

— HER — *Majesty*

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— HER — *Majesty*

Synopsis:

A young girl realizes her lifelong dream when Queen Elizabeth comes to visit her small hometown.

The year is 1953. The place, Middleton, New Zealand, a quiet, provincial hamlet on the west coast of the North Island. But there's a bigger world out there and Elizabeth Wakefield knows it. Nearly 13 years old, Elizabeth Wakefield is consumed by a desire to go to London someday and meet her idol, Her Majesty, Queen Elizabeth II. Fascinated with the beautiful young Monarch, Elizabeth's bedroom is a shrine with countless pictures of the Royal Coronation plastered on her walls. When word arrives that the Queen is actually planning to visit Elizabeth's small hometown, the girl is euphoric.

And so is the rest of the town, with the exception of a very old Maori woman, Hira Mata, who, as the last of her generation, having outlived all of her tribe and relations, has few endearing feelings for the British Monarchy. As Middletonians eagerly prepare for the Queen's upcoming visit, the dilapidated old wooden shack where Hira lives stands out like a sore thumb. Hira, however, refuses to sell it.

The primary antagonist lobbying against Hira and her house is the self-appointed matriarch of Middleton civic affairs, Virginia Hobson. As President of the Rhododendron Trust; Founder of the Lawn, Hedge and Shrubbery Neighborhood Watch; and Chairwoman of the Royal Welcoming Committee, Virginia has high hopes of planting an adjunct to the Rhododendron Trust on Hira's property, and badgers the old woman; attempts to use her "influence" with the Mayor; and ultimately resorts to more desperate measures, in her efforts to rid Middleton of this terrible blight. Most of the town is sympathetic with Virginia's hard-line approach. However, when Elizabeth's delinquent brother, Stuart, and his pals, break Hira's front window with a brick, Elizabeth goes to Hira's house one night to compensate her for the damage, and has a scary and mystical encounter with the old woman.

Despite the parochial attitudes of her fellow townspeople, her classmates and even her family, Elizabeth eventually becomes friends with Hira, as she recognizes a great wisdom and kindness in the old woman, and loves to hear her tell stories about her tribe's history and culture. The two unlikely spirits develop a special and powerful bond. However, this friendship is soon put to the test. With the Queen's impending arrival, Elizabeth learns conflicting details about her town's history and the role played by her ancestors, particularly in relation to the brutal treatment of Hira's tribe, and the murder of her father, their chief. Elizabeth finds herself torn between two worlds and is ultimately pressured to renounce her association with Hira or lose the opportunity to lead her drill team as captain and be the official greeter to the Queen, an honor she has dreamed about and worked so diligently to earn.

There are other troubles for Elizabeth, too. She has a mad crush on her drill team's handsome young coach, Mr. Dixon. And, her relationship with her best friend, Annabel, suffers due to her broadening world view and new found maturity. What Elizabeth ultimately learns about herself and those around her through the courageous choices she makes delivers a strong reminder that only by reaching out to those who are different from ourselves can we begin to overcome intolerance.

The powerful resolution of the film will leave audiences moved.

— HER —
Majesty

Winner
Audience Award Best International Feature
Florida Film Festival

Winner
Audience Award Best Feature
Newport Beach Film Festival

Winner
Audience Award Best International Feature
World Cinema Naples

Winner
Audience Award Best Feature
Stony Brook Film Festival

Winner
Audience Award Best Feature
Daytona Beach Film Festival

Winner
Audience Award Best International Feature
Marco Island Film Festival

Winner
Best Narrative Feature
Marco Island Film Festival

Winner
Best Narrative Feature
Ojai Film Festival

Winner
Best Feature
Westchester Film Festival

Winner
Crystal Heart Award
Heartland Film Festival

Winner
Best North American Live Action Feature Film
Chicago Int'l Children's Film Festival

Winner
3 New Zealand Film Awards

Winner
Best Actress
Sally Andrews
San Diego Film Festival

Winner
Special Jury Prize
Debut Performance/Sally Andrews
Palm Beach Int'l Film Festival

Winner
Rising Star Award
Sally Andrews
Marco Island Film Festival

Winner
Best Family Movie
Westwood International Film Festival

Winner
Special Jury Award
WorldFest Houston

Winner
Klipsch Truly Moving Sound Award
Heartland Film Festival

Winner
**Dale Melbourne Herklotz Award
for Excellence in Music**
Bill Ross
Marco Island Film Festival

Finalist
Humanitas Prize
Sundance Feature Film Category

1st Runner Up
Audience Award Best Film
Seattle International Film Festival

1st Runner Up
Audience Award Best Film
Cleveland International Film Festival

1st Runner Up
Audience Award Best International Feature
Film Fest New Haven

2nd Runner Up
Audience Award
Edinburgh Film Festival

Additional Festivals:

Tribeca

Mill Valley

Giffoni

Hamburg

Calgary

Real Art Ways

Sedona

River Run

Woodshole

Rome

Sidewalk Moving Pictures

Vermont

Cologne

St. Louis

Tiburon

Westwood

Ft. Lauderdale

(thru 10/15/05)

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About the Cast:

SALLY ANDREWS (Elizabeth Wakefield) makes her feature film debut playing the lead role in *HER MAJESTY*, and was chosen after an extensive nationwide talent search in both the North and South Islands of New Zealand.

Sally was born and raised in Wainuiomata a suburb of Wellington, and was 11 years old when filming began. She is now a delightful fifteen year old, living with her parents in the Hutt Valley. While *HER MAJESTY* was Sally's first time in front of a camera, she has been performing in local stage productions ever since the age of 6, when she made her theatrical debut as one of the orphans in the musical "Oliver."

Sally was a true discovery. When she accompanied her younger cousin, keen on doing commercials, to sign up with a talent agency, Sally was invited to join as well. *HER MAJESTY* was her first audition. Sally, whose role model is Julie Andrews, was thrilled with her first experience in a feature film. As to whether she identifies personally with her character, Elizabeth, Sally has said, "Well, I think she's stronger than I am, but I'm a dreamer too."

