

**Mongrel Media**

Presents

# THE TREE



A Film by Julie Bertucelli  
(100 min., France/Australia, 2010)

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## ONE-LINER

# a family in mourning rediscover life with the help of a moreton bay fig tree

## SYNOPSIS

Dawn and Peter O'Neil live together with their children, on the outskirts of a small country town. Next to their rambling house stands the kids' favourite playground: a giant Moreton Bay Fig tree, whose branches reach high towards the sky and roots stretch far into the ground.

Everything seems perfect until Peter suffers a heart attack, crashing his car into the tree's trunk. Dawn is devastated, left alone with her grief and four children to raise.

Until, one day, 8-year-old Simone, reveals a secret to her mother. She's convinced her father whispers to her through the leaves of the tree and he's come back to protect them.

Dawn takes comfort from Simone's imagination, and the tree starts to dominate their physical and emotional landscape.

But the close bond between mother and daughter, forged through a mutual sorrow and shared secret, is threatened by the arrival of George, the plumber, called in to remove the tree's troublesome roots.

## SHORT SYNOPSIS

After the sudden death of her father, 8-year-old Simone shares a secret with her mother Dawn. She's convinced her father speaks to her through the leaves of her favourite tree and he's come back to protect them. But the new bond between mother and daughter is threatened when Dawn starts a relationship with George, the plumber, called in to remove the tree's troublesome roots. As the branches of the tree start to infiltrate the house, the family is forced to make an agonising decision. But have they left it too late?

As the relationship between Dawn and George blossoms, the tree continues to grow, with its branches infiltrating the house, its roots destroying the foundations.

Feeling increasingly isolated, Simone takes refuge in her beloved tree, refusing to come down.

Dawn is forced to make an agonising decision. But as the heavens open and nature takes over, she may have left it too late.

*The Tree explores the capacity of imagination as a means to survive and the unstoppable power of life asserting itself over sadness.*





## DIRECTOR'S STATEMENT

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# About a man who turned into a tree...

Italo Calvino's "Baron in the Trees" has long been my "roman fétiche". I was very disappointed to find out that the rights to the book will never be available. As I was still dreaming of a tree story, a friend gave me Judy Pascoe's book *Our Father Who Art In The Tree*. The central figure of the tree sparked off my desire and I soon discovered that its themes strongly inspired me to the point of imagining my second film.

It is the story of a woman who, after her husband suddenly dies, discovers one of her four children, young Simone, talks to her deceased father in the tree at the back of the garden. Thus the film tells of childhood and the strength of imagination as a means to survive and the unstoppable power of life asserting itself over sadness. One child, one woman, slowly regaining their grip on life.

It reflects on mourning, parting, roots, femininity, ambiguity, the complexity and richness of family bonds. The mother and daughter, each in their own way, discover how they can keep talking to the one who is no longer around, how he still lives within themselves. He is a force, vivid and bright, who allows them to move forward. The deceased beloved is a space to be tamed. As Simone builds a tree house, she's trying to inhabit her father's mind.

The film therefore uses the primeval power of beings and Nature as a mirror of feelings. Yet it also deals with the limit to which nature's "gestures" can be interpreted. Hence it is difficult to find the right balance between natural phenomena, which border on the extraordinary, but always remain believable, and the way they are experienced, interpreted and dealt with by the family.

This is why shooting in Australia, where Nature and its excesses are central and stunning, seems so appropriate.

The process of mourning is akin to going into exile, to tear one's self away from the other. It is a journey one must undertake, to willingly separate while trying to maintain internal contact with his or her roots. Therefore I found it was important for me to go and tell this story far away from my home. As far as possible. On the other side of the world.







ABOVE: (L to R) JUDY PASCOE (AUTHOR), JULIE BERTUCCELLI (DIRECTOR), SUE TAYLOR (PRODUCER), Yael FOGIEL (PRODUCER)

## ABOUT THE PRODUCTION

**While Julie Bertuccelli was reading Judy Pascoe's book *Our Father Who Art In The Tree* in France, on the other side of the world in Perth, Western Australia, producer Sue Taylor was given a copy of the book to read by a casting agent friend.**

She thought it was a great story and one that she could instantly see as a film – one she originally planned to make as an Australian film, until she received, unexpectedly, an email from French producer Yael Fogiel.

