

**PRESS KIT**

# **THE ILLUSTRATED FAMILY DOCTOR**



**A POD FILM PRODUCTION**

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film finance corporation australia presents  
a pod film production  
in association with  
the new south wales film & television office  
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# THE ILLUSTRATED FAMILY DOCTOR

A Pod Film Production

A comedy that's not at all well

Running time: 101 mins

Rated: MA

(Medium Level Coarse Language, Adult Themes, Medium Level Sex Scene)

Distributed in Australia and New Zealand by

PALACE FILMS

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## SHORT SYNOPSIS

A dark and irreverent comedy about illness, work, death and a young man who learns to survive it all. A modern fable that looks at what holds us together when everything is falling apart.

## LONG SYNOPSIS

Gary Kelp is haunted by the recent memory of his father's death and is shocked by the discovery that the body has been 'harvested' for organ transplants. Back at work for an organization called the Info Digest, Gary stares at his new task – His computer screen pulses with hideous flesh, goitres, tumours and diseased monstrosities – images from *The Illustrated Family Doctor*, a medical guide Gary is condensing and rewriting for the lucrative mail-order market. The assignment disturbs him, but Ray, the wise, sage-like condenser of novels who works in the office next to Gary's doesn't see the problem. He claims that it's just a simple matter of 'cut and paste'. As Gary tries to get on with the job *The Illustrated Family Doctor* begins to infiltrate his life in strange and mysterious ways - He starts inheriting the symptoms he is reading about: A rash on his neck travels to his arms and then his face. Then his eyes become infected. Jennifer, his girlfriend nurse, can't help him – she's sick of their relationship. She's falling for Gary's best friend, Carl, an unemployed writer who has just recently returned to town.

Back at the Info Digest, Bob Boundary, the company boss is starting to carve up the work force in the name of efficiency. And Snapper Thompson, a mysterious underworld figure is beginning to stalk Gary in the Info Digest's corridors. When Jennifer finally leaves Gary for Carl, Gary settles onto a bar stool at the local gaming lounge. Ray's beautiful daughter, Christine and her troubles – drugs and men, join him there. The next morning Gary tries to see Ray, but Ray's too busy working with Snapper Thompson. Gary can't just 'drop in'. When he returns home from work, Christine's jealous husband is waiting in his apartment and beats Gary up with a wok. Now Gary is pissing blood.

Gary stumbles into work with a broken nose, and encounters Snapper Thompson in the toilet, only to receive a lecture on the difference between closed and open doors. Gary finally collapses and wakes in hospital... his kidneys are shot! Ray visits, with a gift for Gary – a completed *The Illustrated Family Doctor* on disc. Ray reveals that he knows all about Christine's problems and tells Gary that he is finally going to make a change. By the time Gary returns to work Ray has disappeared. It's a mystery...the police have been investigating...and Snapper Thompson is suspected. But Gary is lucky; he gets a new donor kidney.

With his health back, Gary now finds himself alone, but grateful. He begins by remembering Ray and Christine, but it's more than remembering, it's imagining...for Gary is no longer just the sum of his parts.

## FIRST SIGNS OF INFECTION

### THE BEGINNING

Kriv Stenders discovered David Snell's novel THE ILLUSTRATED FAMILY DOCTOR in 1997 and immediately fell in love with the book.

Kriv explains "I was really captivated by the tone of it. I loved David's humour and I was really moved by the pathos and the humanity of the book. The story resonated with me for a year or so and then I finally realized it would make a perfect first film. I started writing the first draft in mid 1998 and then continued on for another 4 years developing the script with David as co-writer."

At the time Kriv was working with producer Catherine Kerr at POD FILM, a company they founded in 1992 with director John Curran and other talented young talented filmmakers who were disillusioned with the commercial arena of film and TVC production.

Catherine explains "We couldn't see a reason why you couldn't blend commercial-making with doing interesting projects. Our aim was to get together a group of really clever filmmakers who had a commercial sensibility. We'd all worked for companies who professed to supporting different projects and filmmaking, but the commercial reality was always that making TVCs came first, and there was no real opportunities for more creative projects". Since then POD FILM has done everything from TVCs to short films, long documentaries for corporate clients, the Fox Backlot A/V Tour and feature film projects at many levels.

"I also recognised that the people we worked with, like John Curran (Praise, We Don't Live Here Anymore) and Kriv were directors who would end up making great feature films. What making commercials do is that it provides directors and producers a constant turnover of short turn-around projects. You learn to make really fast choices about your judgement, and also learn to trust your instincts. So when directors like Kriv, who have had the chance to gain a lot of experience, come to making their first feature film, their confident with their decisions and instincts.. Kriv's learnt to move on quickly whilst on set and always tries to come up with a new idea or approach to a problem, rather than getting lost and spending a whole day shooting something he's not sure about. I think it is really healthy for Australian filmmaking to embrace television commercial makers," says Catherine.

For ten years Kriv and Catherine worked together on varied projects including TVC campaigns for TELSTRA, GIO, LEVIS and various other short films and music videos. It was Kriv's 1997's short film "TWO/OUT" which went on to enjoy a very successful profile on the local and international film festival circuit, winning a number of awards, including the AFI Award for Best Australian Short Film. From there they both started developing feature film projects together.

While POD has been involved with other feature projects such as co-producing "CHARLOTTE GREY", IFD is the first feature film originated and produced by POD.

“By 1998 I’d been working on a period film, “A GLASS HOUSE” with co-writer Billy MacKinnon for about four years, and eventually I realised that it was a far too ambitious project to make as a debut feature. So I started and looking for a smaller Australian based project instead. An old friend and colleague, Aline Jacques, was studying producing at film school, and about to graduate, when she chose the novel of THE ILLUSTRATED FAMILY DOCTOR for a pitching exercise. As part of her pitch she suggested me as director. I subsequently re-read the novel and could suddenly see how it could work as a film. Both Aline’s idea of adapting the book and the timing of my search for a project were perfect and Aline in turn became Associate Producer on the film.” said Kriv.

The novel’s author David Snell came on board with the production after Kriv had written an initial draft.

“David has a great ear for dialogue, and a wonderful turn of phrase and was able to imbue the script with the same magic the book had. We had to reinvent characters and subplots for the film to make it work as a narrative and I think David really enjoyed the opportunity further develop some of his ideas. For me, it was great having the author there with me in battle and we developed a very intimate working relationship – it was a pretty intense collaboration.” says Kriv.

Catherine agrees “David was very magnanimous and open minded and very generous in allowing Kriv to express his creative vision for the film. This was great because sometimes, an author may not be prepared to accept how much you have to change something to make it work for the screen. But David was just always so supportive of Kriv’s vision.”

Catherine feels that the combination of the strength of the script, and the passion of all the individuals involved was instrumental in securing finance. “In the end, for a lot of the investors, we felt it was an act of faith and a strong belief in the strength of the script.”

As a first-time feature film director and producer, Kriv and Catherine relied on their long-standing trust for each other to manage their biggest project ever.

“Over the last ten years of working together Kriv and I have developed a solid knowledge of each other, of our strengths and weaknesses. It’s crucial when making a film for the producer/director relationship to rely on trust. When you go on your different paths during the film’s shoot, both of you take on totally different kinds of stress. During filming, we hardly saw each other or talked as Kriv was on set all the time. I sometimes found the shoot process hard and at times alienating. Producers are not just money-minders but are nurturers of the project, and during the shoot you have little part in the creative process. I think if you weren’t very close and on the same wavelength with the director it would be very difficult.” Catherine says.

The biggest challenge for Kriv was maintaining stamina and focus throughout the short six-week shoot. "Every day, because you're shooting so quickly and you don't have time to reassess or consider what you've done, you have to be constantly sharp, awake and focussed. You've always got to be watching the scene through the video split like you're watching it at the cinema for the first time. That was the main challenge, to maintain that every day throughout every scene. This combined with the momentum and speed that you have to shoot with inside this kind of schedule, you're forced to operate like an athlete."

Kriv and Catherine have another film, "FOREVER", based on a true story, in final development stage and POD FILM has a slate of varied projects in the works with other directors.

