

Under the Radar Press Kit

National Release date: 29 July 2004

Running Time: 95 Minutes

Rating: M

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LONG SYNOPSIS

Brandon (Nathan Phillips) absolutely lives for the surf. Too bad for him, an episode of surf rage throws him miles away from anything resembling a beach.

In fact, the good-behaviour bond that the Magistrates court sentenced him with throws Brandon in the deep end of more potential bad-behaviour than any amount of good. First, as part of his punishment he's sent to help at a home for the intellectually disabled. Are you with us so far? Good.

Meet Trevor (Steady Eddie) a patient at the 'home' who's hell-bent on escaping the institute and partying. Can he outsmart Brandon and get his own way?

In Brandon's desperation to get back to the surf for a competition, he cunningly convinces the home supervisor that one of the patients wants to go to the beach. Enter Adrian (Clayton Watson) who suffers from recurring amnesia – a condition that Brandon quickly uses to his advantage. Or so he thinks ...

Road trip activated ... and beach-bound we've got room for one more. Better make her a babe. And sexy. Mysterious Jo (Chloe Maxwell) standing roadside makes four. Excellent – minus of course the gangsters wanting to kill them, the rival gang, the deserted farm, the body count and a spear-gun.

You won't find a more mismatched yet likable set of 'heroes' than in this action-packed comedy-thriller.

If they do ever make it to the beach they'll have to be quick, stick together and stay UNDER THE RADAR.

SHORT SYNOPSIS

Brandon (Nathan Phillips) absolutely lives for the surf. Too bad for him, an episode of surf rage throws him miles away from anything resembling a beach. In fact, the good-behaviour bond that the Magistrates court sentenced him with throws Brandon in the

deep end of more potential bad-behaviour than any amount of good. As part of his punishment he's sent to help at a home for the intellectually disabled – enter Trevor (Steady Eddie) and Adrian (Clayton Watson), both of them smart enough to realize that Brandon is their ticket out of there for a bit of fun. Activate a road trip to the beach, add a sexy but mysterious babe named Jo (Chloe Maxwell) and factor in a few gangsters trying to kill them, a rival gang, a deserted farm and a spear gun – and the body count begins.

If they do ever make it to the beach they'll have to be quick, stick together and stay UNDER THE RADAR.

CAST

Brandon	NATHAN PHILLIPS
Adrian	CLAYTON WATSON
Trevor	STEADY EDDY
Jo	CHLOE MAXWELL
Ched	ROBERT MENZIES
Trent	GYTON GRANTLEY
Ash	TEO GEBERT
Garry	SYD BRISBANE
Gene	DAMIEN GARVEY
Ricardo	RORY WILLIAMSON
Lee	STEVEN MOUZAKIS
Mario	ROBERT RABBIAH
Maxine	MARG DOWNEY

CREW

Director	EVAN CLARRY
Screenwriter	STEVE PRATT
Producers	CHRIS BROWN & CHRIS FITCHETT
Executive Producers	JENNIE HUGHES & POSIE GRAEME-EVANS
Co-Executive Producers	KRIS NOBLE & HUGH MARKS
Co-Producers	DEFRIM ISAI & TOM HOFFIE
Director of Photography	PHILLIP M. CROSS ACS
Editor	ANTONIO MESTRES
Production Designer	DEORGINA GREENHILL
Art Director	KEVIN JAMES
1 st Assistant Director	STUART WOOD
Production Manager	ANNIE McEVOY
Music	DAVID THRUSSELL & FRANCOIS TETAZ
Casting	LYNNE RUTHVENp

PRODUCTION INFORMATION

UNDER THE RADAR commenced principal photography on Queensland's Gold Coast in February 2003 and marks the feature film debut of internationally successful Australian model Chloe Maxwell. Also starring are Nathan Phillips ("Australian Rules"), Clayton Watson ("Matrix Revolutions") and comedian Steady Eddy.

A Pictures In Paradise production, the film is directed by Evan Clarry and produced by Chris Brown and Chris Fitchett, the team behind the 2002 hit "Blurred". Executive producers of UNDER THE RADAR are Posie Graeme-Evans of Nine Films & Television and Jennifer Hughes for Macquarie Films. The screenplay is by Queensland first-timer Steve Pratt.

UNDER THE RADAR is financed by the Macquarie Nine Film and Television Fund, the Australian Film Finance Corporation and the Pacific Film and Television Commission. It is the second feature film to be developed under an ongoing initiative for new Queensland writers set up by Pictures In Paradise and funded through the Pacific Film and Television Commission.

THE CAST

When it came to casting, the producers were determined to find new faces and new talent. Says Brown: "Nathan Phillips was probably the first person we tested for Brandon. We thought then he was fantastic but that we ought to see a few more people, which we did. But of course we came back to Nathan because he was perfect for the role."

