

Mongrel Media
Presents

SON OF A GUN

A film by JULIUS AVERY
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Distribution



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Son of a Gun

LONG SYNOPSIS

In the criminal world, life is like a game of chess. To gain control, you have to stay a few moves ahead of your opponent. Lose that control, and you risk becoming a pawn in their very dangerous game.

During a six-month stint inside a West Australian prison, rookie criminal JR (BRENTON THWAITES) meets the smart and enigmatic Brendan Lynch (EWAN MCGREGOR). In exchange for protection on the inside, JR agrees to help Brendan get outside, hooking up with the influential Sam Lennox (JACEK KOMAN), hot-headed nephew Josh (TOM BUDGE) and his mysterious Eastern European girl Tasha (ALICIA VIKANDER).

After buying guns and supplies from the intense Private Wilson (DAMON HERRIMAN), JR participates in a daring prison escape that frees Brendan and inmates Sterlo (MATT NABLE) and Merv (EDDIE BAROO). JR is rewarded for his efforts, and starts to see how quickly he could make all his wishes come true – the fancy clothes, the flashy car, the beautiful girl...

With a taste of the high life and exciting flirtations with Tasha, JR gets sucked deeper into Brendan's criminal world. But whose game is he playing?

Tasha is off limits, but JR can't help be drawn to her, convinced he can get her out of Sam's grubby hands and into a better life. Slowly, JR's charms begin to thaw Tasha's heart, though she's still unsure if she believes him.

Becoming a father-like mentor to JR, Brendan convinces him to join on another high stakes job - robbing a Kalgoolie gold mine. Operating on information from Sam, the team, including stunt driver Chris (NASH EDGERTON) Sterlo, and Josh attempt the impossible, busting into a super pit and stealing bars of gold just after they are poured. With millions of dollars and lives at stake, it's hard to tell whom JR can trust, and whose side each player is actually on.

And with his feelings for Tasha increasing, and his faith in Brendan decreasing, JR must figure out his next move... before its check, mate.

SHORT SYNOPSIS

In the criminal world, life is like a game of chess. To gain control, you have to stay a few moves ahead of your opponent. Lose that control, and you risk becoming a pawn in their very dangerous game.

During a six-month stint inside a West Australian prison, rookie criminal JR (BRENTON THWAITES) meets the smart and enigmatic Brendan Lynch (EWAN MCGREGOR). In exchange for protection on the inside, JR agrees to help Brendan get outside, hooking up with the influential Sam Lennox (JACEK KOMAN) to orchestrate a daring prison escape that frees Brendan, and inmates Sterlo (MATT NABLE) and Merv (EDDIE BAROO).

JR is rewarded for his efforts, and with a taste of the high life and flirtations with Sam's beautiful girl Tasha (ALICIA VIKANDER), he gets sucked deeper into Brendan's criminal world. But whose game is he playing?

Becoming a father-like mentor to JR, Brendan convinces him to join on another high stakes job - robbing a Kalgoolie gold mine. But with millions of dollars at stake, it's hard to tell whom JR can trust, and whose side each player is actually on. And with his feelings for Tasha increasing, and his faith in Brendan decreasing, JR must figure out his next move... before its check, mate.

LOGLINE

When JR (Brenton Thwaites) is sent to prison for a minor crime, he becomes the apprentice to Brendan Lynch (Ewan McGregor), Australia's public enemy number one. When JR helps Brendan break out, they go on the run and form a complex co-dependent relationship. JR quickly learns in the criminal world, life is like a game of chess. To gain control, you have to stay a few moves ahead of your opponent. Lose that control, and you risk becoming a pawn in their very dangerous game.

PRODUCTION NOTES

THE STORY

In 2008, writer/director Julius Avery made a grand entrance to the filmmaking world with his short film JERRYCAN, it was the Jury Prize winner at the Cannes Film Festival in 2008 and won the Australian Film Institute (AFI) Award for Best Short Film in the same year. The film then went on to receive an Honorable Mention at Sundance and the Berlin International Film Festival in 2009, enjoying a substantial and prestigious festival run.

Producer Timothy White recounts how impressed he was with JERRYCAN and how he and Avery came to work together, "Ever since being absolutely captivated by the short film JERRYCAN I was determined to work with Julius Avery. After 30 years of producing and viewing hundreds upon hundreds of short films, Julius' film stood out for being the complete package: an involving story with dramatic twists; a great sense of craft in terms of design, cinematography and editing; and performances filled with energy and truthfulness. Quite simply, I think he is one of the most dynamic of Australia's young filmmakers".

JERRYCAN marked the start of Avery's exploration of Australian masculinity, and in particular, how it manifests in remote areas. With SON OF A GUN, Avery expands on those same themes, but though the initial idea for the film came in 2010, the genesis of the story started many years before that. "SON OF A GUN was inspired by my own true story of when I was growing up," he explains, "I first had the idea in 2010, and I guess it took us

about three years in total to get it to a shooting stage, about four drafts. For me, growing up, I didn't really know what it was to be a man, because my father died when I was about six. So I went to movies for my role models. Movies were a big part of my childhood, so the script is my childhood dream basically come true - working in a very muscular, very cool world where men get to be men and get to do things that test them. It is very personal to me, so it came from the heart and then evolved into this big epic action film. But ultimately, at the centre of it, is a small story about me growing up in Perth, Western Australia."

Avery describes the central themes of SON OF A GUN as "Control, what it is to be a man, being part of something bigger, and trust." Timothy White agrees, "SON OF A GUN is uniquely suited to Julius' strengths. He is drawn to powerful, psychological drama that is distinctly masculine in viewpoint. Julius' style of storytelling is robust and muscular in tone, infused with action and tension. It is this combination that makes his vision both unique and exciting."

Being a keen film fan, Avery found further inspiration in his favourite crime thrillers. "My influences for the film were A Prophet, Heat and Thief, which is one of my favourite explorations of what it is to be a man. The muscularity in these films was something I was drawn to when I was a young kid. I'm a huge fan of Michael Mann and his attention to detail is like no other filmmaker. So for me, trying to create a world that had a real authenticity to it was my main goal. And how I did that was shooting in real locations, trying to cast peripheral actors who are from that world. We shot in a real prison in Western Australia and you just can't recreate that. You know things have gone down in that place and the actors respond to that. And for me just find it easier to not try and recreate too much or bring too much artifice to it. Trying to do it as real as possible makes it easier for me too. I'd say I know myself as a filmmaker a lot more by doing this film, and I think I know myself a lot more as a person as well."

THE CASTING

Crucial to the success of the movie was casting the right mix of actors to play the tough characters. Julius searched the globe, seeing actors face-to-face and on tape, and ended up finding both established actors and fresh faces.

JR (Brenton Thwaites)

Playing JR, the rookie criminal who quickly gets sucked into Brendan's world is Brenton Thwaites. Brenton is relatively new to the acting scene, making his mark in TV shows, and soon, in the Angelina Jolie starring 'Maleficent'.

SON OF A GUN is Brenton's first lead role in a movie, and he admits his initial audition wasn't very successful. "I first auditioned in London and I flogged the audition," says Thwaites. "It was just pathetic, but luckily I had an opportunity to redo it, to put myself on tape a second time, and that time I got some good feedback. Then I met Julius in LA, we hung out and I auditioned with him probably four or five times with different girls and I ended up getting the job. That audition process was very relaxed, it was in a house and we were just exploring the material, trying different things and running around the room. It wasn't a typical audition, it was very chilled out and relaxed which I liked."

Avery remembers liking Brenton's spirit from the beginning. "We did a series of workshops where I bring in the actors and get them on their feet, just to test them out, and Brenton was definitely the forerunner. He had everything that I was looking for."

And for Brenton, the script had everything he was looking for - the chance to delve deep into a character. "There were so many different aspects to it for an actor," he says, "You've got all the action stuff, which is so much fun, and as a kid you dream of playing a character who gets to go through so many different transitions. Also right from the start of the film there's such a meaningful back-story. I thought what an opportunity to just go in and really try to give a deep life to JR. He's lived on the streets as a kid and at 19 he's had such a hard life already. It's so far from me because I've had a great life, but I thought it was a huge challenge and a great opportunity to just jump into it."

Even though his life is very different to JR's, Brenton found a way to understand him. "I know a lot of people who have taken the wrong path - a few friends of mine. My Mum always says 'you've got until 11 as a parent and once they're 11, that's it!' I saw that in JR, he's got a great heart and he's a good kid but he just made some slightly wrong decisions and they had huge consequences."

Brendan Lynch (Ewan McGregor)

As JR's dangerous mentor, Avery cast Golden Globe nominated actor Ewan McGregor. Scotsman Ewan is no stranger to filming in Australia films, having appeared in Baz Luhrmann's 'MOULIN ROUGE' and 'STAR WARS: EPISODE I, II, III' which was shot in Sydney.

Casting the role of Brendan was very personal for Julius; he admits he respects the character, despite his criminal behavior. "Brendan for me is everything that I've looked up to in a man in my life. Even though he's a bad guy, I really admire him and what he stands for - that he's not going to back down from what he believes in. He's got this real honour about him. Even though he makes people pay for crossing him he does in a way that you just love. I guess Brendan's like the father I never had." He admits, with a laugh.