Catherine - "CHARLOTTE GREY and now IFD gives us that vital "track record" so that we can continue to develop interesting feature projects, whilst still making quality commercials and still running a successful business. This has always been the Pod Film plan from the start - making the two sides of the business work and always having them feed into each other. Personally, I think this is now one of the only ways you can survive as a filmmaker in this country,"

## ONSET OF DELIRIUMS

### THE STORY

Kriv - "The ILLUSTRATED FAMILY DOCTOR is a dark comedy that centres around the story of Gary Kelp, a young man who condenses reference books for a company called the Info Digest. The film begins with Gary's father death, and Gary having to start work on condensing a home medical journal called The Illustrated Family Doctor."

Kriv - "The deeper Gary gets into condensing the journal, the more he starts to question his job, his life and everything around him., Then, mysteriously, he begins to take on the symptoms from the book and slowly his life starts to fall apart around him in comically tragic ways."

Kriv - "In thematic terms the story is ultimately about a young man coming to terms with himself and trying to find out what it means to be a whole, complete human being, rather than being like the books he is condensing - segmented and compartmentalised. You might be able to condense a book, but you can't do that with a human being and that's what Gary finally learns - the hard way (laughs)."

Kriv - "I see the film as a modern fable about self belief and I think what I want audiences to take away with them is a sense of their own strength and a sense of control over their own destiny. I'd love to make them feel that they've seen something not only entertaining and funny, but also something that's personally meaningful."

Kriv - "Throughout the story most of the characters accept their lot in life and the compromises that they've made – in fact they don't even think of what they are doing with their lives as a compromise. What sets Gary apart is that it's only when he finally begins to realise that he lives a compromised life, that he can do something about it. All the others characters are continually telling Gary what he should or shouldn't be doing, rather than looking at themselves. That's the point of the film, it s about a character who finally realises that no one can tell him what to do or how to change, except himself."

## VARIOUS INFLAMMATORY CONDITIONS CASTING

Casting the central role of Gary Kelp was easy for Kriv and Catherine.

“Samuel Johnson *was* Gary Kelp as far as Kriv was concerned!” says Catherine.

Kriv explains, “About a year after writing the first draft of the script I saw Sam in a film called *Strange Fits of Passion*. There was something unique about him that triggered a strong reaction inside me and I felt I could suddenly see Gary Kelp for the first time in a really definite way.”

After meeting for the first time in a cafe in Melbourne, Kriv remembers, “Sam seemed really intrigued by the script, but I don't think he was convinced – so we met a few times after that, he was sussing me out and I was sussing him out, and I think he started to see that it was going to be a really interesting opportunity for him. He then eventually came on board, which made me a very, very happy man” says Kriv.

Catherine agrees that Sam was always the only choice. “You have so much pressure during financing to come up with names for the lead to secure the finance, so Kriv and I tried very hard to calm ourselves down and think carefully about who Gary Kelp really was. It was then that we decided it had to be Sam.”

“Luckily, as we started putting all the pieces together financially, Sam's star started to shine a little more brightly through his work on THE SECRET LIFE OF US and as sometimes happens, things just coincided and meshed up and it just seemed like a perfect timing and union.” explains Kriv.

After securing Samuel Johnson as Gary Kelp, the filmmakers were forced to wait eight months until Samuel would be available for the shoot, due to his commitments on The Secret Life of Us. What initially seemed like a long wait turned out to be fantastic opportunity.

“We were put in a very fortunate position with a year for pre-production on the film and initially we were a bit concerned about how to keep everything together, because we had some very specific crew we wanted on the production. But luckily we got their commitment and because it was such a long time away everyone could plan ahead for being available for the film.” - Kriv

“But from a casting point of view, what it gave me was lot of time to cast. Usually what happens is you tend to rush into pre-production and you are sometimes forced into making hasty choices with your cast. I was very fortunate that I could cast the film in two sessions, 3 months apart. I did an initial casting and I was able to go through that very mercurially, try people out, and hand pick characters in a very careful, methodical way. Then when we came to the second session I could review my choices and refine them and even change my mind, which in filmmaking terms is great luxury. The film is an ensemble piece, and the casting was crucial in maintaining the tonal links between David's original book and our final screenplay.” - Kriv



"It was very important that we had the right kind of actors, people who had a strong grasp of comedic timing and who also understood irony. So gradually, role-by-role we slowly built up this rich wonderful, solid cast over a long period of time. I can't be happier, it's a wonderful collection of actors who all seem to beautifully complement each other, and in a funny way they all seem to have elements of themselves in the characters. That's what I love about casting. Ultimately I always try to cast instinctually, as I think 99% of directing is casting and if you get that right a lot of my job is already done". - Kriv

In selecting the crew Kriv had some very specific people he wanted to work with.

Director of Photography Kevin Hayward, First Assistant Director, Charles Rotherham and Kriv had all worked together previously, and Kriv knew he had to have them as part of his team.

"The working relationship and connection between the Director, the DOP and the First is integral to making a film production work – especially with such a tight shooting schedule as the one we had. Kevin and I had developed a strong working relationship through our work on commercials, a lot of which were very visual, so we've developed a strong sense of each other's aesthetics, and have learn to trust each other and to be honest in our communication. We can be very direct with each other - if I tell Kevin I think something should be shot with a particular lens at a particular distance, we argue that through, we challenge each other all the time. He doesn't agree with me all the time, and he makes me look at things in a number of ways, and I need that kind of open mind working for me. Kevin's a perfectionist and very hard on himself, but I always knew that with Kevin we would be creating quality cinema," - Kriv.

In bringing together the crew, Kriv was again, like with the cast, looking for the right the kind of people, technicians and artists with the right aesthetic sense, "people able to tap directly into the tone of the project", people who were the right "fit".

After meeting a lot of production designers who didn't quite seem to "fit", Kriv finally met Elizabeth Mary Moore (Mullet) who displayed a passion and enthusiasm that was infectious. It was through Elizabeth that Kriv met Costume Designer, Wendy Cork. He was equally impressed by what he describes her "saviness", and her highly developed and finely tuned sensibility towards film wardrobe.

Equally crucial to making the film "real, yet heightened" was the role of Makeup Designer. Deborah Lanser impressed Kriv with her professionalism, experience and most of all, a keen understanding of how to manage Gary's diseases in a subtle, but striking way.

Editor Denise Haratzis' work on LOVE SERENADE and WALK THE TALK speaks for itself and she was someone who's work Kriv had already admired for a number of years. After meeting, it was again her enthusiasm for the project and her kindred sense of irony that a confirmed Kriv's choice

## PEELING THAT FOLLOWS THE RASH - CREATING GARY KELP'S WORLD THE LOCATION

THE ILLUSTRATED FAMILY DOCTOR was shot almost entirely within the old Sunbeam Factory in the Sydney western suburb of Campsie. The factory was closed down in the mid-90s and has been unused ever since. The range of workspaces and office environments within the factory complex lent themselves perfectly to the needs of the IFD story.

The factory buildings are comprised of various vintages of architecture - from the 50s through to the 80s. Many of the workspaces have been renovated since the 50s, yet certain areas still retain original wallpaper, carpet designs and light fittings. The building also has several entrances, and four football oval-sized factory floor spaces, in a horseshoe shape around the main administrative building.

The production crew were able to create Gary's office, a hospital entrance, morgue, hospital ward and waiting rooms, office cafeteria, and parking lots all within the one complex, which also housed the film's production offices, unit vehicles, lunch rooms, art department, makeup and costume rooms.

Sets could be built, walls painted and props fitted which could then stay in place until the end of the shoot, allowing for sets to remain until the end of 'pick-ups' in case they were needed.

Of the 6-week shoot, 5 weeks were shot entirely within the Sunbeam Factory.

Catherine was ecstatic to find the space: "Kriv and I always said we were going to find one location and make it work. I had come out here for another commercial shoot and was having a walk around the building, and as I came around the corner, I was *in* the Info Digest. So Kriv came over and looked at it and was wildly excited, he was running around madly with his digital camera snapping shots and finding angles."

Catherine says "Working in one location has had huge benefits for the production – especially in terms of keeping the entire production crew all together for whole shoot. Because everything was in one place we didn't waste hours wrapping every day so we were able to put more hours into shooting. For a film of this scale and budget, being under the one roof totally maximised the production values, and created a great sense of family, as we were able to become a mini-corporation."

