

MENTAL

WRITTEN AND DIRECTED BY PJ HOGAN

STARRING

TONI COLLETTE (*LITTLE MISS SUNSHINE, MURIEL'S WEDDING*)

LIEV SCHREIBER (*SALT, X-MEN ORIGINS: WOLVERINE*)

ANTHONY LAPAGLIA (*BALIBO, WITHOUT A TRACE*)

REBECCA GIBNEY (*PACKED TO THE RAFTERS*)

KERRY FOX (*CLOUDSTREET*)

CAROLINE GOODALL (*DORIAN GRAY*)

DEBORAH MAILMAN (*BRAN NUE DAE*)

SAM CLARK (*NEIGHBOURS*)

AND INTRODUCING

THE MOOCHMORE GIRLS: LILY SULLIVAN AS CORAL, MALORIE O'NEILL AS MICHELLE, NICOLE FREEMAN AS LEANNE, CHELSEA BENNETT AS KAYLEEN AND BETHANY WHITMORE AS JANE

PRODUCED BY JANET ZUCKER, JERRY ZUCKER, TODD FELLMAN AND JOCELYN MOORHOUSE

EXECUTIVE PRODUCED BY GARY HAMILTON, BRYCE MENZIES AND LEE SOON KIE

NATIONAL RELEASE DATE XXX

RUNNING TIME XXX

RATING XXX



SYNOPSIS

Set in the fictional town of Dolphin Heads, *MENTAL* is written and directed by **PJ Hogan** and produced by Jerry Zucker, Janet Zucker, Todd Fellman and Jocelyn Moorhouse. It stars Golden Globe® Winner **Toni Collette** (*United States of Tara*, *Little Miss Sunshine*, *About A Boy*, *The Sixth Sense*) in a film that re-unites her with PJ Hogan for the first time since the iconic *Muriel's Wedding* seventeen years ago.

The Moochmore girls are all certain they suffer from some sort of mental illness, because if they're not crazy they're just unpopular. The combination of Shirley's five rambunctious daughters and her philandering husband Barry becomes too much for her to bear and she is committed to a mental institution.

Barry, a small time politician is left to take care of five girls who he barely knows. Overwhelmed, he impulsively picks up Shaz, a colorful hitchhiker on the side of the road, and installs her as the girls' nanny. Shaz is charismatic, hot tempered, inspiring, and completely nuts. However she proves to be exactly what the Moochmore family needs.

Toni Collette accompanies **Liev Schreiber** (*Salt*, *X-Men Origins: Wolverine*) and a huge A-list Australian cast including **Anthony LaPaglia** (*Without A Trace*, *Balibo*) as Barry Moochmore and **Rebecca Gibney** (*Packed to the Rafters*) as Shirley Moochmore, **Kerry Fox** (*Cloudstreet*, *Bright Star*), **Caroline Goodall** (*Dorian Gray*) **Deborah Mailman** (*Offspring*, *Bran Nue Dae*), and **Sam Clark** (*Neighbours*). The Moochmore girls — Coral, Michelle, Leanne, Kayleen and Jane — introduce five new stars to the big screen.



One Liner

When Shirley Moomore, the mother of five girls is committed to a mental institution, her husband Barry picks up Shaz, an eccentric and inspiring hitchhiker, who becomes the girls' nanny and transforms their lives.

One Paragraph Synopsis

The Moomore girls are certain they all suffer from some kind of undiagnosed mental illness - because if they're not crazy then they're just unpopular. Their mother Shirley - unable to cope with her demanding daughters and unsupported by her philandering politician husband, Barry - suffers a nervous breakdown. After Barry commits his wife to a mental hospital (telling his constituents that "she's on holiday") he finds himself alone with 5 teenage girls he barely knows. Desperate, he impulsively picks up a hitchhiker named Shaz and installs her in his home as nanny to his daughters.

Extended Synopsis

The Moomore girls are certain they all suffer from some kind of undiagnosed mental illness - because if they're not crazy then they're just unpopular. Their mother Shirley - unable to cope with her demanding daughters and unsupported by her philandering politician husband, Barry - suffers a nervous breakdown. After Barry commits his wife to a mental hospital (telling his constituents that "she's on holiday") he finds himself alone with 5 teenage girls he barely knows. Desperate, he impulsively picks up a hitchhiker named Shaz and installs her in his home as nanny to his daughters.

Shaz is charismatic, hot-tempered, inspiring and completely crazy. She transforms the girls - especially the oldest, 16 year old Coral. The Moomore girls go from being the town's biggest jokes to becoming forces to be reckoned with. Shaz even springs Shirley from the mental hospital and forces Barry to face up to his family responsibilities.

But Shaz has a secret. And it involves Coral's boss, shark hunter, Trevor Blundell. As Coral discovers the real reason for Shaz's visit to the town of Dolphin Heads, she must make a terrible decision: fulfill her moral obligation and follow Shaz into complete madness... or betray the woman who changed her life.



PJ HOGAN STATEMENT

The story of MENTAL is based on a character from PJ's childhood – an extraordinary woman who came into the Hogan family's life when PJ was 12.

"My mother had a nervous breakdown and was taken to hospital but that was kept from me. We arrived home from school one day to find out that she was gone without explanation. My father, who didn't really have much time for us anyway, was stuck with five of us and didn't know what to do. So he picked up a hitchhiker on the side of the road and hired her as our family nanny. I remember the day I came home from school and found this strange woman sitting in our messy living room rolling a cigarette."

"I actually don't think that my mother was mad. I think she was just easily pushed around, unlike 'Shaz' who nobody pushed around. These defining traits are what I based the characters of 'Shaz' and 'Shirley' upon."

Whilst a majority of the story is based on PJ's immediate family, there is also an element drawn from the family of a close relative. *"I remembered a relative who my mother and father felt very sorry for because he was this macho guy who had 4 daughters and no sons. This was such a tragedy in his world - you know, no son to play football with, no son to take to the pub when he's 20. I guess it never occurred to him to throw a football to his daughter or take his daughter to the pub. My brother and I were sent around to the house sometimes to kick a football with him – to be a male presence. His family was the inspiration behind the Moochmore's and prompted me to tell my story within a different context – within a family of girls".*

Another element of the story that was inspired by PJ's family history is the shark show where Coral Moochmore works. PJ's sister Helena worked at a similar show when she moved to Sydney. She would sometimes call PJ from work distressed and bored sitting amongst dead sharks in formaldehyde. *"When I would ask her what was wrong, she would reply, 'sitting here day after day with these dead sharks staring at me is sending me mental.' Helena's story inspired not only the shark-show, but also the character of Trevor, and the title of the film."*



With a few nods to the story of the Von Trapp family, not to mention Shirley Moomore's exemplary rendition of several musical numbers, there are some clear similarities between the themes of *MENTAL* and *The Sound of Music*. This stems from PJ's affinity with the show which he went to see again and again with his mother when he was young, *"she just loved it. Looking back I realised that what she loved about it was that it idealised her view of family. The Von Trapps were far from everything our family was, and I think she liked to lose herself in their ideal world. I mean they could sing, we couldn't even do that"*.

PJ wrote the character of 'Shaz' specifically for Toni Collette. Having worked with Toni on *Muriel's Wedding* in 1994, a film which launched both of their careers, he knew she was capable of bringing 'Shaz' to life.

PJ was delighted with Toni's response to the script and the character *"she loved it. She got it completely and had that response you hope you get from an actor – she was committed to it, and committed whole heartedly. Shaz is a tough character to play; she could come off as very unsympathetic. She's delicate, yet tough, mean, yet generous and mad as a cut snake - not an easy part to play. Some actors love to commit to the vulnerability of a role and are not so confident in portraying the less sympathetic aspects. Toni loves those things about a character. She loves the thorns as well as the roses."*

Casting director Christine King asked Rebecca Gibney to audition for the part of 'Shirley' in the early stages of the casting process. Rebecca was far from what PJ envisaged to play the part *"until I saw her audition. It was clear that she connected with Shirley in a way that I never imagined. My feelings about Rebecca were validated when other actors came in to audition – some of them were wonderful - but Rebecca just had this quality that I couldn't quite put into words. She was so dedicated, she gained weight for the role, she deglamorised to a point where even the DOP, Don McAlpine, said 'Rebecca, are you sure you want to do this?' I hadn't worked with an actor who had given so much of themselves to a role since Toni in Muriel's Wedding."*

Originally when Liev Schreiber was suggested for the role of Trevor, PJ had initial concerns casting an American as the Australian accent is very hard to get right., *"Liev was really worried about getting the Australian accent right which I was happy about, because if you're not worried about getting our accent right, then*



you're probably underestimating it. He did such a great job of it, that people who have seen the film continually ask me if he is Australian."