It turns out this type of Machiavellian character was exactly what McGregor had been searching for. "Brendan totally fit the bill in terms of doing something that was different for me. There's something really interesting about how hardened he is, and how clever he is and manipulative. I played Iago [from Shakespeare's 'Othello'] on stage some time ago, he was a huge manipulator and I really enjoyed that aspect of playing him. So this was a chance to further that, and also to play somebody who's unwaveringly in charge. Nobody really questions Brendan. That was good fun."

In Avery's script, McGregor saw a freshness that had been missing from all the other projects pitched to him. "I didn't know what was going to happen!" he says, "I read a lot of scripts and a lot are just versions of other movies, but this had something else at its heart, a complicated coming of age story. Julius Avery wrote me a letter when he first got in touch, and there was an element in it about something that had happened to him. At the heart of this story is the search for a father, and because of that complicated personal element in the script, the whole movie becomes something other than just another shoot 'em up or a heist film. It's got something quite deep in the middle of it and I think that holds the whole thing together. Although we didn't discuss it much there was the knowledge that was in the middle of it all."

For Avery's first full-length feature, working with such a well-known actor could have been daunting. But McGregor's easy nature and hard working ethic made the first time director feel right at home. "Ewan is just one of the best people on the planet," says Avery, "He's the nicest guy that you can meet so he's in no way intimidating. He makes you feel at home and makes you feel like you know what you're doing which is really important for a first time director. Ewan made me comfortable from the first time I met him. He loved the story, he

loved the idea of playing Brendan and he just wanted to help the story come alive. And he's a real professional. He's never late; he's always the first to jump in with a great idea. Ewan loved the idea of collaboration and I always run a really collaborative set. So I found in Ewan an ally, a real strong partner in the making of SON OF A GUN."

Tasha (Alicia Vikander)

To play the sexy and mysterious Tasha, Julius found Swedish actress Alicia Vikander. After working in Sweden for years, Alicia was first noticed by Hollywood in the Oscar nominated A ROYAL AFFAIR, and from there has starred in Joe Wright's ANNA KARENINA and most recently, THE FIFTH ESTATE.

Alicia remembers how she first came across Julius Avery's script and couldn't put it down. "I was in LA, it was my last night. My agent sent over a script that she had really liked, so I sat down at about 11pm and started to read it. I finished it after three hours and I remember I called a friend of mine in the middle of the night in Sweden. He just loves those kinds of films, and it reminded me a bit of Heat. It was such a good heist story so I was very excited, and when I met Julius the day after we just clicked. I wanted to tell him that I liked the script, I even told him the whole Heat thing, and turns out he's the biggest Michael Mann fan! We did a few scenes together, which was fun, and then he asked me if I wanted to be a part of the project."

Prior to their meeting, Alicia was an immediate fan of Julius, having watched his previous short films. "I was struck by how authentic, real and emotional they were. Even the actors he had used, I questioned if they were actually actors or not. Then, when I read this script, I wanted to know how he would film this heist story, if it would be a mix from the work he had done before with some very intense dramatic scenes. I liked how it is both a very intense emotional drama, and a heist, high tempo thriller."

"Alicia is an absolute pocket rocket," says Avery, "She's just a ball of energy. She comes to the role of Tasha with such passion, and I've never found another actor that's been able to nail it every time and then give you more and more. She's really clued in onto how it all works too, she made my DP's life hell because she would tell him no, I'm going to do it this way. I loved her for that, and that's why I think she's going to be the biggest thing, because she just knows how to make that big machine work for her. I could learn a lot from that!"

About the character of Tasha, Vikander admires, "The way she has been able to survive in the world. You understand she has run away from a very troubled background and now that she's here, she's trying to find a way of creating a new world and a new self. She's very lonely and quite lost, but she's extremely tough. She's a survivor and that's why she's been able to keep herself with those boys for so many years. That's also why she feels so connected with JR, she sees someone who's as naive as she was. They're very alike. They're very lost souls who finally find an equal they can share things with."

Most of Alicia's scenes are shared with Brenton Thwaites, as their two characters slowly become romantic. Brenton remembers the vivacity Alicia brought when she arrived on set towards the end of the nine-week shoot. "The first time I met Alicia we were shooting in a park in Perth. It was a beautiful day and we had a bit of time so we just sat and chatted for about an hour. She's really cool, down to earth and really passionate about making movies. At that stage it was really nice to see someone enter the environment with a fresh energy, because we'd been shooting for seven weeks at that point. Working with her was great. She's very focused on trying to figure out the beats in the scene, and she pays a lot of

attention to continuity of previous scenes and future scenes. That really helped me because it can get confusing. I really enjoyed working with her.”

Sterlo (Matt Nable)

As Sterlo, Brendan’s right hand man and fellow prisoner, Julius needed an actor who looked the part. Rugby League player turned actor Matt Nable fit the bill perfectly, providing the right mix of toughness and charm.

“Matt Nable is a man who walks into a room and you just shut up,” laughs Avery, “He’s the quietest, most humble man but you know if you pissed him off he would destroy you with one foul swoop. So for me he was the perfect sidekick to Brendan. He has this real charm and real quiet nature but he’s not to be messed with. Matt comes from a boxing and a footy background and he’s tough. He’s tough as nails, he’s the real deal.”

On what attracted him about taking on the character of Sterlo, Nable says it offered him the chance to try something completely different. “It was a quiet role,” he says, “I’d just come from doing some very verbose roles, and Sterlo is a presence, more than anything else. Some of my favourite performances from actors at different stages have been the quiet ones. I’d never done that before. That was a real appeal and a test to see if I could just exist without having to say anything, and make an impact.”

THE CENTRAL RELATIONSHIP

The key relationship in SON OF A GUN is the intricate cat-and-mouse, father and son, mentor type bond that exists between JR and Brendan.

Avery explains, “The relationship between Brendan and JR is very complex. It’s semi father and son, a brotherly kind of relationship and it’s also a mentor and apprentice kind of thing where you have Brendan sending this kid out on missions of destruction, but also teaching him really small intimate stuff that fathers would teach to a son. It’s very fucked up!”

“There’s definitely something paternal about it,” agrees McGregor, “He’s showing him the way but it’s Brendan’s way. He’s pulling him into a life of crime and violence that the kid’s not used to. JR has obviously done something to land him in jail but you get the impression that it wasn’t terrible, probably a bit of petty crime here and there. When he meets Brendan and Sterlo, he sees the violence they’re capable of and how mundane it seems to them. He’s teaching him that world. He’s totally taking him along and showing him the ropes like a father might show his son how to ride a bike or something.”

Thwaites adds, “I think JR is trying to get acceptance out of Brendan, but sometimes Brendan is playing him like a chess game, so it’s so hard to understand when he’s being genuine. It’s a constant game of ‘does he accept me, does he not accept me? Is he lying? Is he not?’ JR is trying to understand Brendan and trying to gain his trust.”

To achieve this close relationship on-screen, Avery had to make sure the two actors he had cast would get along off-screen. “I introduced Brenton to Ewan,” he remembers, “We discussed the project, and I watched them interact. It was funny, we were at a bar and Brenton saw the table was unbalanced, so he was trying to fix it, and Ewan saw he wasn’t doing it properly and jumped in and helped. So there was this really lovely dynamic of the two balancing this table with a napkin,” Julius laughs at the memory. “It was just perfect. So from there I just knew that it would work out, they were going to be peas in a pod.”

Brenton of course had watched Ewan on screen for many years, and had even seen his motorcycling adventure documentaries 'The Long Way Round'. The young actor admits he was anxious to meet the famous McGregor, but quickly learned how nice he was. "He's such a lovely guy and he's so easy to work with, but when I first came onto the project I was so nervous and scared!" he admits. "I'd just watched his documentaries and I loved them, they really inspired me, and that added to the nerves. But he's so nice and very giving, and that allowed me to open up and to really get the most out of working with him."

Ewan was equally impressed with Brenton, noting his unique talent to be present within his character. "He's a fantastic bloke and I like him very, very much. He's a good actor, a really solid actor. He doesn't have to do very much and you can really see him thinking, which is quite rare. He's just in the moment."

THE PRODUCTION

SON OF A GUN was shot over nine weeks in Perth, Fremantle, Kalgoorlie and Melbourne. The cast and crew traveled to Western Australia for the majority of the shoot, with Julius insisting on as much real location filming as possible. For instance this meant shooting in an actual maximum-security prison and in working gold mines

THE LOCATIONS

Julius Avery specifically wrote the location of Western Australia into the script, as its isolation and mythic quality suited his heist criminal story, as well as being the writer/director's home state, where he grew up hearing about these types of characters. He explains, "There was all these kind of stories of these badass criminals who lived in Western Australia. For me it was like a modern day version of DEADWOOD, because there's this real criminal element, which is drawn to that area because of all the gold and the resources. There's a lot of money there and there's a lot of people with fast money. You have these rooms filled with politicians, rich people and criminals and they all rub shoulders. It's this weird and wonderful corrupt place, underneath all of the veneer. So I thought it was the perfect place to set the film because it was something really frontier about it but really modern at the same time."