"It has really helped us to get an unusual look – Because of how restrictive it's become in Sydney with locations, I was really afraid we'd end up finding up a place that was too "current" looking, but as this is a building from the 50s with a wonderful blend of renovations from the 60s , 70s and 80s it has allowed us to be modern but in a really unusual way that I feel won't date."

Kriv agrees – "Shooting in one building has given the film a fantastic stylistic continuity, we were able to construct a complete universe for Gary that has a modern universality to it, it's universally recognisable in a really ambiguous way."

## PAIN SIGNALS - CREATING GARY KELP'S WORLD

### PRODUCTION DESIGN

The Sunbeam factory perfectly suited the production design concept Kriv had envisaged for the film. Gary's whole world is mostly interiors which Kriv wanted to present in a very maze-like way - his office, his apartment, the hospital, the corridors that lead to his office, the corridors that lead to his apartment, were all meant to feel inter-connected in some way – with interchangeable elements that were common to every location, so Gary's apartment could feel like it could be Gary's hospital room and so on.

"This very claustrophobic world is what Gary is continually framed by and trapped in. He's always inside and surrounded by boxes of some kind such as cubicles, rooms, cars etc. that are in turn framed within other boxes such as buildings, corridors and tunnels. It's a kind of visual echo of the book Gary is condensing, with paragraphs of text, images and information continually merging and scrolling across the screen with no sense of a beginning, a middle or an end." This idea of enclosed spaces framed within enclosed spaces also directly relates to another one of the major themes of the film. "I feel that in life many of us, both consciously and subconsciously, build imaginary "cages" around ourselves. We impose limits on ourselves sometimes, and maybe out of fear, maybe out of anxiety, even maybe out of anger these "cages" prevent us from doing what we should be doing with our lives. The notion of "cages" and of the world being broken down into cubicles and boxes and us being filed away in one big huge filing cabinet was just one of things we tried to achieve with the design of the film."

Production Designer Elizabeth Moore says her immediate creative response to the script was exactly this concept. "We were fortunate that this location had a variety of looks to it, from a variety of eras. We were able to create an apartment, an office and a hospital, all essentially out of the same building. Kriv wanted to have a certain ambiguity and familiarity to all of the sets, so the fact that we were in the same building was great as there are a lot of similar shaped windows and corridors and columns, and a very right-angled boxiness to the spaces that actually worked really well. As soon as we walked into this location we knew we could make it work."

Colour plays an important role in the film's design. Throughout all the sets, accents of colour reflect the idea of office stationery, and medical and pharmaceutical packaging.

Elizabeth - "As research we visited quite a few corporate buildings and offices and we were amazed with the amount of colours they used – turquoise walls, hot pink walls, canary yellow corridors - so it became apparent to us that we needed to put bold colours in the sets, but the palate that we chose used a different range of colours to the ones we'd seen in the real office spaces. It just seemed appropriate to have a medicinal basis to them, so we deliberately chose the kinds of blues, deep reds and yellows that are normally used on pharmaceutical packets," explained Elizabeth.

"Kriv's a big Stanley Kubrick fan and has studied all of his films very closely and he felt strongly that there were some Kubrickian elements we could borrow from and adopt into the overall design of the film. Kubrick wasn't afraid of being graphic and putting a complete, solid cast of one colour in a scene or a shot, and I think that fortified us to be really bold with colour and create a very grid-like world, with Gary trapped inside."

## SURFACE WOUNDS - CREATING GARY KELP COSTUME

Of key importance to Kriv and Catherine was to make a film about Australians that audiences could immediately recognize and relate to. This mission to avoid the caricatures and stereotypes usually associated with Australian films led to a strong conviction to represent average urban Australians in a realistic way. This meant costume design was a vital part of building that realism.

Costume Designer Wendy Cork agreed wholeheartedly with this vision. "Kriv's brief was so clear and at the first meeting we were already on the same wavelength. I understood the vision and Kriv was also really receptive to any ideas I had."

With so much bold colour in the office sets, Wendy decided to pull all colour out of the costumes keeping all the office characters in greys, navy and khaki, with accents of colour to reflect the set, like a red cardigan on one character here, and a green skirt on character there.

To define Gary Kelp and the progression of his illness throughout the film, Wendy developed a wardrobe that was basically one grey suit, with different grey shirts designed to drain his face colour.

"That boy (Sam) is a lot more handsome than he looks in the film. Every item of wardrobe helps the makeup and adds to the effect of making him look sick. There are different grey shirts, different sizes for a different fit to make him look thinner, more broken down and more dishevelled as the film progresses. At the end when he looks well, this effect is helped by a well-fitting, cleaner coloured fresh shirt."

Wendy worked closely with all the actors in developing their costumes:

"I always like the actor to have some say in what they're wearing because if they don't believe in what they're wearing, then it won't come across on camera that they actually own those clothes. So if they don't like what I put out for them I always discuss that with them, but in this case at the first fitting they mostly said is that what I had was exactly how they imagined the character."

If the actor was still trying to find or define the character it took a few more fittings.

"When Jessica [Napier] first arrived she was surprised about wearing a suit as she hadn't imagined her character to be an office worker, but as a girl with problems, I really didn't want to portray her in the usual "fucked up junkie" way – the stereotype. It took a while for us to work through her early fittings, to come to her being an office worker and since she has, she's dishevelled her suits a little bit herself to fit the character." Wendy says

## DISEASES OF THE SKIN - CREATING GARY KELP MAKE-UP

Makeup Designer Deborah Lanser spent many, many hours in the make-up van creating and designing Gary's various states of illnesses.

"There were twelve stages of makeup – the beginning was reasonably healthy, then we went through different stages of his rash. He starts to appear with a small rash on the back of his neck which then goes down his back and sneaks up the back of his ear and then around his ear." she explains.

Deborah - "As Gary gets sicker he gets progressively darker under the eyes. Then his skin colour gradually changes from a healthy warm colour to a paler complexion, then an almost greenish complexion, which finally comes back to a healthy, normal colour after his operation."

Gary also develops a nasty eye infection which Deborah describes - " We used a half-stage contact lens, which is a lens which fits over the eye with a small amount of broken capillaries, then, when it blows out into a full eye infection, we used a full red capillary lens."

Deborah - "The lenses were particularly irritating to Samuel, but I think they allowed him to get into the character further, as he was quite uncomfortable whenever they were in"

Deborah - "Gary then progresses through a sweaty and clammy stage, as the rash worsens in different degrees of intensity. Then the eye takes over and the rash calms down a bit. After he gets a wok slammed into his face, he has severe facial bruising, and broken lips, and at the final stages of his illness, the bruising becomes a faded, yellowish bruising, as we learn of his kidney problem."

Deborah - "Gary's makeup was almost like another character in the film. Samuel loved his makeup and it really helped his character to grow – I think Sam actually felt sick when he had those make-ups on and it became such a big part of his character." Deborah explains.

Deborah - "The most difficult thing with bruising is making it look believable, the trick is to make it look like it's below the skin rather than applied on the skin. Sam had many hours in the makeup chair – and lots of snoozes!"

## HEARING PROBLEMS

### THE MUSIC

Rather than writing a traditional score, Tom Ellard, the film's "sound composer" created what Kriv has described as an 'overall sonic landscape that is a mixture of both music and sound effects' – a hybrid between ambient sound atmospheres and melody which makes for a distinctly unique soundtrack.

Tom Ellard is one of the founding members of seminal electronic outfit, Severed Heads, an ongoing musical project that he's been involved with since the early 80s.

Kriv - "I'd met Tom over 15 years ago and have always been a huge Severed Heads fan and had secretly wanted to try and work with him. I was always thinking of a way in which I could make that happen. When IFD came along it seemed like the perfect project to bring him in on." Kriv enthuses.

Kriv - "I usually don't say this about people but I think Tom is a genius. He is very talented and skilled in so many specific areas, both in sound and vision, but at the same time as having all these really specific skills, he also has a fantastic kind of objectivity and he was a wonderful sounding board to bounce all sorts ideas off."