Says Clarry: "Nathan always seemed to have the right attitude for Brandon. When I first met him I asked him if he could surf and of course he lied and said he could, exactly as Brandon would have done."

Nathan learnt to surf pretty quickly for the role. "It's addictive," he says, "I've taken it up completely now and I love it." For Nathan the film offered many opportunities. "When I read the script I knew it would be fun. It really grabbed me. Lots of comedy, lots of action and very entertaining. And a character who likes to live life to its fullest and have fun – a lot like me. Brandon's not a perfect character by any means but he does come full circle during the course of the film and by the end he's a lot more responsible."

Clayton Watson, who came straight from his pivotal role as The Kid in "Matrix Reloaded", was cast to play Adrian who suffers from recurring amnesia. Explains Watson: "Adrian is 24 but a car accident at the age of 14 has deprived him of any memory after that time. His mind resets every half hour and he basically thinks he's still 14.

"He tries to keep a handle on things by keeping a diary and talking constantly into a tape recorder to record what's happening in his life. He's a very interesting character." Watson says he undertook a great deal of research into the condition. "From that I then put together my own character and through the script marked out each point where

his mind resets. In order to play him I needed to know where he was going, minute by minute. It was a very challenging role but the film was a pleasure to make and a lot of fun."

Says Fitchett: "I thought that Clayton really enhanced his role. Given that Adrian has no memory he could have been a very tragic figure but Clayton decided he could remember everything up to the age of 14, so he played him as a 14- year-old stuck in an older body. That works really well and also throws up some pretty funny moments."

Steady Eddy was cast to play Trevor in a role that was more or less created for him. Says Clarry: "Trevor of course has cerebral palsy but he's also a very strong character. What was interesting with Steady is that he really understood the nature and personality of the character and after a while you forget that Trevor is handicapped in any way. As with Steady, it's not really a big facet of his life.

Trevor is actually a very strong character who kicks ass and Steady really rose to that challenge and gave us a fantastic performance."

For Steady Eddy the role was a great opportunity to play a real character "and not just your stereotypical disabled role – the sort of thing I'm normally offered. Trevor is in fact a substantial role which was a real challenge for me as an actor and my first true film role."

It was, he says, very different from his work as a stand-up comic: "You have to learn lines for a start and there's not much of an opportunity to ad-lib, although I tried wherever possible. We all became really good friends and I think that came across whenever the camera started rolling."

The main ensemble is rounded out by Chloe Maxwell who plays the somewhat mysterious Jo. Says Brown: "We really did want to discover someone completely new for that character and we were very lucky to find Chloe. A lot of people tested for the role but no one understood the character as well as she did. She grabbed the opportunity to make the role her own."

Chloe says she laughed a lot when she first read the script. "There were some very funny lines and I thought it was a very refreshing comedy. The rest of the cast really helped me, particularly at the beginning. I was a little nervous because it was my first film. Luckily I was also working with the best director in the world and he was very understanding and very patient with me."

Chloe describes her character as a fairly withdrawn person "because she's been through a lot. She's very troubled but she becomes a much brighter, happier person as the film progresses." To the other cast Chloe was "one of the boys". She says: "I've always been a bit of a tomboy and I think I've always related to boys far better than I do to girls so I felt completely comfortable with the other guys."

Casting the support roles – particularly the two rival gangs – was of equal importance. Says producer Chris Brown: “One gang we called the painters and dockers because they’re very rough Aussie blokes and the other lot we called the Melbourne mob because they’re very slick, well-dressed Europeans”.

“Casting those (gangs) so that they didn’t become stereotypes was quite difficult. We managed though to find some great actors we perhaps haven’t seen before in a film, which was what we wanted. They all made their characters very credible which reinforces the jeopardy for the central characters.”

THE SHOOT

The majority of UNDER THE RADAR was shot on location. According to Brown, one of south-east Queensland’s attractions for film production is the diversity of locations within a relatively small area, as well as the generally fine weather with hot sunny days and bright blue skies. When UNDER THE RADAR began its shoot Queensland had been in a drought.

“Of course,” says Brown, “all a farmer need do is ask a film crew to turn up on his land and it will immediately start to rain very heavily for a long period of time. That’s what happened to us. It started to rain the day we started shooting and it didn’t stop. In fact it rained for 26 out of our 27 days which is something of a record.”

The heavy rain created an entirely different look for the film – one that’s very lush, very rich and very dark. Says Brown: “In the end it worked well for us and gave us an even greater feeling of menace and foreboding. The principal location was in the Numinbah Valley, inside the rim of a volcano, with escarpments and trees coming out of the rock. We always wanted a look that was non-traditional sunny Queensland and the rain generated massive rolling clouds, so it does all look very different.”

Director Evan Clarry said he enjoyed working on location because it was a natural setting “and you can’t really beat that”, although this time the rain and the number of night shoots made it more difficult than usual.

“Most nights we were wading through mud and one of the trucks would get stuck. Somehow though team morale stayed very high and we kept smiling”.