The Moochmore girls proved to be a major casting challenge. PJ and Christine King embarked on a nationwide casting call in search of actors and non-actors with the right level of 'mental' to make up the five sisters. Coral, being the lead sister, was the hardest to cast. Lily Sullivan, who won the role of Coral, was only found two weeks before the shoot commenced. *"Lily was somebody that answered online. I think she'd seen me on one of my various television appearances begging people to audition, go to the website and upload their audition piece. Lily told me that she wasn't even going to take an audition because when she read the character breakdown she didn't think she was right for it. She wasn't very happy with her audition piece but when I saw it, I just thought 'wow this is the first time I've seen somebody who, although didn't submit a perfect audition, just had a presence."*

"When you're looking for new faces, it does take a long time to find the right one, particularly if they aren't sure they want to be an actor. You've really got to work hard with them in an audition to somehow find them. The first time I worked with Lily, we spent a whole morning session together. She was very, very raw but there was enough there that I thought 'I can get Coral - I can see it.'"

The film was shot on the Gold Coast and Northern NSW in various locations that had a 'small town feel' reminiscent of the Gold Coast before the high-rise boom. PJ envisaged the town of Dolphin Heads to retain the beauty of a small coastal town, but also the garishness of high-rise development.

"I wanted Dolphin Heads to look like a place in transition - a sleepy beachside town becoming cluttered with new high rises and developments - a place that was beautiful and ugly all at the same time."

PRODUCERS

Jerry and Janet Zucker were working with PJ Hogan on *My Best Friend's Wedding* in 1996 when he first mentioned *MENTAL*. Already enthused with PJ's style of working and his 'innovative, quirky' personality that infused his filmmaking with



'his own brand of humour, colour and joy', they both knew that they wanted to work with him again.

Jerry had discussed the script with PJ and he recalls *"I think he thought 'is it possible for anybody to ever finance this thing? Is it ever gonna work?' But we loved it, I thought it was brilliant."*

PJ became absorbed with his work on some big budget studio films for several years after *My Best Friend's Wedding*, but every six months or so Janet would get in contact and see how *MENTAL* was developing. In 2010 Janet recalls that PJ came to her and said *"now is the time to start putting MENTAL together. I have to do a movie for my heart and soul,"* as Janet recalls. *"MENTAL is this," she says. "It's very close to him; it's a very important film and a film that he wanted to make as a comment about family".*

It's a story that brings him great amounts of joy. He wants the world to know that there are no white picket fences or perfect households, but families that are multi-coloured and multi-layered. You can have just as much joy with an eccentric family.

The Zuckers had been working with Australian-based producer Todd Fellman on another project, but when they mentioned to Todd that PJ had a project that he wanted to shoot back home in Sydney he immediately latched on. Todd recalls that *"Janet had sent me the script to get my thoughts and see how we might be able to put the financing together. I thought it was one of the best scripts I had ever read and instantly had to get involved. Within in week or so, I flew to LA to meet with PJ and from there we launched into it pretty quickly."*

Putting the film together hinged on the central role of Shaz and when the time came to get the film prepared for funding, Toni Collette fit the bill perfectly. As Toni explained, her enthusiasm for the project stemmed from *"it definitely has a really similar tone to Muriel's Wedding so that's something that I immediately loved and the story is fantastic. I was saying to PJ I kind of gravitate towards the theme of 'nothing is normal', there's no such thing as normal and this film certainly has that and more. I think my character Shaz is completely outrageous. I get to say some of the best lines ever"*.



The idea of reuniting Toni and PJ was exciting, as Jerry states *"PJ sent her the script and I remember PJ calling me and saying 'She loves it! Yes!' 'And it's funny; I can't imagine her not liking the role. How many great roles like that come around to an actor in a lifetime?"*

For Janet this created a very easy linchpin on which to sell the film *"It's one of those things, sometimes everything just falls into place. We built the film around Toni. She's really been our partner in putting this together from the beginning".*

Todd explains that in 2009 the producers put together a package for the film and, working with CAA and Arlight, took it to Cannes where *"it was incredibly well received. There was significant interest from a number of companies but it especially struck a chord with Mike Beard at Universal and they were the first to come on board as a key partner for Australia/NZ and the UK. In addition, Arlight secured a number of other pre-sales at the market and we were off and running from there. Within a week or so, I had the project formally submitted with the government agencies, including Screen Australia, Screen Qld and Screen NSW. They had all been highly supportive of the project from the start and fortunately we were ultimately successful in securing their funding. We considered a number of banks for the offset cashflow and gap funding but eventually chose to work with Singapore Bank IFS who were keen to develop their Australian business and shared our enthusiasm for the project. Also, we brought in City National Bank in Los Angeles to provide cashflow for the larger pre-sales."*

"With any film, there are always challenges but with this script and strong creative team it all came together relatively quickly and smoothly. The biggest challenge was making the dates work, in particular with Toni Collette who at that time could only shoot while on hiatus with United States of Tara. As we were working towards a start date and trying to close all the contracting, the Toni camp suddenly went very silent and we were all concerned she might be losing interest in doing the film. This went on for a couple weeks until finally the news was revealed that she was pregnant and at that point we pretty much had to put things on hold for 12 months."

Once the production was back up and running one of the major focuses was finding the heart of the film: the five Moochmore girls. Casting director Christine



King devised a plan to conduct an extensive national search primarily online to find the girls. Todd knew that PJ did not want to leave *"any stone unturned in their search, so the plan was motivated partly by budget and time frame in the sense that we needed to get out to the broadest possible group as quickly as we could in the most efficient way. We came up with a plan for an online casting system that would allow kids across the country to download a character brief and audition scenes. They would then do a self-taped audition, usually on webcam, and post it on the system. We then filtered through thousands of submissions from which we eventually put together shortlists for each of the roles. In the end, it came down to not just the individual performances but finding the right look and balance between the girls so you'd believe they were sisters. It really worked out to be a very cost and time efficient process that thankfully yielded an amazing result. And although we only had five roles to cast, we found many incredibly talented young actors who although did not get a role, are definitely now on everyone's radar for future projects."*

Casting the adult roles in the film was a fairly straightforward process, because actors were so keen to be involved in something that was written and directed by PJ. *"We decided to start where the film does, with Shirley. We were expecting it would be an arduous process, but then Rebecca Gibney comes in for literally the first read and totally nails the audition. From there we looked for Barry and Anthony LaPaglia was top of the list, we were thrilled when he responded so well to script. Kerry Fox who plays Noxious Nance and Caroline Goodall who plays Doris, were also stand outs for their roles. Kerry initially read for Shirley but PJ could clearly see her as Nance. He asked her to self-tape another audition for Nance and what came back was just a sequence of her in the backyard manically mowing the lawn without a word of dialog, it was perfect!"*

"With Trevor being a rogue shark hunter, we thought we could cast the net wider and consider a non-Australian actor with an international profile. We got the script to Liev, who Janet and Jerry knew through working with Naomi Watts on FAIR GAME. He loved it and after a couple of discussions with PJ was on board and even keen to play it with an Australian accent. As always, he delivered an incredible performance and did such an amazing job with the accent that I'm constantly hearing Australians saying they didn't realize Liev was an Australian," describes Todd.



