was the vision of an idyllic NZ summer environment being realized on NZ's southern-most coastline in the Catlins. Extreme weather patterns and cold temperatures meant the crew had to be adaptable to change even with a schedule which included locations which were only available at very specific times because they were tidal, Department of Conservation public access areas, or dependent on wildlife patterns.

Some of the most demanding and unpredictable scenes involved the actors working with the wildlife which distinguishes the Catlins coastline. Penguins, dolphins, sea lions and seagulls all play central roles in key scenes of the film. The production worked closely with locals and Department of Conservation

supervisors to identify the animals' behavioral patterns and plan shoot days. Producer Vicky Pope commented that "with careful planning and preparation, in the end some of what seemed to be the least predictable or achievable scenes in the film, ironically ended up being some of the most easily realized on the shoot day."

Director Robert Sarkies populated the production with a number of previous film-collaborators in key crew roles, including Tim White (Producer), Dave Whitehead (Sound Design) and Linda Wall (Make Up Design) who all worked on *Out of the Blue*, Amanda Neale (Costume Design on *Scarflies*), as well as Annie Collins (*Editor*), Trish Downie (*Line Producer*), and Ken Turner (*Art Director*) who have been involved in all three of Sarkies' features.

Post production took place in Wellington at Park Road Post and Weta with VFX being completed by Jon Baxter and Puck Murphy of Perceptual Engineering in Auckland.

THE LOCATIONS

Robert Sarkies on filming in Invercargill and the Catlins:

Filming in Invercargill and the Catlins was a real highlight. I think the further south you go in New Zealand the warmer the welcome. Invercargill really embraced this project. Mayor Tim Shadbolt enjoyed having a comedy in town and was very happy to do a cameo as the Mayor of Invercargill in 1993– which is the year he was first elected mayor down there. Invercargill certainly made things easy for us. We had the Christmas decorations pulled down early, dug holes in the road and closed the main street for three nights but no one seemed to mind."

"The Catlins is one of the most beautiful coastlines in New Zealand and it is remarkable it has never featured in a feature film before. It is isolated – no mobile phones, no internet - but the light and the landscape is a filmmakers dream. I always liked the idea of making a film about 'bogans in paradise' and our paradise certainly lived up to its name."

"I like making films that are specific to a place. In this case that place was the Catlins and Invercargill. I wanted to infuse the film with the feeling of that place at that time. It means this farcical film with the characters doing ridiculous things feels like it is anchored in a reality. It feels like a real place in a real time. I think if a film has an anchor point in reality then you can be quite extreme in other elements and it helps the audience buy what is going on. This kind of specificity also gives a film a personality because the location essentially becomes another character.

Robert Sarkies on working in climate with unpredictable weather patterns:

"We had weather. Quite a lot of it. We learnt early on that we couldn't beat the weather. We were shooting this film right at the bottom of NZ so we were always going to get weather. That becomes a challenge when you need to create a schedule that has very specific weather requirements around many of the scenes. What we learnt really early was we had to be flexible. Every day changed. Every day we'd wake up, we'd go to set and we'd go mmmm, we cant shoot *this*, but maybe we could shoot *that* which is just down the road. So we had to have almost a documentary attitude to how we rolled with the

punches of the weather which is hard when you're dragging a small army and their trucks and gear through the countryside. But we got there."



Hamish Blake on the locations:

"The elements were out to get us. Even though it was summer down in the south of New Zealand when we shot it that didn't mean anything. It's like telling Antarctica it's summer, it doesn't care. It just rained and was freezing the whole time. There's a shot where we were going to the beach and we were in speedos and the cameras were on us and they even had some lights on us too to make it look like it was sunnier than it

was but if you panned the camera just a bit there's like 20 metre waves hitting the ocean, rocks are falling apart, solid ice was falling out of the sky, it was ferocious. Bret and I did talk about putting hand-warmers down our speedos to claw back a little bit of dignity that had retreated but in the end we just went out there tiny and proud."

THE WILDLIFE



Producer Vicky Pope on working with wildlife

"When we set out to make the film, one of the big challenges was the unknown aspects we had no control over. Probably the biggest example of this are the scenes involving wildlife. In the film we have sequences with sea lions, dolphins and with penguins. Initially we considered using visual effects for these sequences, but we never felt confident this could convincingly reflect the wonder of really being amongst these animals. So we took a deep breath and did everything we could to ensure we'd done the groundwork to make the scenes possible to capture in camera;

including monitoring the animals' behavioral patterns, consulting with locals and working closely with the Department of Conservation throughout our time in the Catlins."

"Despite our preparation, the reality when we went out to shoot wildlife on the days we had scheduled with our crew, was that there was never any guarantee that the animals would actually be there. It's a producer's worst nightmare-50 people standing on a beach waiting for a bunch of wild animals to turn up!"

"But perhaps more than that, Rob had to deal with the even greater unknown of having to somehow shoot quite specific performance sequences with the actors interacting with the wildlife. So there was a high level of risk involved in these scenes. But the extraordinary thing that happened on every single occasion was that the wildlife turned up and did exactly what we needed it to. There was a bit of magic involved in that very definitely."

Hamish Blake on working with sea lions:

"We filmed around some actual animals which I always thought when I read the script that they'd computer generate in. But no, they were actual animals. There is a scene with a sea lion where I run up and I yell at it and its barking back and charging at me. That got a little bit hairy because I was quite close to the sea lion and I could see the look in its eye its going – 'don't muck around here mate cause I live at the beach and I know how to fight on the beach.' And I kind of thought they weren't that fast-but they're quick! Things got pretty close there for a second. But after we just joked and I said to the sea lion 'it's a film' and he said 'yeah I know- I'm just acting for the cameras' and he's in *Free Willy 4* now so it all worked out."