Since her starring role in *HER MAJESTY*, Sally has appeared in the television series' *THE STRIP* and *DARK KNIGHT*, as well as kids' TV drama *FREAKY*. She continues to be involved in local theatre, especially with choreography. Sally taps, does contemporary ballet and has this year taken up Rock and Roll with local club The Hutt Valley Rock and Roll Society, who she'll be representing at the Junior Nationals in Auckland in 2005.

Sally recently won Best Actress at the San Diego Film Festival and the Rising Star Award at the Marco Island Film Festival. Before these honours, she had already chalked up a Special Jury Prize for Debut Performance from the Palm Beach International Film Festival, and was nominated for a New Zealand Film Award as Best Juvenile Performer for her performance in *HER MAJESTY*.

VICKY HAUGHTON (Hira Mata) is a multi-talented performer who works professionally as an actress, dancer, choreographer and singer, and was, for ten years, a member of Auckland's Mercury Theater. Her extensive list of credits includes performances in a wide variety of dramas, musicals and operas including, "Oliver," "The King and I," "The Sound of Music," "Chicago," "South Pacific," "Carmen," and "Faust" among others. She also played the lead in the theatrical productions of "Peter Pan," "Judy," "Gypsy" and "West Side Story."

Vicky is a nationally recognized choreographer and has orchestrated a number of New Zealand productions including "My Fair Lady" and most recently "Into the Woods". She has performed in television song and dance shows and acted in many New Zealand feature films, including "Whale Rider," "In My Father's Den," "Jubilee," "In Touch FM," "Jack Be Nimble'," "Rapa Nui" and "Every Woman's Dream."

Vicky found playing the role of Hira to be both mentally and physically demanding, but was drawn to the role because of the unique challenges it presented. The most difficult aspect was the long and tedious aging transformation into the ancient Hira Mata. Vicky spent over three hours each day in make up having her skin stretched, covered in glue and then dried with a hair dryer. For filming, she wore a special wig, her teeth were layered with enamel to appear nicotine stained, and she was fitted with custom made contact lenses which only allowed her to see vague shapes and blinding light. “It was like looking through a glass of milky water”, commented Vicky, whose strong background in dance and knowledge of the physical abilities of her body helped her to endure the rigors of the role and capture the essence of Hira Mata’s nobility.

Vicky was nominated for a New Zealand Film Award as Best Actress for her performance in HER MAJESTY.

LIDDY HOLLOWAY (Virginia Hobson) has been in the entertainment business since she the age of 11. During her career, she has lived, worked and traveled throughout the world, from London to Lhasa and Las Vegas to Kathmandu. Originally trained in theater and dance at the Royal Festival Ballet School in England, over the past fifteen years she has appeared in over fifty productions with Auckland’s Mercury Theater, everything from Shakespeare to modern dramas to musical comedies.

Liddy, who in the past, has toured Auckland schools performing and teaching with the Mercury Theater’s Theater in Education group, counts among her credits a lead role in the New Zealand feature film "Jubilee" as well as the Australian films "Squizy Taylor" and "The Clinic." She has also appeared in dozens of New Zealand and American television series and movies including, "Shortland Street," "Hercules," "Homeward Bound," and "Murder in Greenwich," and, has worked extensively in radio drama, television commercials and voiceovers. Liddy has also written and developed storylines for over one hundred hours of television dramas and documentaries, including “Lawless,” “Shortland Street,” “City Life,” “Jackson’s Wharf” and “Standing in the Sunshine.”

Liddy was nominated for a New Zealand Film Award as Best Supporting Actress for her performance in HER MAJESTY. After a courageous battle with liver cancer, Liddy passed away in December of 2004, just prior to the New Zealand theatrical release.

MARK CLARE (John Wakefield) is a New Zealander who began his career at the Drama Studio in London. He earned his Diploma in Arts Management from Auckland University and today works actively in theater, film and television, and is, as well, an instructor for “Theater in Education,” a troupe which performs in schools throughout New Zealand. For several years he toured the North Island of New Zealand with The New Zealand Puppet Theater’s Mask Company, using masks as a medium for bringing the Shakespearean text alive in the productions of “Macbeth” and “Othello.” Recently, he performed in various theatrical venues and directed the theater. Mark was featured in the Auckland Domain New Year 2000 show, “This Is It.”

Mark also has extensive credits in television, drama series and in commercials such as, “Instant Kiwi Bungy Jumper” (New Zealand commercial of the decade). For seven years, Mark played Detective Len Hailey on “Shortland Street” and has appeared in guest roles on “Xena” and “Hercules.” He was the lead actor in “Trifecta,” a Montana Theater Production, for which he received a nomination for Best Actor at the New Zealand television awards. Recently, he made a guest appearance on “Jackson’s Wharf.” Mark’s screen credits include, Karl Stead in the New Zealand feature film “Angel At My Table” (directed by Jane Campion) and McCaffrey in the American theatrical feature “Ready to Run” for Walt Disney Pictures. He also played Red Skeleton in the CBS television movie, “Lucy.”

CRAIG ELLIOTT (Stuart Wakefield) makes his acting debut in *HER MAJESTY*. Born in Berkshire, England, Craig was 16, in his sixth form at Tawa College near Wellington, when he was chosen for the role of Stuart, Elizabeth's antagonistic brother. A natural performer, Craig was first introduced to acting at age 10, while living in Canada, and later when his family resettled in New Zealand, he continued to study drama through his school's English program. Today, Craig is an active member of the Tawa College Theater Sports Team, champions of the Wellington Regional Theater Sports Tournament for two years running.

After participating in a one day workshop called "Acting for TV," Craig was asked to audition for the role of Stuart Wakefield in *HER MAJESTY*. Despite the fact that Craig had to cut off his dreadlocks and get a 50's style haircut, he has thoroughly enjoyed working on *HER MAJESTY* and hopes to continue acting in future films and dramatic productions. When not playing sports or acting, Kevin dreams of becoming the next Kevin Spacey.

