



# THE ROVER

## PRODUCTION NOTES



OFFICIAL SELECTION  
FESTIVAL DE CANNES

A Film by David Michôd  
Running time: 102 minutes



FilmNation Press Contacts:  
Selena Saldana, [ssaldana@filmnation.com](mailto:ssaldana@filmnation.com), +1-917-484-8914  
Sarah Jarvis, [sjarvis@filmnation.com](mailto:sjarvis@filmnation.com), +1-917-484-8916

**GUY PEARCE  
ROBERT PATTINSON**

# **THE ROVER**

**SCOOT McNAIRY, DAVID FIELD, ANTHONY HAYES,  
GILLIAN JONES, SUSAN PRIOR**

**Written and Directed by  
DAVID MICHÔD**

**Produced by  
LIZ WATTS  
DAVID LINDE  
DAVID MICHÔD**

**Based on a story by  
DAVID MICHÔD & JOEL EDGERTON**

**A PORCHLIGHT FILMS/ LAVA BEAR FILMS production**

Running Time	102mins 29secs @24fps
Shoot Gauge	Super 35mm colour
Language	English
Screen Ratio	2:35.1
Sound	Dolby Digital
Year of Production	2013

Screen Australia and Film Nation present  
in association with  
South Australian Film Corporation, Screen NSW  
Yoki Inc., Blue-Tongue Films

a Porchlight Films / Lava Bear Films production

GUY PEARCE  
ROBERT PATTINSON

# THE ROVER

SCOOT McNAIRY  
DAVID FIELD  
ANTHONY HAYES  
GILLIAN JONES  
SUSAN PRIOR  
RICHARD GREEN  
TAWANDA MANYIMO  
JAMES FALLON

Writer/Director  
Based on a Story by  
Produced by

Executive Producers

Director of Photography  
Editor  
Production Designer  
Original Music by  
With Music from

Sound Designer & Additional Music  
Costume Designer  
M/U & Hair Supervisor  
Casting  
Line Producer  
Unit Production Manager  
1<sup>st</sup> Assistant Director  
Art Director  
VFX Supervisor  
Music Supervisor

DAVID MICHÔD  
DAVID MICHÔD, JOEL EDGERTON  
LIZ WATTS  
DAVID LINDE  
DAVID MICHÔD  
TORY METZGER, ADAM RYMER, VINCENT  
SHEEHAN, ANITA SHEEHAN, NINA  
STEVENSON, GLEN BASNER, ALISON  
COHEN  
NATASHA BRAIER, ADF  
PETER SCIBERRAS  
JO FORD  
ANTONY PARTOS  
COLIN STETSON,  
WILLIAM BASINSKI, TORTOISE  
SAM PETTY  
CAPPI IRELAND  
FIONA REES-JONES  
KIRSTY MCGREGOR  
LIBBY SHARPE  
PAUL RANFORD  
DEBORAH ANTONIOU  
TUESDAY STONE  
DAVE MORLEY, Fuel VFX  
JEMMA BURNS, Level Two Music

### **ONE LINE SYNOPSIS**

In a desolate and dangerous near-future, a man ruthlessly pursues the gang who stole his car through the brutal Australian Outback.

### **SHORT SYNOPSIS**

Ten years after a collapse of the western economic system, Australia's mineral resources have drawn the desperate and dangerous to its shores. With society in decline, the rule of law has disintegrated and life is cheap. Eric (GUY PEARCE) is a cold and angry drifter who has left everything and everyone behind. When his car – his last possession – is stolen by a gang of desperate desert hustlers, Eric embarks on a ruthless mission to track them down. Along the way, he is forced into an unlikely relationship with Rey (ROBERT PATTINSON), the naïve and injured younger brother of gang member Henry (SCOOT McNAIRY) who has left Rey behind in the bloody aftermath of the gang's most recent robbery.

### **LONG SYNOPSIS**

The Australian Outback, ten years after a great Western economic collapse. It's a near future of social and economic decay. Services, utilities, law and order have fallen into dangerous disrepair. And yet people from all corners of the world have come to this place to work the mines that feed the Asian century, and with them have come the leeches, refuse, hustlers and criminals who hope to exploit the mines' margins.

In the middle of this world is Eric (GUY PEARCE), alone and empty – once a farmer, now a drifter, little more than a shell of anger and ennui. He has nothing left but his car and the road. We meet him mid-journey, possibly his last.

He pulls up at a dirty Cambodian diner in the middle of nowhere. He steps into its emptiness and unbearably loud pop music. Two Khmer guys slump asleep in a corner. Eric takes a seat at the bar and helps himself to tea.

When a gang of petty criminals – Henry (SCOOT McNAIRY), Archie (DAVID FIELD) and Caleb (TAWANDA MANYIMO) – flee the scene of a scam gone horribly wrong, they crash their truck outside the Cambodian diner and manage to crawl out of the wreck and steal Eric's car.

And thus the story begins. Eric will do whatever he must to get his car back.

He manages to get the gang's wrecked vehicle back on the road and is soon confronted by the badly wounded Rey (ROBERT PATTINSON), Henry's young and seemingly simple little brother, left behind to die in the aftermath mess of the gang's heist-gone-wrong.

Eric and Rey are forced into an unlikely partnership. Eric wants his car back and the young and naïvely helpless Rey is the only person who knows where it might have gone. Together they travel the desert roads, encountering the refuse and survivors of the new/old Australian landscape – murderous carnival workers and circus performers, Asian refugees and Aboriginal kids, traumatised shopkeepers and the remaining fragments of a besieged and disillusioned military trying to hold the world together.

### **NOTE FROM THE DIRECTOR DAVID MICHÔD**

*"The Rover* is set in an unspecified near-future, but is, in essence, a film about today. It's about the rapacious capacity for under-regulated Western economies to destroy themselves and it's about the inevitable shifting balance of global power. It's about the seemingly intractable problems of human greed and environmental destruction and the despair these forces might elicit in struggling people. More than anything, it's about the ways these factors affect the emotional lives of individuals.

Unlike many films set in a dystopian future, I don't want the devastation of *The Rover* to be seen as the consequence of a single unforeseen cataclysmic or apocalyptic event. Imagined cataclysms frequently allow viewers or readers an opportunity to distance themselves from the earth and air of the story. I want *The Rover* to feel like an entirely conceivable world of the very near future, a world despoiled by very real forces and systems at work all around us today.

The Australian Outback of *The Rover* is a world ten years after a great Western economic collapse. It's a near future of social and economic decay. Services, utilities, law and order have fallen into dangerous disrepair. And yet people from all corners of the world have come to this place to work the mines that feed the new world alignment, that feed the great powerhouses of this, the Asian century.

The world of the movie, as such, mirrors the American and Australian gold rushes of the 19th century. People are drawn to the land's mines and with them come the leeches, the refuse, the hustlers and criminals who hope to exploit the mines' margins.

This isn't a complete collapse of society - it's an inversion of present-day global power dynamics. This is Australia as a resource-rich Third World country. This is the violence and unrest of contemporary Sierra Leone, DRC, Nigeria and Guinea.

And at the centre of this world are two men - one, a murderously embittered Australian man, a former soldier who has lost his farm and his family; the other, a simple and naive American boy, too young to remember a time when things were anything other than what they are."

## **DEVELOPMENT & IMPLEMENTATION**

Written and directed by David Michôd, the writer and directory behind 2011's mesmerising and universally acclaimed *Animal Kingdom*, *The Rover* is a ferocious slow burn thriller, in the tradition of an iconic western, with a classic anti-hero at its centre.

The idea for the film was first conceived in 2007 when friend and actor Joel Edgerton and Michôd were in Los Angeles, contemplating their next steps. "We worked for about 10 days nutting out the bare skeleton of a story. Then I went away and started writing the script, and got emotionally involved in it and started feeling like I really wanted to direct it," recalls Michôd.

Michôd left *The Rover* on ice while he went away and made *Animal Kingdom*, not knowing what was in store for the sleeper success that culminated in an Academy-Award nomination for Jacki Weaver, amongst countless other awards and acclaim.

Following the excitement of *Animal Kingdom*'s international release, Michôd decided that his next film would be *The Rover* and he chose to return to Australia and make the film locally with producer Liz Watts from Porchlight Films, with whom he'd collaborated on *Animal Kingdom*. When he approached Watts with a first draft script of the film, she was immediately impressed: "It had a beautiful, simple elegance, which is very much the measure of [Michôd's] writing, and a complexity behind that simplicity, which made it really intriguing to me."