The locations also offered the cast to visit Western Australia for the first time, where they were blown away by its beauty. "The whole of Western Australia," says Ewan McGregor, "I had never been before and I was really impressed by it. Kalgoorlie is dominated by the mining industry of course so the landscape is peppered with these massive pits; they were quite amazing to see, I mean just the scale of them. It's always nice with this job, it takes you places and you see parts of the world you might not otherwise see. I like working here, I like the Australian crews very much, and it was nice to work in Perth. Another place we went was Rottnest Island, which is spectacularly beautiful. I saw the most amazing sunset of my life there. I went for a run after work one day and I just had to stop and just take it all in. And there are those little animals that live on Rottnest, the quokkas... funny little things! We shoot with the light so by the time you get out for a run, it's already getting a little bit dark, so you'd be running along and they would shoot out and scare the shit out of you! Like little furry bowling balls coming at you or something!"

Alicia Vikander had never been to Australia, but felt right at home when she got there. "I like coming out here because it feels more like how I'm used to doing films in Europe. You are quite a small team and if you go out away on location you get very tight. I was so very happy when I got the part because I was going to be able to go to Australia for the first time

in my life. It's everything that I have heard from friends and family who have been here; I've only heard amazing things. I've seen so many new animals; I have no idea what their names are. I even fed and patted those baby joey kangaroos. That was probably one of the best experiences I've had so far in Australia!"

There were beautiful locations and gritty locations, but the one that excited Julius Avery the most was shooting at the real maximum-security prison. "For me the most rewarding part of the filmmaking process was shooting at the prison. Everything at the prison felt right. It was loose, it was fast, it had a sense of danger, people were scared and that all just made the energy... it all got soaked up by the film. I think the next film I make, not that I have to set it in a prison, but I want to remind myself that that type of filmmaking is the filmmaking that excites me the most."

But of course, being on location didn't always work in their favor. "We went to the desert for sun and we got rained on the whole time!" laughs Avery, "But it was interesting because we had all this soft light and this kind of wet feel in the desert. It was a different look, and we just went with it. Whatever Mother Nature was throwing at us we just rolled with the punches."

THE STUNTS & TRAINING

SON OF A GUN involves huge action scenes, from helicopter prison escapes, to gun fights, to car chases and gold mine heists. Julius Avery admits his vision was quite ambitious. "The film that I set out to make is quite an epic film. It's got a lot in it, big action set pieces, and a lot of cast, a lot of locations, and a big crew. Coming out the other side of all that I realised how important the story is. You can throw as much action and set pieces at a shit story and it's not going to be great. For me it all comes back to that small, intimate story. You can solve a bunch of problems with action and all the tricks, but you can't fix a story that doesn't work or is not true to you."

Stunt driver and actor Nash Edgerton (STAR WARS: EPISODES II & III', THE MATRIX) agrees, "For me stunts in films are best used when they are serving the story, the tension and the drama, not just 'hey let's just do a cool stunt for the sake of doing a cool stunt' So as long as the action serves the story then that's the best approach you can have. The kind of story it is and the things that happen here involve high stakes. So, the car action is not there just to have car action, these guys are really trying to escape and are being chased by people. It doesn't feel gratuitous in that way."

Unlike your typical movie set, Julius Avery allowed his actors to perform as much of the stunts as they were comfortable with. Brenton Thwaites says for him, the action scenes were the most enjoyable. "The most fun scene to do was when my character JR holds up the helicopter pilot with a gun. I've never really flown in a helicopter before and the idea was so simple, you know, just get a gun, get in a helicopter, give them coordinates, go pick up your mates and then fly away. We were kind of hanging out of this helicopter and I looked at Ewan and I said 'this is what I dreamt of doing as a kid, hanging out of a helicopter with a gun in my hand'. Those are the action sequences that you dream of doing one day and we were back to being four little boys just playing, but the toys just got bigger. Anyway, so we get in the car and drive away, and we had to do it one more time I asked Chris Anderson the stunt guy 'Can I do the stunt driving stuff?' and he's like 'well, we got to get a stunt guy in there' and I was like 'come on man!' So he let me do it and it was the most fun. Just chucking the guns in the back of this car and driving off, doing doughies, it was a fun day."

Ewan McGregor was not quite as prepared as Brenton to jump right in there, explaining, "I'm not really attracted to action sequences, because my experience is that it's quite a slow process to shoot them, and often we're not involved as actors. But this was very different. We were in more of it. And the action sequences were good fun. The first time we got in a helicopter, I got in the back seat and I noticed my machine gun was tied to the chair. I thought that was odd, why would the machine gun be tied down? And then they said 'okay, ready to take off' and I said 'the door's open' and they said 'yeah, the door's going to be open' and I said 'what?' and the pilot said 'just put your seatbelt on. You'll be fine!' And the next thing we were like 1500 feet in the air sitting next to an open door so some of the action sequences came as a bit of a surprise to me!" he laughs, "But it was good fun."

In preparation to play his hard-as-nails, prisoner role, Ewan began working out months before he arrived on set in Australia. "I did a lot of working out at home for about two or three months leading up to the film to get fit," he says, "I wanted to look like I could take care of myself, so I did quite a lot of working out with trainers in LA and in Perth. But then I got to the prison and met all these enormous guys, and I was like 'oh cheers Julius, thanks. You made me look really small in front of all these guys!' Matt Nable took over when we were in Kalgoorlie. We had about 10 days in Kalgoorlie and we formed this little fight club, me, Matt, Brenton, Nash Edgerton and some of the other cast members popped in. We would do a minute at a time with Matt and he would have us punch him. I'm not used to punching someone! It's not something that I've done a lot of but he would say, 'come on hit me, hit me' and he'd swear at you and call you names until you did. Then every night he'd give you a way tap back just to remind you who was in charge!" he says, laughing. "But it was good fun and it was good after a day's work to go out and do that together."

THE DESIGN

Julius Avery describes the look of SON OF A GUN as "bogan gangster", saying he was after a certain sense of "cinematic ugliness". Production designer Fiona Crombie (SNOWTOWN) was tasked with bringing his ideas to the screen. "I suppose it could be seen as cinematic ugly," agrees Fiona, "I had never been to Perth or WA before so I was very wide eyed and open to the shapes and textures of the city and the landscapes. Julius and I had a drive around early in pre production and we were both drawn to the same sorts of architecture. The first location we found was the Truck Stop and for me it sums up the look that I was going for in the film - a graphic cream brick block sitting in a car park on the edge of an expanse of sand and surrounded by cyclone fencing. We were drawn to the industrial shapes around Fremantle; the fantastic overpasses that lead to the beach, the container stacks. I was really drawn to brutalist, blunt shapes framed against the blue sky."

With the extremely tight production schedule and multiple location shoot, Fiona and her team had their work cut out for them. "We achieved the look of the film by the skin of our teeth!" she admits, "We had so little time to dress some of the locations that we just had to be clever about how to give it the best look we could, as the logistics of the shoot and schedule were so complicated. SON OF A GUN is a road movie to a certain extent - the characters are constantly moving - and the art department was just one step ahead. The look of the film is a combination of gut instinct, research, op shopping, amazing favours, some great locations and tenacity!"

When it came to the costumes, Designer Terri Lamera (ALL SAINTS, WATER RATS) focused on keeping them as realistic as possible. Terri says, "The costumes portray the dark undertones of the characters, and they were designed to look real. Ewan and I talked through Brendan's character in a lot of fittings, we decided Brendan needed to control things in his life so he tucked in his shirts and everything fitted neatly. Ewan liked the idea

that Brendan had his clothes stashed in a garbage bag in the garage and he came back for them, so I took his character back to more of a 70's 80's feel as though he hasn't moved with time. JR's costume was strongly influenced by Julius who wanted him to be the kind of street kid who wore the particular labels that his peers were wearing, so after many trials we came up with a simple look with the sweater and track pants and the essential extremely aged Nike shoes, actually Andrea Hood was still sanding and dirtying them just before they called take on his first scene! Sometimes it was a struggle to get what we all wanted, there were lots of people with strong ideas, but it came together in the end and the film will be better for it."

Bringing each department's vision to life was cinematographer Nigel Bluck (THE TREE, THE HOME SONG STORIES). He shot predominately on the Alexa Arri and says "I think we just set out to make something gritty but elegant, the film on the page for me was very much about the 'now' in the film space it occupies so it was about finding ways of keeping it 'immediate' and experiential from JR's point of view."

"I wanted to address the elegant part of the image by shooting not only widescreen but anamorphic and the grit part of the image by lighting as little as possible and finding some texture in a digital image - which was the chosen format for this film. The locations themselves and Fiona's design brought the tough environments we needed and shooting in a mostly hand held and 'close' way brought the energy we needed."

"After some experimenting I found pushing the ASA of the camera to very high levels coupling with using some favourite old lenses bought us the feel we were after, something full of imperfections and inconsistencies. Then I think it was simply a matter of biting off far more than we could possibly chew given the resources at hand and throwing ourselves collectively at it, I thank a great set of collaborators for actually getting through it."

THE HOPES FOR THE FILM

SON OF A GUN is a film that is an idiosyncratic mix of genres. It's a personal story, a Michael Mann-esque heist flick, an emotional drama, and a romance all in one.

Ewan McGregor says that mix reflects the film's writer/director perfectly. "Julius is many things but one of the things that Julius is, is a real movie geek. In a way he's written the movie you'd most want to sit and watch. You can see it in the action scenes, or when they crash the car, fire the guns, he gets pretty animated and excited. It reflects his movie tastes, and that's always a good place to start. You paint a painting that you would most want to see."