What did surprise him was that he didn't think making an Australian film would require so many international airfares! *"We have filled it with Aussie actors but Aussie actors that happen to live in other parts of the globe, so whether we were bringing in Caroline from Italy, Kerry from the UK or Anthony or Toni from LA, this Aussie film has an Aussie cast with lots of International Australians."*

They knew that the film had to be made in Australia, the dialects and nuances all cried out to be Australian, but much like *Muriel's Wedding*, the finished film still has international appeal. Jerry explains its universal appeal as it's a film about *"an underdog family torn apart that becomes whole in the end. It also has this wonderful vindication for judgmental people. Because this family is surrounded by these really awful, judgmental people, played by these wonderful actors, whether it's Noxious Nance next door scrubbing her driveway with a toothbrush or Doris who's cutting off this poor girl's hair for her dolls and people are always looking down at the Moochmores. In the end they all get their comeuppance and the Moochmores really find redemption. As an American I look at this stuff and they get it instantly, they love it. The accents and the little Aussie-isms are just charming. In the way Americans found Crocodile Dundee just charming, they loved him"*.

MENTAL was funded by Screen Australia in association with Screen Queensland and Screen NSW. *MENTAL* is co production between Zucker Productions and Story Bridge Films.

THE CHARACTERS

SHAZ – TONI COLLETTE

MENTAL reunites Toni Collette and PJ Hogan following the much loved Australian classic *Muriel's Wedding* in which Toni lit up the screen with one of the most unforgettable characters in Australian cinematic history. Understandably Toni was very excited about the prospect of teaming up with PJ again, because he has such a unique way of working, and is inspirational as an actor's director. *"He is a mad genius. It's fun, intense and he's so focused, I mean he's lived with this story so long and spent many years writing it and I love that he's so specific, and he just doesn't stop until he gets what he sees in his mind."*



I have to say, having read the script several times and loving it, the film still surprises me. As we're shooting it and it's coming to life it's better than I even expected, you know, it's funnier, it's more profound. I think it's much darker and it has a sadness to it, which I think brings out the comedy more because of the balance."

The character of Shaz is the sort of role that comes along very rarely for an actor, and one that Toni could relish as she found Shaz to be an amazing woman. *"Shaz is someone who's taken so much shit in her life that if she sees someone else being fed the same amount of crap she'll step in and, and stand up for them. She gets hired as a nanny with absolutely no experience. She has her own agenda which starts to come out in the course of the story. But I think she sees that this family of five girls and their mother they've got the most diminished sense of self and self esteem and she can't believe it. She shows them what she thinks life is and shows them that there's a different option, a different way of living and one that includes a little bit of self respect and maybe some happiness."*

TREVOR – LIEV SCHREIBER

Liev was approached to play shark hunter Trevor because as Jerry Zucker explains *"he's a perfectionist."* He knew that Liev would not take the role unless he felt he could get it spot on. It is a big challenge for an American actor to play such an Australian character in an Australian film, surrounded by an all Australian cast. Jerry was reassured they had made the right decision when Liev walked on to the set with his scar and hair, he really felt like a shark hunter. *"He's a great actor, the cool thing about Liev is he's got this power and presence, but he can also break your heart. That's really an important part of Trevor, the shark hunter in this film."*

When Liev got the offer, he thought they were out of their minds *"why on earth would they want to hire an American to play Trev? The idea of doing an Australian accent in front of a bunch of Australians was really terrifying to me, and I think that got me excited about playing the part. It felt like a challenge that I wasn't entirely sure I could pull off (laughs). Whenever I feel that way it's kind of engaging and interesting for me. And also there's the fact that I was just grateful too, you know, finally take a role from an Aussie instead of it being the other way around!"*



Trevor is a Shark Hunter, who tours with his own show of various 'Damian Hirst' style sharks, including one that he claims ate Harold Holt. At the shark show he employs Coral Moomore as the receptionist and over the course of time they develop a friendship and he becomes her protector...

BARRY – ANTHONY LAPAGLIA

Anthony is probably best known for his role in the long running TV series *Without a Trace* for which he won a Golden Globe® but he is always happy to return to his native Australia if a project interests him. The cast, the producers, PJ and a very strong story line all gave him plenty of reasons to want to join the production. Ultimately what interested him though was the story and the character *"it was really about relationships in a family. Once you cut away all the crazy stuff the real thing is about family and about not appreciating it, which is where I come in. Barry is the father of five girls, the mayor of Dolphin Heads, and married to Shirley who's clinically depressed...and I just don't care, about any of it. It's like I'm just so busy with my political career and chasing the secretary around that I've completely lost any kind of objectivity about family."*

Anthony had worked with Rebecca previously about 17 years ago *"I was supposed to marry her in that and I jilt her at the altar. This time I actually went through with it and she wishes I would've jilted her at the altar! She's beautiful, really lovely and, you know, very sweet and understanding. It's really nice to work with her again"*.

He also felt that they were given the rare gift of a proper rehearsal process for *MENTAL*, something that is absolutely integral when working with 5 first time actors as with the girls playing his daughters *"and what started to happen was that the script started to jump off the page. Even more than I thought it would, so there was another layer underneath that the rehearsal was able to reveal"*.

One of his favourite scenes is the musical number *Edelweiss* that he got to *"absolutely hack to death. I tortured that song, it sounded like cats on a roof but the climax of that scene is so beautiful – this is when Barry's at his absolute rock bottom and it looks like there's no coming back – just like with the Von Trapps, the family comes out and saves his bacon. I loved that part of it. I love all those musical numbers that have been quite deftly slid into the script. It's really funny and it's really heartfelt"*.



SHIRLEY – REBECCA GIBNEY

Rebecca is one of Australia's much-loved actors. She won a Gold Logie as well as several Silver Logies at Australian television's most prestigious awards. But she knew that she would still have to go the extra mile to play Shirley in *MENTAL*, and was more than willing to do so.

"As soon as I read Shirley, she leapt off the page, I felt I knew Shirley very, very well and I thought, I have to do this, I HAVE to do this. I even said it to PJ when I first auditioned I said, I have to do this role, I don't care what it takes. I wore a fat suit to the audition. PJ didn't know who I was, he didn't watch television here, which in a way was great because he didn't have any perceptions about what I could or couldn't do. I was actually able to go and surprise him with my audition and as I said, it's the first time in an audition where I was prepared to do anything. I mean I sang, I went nuts, I screamed, I cried, I kind of went as far as I could."

Rebecca's interest in the role was piqued because she felt the writing was superb. *"It's one of those things that not only does it just leap off the page, every single word is perfectly written, you don't have to change anything, you can visualise it. I was able to walk on the set and say the words and that's the genius that is PJ Hogan."*

It was also an unusual role in that it required several musical numbers from *The Sound of Music* including *The Hills are Alive with The Sound of Music*, *The Lonely Goatherd* and *Climb Every Mountain*. It's certainly a role that will challenge how Australian audiences see Rebecca.

Shirley is the centre point of the film and the *"ultimate people pleaser. She is the kindest, sweetest-natured person who just needs to find her strength. I mean she's been treated terribly by everybody in her life and she keeps getting back up and getting on with it and smiling and she gets to a point where she just can't do it anymore. She just can't take it anymore, and has a bit of a mental breakdown,"* explains Rebecca.

"You want to root for her, you want her to win. You want her to get back up and you want her to stand up and fight these people and the great thing is she comes the full circle. You know, you start off thinking she's a bit mad but by the end of



the film you realise that everyone else is mad and she's the sane one,' says Rebecca. She also put on considerable weight for the film, which allowed her to change her physicality and gain an understanding into Shirley's world. Rebecca noticed that people in cafes or people down the street "sort of look at you sideways or they look at you with a bit of pity. Hopefully Shirley will challenge that stereotype".

THE MOOCHMORE FAMILY

At the heart of *MENTAL* is the 5 Moochmore sisters Coral, Michelle, Leanne, Kayleen and Jane. PJ ran an extensive national search to find the right girls to play the roles and was aware, with Coral especially, that he was essentially looking for the next Muriel for his next Australian venture.

The girls had to have family resemblances and give the right texture to the story but they are all individual characters with their own ups and downs. The girls all believe they suffer from some kind of undiagnosed mental illness, supported by their voracious google search diagnoses but what else could the problem be?