At that junction producer David Linde also joined the project. Michôd had met David soon after completing *Animal Kingdom*. Linde was quite taken with *Animal Kingdom* and the two quickly developed a good rapport. Linde recalls: "*The Rover*'s combination of narrative elegance and physical intensity seemed a very organic next step for David. I think it was pretty clear to all of us that it was important that he make something he had written and that is how we started talking about doing *The Rover* together."

Linde continues: "I was always confident in how much thought and preparation David was going to put into making the film... Liz is a fabulous producer and was involved as early as I was, so it was a great confluence of mutual perspective in support of what David wanted to do. It always felt very complete."

It was the first time Linde had produced a film in Australia. He had recently set up Lava Bear Films in the USA, and was a very welcomed addition to the production. Says Watts, "It was a really neat sort of opportunity for us to work with an American producer who has such an amazing level of experience and is creatively strong and at the same time having the freedom to be able to shoot a film in Australia."

Interestingly, before they shot even a frame of film, the filmmakers had secured distribution in about 75 per cent of the world. Roadshow Films acquired rights for Australia and New Zealand while FilmNation acquired the majority of worldwide sales rights, in addition to managing US sales with UTA Independent Film Group. Lava Bear also brought in distribution relationships with certain territories. FilmNation were carefully selected to spearhead the international distribution sales. It was important to the team that Michôd's film was brought to life in the best way possible in each market and FilmNation had proved themselves through their history of working well with directors of real distinction, such as Steven Soderbergh and Pedro Almodóvar.

Shooting in Australia meant the production was able to seek significant investment through the federal agency, Screen Australia, with state bodies South Australian Film Corporation (for shooting in South Australia) and Screen NSW (for post-production in Sydney) also backing the film. Together with the Australian Producers' Offset, the finance of the film was secured.

When it came to casting the film, Michôd had Guy Pearce in mind for the role of Eric, the titular Rover, from early on. Michôd had developed the character to be a man in his mid-40s who had lived a life experiencing the gradual but steady economic collapse of the film's world. "I wanted the character to be a guy who had seen that world collapse, remembered a time when things were different and was carrying around a jaded resentment that was bubbling in a really murderous and dangerous way... When I started thinking about that I really started thinking about Guy," says Michôd. "I effectively wrote the character for Guy. I always wanted there to be something powerful and detailed, emotional and yet strangely unavailable about the character. I feel like I've spent quite a bit of time with Guy now and he remains a mystery to me and I think that's a wonderful quality for an actor to have, an unknowability, which made him perfect for the character."

Pearce had worked with Michôd on *Animal Kingdom*. Although he was a huge fan of Michôd's work and knew that ultimately he would make something interesting and powerful, upon first reading the script for *The Rover* Pearce admits "it was difficult, to be honest, at first, to really get my head around it because so much of what occurs in this film is emotional and it's really subversive... The plot is relatively straightforward, but the drama of what is going on for these characters is so internalised, and what's going on for the world at this stage is so under-the-surface that it took me a few reads and a lot of conversations with David to really understand what it was he was after."

The next step was to build a cast around Pearce that Michôd felt confident in. The global success of *Animal Kingdom* opened doors for him in Los Angeles, and he was in the privileged position to be able to audition some heavyweights. Working with Casting Director Kirsty McGregor, and Lava Bear's President of Production Tory Metzger, Michôd spent a lot of time reviewing the work of various actors, so by the time he auditioned Robert Pattinson he had worked out what he wanted for the character of Rey. Michôd had never seen a *Twilight* film and wasn't overly familiar with Pattinson, but upon meeting together in LA, and after his audition Pattinson quickly became his favourite for the role. Recalls Michôd: "His performance in the tests was really great and real and moving. What I also liked about him was that it was really quite evident to me from our first conversation that he really wanted to do it."

Michôd met US actor Scoot McNairy in New Orleans briefly while Scoot was filming Andrew Dominik's *Killing Them Softly* and Michôd was visiting the set. While they initially discussed the role of Rey, and although Michôd was greatly impressed by his performance, they both agreed he was a little too old for the character. Not surprisingly, when it came time to cast Rey's older brother Henry, Scoot was the obvious choice.

Michôd then carefully handpicked the rest of the cast to include David Field, Tawanda Manyimo, Gillian Jones, Anthony Hayes and Susan Prior, ensuring each character was unique, yet had relevance to the new-Australia setting of the film.

## **ABOUT THE PRODUCTION**

*The Rover* was shot over a seven-week period in remote South Australia.

Choosing the Flinders Ranges was the most logical choice for the filmmakers, after checking other areas in the country. Michôd explains: "I wanted there to be hills yet some parts that felt busted and urban and other parts that felt entirely desolate while it was still important that some parts were strangely beautiful. It became quite apparent that that sort of variety in a not too daunting geographical sphere could best be found in the Flinders Ranges."

The shoot was a road trip of sorts, north from Adelaide, that wound through the incredible beauty and starkness of the Flinders Ranges, and saw visits to towns along this stretch including Quorn, Bruce, Hammond, Parachilna and Leigh Creek. The longest stay (three weeks) was in Marree, a small town eight hours north of Adelaide, close to Lake Eyre, at the junction of the Oonandatta Track and the Birdsville Track. When Watts and Michôd did early scouts to the area, they always knew that they wanted to shoot in the town. It's a unique outpost at the end of the bitumen before the Simpson Desert, and, before *The Rover*, no feature film had ever been filmed in this town with a population of only 90 people. A highly regarded documentary, John Heyer's *The Back of Beyond* (about legendary Outback mailman Tom Cruze), was shot there in the 1950s, but nothing since. The shoot more than doubled the town's population with 100 plus cast and crew descending on Marree for the duration of filming.

The remote location was a welcomed retreat for the cast: Publicans Phil and Maz, who manage The Marree Hotel that housed the cast and crew, explain: "(The town folk) are intrigued about the development of the movie, but as far as high profile actors go, they wouldn't really know them if they tripped over them."

Given the isolated location (there was only one phone line and no mobile phone reception), a sense of camaraderie developed between the locals, cast and filmmakers. Pattinson summarises the experience: "It's really interesting. I've never shot anywhere like this before, there's just nothing for miles and miles and miles. I think it's really fun to work with a crew in a tiny little town where everybody's hanging out with each other all the time. You develop a great bond, and I haven't had that for a while. You don't get that so much with big studio movies."

Production designer Jo Ford: "In South Australia, you can virtually walk up to anyone's door, bang on it, say, 'let me in, I want to see what you've got to offer by way of sets,' and they'll only be too happy. They're country people and really open, and we found people couldn't help us enough. We've made lots of friends and their stories became our back stories for *The Rover*. If I come back to do another film in South Australia, I'll be knocking on those doors again."

The Marree township really embraced the film, as did other towns such as Quorn, and a number of locals were actually cast in some of the smaller roles. Kirsty McGregor also did three casting trips up and down the Flinders looking for locals who joined the production in small roles.

Initially, the main concern for production with shooting in the Flinders Ranges was the weather – specifically the heat and the ability of the cast and crew to work in these conditions. The production was set to shoot in the hottest, driest months for the areas. Watts adds, "The look of the film was always meant to be hot and we wanted the audience to be feeling that heat and we've really achieved that in these areas of shooting." When first visiting some of the towns to do their recce, the filmmakers faced temperatures of 50 degrees Celsius (122 Fahrenheit), and were convinced that both the cast and crew alike would quit on arrival. It was a serious concern for production and one that was counteracted with immense planning and preparation.



Michôd worked closely with the set and costume design teams to create the film's colour palette, and to set the reflective back-story of the film. A tremendous amount of organisation and infrastructure had to be put in place for the shoot, and Ford was responsible for bringing the set to life. Michôd explains: "In some cases it was just augmenting what was already there, but otherwise Jo had a pretty big and daunting job as production designer. Everywhere we went she would have to truck stuff in, and, to a certain extent, break stuff down as well... There were certain towns and places we went to that needed some serious degeneration work. Jo's great at that."

Michôd had a very clear vision of how he wanted things to look. Ford says, "It's always a process of downloading the director's brain... When you're designing with David Michôd, even though he says he doesn't know how something should look, he does know – because he wrote it. So he absolutely has a vision of what he wants and developing a shared perspective is central to our work together."

For the cinematography, a lot of time was spent working out how to best convey the story and the destruction of the world. Director of Photography Natasha Braier says, "The challenge was to find the language of the movie, because the movie's very minimalist. There are some action moments, but it's all about the atmosphere and the relationship with these two people and the tension between them, so probably the most challenging was to find what was underneath."