Kriv- "I had always wanted an electronic score for the film as I am very passionate about electronic music and have felt that in recent years there hadn't been a strong or striking electronic soundtrack in a film. Even though he had never done a film before, I had always found Tom's music very cinematic – when he came to do the music for IFD it was like hand in glove."

The last thing Tom wanted to do was to come in at the end of the film as most composers do, and "spot" the film. Tom was already collaborating with Kriv on the film before POD even had the film financed. He started work during the final script-writing phase, and continued through pre-production, production and into post-production.

Kriv - "It was a continual evolution, the music and sound continually "grew" rather than being tacked on or laid in at the end. We were able to talk about audio ideas well before I started storyboarding, and Tom provided me with music and sound textures that I was able to draw from and use to ignite my imagination when I got a bit stale. It was great to have the music ahead of time rather than retrospectively, and have a soundtrack that was forming before the film had even been shot. I feel that helped me a lot in establishing a distinctive tone, rhythm and general ambiance for the movie." says Kriv.

Kriv - "Everything Tom provided me was always part of a bigger picture, everything was always considered in terms of a whole, so we worked with a very simple palate of sounds and textures and Tom's mantra was always to work within specific constraints. That helped to make it sound like one connected stream of sound. And for Tom it was all or nothing. He has thrown a huge part of himself into the film and I will be forever grateful for that commitment. He's contributed so much more than just the music."

Writer/Director  
KRIV STENDERS

Kriv - "This has been a lifelong dream for me. I've been making films ever since I was 12 years old, working away on super 8 and video. Directing a feature has always been the goal and I consider it a real privilege. I am very happy, and honoured to have been able to work with such wonderful people and hopefully we've all worked hard together to make a great film."

Kriv has been shooting and directing films ever since he was a young teenager, making numerous short films on Super 8 and 16mm. He graduated from the Australian Film, Television and Radio School (AFTRS) in 1989 with a major in cinematography. Whilst at the school he shot and directed three short films – "The Silent Scream", "Telegram For Mrs Edwards" and "Horrible Man", all of which travelled successfully on the national and international film festival circuit. In 1989, his graduation film Horrible Man won the Best Film Award at the Munich International Film School Film Festival.

Since graduating from AFTRS, Kriv has worked consistently over the last thirteen years as a cinematographer and director on various short films, documentaries, music videos and television commercials. In 1990, only a year after graduating from film school he received an ARIA Award for his excellence as a director in the field of music video. Between 1989 and 1994 Kriv directed music videos for a range of Australian artists including The Go-Betweens, Mental As Anything, Noiseworks, John Farnham, Single Gun Theory, Choirboys, Ratcat, 1927 and Angry Anderson.

In 1994 he completed the multi-award winning documentary "Motherland", a touching and intimate portrait examining the lives of his two Latvian grandmothers. In 1997 Kriv wrote and directed "Two/Out", a short drama that has won the Best Short Fiction Awards at both the Sydney and Melbourne International Film Festivals and was screened in competition at Europe's most prestigious short film festival, Le Festival du Court Mètrage. The film finally went on to receive the 1998 AFI Award for Best Australian Short Film.

Kriv is currently working on slate of feature projects including "Blacktown" a digital feature due for completion in early 2005. Also in development with IFD producer Catherine Kerr is "Forever", an original screenplay by writer Anne Kennedy, based on the incredible true-life story of New Zealand's infamous Ingham twins.

Producer  
CATHERINE KERR

Catherine Kerr has worked as a producer in the television commercial industry for over fifteen years. She came to commercials from a strong production background and has worked with many of Australia's top award-winning commercial directors including Iain Mackenzie, Alan White and John Curran.

She has received numerous international advertising awards including the London Advertising Award and the American One Show Award. In 1998 she was the executive producer for the Fox Back-Lot Tour Audio/Visual presentation. This included a 10-minute short film featuring many of Australia's famous and infamous television personalities.

Since her decision to broaden into film production, Catherine has built Sydney-based production company POD FILM into a well-respected creative production house that features some of Australia's best directing talent. POD FILM also contributed to the development investment for the highly acclaimed feature film "Praise", directed by John Curran and in 2003 co-produced Gillian Armstrong's "Charlotte Gray" with London based company Ecosse Films.

Catherine is currently overseeing the development of a varied slate of feature film scripts, including "Suddenly Single and Starving" written by NIDA graduate and journalist Ruth Ritchie and novelist Tobsha Learner.

With "The Illustrated Family Doctor" and the AFI Award winning short film "Two/Out" behind them, Catherine and director Kriv Stenders are developing "Forever" an original screenplay by writer Anne Kennedy, about the incredible true life story of New Zealand's infamous Ingham twins. The twins became famous in 1997 after stowing away for several months on board a container ship, jumping overboard with a Malaysian sailor off the coast of Northern Queensland, and surviving for weeks in the outback as fugitives.



Gary Kelp  
SAMUEL JOHNSON

“You can’t help but be nervous about working with your lead actor and there’s a nail-biting moment at the start when you wait for the magic or disaster to happen... It was such a thrill every day to watch him bring the character to life and it was absolutely mind-blowing to see such focus, intelligence and skill applied to the role. I followed my instincts with Sam and they have really paid off, I think he is going to blow people away with this performance – it’s such a beautiful mixture of vulnerability, strength, humour, pathos, humanity and sadness - a delicious cocktail, very entertaining and compelling to watch.” KRIV STENDERS

“Sam is an actor who doesn’t waste any shooting time, he is technically very savvy on hitting his physical continuity marks and his emotional marks. Despite 10 hours days for 5 weeks non-stop, Sam has been able to deliver every day. Just when you least expect it Sam would do a handstand or make everyone laugh or something, he’s someone very special.” CATHERINE KERR

Samuel Johnson is considered one of the best young Australian actors of film, television and theatre who, until now, has been best known for his groundbreaking role in TV’s THE SECRET LIFE OF US. For his role as Evan, Samuel was awarded the Best Actor in a Leading Role in a Television Drama Series at the 2001 Australian Film Institute (AFI) Awards, and was nominated for Most Popular Actor at the 2002 Logie Awards.

Since then Samuel has made a guest appearance on weekly television drama STINGERS and played a leading role in the mini-series AFTER THE DELUGE. Prior to THE SECRET LIFE OF US, Samuel had an ongoing role in GOOD GUYS BAD GUYS, and appeared in THUNDERSTONE, ONE WAY TICKET, THE LAST OF THE RYANS, RAE FM, BLUE HEELERS, COOPER ST SUB, OCEAN GIRL and HOME AND AWAY.

Samuel’s film credits include CRACKERJACK, the lead role in the award-winning NEW SKIN (dir: Anthony Hayes), SPARK D COMES TO TOWN (dir: Maciek Wszelaki), TAKEN (dir: Hayley Cloake), the film where he came to the notice of IFD director Kriv Stenders, Elise McCredie’s STRANGE FITS OF PASSION, RETURN TRIP (dir: Phillip Donnellon), INNER SANCTUARY (for Chris Clarke), HAPPY LITTLE VEGEMITES (dir Colin Mowbray) and he played a check-out cashier in Michael Rymer’s mutli-award winning ANGEL BABY.

Samuel also has an extensive list of theatre credits including HOTEL SORRENTO (dir: David Latham for Hit Prod @ Playbox), THE PRESENT (La Mama), and performed in productions of THE SNAKE PIT and MAD WOMAN’S FOUNTAIN for Harry Theatre in the Raw/Playbox Theatre, LIFE DURING WAR TIME for the Soup Kitchen Theatre Co and THE PINK PANTHER STRIKES AGAIN for the Adamson Theatre Co.

Ray Gill  
COLIN FRIELS

"I think Colin Frieis is a very underrated actor in this country. He has incredible skills and really understands what's needed to make a screen performance work. I was a bit intimidated by him at first, but once we'd found the tone and the rhythm of the film through rehearsals and discussions, it was a great experience. As a director dealing with all good actors, I think it's essentially about minimal, precise direction and simple, direct, honest communication, and Colin responded to that wonderfully." KRIV STENDERS

Colin Frieis graduated from the National Institute of Dramatic Art in 1976. His career has spanned all aspects of theatre, film and television, making him one of Australia's most well known performers. He has appeared in over 25 feature films over the last 25 years, working with directors such as Rolf de Heer, Nadia Tass, Mark Joffe, Alex Proyas, Bruce Beresford, Sam Raimi, Gillian Armstrong and Tim Burstall. He was awarded the 1986 Australian Film Institute (AFI) Award for Best Actor for his role in MALCOLM (1985 dir: Nadia Tass).