ALISON ROUTLEDGE (Victoria Wakefield) received her Bachelors of Arts in German at Victoria University in Wellington where she began acting. Her first experience on stage was the lead role in Pirandello's, "Six Characters in Search of an Author." On a dare from a friend, she auditioned for, and was accepted into the prestigious New Zealand Drama School, one of ten actors selected out of three hundred. After graduating, she won the lead role in the television version of Catherine Mansfield's short story "The Garden Party." This, in turn, led to more television work, a stint in Theater Corporate's "Theater In Education" program, and a small role in the feature film "Other Halves." Alison was nominated for Best Actress in the New Zealand feature "The Quiet Earth." She was also nominated for Best Supporting Actress for her role in "The Bridge To Nowhere." Alison played the lead role in the feature film "The Returning" and more recently, was seen in the New Zealand theatrical feature "Rain." Alison acts in television, commercials, radio drama, voiceovers and is a country, western and blues singer.

ANNA SHERIDAN (Annabel Leach), age twelve, makes her feature film debut in *HER MAJESTY*, playing Elizabeth's best friend, Annabel. An eighth year student at Belmont Intermediate School in Devonport, New Zealand at the start of production, Anna began acting at the age of six. Anna's experience includes local theatrical productions, operas and television. Among her stage credits are, the Auckland Aotua Center production of "Les Miserables," the Junior Company Theater's "Sleeping Beauty," Torbay Drama Society's "The King and I," and "The Sound of Music" for the Bruce Mason Theater. Anna has also performed in numerous productions for Opera New Zealand, including "Cavalleria Rusticana and Pagliacci" in Italian, the lead in "Gertrude McFuzz," and "Rossini's Cinderella." She has also appeared on the series "Shortland Street" and William Shatner's "Twist in the Tale" made for Cloud 9 Screen Entertainment. Anna hopes to continue acting in feature films and would like to pursue a career as a professional actress.

STUART DEVENIE (Headmaster Stringfellow) is one of New Zealand's most seasoned performers, having worked as both an actor and director in feature films, theater, television and radio. His feature film credits include The Curator in "The Frighteners," Elmer in "Jack Brown Genius" and Father MacGruder in "Brain Dead." A twenty year veteran of the theatre, his more recent theatrical performances include "Serial Killers," "Twelve Angry Men," Vanya in "Uncle Vanya," Frankenfurter in "The New Rocky Horror Show" and Gallinard in "Madam Butterfly."

Stuart's extensive television credits include roles in the New Zealand series "Jack of All Trades," "Hercules," "Young Hercules" and as a featured guest on both "Worzel Grummidge" and "The Ray Bradbury Theater." Stuart has worked as a director for many Auckland theatrical productions and as a consultant for the New Zealand Drama School, Northland Poly Technical College and on the New Zealand series "Shortland Street." Stuart has also directed forty full-length plays for radio, in addition to over two hundred plays broadcast to schools.

CAMERON SMITH (Ian Dixon), a twenty three year old South Aucklander, makes his feature film debut in *HER MAJESTY*. Cameron became interested in acting as a young child and carried his passion for drama into high school where he was involved in many theatrical plays and musicals. In 1996 he began a three year actor's training course at The School of Performing and Screen Arts at Auckland's Unitec University. He appeared in theatrical productions such as George Gibbs in "Our Town", Malcolm in "Macbeth," "The End of the Golden Weather" and "Our Country's Good," and, upon graduating, earned roles in "A Midsummer' Nights Dream," "The Two Executioners" and the world premier of the "God Boy" at Wellington's Downstage Theatre. He has also appeared on television, with regular roles on the New Zealand series "Shortland Street," "Street Legal" and "Young Hercules." Cameron is also a talented musician who tours and records semi-professionally.

HERCULES (Kupe), born and raised in Auckland, New Zealand, is an accomplished animal star with film credits that include "What Becomes of the Brokenhearted", "Crooked Earth," "The Chosen" and "Topless Women Talk About Their Lives." He has appeared in many television series and is best known in New Zealand as the hero dog of the popular Toyota "Bugger" commercial. Since Kupe is a significant character in the picture, great care and effort was made to find a dog with the ideal look, training and personality. Many animals were auditioned, however, when Hercules appeared, it was clear he possessed the star qualities required for this substantial role. Hercules was, in fact, the first actor to be cast in *HER MAJESTY*.

Hercules' trainer is Mark Vette, a professional Animal Psychologist and Zoologist, who received his school certificate and university entrance from St. Kentigern College, a Bachelor of Science in zoology, psychology and biology from Massey and Auckland University, as well as a Masters in zoology and animal psychology from Auckland University. He is a well known radio and television personality educating listeners and viewers on various animal-related subjects. While dogs are his specialty, Mark also locates and trains a broad array of non-canine species for film, television and video.

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About the Filmmakers:

MARK J. GORDON (Writer-Director) makes his directing debut with his screenplay, *HER MAJESTY*. Mark is a Los Angeles based writer who began his career as a student at UCLA. Upon completion of his undergraduate degree in Economics, he was accepted into the prestigious MFA Screenwriting program at the UCLA school of film and television, where, in 1991 his screenplay, “Paper Son” won the Eleanor Perry Women in Film award for best original screenplay depicting women in a current or historical perspective. He was the first male writer ever to win the award. Mark’s screenplay for *HER MAJESTY* has previously been honored as a selection to the Sundance Institute Screenwriter’s Workshop. Among other accolades, the finished film has been honored as a finalist for a Humanitas Prize in the Sundance Feature Film Category.

Mark’s film and TV assignments include work for the Walt Disney Company, 20th Century Fox, ABC and NBC studios, and he has served as an executive story editor and staff writer for various television shows, including “Malibu, CA” and the primetime sitcom, “Teen Angel.”