THE LOOK OF THE FILM

According to Fitchett, the drama that happens in the film in the present time had to look dark and menacing, while the flashbacks in the story leading up to the drama required a much more colourful, relaxed feel – and there had to be a strong contrast.

“Production designer Georgina Greenhill and I talked about that early on. For the night time interrogation scenes we basically used a lot of black and then introduced a lot of colour into those flashbacks.”

For Greenhill the trick was to find the right balance: "The subject matter is very dark but there's also a lot of comedy, so we actually used a very broad colour palette to express the violence and the humour." Greenhill says she initially saw the look to be somewhat different with dry and dusty landscapes. The rain, however, created a "brooding, misty" location that changed the mood of the film.

Clarry had worked before with director of photography Phil Cross. "He's a great guy and he comes up with some terrific ideas." For the action sequences Clarry showed his team the various films that had inspired him. "For the downhill car stunt I showed them a Jackie Chan movie where a car drives downhill through a village. That was the kind of idea I wanted. We looked at how it was shot – the various angles – and discussed how we might adapt it. I find that kind of thing really helpful."

For Phil Cross the action sequences made the film much more challenging. "The most difficult footage to shoot was the traveling car interiors, which saw me being dragged up and down the road on low loaders behind or next to a four-wheel drive for most of the day." Cross opted to use Cooke S4 lenses that are "extremely sharp and clean" and teamed those with colour correcting filters. He shot much of the film on a new Kodak stock (Vision 25218) because, according to Cross, it's particularly good when shooting at night.

As to the end result, Clarry believes "people go to the movies to escape and to be entertained. That's what it's all about and that's what we wanted to achieve with UNDER THE RADAR – good, fun entertainment."

According to Brown, the film has achieved just that. "We hope it's fairly unique in that the comedy and the drama both work well together. It's great fun but it's also pretty scary."

ABOUT THE CAST

NATHAN PHILLIPS – Brandon

Nathan Phillips achieved great acclaim for his lead role as Blacky in the award-winning Australian feature film "Australian Rules".

He has been working as an actor for the past four years, on such television dramas as "The Saddle Club", "Something in the Air" and "Blue Heelers", to name a few.

Phillips began 2002 taking the lead role in the US feature "Warriors of Virtue 2" shot on location in China. This was promptly followed by the role of Dave in the Australian comedy "Take Away". On completion of his role as Trig in his third feature film "One Perfect Day", Phillips received the offer of representation in Los Angeles. He has recently spent time there attending auditions before returning for UNDER THE RADAR.

CLAYTON WATSON – Adrian

Most recently Clayton Watson played the role of The Kid in the hugely successful "Matrix" sequels. He has starred as Luke Mason in the popular children's series "High Flyers" and the circus training he underwent for this role (high-wire walking, cloud web, trapeze, tumbling) in addition to his stage combat and weapons skills, tipped the scales in his favour when he auditioned for the role.

He clinched the part of troubled army brat Mickey Steele in Channel Seven's hit series "Always Greener", for which he was recently recognised with the 2002 Australian Film Institute Award for Best Supporting Actor in a Drama Series.

Watson grew up on a sheep station in South Australia before moving to the Gold Coast as a teenager, then on to Melbourne to study at the Australian Film & Television Academy. Over this period he appeared in various Australian television and film productions, including "Feeling Sexy", "Blue Heelers", "Flipper" and "Day Of The Roses".

STEADY EDDY – Trevor

Steady Eddy first appeared at Sydney's Comedy Store in 1991. It was here that he honed his own brand of stand-up comedy, before taking his show on tour to much acclaim.

In 1992 he was asked to appear on Channel Nine's "Midday Show", which he did to great success. This was followed by an appearance on Steve Vizard's "Today Tonight" where, to the delight of the audience, he took over the show.

The following year Steady Eddy took his show on a Ready Steady Go tour of New Zealand. His command of comedy tactics and precise timing was becoming so renowned that in the same year he released his first CD and video.

In 1994 he appeared at the Melbourne Comedy Festival before touring the UK, Canada and the USA. He received two Mo Awards for New Wave Comedy Performance and an ARIA Award for Best Comedy Recording. He went on, in the beginning of 1995, to receive a Young Australian Achiever Award on Australia Day Ceremonies. A tour of Australia and a further tour of the USA followed, and Steady received another Mo Award for his inimitable brand of New Wave Comedy.

He made a guest appearance on Channel Ten's "State Coroner" and in 1997 made his debut as a guest reporter on Channel Seven's "Today Tonight". The following year he signed a recording contract with Streetwise Records and released the CD "Born To Be Bent" which backed up a national tour. He also toured nationally with Midnight Oil as master of ceremonies, performed in between their sets and released a single, "The Steady Eddy Blues".

In 2001 his Guess Who's Pissed tour (with Garry Who and Chris Franklin) toured extensively throughout Australia. He is currently working on lyrics for an album of parody songs, and was a huge success at the Adelaide Fringe Festival.