Lily Sullivan plays Coral, who at 16 is the eldest of the 5 sisters. She works at Dreamland where she becomes the only employee for Trevor Blundell's 'Jaws of Terror'.

Lily describes Coral as *"this awkward, insecure, unsure girl who really just wants to fit in and yet she can't. Your everyday girl but magnified by ten. All of her awkward situations, her insecurities, her negativity towards herself, how she's uncomfortable in her own skin, it's hard to watch because it's all ten times worse"*.

This is her first role in a feature film and Lily found out about the audition through her local drama club. She sent in a self taped audition, and two days later found herself at Movie World meeting PJ Hogan. A few more auditions later and the role was hers. PJ called her to tell her the big news and as Lily says *"When you hear it from PJ you know it's legit, it's real."* She really enjoyed working with him, *"He's such a creative person. PJ's just so out there and so absolutely insane that everything he says is just bizarre and crazy and absolutely absurd but it works so well for, I think, new actors and working with the young girls, PJ can*



communicate so well. He definitely has great communication skills regarding actors. He's a real actors director".

She also was delighted to have the opportunity to work with Toni Collette *"Amazing! Absolutely amazing. I think this movie, with all the strong actors who are in it who are so insanely amazing – that's the only word you can use to describe them – it's like every day I was learning from her".*

Helen Howard was brought in to assist the young actors in preparing for their roles, but she is very quick to point out that she is not an acting teacher *"I'm here simply to oil the wheels and to help...I'm a bit like a plumber! I'm a psychology actor's plumber. And if there's something I can help them work through or if I can diagnose what is getting in the actor's way, then I feel I've done my job."*

Helen worked with Lily for a week before the shoot. They concentrated on how to allow Lily to access a full range of emotions in a really short space of time. Principally it was about allowing Lily to trust herself *"Reminding her that what we need is what she is. It's what you are. It's your light, turn on your own light and don't let anything get in the way of that light".*

With the younger girls she worked in a much simpler and more practical way, for example *"one exercise is an emotion corner. They have to run around the room with one or two of their lines and when they get to that corner they've got to do it with anger. They look at the floor and they look at the word and they stay there until they get that anger out and then they run to the next corner and so games are the way in for them, fun".*

With all of the young cast *"The biggest challenge for me was to really get them to embrace the idea that they did not need to 'act.' That's what is so valuable about them as actors, the way their spirit comes into the characters. The greatest joys were the moments on camera where I saw it; you know we all look around after the shot at each other behind the scenes and go "aahh!"*

Malorie O'Neill plays 15 yr old Michelle, Nicole Freeman plays 14 yr old Leanne, Chelsea Bennett plays 13 yr old Kayleen and Bethany Whitmore plays 12 yr old Jane. They all found the experience amazing and loved working with PJ, who they



all thought was hilarious, kind, friendly and able to get the best out of them as actors.

The young girls were all blown away by Toni Collette. As Nicole enthuses *"She's been a huge inspiration to me. She's been amazing to work with; she's such a lovely person. She's been so helpful in so many areas with scenes. She's always giving us tips and helping us learn more with every take. It's been great"*. And Malorie agrees *"She's been a really good role model. She's always got suggestions of how you can improve the scene, how you can improve your lines and she just shows you the right direction to go in."*

Bethany was especially excited to meet Toni, *"before I did this film I did another feature film called Mary and Max, it was an animation. And I played younger Mary and she played older Mary but I didn't actually get to meet her. So I was really hoping one day I'd meet her and then I came along and I actually got to meet her and it was exciting and then when I told her she was like "oh my God, really!" It was really funny."*

Chelsea enjoyed the experience and really hopes she gets to work on more films, but her advice for anyone trying to get into the business would be *"if you go for an audition for a movie or a show or a short film or something, and you don't get it, take it as that's a learning experience, and you can look back on what you did and still be proud that you even got into an audition. Every time I go in, if I don't get it, I'm still really proud of myself that I got into the audition. And when you come onto the movie don't be afraid to talk to anyone and just be happy and bright"*.

Rebecca Gibney loved working with the young cast. *"The Moochmore girls are beautiful. They are incredibly talented, all of them. It's been amazing to see them from the rehearsals to where they are now and how far they've come. How far PJ's taken them. They're all going to have incredible careers, and they're delightful humans. They're not bratty, they feel like my daughters already. I'll miss them when it's all over. I mean we'll stay in touch but I can see huge careers for all of them"*.

CAST BIOS



TONI COLLETTE - SHAZ

Award winning Australian actress Toni Collette is known and loved for the emotional depth of her performances. Collette's poignant portrayal of the hapless 'Muriel Heslop' in P.J. Hogan's 1994 comic-drama *Muriel's Wedding* immediately propelled her into the international arena. It was only her second feature film role and she received both a Golden Globe nomination and an Australian Film Institute Award (AFI) for Best Actress.

In subsequent years Toni has worked on an impressive list of feature films. In 1999 she garnered rave reviews and an Oscar® nomination for her portrayal of a mother faced with her son's paranormal powers in *The Sixth Sense*. Directed by M. Night Shyamalan and co-starring Bruce Willis, *The Sixth Sense* was a box office phenomenon and showcased Toni's remarkable ability to totally inhabit a role.

In 2001 Toni starred opposite Hugh Grant in *About A Boy* and this role bolstered her international recognition with several nominations including one for a BAFTA. Her other credits during this time included *Changing Lanes* alongside Ben Affleck, Todd Haynes' *Velvet Goldmine*, *Emma* opposite Gwyneth Paltrow, and an unforgettable one scene performance as Kitty opposite Julianna Moore in Stephen Daldry's *The Hours*.

While working consistently in the international arena Toni has always returned home to Australia to appear in local films. These include roles in Rowan Woods's *The Boys* and her commanding portrayal of Sandy in *A Japanese Story* for which she won numerous local awards including the AFI and IF award. More recently she played a mother of an autistic son in Elissa Down's *Black Balloon*.

Toni has continued her international success in films such as the hugely successful *In Her Shoes* opposite Cameron Diaz, *The Night Listener* with Robin Williams, and of the course the much loved *Little Miss Sunshine* for which she once again received BAFTA and Golden Globe nominations.

Toni's diverse career has also been successful off screen with her theatrical talents being demonstrated in her critically acclaimed performance in the renowned Broadway production of *The Wild Party* in 2000 for which she received a Tony Award nomination for Best Performance by A Leading Actress in a Musical.



She was also nominated for the Theatre World Award for Outstanding New Performance in a Broadway Production.

Toni also received celebrated reviews for her role in the Steven Spielberg produced Showtime series *United States of Tara*. The central character suffers a multiple personality disorder and, as the series progressed, she performed a number of characters under the guise of Tara's alter egos. Tara is a character that Collette has referred to as a 'dream role' for an actor and which has been described as one that only Toni could play.

In 2009 she won the EMMY award for leading actress, and in 2010 she won the GOLDEN GLOBE for best female performance in a TV comedy or musical series. Other notable credits include the films *Fright Night*, *Foster* and *Jesus Christ Henry*.

LIEV SCHREIBER – TREVOR

Considered one of the finest actors of his generation, Liev Schreiber's repertoire of resonant, humanistic and oftentimes gritty portrayals have garnered him praise in film, theatre and television.

Schreiber recently completed production on PJ Hogan's dramedy *MENTAL* alongside Toni Collette, as well as Mira Nair's thriller *The Reluctant Fundamentalist* opposite Kate Hudson and Kiefer Sutherland. Schreiber will next star as the title role in the Showtime Network pilot *Ray Donovan* and can currently be seen in *Goon* with Jay Baruchel and Seann William Scott.

Schreiber's many feature credits include *Salt* with Angelina Jolie; *X-Men Origins: Wolverine*; *Defiance* with Daniel Craig; *Repo Men*; *The Painted Veil*; *The Manchurian Candidate* opposite Meryl Streep and Denzel Washington; *The Sum of All Fears*; Ang Lee's *Taking Woodstock*; *Kate & Leopold*; *Every Day*; Michael Almereyda's *Hamlet*; *Spring Forward*; *The Hurricane*; *A Walk on the Moon* with Diane Lane; *The Daytrippers*; Nora Ephron's *Mixed Nuts*; and Wes Craven's *Scream* trilogy.