His film credits include BLACK AND WHITE (2001 dir Craig Lahiff), THE MAN WHO SUED GOD (2001 dir: Mark Joffe), DARK CITY (1996 dir: Alex Proyas), MR RELIABLE (1995 dir: Nadia Tass), COSI (1995 dir: Mark Joffe), BACK OF BEYOND (1994), ANGEL BABY (1994 dir: Michael Rymer), NOSTRADAMUS KID (1991 dir Bob Ellis), DINGO (1990 dir Rolf de Heer), CLASS ACTION (1990 dir Michael Apted), HIGH TIDE (1986 dir Gillian Armstrong) and THE COOLANGATTA GOLD (1984 dir Igor Auzins).

Over the last five years Colin has starred in high-profile television dramas and mini-series including BLACKJACK (2002 dir Peter Andrikidis), TEMPTATION (2002 dir: Tony Tilse), MY HUSBAND MY KILLER (2000 dir Peter Andrikidis), CHILDSTAR (2000 dir Nadia Tass), THE FARM (2000 dir: Kate Woods) and MARRIAGE ACTS (1999).

From 1995-9 Colin was a regular on the popular Australian television drama WATER RATS, for which he won the 1998 People's Choice Award for Best Actor in a Television Drama, the 1997 LOGIE Award for Best Actor, a 1999 People's Choice Award Nomination for Favourite TV Star and a 1999 People's Choice Award Nomination for Favourite Male Actor in a Drama. In 1995 Colin was awarded the Australian Film Institute Award for Best Actor in a Television Drama for his role in HALIFAX f.p. Prior to that he appeared in RESCUE (1992), THE LAST MAN HANGED (1992) SEVEN DEADLY SINS – PRIDE (1992), THE MAN IN THE IRON MASK (1985) and FOR THE TERM OF HIS NATURAL LIFE (1982). Colin is also a regular on the ABC children's program PLAYSCHOOL..

Colin is an experienced stage actor and has worked with directors including Neil Armfield, Richard Wherrett, Robyn Nevin and John Bell for productions with the Australia's leading production companies. In 2003 Colin was awarded both the MO Award for Male Actor in a Play of the Year, and the Helpmann Award for Best Male Actor in a Play for COPENHAGEN.

Carol  
SACHA HORLER

"Sacha is wonderful, incredibly talented, and a total professional, she really believes in what she does. As a director you really have to give her everything, because she is giving you everything. I love that kind of passion and dedication, that's what's wonderful about this job, because working with people like Sacha, who have that fantastic commitment and passion, makes you really feel like you're part of something very noble and worthwhile." KRIV STENDERS

Sacha Horler is regarded as one of Australia's leading actresses, acclaimed both nationally and internationally.

After small roles in several Australian features including BILLY'S HOLIDAY, BLACKROCK and BABE II, Sacha shot to international fame with her groundbreaking lead role in John Curran's 1998 feature PRAISE.

PRAISE was awarded the International Critic's (FIPRESCI) Award at the 1998 Toronto Film Festival, screened in Official Selection at the 1999 Sundance Film Festival and the 1999 Berlin International Film Festival.

For her role in PRAISE Sacha was awarded the Best Performance by an Actress in a Leading Role at 1999 Film Critics Circle of Australia Awards and the 1999 AFI Awards. At the same event, Sacha won the AFI Award for Best Performance by an Actress in a Supporting Role for her performance in Christina Andreef's SOFT FRUIT.

Since then Sacha's feature film credits have included MY MOTHER FRANK (dir: Mark Lamprell), RUSSIAN DOLL (Stavros Kazantzidis) for which Sacha was again nominated for an AFI Award for Best Supporting Actress, WALK THE TALK (dir: Shirley Barrett) and TRAVELLING LIGHT (dir: Kathryn Millard).

Sacha's television credits include WATER RATS, MURDER CALL, GRASS ROOTS and GRASS ROOTS II, HALIFAX 6, CRASHBURN and FARSCAPE.

Sacha was again nominated for an AFI Award for Best Actress in a Supporting or Guest Role in a Television Drama for her role as Lucy in SECRET BRIDESMAIDS BUSINESS.

Sacha is equally accomplished on stage starring most recently in Michael Gow's THE VISIT and Melissa Bruce's SHORT CIRCUITS for the Sydney Festival. Sacha has appeared in productions of BLUE MURDER for Company B Belvoir, THE CRUCIBLE directed by Richard Wherrett for the Sydney Theatre Company, and a dozen other productions including THEN THE MOUNTAIN COMES, THE QUARTET FROM RIGOLETTO, DIVING FOR PEARLS, ELEGIES and PLAYGROUNDS. Again for the Sydney Theatre Company Sacha starred in Marion Potts' productions of PYGMALION and LIFE AFTER GEORGE. She starred as Ophelia in Jeremy Sims' production of Hamlet for Pork Chop @ Belvoir and was the lead in Kate Gaul's SVETLANA IN SLINGBACKS for Company B Belvoir.

**Jennifer**  
**KESTIE MORASSI**

"She's one of the most photogenic people I've ever laid my eyes on. When you look at her through the camera viewfinder you are almost blinded, she's just so beautiful, she just glistens. Kestie has incredible energy, focus and talent, she is really finding her feet as an actor, and she did an incredible job, hitting the tone of the character precisely." KRIV STENDERS

One of Australia's up and coming film actors Kestie's short film career has already seen her win accolades. She was nominated for Best Actress in a Supporting Role for DIRTY DEEDS by the 2002 Film Critics Circle of Australia and won Best Actress for PRETTY PENNY in the 1999 Watch My Shorts Film Festival.

Trained at the National Theatre School, Kestie's other film credits include STRANGE BEDFELLOWS, JOSH JARMAN opposite Marcus Graham, THUNDERSTRUCK, DARKNESS FALLS, and TRAVELLING LIGHT directed by Kathryn Millard.

Her television credits include STINGERS, SECRET LIFE OF US, BEASTMASTER III, SADDLE CLUB, EUGENIE SANDLER PI and STATE CORONER. She also appeared in the video clip for musician Ben Lee's 'Something Borrowed, Something Blue'.

**Christine**  
**JESSICA NAPIER**

"Jess is a wonderful, passionate and committed actor, who has a gut- passion about acting. She had to do some very challenging things for this film including a nude scene and she had to play a pretty tragic, broken down character in a new way - and she really threw herself into the role. I found her fascinating to watch, because every actor has a different approach to the material and to working, and she was incredibly intuitive and present in every on-screen moment. I think she is incredibly talented and I couldn't be more thrilled by the work she has done." KRIV STENDERS

Jessica has held a consistently high profile in Australian television dramas since the 1990's. Most recently audiences best know her for her role as Becky Howard in the incredibly popular weekly television drama MCLEOD'S DAUGHTERS. Prior to that she appeared in a broad range of Australian television programs including HEAD START, CHILDSTAR, THE LOST WORLD and LUNA AND THE BLIND MAN. Between 1993 and 1998 Jessica was a regular in police dramas including STINGERS, WILDSIDE, MURDER CALL, WATER RATS and POLICE RESCUE as well as soapie ECHO POINT.

Her feature film credits are nearly as numerous with roles in STUFFED BUNNY (2002 dir: Matthew Bird), NEW SKIN (2000 dir: Anthony Hayes), JET SET (2000 dir: Jonathan Ogilvie), ANGST (1999 dir: Daniel Nettheim), TWITCH (1999 dir Daniel Giambruno), CUT (1999 dir: Kimball Randall), CITY LOOP (1999 dir Belinda Chayko), WAR STORY (1998), BLACKROCK (1996 dir: Steven Vidler) and LOVE SERENADE (1995 dir: Shirley Barrett).