Maaka Pohatu on working with penguins:

"We got up at 3am in the morning to go into a little bay to shoot a scene with some yellow-eyed penguins. It was pretty amazing. The big ones follow this track to go into the ocean. The film crew had to hide behind a rock to make sure they didn't get spooked."

"There was a whole flock of penguins all single file going past me and I just had to stay really still and at the same time remember I'm in a scene. They were so close you could reach out and touch them. One of them fell over onto my foot. Me on the rock, bunch of penguins and this amazing sunrise and I thought WOW this is going to look amazing on film."

THE PERIOD OF THE FILM

Robert Sarkies on the period of the film:

"We decided to set the film in the early 1990's but it's not Auckland in the 1990's, it's Invercargill so really its more late 80's in its feel. This is a period most of our crew grew up in so we had a lot of fun recreating the look of our youth. Walking around the boys flat once it was dressed was a cringe-worthy trip back in time."

"It's great when you watch a film and you recognize something of yourself in there. I think anyone from this part of the world who has lived through the late eighties and early nineties will recognize quite a lot

that's in the film. From the props to the hairstyles to the costumes with shirts tucked into high-waisted jeans. It's all pretty heinous. We chose this period because it was a more naive time in New Zealand and because the memories Duncan and I were accessing were from this period. It also gave our wardrobe and art departments something to do and really does add to the visual humor of the film."

Amanda Neale (Costume Designer) on the period:

"When you read a script normally you have a couple of story days and its set in one period. But Robert decided we've got a period that's set in the 90's with 70's and 80's flashbacks and the trenches of World War One. So yeah it's been a challenge!"

"I'm passionate about Denim and I think that a jean will sell a period. You put someone in a high-waisted acid wash pair of jeans and you instantly know where you are. Jeans sell a time and I think the jeans in this film set a perfect tone. Tuck it in I say!"

"Not falling into the trap of creating your stereotypical bogan was initially the hardest thing for me. I figured bogan was not about being in black t shirts and jeans. Bogan is a state of mind."

Jules Cooke (Production Designer) on the period:

"It's definitely 'bogan' but its not classic 'westie-bogan'; its just 'dumb guys-hanging out in cars-drinking too much beer-bogan'. I think they're just boys in their 20s in that they drink too much, they leer up, they steal street signs. All the stuff I used to do and many people in NZ used to do back in the day."

THE MUSIC

Robert Sarkies on Music

"We wrote the film with music from the period in mind. The book and the screenplay were both written to a compilation CD of 80's and 90's music that Duncan nicknamed 'Gav's Mix Tape'. The actors got given a copy of this to inspire them when they were preparing and I know Bret especially found that really useful. That same music was then imported into the edit suite so our editor was able to draw upon songs that originally inspired the scenes in the film."

"In the end the music ended up being a combination of international and NZ hits from the period and some fantastic original work composed by David Long from the Mutton Birds. We're pretty lucky to have tracks from Queen, Sting, Shihad and Randy Van Warmer in the film as well as a lot of classics New Zealanders and Australians love. And of course we've got the Rolf Harris song "Two Little Boys" which I remember listening to as a kid. Music gives you huge nostalgia value and for audiences who were around in the 90's, the music I'm sure will take them back."

David Long (Composer) On Music

"I loved the fact that one minute I'm doing this crazy disco thing and then I'm wrangling this gospel choir to do a remake of a Sting track and the next minute I'm getting in a piper to play "Amazing Grace". I think the most fun thing was that musically it was a huge range of styles and I think we made it work. I think the eclecticism really serves the film."

OTHER CAST BIOGRAPHIES

Filip Berg (Jeorgen)



Filip Berg is a Swedish actor based in Stockholm. He is best known for his role as Sebbe in the 2004 Swedish teen-movie *Hip Hip Hora!* (AKA *The Ketchup Effect*). He has also had numerous supporting roles in films, including Mikael Halstrom's *Ondskan* (Evil) which was nominated for Best Foreign Film at the Academy Awards in 2003 and stars Andreas Wilson and Gustaf Skarsgård.

Filip has also featured in numerous Swedish television series including *Andra Avenyn*, *Hook* and *Kommissionen*.

Erin Banks (Monica)



Erin Banks is Wellington based actor. She is a multiple Chapman Tripp Award winner, most recently for Supporting Actress of the Year for *The Engine Room* in 2011. She has worked in theatres all round New Zealand and her theatre credits include *A Midsummer Night's Dream*, *Hamlet*, *Love Song*, *The Clean House*, *King Lear*, *The Great Gatsby*, *A Brief History of Helen of Troy*, *Tinderbox* and the winner of Best Theatre at the 2010 Fringe Awards, *Who's Neat? YOU!* Erin is a frequent collaborator with up-and-coming Wellington theatre company The PlayGround Collective, in roles that range from set designer to script advisor. She is perhaps most renowned for waking thousands of New Zealanders every morning by announcing bird calls on National Radio, most notably 'the little spotted kiwi'.

Russell Smith (Des)



Russell Smith has had a long and prolific career as a screen actor playing a broad range of roles including an abrasive policeman in TV's *Shark in the Park*, and 'Jemima' and 'Little Ted' in *Play School*. His most recognised role is his portrayal of milk-obsessed vampire 'Count Homogenized'. Smith first played the vampire on late 70's series *A Haunting We Will Go*, and later got his own, fondly remembered spin-off show *It Is I, Count Homogenised*.