His portrayal of Orson Welles in Benjamin Ross' *RKO 281* brought Schreiber Emmy® and Golden Globe® Award nominations. His other telefilm credits include George C. Wolfe's *Lackawanna Blues* and John Erman's *The Sunshine Boys*,



opposite Woody Allen and Peter Falk. As one of the documentary medium's foremost narrators, he has lent his voice to such works as *Mantle*, *:03 from Gold*, *A City on Fire: The Story of the '68 Detroit Tigers*, *Nova*, and *Nature*.

In 2010, Schreiber received his third Tony nomination for his role in Arthur Miller's *A View from the Bridge* alongside Scarlett Johansson. His performance as Ricky Roma in the 2005 Broadway revival of David Mamet's *Glengarry Glen Ross*, directed by Joe Mantello, earned him his first Tony Award®. He was again a Tony® nominee for his portrayal of Barry Champlain in the 2007 Broadway revival of Eric Bogosian's *Talk Radio*, directed by Robert Falls. Other stage work includes the Public Theater's Shakespeare in the Park production of *Macbeth*, in the lead role opposite Jennifer Ehle, directed by Moisés Kaufman; *Iago*; *Hamlet*; *Henry the V*; and *Cymbeline*.

In 2005, Schreiber made his feature directorial debut with *Everything is Illuminated*, which he also adapted from Jonathan Safran Foer's best-selling novel of the same name. The film, starring Elijah Wood and Eugene Hutz, was named one of the year's *10 Best* by the National Board of Review.

ANTHONY LAPAGLIA – BARRY

Anthony LaPaglia is a multi-award winning actor who has an extensive and diverse list of credits across film, television and theatre.

In 2012, Anthony will be seen in PJ Hogan's highly anticipated feature *MENTAL* alongside Toni Collette, the independent film *Long Time Gone* opposite Virginia Madsen and Robert Connolly's telemovie *Underground*, which tells the story of a young Julian Assange.

Anthony will also make his directorial debut with *The Sydney Project* being produced by John Polson. He will direct one of twelve short films that will form a feature about the harbour city.

His recent films include the Australian feature *Balibo*, which tells of the investigation into the murders of the Balibo Five in East Timor in 1975, on which he served as Executive Producer. His performance as *Roger East* in the film earned him the AFI Award and Film Critics Circle of Australia Award for Best Actor.



His numerous feature film credits include the critically acclaimed *Lantana*, for which he was awarded the AFI Award, IF Award and Film Critics Circle of Australia Award for Best Actor, *Happy Feet Two*, *Legend of the Guardians: The Owls Of Ga'hoole*, *\$9.99*, *Betsy's Wedding*, *The House of Mirth*, *Sweet and Lowdown*, *The Client*, *Company Man*, *Summer of Sam*, *Autumn in New York*, *Lansky*, *Phoenix*, *Commandments*, *Brilliant Lies*, *Winter Solstice* and *The Architect*.

Anthony received widespread critical acclaim for his portrayal of *Jack Malone* in *Without A Trace*, for which he won a Golden Globe® Award and earned an Emmy® Award nomination and two SAG Award® nominations for Outstanding Male Actor and a SAG Award® nomination for Outstanding Ensemble.

His television credits include a recurring role in *Frasier*, for which he earned an Emmy® Award for his portrayal of Daphne's brother *Simon Moon*, the series *Murder One* and the movies *Never Give Up: The Jimmy V Story*, *Criminal Justice*, for which he received a CableACE nomination, and *Garden Of Redemption*.

Anthony most recently starred on stage in Stanley Tucci's *Lend Me a Tenor* for the Music Box Theatre. He won a Tony Award, Drama Desk Award and Outer Critics Circle Award for his performance in the Arthur Miller classic *A View From The Bridge*. His additional stage credits include *The Rose Tattoo*, which earned him a Drama Desk nomination for Outstanding Featured Actor in a Play, the Off Broadway productions of *Bouncers*, *Northeast Local* and *On The Open Road* and the Off Off Broadway production of *The Guys*, which went on to become a feature film in which he starred with Sigourney Weaver.

REBECCA GIBNEY – SHIRLEY

Rebecca Gibney is one of Australia's most beloved and respected actresses.

Rebecca's performance as Julie Rafter on *Packed to the Rafters*, has earned her a Gold Logie Award for Most Popular Personality, two Silver Logies for Most Popular Actress and a further five Logie Award nominations along with an AFI Award nomination for Best Lead Actress in a Television Drama. She also received a 2011 AACTA Audience Choice Award nomination for Best Performance in a Television Drama.



Born in Levin, New Zealand, Rebecca starred in a number of New Zealand television series including *Inside Straight*, *Pioneer Women* and *Sea Urchins*.

She quickly became a well-known face on Australian television with roles in *Zoo Family*, *The Great Bookie Robbery* and the hugely successful *Flying Doctors* as Australia's favourite mechanic, Emma Plimpton.

During her expansive career, Rebecca has portrayed some of the most interesting women on Australian television, including her compelling portrayal of Guinea in *Come In Spinner* which won her an AFI Award for Best Actress in a Mini-Series and a Silver Logie for Most Outstanding Actress.

One of her most prominent and critically acclaimed roles was as Dr Jane Halifax in *Halifax f.p.* The character was created especially for Rebecca and her performance saw her nominated for numerous Logies and AFI Awards. The multi award winning series ran for twenty one telemovies from 1994 to 2002.

Rebecca's other television credits include *Ring of Scorpio*, *All Together Now*, *Snowy*, *GP*, *Kangaroo Palace*, *13 Gantry Row*, *Day of the Roses*, *Finding Hope*, *Salem's Lot*, *Stingers*, *Stephen King's Nightmares & Dreamscapes* and *Tripping Over*. She starred alongside Claudia Karvan in three *Small Claims* telemovies and the Nine Network telemovie *Wicked Love* with Vince Colosimo. Rebecca also hosted the factual series *Sensing Murder*.

Rebecca's feature film credits include *Among the Cinders*, *Mr. Wrong*, *I Live With Me Dad*, *Lucky Break*, *Joey*, *Lost & Found*, *In Her Skin*, *The Map Reader* and Cherie Nowlan's *Clubland* alongside Brenda Blethyn.

In 2012, Rebecca will be seen in PJ Hogan's highly anticipated feature film *MENTAL* opposite Toni Colette and Anthony LaPaglia.

KERRY FOX – NANCY



Kerry Fox is one of New Zealand's most internationally respected and awarded actors.

Kerry's body of work includes Jane Campion's *An Angel At My Table* for which she was awarded the New Zealand Film Award for Best Actress, the San Sebastian Film Festival Award for Best Actress and the Venice Film Festival Elvira Notari Award for Best Performance; Gillian Armstrong's *The Last Days of Chez Nous* which earned her the Asia-Pacific Film Festival Award for Best Supporting Actress; and Patrice Chereau's *Intimacy* which saw her win the Silver Bear Best Actress Award at the Berlin Film Festival.

She has also starred in Danny Boyle's *Shallow Grave*, Michael Winterbottom's *Welcome to Sarajevo*, *The Sound of One Hand Clapping*, *Country Life*, *The Gathering*, *The Hanging Garden*, *Storm*, Jane Campion's *Bright Star*, Juan Carlos Fresnadillo's *Intruders* and Jonathan Teplitzsky's *Burning Man*.

Kerry has appeared in numerous productions for the BBC, ITV and Channel 4 in the UK including *A Village Affair*, *Saigon Baby*, *Déjà Vu*, *Waking the Dead* and *Trial and Retribution* and for HBO in the telemovie *The Affair*. In 2010, Kerry starred in Rowan Joffe's BAFTA Award winning telemovie *The Shooting of Thomas Hurndall* and in 2011, appeared as Oriel Lamb in the groundbreaking television mini-series *Cloudstreet*, based on the novel by Tim Winton.