## Gary's Mum

### SARAH PEIRSE

"Sarah is a legend, I was so honoured she agreed to come on board. I'd just seen her in RAIN, and when she was suggested for Gary's Mum I initially felt she was too young. But at the test she did these fantastic things that I'd never imagined for the character, and she just transformed herself into a version of Gary's Mum that so much better than the one we had written. She's a consummate professional and very giving as an actor, very open and adaptable to the demands and rigours of film acting and a film set." KRIV STENDERS

Originally from New Zealand, Sarah Peirse is a multi-talented director and award-winning actor who is skilled in theatre, film and television.

Most recently Sarah starred in Christine Jeff's RAIN, for which she was awarded Best Actress at the 2001 NZ Film and Television Awards and the 2002 Portuguese Fantasporto Film Festival.

Sarah has won two Best Supporting Actress Awards at the NZ Film and Television Awards, for her roles in Peter Jackson's HEAVENLY CREATURES and Vincent Ward's THE NAVIGATOR, and was nominated for her role in Richard Ridiford's ARRIVING TUESDAY.

Sarah's other feature film credits include PJ Hogan's UNCONDITIONAL LOVE, THE ART OF DROWNING (dir: James Grant), MESMERISED (dir: Michael Murphy), SYLVIA (dir: Michael Firth), QUEEN STREET (dir: Martin Blythe) and HOTEL HITLER (dir: Mike Smith).

In 1983 Sarah received her first NZ Film and Television Award for Best Actress (Television) for her role in A WOMAN OF GOOD CHARACTER. Since then she has appeared in THE GARDEN PARTY, INSIDE STRAIGHT, COUNTRY GP and THE CHAMPION, and was guest lead in SKIRTS and THE FLYING DOCTORS.

For her work on stage Sarah was awarded the Best Performance by a Female Actor in a Leading Role 1997 Green Room Award for MOLLY SWEENEY for the Melbourne Theatre Company. Sarah has appeared in over 30 stage productions for the Sydney Theatre Company, Theatre Corporate, Mercury Theatre and Centrepont Theatre.

Sarah is an experienced theatre director with over 15 productions to her credit for the Auckland Theatre Company, Victorian College of the Arts, Mercury Theatre, Independent Outdoor Production and STC SA.

Carl  
JASON GANN

"Jason's a multitalented actor and writer - I think we were incredibly lucky to get him at this point in his career, as I think he is going places, at least I hope is because he should, he's a real discovery. Jason's definitely a larger than life character with a very finely tuned sense of humour and a great ear for comedy. I think there is a lot of Carl in Jason - he's a loveable scoundrel." KRIV STENDERS

Jason Gann is an actor, musician and writer. His love of and commitment to short films is evident in the number he has appeared in, and the success they have achieved. WILFRED, the short film Jason co-wrote with Adam Zwar, won Best Comedy and People Choice Awards at Tropfest 2002. as well as Best Actor for Jason. WILFRED also won Best Film at the 'In the Realm of the Senses' and screened at Sundance, St Kilda, Palm Springs and Cork Film Festivals.

Jason won his second consecutive Tropfest Best Actor Award in 2003 for his performance in BURIED. He has also acted in the short films BREAK-UP INTERNATIONAL, THE WAY BACK, LOVE WEIGHTS and AIN'T GOT NO JAZZ. In addition to IFD Jason has appeared in feature films GETTING' SQUARE and THUNDERSTRUCK. His television credits include a cameo role in KATH AND KIM and the role of 'Ditch' in two episodes of BLUE HEELERS.

Jason is currently recording in Melbourne with his band SOFA MECCA, and has performed on the main stage at the LIVID music festival with his former band LYNNGREN, and has supported acts including SILVERCHAIR, GARBAGE, ASH, EVERCLEAR and STEVE VAI.

RATS AND CATS, the feature film Jason has co-written with Adam Zwar will go into production later this year, and Jason will play the lead role.

Snapper Thompson  
PAUL SONKKILA

"Paul's a hidden treasure. He has this incredible "presence" and most of the time the crew and I were really scared of him - we really thought he was Snapper Thompson." KRIV STENDERS

Paul Sonkkila's extensive list of Australian feature film credits includes 2001 drama BLACK AND WHITE, 1997's mutli-award winning THE INTERVIEW, MR RELIABLE(1995), THAT EYE THE SKY (1994), Peter Weir's GALLIPOLI and THE YEAR OF LIVING DANGEROUSLY.

He has featured in numerous television programs, a selection of which includes MARSHALL LAW (2002), STINGERS (2001/02), WILDSIDE (1998), OCEAN GIRL (1997), GOOD GUYS BAD GUYS (1997), PACIFIC DRIVE (1996), BLUE MURDER (1995), HALIFAX, LAW OF THE LAND, MAN FROM SNOWY RIVER, POLICE RESCUE (1991), RETURN TO EDEN and SONS AND DAUGHTERS.



Paul has also featured in productions by the SA Theatre Company, the WA Theatre Company and the Qld Theatre Company in productions of THE MERCHANT OF VENICE, KING LEAR, OEDIPUS, CABARET, THE TEMPEST and SUMMER OF THE 17<sup>TH</sup> DOLL.

### Director of Photography KEVIN HAYWARD

"Kevin is an amazing cinematographer and a very gentle soul. His quiet demeanour brings the most calming energy to the set. Nothing is done with hysteria or anxiety. He's not too slow and not too fast. The actors and crew find that very grounding and it makes for a very enjoyable day, a quality day, every day of the shoot."

KRIV STENDERS

Director of photography on award winning feature films, commercials, documentaries and music videos, Kevin Hayward has more than twenty years experience in the international film industry. Kevin's feature film credits include CHOPPER (1999) for which he won the Best Cinematography Independent Film Award in 2000 and was nominated in both the AFI Awards and Film Critics Circle of Australia Awards.

Kevin's feature film credits include TRAPS (1993) shot on location in Australia and Vietnam, RECKLESS KELLY (1992) with director Yahoo Serious, New Zealand/USA co production MOONRISE (1991), THE RETURNING(1990) starring Max Cullen, the 70mm showscan format KIWI MAGIC (1988), New Zealand/USA co productions QUEEN CITY ROCKER (1987), BRIDGE TO NOWHERE (1986) and SHAKER RUN (1985) and New Zealand productions PALLET ON THE FLOOR (1984) and CONSTANCE (1983).

### Composer TOM ELLARD

"Tom's the real deal...he's a fucking genius!" KRIV STENDERS

Tom Ellard was born clutching a microphone. At sixteen, he recorded his first (now valuable) album as *Severed Heads*, co-founding the influential electronic band that confounds to this day. As well as albums, *Severed Heads* has exhibited in major Australian and international exhibitions, has a permanent exhibit within the Powerhouse Museum in Sydney, and twice taken over ABC-TV for nationally broadcast live video performances. In 2002, the Sydney Film Festival held a retrospective of Tom's *Severed Heads* work. Oh, and there was a top 20 single.

As well as contributing to numerous technical publications and newspapers, Tom has appeared on a wide range of TV programs explaining the workings and cultural significance of new media. Much of this stems from his innovations - including the first Australian music CDROM and the first downloadable album anywhere (before MP3 was invented). He's also worked in all facets of marketing design, including 3D animation for the Department of Defense and the ANZ Bank, TV for Sony Music and print design for many others. Having just completed the music score for the feature *The Illustrated Family Doctor*, Tom is working on a second solo DVD of 3D animation while teaching sound production at the University of Technology, Sydney.

**First Assistant Director**  
**CHARLES ROTHERHAM**

“Charles is a consummate professional, entirely unflappable and was an absolute keystone to the operational success of the film. Charles was totally responsible with the finiteness of our resources and was able to stretch an already stretched schedule to its maximum, without compromising creativity. You really rely on a First’s judgement to maximise the budget and to give you a firm focus on the job at hand, and Charles did that for me in spades.” KRIV STENDERS

Over fifteen years Charles Rotheram has worked with actors including Charles Dance, Dennis Hopper, Nigel Havers, Chris Hayward, Wendy Hughes, Nicole Kidman, Hugh Jackman, Don Johnson, Stephen Dorff, Michael York and Billy Zane on film and television projects.