Charlie (Young Nige)



12-year old Charlie Britzman is originally from Auckland but has recently moved to Queensland, Australia. He has been cast in a number of small roles in TV and Film productions, including *Yogi Bear* and television commercials for DairyLea and Maggi.

Jarin Towney (Young Deano)



12-year old Jarin Towney is based in Sydney, Australia. Despite being very early in his career, Jarin has already garnered an impressive set of credits to his name, including roles in the Australian television series *Packed to the Rafters*, *Underbelly*, *My Place* and *Nickelodeon-Dare to Dance* as well as commercials for Tip Top and McDonalds.

Ian Mune (Mr Abercrombie)



Ian Mune is a NZ film and television icon. His contribution to New Zealand screen culture includes amongst many others, credits on some of the country's most well known and loved screen productions, as an actor (*Sleeping Dogs*, *A Song of Good*), director (*The End of the Golden Weather*, *Came a Hot Friday*, *What Becomes of the Broken Hearted*, *Billy T: Te Movie*) and writer (*Goodbye Pork Pie*).

In 1991 Ian Mune was awarded the OBE for Services to Film and Theatre for his prolific and varied contribution to the NZ industry.

Lee Hatherly (Betty Hancock)



Lee Hatherly was once dubbed the 'double Drambuie' voice of National Radio. Lee left the airwaves after 20 years to pursue a career in theatre. She has since appeared on many New Zealand stages, frequently as the MC (mother chook) of the comedy company Hens' Teeth. Her other screen credits include *The Enid Blyton Secret Series*, *Worzel Gummidge Down Under* and *The Monster's Christmas*.

THE FILMMAKING TEAM

DIRECTOR/CO-WRITER-**Robert Sarkies**



Robert has had a passion for filmmaking since he first began making movies in his hometown of Dunedin as an eight-year-old. Combining his love of drama, technology and pyrotechnics, Rob's commitment to being a filmmaker from a young age saw him forego lunch at school for a number of years in order to save his lunch money and put it towards his student films.

The sacrifice paid off: in his early 20s, his short film *Dream Makers* won him first prize at the Semana de Cine Experimental Festival in Madrid, and his next

short *Signing Off* picked up six international awards, including first prize at the Montreal International Film Festival.

His debut feature *Scarflies* which, like *Two Little Boys* was written with his brother Duncan Sarkies, was a cult box office hit in New Zealand in 2000. The film premiered in competition at the prestigious Sundance Film Festival and went on to win seven awards at the 2000 NZ Film Awards including Best Film and Best Director.

His second feature film *Out of the Blue* is a true-life story based on the tragedy and heroism which occurred during New Zealand's worst mass killing in the sleepy coastal community of Aramoana in 1990. *Out of the Blue* premiered in Toronto in 2007 and has been acclaimed by critics and audiences all over the world. *Out of the Blue* also won 6 awards at the 2008 NZ Film and TV Awards including Best Film and Best Screenplay.

CO-WRITER-**Duncan Sarkies**



Duncan Sarkies is one of New Zealand's most highly regarded screenwriters, playwrights, and writers of fiction. His works range from the NZ box office hit *Scarflies*, to the highly successful comic plays *Lovepuke* and *Saving Grace*, as well as his Montana Award winning book of short stories *Stray Thoughts And Nose Bleeds*.

Originally from Dunedin, Duncan has now been based in Wellington for more than 10 years. His first book *Stray Thoughts and Nosebleeds* (1999) is a collection of prose pieces characterized by Duncan's idiosyncratic world perspective. He later developed the book into his 2002 Fringe Festival sell out show *Wild Man Eyes*.

Duncan has a long-standing relationship with Bret McKenzie and Jemaine Clement through their shared connections as part of the Wellington theatre and performance scene during the late nineties/early 2000's. This led to a collaboration with McKenzie and Clement as an episode writer on series one and two of *Flight of the Conchords*.

Duncan published his first novel, *Two Little Boys* (Penguin) in 2008. 'Filled with laugh-out-loud moments, cringe moments, and duck and cover moments, *Two Little Boys* is a well-paced top-notch psycho-comedy.' (*The Press*, 3 May 2008). That same year he toured his stage show *Instructions for Modern Living* throughout New Zealand and on to London and Canada.

Duncan has won numerous awards for his work ranging from the Sunday Star Times Bruce Mason Playwriting Award in 1994, Chapman Tripp Best New NZ Play in 1995 for *Saving Grace* which he later adapted into a feature film by the same name directed by Costa Botes, the Louis Johnson New Writers Award in 1998 and in 2000 he won the Montana Best First Book Award for *Stray Thoughts and Nose Bleeds* as well as best screenplay at the Nokia NZ Film awards for *Scarflies*.

As Chris Knox writes in *New Zealand Books*, Duncan's gift is for "showing the inner workings of the average fucked-up human brain at its hideous and torturous work... Sarkies likes to show the ways in which all of us are, if not quite mad, then at least partly unhinged... Like Janet Frame or Doris Lessing, he can plunge you into a world of insanity that is too frighteningly familiar."

"He has a gift for wild, surreal and dark comedy, but surprises with touches of romanticism, wistfulness even. The man is a genius." *Dominion Post* review of "Wild Man Eyes"

PRODUCER-Vicky Pope



Vicky has over ten year's production experience in the industry through her work as a Wellington- based film and television producer. Vicky spent two and a half years working as a development Executive for the NZ Film Commission and has also worked with UK script development training agency ARISTA in London.

She produced the 2008 award-winning short film *The Graffiti of Mr Tupaia* written by Paul Ward and directed by Chris Dudman. In 2009 she reunited with the same team to produce a second short film *Choice Night* which was selected for numerous prestigious international festivals including London, Valldolid and Melbourne.