Alicia Vikander adds, "The core of this is a very intense emotional drama but it will come out as this very high paced thriller, heist action, which I love. I think that people are going to go for a ride when they see this film, but they're still going to be very caught up in those emotional moments. It's a true story about people and their relationships too, using each other to survive this kind of tough life and environment they're surrounded with."

Brenton Thwaites wants viewers to get swept up in the action. "There is great action, there's great drama, it's a thriller movie and a heist movie as well. I think audiences are going to be taken off their seats when they get into the drama and the tension of these scenes, and the grittiness of these characters. JR is quite vulnerable and I think that vulnerability will bring people in and open them up to any possibility. Then they'll be taken on a rollercoaster ride with machine guns out of helicopters! I think it will be a fun ride!"

While Julius Avery hopes audiences will connect with the central character. “I want them to feel immersed in JR’s story. I want to feel like that they’re riding shotgun with this kid all the way. I want them to feel attached to his hip and I feel like we’ve managed to capture it that way, as if we’re looking through his point of view. I want them to feel scared and I want them to feel elated and feel triumph, hopefully, at the end.”

Producer, Timothy White says “As a filmmaker Julius has been determined to make a film that he and his mates would want to go and see. At Cannes last year I pitched SON OF A GUN as an action thriller, with palpable energy and visceral impact. It also possesses strongly defined characters that will draw an audience into a dramatically satisfying experience. With our exciting cast I feel confident it will find a sizeable audience at home and abroad.”

ABOUT THE CAST

EWAN MCGREGOR – BRENDAN LYNCH

Often hailed as one of the finest actors of his generation, Ewan McGregor consistently captivates audiences with a diverse line-up of roles across a multitude of genres, styles and scope.

McGregor has most recently been seen on the big screen in John Wells' film adaptation of Tracy Letts' Pulitzer- and Tony-winning play AUGUST: OSAGE COUNTY opposite Meryl Streep and Julia Roberts.

He also recently wrapped production on Gavin O'Connor's JANE GOT A GUN, starring as the leader of an outlaw gang opposite Natalie Portman and Joel Edgerton. He is currently in production on MORTDECAI, the film adaptation of Kyril Bonfiglioli's book THE GREAT MORTDECAI MOUSTACHE MYSTERY, starring opposite Johnny Depp and Gwyneth Paltrow.

His previous work includes THE IMPOSSIBLE opposite Naomi Watts, a drama based on a true story of one family's terrifying account of the 2004 tsunami and the compelling events as they fought to survive in the face of disaster.

Previously, the actor starred in Focus Features' slice-of-life film, BEGINNERS, opposite Christopher Plummer, and based on director Mike Mills' personal story. The film won for Best Ensemble Cast and Best Feature at the 2011 Gotham Film Awards and received the Best Feature nomination at the 2012 Independent Spirit Awards.

McGregor also garnered acclaim for his recent performance in Lasse Hallström's moving film SALMON FISHING IN THE YEMEN alongside Emily Blunt and Kristin Scott Thomas. The film premiered at the 2011 Toronto International Film Festival and garnered McGregor a Best Actor Golden Globe nomination.

From his breakthrough role as the heroin-addicted Mark Renton in Irvine Welsh's TRAINSPOTTING, to the legendary “Obi-Wan Kenobi” in STAR WARS EPISODE 1, to starring as “Christian” opposite Nicole Kidman in the Oscar and BAFTA award-winning musical MOULIN ROUGE, McGregor's career has been highlighted by a continuous string of bold and daring performances. His diverse film credits include: Steven Soderbergh's HAYWIRE; Roman Polanski's THE GHOST WRITER, opposite Pierce Brosnan; AMELIA, starring Hilary Swank and Richard Gere; JACK THE GIANT SLAYER with Stanley Tucci; Ron Howard's ANGELS AND DEMONS with Tom Hanks; the comedy I LOVE YOU PHILLIP

MORRISE opposite Jim Carrey; DECEPTION, also starring Michelle Williams and Hugh Jackman; the drama romance, INCENDIARY; Woody Allen's CASSANDRA'S DREAM; the biography drama, MISS POTTER; SCENES OF A SEXUAL NATURE directed by Edward Blum; Marc Forster's supernatural thriller STAY, alongside Naomi Watts and Ryan Gosling; Michael Bay's THE ISLAND with Scarlett Johansson, Djimon Hounsou and Steve Buscemi; STAR WARS Episode II ATTACK OF THE CLONES and STAR WARS: Episode III; the animated films ROBOTS directed by Chris Wedge, and VALIANT directed by Gary Chapman; Tim Burton's BIG FISH alongside Albert Finney, Billy Crudup, Alison Lohman, Jessica Lange and Danny DeVito; YOUNG ADAM with Peter Mullan and Tilda Swinton, for which he received a London Film Critics Circle Awards nomination; DOWN WITH LOVE opposite Renee Zellweger; Ridley Scott's historical drama BLACK HAWK DOWN; ROGUE TRADER; the Golden Globe-winning film LITTLE VOICE, alongside Jane Horrocks and Michael Caine; and the glam rock film VELVET GOLDMINE.

The actor received critical acclaim for his role in Danny Boyle's A LIFE LESS ORDINARY, in which he won the Best British Actor Award (for the third time running) at the 1997 Empire Movie Awards. He reprised his first male lead opposite Catherine Zeta Jones in THE PILLOW BOOK and for his role in the BAFTA award-winning SHALLOW GRAVE, McGregor was honored with the Hitchcock D'Argent Best Actor Award and a nomination for Best Actor at the BAFTA Scotland Awards.

On television, McGregor was lauded by critics with an Emmy® Award for Outstanding Guest Actor for his episodic role in the CBS television series "ER" titled, "The Long Way Round."

In the theatre, McGregor is set to make his Broadway debut in Fall 2014 starring in Tom Stoppard's Tony Award-winning play THE REAL THING, directed by Sam Gold. Preview performances will begin October 2 in advance of an October 30 opening at the American Airlines Theatre on Broadway. This is a limited engagement through January 2015.

Ewan previously appeared on the London stage in 2008 starring as 'Iago' opposite Chiwetel Ejiofor's OHELLO at the Donmar Warehouse, in a role he reprised on BBC Radio 3 in May 2008. Prior to that he starred alongside Jane Krakowski, Douglas Hodge and Jenna Russell in the original Donmar Warehouse production of GUYS AND DOLLS at the Piccadilly Theatre in London. For his performance in the leading role of 'Sky Masterson', McGregor received the LastMinute.com award for Best Actor and was nominated for a Laurence Olivier Award for Best Actor in a Musical.

BRENTON THWAITES – JR

Graduating from the Queensland University of Technology in 2010, Brenton already has a growing list of Australian and US film and television credits.

Brenton's upcoming film credits include THE SIGNAL, Disney's MALEFICENT as 'Prince Charming' with Elle Fanning and Angelina Jolie, the thriller OCULUS with Karen Gillan and SAVE YOUR LEGS. He will next be seen in RIDE alongside Helen Hunt and will be playing the role of 'Jonas' in the much anticipated THE GIVER with Jeff Bridges, Meryl Streep and Alexander Skarsgard.

Brenton first appeared in the FOX8 television series SLIDE as Luke Gallagher. Other television credits include SEA PATROL and a guest role on the hit Australian serial, HOME AND AWAY. Brenton starred as 'Dean McMullen' in the US tele-movie BLUE LAGOON: THE AWAKENING.

ALICIA VIKANDER – TASHA

Alicia is one of the most promising young actors of our generation. In 2011, Alicia won a prestigious Guldbagge Award (Sweden's version of the Oscars) for 'Best Actress in a Leading Role', for her performance as 'Katarina' in the 2010 Swedish drama **PURE**, which most impressively was Alicia's film debut. In 2012, Alicia was highlighted by the European Film Awards as one of their 'Shooting Stars' and in February of this year, Alicia was nominated in the 'Rising Star' category at the internationally renowned EE British Academy Film Awards.

Since making her film debut in **PURE**, directed by Lisa Langseth, Alicia has garnered international recognition and has burst on to the international film scene, most noticeably with her role as 'Caroline Mathilde' in Nikolaj Arcel's critically acclaimed **A ROYAL AFFAIR**, in which Alicia starred in the lead female role opposite Mads Mikkelsen. This year, the film was nominated for an Oscar in the 'Best Foreign Film' category.

Alicia is set to have an incredible few years ahead – Alicia has most recently been seen in **THE FIFTH ESTATE** directed by Bill Condon, in which she starred as 'Anke' alongside Benedict Cumberbatch and Daniel Bruhl, in the story of the relationship between Julian Assange and Daniel Domscheit-Berg. As wikileaks co-founders, the film tells of how the website's growth and influence led to an irreparable rift between the two friends. Alicia will soon be seen starring in the Swedish film **HOTELL**, reuniting her with director Lisa Langseth and will also take on the lead female role in the Warner Brothers fantasy feature **THE SEVENTH SON**, directed by Sergei Bodrov, starring opposite Jeff Bridges and Julianne Moore. Up next Alicia is the lead female role alongside Oscar Isaac and Domhnall Gleeson in Alex Garland's **'EX MACHINA'**. Alicia has now also completed filming the highly anticipated Warner Brothers' feature **'MAN FROM U.N.C.L.E'** alongside Armie Hammer and Henry Cavill.