WALTER COBLENZ (Producer) established himself as a producer in 1972 with the theatrical feature, “The Candidate” starring Robert Redford, for Warner Brothers. He also produced, “All the President’s Men” starring Robert Redford, Dustin Hoffman and Jason Robards, which received eight Academy Awards. Other producing credits include Joseph Wambaugh’s “The Onion Field” starring James Woods and Ted Danson, “Space Camp,” “Strange Invaders,” “Sister Sister” with Eric Stoltz, Jennifer Jason Leigh and Judith Ivey, “18 Again” starring George Burns, and “For Keeps” with Molly Ringwald. He was the executive producer of “The Babe” starring Kelly McGillis and John Goodman. His most recent feature credit is the successful “Money Talks” starring Chris Tucker and Charlie Sheen.

Between features, Walter has produced both television series and Movies of the Week. His television credits include, “The Blue Knight,” a NBC mini-series starring William Holden and Lee Remick, for which he received an Emmy nomination. Among his other credits are the NBC Movies of the Week, “House of Secrets” starring Melissa Gilbert, Bruce Boxleitner, and Cicely Tyson, “Jack Reed: Badge of Honor” with Brian Dennehy and Susan Ruttan, “Not Our Son” starring Neil Patrick Harris and Gerald McRaney, as well as “Donato and Daughter” starring Charles Bronson.

During a production hiatus, Walter served as Senior Vice President of Production at Tri Star Pictures. He supervised the production of such features as “The Natural,” “Places in the Heart” and “Birdy.” He also served as Senior Vice President of Production at Carolco Pictures where he supervised productions including “Terminator 2,” “The Doors,” and “Rambling Rose.” In addition, he has been a production consultant for various film companies.

SUSAN LYON HAILEY (Executive Producer/Film Fund Manager) graduated from the University of California at Berkeley and obtained an MBA from Harvard Business School. She has more than twenty years of experience with high technology organizations in Silicon Valley, including OpenWave, HotJobs, Compaq, Tandem, and IBM. Most recently, she opened the Palo Alto, California office for Egon Zehnder International and served as a leader of the firm's technology sector. Susan is an expert in business development, organizational design and marketing. She raised venture investment for the film and managed numerous corporate issues on-location and during pre/post production.

LISA GORDON (Executive Producer/Film Fund Manager) graduated from Stanford University and earned her law degree from Georgetown University. She is the sister of writer/director Mark Gordon. She has fifteen years of public relations and marketing experience, having spent seven years working in sports marketing for ProServ, Inc., focusing on high profile events as well as publicity, legal representation and strategic positioning for Olympic and professional athletes. She also has worked as a political media consultant developing campaign strategies and political television and radio commercials, including Vice President Gore's first Senate race. As Senior Communications Manager at Model N, an internet technology start-up company in San Francisco, she manages strategic communications for the company. Lisa raised production funds and manages legal and publicity functions.

STEPHEN M. KATZ (Director of Photography) studied design and photography at California Institute of the Arts and Art Center College of Design. He began his career working for Roger Corman and has photographed over fifty features in addition to numerous television and cable productions. Among his many feature films are the Academy and Golden Globe award-winning "Gods and Monsters," "The Blues Brothers" and "Kentucky Fried Movie." Other credits include Arthur Miller's "The American Clock," "Baby Geniuses" and "I'll Remember April." He worked with director Tom Moore on Marsha Norman's Pulitzer Prize play, film adaptation of "Night Mother" and on the musical "Geppetto" for the Walt Disney Company. Other notable work includes the feature film "Sister, Sister," the television mini-series "A Death in the Family," "Mrs. Santa Claus," an original musical by Jerry Herman, starring Angela Lansbury, "The Rose Garden," "The Lot" and the Emmy Award winning series "Dream On."

Stephen commented, "I enjoy working on independent movies about people and places that demonstrate values and heart. HER MAJESTY is a beautifully written script and one of the best I've read since "Gods and Monsters." Stephen felt it important that the photography of HER MAJESTY accentuate the contrast between the different worlds in which Hira and Elizabeth live and to reflect the changes that occur as their relationship builds throughout the story. For the look of 1953 Middleton, Stephen said, "I wanted to achieve a crispness of color with a pastel quality to allow certain colors to be saturated and pop out as they did in 1950's films. The red and blue themes, such as the ribbon in Elizabeth's hair, are like colorful musical notes that play throughout the film".

WILLIAM ROSS (Composer) is an Emmy-winning composer and arranger whose work has spanned feature films, the recording industry and television. His film credits include "Harry Potter and The Chamber of Secrets," "Tuck Everlasting," "My Dog Skip," "Tin Cup," the IMAX film, "T-Rex: Back to the Cretaceous," "The Evening Star," "My Fellow Americans," "The Little Rascals," as well as the critically acclaimed television mini-series "Me and My Shadows, Life with Judy Garland." Bill has arranged for a long list of recording artists including Barbara Streisand, Celine Dion, Whitney Houston, Kenny G., Michael Jackson, David Foster, Quincy Jones and Babyface. He recently arranged and conducted Barbara Streisand's Millennium Concert and the Kenny G. Christmas Album "Faith". His arrangements have been featured in many films including Celine Dion's "My Heart Will Go On" (Titanic), "The Prayer" (Quest for Camelot with Andrea Bocelli and Celine Dion.) and the recent "Music of my Heart" (Music of the Heart).