Vicky produced the critically acclaimed independent feature documentary *Trouble is My Business* which premiered at the NZ International Film Festival in 2008 and was theatrically released through Arkles Entertainment in New Zealand in 2009. That same year she also delivered the TV documentary *Flight of the Conchords:On Air* which tracks Bret McKenzie and Jemaine Clement's experiences making the first season of *Flight of the Conchords*.

Most recently Vicky has Executive Produced the short films *Amadi* directed by Zia Mandviwalla and *Meathead* directed by Sam Holst which premiered in competition at Cannes in 2010.

PRODUCER-Tim White



Tim White has produced or executive produced more than 30 films in Australia and New Zealand. Tim's New Zealand credits include *Broken English*, *No. 2* and the upcoming films *The Most Fun You Can Have Dying* and *Mr Pip*. His Australian credits include *Malcolm*, which won the Australian Film Institute (AFI) Award for best film in 1986, *The Big Steal*, *Death in Brunswick*, *Angel Baby* (AFI best film in 1995), *Oscar and Lucinda* and *Two Hands* (AFI best film in 1999) and *Sleeping Beauty* which premiered at Canned in Competition in 2010.

In 1997 Tim was appointed chief executive of Fox Icon, a joint venture between 20th Century Fox and Mel Gibson's Icon Entertainment. From 2000 to 2004 he headed Working Title Australia and under this banner produced *Gettin' Square* and Executive Produced *Ned Kelly*. He now runs his own production company, Southern Light Films, and increasingly works on international projects. Recent examples include the UK/Australian co-production *The Boys Are Back* starring Clive Owen, the Korean/ US film *Warrior's Way* and the adaptation of *Mr. Pip* being directed by Andrew Adamson.

Two Little Boys is Tim's second producing collaboration with director Robert Sarkies following their 2007 partnership on *Out of the Blue* which won Best Film at the 2008 NZ Film and Television Awards.

EDITOR-Annie Collins



Annie Collins is an award-winning editor who has been working in the New Zealand independent film industry for over 30 years. She has worked extensively in documentary with some of NZ's most highly regarded filmmakers and her credits include some of the country's most iconic and historically important films such as Merata Mita's *Patu!* covering the civil disobedience during the Springbok Tour of 1981 and Barry Barclay's *The Neglected Miracle* which deals with questions of responsibility for crop and genetic plant resources.

Annie has edited all three of Robert's feature films. "Right from the first job we did together, we've had trust between us in the other's abilities. Sometimes I challenge quite strongly what he's doing - and quite often I get challenged right back and just as strongly." This has made our cutting room a wonderfully dynamic place to work in, each of us pushing the other - I'm always learning when I work with Rob. His energy and commitment are extraordinary."

Annie's accolades include Best Editing (for *Scarflies* with Robert Sarkies) at the NZ Film and TV Awards in 2000 and Best Editing-Documentary and Factual for *The Waterfall* at the Aotearoa Film and Television Awards in 2011. Annie's work as Assembly Editor on *Lord of the Rings: Return of the King* contributed to the 2004 American Cinema Editors awards and the Academy Award for Editing (Jamie Selkirk) 2004.

CINEMATOGRAPHER—Jac Fitzgerald



Two Little Boys is Jac Fitzgerald's second feature film as cinematographer.

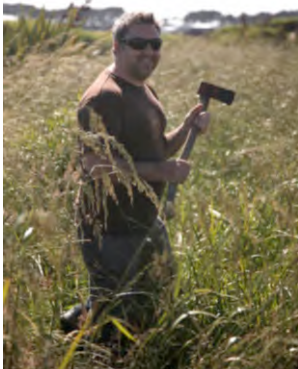
Jac was born in New Zealand, although her career as a DOP began while living in Sydney in 1995 when she was introduced to cinematography by her flatmates who were studying film at the time.

Back in New Zealand, Jac quickly worked her way through the male-dominated camera crew ranks moving from clapper loading to video split operating and eventually focus pulling. Jac was hired as On Set Loader for the *Lord of the Rings* trilogy, but was quick to step up into the role of Focus Puller for all three films.

Post Rings, she concentrated on evolving her craft through work focus pulling and shooting television ads in NZ and Australia as well as music videos for such top NZ musicians as Brooke Fraser, The Headless Chickens and King Kapisi.

Fitzgerald's other cinematography credits include NZ feature film *After the Waterfall* directed by Simone Horrocks and short films *The Handover*, *Fade*, *Summer Breaks*, *The Lost One*, *Cross My Heart*, *The Lethal Innocents*, and *The Off Season*.

PRODUCTION DESIGNER—Jules Cook



Jules Cook has worked in the art department on films, in various capacities for more than 20 years. Beginning in 1986, straight out of school, he started at the bottom filling roles in the construction and model making areas. With strong interests in medieval history, design and architecture, he went on to study architecture while working for Cook Hitchcock and Sargesson Architects, both in New Zealand and Thailand.

The lure of film was too much and after a few years of architecture, and set designing on films and TV commercials he was accepted into the Production Design masters course at the Australian Film, Television and Radio School in 1995. This led to work as an art director on films in Australia, New Zealand, and overseas projects such as the *Matrix* and *Lord of the Rings* trilogies, *Anna and the King*, and two of the *Chronicles of Narnia* films.

Two Little Boys is Jules's first role as Production Designer.

COSTUME DESIGNER—Amanda Neale



Amanda Neale's first Costume Designer credit was on Robert's first feature film *Scarflies*, for which she was nominated for Costume Achievement at the NZ Film Awards in 2000. *Two Little Boys* is Amanda's second collaboration with Robert.