"Yael understood that I had the rights to the book but asked if I had a director attached. I saw Julie's film *Since Otar Left* and I thought that film had the perfect sensibilities for this story in so many different ways," Sue says.

Yael continues the story: "When we found out the book had been optioned by an Australian producer, Julie kept saying to me 'ask them if they have a director'. In the beginning we thought we would do the film in Europe, maybe France, maybe Italy, but when I started talking to Sue, she said we could make it together on two conditions: one, that we do it in English and, two, that we shoot in Australia because that was what the writer wanted. So we said 'oh hell, ok!'

"It is not very usual for a French director to make a film in English, or a French producer – you know the French are very protective of the French language! We do produce films in other languages, but not in English. So this was very exciting for us to try to do....and difficult too!"

Both Yael and Sue felt strongly that the universality of the story – with the family at its centre – transcended cultural differences.

"Grief happens to everyone in the world," Yael says.

Sue continues, "It's a story about moving on, about embracing life. One of the things which differentiates it too, is that it's about man's place in nature, about our sense of relationship with the environment."

Yael says: "This was a good reason to come to Australia where nature is so omnipresent."

As lead actress Charlotte Gainsbourg says: "In Paris, you are not scared of the rain!"

**"when there are terrible things happening around you, you don't just have to be sad. It's possible to take that grief and invent something else... to try to be an artist with it."**

JULIE BERTUCCELLI  
DIRECTOR

Julie Bertuccelli says that while the story deals with death, it shows how grief can be used to take people to new places beyond their sadness. In her first film, *Since Otar Left*, the pretence that there had been no death enabled the family to deal with their grief. In *The Tree*, Simone creates a whole new imaginative world to deal with the death of her father.

"I think it is very interesting to see how when there are terrible things happening around you, you don't just have to be sad but that it is possible to take that and invent something else...to create something with that sadness, to try to be an artist with it," Julie says.

"This film is in no way an extreme version of a fairy tale, as in an imaginary world "à la Tim Burton", nor merely a sad and weighty tragedy.

The book was written from the point of view of the child, but I chose also to include that of the mother," director Julie Bertuccelli says.

"I wanted to make a movie for grown-ups, with tenderness and humour. It flirts with the possibility of a supernatural world while being deeply rooted in realism and simplicity. The voice of the father is never heard, it remains a whisper, a blend of rustling leaves, animal noises and wind, akin to an inaudible murmur which stirs up doubts but never turns unreal. The tree's roots do seem to grow at a remarkable pace but then again, it is realistic because of the drought in the region. As in life, there is a balance between poetry and sensitivity, doubt and mystery, imagination and realism, emotion and humour, lightness and sadness."

Director of Photography Nigel Bluck describes the process: "I like working with filmmakers who are based in reality; it makes my job more challenging because sometimes creating reality is a lot harder than creating fantasy. So even though this is a fantastical story, the challenge has been in deciding how much we allow audiences to see and how much we infer through the characters and the performances."

While developing *The Tree*, Julie herself experienced a terrible loss, the death of her husband and father of her two children. It made the loss within the story all the more real.

Julie's documentary background demands a fluid and flexible environment on set. She is apt to change the shooting schedule – which can create additional challenges for crew – to enable her to grab unscripted moments on camera. For example, while filming beach scenes, several hours drive from the main location in south east Queensland, Australia, a massive dust storm swept from the deserts of central Australia across to the coast, blanketing much of the country with red dirt. Julie quickly convinced the production to head back to the main location – to the tree of the title and the family house in the story – to film this wild act of nature.

The tree itself – a towering Moreton Bay Fig on a property near Boonah in south-east Queensland, Australia – is the founding, central character: powerful, magnificent, and enchanting, full of poetry and mystery.

"This is a story almost mythological by nature, drawing from fairy tales, legends, and other stories which filled our childhood... *Baron in the Trees*, and the likes of *Robin Hood* or *Tarzan*, tree houses and other fantasies about the tree of life, the family tree, the tree which has been standing for centuries, the tree being cut down stirring up sadness, bringing to mind the idea of murder," Julie says.