Braier explains that in order to convey the decline of the world they used camera and design –to represent collapse. "We placed things more at a ground level and sometimes positioned the lights so they came from the ground to convey a sense of collapse; that the infrastructure in this world is breaking down."

The filmmakers chose to shoot on Super 35 film instead of digital, deeming it the most suitable format texturally for this movie. Says Braier, "(Super 35 film) is the most beautiful format and it's still far better than digital. Also I think shooting in an environment like this, with the intense contrast and heat, film is much more forgiving and versatile than a digital camera. But it was mainly an aesthetic choice."

As it turned out, *The Rover* would be the last feature film – shot on film – to be processed in Australia. Where only a few years ago there were three labs for processing film in Australia, today there are none.

---

*The Rover* was shot from 28 January 2013 across seven weeks of six-day weeks, and completed on 16 March 2013. Pre-production in the late months of 2012 were completed out of the SAFC Studios in Adelaide.

The shoot moved across a number of regional areas in South Australia, shooting in five key areas: around Port Augusta; Quorn and its neighbours, Hammond and Bruce; Hawker; Parachilna and finally the unique Marree.

Post-production work was done in Sydney, Australia, with a total of 13 weeks editing and 13 weeks sound editing and mixing. Visual effects were completed in Sydney by Fuel VFX.

## **THE STORY AND ITS PRIMARY CHARACTERS**

*The Rover* is set in a degraded world, about 10 years after a severe Western economic collapse. In a period Michôd likens to a Gold Rush or, the more contemporary periods of unrest in Sierra Leone, DRC and Guinea, the mines are one of the only industries still fully operating in Australia principally to feed the still growing economies of China and other Asian centres, and people from all corners of the globe have crawled out to work in and around them.

With harsh economic times comes a desperate struggle for survival, and this world has dragged hustlers and criminals out to the margins of this mining world. In what is almost a de-evolution of humanity, people are forced to do whatever they need to in order to get by. Pearce expands: "The world has really fallen into mayhem. It's desperate, and I think it's totally possible that our world could go that way... I think *The Rover* is just a version of how it could have gone wrong or how it could go wrong."

Watts agrees that the desperation of the world of the film is a potentially realistic one: "The world of the film is really relevant given the economic collapses in 2008, and Australia has survived that crisis in part because of exports to China and the strength of its mining."

Michôd explains: "There is a strong sort of Asian flavour in the film but, I wanted it to feel like people have come from everywhere, from all corners of the world." Rey is a southern American who has travelled with his older brother Henry to Australia to work in the mines. Pattinson and Scoot McNairy are the only American accented characters in the film, but a lot of other accents join them, including Mandarin, Cambodian and of course, Australian. Pattinson's character speaks some words of Mandarin, and Manyimo, who plays Caleb, has a

New Zealand/Zimbabwe accent in real life which Michôd chose to keep this in the film. It was important for the world of the film that accents play across nationalities.

Both Watts and Linde also describe the film as having elements of a Western, largely due to the landscape and character dynamics. Linde says, "It feels to me very much in a tradition of filmmaking evoked by the great Westerns, a violent world where men struggle with real moral questions as they confront their very survival".

The story is a seemingly simple one; it follows the physical journey of the two main characters, Eric (PEARCE) and Rey (PATTINSON), as they embark on a road trip to find Rey's older brother Henry (MCNAIRY). But the subtle plot gives reign to the emotional development of the characters, and this can be seen predominantly through the union of Eric and Rey. Their journey together becomes an intensely emotional one, as the unlikely acquaintances are forced to deal with their own inner turmoil. The film's setting is full of people forming some kind of pairing in order to survive and Eric and Rey will join them.

When we first meet Eric at the start of the film, he has basically reached the end of the line. As the world around him has disintegrated, Eric too has disintegrated. Pearce explains: "We find him at an extreme low point... He has nothing left in his life... The lack of justice in this world has eaten away at him."

Eric is, from the beginning, on an individual journey of sorts. His car is his one last possession and it carries a deep personal significance for him, so when it is stolen by a trio of petty criminals, he sets out on a ruthless mission to get it back – whatever the consequences. Eric has lost all hope and does not care about anything or anyone in this world. His hunt for his car is as much about his need for some kind – any kind – of momentum as it is about his attachment to the car itself.

At the point the two meet, Rey's journey is about survival. In the bloody aftermath of a heist gone wrong, Rey has been abandoned by his older brother, Henry, and friends, Archie

and Caleb, who have left him to die on the side of the road. Upon finding Rey, Eric makes it his mission to seek the medical help Rey needs to survive so he can lead him to Henry and his vehicle. And so their journey together along a dusty and dangerous road begins.

Pearce explains: "We certainly see initially how vulnerable Rey is in the world, particularly as he's injured and he's been left behind by his brother. Eric really has no interest... he has not one iota of compassion for this kid. He purely is using him to get back what he needs." So the two men are forced to stick together out of necessity.

Pattinson describes Rey as "a dependant who has been protected by people his entire life, but he has also burdened them, and he thinks that he can't really live as an independent person. He's a little slow, and very, very needy, and he feels like he needs people to look after him all the time."

Throughout the film, there are several developments that progress Eric and Rey's emotional journey. Pearce says, "Eric finds some sparks of life and love, ultimately through Rey, that don't necessarily wake him up and change him or give him any sense of hope or positivity, but they kind of confuse him because he's lived for so long now in a very depressed state... We see the power shift a little bit, and we actually see that Eric starts to feel something for this kid, and that is not good for Eric. He hasn't felt anything for anybody for 10 years or so, so it becomes a really complex scenario for him."

## **ABOUT THE CAST**

### **GUY PEARCE - ERIC**

Guy Pearce is a multi-award winning actor with a body of work spanning film, television and theatre both in Australia and internationally. Most recently he starred in international box office hit *Iron Man 3* alongside Robert Downey Jr., Gwyneth Paltrow and Don Cheadle.

Pearce's most recent feature drama is *Hateship, Loveship*, co-starring Kristen Wiig and Jennifer Jason Leigh which is set for release in 2014. He also recently featured in *Breathe In*, co-starring Felicity Jones and Kyle MacLachlan; the film was well received at its premiere at the 2013 Sundance Film Festival.

Pearce starred in 2012's Academy Award-nominated *Prometheus* alongside Michael Fassbender, Charlize Theron and Noomi Rapace, as well as *Lawless* which co-starred Shia LaBeouf, Tom Hardy, Mia Wasikowska and Gary Oldman.

In 2012, Pearce won a Prime Time Emmy® Award for most Outstanding Supporting Actor in a Miniseries or Movie for his role in *Mildred Pierce*. Additionally, he was nominated for a 2012 Golden Globe in the same category for his role.

Pearce won a 2011 Screen Actor's Guild Award for his Best Supporting Actor performance in *The King's Speech*, in which he starred alongside Colin Firth and Helena Bonham Carter. The ensemble cast also won the award for most Outstanding Performance by a Cast. Pearce was additionally nominated for a 2011 British Independent Film Award for Best Supporting Actor for his role in the film.

In addition to *The Rover*, Pearce worked with David Michôd on *Animal Kingdom*, for which he was nominated for a 2010 AFI Award and a 2011 Film Critics Circle of Australia Award for Best Supporting Actor.

Pearce starred alongside Jeremy Renner in the 2009 Academy Award-winning and groundbreaking film *The Hurt Locker*. He additionally starred in 2008's *The Road* with Viggo Mortensen and Kodi Smit-McPhee.

Other prestigious nominations for Pearce include AFI Award nominations in the Best Actor category for *Bedtime Stories* in 2009, *Death Defying Acts* in 2008, and *The Proposition* in 2005. He was also nominated for an IF Award and a Film Critics Circle of Australia Award for Best Actor for his role in *The Proposition* in 2005.

*Memento* garnered international accolades for Pearce and he won Best Actor at both the 2002 Las Vegas Film Critics Association Awards and San Diego Film Critics Awards, and was also nominated in the same category at each, the Boston Society of Film Critics Awards, the Chicago Film Critics Association Awards and the Online Film Critics Society Awards in the same year.

Pearce's critically acclaimed roles in 1996's *L.A. Confidential* and 1994's *The Adventures of Priscilla the Queen of the Desert* cemented a film career that continues to go from strength to strength.

Pearce's theatre credits include the Melbourne Theatre Company's 2009 production *Poor Boy*, written by Matt Cameron and Spilt Enz legend Tim Finn, the 2001 MTC Tennessee Williams classic *Sweet Bird of Youth* and 1993 Australian Shakespeare Company's *A Midsummer Night's Dream*.