CHLOE MAXWELL – Jo

Discovered in 1993 whilst shopping in Sydney, Chloe Maxwell soon became one of Australia's most successful models, shooting campaigns (Esprit and others) and editorial for Vogue.

Maxwell subsequently launched her international career, arriving in Paris and appearing on the French television program "Avant Minuit" alongside Christian Lacroix and Vivien Westwood. That same year she made her catwalk debut at the Parisian Collections.

Traveling to the UK, she featured in editorial for Britain's cutting edge Sky and Face magazines as one of Australia's leading models. Anna Molinari then flew her to Milan for her show followed by an appearance in the Blumarine Collections where she appeared on the catwalk with supermodels Naomi Campbell and Eva Herzigova. Avant-garde designer Comme des Garçons spotted Maxwell and booked her for his forthcoming show.

Following this successful debut, in 1996 Maxwell returned to Australia where she was constantly featured in Australian Elle, Marie Claire, Juice, Vogue and New Zealand's Pavement. She visited Japan and secured television commercials for leading clients including Honda and Toshiba, in addition to featuring in the fashion pages of Japanese Marie Claire.

In 1999, Maxwell appeared on the catwalks of Hong Kong Fashion Week and Mercedes Australian Fashion Week, where she was one of the most in-demand models to walk the runway. She also won the Australian Jeans West campaign which elevated the brand to unprecedented awareness levels and recently featured in a television commercial for RayBan sunglasses which screened in the US and Europe, and as the hero character in the recent LA Cola commercials.

Her screen career was launched in 2000 with the television films "Sisters In Blood", and "Ihaka Blunt Instrument", for Channel Ten and the short films "Fashion" and "Fashion 2", directed by Alex Proyas, "A Grave Mistake" and "Directions". She has also been a presenter on Channel V and Arena TV's "Stylebyte".

ABOUT THE FILMMAKERS

EVAN CLARRY – Director

Evan Clarry most recently directed "Blurred", set on the Gold Coast. The film marked his directorial debut. He also served as second unit director on Jonathan M. Shiff's acclaimed Australian television series "Cybergirl".

An accomplished musician with a Bachelor of Arts degree in film and television production from Queensland College of Art, Evan has been working professionally in

the Australian film industry for 12 years. After graduation he was a writer, producer and director of television commercials and documentaries at Southern Cross Network.

His first short film, "Mate", funded by Queensland's Pacific Film and Television Commission, won a number of prestigious awards, including Best Short Film Screenplay at the 1998 AFI Awards, Best Australian Film at the high-profile "Flickerfest" short film festival in 1998 and Best Comedy at Melbourne's St Kilda Film Festival.

A black comedy shot on location in north Queensland, "Mate" has also screened at a number of international festivals, including Tout Ecran Festival of Cinema in Geneva, Figuera da Foz Film Festival in Portugal and the British Short Film Festival. Locally, it has screened at the Australian Film Festival in Canberra, Edge of the World Festival in Hobart, the Brisbane International Film Festival and the Cairns Celebration of Film.

His second short film, "Crack", was shot on 35mm and financed by the Australian Film Commission and the Pacific Film and Television Commission.

CHRIS BROWN – Producer

Chris Brown has worked in the film and television industry for 35 years and has been producer or executive producer of 17 feature films and numerous television shows.

He was managing director, with Stephen Woolley, of Palace Productions in the UK during which time he produced two films with Neil Jordan: "The Company of Wolves", and "Mona Lisa" (winner of two Golden Globes and Academy Award-nominated for Best Actor – Bob Hoskins).

He also produced "Absolute Beginners" starring David Bowie, James Fox and Sade, and "Siesta" with Ellen Barkin, Gabriel Byrne, Jodie Foster, Grace Jones and Julian Sands. During this period he also worked on the script development of "Scandal" and produced two other feature films and three shorts.

During the late 1980s he ran The Comic Strip Film Company with Peter Richardson, Rik Mayall, Jennifer Saunders, Ade Edmondson, Robbie Coltrane, Alexei Sayle and Dawn French, and produced "The Yob" starring Keith Allen and "The Strike", winner of the Golden Rose of Montreaux and the Royal Television Society Award for Best Comedy.

In 1988, Brown was the executive producer of "Dancing in the Dark", a musical comedy by writer Willie Russell ("Educating Rita"). The following year he moved to Australia where he produced a series of films for HBO through Rysher and Channel Ten ("Crimebroker", "Seventh Floor", "Blackwater Trail" and "White Lies"). Two of these were shot in Queensland. Brown made a third Queensland film, "All Men Are Liars", which opened the Sydney Film Festival and won Best Film at the San Remo Film Festival.