Among her other film credits, In 2012 Alicia starred in Joe Wright's **ANNA KARENINA**. This saw her play the frivolous 'Kitty' alongside Keira Knightly and Jude Law. In 2011 Alicia took on the role of Fragancia Fernandez in Ella Lemhagen's **THE CROWN JEWELS** which also appeared in side competition in Berlin.

JACEK KOMAN – SAM LENNOX

Jacek Koman has had an extensive career across film, television and theatre. In 2013, Jacek has most recently been seen in the feature film **SHOPPING**, directed by Mark Albiston and Louis Sutherland, and Jane Campion's ABC/BBC co-production, **TOP OF THE LAKE**, both of which screened at the 2013 Sundance Film Festival.

Jacek is well known for playing the 'Narcoleptic Argentinean' and his unforgettable rendition of 'Roxanne' in Baz Luhrmann's **MOULIN ROUGE**. His other film credits include Baz Luhrmann's **AUSTRALIA**, Ed Zwick's **DEFIANCE**, Alfonso Cuarón's **CHILDREN OF MEN**, as well as **ROMULUS MY FATHER**, **FLOODHOUSE**, **HORSEPLAY**, **THE SOUND OF ONE HAND CLAPPING**, **THANK GOD HE MET LIZZY**, **GHOST RIDER: SPIRIT OF VENGEANCE** and **THE HUNTER**.

Jacek is noted for numerous roles on many of Australia's most recognised and long running television series including **STINGERS**, **MDA**, **THE SECRET LIFE OF US** and **WILDSIDE**. His other television credits include **THE DOCTOR BLAKE MYSTERIES**, BBC's **WAKING THE**

DEAD, the HBO/BBC mini-series TSUNAMI – THE AFTERMATH, TRIPPING OVER, MARY BRYANT, Simone de BEAUVOIR'S BABIES, SBS' award winning EAST WEST 101, Movie Network's SMALL TIME GANGSTER MISS FISHER'S MURDER MYSTERIES and the second season of Foxtel's hit series, SPIRITED for which he received an AACTA Award nomination for Best Guest or Supporting Actor in a Television Drama.

MATT NABLE – STERLO

Matt Nable is an Australian actor and writer. In 2007, which Nable wrote and played the lead in Paramount Pictures' first Australian acquisition – the critically acclaimed THE FINAL WINTER. Following that success, he headed to the U.S. where he played the lead role in the television pilot SIS. Nable went on to star in such feature films as THE KILLER ELITE with Jason Statham, Clive Owen and Robert De Niro, 33 Postcards with Guy Pearce, K-11 and THE TURNING, a chronicle of short films based on stories by Australian writer Tim Winton, with cast Hugo Weaving, Cate Blanchett and Rose Byrne.

On the small screen, Nable starred as Travis in the third season of the international award-winning Australian drama, EAST WEST 101. He also played Detective Sergeant Gary Jubelin in the fifth installment of the critically-acclaimed Australian series UNDERBELLY: BADNESS. Recently, Nable starred as the lead, Jock Ross, in the gritty, six-part series about the war between two of Australia's most notorious biker gangs, BIKIE WARS: BROTHERS IN ARMS.

Up next, Nable will be seen starring in AROUND THE BLOCK with Christina Ricci, the horror-thriller IN COLD LIGHT, the revenge and redemption drama FELL and INCARNATE alongside Aaron Eckhart.

Nable is also a writer who has published two books with Penguin: "We Don't Live Here Anymore" and "Faces in the Clouds." Nable will soon release his third novel, "It Happened to Us."

TOM BUDGE – JOSH

Tom Budge is a Melbourne based actor/musician. He burst onto the big screen as the unforgettable Pickles in Paul Goldman's highly praised AUSTRALIAN RULES. Since then he has appeared as Samuel Stote, the sociopathic bushranger in Nick Cave and John Hillcoat's magnificent, award winning film THE PROPOSITION. Other film credits include Johnno in the WWII thriller KOKODA, the heroin addicted Schumann in Neil Armfield's CANDY, Trev in Jeremy Sims' LAST TRAIN TO FREO which earned him a best supporting actor nomination at the 2006 AACTA Awards and German hippie Slippery in Rachel Perkins' BRAN NUE DAE. Tom has also appeared in the tele-movie MABO as Greg McIntyre and the HBO mini-series THE PACIFIC as Ronnie Gibson.

Not only has Tom impressed film critics but his debut stage performance, in the Company B Belvoir St. production of THE LIEUTENANT OF INISHMORE, earned him a Best Supporting Actor nomination at the 2004 Helpmann Awards and he recently received resounding critical praise for his performance in Eddie Perfect's THE BEAST for the Melbourne Theatre Company.

When Tom isn't acting he is busy indulging in his other passion, composing,

and performing original music. Giggling solo and with "The Tom Budge Band" Tom has played locally and internationally and supported many popular acts such as Tim Rogers' Temperance Union and Art Of Fighting.

EDDIE BAROO – MERV

After a rewarding career in the music industry which garnered publishing deals, worldwide CD releases, television appearances and independent chart success, Eddie made the transition into Acting. Securing TV guest roles in BLUE HEELERS, STINGERS, UNDERBELLY, RUSH and KILLING TIME, Eddie soon established himself within the industry. His first film break came when he was cast in GHOSTRIDER opposite Nic Cage. In 2007, he landed the role of 'Bull' in Baz Luhrmann's AUSTRALIA. Other films include MY YEAR WITHOUT SEX, RED HILL and SAVE YOUR LEGS.

The sci-fi action thriller CRAWLSPACE, which he also co-wrote, was recently acquired by Arclight and awaiting a 2013 release.

Currently, Eddie is locked away in a dark room working on a draft of his next script – THE NEST OF THE DEAD.

NASH EDGERTON – CHRIS

After getting his break at 18 years old as a stunt performer, Nash Edgerton has gone on to establish himself as an actor, editor, producer, writer and director of indisputable talent.

LOADED in 1996 marked both Edgerton's short film directorial debut and the beginnings of the film collective BLUE-TONGUE FILMS, together with his brother Joel and friends Tony Lynch and Kieran Darcy-Smith. One year later, their next collaboration DEADLINE, took out the top prize at Tropfest and went straight to the Sundance Film Festival. Edgerton has since directed nine multi-award winning short films including LUCKY, SPIDER and BEAR (which premiered in competition at Cannes) that have wowed audiences and entered cult status worldwide, amassing more than 65 awards among them.

With well over 150 film and television credits on productions including Hollywood films THE MATRIX TRILOGY, STAR WARS II and III, THE THIN RED LINE and SUPERMAN RETURNS, Edgerton has continued to challenge himself with a variety of eclectic projects both in front of and behind the camera.

In music videos, Edgerton's unique style has garnered him various awards and nominations at the ARIAS and MTV Awards, for internationally renowned artists including music legend Bob Dylan, Eskimo Joe, Ben Lee, Missy Higgins and Empire Of The Sun.

THE SQUARE, which signaled Edgerton's first foray in feature film direction, received 7 AFI nominations, including Best Film, Best Director and Best Original Screenplay, as well as being one of 12 international films to be selected for Official Competition for the inaugural international Sydney Film Prize at the 2008 Sydney Film Festival.

Over the last couple of years, Edgerton has been splitting his time between Australia and the US where, in between working on the script for his next project, he has been busy stunt performing on Baz Luhrmann's THE GREAT GATSBY, stunt coordinating on Kieran Darcy-Smith's WISH YOU WERE HERE and Matthew Saville's FELONY, acting in Kathryn Bigelow's ZERO DARK THIRTY as well as directing music videos for the Hilltop Hoods, The Killers' frontman Brandon Flowers, starring Academy Award winning actress Charlize Theron and a third video for Bob Dylan for his album Tempest.

Edgerton's latest project THE CAPTAIN, a short film co-directed with Spencer Susser and starring Taika Waititi, premiered at Sundance 2013. It was his sixth short film to screen in competition there.

Recent projects include, Edgerton stunt performing in fellow Blue-Tongue Films' member David Michôd's (ANIMAL KINGDOM) futuristic western THE ROVER starring Robert Pattinson, as well as US projects JANE GOT A GUN and THE EQUALIZER.

DAMON HERRIMAN – PRIVATE WILSON

Damon was born in Adelaide, Australia and has been acting since the age of eight. Perhaps best known on local shores for his work in Fox 8's award winning television series, LOVE MY WAY, Damon's extensive credits are a testament to his versatility and reflect his standing as one of Australia's best character actors.

Damon's other Australian television credits include BROKEN SHORE (ABC) RAKE (ABC), OFFSPRING (Network 10), SATISFACTION (Showtime), CHANDON PICTURES (Movie Network), BRIDES OF CHRIST (ABC) and the series 2 co-lead in LAID (ABC), for which he received an AACTA Awards 2013 Nomination for Best Performance in a Television Comedy. Most recently Damon completed shooting the sketch comedy series The Elegant Gentleman's Guide to Knife Fighting (ABC) and the title role of recently screened telemovie The Outlaw Michael Howe directed by Brendan Cowell. In 2014 he will be seen as INXS's manager Chris Murphy in the Channel 7 mini-series NEVER TEAR US APART.

Australian film credits include 100 BLOODY ACRES, THE SQUARE, CANDY, NED, PRAISE and THE BIG STEAL. He will next be seen in Josh Lawson's feature debut THE LITTLE DEATH. In 2008 Damon won the Best Actor award at the St Kilda Film Festival for his performance in the short film LEN'S LOVE STORY.