## **ROBERT PATTINSON - REY**

Robert Pattinson is best known for his portrayal of the vampire Edward Cullen in *The Twilight Saga* and most recently appeared on screen in David Cronenberg's *Cosmopolis*.

Pattinson gained industry notice at 19 years of age when he joined the Harry Potter franchise in Mike Newell's *Harry Potter and the Goblet of Fire*, playing Cedric Diggory, Hogwarts' official representative in the Triwizard Tournament. In 2012, Pattinson starred in *Water For Elephants*, joining director Francis Lawrence and costars Reese Witherspoon and Christoph Waltz in bringing the New York Times bestselling novel to the screen.

Prior to this, he headlined the drama *Remember Me*, directed by Allen Coulter, appearing opposite Pierce Brosnan, Chris Cooper and Emilie de Ravin. Pattinson also starred in *Bel Ami*, a film based on the novel of the same name written by Guy de Maupassant in which he played a young journalist in Paris who betters himself through his connections to the city's most glamorous and influential women, played by Uma Thurman, Kristin Scott Thomas and Christina Ricci.

Pattinson began his professional career with a role in Uli Edel's *Sword of Xanten*, opposite Sam West and Benno Fürmann. He also appeared in director Oliver Irving's *How to Be*, winner of the Slamdance Film Festival's Special Honorable Mention for Narrative Feature. Pattinson played the lead role of Salvador Dalí in *Little Ashes*, directed by Paul Morrison. His television credits include *The Haunted Airman* for the BBC.

As a member of the Barnes Theatre Group, Pattinson played the lead role in Thornton Wilder's *Our Town*. Other stage credits include Cole Porter's *Anything Goes*, *Tess of the d'Urbervilles* and *Macbeth* at the OSO Arts Centre.

## **SCOOT McNAIRY - HENRY**

Scot McNairy is an award winning actor and producer. He appeared in Ben Affleck's *Argo* which won the Oscar for Best Picture of 2013 and won McNairy a SAG award which he shared with the cast that includes Ben Affleck, Bryan Cranston, and John Goodman. McNairy appears in the highly anticipated AMC pilot *Halt and Catch Fire* opposite Lee Pace.

McNairy recently wrapped starring roles in *Frank* opposite Michael Fassbender and Maggie Gyllenhaal, and the action film *Non-Stop* opposite Liam Neeson and Julianne Moore (released in Australia February 2014). Other projects include the highly acclaimed Steve McQueen directed *Twelve Years a Slave*, which won the Oscar for Best Picture in 2014; and *Touchy Feely* opposite Ellen Page and Allison Janney, which premiered at the 2013 Sundance Film Festival.

McNairy was nominated for Best Actor at the 2010 British Independent Film Awards for his work in the critically acclaimed film *Monsters* from director Gareth Edwards. Other prestigious nominees included Colin Firth and Jim Broadbent. His film *In Search of a Midnight Kiss*, which he both starred in and produced, won the John Cassavetes award at the 2009 Independent Spirit Awards. McNairy also starred in Andrew Dominik's *Killing Them Softly* opposite Brad Pitt, Ben Mendelsohn, and James Gandolfini, which was in competition at the 2012 Cannes Film Festival; and he had a supporting role in *Promised Land* from director Gus Van Sant and also starring Matt Damon and John Krasinski.

Along with his longtime friend and manager John Pierce, McNairy formed The Group Films. Currently The Group Films is in production on the film *Frank and Cindy*, the theatrical adaption of the award-winning documentary of the same name, starring Rene Russo and Oliver Platt. *Frank and Cindy* is currently in post production and is slated for release in 2014. McNairy is also producing the sequel to his hit film *Monsters*.

## **DAVID FIELD - ARCHIE**

David Field has held an exceptional career in Australian film and television and is undoubtedly one of Australia's mostly highly renowned actors. He commenced his film career with a remarkable debut as the lead in the multi award winning *Ghosts of the Civil Dead* and has continued to work in other critically acclaimed features such as *Chopper*, *Gettin' Square*, *Two Hands*, *The Night We Called it a Day*, *The Oyster Farmer*, *Blackrock*, *Silent Partner* on which he coproduced and many others. This year, David appears in John Duigan's feature *Careless Love*. Recent feature films include the highly acclaimed feature *Mystery Road* directed by Ivan Sen and the Sci-Fi action adventure *The Battle of the Damned*.

Field is well known for his regular role of 'Terry Jarvis' over four series in Seven Network's *City Homicide*. He was recently seen in the successful series *A Moody Christmas*, in *Wild Boys* as regular Captain Gunpowder and in the award winning series *Rake Series 1*, *Wilfred*, *The Circuit*, as well as numerous others; *Rescue Special Ops*, *Blackjack Series 1 & 2*, *Stingers*, *Wildside*, *Blue Heelers* and *Farscape*. Field will soon be seen in *The Gods of Wheat Street*.

He has worked with most major theatre companies in Australia, with his most recent performance at Ensemble Theatre in the production *A View From the Bridge*. With the Sydney Theatre Company he performed in *Victory* and *La Dispute*, for Belvoir Street; *Small Poppies*, *The Little Cherry Orchard*, *The Governor's Family*, *Picasso at the Lapin Agile* and *Deadheart*, for the State Theatre Company of South Australia: *The Dying Gaul*, *The Club* and *The Swan*.

As a director Field has enjoyed great success and his directing credits include *Who's Afraid of Virginia Wolf?* and *Dealer's Choice* at the State Theatre Company of South Australia and *Misanthrope* and *Pauline Hambone* at Belvoir Street. However, as a director, Field is mostly highly renowned for his feature film *The Combination*.

Field has been widely acknowledged by his peers and the public with multiple AFI's, IF Awards, Helpmann Awards, Sydney Theatre Critic Awards and FCCA nominations for his work. In 2006 he was awarded the Centenary Medal of Australia for Contributions Made to Australian Society and Australian Film Production.

## **ANTHONY HAYES - SOLDIER 1**

An actor since the age of nine, Anthony Hayes has appeared on film and television screens for over 20 years, with film credits including *Beneath Hill 60*, *Rabbit Proof Fence* directed by Phillip Noyce, *Bootmen* alongside Sam Worthington, *Ned Kelly* with Heath Ledger, and the local independent feature *West*.

Anthony's performance as Stevie in the acclaimed Australian feature film *The Boys* earned him Australian Film Institute (AFI) and Film Critics Circle of Australia (FFCA) nominations as Best Supporting Actor in 1998. He went on to win an AFI award in 2005 for Best Supporting Actor for *Look Both Ways*, and followed with another win in 2006 for *Suburban Mayhem*. Other nominations include AFI and FCCA Best Supporting Actor nominations for his role in Nash Edgerton's *The Square*.

Anthony's extensive body of work in television includes his recent role as Gary in the ABC series *The Slap*, alongside Anthony LaPaglia, Alex Dimitriades and Melissa George, the ABC mini-series *Bastard Boys*, the six part ABC series *Changi*, and guest roles in numerous and well known Australian series including *Rush*, *Sea Patrol*, *McLeod's Daughters*, *Water Rats* and *Blue Heelers*.

Along with acting, Anthony has developed a career in writing and directing. His debut feature film *Ten Empty* had its world premiere at the Sydney Film Festival in 2008 and received nominations for Best Screenplay at the Victorian and the Queensland Premier's Literary Awards in 2008 and 2007 respectively.

In 2012 Anthony appeared in Network Ten's *Brothers in Arms*, which was based on the true events of the Milperra massacre in 1984, and Channel 9's telemovie *Beaconsfield*, the story of the Tasmanian mining disaster in 2006. His portrayal of Bernie Banton, the James Hardie worker who became the public representative in the battle for compensation for employees who suffered asbestosis as a result of working for the company, in the ABC mini-series *Devil's Dust* won him the 2013 Logie award for Most Outstanding Actor and also earned him an Australian Academy Cinema Television Arts (AACTA) for Best Lead Actor in a Television Drama.

Anthony has recently completed shooting on the ABC telemovie *The Broken Shore* opposite Don Hany and Claudia Karvan, and is currently shooting the Network Ten series *Secrets and Lies* opposite Martin Henderson.

#### **GILLIAN JONES - GRANDMA**

Gillian Jones is a NIDA graduate with an extensive list of credits to her name. She has appeared in a number of films including the soon to be released *Mad Max: Fury Road* as well as *So Close to Home*, *Terra Nova*, *Oscar and Lucinda*, *What I have Written*, *Shame*, *Twelfth Night*, *Fighting Back*, *Heatwave*, *Last Train to Freo* and *Lover Boy*. On television she has appeared in *The Slap*, *Packed to the Rafters*, *Love My Way* and *Wildside*.