In 1996 Brown set up a low-budget scheme for new talent in New Zealand (now called ScreenVisionNZ) with Ruth Harley, CEO of the New Zealand Film Commission, with funding

from the NZFC, New Zealand on Air and TVNZ. The scheme then produced three films: "Via Satellite", distributed by Columbia TriStar, "Savage Honeymoon", distributed by Universal Pictures International and selected for the London and Palm Springs Film Festivals, and "Scarflies", selected for the Edinburgh and Sundance Film Festivals and the fifth highest grossing New Zealand film of all time.

In 1998 Brown co-produced a \$22.5 million special effects film, "Komodo", for Scanbox and Buena Vista International, directed by Michael Lantieri (Steven Spielberg's special effects director and Academy Award winner for "Jurassic Park"), and with computer graphics produced by Phil Tippett (Academy Award winner for "Star Wars").

Brown recently completed the \$5.5 million picture "Cubbyhouse". In 2001 he completed his fourth New Zealand picture, "Stickmen", sold to Universal Pictures for the UK, Australasia and in 13 other countries. "Snakeskin", Brown's fifth ScreenVisionNZ feature, premiered at the New Zealand Film Festival simultaneously in a three screen presentation and in Australia at the Brisbane International Film Festival.

In 1999, Brown set up a new writers' and directors' scheme in Queensland mirroring the one in New Zealand, for which Evan Clarry's feature film directorial debut "Blurred" was the first project developed, and "Under The Radar" the second.

CHRIS FITCHETT – Producer

Chris Fitchett is an award-winning writer, director and producer who began his career in 1976 when he produced John Ruane's 50-minute drama, "Queensland", which won an AFI Award for Best Short Fiction Film. He then worked as a staff writer at Crawford Productions where he wrote three of the early episodes of the crime series "Cop Shop".

In 1980, he directed and co-wrote the 16mm feature film "Blood Money" which starred Bryan Brown and was sold in more than 19 countries. It was also awarded a Jury Prize at the 1980 AFI Awards.

His second film as director was the action thriller "Desolation Angels" (aka "Fair Game") which was bought by Shapiro Entertainment and Home Media Entertainments in the United States.

Chris then became head of the writing workshop (senior lecturer) at the Australian Film Television and Radio School in Sydney and was executive producer on Paul J. Hogan's first film, "Getting Wet", with a crew that included Jane Campion, Jocelyn Moorhouse and Alex Proyas. It was screened nationally on ABC Television and won two AFI Awards, including Best Short Fiction Film.

Before returning to Melbourne in the late 1980s, he co-wrote the thriller "Cassandra" (the first feature film produced by Beyond International, which was distributed internationally by Virgin Films in the UK and screened on the Nine Network.) and was

script editor/co-producer of the award winning "One Wild Weekend With The Lonesome Rustler", written by Shirley Barrett.

As project manager/deputy director of Film Victoria for five years, Chris was involved in the development and financing of feature films such as "Romper Stomper", "The Heartbreak Kid", "Muriel's Wedding", "Hotel Sorrento", "Love Serenade", and "Shine". He was then appointed chief executive officer of the Commercial Television Production Fund, which financed 38 projects over a four- year period.

Recently he was script editor for the first 26 half-hour episodes of the Australian-Canadian co-production "Quads!", an adult animation based on the cartoons of John Callahan which premiered on SBS in November 2001. He was also script editor of the privately financed feature film "One Perfect Day", which stars Nathan Phillips, Kerry Armstrong and Leanna Walsman.

Two years ago Chris teamed up with producer Chris Brown to develop six feature film scripts by new Queensland writers under an initiative funded by the Pacific Film and Television Commission. "Blurred" and "Under The Radar" are the first two films to go into production as a result.

STEVE PRATT – Screenwriter

Steve Pratt completed his BA in Film and Television at the Seven Hills College of Art (1985-1987), concentrating primarily on directing and cinematography and winning a number of ATOM awards for numerous short film projects.

He went overseas in 1990 and attended the American Academy of Dramatic Arts and completed a single term in acting.

Upon returning to Australia, he applied himself to writing and developed a number of features and short film scripts while working as a freelance cinematographer and director. During this time he won a gold award in cinematography from the ACS for the short film "Raven Field" (1991).

He later secured a position as a director/producer at the OLI TAFE. During this time he directed a number of TV commercials, a one-off sports documentary (on Fox sports) and numerous corporate documentaries. He has also worked as a professional musician and had a number of compositions used in advertising on commercial radio and television, as well as soundtracks on corporate films.

"Under the Radar" is the first of his feature film screenplays to be produced. It received script development funding from the Pacific Film and Television Commission.

JENNIFER HUGHES – Executive Producer

Jennifer Hughes has worked in the Australian film distribution business since 1980. In 1989, she became Acquisition and Business Affairs Manager for Virgin Vision and more recently she worked for the Southern Star Group for four years, as Head of Video, New Media and Airline Sales, where she built and established the international distribution business, which had previously been locally focused.