VIRGINIA KATZ (Editor) began her career in editing when she spent the summer working for her father, Sidney M. Katz, an award winning editor best known for his work on “Diary of a Mad Housewife.” Working for her father inspired Virginia to pursue a career in editing. Virginia finds editing to be a fascinating challenge. “It’s like a puzzle; I try to make it work in a way that flows. I try to help the director achieve his or her vision on screen.” Her most recent feature film was the Academy-award winning film, “Gods and Monsters,” written and directed by Bill Condon, a director she has worked with for the past ten years, since meeting on the feature film, “Sister Sister.” She recently edited the television musical “Geppetto” for the Walt Disney Company. Other editing credits include, “Opportunity Knocks” and “Candyman: Farewell to Flesh.” Other work includes various television movies including, “The Man Who Wouldn’t Die,” “Dead in the Water,” “White Lie,” “Traveling Man” and for the past three years, the popular television series, “Felicity” for Disney/Imagine Television. Virginia spent two years living in England working with Peter Townsend, of the legendary rock band, The Who, helping him establish his archival and educational film studio in London.

KIM SINCLAIR (Production Designer) is a New Zealander and long time Auckland resident. He received his Bachelor of Architecture from The University of Auckland where he graduated with honors. For the last ten years he has worked as a Production Designer on both international and New Zealand films. Along with his film work, Kim has also been active on a wide range of architectural design and building commissions. Recently, Kim was one of the art directors on the Tom Cruise epic “The Last Samurai,” and prior to that spent a year in Fiji as the Art Director on Dreamwork’s “Cast Away,” starring Tom Hanks and Helen Hunt. His strong background in art direction, set design and the supervision of set construction, has involved him in many international productions, including, Lucasfilm’s “Willow,” Universal/Amblin’s “The Lost World” and “Vertical Limit” for Sony Pictures. Sinclair also counts among his credits the New Zealand feature films, “The Climb,” “Alex,” “Grampire” and “The Quiet Earth.” Over his extensive career, he has designed for numerous American television series, including, “One West Waikiki,” “High Tide,” as well as “Soldier- Soldier,” “Worzel Gummidge Down Under,” “Boy From Andromeda” and “Space Knights.”

Kim won a New Zealand Film Award for Best Production Design for his work on HER MAJESTY.

LESLEY BURKES-HARDING (Costume Designer) began her career in 1975, as a student at England’s Mabel Fletcher Technical College where she studied Theater Wardrobe Design. For three years, she trained under the respected British wardrobe master, David Harvey Jones, before moving to Auckland in 1979. She was the Head of Wardrobe for Auckland’s Mercury Theater, the largest theater venue in New Zealand. There, she worked as costume designer, cutting supervisor as well as the Wardrobe Supervisor in countless musicals, operas and plays for the main stage and studio theater, including “West Side Story,” “Les Liaisons Dangerous,” “La Traviata,” “South Pacific,” “Romeo and Juliet” and “Death of a Salesman.”

For the past ten years, Lesley has worked primarily as a costume designer. Recently, she designed costumes for the play, “Wit,” the feature film, “Jubilee,” and as a construction specialist building armor for the Army of Harradrim on “Lord of the Rings.” Other projects include “The God Boy,” “Angels and Orphans,” “Hamlet,” “Three Tall Women,” “Young Hercules” and “Shortland Street.”

Since period costumes are of special interest to Lesley, she was delighted with the costume challenges of HER MAJESTY. “I was thrilled to get this job. I love period fashion, it’s my passion.” Not only did she get to design in period, but to design the gown for the recreation of the Royal Coronation of Queen Elizabeth II. “It took Norman Hartnell three months and three-hundred people to create that gown; I’ve got two weeks and about eight people!”

Lesley won a New Zealand Film Award for Best Costume Design for her work on HER MAJESTY.

DEBRA EAST (Make-Up Artist) started in the film industry over fifteen years ago and has led the make-up and hair departments of numerous film productions. In addition to **HER MAJESTY**, Debra's credits include "Once Were Warriors," "What Becomes of the Broken-Hearted," and the recently completed "Lord of the Rings." Based in Wellington, Debra also has extensive experience in television and has been nominated for several New Zealand Film Awards over the years.

Debra won a New Zealand Film Award for Best Make-Up for her work on **HER MAJESTY**.

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Production Notes:

Most people who see HER MAJESTY are surprised to learn the nationality of its writer-director. They assume Mark J. Gordon must be a native born New Zealander, or at least have spent much of his life there. However, the truth is, that prior to the filming of HER MAJESTY, Gordon, an American, had never set foot on New Zealand soil. Yet, despite his California roots, Gordon through extensive research has written a compelling and quintessentially Kiwi story that captures the essence of this tiny island nation and its people at a critical juncture in their history.

What would possess an American man to write a story set in 1953, from the perspective of a young New Zealand girl? For Gordon, it began with a love of independent films, such as “My Life as a Dog,” “The God’s Must Crazy” and “Cinema Paradiso.” When a dream vacation to New Zealand was unexpectedly cut short, Gordon vowed that he would one day “write himself back” to New Zealand, and do so by creating a story purely for the joy it, much like the independent films he admired.

While searching for the story that would finally take him back, Gordon came across a newspaper clipping which stated that following her 1953 coronation, Queen Elizabeth II had made a Royal Tour of New Zealand. Gordon quickly sketched out the story of a young Kiwi girl infatuated with the newly crowned Queen, and her small hometown which suddenly finds itself on the itinerary of the Royal Tour. Using the Queen’s first ever visit to New Zealand as the spine, Gordon proceeded to weave a fictional story around this momentous historical occasion, and HER MAJESTY was born.

As he further delved into New Zealand’s history, Gordon discovered a country with a colorful and controversial past. He soon found another layer of depth and substance to enrich his story in the history of New Zealand’s indigenous Maori people, their struggle against the Colonial settlers in the late 19th Century and their battle back from the brink of extinction. Their proud heritage and determination to survive against all odds became a major theme of the story.

Writing the script, however, was only the first hurdle. The struggle to bring HER MAJESTY to the screen began over fifteen years ago when the screenplay was immediately, and then repeatedly optioned. After many frustrating years, while the script, in typical Hollywood fashion, teetered on the brink of production, the rights finally reverted back to Gordon. At this point, as far as Gordon was concerned, the only way his story would ever evolve into a feature film would be for the financing to come from independent sources and for him to direct it. After years of watching others try and fail, Gordon set out to attempt the near impossible task of raising the money to make his film.