His feature film credits include THE MATRIX 2 & 3 VFX UNIT, SOFT FRUIT (1998 dir: Christina Andreef), PAPERBACK HERO (1998, dir: Anthony Bowman), BLACKROCK (1996 dir: Steve Vidler), SPACE TRUCKERS (1995, dir: Stuart Gordon), RACE THE SUN (1995, dir: Charlie Kanganis), FLIRTING (1989 dir: John Duigan), DEAD CALM new ending (1988, dir: Phil Noyce, George Miller), THE YEAR MY VOICE BROKE (1986, dir: John Duigan).

Charles television credits include MURDER CALL (1997, dir: Ian Watson), WATER RATS (1996), THE MAN FROM SNOWY RIVER (1995), MISSION TOP SECRET (1994), CRACKERS (1991) and MISSION IMPOSSIBLE (1990).

His television commercial credits are too numerous to list but over more than fifteen years Charles has worked for Ian McDonald Productions, Bunton Films, POD, New Blood and Old Money, Ibbetson films and many others both within Australia and internationally, with budgets ranging from low-budget to others costing in excess of a million dollars.

**Production Designer**  
**ELIZABETH MARY MOORE**

“Elizabeth displayed a passion and enthusiasm for the project that was really invigorating and refreshing. She is not at all reserved or cynical and has incredible conviction. Luckily for us, IFD was exactly the kind of project shed been dying to do.” KRIV STENDERS

Elizabeth Mary Moore is a Production Designer with extensive experience in the Australian film and television industry.

Since 1995 her feature film credits include A MAN’S GOTTA DO (dir: Chris Kennedy), PRESERVATION (dir: Soya Gollan), MULLET (dir: David Caesar) and RUSSIAN DOLL (dir: Stavros Kazantzidis).

Elizabeth was Production Designer on music videos for Lino (Accident), Silverchair (Miss You Love), Custard (Feels Like Ringo and Girls Like That), Savage Garden (To The Moon And Back and Universe) and UK band Underworld (Push).



Her television and short film credits include Michael Cordell's THE ORIGINAL MERMAID, Wayne Blair's BLACK TALK, Rachel Griffith's TULIP, Anna Reeve's WARBLING MATILDA, Erica Glynn's MY MOTHER MY SON, Nerrida Moore's AVOCA and AFI nominated short films – Carla Drago's ABOVE THE DUST LEVEL, Michael Rowland's FLYING OVER MOTHER and Ruth Carr's LOVELY.

Elizabeth has been art director on more than 50 TVC's for clients as diverse as Sanyo, Sorbent, Panasonic, McDonalds, Blackmores, Dominoes, Ninemsn, CBA, Coca-Cola, Australian Rugby League, AOL, Solo, Austar and Jetset Tours.

Elizabeth was also the set designer for the Flying Fruit Fly Circus's Outburst 1997-2000 Tour (dir: Kim Walker).

### Costume Designer WENDY CORK

'Wendy understands how critical wardrobe can be to the way an audience reads a character and reads a film. She has a masterful grasp of subtlety, and incredible saviness with banal, day-to-day street clothes and a rare filmic sensibility. She thinks of the film as a whole, not just a collection of clothes.' KRIV STENDERS

Wendy Cork has extensive experience working in costume design for film, television, stage and television commercials since 1991. Wendy studied Fashion Technology and Design at the East Sydney Technical College and also holds a Bachelor of Arts in Theatre at the University of New South Wales.

Notable film and television credits as Costume Designer include the 3-part mini-series THE FARM (2000, dir Kate Woods), feature film IN THE WINTER DARK (1997 dir: James Bogle), 13-episode television drama FAT COW MOTEL (2002, dir: Robert Kenner & Daniel Nettheim), a pilot US series MERMAIDS (2002 dir: Ian Barry), 4-part mini-series MARKING TIME (2003, dir: Cherie Nowlan) and television program GO BIG (2003, dir: Tony Tilse).

Wendy was costume designer for seven short films including director Cate Shortland's JOY (1999) and PENT UP HOUSE (1998), and Ivan Senn's DUST(1999).

Other film and television credits include IDIOT BOX (1996, dir: David Caesar), PARADISE ROAD (1996, dir: Bruce Beresford), A WRECK A TANGLE (1988, dir: Scott Patterson), weekly television drama ALL SAINTS (2002), and ABC drama FALLEN ANGELS (1996) and BORDER TOWN (1996).

Since 1996 Wendy has lectured in art finishing and textile design at East Sydney Technical College and NIDA, styled a video clip for singer Vanessa Amarossi, and coordinated exhibition costumes at the Mary Mackillop Museum.

## Makeup Artist DEBORAH LANSER

"Deborah impressed me with her professionalism. She knew we had a low budget and a tight shooting schedule. Her management of Gary's diseases and rashes was masterful, subtle and striking without being ridiculous. Deborah came up with a makeup design that was totally appropriate for the resources we had in terms of time and money – it was a very inventive, ergonomical approach to makeup application. She has the most amazing deft touch and delicate eye." KRIV STENDERS

Deborah Lanser is one of the most respected makeup artists and designers with 22 years in the field of Makeup and Prosthetics. She received an Oscar Nomination for Best Makeup for MARY SHELLEY'S FRANKENSTEIN (1993/94 Dir: Kenneth Branagh) and was personal makeup artist to Branagh on the world publicity tour for the film.

She has been personal makeup artist to Glenn Close on PARADISE ROAD (1996 dir: Bruce Beresford), and Lena Olin on QUEEN OF THE DAMNED (2000 dir Michael Rymer). Her other feature film credits include THE NIGHT WE CALLED IT A DAY (2002 dir: Paul Goldman), BEYOND BORDERS (2002 dir: Martin Campbell), GARAGE DAYS (2001 dir Alex Proyas), RED PLANET (1999 dir: Anthony Hoffman) and MUCH ADO ABOUT SOMETHING (1992 dir: Kenneth Branagh). Deborah was responsible for prosthetic makeup on a main character in DARK CITY, the dance cast in MOULIN ROUGE and worked in additional makeup on MATRIX RELOADED, MATRIX, BABE and BABE PIG IN THE CITY.

Her television credits include JESSICA (2003 dir: Peter Andrikidis), the musical SOUTH PACIFIC (2000 dir: Dick Pearce), prosthetic artist on THE POTATO FACTORY (1999), MUMBO JUMBO (1998 dir: Catherine Miller), BAYWATCH DOWNUNDER (1998), as well as being Head of SBS Television Makeup Department from 1990-96.

Deborah did the Conceptual Makeup Design for Anthony Warlow in his production of DON QUIXOTE (2001) and was Prosthetic Makeup to Rob Guest for PHANTOM OF THE OPERA (1995-96).

## Editor DENISE HARATZIS

"I knew of Denise through her work with Shirley Barrett - Love Serenade and Walk the Talk - and I love both of those films passionately. I wanted to work with an editor who understood irony and the tone of humour I was trying to achieve. Denise was gracious enough to let me get my hands dirty, and get in there warts and all, which I think is difficult for editors to do. She has a very generous spirit and became a very trusted and valued colleague and collaborator during what was the most stressful period of the production, the editing." KRIV STENDERS

Denise Haratzis is somewhat of a "veteran" in the industry having worked as an editor for almost over twenty years. She has worked extensively in film and television editing a wide range of projects including various award-winning feature films, mini-series and television shows including THE SECRET LIFE OF US. Apart from editing Shirley's Barrett's LOVE SERENADE and WALK THE TALK she has recently finished work on Sarah Watt's debut feature, LIFE STORY.