"The image of a whispering tree is springing out of the anthropomorphism of a man who sees nature in his own image: the tree as an upside-down man, with roots for a brain, branches for limbs, and trunk for a body."

Finding the tree was an epic search, that took French and Australian location scouts, Julie Bertuccelli, Sue Taylor and Yael Fogiel on a journey up and down the east coast of Australia.

"We had always envisaged a Moreton Bay fig tree and, as the book was set on the outskirts of Brisbane, that seemed like a good place to start. But there are lots of Moreton Bay fig trees out there! Finding the right tree was the most important thing and it was a very substantial challenge," Sue says.

"There were many requirements – the tree had to be substantial, not surrounded by other trees, a tree that children could climb and would want to climb. It had to be in a place with space around where we could build the family house as the connection between the house and the tree is crucial to the story. We found lots of trees that ticked nine out of 10 boxes but finding 10 out of 10 was very difficult. So the search took close to two years," Sue says.

Ultimately it was a French scout who found the perfect tree on a hill.

Production Designer Steven Jones-Evans remembers the moment he first saw the tree: "I had photographs of the 10 or 15 trees we'd narrowed it down to, but when we arrived at this location, we walked up the crest and we could see the top of the tree but not the base of the tree. As we came over the hill the tree just revealed itself to us – and beyond the tree was a fantastic landscape, a totally beautiful awe-inspiring landscape."

**"There are lots of Moreton Bay fig trees out there! Finding the right tree was a very substantial challenge..."**

SUE TAYLOR  
PRODUCER

**"As in life, there is a balance between poetry and sensitivity, doubt and mystery, imagination and realism, emotion and humour..."**

JULIE BERTUCCELLI  
DIRECTOR





While the search for the tree continued, Julie, Yael and Sue were casting the film. They had no preconceptions about the nationality of the character of Dawn, the mother, but knew it was important to cast a well known actor with an international reputation. Charlotte Gainsbourg, who had recently won the Best Actress Award at the Cannes International Film Festival, is stunning as Dawn.

"In France, we've known Charlotte since she was child and we always think of her in that way, but you know, she's not young any more. She's a mother of two children, she's in her late 30s. She's very special, very beautiful but in a natural way, and so we thought she would be perfect here in Queensland. She read the script and immediately wanted to do it," Yael says.

Julie continues: "She has a grace you can't imagine and a presence that's so strong. You don't have to tell her anything, just a few words, and she's completely inside her character. She's the best gift for this film!"

Charlotte Gainsbourg says after reading the script and watching Julie's film *Since Otter Left* she was "longing to do it." "It is a beautiful story with beautiful characters and written with a lovely sensibility."

"It's strange to take a character starting with such a drama (the death of her husband), so at the beginning she is grieving and we see her when she is not really herself, and then she retrieves herself gradually during the film."

Charlotte brought her children with her to Australia, as did Julie Bertuccelli and Yael Fogiel. They all attended the local school, becoming part of the local community for months. Sue's son worked as runner on the film. Julie's father, highly regarded French director Jean-Louis Bertuccelli, also came to stay for some of the shoot, as did the children of several other crew.

With four small children in the cast, this abundance of family made for an unusually relaxed atmosphere on set, despite the obvious challenge of making a major feature film with small children in central roles.

"At a professional level, it's a real leveler because you mind what you say and do and are that much more conscious of people generally, which is a good thing!" says Marton Csokas, who plays George. "So it reins people in, but in a good way

I think, and also frees them up in another way. In my experience, children have a far better reserve of imagination and a perspective on what it is to pretend, than adults have. I love children, they are the sun of the universe!"

Eight-year-old Morgana Davies, as Simone, is a remarkable find.

"It was difficult to find the right young girl and be sure she can assume this big role, each day, for nine weeks. But I think we did not make a mistake!" Julie says. "We hesitated between two young girls but, on her fifth test, Morgana was just amazing in how she looked at her mother and in the way she spoke her lines – really moving, beautiful and strong. Sometimes it's not an intellectual decision, it's an instinct, and you have to follow your instinct."