Kerry trained at The New Zealand Drama School and is an accomplished theatre actress having appeared on stage in Wellington, Sydney and London. Most recently, Kerry performed in Andrew Bovell's *Speaking in Tongues* at London's Duke of York's Theatre.

In 2012, she will appear in Iain Softley's feature *Trap for Cinderella*, Andrew Adamson's *Mister Pip* and PJ Hogan's *MENTAL* alongside Toni Collette.

CAROLINE GOODALL – DORIS

Born in Britain to Australian parents, Caroline Goodall has worked alongside some of Hollywood's pre-eminent directors starring in features that include Oscar® winning *Schindler's List*, *Hook*, *Cliffhanger*, *Disclosure*, *White Squall* and *The*



Princess Diaries. She is proud to be the only actress who has starred in a Steven Spielberg film twice.

A former member of The Royal Shakespeare Company and the National Theatre of Great Britain, Caroline began her career in the UK on stage.

Throughout her film career she has forged a balance between independent and studio films in the USA, Australia and Europe. She was twice nominated for Best Actress by the Australian Film Institute for *Cassidy* where she co-starred with Bill Hunter, and for her turn as Meg Moynihan in Richard Franklin's film version of Hattie Rayson's play *Hotel Sorrento*. She re-united with Bill Hunter in *A Difficult Woman*, for which she was nominated for a Logie.

Recent projects include *Dorian Gray* with Colin Firth, the thriller *Cold Light Of Day* alongside Bruce Willis and *Mrs Biggs*, a five-part UK/Australia co-production on the life of Charmian Biggs. She is over the moon to have been deemed *MENTAL*-enough for P J Hogan!

She is a graduate of Bristol University, UK where she gained a BA Hons in Drama and English.

DEBORAH MAILMAN – SANDRA

One of Australia's most celebrated actors Deborah Mailman received national acclaim in 1998 winning both the AFI and Film Critics Circle Award for Most Outstanding Actress for her portrayal of 'Nona' in the film *Radiance*. Since then she has worked extensively in film, television and theatre and is most recognised for her role as 'Kelly' in the television series *The Secret Life of Us*.

Currently filming the third season of Southern Star's highly acclaimed production *Offspring*, Deborah's other television credits include lead guest roles in *Rush*, *The Alice* and Bryan Brown's *Two Twisted*. Deb was also a regular television presenter, hosting *Playschool* and *Message Sticks* for the ABC and Lonely Planet's *Going Bush* with Catherine Freeman for SBS.



MABO is Deb's third collaboration with director Rachel Perkins, having also appeared in *Bran Nue Dae* and *Radiance*. Deborah's extensive film credits include *Dear Claudia*, *The Monkey's Mask*, Phillip Noyce's *Rabbit Proof Fence*, Ana Kokkinos' *The Book of Revelation*, and *Lucky Miles*. In 2011 Deborah completed production of PJ Hogan's *MENTAL* and Wayne Blair's *The Sapphires*, both due for release this year.

Deborah's most recent theatre credits include the role of *Antigone* for Company B and performances in *Mother Courage and her Children*, *The Lost Echo*, *The Bourgeois Gentlemen* and *Tales from Vienna Woods* for the STC Actors Company. Other credits include *As You Like It*, *The Small Poppies*, *Aliwa*, and *The Sapphires* for Belvoir St Theatre, Barrie Kosky's production of *King Lear* for Bell Shakespeare, *One Woman's Song* and *Radiance* for QTC and *The Taming of the Shrew* for La Boite Theatre. Her one woman show *The Seven Stages of Grieving* co-devised with director Wesley Enoch, toured both nationally and internationally to the London International Festival of Theatre and Zurich Arts Festival to critical acclaim.

Deborah recently made her directorial debut with the short film *Ralph* which premiered at the *2009 Message Sticks Indigenous Film Festival* and won The Holding Redlich IF Award for Best Short Film in the same year.

Deborah's outstanding performances have been acknowledged, amongst many others, with two TV Week Silver Logie Awards for Most Outstanding Actress in a television series for *The Secret Life of Us*, the Matilda Award for her stage performances in both *Radiance* and *The Seven Stages of Grieving*, the Helpmann Award for Best Supporting Actress in the STC production of *The Lost Echo*, a Helpmann Award nomination for Best Actress in the theatre production of *The Sapphires*; the 2007, 2010 and 2011 Deadly Award for Best Female Actor and in 2003 was named NAIDOC Person of the Year. Deborah was the recipient of the 2010 InStyle Women of Style Award for her contribution to Arts and Culture. In 2010 Deborah won AFI Awards for her roles in *Offspring* and *Bran Nue Dae*.

LILY SULLIVAN – CORAL



Lily Sullivan will make her feature film debut in PJ Hogan's highly anticipated feature *MENTAL* which is scheduled for release in 2012. Lily will star as 'Coral Moochmore' alongside Toni Collette, Liev Schreiber and Anthony LaPaglia.

She will also appear in the second series of ABC's *Rake* with Richard Roxburgh and Matt Day.

SAM CLARK – TROUT

Sam Clark has been a singer/ songwriter since the age of 15 and is well known for his role as 'Ringo' in the long running TV series *Neighbours*. Since leaving *Neighbours* in 2009 Sam has toured the UK twice with his music and appeared in the ABC's *Miss Fisher's Murder Mysteries*.

In 2008 Sam was nominated for an Australian TV Logie Award for Most Popular Talent on Television and in 2010 for CLEO Bachelor of the Year.

CREW BIOS

PJ HOGAN – WRITER & DIRECTOR

PJ Hogan graduated from the Australian Film, Television and Radio School, where he wrote, directed and edited the short film *Getting Wet*. It went on to win two Australian Film Institute awards including Best Short Fiction. In 1986, he directed and co-wrote *The Humpty Dumpty Man*, a film for television. In 1991, he was second unit director and script editor on the acclaimed feature film, *Proof*, directed by his wife Jocelyn Moorhouse. Hogan directed the "Sloth" episode of *Seven Deadly Sins* for Australian Broadcasting Corporation Television. He made his motion picture directorial debut with *Muriel's Wedding* in 1994, which he also wrote. When *Muriel's Wedding* premiered at the Cannes Film Festival's Director's Fortnight in 1994, it received a standing ovation. It dominated the Australian Film Institute Awards with 11 nominations, including Best Achievement in Direction. It won AFI awards for Best Film, Best Actress, Best Supporting Actress and Best Achievement in Sound. In 1996, PJ followed his success with *My Best Friend's Wedding* starring Julia Roberts and Rupert Everett, which was the highest grossing comedy ever at that time. PJ's next project was *Unconditional Love*, which he co-wrote and directed in 2001. In 2003, PJ directed a live-action version of *Peter Pan*. PJ directed his latest film, *Confessions of a Shopaholic* in 2009.



JANET ZUCKER – PRODUCER

Janet Zucker has been producing and managing in the entertainment business for over two decades. Janet co-runs Zucker Productions with her husband, writer/director Jerry Zucker. She most recently produced *Fair Game* starring Sean Penn and Naomi Watts with Doug Liman directing and *Friends With Benefits* starring Mila Kunis and Justin Timberlake for Screen Gems. She just finished producing *MENTAL*, which stars Toni Collette, Liev Schreiber and Anthony LaPaglia with PJ Hogan directing for Screen Australia and Universal Pictures.

Her development slate includes *Imagining Nathan* at Disney; *Greenpeace* with Jon Turteltaub attached to direct; an adaptation of *Elephantmen*, Richard Starkings's award-winning comic book series; teen musical *Dear Dumb Diary* to be directed by Tony-nominated Kristin Hanggi; *Dick Harmony* written by Max and Adam Reid with Brad Peyton directing; a television series entitled *No Tits In The Pits* set in the world of stock car racing for Starz; and a gripping thriller written and directed by PJ Hogan. She produced Paramount Pictures' *Rat Race* and served as executive producer on *First Knight* for Sony Pictures.

Janet is also a passionate advocate for stem cell research. In 2004, she and Jerry along with two other families started Proposition 71, the California Stem Cell Research and Cures Initiative. Janet is the President of CuresNow, a non-profit organization dedicated to supporting stem cell research. She is a founder and co-chair of The Science & Entertainment Exchange, a communications initiative designed to open up lines of dialogue between entertainment industry professionals and the science community to promote positive and accurate science in the media. For her contributions to the scientific community, Janet has been inducted into the National Academy of Sciences Einstein Society.