Amanda's work is distinguished by her skill in building character and story through costume design. In *Two Little Boys* she has brought a playful aesthetic to her work that has integrity with the 80's and 90's setting, while also subtly exploiting the comedic potential in the fashion and attitude of the period. Her costuming deepens our understanding of the characters and punctuates the comedy of the scenes, expanding the audience experience and enjoyment of the film.

Amanda has an impressive and varied filmography, working as a buyer or lead standby on films such as *Lord of the Rings*, *Last Samurai*, *King Kong*, *Avatar* and *The Lovely Bones*.

In spite of numerous credits on large budget studio financed films, her true passion is New Zealand stories, and collaborating and giving voice to a New Zealand identity through film. Over the last ten years she has designed the feature films *Scarflies*, *For Good*, *Fracture*, *Eagle vs. Shark*, *Show of Hands*, *Separation City*, *BOY* and now *Two Little Boys*.

Alongside *Scarflies*, Amanda was also nominated for Costume Achievement at the NZ Film Awards for her work on *Fracture* in 2005, and more recently for *BOY* in 2010.

MUSIC COMPOSER—David Long



David Long is a New Zealand musician who played in the Six Volts and The Mutton Birds. He has composed music for several films, including Peter Jackson's *The Lord of the Rings* and *The Lovely Bones*. He produced Fur Patrol's debut album *Pet*. Long wrote the original score for the TV series *The Insider's Guide to Happiness* and *The Insider's Guide to Love*, for which he was awarded Achievement in Original Music at the 2005 and 2006 New Zealand Film and TV Awards.

CREDITS

CAST IN ORDER OF APPEARANCE

NIGE	Bret McKenzie
JEURGEN	Filip Berg
DEANO	Hamish Blake
YOUNG NIGE	Charlie Britzman
YOUNG DEANO	Jarin Towney
PRIMARY SCHOOL TEACHER	Clare Adams
JASON FARQUAR	Cameron Bell
NIGE'S DAD	Warick Taylor
NIGE'S MUM	Pauline Nicholson
SCIENCE TEACHER	Geoff Swift
SCIENCE CLASSMATE	Andie Dillon
SURFERS PARADISE METER MAIDS	Zoe Morkowski
	Jacelle Kop
GOLDIE THE CLOWN	Mathew De Goldi
SURFERS PARADISE BEACH GIRL	Brittany Colleton
PARTY FRIENDS	Rebecca King
	Ben Wilmot
	Christine Earl
GERMAN SOLDIER	Steven Woller
GAV	Maaka Pohatu
BACKPACKER	Aaron Cortesi
BANK STAFF	Kerrie Waterworth
	Fiona Forrest
BANK CUSTOMER	Karley Wilks-Forde
MONICA	Erin Banks
MONICA'S MUM	Storm Reece
BETTY HANCOCK	Lee Hatherly
BULLIES	Hamish Todd
	Kyle Hart
DES	Russell Smith
MONICA'S BABY	William Leitch
STOREKEEPER	Ming-Jen Huang
MAYOR OF INVERCARGILL	Mayor Tim Shadbolt
MR ABERCROMBIE	Ian Mune
FARMER	Tony Glynn
PRISON WARDEN	Brian Kilkelly
First Assistant Director	Marc Ashton
Make Up and Hair Designer	Linda Wall
Supervising Art Director	Ken Turner
Production Coordinators	Bronwen Stewart
	Jill Soper
Production Secretary	Melissa Dodds
Travel & Accommodation Coordinator	Rachel Kinsella
Production Assistant	Hannah Ley
Script Supervisor	Kathleen Thomas
Second Assistant Director	Rachael Boggs

Third Assistant Director	Bonnie Fires
Cast Coordinator/On Set PA	James Wilkinson
Director's Assistant	Matt Inns
Storyboard Artist	Andrew Burdan
Australian Casting Director	Nikki Barrett
Australian Casting Associates	Natalie Wall
	Danny Long
NZ Casting Associate	Richard Knowles
Southland Casting	Bex Coomer
Southland Casting Assistant	Fiona Forrest
Scandinavian Casting	Tusse Lande
Rehearsal Consultant	Brita McVeigh
Acting Coach	Loren Taylor
Stunt Coordinator	Augie Davis
Stunt Performers	Rodney Cook
	Nooroa Poa
	Paul Shapcott
	Scott Chiplin
Driving Double (Gav)	Fae Moeakiola
2 nd Unit Director of Photography	Rob Marsh
Focus Pullers	Luke Thomas
	Henry West
Clapper Loader	Jymi Best
Video Assist	Andy Chappell
Camera Trainees	Daniela Conforte
	Jessica Charlton
Helicopter Pilot	Alfie Speight
Aerial Technician	Tom Watson
Video Unit Camera Operator	Steven Woller
On Set Composer	Jay Weston
Gaffer	Thaddaeus Jones Lawrence
2nd Unit Gaffer	Tony Slack
Generator Operator	Merlin Wilford
Lighting Assistant	Max Catterick
Lighting Trainee	Ashley Bartlett
Casual Lighting Assistants	Henare Mato
	Troy Finan
	Kerry Peck
Key Grip	Jay Munro
Best Boy Grip	Billy Mear
Grip Assistants	Richard Ward
	Nick Chester
	Jan Kleinheins
Casual Grip Assistants	Simon Jones
	Craig Johnson
Sound Recordist	Ken Saville
Boom Operator	Joe Fraser
Sound Trainee	Nic Widfeldt