Morgana Davies had never acted before, nor had 3-year-old Gabriel Gotting. Sixteen-year-old Christian Byers had already played major roles in three Australian movies; *Opal Dream* in 2005, *December Boys* in 2007 and *Hey Hey It's Esther Blueburger* in 2008; and 11-year-old Tom Russell had starred opposite Hugo Weaving, in 2009's *Last Ride*.

Christian, a musician, created an off-screen band The Piggles, in honour of Gabriel's favourite band, The Wiggles. A huge fan of Charlotte Gainsbourg, he was thrilled to have her both as on-screen mum and be able to share their passion for music off screen.

**"Charlotte has a grace you can't imagine and a presence that's so strong... She's the best gift for this film."**

JULIE BERTUCCELLI  
DIRECTOR

"Charlotte wasn't permitted in our band The Piggles as she already has her own band – so we have a kind of musical war off-screen – a bit like the 21st century version of the rivalry between The Stones and The Beatles!" Christian laughs.

"As a family, everything that works on screen was amazing, but it was maybe twice as amazing off screen. We've all been the best of friends and Gabe actually became quite upset when he realized that at the end of the shoot that we'd all have to go back to our own homes and not be real brothers and sisters anymore!"









## CAST

# Charlotte Gainsbourg

AS **DAWN**

**Charlotte Gainsbourg has established herself as an actress of international renown who has brought truth and originality to a diverse and often challenging array of roles.**

Honoured with the prestigious Best Actress prize at the Cannes Film Festival (2009) for her work in *Antichrist*, Lars von Trier's latest production, she has also featured in the Academy-Award winning *21 Grams* and in Todd Haynes' *I'm Not There*, Franco Zeffirelli's *Jane Eyre*, Michel Gondry's *The Science of Sleep* and the Patrice Chereau film *Persecution*.

Charlotte's feature film debut was in *Paroles et musique* (1984) in which she played Catherine Deneuve's daughter. Her English speaking debut, in 1993, was in *The Cement Garden*, written and directed by her uncle, *Andrew Birkin*.

Charlotte is also a successful singer/songwriter. Her most recent album, *IRM*, was produced by Beck.

She is the daughter of British actress and singer Jane Birkin and French singer/songwriter, actor and director Serge Gainsbourg.

## SELECTED FILMOGRAPHY

YEAR	TITLE	ROLE	DIRECTOR
2010	<i>The Tree</i>	Dawn	Julie Bertuccelli
2009	<i>Antichrist</i>	She	Lars Von Trier
2007	<i>I'm Not There</i>	Claire	Todd Haynes
2006	<i>The Science Of Sleep</i>	Stephanie	Michel Gondry
2003	<i>21 Grams</i>	Mary	Alejandro González Iñárritu
1996	<i>Jane Eyre</i>	Jane Eyre	Franco Zeffirelli
1993	<i>The Cement Garden</i>	Julie	Andrew Birkin







## CAST

### Marton Csokas

AS **GEORGE**

**Born in New Zealand and now living in the U.S., Marton Csokas has built his acting career around prolific work in both the theatre and in film.**

His diverse feature credits include the international smash hit *Alice in Wonderland*, directed by Tim Burton, David Mackenzie's *Asylum* with Natasha Richardson and Ian McKellen, Paul Greengrass' *The Bourne Supremacy* opposite Matt Damon, Ridley Scott's *Kingdom of Heaven*, Peter Jackson's *Lord of the Rings* and Christine Jeffs' *Rain*. Csokas won the 2007 AFI (Australian Film Institute) Award for Best Supporting Actor for his performance in *Romulus, My Father*, in which he starred with Eric Bana. He stars next in John Madden's *The Debt*, Jim Sheridan's *Dream House* and in the French film *L'âge de raison*.

Marton's early work includes the acclaimed New Zealand feature *Broken English* and the Australian mini-series *The Farm*. He received an Emmy Award nomination for his performance in the U.S. series *The Three Stooges*.