Convinced that investors would be won over by Gordon’s passion and persistence, it was decided that money would be raised by forming a venture capital Film Fund designed to attract individual shareholders, predominately from the Silicon Valley area. Together with Gordon, the Fund was established and managed by Executive Producers, Lisa Gordon (sister of the writer-director) and Susan Hailey, two of the project’s most passionate and committed advocates.

As the Fund Managers had hoped, investors enthusiastically demonstrated their faith in Gordon and his story, recognizing the unique qualities of the script as well as the opportunities presented by a dramatically underserved family film market. Investors, many with children fitting the film’s target demographic, were eager to support a project that would be exciting and realistic for children and equally appealing to adults.

It took the Managers just over eight months to raise the necessary capital. The team now had the resources in hand for the Fund’s first theatrical feature film. All that was missing was the right person to produce the movie. By coincidence, Gordon shared the same entertainment attorney as Walter Coblenz, an experienced

feature film producer who lists among his credits, “The Candidate,” “All the President’s Men” and “The Onion Field.” Wayne Alexander, their mutual attorney, was certain this was the sort of script that Coblenz had been looking for. He suggested that Gordon and Coblenz meet. Within ten days of their first meeting, they were headed for New Zealand to scout locations. Coblenz was on board. “I was genuinely moved by the unique relationship that Mark had created in his script. It’s a movie for all ages.”

Twelve years after its inception, HER MAJESTY was finally set for full production; eight weeks later the cameras would roll.

There were numerous happy accidents which occurred throughout the production. For example, a four day location scout through every town and city between Auckland and Wellington led to the discovery of Cambridge, a quaint and colorful community about one hundred miles south of Auckland. Cambridge seemed to embody many of the elements Gordon was looking for in the prime setting for the movie. Subsequently, the production team learned that on her actual 1953 Royal Tour, Queen Elizabeth II had in fact made a special visit to Cambridge. Many of the current citizens of Cambridge were also present at the 1953 Royal parade and festivities, and still had vivid memories of that historical visit. The citizens of Cambridge enthusiastically embraced the production of HER MAJESTY. In fact, despite record winds and rain, over twelve hundred of them participated as extras during the production.

Once they had established that Cambridge would serve as their fictional town of Middleton, the production team’s primary task was to cast its lively community members. A nationwide search for the leads was immediately conducted out of both Auckland and Wellington. Finding the perfect heroine for the story was paramount and casting agents in both cities put the word out to local acting groups, schools, dance studios, as well as to radio, television and newspapers. Over five hundred young girls auditioned for the part of Elizabeth Wakefield but there was only one true standout. When Sally Andrews auditioned there was an innocent and thoughtful nature about her. For Gordon, she epitomized the persona of Elizabeth Wakefield, the movie’s lead. According to Gordon, “Sally was an amazing find. She has an honesty that absolutely wins you over.”

Sally, who was eleven when production began, had never been in front of a camera prior to HER MAJESTY. She was discovered in a small actors group in Wellington. Her only previous experience consisted of small parts in her local theater. To Sally, the idea of starring in a feature film was as much of a fantasy as Elizabeth’s fantasy of meeting the Queen. When Sally learned that she had gotten the part, she was truly amazed. “I screamed and then cried; I didn’t believe it for weeks after. It was something I wanted so badly. It really was like a dream come true.”

Despite her limited acting experience, Sally proved to be a natural talent on screen. New Zealand crew members compared her instincts and poise on the set to that of a young Anna Pacquin, also discovered in Wellington, who received world recognition in her debut performance in THE PIANO.

The most difficult role to cast was that of Hira Mata, the old Maori woman whose relationship with Elizabeth is central to the story. There were many obstacles in finding this important actress. Gordon felt that it was essential for a Maori woman to play the role, in fairness to the plot and out of respect for the Maori culture. Even with an extended search of the North and South Islands, it proved to be nearly impossible to find a woman of the appropriate age and acting ability to play Hira. The scripted age of Hira Mata is anywhere from seventy-five to one-hundred-and-twenty, and there were simply no elderly women, professional actors or otherwise, with the experience and stamina required to play this demanding role. The most impressive audition for Hira was that of Vicky Haughton. Haughton was younger than the scripted age of Hira Mata; however, she was by far the most talented Maori actress capable of portraying such a pivotal role. Fortunately, with the creative expertise of Make-up Supervisor, Deborah East, Haughton was soon transformed into the venerable Hira Mata.

Because Maori history and culture plays such an intricate part in the story, it was essential that all material depicting the Maori people be accurately portrayed. Don Selwyn was contacted and retained as a cultural consultant to the film’s producers. Don is a highly respected member of the Maori community

as well as a leading voice for the Maori film community. Having Don's support was an important and necessary part of the making of HER MAJESTY. Don's involvement in the production helped reassure the Maori community that the story and film would depict this sensitive aspect of New Zealand history with care and respect.

Recently, a trend has developed as more American and international film companies travel to New Zealand to shoot feature films. The reasons are varied: exotic locations, experienced and talented film crews, as well as the favorable exchange rate. In the case of HER MAJESTY, there was one additional compelling reason: the story was actually set in New Zealand. And while HER MAJESTY is specific to New Zealand in time and place, the themes and ideas portrayed within the story, like tolerance, identity, standing up for what you believe in and justice, are timeless and universal, present in every society and to which everyone can relate. HER MAJESTY is an uplifting story about the struggle of a young girl challenged by her own integrity to stand up for the truth.