## THE ILLUSTRATED FAMILY DOCTOR

### *Cast*

(in order of appearance)

bob boundary	<b>Brian Meegan</b>
gary kelp	<b>Samuel Johnson</b>
morgue orderly	<b>Andrew Ausage</b>
carol kelp	<b>Sacha Horler</b>
matronly woman	<b>Beth Armstrong</b>
adrian kelp	<b>William Zappa</b>
gary's mum	<b>Sarah Peirse</b>
jennifer	<b>Kestie Morassi</b>
clarice stoker	<b>Emma Randall</b>
ray gill	<b>Colin Friels</b>
office worker #1	<b>Maria De Marco</b>
office worker #2	<b>Rik Dawson</b>
office worker #3	<b>Andrew Crowley</b>
christine	<b>Jessica Napier</b>
carl lucas	<b>Jason Gann</b>
woman #1	<b>Terry Binding</b>
john	<b>Helmut Bakaitis</b>
snapper thompson	<b>Paul Sonkkila</b>
barmaid	<b>Niki Owen</b>
dave	<b>Steve Vella</b>

salesgirl	<b>Melissa Fisher</b>
pharmacist	<b>Sean O’Riordan</b>
punter	<b>Rudi Baker</b>
phil	<b>Clayton Jacobson</b>
kerry	<b>Alex Babic</b>
guillermo	<b>Guillermo Keys-Arenas</b>
dr cherry	<b>Charles Abbott</b>
anaesthetist	<b>Tony Horton</b>

*(Single board - Credits)*

director	<b>Kriv Stenders</b>
producer	<b>Catherine Kerr</b>
associate producer	<b>Aline Jaques</b>
screenplay by	<b>Kriv Stenders &amp; David Snell</b>
based on a novel by	<b>David Snell</b>
associate producers	<b>Mark Vennis &amp; Gary Phillips</b>
director of photography	<b>Kevin Hayward</b>
editor	<b>Denise Haratzis</b>
production design	<b>Elizabeth Mary Moore</b>
music by	<b>Severed Heads</b>
make-up by	<b>Deborah Lanser</b>
costume by	<b>Wendy Cork</b>
casting by	<b>Nikki Barrett</b>

*Crew (Rolling credits)*

production manager	<b>Lorelle Adamson</b>
first assistant director	<b>Charles Rotherham</b>
second assistant director	<b>Johnny Pacialeo</b>
third assistant director	<b>Eddie Thorne</b>
continuity	<b>Kristin Witcombe</b>
production co-ordinator	<b>Felicity Scott</b>
assistant co-ordinator	<b>Anna McDonnell</b>
script editors	<b>Marguerite Bunce</b> <b>Kieran McGillicuddy</b>
producer's consultant	<b>Brigid Ikin</b>
focus puller	<b>David Elmes</b>
clapper/loader	<b>Cameron Morley</b>
2nd unit focus puller	<b>Viv Scanu</b>
2nd unit clapper/loader	<b>Lucinda Van De Berkt</b>
gaffer	<b>Miles Jones</b>
best boy	<b>Adam Hunter</b>
electrics assistants	<b>Matt Inglis</b> <b>Simon Allan</b>
key grip	<b>David Washbourne</b>
assistant grips	<b>Richard "Snowy" Ward</b> <b>Geoff "Barney" Eastman</b> <b>Villiami Topui</b>

sound recordists	<b>Paul Finlay</b> <b>Andrew Belletty</b>
boom operators	<b>Nicole Lazaroff</b>
extras casting	<b>Jane Dawkins</b>
casting assistant	<b>Antonia Halse</b>
location manager	<b>Peter Harris</b>
location scout	<b>Mary Barltrop</b>
art director	<b>Nell Hanson</b>
set decorator	<b>Enzo Iacono</b>
buyer/dresser	<b>Tracy Dunn</b> <b>Tony Campbell</b>
art dept assistants	<b>Nikki Peace</b>
art dept runner	<b>Ben Skinner</b>
ifd book design	<b>Lisa Stonham</b>
graphics	<b>Carisse O'Brien</b> <b>Shirin Town</b> <b>Julie Cooper</b>
standby props	<b>Shane Bennett</b>
construction manager	<b>John Jenkinson</b>
carpenters	<b>Brett Wilbe</b> <b>Dominic Lord</b>
scenic artist	<b>Danny Strachan</b>
set painter	<b>Gerard Presland</b>
set finisher	<b>Eamon O'Kane</b>

computer playback	<b>Damon Girbon</b> <b>Tim Ahern</b>
costume supervisor	<b>Amanda Irving</b>
costume buyer	<b>Anna Schutzinger</b>
costume assistants	<b>Kate Aherne</b> <b>Lara Blomfield</b>
standby costume	<b>Natalie Dives</b>
hairstylist	<b>Erica Wells</b>
make-up assistant	<b>Nadia Cowell</b>
runner	<b>Mark Burling</b>
p.a./driver	<b>Cassandra Wilson</b>
unit manager	<b>Wil Milne</b>
assistant unit manager	<b>Kim Gladman</b>
unit assistants	<b>Will Mitchell</b> <b>James Smith</b> <b>Peter Van Haren</b>
production accountant	<b>John Russell</b>
assistant accountant	<b>Stephen McGillen</b>
caterer	<b>Fringe Benefits</b>
unit nurses	<b>Judy King</b> <b>Helen Johnstone</b>
safety report	<b>Wayne Pleace</b>
stunt co-ordinator	<b>Brian Ellison</b>

director's attachment	<b>Cathy Randall</b>
videographer	<b>Esme Fisher</b>
assistant editor	<b>Helen Barry</b>
editing facility	<b>Frameworks</b>
visual effects & titles	<b>Fuel International Pty Ltd</b>
visual effects supervisor	<b>Dave Morley</b>
visual effects producer	<b>Jason Bath</b>
c.g. artists	<b>Shaun Scott</b> <b>Jongsu Oh</b>
senior compositor	<b>Sam Cole</b>
compositors	<b>Howard Hill</b> <b>Jamie Wood</b>
title design	<b>Lisa Stonham</b>
post production supervision	<b>Aline Jacques</b> <b>Helen Barry</b> <b>Bronwyn Gerathy</b>
scanning/recording	<b>AnimalLogic Digital Film Bureau</b>
scanning/recording supervisor	<b>Christopher Swinbanks</b>
digital opticals	<b>Mark Harmon</b>
end titles	<b>Optical &amp; Graphic</b>
telecine	<b>Digital Pictures/Sydney</b>
telecine colourist	<b>Peter Ritchie</b>
laboratory	<b>Atlab Australia</b>
grader	<b>Olivier Fontenay</b>



lab liaison	<b>Gregory Short</b> <b>Leona McKenzie</b>
sound post production facility	<b>Audio Loc Sound Design</b>
facilities co-ordinator	<b>Mary Dennison</b>
sound effects designer	<b>Liam Price</b>
associate sound editors	<b>John Patterson</b> <b>Nick Byrnes</b>
dialogue/adr editors	<b>Tony Vaccher</b> <b>Danny Longhurst</b>
foley/adr editor	<b>Duncan McAllister</b>
foley artists	<b>Nick Byrnes</b> <b>Luke Young</b>
technical liaison	<b>Ross Brewer</b>
sound supervisors & re-recording mixers	<b>Tony Vaccher</b> <b>John Dennison</b>
loop group supervisor	<b>Raj Ryan</b>
loop group	<b>Jacob Allen</b> <b>Amanda Bishop</b> <b>Anthony Crogin</b> <b>Shayne Francis</b> <b>John Leary</b> <b>Natalie O'Donnell</b> <b>Gwyneth Price</b>
dolby consultant	<b>Bruce Emery</b>

unit publicist	<b>Catherine Gallagher</b>
stills photographer	<b>Sophie Howarth</b>
business affairs manager	<b>Nikki Kasperkiewicz</b>
pod film co-ordinator	<b>Maria Palazon</b>
office production assistant	<b>Holly McKay</b>
research assistant	<b>Lauren Horton</b>
travel agency	<b>Showfilm</b>
film travel co-ordinator	<b>Amy Materne</b>
film stock	<b>Kodak Australia</b>
camera equipment	<b>Metropolis Camera</b>
grip equipment	<b>Big Toys</b>
additional lighting equipment	<b>Panavision Lighting</b>
stills laboratory	<b>The Lab/Sydney</b>
radio communications	<b>Motorola Australia Pty Ltd</b>
location security/traffic	<b>Who Dares</b>
unit/make-up vehicles	<b>Eulabah</b>
law firm	<b>Nina Stevenson &amp; Assoc.</b>
lawyer	<b>Hamish Watson</b>
completion bond	<b>FACB</b>
completion guarantor	<b>Corrie Soeterboek</b>
insurance broker	<b>H W Wood (Aust) P/L</b> <b>Tony Gibbs</b>
chartered accountant	<b>Spencer Steer &amp; Assoc.</b>
audit	<b>Christopher Coote &amp; Co.</b>

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