Jennifer was approached in March 1999 to take up a position with Macquarie Bank Group and is currently Executive Vice President for their wholly-owned film division Macquarie Filmed Investments (MFI) and Manager of their film fund Macquarie Film Corporation (MFC).

To date Jennifer has recommended and had approved by the MFC board, investment in eight feature films including Dirty Deeds (directed by David Caesar and starring Bryan Brown, Toni Collette, John Goodman, Sam Neill and Sam Worthington); The Nugget (directed by Bill Bennett and starring Eric Bana); Crackerjack (directed by Paul Moloney and starring Mick Molloy); Take Away (directed by Marc Gracie) and from Mushroom Pictures Horseplay (directed by Stavros Kazantzidis and starring Marcus Graham, Chris Haywood and Jimeoin); Bad Eggs (directed by Tony Martin and starring Mick Molloy, Bob Franklin, Shaun Micallef, Judith Lucy); Danny Deckchair (starring Rhys Ifans and Miranda Otto) from Andrew Mason, and finally Nick Giannopoulos' (Wog Boy) feature The Wannabes.

In 2002 Jennifer was involved in the Macquarie Nine Film and Television Investment fund which raised \$23.6 million for investment in a slate of film and television projects. The projects including the TV series McLeod's Daughters and Young Lions, feature films Gettin' Square (produced by Mushroom Pictures and Working Title and directed by Jonathan Teplitzky) and Under the Radar (produced by Chris Brown and Chris Fitchett and directed by Evan Clarry) and the telemovie Postcard Bandit.

POSIE GRAEME-EVANS – Executive Producer

Named as one of "Variety" magazine's "20 Significant Women in Film and Television for 2002" in common with Jennifer Aniston, Alice Sebold, and Rita Wilson, Posie Graeme-Evans was Head of Production and Development for Sydney-based production company Millennium Pictures, of which she was co-director with husband and creative partner, Andrew Blaxland, until appointed Director of Drama for Australia's Nine Network in December 2002.

A television producer/writer/director for over 25 years, Posie has created, directed, produced and written hundreds of hours of primetime and family drama and entertainment and in 2001 was named as Australian Independent Producer of the Year by the Screen Producers Association of Australia.

An early career which embraced feature film editing, directing and producing everything from sport, to news/current affairs, children's programs and documentaries, her first drama credit was as director for Jan Chapman (The Piano) on her rock drama series Sweet and Sour.

Posie's previous prime-time drama-producing credits include, Sons & Daughters and Rafferty's Rules, whilst she also created and produced such multi-award winning family series as Elly & Jools, Mirror, Mirror, Miraculous Mellops and, most recently, Australia's #1 adult drama series for the Nine Network, McLeod's Daughters.

In 1998 a joint venture with Helena Harris, creating producer of Bananas in Pyjamas saw Posie and Helena co-create and jointly produce the preschool "edutainment" television phenomenon, Hi-5.

PHIL CROSS A.C.S – Director of Photography

One of the most experienced cinematographers in Australia, Phil Cross's credits encompass a multitude of television series and feature films.

A highly experienced underwater and stunt photographer, Cross also wields a steadicam with great skill. Feature film and movie of the week credits as director of photography include "Swimming Upstream" (underwater unit and second unit DOP), "Cubby House", "Finding Hope", "The Love of Lionel's Life", "ACRI" and Evan Clarry's feature film directorial debut "Blurred".

Television credits include "Beastmaster", "Pugwall", "Ocean Girl, Series IV", "20,000 Leagues Under The Sea" (underwater unit/second unit DOP) and "Line Home".

Additional credits as second unit and underwater DOP include the television series "Fire", "The Genie From Down Under II", "Sabrina The Teenage Witch Down Under", "Ocean Girl, Series III", "A Place to Call Home" and "The Flood".

Additional feature films credits include "The Real Macaw", and "Race The Sun", starring Halle Berry and James Belushi. Cross has also served as a steadicam operator on countless feature films including "Swimming Upstream", "Mighty Morphin Power Rangers", "Fortress" and the American television series "Mission Impossible Series II".

ANTONIO MESTRES – Editor

Antonio Mestres was editor on Evan Clarry's feature film directorial debut "Blurred", released in late 2002. He also undertook additional editing on "Snakeskin", produced by Chris Brown, which won Best Film and Best Editing at the 2001 Nokia New Zealand Film Awards.

Mestres has also been assistant editor on numerous projects, including Phil Noyce's "Rabbit-Proof Fence" which won Best Film at the 2002 Australian Film Institute Awards, "Hero", "Subterano", "Mr Accident", the telemovie "When Ghouls Go Bad" for Fox TV in the US, "To Hell and Back", a pilot for Fox and Channel 10, "Dossa and Joe" for Granada TV/BBC2 in the UK, and "Tanya and Floyd" and "Flat Chat", both for Fox and Channel Nine. He also co-edited the feature film "Cubbyhouse" with Marcus D'Arcy and worked on "Babe, Pig in the City" and Fox Searchlight's "Bootmen".