— HER — *Majesty*

Production Notes/ highlights:

- 16 years from script to screen
- Funded entirely outside the Hollywood studio system by private individuals from the U.S. w/ fundraising spearheaded by writer-director and two working moms from Silicon Valley tired of the choices they were being offered by Hollywood studios for their kids.
- Script originally developed at Sundance Institute Screenwriting Lab, attracted experienced Hollywood veterans such as producer Walter Coblenz (“All The President’s Men,” “The Candidate”), cinematographer, Stephen M. Katz (“God’s and Monsters,” “Blues Brothers”) and composer William Ross (“Harry Potter and The Chamber of Secrets,” “Tuck Everlasting,” “My Dog Skip”).
- All New Zealand cast and crew.
- Stars 11 yr. old (now 15) newcomer, Sally Andrews, discovered after a nationwide talent search. Co-stars Vicky Haughton (“Whale Rider”).
- Shot entirely on location in New Zealand, including the town of Cambridge, New Zealand where Queen Elizabeth II made a stop during her 1953 Royal Tour. Historical significance of the town was discovered completely by accident during a location scout when the film’s director noticed a small plaque honoring the Queen’s 1953 visit which was installed on the “Coronation Steps” in the town’s main square.
- Over 1400 extras in film’s big parade scene. Many of the extras were, fifty years prior, small children living in Cambridge and the surrounding district, and had vivid memories of being among those enthusiastic supporters lining the streets, waving flags and cheering on the actual historic day in 1953.
- Production used original restored Land Rover and Bentleys in which Queen Elizabeth II and her entourage drove when she toured New Zealand in 1953.
- Winner of more than 15 film festival “best” awards, including 5 Audience Awards, a Crystal Heart Award at the Heartland Film Festival and Best Live Action Feature at the Chicago Int’l Family Film Festival.
- Supported predominantly by grassroots marketing and word of mouth, HER MAJESTY has continued to play theatrically in select markets around the U.S., beginning in Kansas City in April ’04, and most recently in Cincinnati and Des Moines.
- HER MAJESTY is a unique feature film with multi-generational family appeal. The film has had many screenings where grandchildren, parents and grandparents all attend together. Or one generation will see it first, then bring back the other generation(s) to see it with them.

- The film has recently been released nationally in New Zealand and was selected to participate in the first ever Maori Film Festival, June 1 - 6, 2005 in Wairoa New Zealand.
- Queen Elizabeth II has seen the Trailer.
- Web site: **www.HerMajestyTheMovie.com**

Mark J. Gordon director bio/filmography

MARK J. GORDON is a Los Angeles based filmmaker who began his career as a student at UCLA. Upon completion of his undergraduate degree in Economics, and, after a brief period in the advertising business as a copywriter, he was accepted into the prestigious MFA Screenwriting program at the UCLA school of film and television, where, in 1991 his screenplay, PAPER SON, won the Eleanor Perry Women in Film Award for best original screenplay depicting women in a current or historical perspective. He was the first male writer ever to win the award.

Mark makes his directorial debut with his screenplay, HER MAJESTY, which KRON-4 TV and SF Examiner film critic Jan Wahl called: "One of the best family films ever." The film first released theatrically in 2004 also received a multitude of festival accolades, including Audience Awards for Best Feature at Florida, Newport Beach, Stonybrook, Daytona Beach, Marco Island, and World Cinema Naples. Mark's screenplay for HER MAJESTY was previously honored as a selection to the Sundance Institute Screenwriter's Workshop and was chosen as a finalist for a Humanitas Prize in the Sundance Feature Film Category in 2002.

Mark's film & TV assignments include work for The Walt Disney Company, 20th Century Fox, ABC and NBC studios, and he has served as an executive story editor and staff writer for the television series "Malibu CA" and the primetime sitcom, "Teen Angel."

Mark J. Gordon director bio/filmography

Writer-Director

FEATURE FILMS

Her Majesty	Silicon Valley Film Fund I	2001
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Screenwriter

FEATURE FILMS

Hawaii	Walt Disney Video Premieres/animation	1999
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Hotel School	Vestron Pictures	1987
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TELEVISION/MOVIES

Malibu, CA	NBC Studios/Peter Engel Productions/Executive Story Editor	1999
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Teen Angel	ABC/Walt Disney Television/Spooky Magic Productions/Staff Writer	'97/'98
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Norma Jean	FBC/Fox Night at the Movies/2-Hour Teleplay/Grantwood Productions	1991
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Nuclear Families	NBC/Hope Enterprises/Pilot	1989
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Ben Franklin	3E Productions/Half-hour Teleplay/"The Immortals" Series	1986
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ACCOLADES

Her Majesty	Script selected as one of nine feature film projects out of 500 submissions for Sundance Institute Screenwriter's Workshop (1989). Finished film is: Winner of 3 New Zealand Film Awards (Nov. 2001); Winner of a Crystal Heart Award at Heartland Film Festival (Oct. 2002); Winner of Best North American Live Action Feature Film at Chicago Int'l Children's Film Festival (Nov. 2002); Finalist for Humanitas Prize/Sundance Feature Film Category (June 2002)
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Paper Son	Winner, Eleanor Perry Women in Film Writing Award (1991). An annual prize given to a graduate student screenwriter at UCLA Film School for the best original screenplay depicting women in a current or historical perspective.
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EDUCATION

UCLA Film School, MFA Screenwriting Program

University of California, Los Angeles
BA Economics

SILICON VALLEY FILM FUND I, LLC
Presents
A WALTER COBLENZ/MARK J. GORDON Production

—HER—
Majesty

SALLY ANDREWS
VICKY HAUGHTON

MARK CLARE
CRAIG ELLIOTT

LIDDY HOLLOWAY
ANNA SHERIDAN

ALISON ROUTLEDGE

CAMERON SMITH

STUART DEVENIE
RACHELE. WALLIS

DAVID STOTT
GEOFF SNELL

Written & Directed by	MARK J. GORDON
Produced by	WALTER COBLENZ
Music by	WILLIAM ROSS
Director of Photography	STEPHEN M. KATZ
Production Designer	KIM SINCLAIR
Costume Designer	LESLEY BURKES-HARDING
Editor	VIRGINIA KATZ
Casting by	TERRI DEATH
Additional Casting by	RACHEL BULLOCK
Executive Producers	SUSAN LYON HAILEY LISA B. GORDON JAMES D. BRUBAKER
Associate Producer	SUSAN SALTZ
Co-Producer	JUDITH TRY E

Filmed entirely on location in New Zealand.