Art Director	George Hamilton
Set Decorator	Daniel Birt
Art Department Coordinator	Sarah Hinch
Stand By Props	Ben Pringle
Stand By Props Assistant	Alexandra Turner
Head Props Maker	Alastair Hopwood
Set Dressers	Zebulon Lawrence
	Amy Newbury
Art Department Trainees	Nicholas McGrath
	Alec Wren
Construction Manager	Kevin Butson
Carpenters	Mike Appleby
	Bradley Diack
Scenic Artists	Troy Stevens
	Andy King
	Melissa Moors
Greens Supervisor	Tom Brown
Vehicle Coordinator	Kevin Butson
Vehicle Wrangler	Michael Barker
	Kevin Butson
Animal Trainers	Caroline Girdlestone
	Brian Lawton
Animal Wrangler	Pearl Girdlestone
Armourer	Gunner Ashford
Graphics Designer	Schuyler Telleen
Costume Supervisor/Standby Costume	Andrea Plested
Costume Standby	Sophie Mills
Assistant Costume Designer	Lucy McLay
Head Pattern Cutter	Miriam Christie
Breakdown Artist	Sarah Bailey-Harper
Costume Trainee	Caroline Ladd
Makeup Up Artist	Jayne Donaldson
Casual Make Up Assistant	Anne Neilsen
Location Manager	Sally Sherratt
Location Assistant	Marty Culling
Location Scout	David Walker
Unit Manager	Karl Stieglbauer
Unit Assistant	Elle Thomas
Health and Safety Supervisor	Shikane Champagne
Transportation Manager	Arthur (Ardy) Matthews
Transportation Assistant	Zane Strickland
Swing Drivers	Athol Blondell
	Stephen Frires
	Michael Batley
	Jim Dynes
	Trevor Soper
	Robin Kyle
	Jason McEwan
	Wendy Munro
	Kyle Andrews

	Wayne Henderson
	John Watson
	Ian James Ussher
	Allan Blackley
Satellite Communications	MBL Communications
	Malcolm Landreth
Traffic Management	Traffic Management Services Ltd
	Lindsay Morton
	Karen Rhodes
	Liam Donnelly
	Brendan Sheehy
Catering Services	MASH Catering
Caterers	Scott Cunningham
	Karl Robinson
Unit Publicist	Anna Dean
Stills Photographer	Matt Grace
Set Journalist	Stanley Sarkies
Behind the Scenes Crew	Steven Woller
	Neville James Reedy
	Nic Widfeldt
	James Wilkinson
	Ash Mckenzie
	Natalie Johnston
Dialogue Translation	Linda Loevoll
Production Accountant	Ian Nobin
Accounts Trainee (post)	Sushie Nobin
Clearances	Justine Muxlow
Camera Equipment	Rubber Monkey
	Lemac Film and Digital
Lighting Equipment	FAT Lighting
Production Legal Services	Emery Legal
	Matt Emery
Production Insurance	Aon New Zealand
	Paul Weir
Completion Guaranty	Film Finances Australasia
	Anni Browning
For Fulcrum Media Finance Pty Ltd	Sharon Menzies
	Mike Adams

QUEENSLAND UNIT

Line Producer	Roxana McMullan
Production Assistant	Peter Ireland
Grip	Grant Nielsen
Grip Assistant	Jay Lind
Safety Officer	Douglas McDonald

POST PRODUCTION

Post Production Supervisor	Rosemary Dority
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Additional Editor	Paul Maxwell
Assistant Editor	Peter Skarratt
Editorial Trainees	Natalie Johnston Joshua Dinjar
Supervising Sound Editor	Ray Beentjes
Dialogue Editors	Morgan Samuel Jeremy Cullen
Sound Effects Editor	Matt Lambourn
Additional Sound Effects Editor	John McKay
ADR recordist(NZ)	Nigel Scott
ADR Supervisor (LA)	Polly McKinnon
Additional ADR Recordist (LA)	Courteney Bishop
Additional ADR Mixer(LA)	Michael Miller
Additional ADR recordists	Patrick Winters Ben Sinclair
Voice Artists	Mark Jennings Geoff Robinson Karin Amdal
Foley Artist	Carolyn McLaughlin
Foley Recordist	Robyn McFarlane
Re-recording Mixers	Gilbert Lake Tim Chaproniere

VISUAL EFFECTS BY PERCEPTUAL ENGINEERING

Title Design and Animation	Matt Coker
Flame Artists	Jon Baxter Puck Murphy Mat Ellin Leon Woods Mike Robinson Hannah Walker Melissa Goddard
Flame Trainee	Carmen Valentine Baxter
Previz	Mark Williams
Facilities Manager	Kereti Kanawa
End Roller	Lucas Brooking

LABORATORY SERVICES / SOUND / DI BY PARK ROAD POST PRODUCTION, WELLINGTON, NEW ZEALAND

Head of Picture	David Hollingsworth
Head of Production	Dean Watkins
Park Road Post Producer	Alison Ingram
DI Colourist	Clare Burlinson
DI Editor	Tim Willis
Park Road Post VFX Co-ordinator	Paul Glubb
Park Road Post VFX Artists	Darwin Go Shobita Jones Stephen Duburguet
Dailies Colourist	Matthew Wear

Mastering and Deliverables	Matthew Wear
DI Technical Director	Ian Bidgood
Head of Technology	Phil Oatley
Park Road Post Head of Sound	John Neill
Head of Laboratory	Brian Scadden
Laboratory Post Production Supervisor	Martin Edwards
Projectionist	Paul Harris