Mestres has edited several short films including "Partita", "The Ball", "Good Luck Jeffrey Brown", "The First and Last Day of Donny Balzac", and "12". He also wrote, directed and edited "Incognito" and "Fate Accomplis" as well as several award-winning television commercials.

GEORGINA GREENHILL –Production Designer

Georgina Greenhill was production designer of the feature films "Love In Ambush", shot in Cambodia and Australia, "Blackwater Trail", produced by Chris Brown, "Rough Diamonds" and "Hildegard".

Her television credits include "The Wilde Girls", a telemovie for Viacom, "The Dreaming", a mini-series for FFP in Germany, "Ocean Girl", series three and four, "Misery Guts" for Channel Nine and BBC TV, the children's series "Kelly", "Acropolis Now" and "Skirts".

She has also designed numerous short films including "The War of Jenkins Ear", "Astray", "Other People", "Back", "Love Weights", "Moggill Ferry", "Violet" and Evan Clarry's "Crack".

Greenhill received an associateship in design from the Western Australian Institute of Technology in 1972 and 20 years later a graduate diploma in education from the Hawthorn Institute in Melbourne. She began her career as a photographic printer before joining prolific television company Crawford Productions. During 1981-82 she also worked as a buyer for the costume department of the English National Opera in London.

CAST

Brandon	Nathan Phillips
Adrian	Clayton Watson
Trevor	Steady Eddy
Jo	Chloe Maxwell
Ched	Robert Menzies
Garry	Syd Brisbane
Trent	Gyton Grantley
Ash	Teo Gebert

Gene	Damien Garvey
Mario	Robert Rabiah
Lee	Steve Mouzakis
Ricardo	Rory Williamson
Maxine	Marg Downey
Eric	Paul Denny
Female Reporter #1	Simone Barnes
Miles	Troy Campbell
Mayor's Son	Peter Hill
Group Carer	Rodney Poissant
Service Station Attendant	Andrew Mc Donnell
Young Adrian's Father	Mitchell Brennan
Young Adrian's Mum	Connie Hunter
Young Adrian	Jake Fowler
Brandon / Garry Stunt Double	Paul Phillips
Brandon Surfing Double	Nick Mc Donald
Trevor Stunt Double	Darrell Walshe
Adrian Stunt Double	Yasca Sinigaglia
Jo Stunt Double	Nicole Downes
Ash / Gene Stunt Double	Bradd Buckley
Lee / Trent Stunt Double	Nick Lawson
Ric Stunt Double	Sean Rigby
Police Car Stunt Driver	Mitch Deans
Police Car Passenger	Renee Bowen
Trevor Picture Double	Adam Woods
Trevor Stand-in / Double	David Astley
Jo / Maxine Picture Double	Natice Corby
Utility Double	Jesse Stapleton
Adrian Picture Double	Stephen Fehring
Trevor Stand-in/Double	Simon Harris
Ash Picture Double	Tudor Vasile
Mario Picture Double	Andrew Doncaster
Gene Picture Double	Robert Brady
Nine Films & Television Script Executive	Robyn Sinclair
Production Manager	Annie McEvoy
First Assistant Director	Stuart Wood
Second Assistant Director	Angella McPherson
Third Assistant Director	Nick McKinnon
Assistant to the Producers	Pam Collis

Production Accountant	Pru Donovan
Assistant Accountant	Tabitha Tendolle
Production Coordinator	Anita Ah Loy
Pictures in Paradise Project	
Coordinator	Lisa Lloyd
Production Runner	Paul Norris
Production Runner	Jon Durand
Production Runner	Detlef Bauer
Production Attachments	Kirsten Bodenstedt
	Diana Sparke
	Margret Helland
Location Manager	Jamie Legge
Storyboard Artist	Rodney Brennan
Continuity	Jennifer L'Huillier
Camera Operator	Simon Christidis
Focus Puller	Michelle Cloete
Clapper Loader	Alexi Cox
Video Split Operator	
Attachment	Jordon Barrow
Gaffer	Graham Rutherford
Best Boy	Steve Gordon
Electrics	Keith "Harry" Jakins
Generator Operator	Michael Rutherford
Lighting Department	
Attachment	Rolf Craig Moseng
Key Grip	Grant Nielsen "Grunt Gripping"
Grips	Luke Stone
	Bill Harmer
	Hamish McCorkindale
Sound Recordist	Greg Burgmann
Boom Operator	Paul Jones
Sound Assistant	Aaron Price
Art Director	Ken James
Art Department Coordinator	Kim Prentice
Set Decorator	Brent Taylor
Set Dresser	Graham Cox