Since 2006, Damon has also worked extensively in the US. His film credits there include J.EDGAR opposite Leonardo DiCaprio (dir Clint Eastwood for Imagine Entertainment/Warner Bros); REDBELT directed by David Mamet (Sony); HOUSE OF WAX (Warner Bros), and most recently, Damon worked with director Gore Verbinski on Walt Disney Pictures' THE LONE RANGER.

On US television, Damon is best known for his recurring role as Dewey Crowe in the critically acclaimed FX series, JUSTIFIED opposite Timothy Olyphant. His other US television credits include the recurring role of Mr. Jones in CBS' VEGAS opposite Dennis Quaid, BREAKING BAD, WILFRED, CSI, THE UNIT and COLD CASE.

ABOUT THE FILMMAKERS

JULIUS AVERY – WRITER / DIRECTOR

Although SON OF A GUN is Avery's debut feature film, he is an acknowledged talent with many celebrated short films to his credit.

Born in Pemberton Western Australia, Avery is a Masters graduate of the Victorian College of the Arts. His short film JERRYCAN was the Jury Prize winner at the Cannes Film Festival in 2008 and won the Australian Film Institute (AFI) Award for Best Short Film in the same year.

JERRYCAN then went on to receive an Honorable Mention at Sundance and the Berlin International Film Festival, enjoying a substantial and prestigious festival run.

Avery also directed the powerful short film END OF TOWN, which earned him the Emerging Australian Filmmaker Award at the Melbourne International Film Festival in 2006, and was also awarded an Australian Directors Guild Award in 2007.

More recently Avery executive produced and wrote the screenplay of the short film YARDBIRD, which played in Competition at this years Cannes International Film Festival. The film won the Dendy Award for Best Short at the Sydney Film Festival and marked the first collaborative project under the new Bridle Path Films banner, a directors' collective founded by Avery in 2011.

TIMOTHY WHITE - PRODUCER

Timothy is one of Australia & New Zealand's most experienced producers. His credits include: Nadia Tass' MALCOLM (AFI Best Film, 1986); SPOTSWOOD, starring Anthony Hopkins, Ben Mendelsohn and Russell Crowe; Michael Rymer's ANGEL BABY (AFI Best Film 1995); COSI, starring Ben Mendelsohn, Toni Collette and Rachel Griffiths; Vincent Ward's MAP OF THE HUMAN HEART and Gillian Armstrong's OSCAR & LUCINDA, starring Ralph Fiennes and Cate Blanchett.

Timothy executive produced Gregor Jordan's TWO HANDS (AFI Best Film 1999), starring Heath Ledger, Rose Byrne and Bryan Brown, before heading up Working Title Films' Australian arm. Under this banner he executive produced NED KELLY, starring Heath Ledger, Geoffrey Rush, Orlando Bloom and Naomi Watts, and GETTIN' SQUARE, starring Sam Worthington and David Wenham.

In 2005 he produced Toa Fraser's No.2, winner of the World Cinema Audience Prize at the Sundance Film Festival. Timothy followed this with Robert Sarkies' OUT OF THE BLUE (Best Film, 2008 NZ Film Awards) and THE WARRIOR'S WAY, starring Kate Bosworth, Danny Huston and Geoffrey Rush.

In 2009 Timothy produced Scott Hicks' THE BOYS ARE BACK, an Aus-UK coproduction, starring Clive Owen and then executive produced Julia Leigh's SLEEPING BEAUTY, which premiered in Competition at Cannes in 2011.

Most recently, Timothy executive produced MR PIP, an adaptation of the Booker short-listed novel, directed by Andrew Adamson (SHREK) and starring Hugh Laurie.

JANELLE LANDERS – CO PRODUCER

With a background in visual arts and first class honours degrees in Law and Media Arts Production, Janelle worked as a lawyer and producer in Sydney before joining WBMC in 2006 to produce a range of documentary and drama projects for film, TV and new media.

She produced WBMC's first feature film WASTED ON THE YOUNG by writer/director Ben C. Lucas which received an Honourable Mention from the jury at the Sydney Film Festival and was acquired by Paramount Pictures. As Director of Production and Development at WBMC, Janelle oversees the development and production strategies for all screen content that the company produces.

NIGEL BLUCK – DIRECTOR OF PHOTOGRAPHY

Nigel Bluck is a New Zealander who studied film at the Ilam School of Fine Arts then attended the prestigious Australian Film & Television school, specializing in

Cinematography. Bluck then worked as a camera assistant for a period before starting a small production company with some friends and his now wife Jac Fitzgerald (who shot second unit on Son of a Gun). They acquired some camera gear and started shooting commercials and music videos. Bluck shot his first feature when he was 25 or so and has since shot a raft of commercials, music videos and a number of acclaimed feature films including THE TREE and THE HOME SONG STORIES (winner of the 2007 AFI Award for Best Cinematography).

JACK HUTCHINGS – EDITOR

Jack Hutchings is a freelance film editor who is based in Melbourne. Jack's first short film CRACKERBAG, written and directed by Glendyn Ivin, won the Palme d'Or at the 2003 Cannes Film Festival and was nominated for Best Editing for a Non-Feature Film Award at the 2003 Australian Film Institute Awards.

Jack's next short film NATURE'S WAY, written and directed by Jane Shearer, was in competition at the 2006 Cannes Film Festival and won the Jury Prize for Best Short Film at the 2007 Paris International Film Festival.

In 2007 Jack edited JERRYCAN, a short film for director Julius Avery which won the July Prize at the 2008 Cannes Film Festival.

In 2008 Jack edited his first feature film LAST RIDE, directed by Glendyn Ivin, which premiered at the Toronto International Film Festival. Following on from this, Jack worked with director Amiel Courtin-Wilson on his feature documentary BASTARDY, receiving a 2009 AFI Nomination, Best Editing for a Documentary.

In 2012 he worked with Michael Spiccia on his short film YARDBIRD, which marked the fourth short film that Jack has cut to be selected for official selection at the Cannes Film Festival. The film also received a best editing award at Flickerfest.

Jack is currently editing Ariel Kleiman's PARTISAN which is being produced by Warp Films. Jack also regularly cuts TV commercials from The Butchery in Melbourne and Sydney, a company he founded in 2007.

FIONA CROMBIE – PRODUCTION DESIGNER

Fiona graduated from the NIDA design course in 1998 and has since worked extensively as a set and costume designer in theatre before moving into film and television.

Fiona was the Sydney Theatre Company Resident Designer in 2003 and 2004 and she has worked with many of the major theatre companies throughout Australia including Melbourne Theatre Company, Malthouse, Griffin and the Bell Shakespeare Company. Set and costume design credits include THE CHERRY ORCHARD (STC), HAMLET (Bell) and THE SHAPE OF THINGS (STC) and as costume designer THE THREE SISTERS, THE CITY and MOVING TARGET. Fiona designed the set for THE GREAT (STC) and HEDDA GABLER (STC - Sydney and New York).

Fiona production designed and co-costume designed Justin Kurzel's SNOWTOWN which premiered at the Adelaide Film Festival in 2011 winning the Audience Award. The film also screened at the Critics' Week Cannes Film Festival 2011 where it was Awarded A Special Distinction of the President and has gone on to screen at the Toronto, San Sebastian, Chicago and Busan Film Festivals. Fiona production designed Tony Kravitz feature film DEAD EUROPE and for Southern Star, Fiona costume designed the telemovie

BEACONSFIELD directed by Glendyn Ivin. Fiona was the production designer on Jane Campion's television series TOP OF THE LAKE produced by See Saw Films.

JED KURTZEL – COMPOSER

Jed Kurzel is best known as the front man and song writer for duo, THE MESS HALL. They were the recipient of the Australian Music Prize in 2007. Jed's composition career began several years ago with contributions to several independent short films. He then wrote the score for the critically acclaimed documentary NAKED ON THE INSIDE before composing the music for the Griffin Theatre production SAVAGE RIVER in 2009. His television debut came in scoring the music for both seasons of the Southern Star/Foxtel television series SPIRITED. In 2010, Jed made his feature film debut composing the soundtrack for SNOWTOWN for which he won Feature Film Score of the Year at the 2011 Screen Composer Awards. He has since composed the score for DEAD EUROPE, directed by Tony Krawitz THE BABADOOK directed by Jennifer Kent and the documentary All This Mayhem directed by Eddie Martin.

TERRI LAMERA – COSTUME DESIGNER

Lamera started in the industry in the early 80's working on TV and film sets and buying. She then worked as an assistant designer with some great US designers and gained a lot of knowledge in that area of the business. Lamera has designed costumes for TV series CLOUDSTREET (adapted from Tim Winton's novel of the same name) and has been nominated for an AACTA Award for her work on Rachel Ward's telemovie AN ACCIDENTIAL SOLIDER. Lamera also recently designed costumes for Kriv Stenders' forthcoming thriller KILL ME THREE TIMES.