Her theatre credits include *Solomon and Marion*, *The Glass Menagerie* and *Cloud Nine* for the MTC, *Old Man*, *Scorched*, *Antigone* and *Suddenly Last Summer* for Belvoir, *Exit the King* and *El Dorado* for the Malthouse and *Far Away* and *A Cheery Soul* for the STC. Her awards include a Green Room Award for Best Female Actor in a Lead Role for *Cloud Nine* and the Variety Heart Award for Theatre. Gillian has been a proud member of Actor's Equity since 1969.

#### **SUSAN PRIOR - DOROTHY ('DOT') PEEPLES**

Susan Prior has enjoyed a wide-ranging and adventurous acting career. A graduate of NIDA, with a background in music, dance and more recently writing, she moves between theatre, film and television most recently appearing in films by John Duigan and Peter Templeman. In theatre Prior has worked across Australia with companies such as the Sydney Theatre Company, Belvoir Street and Griffith. For the Sydney Theatre Company Prior had the opportunity to perform in *Riflemind* directed by Philip Seymour Hoffman, which was also performed in the West End UK. For her performance in *Riflemind*, Prior was nominated for a Helpmann Award.

Prior's feature film credits include, *Careless Love*, *Not Suitable for Children*, *Animal Kingdom*, *A Cold Summer* (which she was also co-writer on), *Suburban Mayhem*, *Idiot Box*, *Heaven's Burning*, *A Wreck A Tangle* and *View from Greenhaven* to name a few. Prior's credits also extend to Television where she has featured on acclaimed shows such as *Rake 2*, *All Saints*, *Home & Away* and *Puberty Blues*. Prior also enjoys collaborating with director's on short films which include *The Saviour* (nominated for Best Live Action Short Film at Academy Awards 2007) *Monster*, *Still Time*, *Binary*, *Little Blue* and *Aim High*.

#### **RICHARD GREEN - STOREKEEPER**

Richard Green is a Buruberongal clansman of the Sydney Darug tribe. He is an international award winning actor (Montreal Festival of New Cinema *Boxing Day* 2007).

Richard is a teacher, musician and member of the Eora College Hall of Fame, having appeared in numerous shorts and dozens of feature films. Richard aka Dr. Greenthum on Koori Radio 93.7 FM.

Richard teaches the local Sydney language of Dharug. A regular on the ABC Series *Redfern Now*, *Gods of Wheat Street* and recently *The Convict* directed by David Field. He was the Dramaturg on *Snowtown*, also appearing in the role of Barry Lane. He has performed in the play *The Fence* with Kelton Pell, where they won the best drama of the 2010 Sydney Theatre Festival and *Stolen*, Directed by Leah Purcell at STC.

Recently he was the language consultant and wrote the daharug language for *The Secret River* at STC. He is the Yellamundie Story Teller of the *Yarramundie Kids* and Blackfella Film's *First Australians*. Richard continues to perform in numerous Community events including his roles in International Film Projects.

#### **TAWANDA MANYIMO - CALEB**

Tawanda Manyimo was born on the 6th of June 1981 in Bulawayo, Zimbabwe. At the age of 22 he moved to New Zealand to stay with his family who had already been there a few years before. After studying business at university he decided to try his hand at performing arts, mainly in the theatre world.

Through that, Manyimo was accepted into Toi Whakaari, the New Zealand Drama School in Wellington, graduating with a degree in Performing Arts majoring in acting.

His love for the screen (as well as theatre) was obvious to his colleagues and tutors. Since then Manyimo has had a few roles in theatre, film and TV - and currently lives in Auckland working as a Project Co-ordinator for a theatre company while continuing to act on stage and on screen as well.

#### **JAMES FALLON - COLIN**

Born in Sydney in 1982 James Fallon grew up around Sydney's Eastern Suburbs. James' first professional production on Cameron Mackintosh's *Witches of Eastwick* in Melbourne saw him sing and dance into the role of Fidel.

As James is a mighty 107 cm tall, he has had the opportunity to play a wide variety of roles that normal statured actors would never have the opportunity to play. He has been an Elf, a Minion, a Sportsman, a Demon, Humpty Dumpty, one of Snow White's little guys and even as "Mini-Me" supporting Barry Humphries character "Sir Les Patterson".

Jamie has appeared in dozens of local and internationally released television commercials as well as countless regular guest appearances on various comedy sketch shows including *Rove Live*, *Chelsea Lately* and *The Late Shift*. He is also in demand as a voice over artist.

James is a strong physical performer and is regularly required to do his own aerial harness and stunt work. Finding a body double when you're 3ft 6 is sometimes a challenge.

The limelight for James has included time as a Professional Boxer fighting at both local and international bouts. As well as an in demand and internationally recognized Tattoo Artist that competes in Australia and abroad, professionally known as Jamie the Giant.



## **ABOUT THE FILMMAKERS**

### **DAVID MICHÔD - WRITER/DIRECTOR/PRODUCER**

In January 2010, David Michôd's debut feature film *Animal Kingdom* won the World Cinema Grand Jury Prize at the Sundance Film Festival. *Animal Kingdom* was named Best First Film by the New York Film Critics Circle and earned Oscar and Golden Globe nominations for supporting actress Jacki Weaver. *Animal Kingdom* won 10 Australian Film Institute awards, including Best Film, Best Direction and Best Original Screenplay, from a record 18 nominations.

David co-wrote (with director Spencer Susser) the feature film *Hesher*, starring Joseph Gordon Levitt and Natalie Portman, that screened in Sundance 2010's US competition.

The documentary *Solo* (which David co-directed with Jen Peedom), about Andrew McAuley's ill-fated attempt to kayak from Australia to New Zealand, received best documentary awards from the Australian Film Institute in 2009, and the Film Critics Circle of Australia and Australian Directors Guild in 2010.

David's short films, including *Netherland Dwarf* and *Crossbow*, have screened at the Venice, Berlin and Sundance film festivals, winning numerous awards around the world.

David is a graduate of the University of Melbourne and the Victorian College of the Arts (School of Film & Television), and was the editor of Australia's *Inside Film* magazine between 2003 and 2006.

### **LIZ WATTS - PRODUCER**

Liz Watts is an independent producer and partner of Porchlight Films based in Sydney and her feature credits as Producer include *Animal Kingdom* (2010, Director David Michôd, nominated for an Academy Award and Golden Globe in 2011), *The Home Song Stories* (2007, Director Tony Ayres), *Little Fish* (2005, Director Rowan Woods), Cannes and Sundance selected *Jewboy* (2005, Director Tony Krawitz), and *Walking On Water*, (2002 Director Tony Ayres). As Executive Producer, Watts' credits include *Prime Mover*, (2009 David Caesar), *Lou* (2010 Belinda Chayko, starring John Hurt), and the highly acclaimed *The Hunter* (2011, Daniel Nettheim), starring Willem Defoe which released in the US in March 2012.

Prior to *The Rover*, Watts produced German Australian co-production *Lore*, directed by Cate Shortland (*Somersault*), and *Dead Europe*, directed by Tony Krawitz which she produced with Emile Sherman and Iain Canning, both of which premiered at Toronto International Film Festival in Special Presentation in 2012.

Watts' television credits include two seasons of *Laid* (ABC TV, Marieke Hardy & Kirsty Fisher creators, Trent O'Donnell, Abe Forsythe Directing, on option to ITV and NBC), *Martha's New Coat* (2003, SBS, Director Rachel Ward), *Delivery Day* (2001, SBS, Director Jane Manning) as well as documentaries including *Buried Country* (2000, SBS); *The Pitch* (1998, ABC) and *Island Style* (1999, SBS).

Watts is a 2011 Churchill Fellowship recipient, and she served as Board Member of the Sydney Film Festival for 5 years and as Vice President of the Board of MetroScreen for 6 years. She has held positions at Beyond Productions, Southern Star and Film Australia. She has worked with all key investment bodies throughout Australia, has strong international ties with financiers and production entities, and is known for working with the very best in directing, writing and acting talent.

## **DAVID LINDE – PRODUCER**

As a producer, executive and entrepreneur, David Linde has been responsible for groundbreaking and commercially successful films involving some of the world's most talented filmmakers. From critically acclaimed, independently produced films to studio blockbusters, Linde's unique perspective maintains a balance between creativity and what is necessary to bring a feature film from inception to audiences around the globe. In 2011, he founded Lava Bear Films. The company enjoys ties to major studios and distributors as well as companies that are rapidly shaping the future of independent film distribution. In addition to *THE ROVER*, Linde is in development on a slate of film projects, with production partners such as Guillermo Del Toro, Shawn Levy and David S. Goyer, among many others.