### Morgana Davies

AS **SIMONE**

**Morgana Davies ventured into the world of film acting for the first time, aged just 7, with the lead role of Simone.**

Fortunately Morgana, along with the other young actors in the film, loved climbing and playing in the giant Moreton Bay Fig Tree that dominated the set and is so integral to the story. Despite *The Tree* being her first role, Morgana's performance is astoundingly accomplished. The producers Sue Taylor and Yael Fogiel, and director Julie Bertuccelli, were constantly surprised by her ability to deal with the demands of the long hours and late nights required on the nine week shoot.





## Aden Young

AS **PETER**

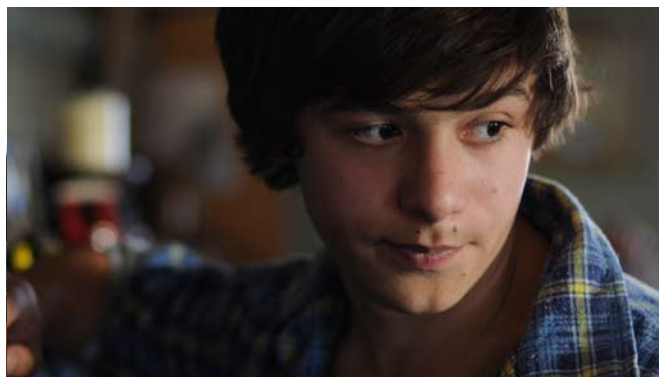
Aden Young began his film acting career with the lead role in Bruce Beresford's film *Black Robe* in 1991. He has gone on to work with Bruce Beresford again in the recent box office success, *Mao's Last Dancer*, and earlier in *Paradise Road*. Aden has also collaborated in various capacities, including as actor and editor, on several films with Paul Cox including *Exile*, *Human Touch*, *Molokai: The Story of Father Damien*. His many other film credits include *River Street*, for which he received an AFI Award nomination, *Broken Highway*, *Love in Limbo*, *Metal Skin*, *Serenades*, *Cosi* and the US features *Cousin Bette* and *Under Heaven*. He also features in the recent Australian films *Beneath Hill 60* and *Lucky Country*. Aden's television roles include *After the Deluge*, *The Starter Wife* and *Two Twisted*. Stage highlights include the Sydney Theatre Company production *Hedda Gabler*, directed by Andrew Upton, in which Aden starred opposite Cate Blanchett. The production toured to New York. The process of restaging the production in New York was filmed for the acclaimed documentary *In the Company of Actors*.



## Tom Russell

AS **LOU**

Although not yet a teenager, Tom Russell (aged 11 during filming) is already a familiar face on the big screen. Tom wowed critics and audiences for his performance, opposite Hugo Weaving, in 2009's *Last Ride*. He has also featured in the films *Daniel* and *Love and Mortar*.



## Christian Byers

AS **TIM**

Just 16 when he filmed *The Tree*, Christian Byers had already played major roles in three Australian movies; *Opal Dream* in 2005, *December Boys* in 2007 and *Hey Hey It's Esther Blueburger* in 2008. Christian is also the lead vocalist, second guitarist and organist of the band The Slippers and enjoyed sharing musical notes with his on-screen mother Charlotte Gainsbourg.



## Gabriel Gotting

AS **CHARLIE**

The youngest cast member, four-year-old Gabriel Gotting, has captivated the cast and crew with his infectious smile and dazzling blue eyes.







## Penne Hackforth-Jones

AS **MRS JOHNSON**

Penne Hackforth-Jones began her career in early landmark Australian television programs such as *Bellbird*, *Number 96*, *Riptide*, *Division 4* and *Matlock Police*. She starred in *Alvin Purple* and *Alvin Purple Rides Again* and had roles in many television series including *Cash and Company*, *Tandarra*, *Skyways*, *A Country Practice*, *The Young Doctors* and, more recently, *Headland*, *Bitter & Twisted*, *All Saints* and *Chandon Pictures*. Penne's film credits are many and include *Last Breakfast in Paradise*, *Kokoda Crescent*, *Paradise Road*, *Muriels' Wedding*, *Diana & Me*, *Black and White* and last year's Australian box office smash hit *Mao's Last Dancer*.