Props Buyer	Mary Stuart
Standby Props	Robbie Porter
Assistant Standby Props	Steve Bexon
Art Department Assistant	Annie Muscat
Art Department Attachments	Lainie Katz Alana Lee
Animal Wrangler	Ron Roman
Construction Manager	Cornelis Van Den Boogaart
Carpenters	Wayne Fletcher Rod Orloff Glen Hutchins Grant McGowan Dane Eade
Trades Assistants	Andrew Bishop Oliver Paas
Scenic Artist	Dylan Weatherburn
Assistant Scenic Artist	Allan Clegg
Costume Supervisor	Wendy Asher
Standby Wardrobe	Helen Mains
Key Make-up Artist/ Designer	Sally Gordon
Key Hairdresser	Anita Lowe
Make-up / Hair	Lea Dixon
Special Make-up Effects/ Prosthetic Artists	Kym Sainsbury Brad Greenwood
Stills Photographers	Frontline International Paul A. Broben Vince Valitutti
Unit Manager	Stuart Lynch
Unit Assistants	Graham Winter Tim O'Bank Gay Holmes-Brown
Catering	Phoenix Film Catering

	Bronwen Feachnie Nazifa Duranovic
EPK Extras Casting Unit Nurse	Damon Bebe Nathan Lloyd Kate Dickinson
Stunt Coordinator Assistant Stunts Coordinator Safety Supervisor Safety Officer	Chris Anderson Paul "Halfy" Phillips Ric McClure Kerry Jackson
Special Effects / Action Vehicles Coordinator Armourer Vehicle Wrangler Vehicle Assistant SFX Assistants	Harry Ward Bob Parsons Barry Burton Andy Hannah Neil Lorenz Graham Dunn
SFX / Armoury Assistant	Rhiannon Porter
Security	Magnus Security
Post Production Supervisor	Mish Lee
Assistant Editor	Teena Economidis
Sound Post Production Facilities	AUDIO LOC SOUND DESIGN
Facilities Coordinator Sound Effects Designer Associate Sound Editor Dialogue Editor Foley Recordist / Editor Foley Artist Sound Assistant Technical Liaison	Mary Dennison John Patterson Nick Byrnes Warren Pearson Duncan McAllister Helen Brown Luke Young Ross Brewer
Sound Supervisors & Re-recording Mixers John Dennison	Tony Vaccher
Dolby Consultant	TBA
ADR Studios	CUTTING EDGE POST Angus Gibbons

MUSIC & EFFECTS	Sharon Ryan
AUDIO LOC SOUND DESIGN	Duncan McAllister
Telecine House	CUTTING EDGE POST
Managing Director	John Lee
Operations Manager	Michael Burton
Longform Manager	Megs Gildea
VFX Producer	Richard Barker
VFX Supervisor	David Peers
VFX Supervisor	Mark Doney
VFX Coordinator	Jodie Camilleri
Online Editor	Nick Macaulay
Opening Titles Designer	
& Composer	Tundra Gorza
Senior 3D Artist	David Clayton
3D Artist	Malcolm Wright
VFX Composer	Sam Cole
Composer	Cameron Smith
3D Supervisor &	
Senior 3D Artist	Andy Monks
Matte Painter	Kurtis Richmond
Dailies Senior Colourist	Patricia Cahill
Telecine Assistant	Sally Johnson
Telecine Coordinator	Amanda Law
Manager	Peter Laird
VFX & Opening Titles	
Senior Colourist	Warren Eagles
Telecine Assistant	Wade Odium
Post Production Coordinator	Elly Nichols
Publicity	D.D.A. Fiona Searson
Camera Equipment & Lenses	CAMERAQUIP Simon Russell
Filmstock	KODAK (AUSTRALASIA) PTY. LTD Leigh Christensen
Rushes Laboratory	ATLAB QUEENSLAND Gary Keir
Travel/ Accom/ Vehicles	SHOWFILM

Accommodation	THE GRAND APARTMENTS OUTRIGGER SUN CITY APARTMENTS
Freight	AUSFILM TRANSPORT & LOGISTICS Dean Paris
Generators	GENERATOR HIRE SERVICES
Radios	COMSEL. COMMUNICATIONS
Cast Vans / Make-up & Wardrobe Bus	STARWAGONS Neville Mason
Screenings	FOX STUDIOS
Legals	KENNEDY COURT SOLICITORS Joanne Court
Insurance Tony Gibbs	H.W.WOOD
Completion Guarantors	FIRST AUSTRALIAN COMPLETION BOND PTY. LTD. Rob Fisher / Corrie Soeterboek
Opticals by	OPTICAL & GRAPHIC Peter & Amanda Newton
Optical Sound Negative by	ATLAB IMAGE & SOUND TECHNOLOGY
Film Post & Release Prints Film Colourist	ATLAB AUSTRALIA Jamie Marshall
Negative Cutter	CHRIS ROWELL PRODUCTIONS Chris Rowell & Jackie Gelling
Music Supervision	MANA MUSIC Chris Gough Julie Spinks

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