Prior to forming Lava Bear, Linde served as Chairman of Universal Pictures, and before that was Co-President of Focus Features and President of its genre production unit, Rogue Pictures. Across these three companies he played an integral role in transforming their business strategies by championing a much broader outlook regarding international productions and distribution. During his tenure, these companies enjoyed diverse global smashes such as Paul Greengrass' *The Bourne Ultimatum* and Justin Lin's *Fast And Furious* along with culturally significant hits like Quentin Tarantino's *Inglorious Basterds* and Ang Lee's *Brokeback Mountain*.

Linde served as both Co-President (and Partner) of the acclaimed production company Good Machine, Inc. and President and founder of Good Machine International (GMI), beginning in January 1997. GMI handled the international distribution of a number of critical and commercial successes and it is here where Linde forged career spanning relationships with filmmakers like Ang Lee, Alfonso Cuarón, Zhang Yimou and Joel and Ethan Coen.

Linde has long been involved in non-English language film production, most recently serving as Executive Producer of Alejandro Gonzales Innaritu's Oscar® nominated *Biutiful*; as Producer of Fernando Mereilles' *360*; as Executive Producer of Zhang Yimou's upcoming *Coming Home* and Jonas Cuarón's *Desierto*.

## **NATASHA BRAIER - DIRECTOR OF PHOTOGRAPHY, ADF**

Argentinean born Director of Photography Natasha Braier studied at the National Film and Television School in the UK. Her feature *XXY* won Best Film at Cannes Film Festival Critics Week 2008 and was nominated for Best Cinematography both by the Argentinean Academy of Motion Picture and the Argentinean Film Critics Association.

In 2010, *The Milk of Sorrow*, for Peruvian director Claudia Llosa, was nominated for an Academy Award for Best Foreign Language Film and also won Best Cinematography at the Manaki Brothers International Cinematographers Film Festival. More recently, Natasha has collaborated with directors Mike Mills, Roman Coppola, Vince Squibb and Frank Budgen on various commercial campaigns.

She shot *The Swimmer* for the 2012 Olympics for acclaimed British director Lynne Ramsey, which won a BAFTA Award for best short film and also screened at the Cannes Film Festival. This past year, Natasha wrapped *Chinese Puzzle* for French filmmaker Cédric Klapisch, part three of his trilogy starring Audrey Tatou and Romain Duris.

Natasha was selected for Variety's 10 Cinematographers to Watch for 2013.

## **PETER SCIBBERAS - EDITOR**

Born in Melbourne, Australia, Peter has been working extensively within the film and commercial world for the past seven years. Highly sort after for both TVC and film work, Peter's career has been punctuated with highlights, receiving recognition for his work both locally and internationally.

2011 proved to be an outstanding year for Peter. His first feature film *Hail* (dir: Amiel Courtin-Wilson) was selected to play in competition at the Venice International Film Festival, the only Australian feature to be selected in the past 10 years. In the same year, the short film *Meathead* (dir: Sam Holst) gained selection in the Cannes Film Festival, and was also awarded the Crystal Bear for "Best Short Film" at the Berlin International Film Festival.

Peter's commercial work includes jobs for directors Steve Ayson, Justin Kurzel, Nick Ball, Glendyn Ivin, Ben Wheatley, Julius Avery, Sean Meehan, and Hamish Rothwell. Many of these commercials have won awards and gained recognition at local and overseas award shows including D&AD, Cannes, One Show, CLIOS and AWARD, along with AXIS and MADC.

### **JO FORD - PRODUCTION DESIGNER**

Jo Ford's career as a production designer in the Australian film industry has spanned more than thirty-five years. She has designed many feature films including the classic Australian film *We of the Never Never* and New Zealand's *The Quiet Earth*. Ford has also worked on countless short films including Glendyn Ivin's *Cracker Bag*.

Over the past three decades Ford has been at the vanguard of television drama designing such productions as *My Brother Jack*, *After the Deluge* and *The Road from Coorain* for which she won the 2003 AFI Open Craft Award. She has also designed several co-productions including the UK/Australian co-productions *Kidnapped* and *Tripping Over*.

*The Rover* is Ford's second feature film collaboration with David Michôd, the first having been the highly acclaimed *Animal Kingdom*.

### **ANTONY PARTOS - ORIGINAL MUSIC BY**

Antony Partos is one of Australia's most awarded film composers. His passion lies in creating innovative scores that morph acoustic with an eclectic mix of bespoke elements. His feature film credits include the Sundance Festival winning film, *Animal Kingdom* (starring Guy Pearce and Oscar nominee Jacki Weaver), *The Home Song Stories* (starring AFI winner Joan Chen), *Disgrace* (starring Oscar nominee John Malkovich), *Unfinished Sky* and *Accidents Happen* (starring Oscar Winner Geena Davis).

*Animal Kingdom*, *Unfinished Sky* and *The Home Song Stories* have all won Best Original Score at Australia's most coveted AFI awards.

His passion for creating evocative scores for TV drama include the highly awarded series *The Slap* (Winner APRA-AGSC 2012 Screen Music Awards Best Television Theme and Best Soundtrack Album), *Mabo* (Winner APRA-AGSC 2012 Screen Music Award Best Music for a Mini-Series or Telemovie), *Rake* (Winner 2011 AGSC Award for Best Music for a Television Series) and the ABC production *Crownies*.

His most recent projects include Australia's first indigenous drama series *Redfern Now* as well as the critically acclaimed telemovie *Devil's Dust*.

### **SAM PETTY - SOUND DESIGNER & ADDITIONAL MUSIC**

Sam Petty studied editing and sound at AFTRS in the early 90s. His first film as sound designer was *The Boys* in 1996, and since then he has been sound designer and mixer on about 30 features, dozens of documentaries, theatre productions at Belvoir Street and Sydney Theatre Company, and countless short films.

Petty has also composed music for many films and documentaries, and has received many local and international awards for his work along the way. Sam has recently started writing and directing his own films.

### **CAPPI IRELAND - COSTUME DESIGNER**

Cappi Ireland has worked for some of the best directors in Australia on some of the most awarded projects. Her film and television credits are impressive and varied.

She worked on *The Mule* after wrapping on *The Rover*. Last year Ireland completed work on Stuart Beattie's *I Frankenstein* making her mark in big budget film territory.

In recent years she has Costume Designed acclaimed films such as *Animal Kingdom*, *Oranges and Sunshine* and *Balibo* as well as awarded TV drama *The Slap*.

Ireland has received five AFI/AACTA nominations and has won two. The first was in 2007 for her gorgeous work and evocative costumes in *The Home Song Stories*; and then in 2008 for her work on *The Tender Hook*, a film that saw Rose Byrne in glorious 1920's gowns and Hugo Weaving in hand tailored suits.

She has costume supervised various feature films including Rowan Wood's feature *Little Fish* and worked as Uma Thurman's costumer on *Kill Bill Vol 1 & 2*.

Ireland's other Television credits include; Foxtel's *Wentworth*, SBS telemovie *Saved*, the ABC's comedy series *Laid* (series 2), two SBS features; Stuart McDonald's *Stranded* and Jessica Hobbs' *So close to Home*; an ABC telemovie *Stepfather of the Bride*, and Foxtel's *Love My Way*.

Ireland also has numerous credits as Costume Stylist for Television Commercials.

### **FIONA REES-JONES - MAKEUP & HAIR SUPERVISOR**

Having worked in the visual media industry for 30 years, Fiona has worked in all genres particularly Film and Television. Winner of "Best Makeup For a Feature Film" at the Australian Society Of Makeup Artist Awards in 2000, Fiona has worked on Australian and International projects, including *The Boys are Back* starring Clive Owen, *December Boys* starring Daniel Radcliffe, *I Frankenstein* starring Aaron Eckhart and the soon to be released *The Mule* starring Hugo Weaving. Fiona's journey in film has been fueled by the storytelling process through visual media, and being a creative adjunct to the Actors and Directors involved.

### **KIRSTY MCGREGOR - CASTING DIRECTOR**

Kirsty is currently CEO of McGregor Casting, a company she founded in 2002.

Little is known about the first few years of Kirsty's life though certain assumptions can be made from a photograph taken of her performing in front of a large crowd in roller skates. Born into a large and creative family, Kirsty was forced to learn varied and obscure tricks to be able to get any attention. By the age of 6 people were paying her for it.