## Gillian Jones

AS **VONNIE**

A NIDA graduate, Gillian is one of Australia's most respected actors. She has appeared in some of Australia's most successful television dramas including *Wildside*, *GP*, *Cody*, *The Flying Doctors*, *Come in Spinner*, *Rafferty's Rules*, *Cop Shop* and *Homicide*. Recent credits include the hit series *Packed to the Rafters*, *Spirited* and *Love My Way*.

Since her first film, *Heatwave*, directed by Phillip Noyce and also starring Judy Davis, Gillian has appeared in such films as *Terra Nova*, Gillian Armstrong's *Oscar and Lucinda*, the experimental *What I Have Written*, *Shame*, *Last Train to Freo* and *Lucky Miles*. Gillian also starred in AFI Award nominated short feature *So Close to Home*, which has become a festival hit.

Gillian performed in the original Australian production of *Hair* and has since amassed an impressive list of theatre credits for all of the country's major theatre companies. Her most recent stage work includes Company B Belvoir's international tour of *Cloudstreet*, Melbourne Theatre Company's productions of *The Glass Menagerie* and *Cloud Nine* (receiving a Green Room Award nomination for the latter) and *Far Away* for the Sydney Theatre Company.











## THE FILMMAKERS

# Julie Bertuccelli

WRITER/DIRECTOR

**Julie Bertuccelli's feature debut, *Since Otari Left*, which she both wrote and directed, went on to win several major awards including the Grand Prize, International Critics Week, at the Cannes Film Festival in 2004 and a Cesar Award for Best First Feature.**

She started her film career as an assistant director, working with acclaimed directors such as Krzysztof Kieslowski, Bertrand Tavernier, Otar Iosseliani and Emmanuel Finkiel, working on *Three Colours: Blue* (1993), *L'Appat* (1995) among others.

Her directing career started with documentaries, many achieving considerable success, the most notable being *Un Monde en Fusion* (2001).





# Sue Taylor

## PRODUCER

Sue Taylor has been a filmmaker for over twenty-five years. Since establishing her own company in 2001, Taylor Media, she has been most recognised for her Australian productions, including *The Shark Net*, the award-winning 3-part miniseries based on the novelist Robert Drewe's memoirs; the feature film, *Last Train To Frea*, a superbly acted emotional rollercoaster ride on public transport, directed by Jeremy Sims; and the acclaimed period telemovie, *3 Acts of Murder*, directed by Rowan Woods.

Her various productions have received 8 AFI award nominations; and in 2004 Sue received the Screen Producers Association of Australia (SPAA) Drama Producer of the Year Award.



# Yael Fogiel

## PRODUCER

Yaël Fogiel, along with Laetitia Gonzalez, set up the French production company, Les Films du Poisson, in 1994. Within a year, the organisation had won the Hachette Foundation award for Best Young Producer and, to date, has been awarded four Cesar (French Oscar) Awards.

The company has produced more than one hundred feature films, documentaries and short films; these include *Voyages*, *Since Otter Left*, which won the Grand Prize, International Critics Week, at the Cannes Film Festival in 2004, and *Jellyfish*, which won the Camera D'Or in 2007.





# Nigel Bluck

## DIRECTOR OF PHOTOGRAPHY

Nigel Bluck won the three major Australian film awards – the AFI Award, the Film Critics Circle of Australia Award and the IF Award – for cinematography in 2008 for the feature film *Home Song Stories*. His international career as DOP includes shooting Bahman Ghobadi's *Half Moon, Stickmen* and *Like Minds*. Nigel was 2nd Unit DOP on Peter Jackson's *Lord of the Rings* Trilogy. He first worked with Jackson on *Heavenly Creatures*, filming *The Making Of* documentary. Other 2nd Unit credits include Baz Luhrmann's *Australia* and the acclaimed New Zealand feature *In My Father's Den*.

# Francois Gedigier

## EDITOR

Francois Gedigier's collaborations with renowned French director Patrice Chéreau include *La Reine Margot* (*Queen Margot*), starring Isabelle Adjani, and *Ceux qui m'aiment prendront le train* (*Those Who Love Me*). Francois received nominations for a César award for Best Editing for both films. He also worked with Chéreau on *Son frère* (*His Brother*), *Persécution, Gabrielle* and *Intimacy*. His many other credits include *Home*, *La tourneuse de pages* (*The Page Turner*), *Ensemble c'est tout* (*Hunting and Gathering*) and *Rembrandt*.