TODD FELLMAN – PRODUCER

In 1991, after graduating Tulane University in New Orleans with a B.A. in Mass Communications, Todd travelled to Australia for an internship with Village Roadshow Pictures.



With offshore productions on the rise, he based himself on the Gold Coast and worked the next eight years as an Assistant Director on over twenty-five feature film and TV productions in Australia and overseas including major studio motion pictures *Thin Red Line* and *Two If By Sea*.

In 1998 Fellman produced *McArthur's Dream* a one-hour documentary on the Australian wool industry featuring Jack Thompson. It aired on Channel 7 and was filmed on location around the world including New York, London, Rome, Tokyo, and Beijing. In 2000, Fellman established Franchise Pictures Australia providing local production services for Franchise Pictures LLC, a major independent US film production and sales company.

In 2004/05 Fellman launched production shingle, Story Bridge Films, and in partnership with Film Graphics, produced David Denneen's psychological thriller *Restraint* which released in Australia through Madman and in the US through Lionsgate subsidiary Grindhouse.

In 2006/07 Fellman co-produced the Spierig Brother's vampire thriller *Daybreakers* starring Ethan Hawke, Claudia Karvan, Sam Neill and Willem Dafoe. With worldwide distribution through Lionsgate, it was a critical and commercial success hitting 30M in its January 2010 US wide release to become one of the top-10 Australian feature films of all time at the US Box office.

In 2007/2008 Fellman served as the Australian producer on *Under The Sea 3D*, an Imax 3D underwater feature by acclaimed director/cinematographer Howard Hall. The project was filmed on location in PNG, Australia and Indonesia, and was theatrically released worldwide by Warner Bros in February 2009.

In 2010/11 Fellman produced *BAIT 3D* in partnership with Arclight, as well as Stephan Elliot's hit comedy *A Few Best Men*.

JOCELYN MOORHOUSE – PRODUCER

Jocelyn was born in Melbourne and graduated from the Australian Film Television and Radio School in 1984. She wrote and directed for numerous television shows prior to writing and directing her feature film debut *Proof*, which starred Hugo



Weaving and Russell Crowe. *Proof* had its world premiere in Director's Fortnight at the Cannes Film Festival in 1991. The film screened at numerous international film festivals, winning many awards including the Sutherland Trophy by the British Film Institute, Critic's Choice Award at Sao Paulo International Film Festival and Bronze Award at Tokyo International Film Festival.

In 1994 Jocelyn moved to Los Angeles to direct *How to make an American Quilt* (1995) which starred Winona Ryder and Anne Bancroft and *A Thousand Acres* (1997) which starred Michele Pfeiffer, Jessica Lang and Colin Firth. She works closely with her husband PJ Hogan and was producer on his films *Muriel's Wedding*, *Unconditional Love*, *Peter Pan* and *Mental*.

Jocelyn is directing a play at the Sydney Theatre Company in August and is currently adapting *The Dressmaker* into a screenplay that she will direct in 2013.

JERRY ZUCKER – PRODUCER

Jerry Zucker began his career when he formed the ZAZ production company with his brother David Zucker and Jim Abrahams. The team wrote and directed the comedy classics *Airplane!* and *Top Secret*. They also directed the comedy *Ruthless People* starring Bette Midler and Danny De Vito and wrote and produced the cult favorite *Kentucky Fried Movie*. They created the popular feature *The Naked Gun* starring Leslie Nielsen, based off their acclaimed television series *Police Squad!*

Jerry also directed the box-office hit *Ghost*, starring Demi Moore, Whoopi Goldberg, and Patrick Swayze; *First Knight* starring Sean Connery, Richard Gere, and Julia Ormond; and the comedy *Rat Race* with Rowan Atkinson, John Cleese, Whoopi Goldberg, Cuba Gooding Jr. and Jon Lovitz. Also a producer, Zucker's body of work includes *A Walk In The Clouds*, starring Keanu Reeves; *My Life* starring Michael Keaton and Nicole Kidman; the romantic comedy *My Best Friend's Wedding*, starring Julia Roberts; *Fair Game* starring Sean Penn and Naomi Watts; and *Friends With Benefits* starring Justin Timberlake and Mila Kunis. He is currently finishing post-production on *MENTAL*, which stars Toni Collette and Anthony LaPaglia with PJ Hogan directing.



GARY HAMILTON – EXECUTIVE PRODUCER

Gary Hamilton began his career in the film industry in 1979 working in various roles with Hoyts. In 1984 he left Australia to head the Australian Film Commission in Europe, and returned in 1990 to start Beyond Films, Australia's first foreign feature films sales company, which by 2000 had a turnover of almost \$20m and staff of thirteen.

Over ten years, Gary grew Beyond Films into one of the world's most successful and highly regarded foreign sales companies. He has been involved in launching the careers of such talents as Russell Crowe, Cate Blanchett, Baz Luhrman, Hugh Jackman and Heath Ledger.

In 2002 Gary Hamilton founded Arclight Films, now one of world's leading international sales companies.

Arclight Films has sold over 130 motion pictures including the 2004 Best Picture Oscar® winner *Crash*, and 2007 Golden Globe® Best Picture Nominee *Bobby*. Since founding Arclight, Gary Hamilton's producing credits have included *Salvation Boulevard* (2010) starring Pierce Brosnan, Greg Kinnear and Jennifer Connelly, *The Bank Job* (2008) starring Jason Statham, *Romulus, My Father* (2007) starring Eric Bana, *Lord Of War* (2005) starring Nicolas Cage and Ethan Hawke, *The Merchant Of Venice* (2004) starring Al Pacino, and *Wolf Creek* (2005). Current producing credits include Stephan Elliott's *A Few Best Men* (2011), and 3D shark action movie *Bait* (2011).

BRYCE MENZIES – EXECUTIVE PRODUCER

Bryce has now worked in the film industry for over 20 years. Bryce's first experience in the film industry was in 1982 when he played a man in overalls opposite Gerard Kennedy. He has now worked as a lawyer on over 250 productions, films, series etc. His executive producer credits include *Malcolm* (1985), *Death in Brunswick* (1990), *Two Hands* (1999), *The Tracker* (2002) and *Ten Canoes* (2006). His legal work can be seen in *Muriel 's Wedding* (1994), *Ned Kelly* (2002) and more recently *The Proposition* (2005), *Like Minds* (2006),



Irresistible (2006) and *No. 2* (2006). He continues to act as legal adviser on feature films, shorts, documentaries, and television series. Due to his flourishing legal practice he only occasionally executive produces. Bryce is currently a member of the Film Victoria Board. His previous board memberships have been with Screen Tasmania and South Australian Film Corporation. Bryce was the initial Chair of the current Melbourne International Film Festival when it re-invented itself in 1985. Bryce is passionate about films and red boots.

SEAN GESELL – CO PRODUCER

Sean Gesell is Vice President of Zucker Productions, a film and television production company, owned by acclaimed writer/director/producer Jerry Zucker (*Airplane!*, *Ghost*, *Rat Race*) and his producer wife Janet Zucker (*First Knight*, *Rat Race*). He was an Associate Producer on Zucker Production's last film *Fair Game*, starring Sean Penn and Naomi Watts, and is a Co-Producer on their upcoming film *MENTAL*, written and directed by PJ Hogan and starring Toni Collette and Liev Schreiber. Gesell was a key entertainment advisor to the National Academy of Sciences during the launch of The Science & Entertainment Exchange. He remains actively involved with The Exchange as a member of its Advisory Board and routinely works with Exchange staff to help guide the program's growth and development.

GRAHAM WALKER – PRODUCTION DESIGNER

Graham Walker has worked on over 25 feature films. His early work included prop buyer on *The Man from Hong Kong* and *Picnic at Hanging Rock* in 1975. His first film as production designer was *Summerfield* in 1977, the film starred Australian acting legends Max Cullen, Charles 'Bud' Tingwell and John Waters. In 1982 he won the Australian Film Institute award in Production Design for *Mad Max 2*.