Growing up she performed in various theatre and television shows culminating in the Australian cult hit *Bride's of Christ* where her acting talents were stretched to the limit when she took on playing the role of a good catholic girl. In her twenties Kirsty got jack of being cast as a teenager and discovered a passion for casting. She worked for various people around Sydney until she discovered that starting your own business and working from home meant you got to sleep in and wear pyjamas to work.

Hence McGregor Casting was born. In her Woolloomooloo loft apartment Kirsty slogged away creating what is now one of Sydney's most highly respected Casting agencies. Grand heights for a girl with the handicap of growing up in Canberra.

In 2013 Kirsty was nominated for a Prime Time Emmy® Award for her casting on Jane Campion and Emile Sherman's series *Top Of The Lake*, something that probably never would have happened if David Michôd and Liz Watts hadn't let her work on *Animal Kingdom*. They have a lot to answer for, those two.

**DAVE MORLEY - VFX SUPERVISOR, FUEL VFX**

Co-founder of internationally recognised post-house Fuel VFX - part of the Animal Logic Group of companies - Dave Morley is one of Australia's most talented composers and VFX Supervisors. With over 20 years of VFX experience, Dave began his career as a 3D artist before specialising in 2D compositing for feature film at a time when desktop digital compositing practices were in their infancy.

Dave's impressive credit listing includes a host of acclaimed Australian features including *Moulin Rouge!*, *Rabbit-Proof Fence*, and *Garage Days*. In recent years Dave has taken on the VFX Supervisor role for Fuel's slate of film projects including *Australia*, *The Spirit*, as well as international blockbusters *Mission Impossible: Ghost Protocol* and *Captain America*. For 2008's *The Spirit* Dave was responsible for setting up many of the film's key looks. During this time a strong bond was formed with Director Frank Miller who invited Dave to work with him on the recent series of high profile TVC campaigns for Gucci Fragrance starring Evan Rachel Wood and Chris Evans.

In 2008 Dave was recognised for his contribution to Visual Effects winning the Australian Film Institute award for Best Visual Effects on Greg McLean's *Rogue* and was again nominated in 2010 for *Tomorrow*, *When The War Began* and *The Tree*.

## THE ROVER

### CAST IN ORDER OF APPEARANCE

Eric	Guy Pearce
Karaoke 1	Chan Kien
Karaoke 2	Tek Kong Lim
Caleb	Tawanda Manyimo
Henry	Scot McNairy
Archie	David Field
Dying Soldier	Scott Perry
Rey	Robert Pattinson
Storekeeper	Richard Green
Benny	Ben Armer
Hanging Gardens Boy	Ethan Hanslow
Grandma	Gillian Jones
Colin	James Fallon
Acrobat 1	Chen 'Frank' Sun
Acrobat 2	Samuel F Lee
Dorothy Peeples	Susan Prior
Mickey	Gerald Coulthard
Eathouse Woman	Christina Ling
Eathouse Boy	Joseph Wilton
Town Soldier	Nash Edgerton
Little Girl	Daria Wilton
Soldier 1	Anthony Hayes
Soldier 2	Mark Duncan
Fuel Seller	Jacky Mayo
Gordon	Jan Palo
Eric Stunt Double	Brett Praed
Henry Stunt Double	Brett Sheerin
Caleb Stunt Doubles	Neal Horton
	Mark Duncan
Archie Stunt Doubles	Nash Edgerton
	Tony Lynch
Line Producer	Libby Sharpe
Unit Production Manager	Paul Ranford
First Assistant Director	Deborah Antoniou
Music Supervisor	Jemma Burns
Visual Effects Supervisor	Dave Morley
Production Co-ordinator	Alex Fewster
Assistant Production Co-ordinators	Hannah Andrews
	Megan Huitema

Producer's Assistant	Sylvia Warmer
Production Assistant	Kathleen Haynes
Production Runners	John Murphy
	Jon Lontos
	Shannon Crotty
	Stephen Ehrler
Mr Pattinson's Assistants	Dean McManus
	Emma Goodland
Eric Stand-in	Chris Goodall
Rey Stand-in	Staten Evans
Production Accountant	Kylie Muller
First Assistant Accountants	Tu Nhi Lam
	Mark Kraus
Accounts Assistant	Grant Noble
Second Assistant Director	Betty Fotofili
Second Second Assistant Director	Joshua Watkins
Director's Assistant	Stephen Banham
Script Supervisor	Mojgan Khadem
Script Consultant	Duncan Thompson
Casting Assistant	Elisabeth Pidgeon, McGREGOR CASTING
Extras Casting Co-ordinator	Trish Ostigh
Location Manager	Mark Evans
Locations Assistants	Louise McNicholl
	Jesse Goninon
Locations Attachment	Vicky Stimson
Traffic Control	PRIME TRAFFIC SOLUTIONS
Camera Operator/Steadicam	Peter McCaffrey
Operator	David Elmes
Focus Puller	Jack Mayo
Clapper Loader	Adrian Pinto
Truck Loader	Michael Taylor
Video Assist Operator	Matt Nettheim
Stills Photographers	Tony Mott
	John Tsiavis
Gallery Photographer	
Gaffer	Michael Adcock
Best Boy Electrics	Viliami Topui
Lighting Assistants	Massimo Luongo
	Peniaku Loloa
Additional Lighting	Richard Mason
Key Grip	David Nichols
Best Boy Grip	Andy Glaser
Dolly Grip	Brett McDowell
Grip	Mark Brown
Additional Grip	Michael Larcombe
Sound Recordist	Des Kenneally
Boom Operator	Marco Arlotta

Splinter Unit DOP	Jeremy Rouse
Splinter First Assistant Director	Jennifer Leacey
Splinter Focus Puller	Paul Shakeshaft
Splinter Grip	Aron Walker
Art Director	Tuesday Stone
Art Department Co-ordinator	Leanne Brooks
Set Decorator	Jennifer Drake
Buyer/Dressers	Ben Crabtree
	Lauren Richards
Junior Buyer	Brad Maddern
Art Department Runner	Kyle Bowen
Art Department Assistant	Jack Vigor
Graphic Artist	Bowen Ellames
Standby Props	Ben Bauer
Assistant Standby Props	Yuri Poetzl
Construction Manager	Chris Vance
Construction	Ross Murdoch
	Illusions - Samuel Ross
Scenic Artist	Charlie Cottrell
Vehicles Scenic	Matt Connors
Action Vehicle Co-ordinator	Steve Mahoney
Action Vehicles Assistant	Matt Taylor
Mechanic	John Fontinelis
Armourer	Scott Warwick
Costume Supervisor	Olivia Iacobelli
Standby Costume	Heather Wallace
Costume Buyer	Mariot Kerr
Costume Art Finisher	Alissa Luxford
Makeup and Hair Artist	Zeljka Stanin
Makeup and Hair Artist	Sheldon Wade
SFX Supervisor	Angelo Sahin
Senior SFX Technician	Ray Purkis
SFX Technicians	Adrian Seabert
	Dean Franklin
Stunt Co-ordinator	Tony Lynch
Stunt Sequences Pre-visualisation	Nash Edgerton
Unit Manager	Nathaniel Purdon
Assistant Unit Manager	Kieran Shevlin
Unit Assistants	Bridie Ferguson
	Mick "Dodge" Braddock
	Mick "Bear" Kildare
	Richard Olsen
	Simon Van Oorde
	Steve Campton
Safety Supervisor	Mark Duncan
Unit Nurse	Katie Harris