JOHN COLLEE – EXECUTIVE PRODUCER

John Collee is a UK born novelist and screenwriter who previously worked as a doctor and wrote a medical column for the Observer newspaper. His novels include "Paper Mask", "Kingsley's Touch" and "The Rig", all of them published by Penguin. His screen credits include the Oscar nominated MASTER AND COMMANDER (2003) and the Oscar winning HAPPY FEET (2006), both films co-written with the film's directors

His film CREATION about the domestic life of Charles Darwin opened the Toronto Film Festival in 2009. His \$85M children's animation based on the BBC's WALKING WITH DINOSAURS will be released over Christmas 2013. WOLF TOTEM (2014), set during the Chinese cultural revolution, is currently filming in Mongolia with Jean Jacques Annaud co-writing and directing.

John is creative director at Hopscotch Features, whose recent and upcoming co-productions include ADORATION, I FRANKENSTEIN, SAVING MR BANKS and THE WATER DIVINER.

BRYCE MENZIES – EXECUTIVE PRODUCER

Bryce has worked in the film industry for over 30 years. His first experience in 1982, playing a man in overalls opposite Gerard Kennedy, segued into legal work on more than 500 productions.

In addition to quantity, Bryce has worked on some of Australia's highest quality films from

the 1980s to the present day.

His executive producer credits include MALCOLM (1985), DEATH IN BRUNSWICK (1990), TWO HANDS (1999), THE TRACKER (2002), TEN CANOES (2006), MARY AND MAX (2009), MENTAL (2011), BLINDER (2012), 100 BLOODY ACRES (2012), CHARLIES COUNTRY (2013) and PATRICK (2013).

His legal work can be seen in MURIEL'S WEDDING (1994), NED KELLY (2002), THE PROPOSITION (2005), LIKE MINDS (2006), IRRESTIBLE (2006), NO. 2 (2006), CLUBLAND (2007), DEATH DEFYING ACTS (2007), DISGRACE (2007), THE CHILDREN OF HUANG SHI (2007), RED DOG (2011), A FEW BEST MEN (2011) and THE SAPPHIRES (2012).

Bryce continues to act as a legal adviser on feature films, shorts, documentaries and television series. However, due to his flourishing legal practice, he only executive produces on occasion.

SON OF A GUN
End Roller Credits

CAST

In Order of Appearance

JR	BRENTON THWAITES
Prison Officers	BRENDAN KERKVLIELT
	MATT FLANNAGAN
	GEOFF KELSO
	PETER NEAVES
Brendan Lynch	EWAN MCGREGOR
Sterlo	MATT NABLE
Merv	EDDIE BAROO
JR's Cellmate	KAZIMIR SAS
Dave	SAM HUTCHIN
Dave's Cronies	CRAIG SPARROWHAWK
	JARED DEHAR
'Solitary' Officer	KARL KNIGHT
Sam Lennox	JACEK KOMAN
Josh	TOM BUDGE
Ken	MARKO JOVANOVIC
Mitch	IVAN LIGHTBODY
Tommy	SOA PALELEI
Andy	LUCAS BROWN
Tasha	ALICIA VIKANDER
Wilson	DAMON HERRIMAN
Helicopter Pilot	ANDREW DOUGLAS MENZIES
Prison Officers in Breakout	GRAHAM JAHNE
	VICKY MAY
	STEVE NEWSON
Chris	NASH EDGERTON
Guys in Club	NICK BRITTON
	COURTNEY HART
	DAVID THOMSON
Gold Mine Security Guard	JOHN TAYLOR
Control Room Security Guard	DAVE BOWERS
Gold Room Mine Manager	DON SMITH
Gold Room Supervisor	STEPHANIE POWER
Wounded Staff Member	WARWICK SADLER
Mick	RUSSELL KIEFEL
Newsreader	IAN HENDERSON
Wayne	JOHNNY BOXER
Young Melbourne Cop	JOSHUA BURTON
Airport Clerk	SARAH FILIPPI
Motel Clerk	RICHARD SULIMAN
Old Yacht Man	MICK INNES
Woman in Laundromat	KATHERINE BURNETT
Stunt Coordinator	CHRIS ANDERSON
Assistant Stunt Coordinator	YASCA SINIGAGLIA
Stunts Assistant	LUKE ECCLESTON

STUNT PERFORMERS

Brendan Stunt Double
JR Stunt Double
Tasha Stunt Double
Sterlo Stunt Double
Josh Stunt Double
Dave Stunt Double
Wayne Stunt Double

LUKE ECCLESTON
BEAU KAROLOS
CHELSEA HENRY
YASCA SINIGAGLIA
ROBBIE CLISSOLD
MIKE FOSTER
CLINT DODD

SHEA ADAMS
MORGAN EVANS
PUVEN PATHER
SHARELLE STARR

JIMMY CHRISTIANSEN
RIAN GOODGE
WARWICK SADLER
RICK TONNA

HAYDON DALTON
BERND 'GRAHAM' JAHNE
LEON STRIPP
MARK WICKHAM

STUNT DRIVERS

LEE ADAMSON
BRETT PRAED
MICK VAN MOORSEL

JADE AMANTEA
MARK TEARLE

MARKY LEE CAMPBELL
KARL VAN MOORSEL
CHRIS WEIR

Script Consultant/Additional Material JOHN COLLEE

CREW

First Assistant Director	CHRIS WEBB
Second Unit Director	MICHAEL SPICCIA
Second Unit Director of Photography	JAC FITZGERALD
Second Unit First Assistant Director	JOHN FAIRHEAD
Art Director	SOPHIE NASH
Makeup & Hair Designer	WENDY DE WAAL
Production Coordinator	KELLY VINCENT
Assistant Production Coordinator	KATE SEPAROVICH
Production Secretary	KATHRYN DART
Directors Assistant	ALEXEI MIZIN
Producers Assistants	LAUREN BRUNSWICK
	GEORGIA WHITE
Assistant To Mr McGregor	AMELIA PHILLIPS
Production Runners	KIT SPARROW
	LUCY COOKE
Kalgoorlie-Boulder Runners	DEBBIE CARMODY
	ELOISE VALLEE
	JANE WESSON
Second Assistant Director	SCOTT LOVELOCK
Second Second Assistant Director	STUART MORRICE
Additional Assistant Director	LAUREN CLEARY
Script Supervisor	MEL HAYWARD
Production Accountant	BEN BREEN
Assistant Accountant	CESARIO (CHEZ) DE ROSA
Accounts Assistant	EM WALKER
Casting Associate	NATALIE WALL
Casting Assistant	LAURA MCGENNISS
Extras Casting Coordinator	FRANCES MOYLAN
Extras Casting Assistant	MATTHEW SIMPSON
1 st Assistant Camera	BRETT MATTHEWS
	NIGEL TOMKINSON

2 nd Assistant Camera	ARTHUR BIENKOWSKI DANIEL GALLAGHER
Data Wrangler	SAM WINZAR
Video Split	KARINA DAVIES
Gaffer	JEAN VAN DER MIEREN
Best Boy	MARK MCCUMBER
1 st Electrics	TIM GOODACRE
2 nd Electrics	BEN PASCOE
3 rd Electrics	GUANG-HUI CHUAN
Supervisor Grip	ADAM 'SKULL' KUIPER
Key Grip	GREG MCKIE
Dolly Grip	DAVE SHAW
Best Boys	CLINTON ROY
	CARL MULLIN
Grips	TRAVIS DAVIS
	STEPHEN HARDING
Sound Recordist	TREVOR HOPE
Boom Operator	ARON DYER
Set Decorator	NICKI GARDINER
Art Department Coordinator	MEREDITH HUSSEY
Senior Buyer/Dresser	TIM WEBB
Set Dresser	BRODIE MCLENNAN
Props Master	SOPHIE DURHAM
Standby Props	MICHAEL KISSANE
Assistant Standby Props	MICHAEL LEON
Art Department Runner	MARKO JOVANOVIC
Graphic Artist	CRAIG MANDILE
Set Designer	KRISTEN ANDERSON
Scenic Artist	MATT CONNORS
Art Department Casuals	CHRISTINE LYNCH
	RENATA MURDOCH
	VERONICA COTEA
	TIM LEANING
Armourer	JOHN FOX
Vehicle Coordinator	STEVE TAYLOR
Vehicle Assistants	GREG WARD
	MATTHEW TAYLOR
Art Department Attachments	ALICIA CLEMENTS
	FIONA BRUCE
	LUCY COOKE
Special Effects Supervisor	PETER STUBBS
Special Effects Technicians	GARRY MARTIN
	TIM O'BRIEN
	JUSTIN BROWN
Costume Supervisor	LYN ASKEW
Costume Assistant	LAUREN WIDDICOMBE
Standby Costume	ANDREA HOOD
Assistant Standby Costume	DANIELLE MILLER
Additional Assistant	KRISTY ARMSTRONG
Cutter	SUE KERR
Art Finishers	ROSLYN KEAM
	AMY CLARK
Key Make Up	PETA HASTINGS
Makeup & Hair Artist	SIMONE LEE
Makeup Artist & Effects	ZOE SALEEBA