He has worked on multiple seminal Australian features including *The Coca-Cola Kid*, *Mad Max Beyond Thunderdome*, *Crocodile Dundee*, *Dead Calm* and *The Sum of Us*. His international film credits include *Ghost Ship*, *Gothika*, *House of Wax*, *The Condemned*, *The Reaping* and *Whiteout*.

DON MCALPINE ACS ASC – DIRECTOR OF PHOTOGRAPHY



From his birth in the small Outback town of Quandialla NSW, to the bright lights of Hollywood, and now back again, McAlpine's own life and career has mirrored not only the development of film and cinema technology over the last 70 years, but also the growth and expansion of the Australian screen industry and its international profile.

Starting his career as an amateur photographer in country NSW, where he was working as a school teacher, McAlpine quickly rose to prominence in the burgeoning local film industry of the late 1960s and 70s.

Having freelanced for the ABC, then becoming Chief Cameraman for the Commonwealth Film Unit (CFU), McAlpine took leave to shoot his first feature film: Bruce Beresford's *The Adventures of Barry McKenzie* (1972) – the first feature fully financed by the new Australian Film Development Corporation, and an internationally successful movie that spearheaded the resurgence of local production.

McAlpine went on to shoot many more films for Bruce Beresford, including *Don's Party* (1976), *The Getting of Wisdom* (1978), *Breaker Morant* (1980) and *Puberty Blues* (1981). During this period, McAlpine also shot for other directors, including Richard Franklin (*Patrick*, 1978), Tom Jeffrey (*The Odd Angry Shot*, 1979), and Gillian Armstrong (*My Brilliant Career*, 1979).

After coming to the attention of New York director Paul Mazursky, who asked McAlpine to shoot his influential 1982 film *Tempest*, McAlpine began working steadily in the US. His work from early 1980s with Mazursky and iconic directors like Alan J. Pakula (*Orphans*, 1987; *See You in the Morning*, 1989) and Martin Ritt (*Stanley & Iris*, 1989) led to projects with high profile Hollywood directors including Ron Howard (*Parenthood*, 1989) and Chris Columbus (*Mrs Doubtfire*, 1993; *Stepmom*, 1998).

Working in Hollywood, Don McAlpine's Australian connections have remained strong. He has worked there as cinematographer for fellow Australian directors Phil Noyce (*Patriot Games*, 1992; *Clear and Present Danger*, 1994), Mel Gibson (*The Man Without a Face*, 1993) and PJ Hogan (*Peter Pan*, 2003). McAlpine has also shot two films for Baz Luhrmann: William Shakespeare's *Romeo + Juliet*



(1996), and then *Moulin Rouge!*, for which he was nominated for an Oscar® for Best Cinematography in 2002.

Whether he's working on edgy performance-based dramas like *Anger Management* (2002) or on big budget special effects-laden spectacles like *The Chronicles of Narnia: The Lion the Witch and the Wardrobe* (2004) or *X-Men Origins: Wolverine* (2008), McAlpine is known within the industry for his extraordinary ability to adapt his skills to the stories he is filming, and to complement the particular strengths and weaknesses of the people he is working with.

In 2012 Don was awarded the Australia's highest screen accolade – the AACTA Raymond Longford Award – an award which recognises a person who has made a truly outstanding contribution to the enrichment of Australia's screen environment and culture.

Don is currently on location in New Orleans shooting Gavin Hood's new film *Ender's Game* starring Harrison Ford.

TIM CHAPPEL - COSTUME DESIGNER

Tim Chappel has won an Academy Award® (Oscar), British Academy of Film and Television Arts (BAFTA) award and Australian Film Institute award (AFI). He is a costume designer who works across the mediums of feature films, TV and theatre internationally and in Australia.

His designs can be seen in the feature films; *MENTAL*, *Today You Die*, *Lovewrecked*, *Into the Sun*, *Red Riding Hood*, *Boat Trip*, *Miss Congeniality*, *The Simian Line*, *The Velocity of Gary*, *Brave New World*, *Mighty Morphin Power Rangers* and *The Adventures of Priscilla Queen of the Desert*.

For theatre Tim has designed costumes for the encore presentation of *The Sapphires*, *Diamonds are for Trevor* and *Priscilla Queen of the Desert*, *The Musical*. *Priscilla Queen of the Desert*, *The Musical* has been performed internationally and in Australia in places such as; New Zealand, Canada, United Kingdom, United States of America, Italy, Brazil, Sydney and Melbourne to date.



International productions of *Priscilla Queen of the Desert, The Musical* have won him the 2010 Laurence Olivier Award for Best Costume, the 2011 Tony Award® for Best Costume Design in a Musical, the 2011 Outer Critics Circle Award for Outstanding Costume Design for a Play or Musical, the 2011 Drama Desk Award for Outstanding Costume Design and the 2010 BroadwayWorld.com Toronto Award for Best Original Costume Design. While the Australian version won the 2007 Helpmann Award for Costume Design and the 2008 Green Room Award for Best Costume.

For TV Tim's credits include; *V.I.P, High Society, and Kathy and Mo*. Music video clips include such popular artists as *Missy Elliott, Cher* and *Matchbox 20*. TVC's include *Fosters, Levis* and *Playboy*. Tim is currently in development for a new TV series in Australia.

JILL BILCOCK – EDITOR

Jill Billcock is one of the world's leading editors having worked with directing heavyweights such as Sam Mendes, Baz Luhrmann, Fred Schepisi and, of course, PJ Hogan. She has been honoured with both the Inside Film Living Legend Award and Australian Film Institute Byron Kennedy Award as well as receiving six AFI Awards for Best Editing.

Her early feature films include the internationally acclaimed *Evil Angels*, starring Sam Neill and Meryl Streep and *Strictly Ballroom*, which won eight AFI Awards including Best Achievement in Editing for Jill.

Her remarkable film credits include *Temptation of a Monk, Muriel's Wedding, I.Q, How to make an American Quilt, Romeo + Juliet, Head On, Elizabeth, The Dish! Moulin Rouge* (for which she was nominated for an Academy Award), *Road to Perdition, Japanese Story, The Libertine, Catch A Fire, Elizabeth: The Golden Age, The Young Victoria, Blessed, Don't Be Afraid of the Dark* and *Red Dog*.



FULL CREDITS

[ARCLIGHT LOGO]
(ANIMATED)

[SCREEN AUSTRALIA LOGO]
(ANIMATED)

SCREEN AUSTRALIA

IN ASSOCIATION WITH
SCREEN QUEENSLAND

SCREEN NSW

ZUCKER PRODUCTIONS
AND
STORY BRIDGE FILMS



Written and Directed by
PJ HOGAN

Produced by
JANET ZUCKER
JERRY ZUCKER
TODD FELLMAN
JOCELYN MOORHOUSE

Executive Producers
GARY HAMILTON
BRYCE MENZIES
LEE SOON KIE

Co-Executive Producers
ROGER SAVAGE
JILL BILCOCK

TONI COLLETTE

LIEV SCHREIBER

ANTHONY LAPAGLIA

REBECCA GIBNEY

KERRY FOX



CAROLINE GOODALL

DEBORAH MAILMAN

And introducing
LILY SULLIVAN as Coral

SAM CLARK
HAYLEY MAGNUS

MALORIE O'NEILL
NICOLE FREEMAN

CHELSEA BENNETT
BETHANY WHITMORE

Director of Photography
DONALD M McALPINE ACS, ASC

Editor
JILL BILCOCK ASE, ACE

Production Designer
GRAHAM 'GRACE' WALKER



Costume Designer
TIM CHAPPEL

Music by
MICHAEL YEZERSKI

Line Producer
YVONNE COLLINS

Co-Producer
SEAN GESELL

Associate Executive Producer
JOHN SIM

Executive Music Producer and Supervisor
BONNIE GREENBERG

Music Supervisors
BERNARD GALBALLY AND JANE JACOB

Visual Effects Supervisor
BEN WEST

Casting by
CHRISTINE KING CSA