# Oliver Mauvezin

## SOUND RECORDIST

Olivier Mauvezin was nominated, with Agnes Ravez and Jean-Pierre Laforce, for a French César award for Best Sound in 2008 for the internationally acclaimed film *The Class*, winner of the 2009 Oscar for Best Foreign Language Film. His filmography is extensive with recent films including *Les derniers jours du monde* (*Happy End*), *Ma place au soleil* (*My Place in the Sun*), *Parc*, *La tourneuse de pages* (*The Page Turner*), *La chose publique* (*Public Affairs*) and *L'emploi du temps* (*Time Out*).

# Wendy De Waal

## MAKE-UP/HAIR SUPERVISOR

Wendy De Waal is one of Australia's top make up and hair artists in film, television, theatre and commercials. Her many feature film credits include *Wolverine*, *The Man Who Sued God*, *Accidents Happen*, *Superman Returns*, *Unfolding Florence*, *Suburban Mayhem*, *The Night We Called it a Day*, *Matrix I and II*, *Moulin Rouge*, *Star Wars: Episode 2* and *Young Einstein*.

# Steven Jones-Evans

## PRODUCTION DESIGNER

Steven Jones-Evans won the 2003 AFI and IF Awards for Best Production Design for the Gregor Jordan-directed *Ned Kelly*, starring Heath Ledger, and he was also production designer for Jordan's US films *Unthinkable* and *Buffalo Soldiers* and Jordan's first feature *Two Hands*. Steven also won the AFI Award for Best Production Design for *Metal Skin* and has been nominated for *The Children of the Silk Road*, *Siam Sunset*, *Love Serenade* and *Romper Stomper*, with IF Award nominations for *Oyster Farmer* and *Australian Rules*. Other credits include *Walk the Talk* and *True Love & Chaos*.

# Grégoire Hetzel

## COMPOSER

Whilst studying at the Conservatoire National Supérieur de Musique in Paris, Grégoire gained a reputation for creating musical scores for silent movies, playing the piano live during the performances. His first composition for film was for Mathieu Amalric's *Le Stade De Wimbledon*. Since then he has scored the music for another fifteen feature films, including *Un Conte De Noel*, which was part of the official selection for Cannes in 2008, and Emmanuel Bourdieu's *Les Amitiés Malefiques*, which was awarded the Great Critics Prize in 2006. He also writes and arranges songs for Barbara Carlot and in 2003 wrote his first novel, *Le Vert Paradis*.

# Joanna Mae Park

## COSTUME DESIGNER

Joanna Mae Park was costume designer for the Tony Ayres directed *China Doll* and John Polson's *What's Going on Frank?*, and was set decorator for the film *Love Serenade*, *Paws* and *True Love & Chaos* and the television mini-series *Naked*. Joanna is extremely experienced in television commercials, with dozens of credits as costume designer and art director.



EXECUTIVE PRODUCERS: AUSTRALIA

## Rosemary Blight Ben Grant

### GOALPOST PICTURES

Rosemary Blight is one of Australia's leading film and television producers. Her recent film credits include *The Eternity Man* with UK director Julien Temple and the 2007 Sundance hit *Clubland*, directed by Cherie Nowlan and starring Oscar nominee Brenda Blethyn. She's also Executive Producer of James Bogle's feature film *Closed for Winter* and along with Ben Grant of the award-winning children's series *Lockie Leonard*, based on the novels by Tim Winton, for the Nine Network and the BBC. Ben Grant is the Managing Director of Goalpost Pictures Australia and is one of Australia's most experienced film and television Executive Producers.

## Kent Smith

### KOJO PICTURES

Kent is the managing director of KOJO Pictures and is the founding partner of the Kojo Group Australia, which includes the postproduction division, Oasis Post. Kent's producer credits include: the extraordinary *2:37*, which received official selection in the 2006 Cannes Film Festival - Un Certain Regard, and the independent Australian features *Closed For Winter*, *Beautiful*, *Spike Up* (winner Best Short Feature AFI 2007) and *Swerve*. Kent is also an experienced cinematographer, with ACS accreditation.