Makeup Assistant	JACKIE WALLINGTON
Location Managers	TIM BURNS NELSON KHOURY
Location Coordinator	CLAIRE BURTON
Location Assistant	CALLUM KOCH
Location Consultant	CHRIS VEERHUIS
Unit Manager	MIKE MONTAGUE
Assistant Unit Manager	ROB SIMPSON
Unit Assistants	RAINER STREFF-KOSOK ALYX BURGESS KIRAN WILSON KELLY SHAWCROSS PAUL BALINSKI
Brendan Stand-in	NICK MACLAINE
JR Stand-in	KYLE SARGON
Tasha Stand-in	CHELSEA VAN ZYL
Unit Publicity	BROOKE WILKINS
Stills Photographer	DAVID DARE PARKER
Storyboard Artist	PETER SAVIERI
Digital Dailies	BOOGIE MONSTER JOEL TAYLOR STEVE VOJKOVIC
EPK Production	WBMC
Safety Supervisor	JOHN FAIRHEAD
Marine Coordinator	RICK REID
Aerial Coordinator	ASHLEY WILLIAMS
Heliwest Pilot	ANDREW MUIR
Unit Nurse	JENY BEALE
Catering	DIABLO'S OVEN
Catering Manager	EAMON CLIFFORD
Catering Assistants	GEMMA WALKER RUSSELL HEMMINGS LAURA HICKEY DECLAN SPENCER MEGAN SEARS

MELBOURNE CREW

Production Manager	NAOMI MULHOLLAND
Production Coordinator	AMANDA WRAY
Production Secretary	ALLISON PARKER
Production Runners	OWEN HUNTER EAMON WYSS
Assistant Accountant	AMANDA BIRCHNOFF
Extras Casting Coordinator	LAURA BOCK
Location Coordinator	MICHELLE JONES
On Set Locations	NICCI DILLON
Location Scout	KELLY GARDNER
Unit Manager	HAMISH MACLEOD
Unit Assistants	KAREN DOWNES

	BRENT ELLIOT KIERN KERVIN
Standby Props Assistant Standby Props Buyer/Dresser Art Department Runner	ADRIENNE OGLE JOHN MCKENNA ZLATKO KASUMOVIC STEFAN KOSTOSKI
Costume Assistant Assistant Standby Costume	KATI BOTTOMLEY RUBY WELLS
2 nd Assistant Camera Video Split	SIMON WALSH CAITLIN DOOLEY MICHAEL TAYLOR
Gaffer Best Boy 1 st Electrics 2 nd Electrics 3 rd Electrics Additional Electrics	ADAM HUNTER SHYLO TUI BRECAN MITCHELL CHRIS MITSKINIS RAY PRITCHETT KABIR SINGH JAMES TOWSEY
Grip Assistants	JOHN REGAN MARK LAW DAN MITTON ANDY NEWTON
Boom Operator	
Safety Supervisor Unit Nurse Catering Stills Photographer	RAINEY CARAH BELINDA KELLY CREATABLE FOOD ALINA GOZINA

PICK UP CREW

Production Manager Production Runners	MELINDA TUALLY MICHAEL WANNENMACHER PATRICK HUDECEK
Director of Photography 1 st Assistant Camera	ASHLEY BARRON MAX SEAGER EDGAR DELUEN
2 nd Assistant Camera Construction Key Make Up Make Up Assistant	JOEL EAMES JOHN JENKINSON MARGARET ASTON VICTORIA WALTON

POST PRODUCTION

Post Production Supervisor	JANE MAGUIRE
First Assistant & VFX Editor First Assistant Editor (Shoot)	LAURIE HUGHES AMEE NICOL
Assistant Editors	JOHN ERAMUS GREG COOPER
Offline Editing Facilities	DELUXE, SYDNEY THE BUTCHERY, MELBOURNE

Post Production Sound Services and Re-Recording by
DELUXE STAGE ONE SOUND

Supervising Sound Editors	WILLIAM WARD ANDREW PLAIN
Supervising Dialogue Editor	JENNY WARD
Dialogue Editor	LEAH KATZ
FX Editor	STUART MORTON
Assistant Sound Editor	THOM KELLAR
ADR Editor (US)	POLLY MCKINNON
Re-Recording Mixers	ROBERT MACKENZIE SAM HAYWARD
Re-Recording Engineers	DUNCAN MCRAE GLENN BUTLER
Stage One- Head of Sound	ANGUS ROBERTSON
Foley Recordist	DUNCAN MCALLISTER
Foley Artist	DAN JOHNSON
Foley Editors	BLAIR SLATER ANDREW SIMMONS
Foley Recording Facility	LONGSTOCKING STUDIOS
ADR Recording Facilities	HUZZAH SOUND, SYDNEY SOUNDFIRM, MELBOURNE BUZZY'S RECORDING, LOS ANGELES
Dolby Consultant	BRUCE EMERY

Digital Intermediate and Data Workflow by
DDP STUDIOS

Managing Director	ALARIC MCAUSLAND
Colourist	OLIVIER FONTENAY
Senior Producer	KATHERINE HEADS
Digital Workflow Manager	SIMON ALBERRY
DI Producer	MATTHEW T. GRIFFITH
Smoke Online	CLAUD LUCCI
Data Technicians	SEAN FAIRBURN NATHAN SMITH ROD WALLWORK
Digital Services Manager	JOHN WARNEKE

DCP Mastering by
DELUXE AUSTRALIA

Visual Effects by
BLACKBIRD STUDIOS

Visual Effects Supervisor	NICHOLAS PONZONI
Executive Producer	ANYA KRUZMETRA
Lead Nuke Compositor	PHILIP LANGE
Production Coordinator	ALEXANDER PATTINSON
Additional VFX	TOYBOX
CG Lead	ANDREW NEWLAND
CG FX	TERRY NGHE LERNIE ANG

Visual Effects by
KOJO VISUAL EFFECTS FACILITY

Executive Producers of Post Production KATE BUTLER
STUART MACKENZIE
Visual Effect Director MARTY PEPPER
Visual Effects Supervisor MARK HOLMAN- HARRIS
Visual Effects Editor PAUL TAYLOR
Compositors MARK HARMON
JESS BURNHEIM
EMILY PROBERT
JACK TROISI

Title Design by METHOD STUDIOS
Creative Director RICHARD SWAN
Design Director FINNEGAN SPENCER

Original Music composed, arranged and performed by
JED KURZEL
(Courtesy of Ivy League Records)

Orchestration
DANIEL DENHOLM and JED KURZEL

Conducted by
DANIEL DENHOLM

Music Mixed and Engineered by
MATT LOVELL
at Studios 301

Violin VERONIQUE SERRET
ELIZABETH CRABB
MIRABAI PEART
MICHELE O'YOUNG
URSULA NELIUS
MONIQUE IRIK
Viola CHRIS MOORE
JAMES WANNAN
EWAN FOSTER
Violoncello LEAH LYNN
TOM RANN
PAUL STENDER
Contrabass MAXIME BIBEAU
DAVE MURRAY
French Horn BEN JACKS
Music Editor MATT LOVELL
Music Supervision JEN TAUNTON
LEVEL TWO MUSIC

Pitch Documents
Creative Director GREG STERN
Designer DANIEL FLETCHER

Post Production Script CLEVER TYPES PTY LTD
KERRIE MCGOVAN

Camera & Lenses supplied by PANAVISION
LOCATION EQUIPMENT PTY LTD
CAMERAQUIP

Legal Services MARSHALLS & DENT LAWYERS

BRYCE MENZIES
OSCAR O'BRYAN

Travel Services SHOW GROUP

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ANNI BROWNING

For Fulcrum Media Finance
Executive Director SHARON MENZIES
Corporate Counsel MIKE ADAMS
Marshalls & Dent Lawyers KAREN STANDAL

For Media House Capital
Corporate Counsel ADAM DAVIDS

World revenues collected and distributed by Freeway CAM BV

MUSIC

Enter One performed by Sol Seppy
Written by Sophie Michalitsianos
License courtesy of Sophie Michalitsianos

Forever Young – Interactive
Composer: Marian Gold, Berhard Lloyd, Frank Mertens
Producer: Ramon Zenker, Andreas Schneider, Jens Lissat
Vocals by Marc Innocent
Courtesy of Upright Songs GmbH
Published by Native Tongue Music Publishing Pty Ltd obo
Budde Music

Bad Girls performed by MIA
Written by Arulpragasam/ Araica/ Hills
Published by Reservoir Media/Mushroom Music, Native
Tongue Music Publishing Pty Ltd obo Songs of Imagem
Music and Yaslina Music Publishing, Inc
Administered by Kobalt Music Publishing Australia Pty Ltd

Soleado
Written by Zacar
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U Bad Performed by Tchaka Diallo
Written By Tchaka Diallo and Daniel Jackson
Published by Fulani Pearl/ Lienad Songs by arrangement
with Lip Sync Music, Inc.

Sweet Come Down performed by The Black Ryder
Written by Scott Von Ryper/ Aimee Nash
(P) The Anti Machine Machine
(c) Orient Pacific Music/Control
License courtesy of The Black Ryder

Perth (Teen Daze Remix) performed by Bon Iver
Written by Justin Vernon
© Secretly Canadian administered by Gaga Music
© Published by Chris In The Morning Music LLC
Administered by Kobalt Music Publishing Australia Pty Ltd

Pretty Little Eyes performed by The Presets
Written by Julian Hamilton & Kim Moyes
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Boys Don't Cry Performed by S3RL
License courtesy of S3RL / DJ Silver /
HappyHardcore.com

Wonderful Days (Help Get Me Some Help) (remix by Etienne Overdijk & Sven Maes)
Performed by Charly Lownoise and Mental Theo
Written by Daniel Vangarde & Nelly Byl,
Produced by Charly Lownoise & Mental Theo @ Seashore Studio's, Den Haag / The Netherlands
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