FILM SCANNING AND RECORDING SERVICES PROVIDED BY WETA DIGITAL

Digital Imaging Manager	Peter Williams
Imaging Supervisor	Nick Booth
Film Scanning & Recording Technicians	Daniel Ashton
	Stephen Roucher

MUSIC

Drums and percussion	Riki Gooch
Bagpipes	Grant Shearer
Keyboardists	Stephen Gallagher
	David Long
Kazoos	Jeremy Taylor
Euphonium	Stephen Roche
Trumpets	Toby Laing
	Stephen Roche
Tenor and Baritone Saxophones	Lucien Johnson
Electric Bass	Rio Hunuki-Hemopo
Viola Campara, Backwards Guitars, Percussion	David Long

VOCALS

Lead Vocal- "If You Love Somebody Set Them Free", "You Got Me Feeling the Love"
Lisa Tomlins

Lead Vocal "Amen"
Rio Hunuki-Hemopo

Lead Vocal "Two Little Boys" (PUNK VERSION)
Jeremy Taylor

Blacanacle Choir

Lois Baker	Wini Baxter	Maaka Fiso	Rio Hunuki-Hemopo	Penelope Kibby	Stephanie Paris
Janet Roddick	Vanessa Stacey		Jeremy Taylor	Kirsten Te Rito	Lisa Tomlins

Recording Engineer/ Music Mix	Mike Gibson at Munki Studios
Music Mix	Park Road Post Production
Music Mixer	John Neill
Music Supervision	Mana Music
	Jane Jacob
	Bernard Galbally

MUSIC

"Invercargill March"

Written by: A. Lithgow
Performed by the Band of the
Royal Regiment of the

"Two Little Boys"

Written by Theodore Morse, Edward Madden and Alan Braden
© 1969 Shawnee Press Inc and administered by
Herman Darewski Music Publishing

New Zealand Artillery

“Home Again”

Written by: Kippenberger/Knight/Larkin/Toogood
Polygram Music Publishing PTY Ltd
Administered by Universal Music Publishing Pty Ltd
Performed by Shihad
(P) 1996 Wildside Records
Licensed courtesy of Warner Music Australia Pty Ltd

“Clapping”

Written by George Fenwick
Performed by the Old Trout Puppet Workshop Ensemble

“Hurry Home”

Written by Rolf Harris
© 1968 Black Swan Music(London)
Licensed & admin. By EMI Music Publishing Australia Pty Ltd
Performed by Rolf Harris
© Rolf Harris Enterprises Pty Ltd

“Peer Gynt: Prelude (Morning)”

Composed by E.Grieg
Performed by The Malmo Symphony Orchestra,
Lund Kulturskolan Boys and Girls
Chorus, Malmo Chamber Choir
Conductor: Bjarte Engeset
Licensed courtesy of Naxos

“Just When I Needed You Most”

Composed by Randy Van Warmer
© WB Music Corp. and Terraform Music
By kind permission of Warner/Chappell Music Australia Pty Ltd
Performed by Randy Van Warmer
(P) 1979 Bearsville Records
Licensed courtesy of Warner Music Australia Pty Ltd

“Who Wants To Live Forever”

Written by Brian May
© 1986 Queen Music Ltd
Licensed & admin. By EMI Music Publishing Australia Pty Ltd
Performed by Queen
Courtesy Hollywood records for US & Canada
Under license from Queen Productions Ltd
Exclusive licence to Universal International Music BV
Licensed courtesy of Universal Music New Zealand Limited

“If You Love Somebody Set Them Free”

Written by Gordon Sumner
© 1985 G M Sumner/EMI Music Publishing Ltd
Licensed & admin. By EMI Music Publishing Australia Pty Ltd
Re-record produced by David Long

Licensed & admin. By EMI Music Publishing Australia Pty Ltd
Used by kind permission of Carlin Music Corp

On behalf of Redwood Music Ltd
Performed by Rolf Harris
© 1969 Rolf Harris Enterprises Pty Ltd
Re-record (PUNK VERSION) produced by David Long

“Amen”

Written by O.Redding
Performed by Rio Hunuki-Hemopo and the Blacanacle Choir
East Memphis Music Corp
Administered by Universal Music Publishing Pty Ltd
Re-record produced by David Long

“Clapping Game”

Written and performed by M.Price
Licensed courtesy of M.Price
published by The Control Room Ltd

“There Is No Depression in NZ”

Written by D.McGlashan/R. Von Sturner (Native Tongue Music Publishing)
Performed by Blam Blam Blam
Licensed courtesy of Blam Blam Blam

“Wedding March”

Composed by F.Mendelssohn
Licensed courtesy of Otolabo Records Japan

“Slice of Heaven”

Written by Dave Dobbyn (Native Tongue Music Publishing)
Performed by Dave Dobbyn & Herbs & Bruce Lynch
P.1986 Magpie Productions Ltd

“You Got Me Feeling The Love”

Written by David Long (Native Tongue Music Publishing),
Riki Gooch (Mushroom Music NZ), Rio Hunuki-Hemopo
And Lisa Tomlins
Performed by Lisa Tomlins and the Blacanacle Choir
Produced by David Long

“Counting the Beat”

Written by Judd/Stevens/Hough (Mushroom Music)
Performed by The Swingers
(P) 1981 Mushroom Records
Licensed courtesy of Warner Music Australia Pty Ltd

“Not Given Lightly”

Written by C Knox (Mushroom Music)
Performed by Chris Knox
Licensed Courtesy of Flying Nun Records