Caterer	Steve Marcus
Catering Assistant	Tracey Butler
Publicist	Fiona Nix, NIXCO
Publicist US	Paul Pflug, PRINCIPAL COMMUNICATIONS GROUP
On-set Unit Publicist	Sarah Sneddon, NIXCO
B Roll Camera	Aaron John Casey
EPK	Adam Butler and Toby Johnston, TEAM BUTLER
Behind the Scenes & Making of Editor	Gabriel Dowrick
Delivery Management by	PPOST & DELIVER
Post Production Supervisor	Colleen Clarke
Post Production Assistant	Billie Egan
First Assistant Editor	Basia Ozerski
Editing Attachment	Stella Rennex
Visual Effects by	FUEL VFX
Visual Effects Producer	Jason Bath
Visual Effects Production Supervisor	Jenny Basen
Compositors	Matt Greig, Alex Lay, Norah Mulroney, Kazia Roach
Roto Artists	
CG Artists	Vaughn White, Jeremy Kelly-Bakker
Matchmove Artists	Jeff Driver, John Stanley McGovern
iO / Editorial	Marcus Bain, Richard Skelton
Additional VFX/ Image Repair	Alexander Holcombe
Editing Facilities	METHOD STUDIOS
	SPECTRUM FILMS
Digital Intermediate & Dailies by	DDP STUDIOS
DI Colourist	Trish Cahill
DI Producer	Katherine Heads
DI Supervisor	Matthew T Griffin
DI Editor	Jolayne Crabbe
DI Compositing	Troy Darben, Brad Dunn, Hannah Groff
Film Scanning	Simon Alberry, Nathan Smith, Peter Luczak, Chris Button
Dailies Transfers	Kieran Bleakley
Lab Liaison	Jan Thornton
Titles and Credits	Jeremy Saunders
Supervising Sound Editor	Sam Petty
Dialogue Editor	Justine Angus
FX Editors	Brooke Trezise
	Francis Ward Lindsay
Assistant Sound Editor	Thom Kellar
Additional Dialogue Editor	Yulia Akerholt
Foley Supervisor and Artist	Les Fiddess
Foley Engineer	Martin Oswin
Foley Editing	Les Fiddess
Re-recording Mixers	Robert MacKenzie
	Sam Petty
Tracklay and Pre-mixing	BIGEARS

Foley Recording Studio	REDLINE SOUND STUDIOS
ADR L.A.	BUZZY'S RECORDING
Vehicle FX record L.A.	SOUNDDOGS
ADR and Final Mix	SOUNDFIRM AUSTRALIA
ADR Recordist	Diego Ruiz
Mix Facility Coordinator	Jasmin Cornford
Final Mix Engineer	Andy Wright
Dolby Consultant	Bruce Emery
Additional Score composed and performed by Sam Petty	
Euphonium	Thom Kellar
Original Music composed and arranged by Antony Partos	
Vocalists	Rose Grayson
Violin / Viola	Ian Cooper
Baritone Saxophone & Contra Bass	Peter Boyd
Clarinet	Paul Cutlan
Bass Clarinet & Tenor Saxophone	
Bass Tin Whistle & Piano	Antony Partos
Music Mixed by	Wes Chew
Music Recorded and Produced at	SONAR MUSIC
Music Supervision	LEVEL TWO MUSIC
Travel Services	SHOWFILM
Film Stock	KODAK
Camera	PANAVISION
Insurance Broker Australia	HW WOOD AUSTRALIA Dave McEwan
Legal and Business Affairs	MACLEAY WILLIAM AUSTRALIA Nina Stevenson Eve Foreman
Completion Guarantor	FILM FINANCES AUSTRALASIA Anni Browning
Financing Managing Director Corporate Counsel	FULCRUM MEDIA FINANCE Sharon Menzies Mike Adams
Financing Senior Vice President	UNION BANK Anthony Beaudoin
Tax Services (Australia)	Brett Thornquest, CONTRARIAN TAX
Production Auditor	CHRISTOPHER COOTE & CO
For Lava Bear Films	Jennifer Semler, Director of Production Allison Warren, Assistant to Mr Linde
For Porchlight Films	Penny Harrold, Development & Release Co-ordinator

World Sales  
Licensed through      FILMNATION  
Australasian Distributor      JETTY DISTRIBUTION PTY LIMITED; ROVER  
BEAR LLC  
VILLAGE ROADSHOW

"Meak Mer Nov Odor Meanchhey"  
Written by Mala Pei/ Sam Sakhan (control)  
Performed by Savy Heng and James Cecil  
Licensed courtesy of Cambodian Dept. of Copyright & Related Rights

"Backpack"  
Written by Gabby La La (Mixtape Music)  
Performed by Gabby La La

"Trilogy- The Three Ages of Man: Memories"  
Written by Giacinto Scelsi  
(Francis Salabert Ed. S.A.  
Administered by Universal Music Publishing MGB Australia Pty Ltd)  
Performed by Frances-Marie Utti  
Licensed courtesy of ECM Records

"Time is Advancing with Fitful Irregularity", "As a Bird or Branch" and "Groundswell"  
Written by Colin Stetson (Third Side Music/Gaga Music)  
Performed by Colin Stetson  
Licensed courtesy of Aagoo Records/ Gaga Music

"Ko-Tha- Three Dances Of Shiva: Transcription For Double Bass By Fernando Grillo - I"  
Written by Giacinto Scelsi  
(Francis Salabert Ed. S.A.  
Administered by Universal Music Publishing MGB Australia Pty Ltd)  
Performed by Robert Black  
Licensed courtesy of Mode Records

"Awake on Foreign Shores"  
Written by Colin Stetson (Third Side Music/Gaga Music)  
Performed by Colin Stetson  
Licensed courtesy of Constellation Records

"Do I Worry?"  
Written by Cowan/Worth  
(Southern Music Australasia)  
Performed by The Ink Spots  
Under license to Geffen records (US)  
Licensed courtesy of Universal Music Australia Pty Limited

"Variation VI" and "Variation V"  
Written by William Basinski (control)  
Performed by William Basinski  
Licensed courtesy of Temporary Residence Ltd

"(No) Vacancy"  
Written by Sam Petty (control)  
Performed by Sam Petty

"Djed" and "Four Day Interval"  
Written by Bitney/ Herndon/ McCombs/ McEntire/ Parker  
(House of Hassle/Gaga Music)  
Performed by Tortoise  
Licensed courtesy of Thrill Jockey/Gaga Music

"I Heard the Voice of Jesus Say"  
(Traditional)  
Performed by Pattie Rosemon with Frank & Odie Rosemon  
Licensed courtesy of Dust to Digital

"Pretty Girl Rock"  
Written by Smith/ Harmon/ MacDonald/ Salter/ Withers  
(Universal Music – Z Tunes Llc., Pen In The Ground Publishing  
Administered by Universal Music Publishing MGB Australia Pty Ltd/ © 2010 Chuck  
Harmony's House Publishing, Strauss Co LLC, Norma Harris Music Publishing, EMI April  
Music INC, Licensed by EMI Music Publishing Australia Pty Ltd/Mushroom Music  
Publishing/ Mattie Music Group, Administered by Centrifuge Music Publishing)  
Performed by Keri Hilson  
Under exclusive license to Mosley Music/Interscope Records  
Licensed courtesy of Universal Music Australia Pty Limited

"Deja-Vu"  
Written by Sam Petty (control)  
Performed by Sam Petty  
Courtesy of Aquarius Films Pty Ltd

"Crystal Waters"  
Written and performed by Matthias Loibner (control)

"Two Themes for Rey"  
Written by Sam Petty (control)  
Performed by Sam Petty

### **The Producers would like to thank**

David Boyle  
O'Melveny & Myers LLP  
Joel Pearlman  
Jo Mulcahy  
Hayley Ware  
Phil & Maz Turner, Marree Hotel, Marree  
Township of Marree  
The Flinders Ranges Council  
The Austral Hotel, Quorn  
Ross & Jane Fargher  
Holden  
Thales Australia  
Glen Reye, Alinta Energy  
Pacific National  
Downer Rail  
Akubra  
iNova Pharm  
Energizer  
Chris & Kate Blackmore

Phil Oneile, Seph McKenna, Emma Snowden, Ross Matthews, Sally Regan, Richard Harris,  
Viron Papadopoulos, Ann Churchill-Brown, Nicholas Frenkel, Stephanie Ritz, Megan  
Simpson-Huberman, Kathleen Drumm, Karen Telfer, Nerida Moore, James Gray and Mark  
Berridge at Zealot NYC,  
and all of our extras.

Mirrah Foulkes

Luke Davies, Ann & Philip Michôd, Garrey & Krissie Foulkes, Andrew Dominik, Bec Smith,  
Rich Klubeck, Jane Cameron, Alan Wertheimer, Kimberly Jaime and David Lyons.

**The Filmmakers wish to thank the people and towns of the Flinders Ranges  
and Outback South Australia for all their generous support with our filming.**



Filmed in South Australia  
Post-produced in New South Wales, Australia

Produced in Association with



Financed in Association with



Financed with the Assistance of



A PORCHLIGHT FILMS / LAVA BEAR FILMS Production



## **Principal Production Investor**



The events, characters and firms depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual events or firms is purely coincidental. Ownership of this motion picture including the sound recording is protected by copyright and other applicable laws, and any unauthorised duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability. All rights reserved.

© 2013 Rover Film Holdings Pty Limited, Screen Australia, Screen NSW and the South Australian Film Corporation

ISAN No: 0000-0003-8C2C-0000-L-0000-0000-B