EXTRAS

SCHOOL STUDENTS

Mackenzie Rose Bates Conner Millane Hamish Taylor Chance Heremaia Levi Dick
Finlay Sharp-McDonald Caleb Campbell Scott McMillan Teremoana Ngu Dryw McArthur
Ruby Murray George Murray Finn Bodkin Ruby Bodkin Hannah Barton Charlie Stridiron-Levia
Connor Rika Jessica MacDonald Kate Laurie Jennifer Forrest Emily Jagoutz
David Jagoutz Christine Earl Hayden Kirk Ben Leeming Whitney Irwin Sonia Costin
Andie Dillon Alec Wren Alice Ladd Ben Wilmot Rebecca King Victoria Boyton Blair Godby
Nick McKenzie Scott McMillan George Murray Susan Boniface Ruby Bodkin Nicholas Bodkin
Holly Landreth Christine Forrest Elliot Pannett Mark Rose Charles More Sophie Warner Rebecca Ryan

Bradly Sims Gail Hei Hei Andrew Forrest Helen Rose Khai Scott Michael McArthur Chris Tottenham
Richard Turnbull Raymond Henderson Greg Hope-Johnstone Ashley Sexton Andrew Smith Glenn Stridiron
Gilly Pugh Jason Kohi Robyn McNaught Wendy Boniface Feidhlim Hall James Wilkinson Bruce Clay
William Edwards Ryan Faherty Kurt Hart Matt Inns John Knowler Andrew Robertson Chris Sharp
Stephen Tonkin Ray Flutey Alfredo Paz Ian Reeves Maggie Watts Tim Gamble Nathan Kennedy
James McRobie Jessica Crawford Warrick Low Sophie Coakley Alan Pittard Simon Greene Mark Jury
Dennis Ututaonga Andrew Taggart Jennifer Staines Jim Morris Novita Yamin Steve Page
Richard Perica Carol Geissler Graham Sycamore Aaron Whitaker Cory Johnson Quinton Wicks
Ashley Hughes Carl Henderson Josh Frewen William Muller Dawn Glynn Barrie Sheehy
Malcolm Millar Scott Bryan Larrisa Marie Colvin Niell Cullen

CAST AND CREW FLEW AIR NEW ZEALAND-A PASSIONATE SUPPORTER OF NZ FILM

AIR NZ LOGO

MANY THANKS FOR THE KIND PERMISSIONS:

Suzie Clarkson-The New Zealand Fit Kit Heinz Watties Limited SBS Tip Top Deep South
Greenpeace NZ Police DB Breweries Red Stripe Pies Jimmy's Pies Whittakers
Southland Eggs Textile Recycling Centre Lion Nathan Australia PTY Ltd-XXXX Beer
Kemalda Entertainment Pty-Rodney Rude Surfers Paradise Meter Maids
Dreamworld-Gold Coast Australia Vegas In Paradise

"Tsar Bomba" courtesy of Shinichi Yoshida

"Madejski Stadium Crowd"-Fluorescent Films Ltd supplied by Image Bank Film/ Getty Images

Characters developed with the assistance of Toby Leach, Nigel Collins and Grant Roa

The novel "Two Little Boys" by Duncan Sarkies is published by Penguin (NZ) 2008,
John Murray (UK/Aus) 2009

**FILMED ON LOCATION IN INVERCARGILL AND THE BEAUTIFUL CATLINS COAST,
NEW ZEALAND**

MADE WITH THE SUPPORT OF

SOUTHERN INSTITUTE OF TECHNOLOGY
INVERCARGILL CITY COUNCIL
INVERCARGILL LICENSING TRUST
COMMUNITY TRUST OF SOUTHLAND
FILM OTAGO SOUTHLAND TRUST

Produced with the assistance of the staff of the Coastal Otago Area Office of the Department of Conservation Te
Papa Atawhai New Zealand. Thanks to Jim Fyfe, Ray Shanks, Chris Bennett, Cornelis Kater, Rebecca Hiscock
and Robin Thomas for their support and guidance.

We encourage respect for all wildlife and the environment.

International Distribution NZ Film

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KODAK
(LOGO)

PERCEPTUAL
ENGINEERING
(LOGO)

PARK ROAD POST
(LOGO)



ICC LOGO

ILT LOGO

SIT LOGO

CTOS LOGO

FOST LOGO

Fulcrum LOGO

Nightmare LOGO

Southern Light Films LOGO

POP FILM LOGO

NZFC LOGO

NZ Film Production
Trust Fund LOGO

NZOA LOGO

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www.twolittleboysmovie.com

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FACT SHEET AND CONTACTS

Genre Comedy
Rating: TBA
Duration: 108 mins
Format: 35mm
Aspect Ratio: 1:2.35

Production Company: Tent Pole Films
Director: Robert Sarkies
Co-Writers: Duncan Sarkies and Robert Sarkies
Producers: Vicky Pope and Tim White
Executive Producer: Murray Francis
Cinematographer: Jac Fitzgerald
Editor: Annie Collins
Composer: David Long
Production Designer: Jules Cook
Costume Designer: Amanda Neale

Cast	Bret McKenzie	“Nige”
	Hamish Blake	“Deano”
	Maaka Pohatu	“Gav”
	Filip Berg	“Jeurgen”
	Erin Banks	“Monica”
	Charlie Britzman	“Young Nige”
	Jarin Towney	“Young Deano”
	Russell Smith	“Des”
	Ian Mune	“Mr Abercrombie”
	Lee Hatherly	“Betty Hancock”

Locations: Shot in Invercargill and the Catlins, Southland, New Zealand.

Contacts:

Publicist (NZ Release) Adria Buckton, Trigger Marketing & Publicity
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Facebook: <http://www.facebook.com/TwoLittleBoysfilm>