Cast in Order of Appearance

Elizabeth Wakefield	SALLY ANDREWS	Kupe the dog	HERCULES
Annabel Leach	ANNASHERIDAN	NZ Newsreel Announcer	MERV SMITH
John Wakefield	MARK CLARE	Ian Dixon	CAMERON SMITH
Victoria Wakefield	ALISON ROUTLEDGE	Freezing Works Foreman	MARK WRIGHT
Nigel Osgood	GEOFF SNELL	Rangi	RICHARD BENNETT
Stuart Wakefield	CRAIG ELLIOTT	Angus Jones	JOHN TREVITHICK
Trevor	PATRICK MORRISON	Iris Birchwhistle	JAN SAUSSEY
Fred	TODD EMERSON	Mayor Wickstead	DAVID STOTT
Murray	ALEXANDER GANDAR	School Photographer	TIM BRAY
Robert Davies	ANTON TENNET	Town Hall Clerk	SCOTT HARDING
Headmaster Stringfellow	STUART DEVENIE	Dirk	TIM FAVILLE
Queen Elizabeth II	RACHELE WALLIS	Gilbert	MICHAEL HOWELL
Herald	CHRIS HOLLYER	Jennifer	KATRINA HOBBS
Thomas Cook	CHRIS TIPPETT	Policeman/Newsreel Announcer	PAUL BARRETT
Rachel Wickstead	VIRGINIA WICKHAM	Prince Philip	ANDREW BOLTON
Charlotte Primrose	PAULA KEENAN	Queen s Aide-de-Camp	ROBIN ALLEN
Margaret Updike	JUDY RANKIN	The Spitter	JAMIE DUNNE
Alice Turnbull	CAROLE SEAY	Old Bidy #1	DIANABAKER
Viola Wickstead	LYN JORDAN	Old Bidy #2	MAREE WILSON
Virginia Hobson	LIDDY HOLLOWAY	Man on Balcony	FRANK BEHRENT
Hira Mata	VICKY HAUGHTON		

Crew

First Assistant Director	WAYNE ROSE	Best Boy Grip	SEAN AMBLER
Second Assistant Director	QUENTIN WHITWELL	Grip	MILES HOLLEY
Third Assistant Director	EMMA HINTON	Assistant Grip	KIM WORTHINGTON
Camera Operator	DALE MCCREADY	Production Coordinator	SARAH METCALFE
Focus Puller	DAVID HALL	Assistant Production Coordinator	TANYA FRASER
Clapper Loader	RACHEL BEARD	Production Runners	KATE STALKER
Video Split Operator	STEPHEN ALLANSON	Production Assistant	NIGEL McKISSOCK
Sound Recordist	TONY JOHNSON	Production Accountant	PADDY COMPTER
Boom Swinger	ADAM MARTIN	Accountant	TANYA BIDOIS
Script Supervisor	CAROLINE COTTRELL	Assistant to the Producer	SANDRA HILL
Make-up Supervisor	DEBRA EAST	Assistant to the Director	ANDI REVELEY
Make-up Artists	LINDA WALL	Location Manager	AMANDAR AWLS
	JACQUI LEUNG	Location Assistant	PHILAITKEN
Art Director	ADRIANA TUSCIA	Unit Manager	CHARLOTTE GARDNER
Art Department Coordinator	CHRIS HOLLYER	Unit Assistants	RONNIE HAPE
Props Master	SHELLEY BECKETT	Unit Drivers	ROBBIE NGAUMA
Props Maker/Standby Props	GRAHAM ASTON	Cultural Consultant	DAMIEN MAWSON
Props Buyer	TIM ROBINSON	Stunt Coordinator	WAYNE HOOPER
Graphics	SUE MERCER	Stunt Doubles	DAVID CARRAN
Set Decorator	NICK BASSETT	Stand-in	DON SELWYN
Set Dressers	TASHABELL	Dog Wrangler	PETER BELL
Storyboard Artist	MEGAN VERTELLE	Acting Coach/Chaperone	BRUCE BROWN
Construction Manager	STEPHEN ELLIS	Vocal Arrangement	LEE SCORRAR
Greensman	NIK NOVIS	Choreographer	RIKO LESCOTT
Standby Chippie/Lead Hand	ROGER ALLEN	Marching Coach	NICOLA VULETA
Sign Writer	WINKS SCHMIDT	The Marching Girls	MARK VETTE, ANIMALS ON Q
Scenic Artist/Standby Painter	TONY BARNETT	Extras Casting	MAYA DALZIEL
Carpenters	TIM MINNELL	Extras Coordinator (Cambridge)	BERNIE ALLEN
	ETI EVES	SPFX Coordinator	GLENN MAYO
	TREVOR BARBER	Vehicle Wrangler	JUNE PAGE
Maori Carver	TIM CODYRE	Safety Officer	CHELSEA MARTINOVICH
Truck Driver/Labour	ALISTAIR WRIGHT	Stills Photographer	RENEA CROFTS
Art Department Runner	NIKKI TANNER		REBECCA WELLS
Assistant to the Costume Designer	ERIN O NEILL		DANIELLE BENJAMIN
Standby Wardrobe	JOAN WILSON		KAYLEE MILLS
Assistant Standby	JANE MASON		ZOE WILLIAMS
Workshop Supervisor/Cutter	MARION OLSEN		TAIASHA OPAI
Head Machinist	MINERVA MALLETE		AMY SANDS
Casual Machinist	JEAN STEVENSON		HOPE HUGHES
Wardrobe Runner	ALISON WALL		VICKI WITHERS
Gaffer	JOE BIDOIS		SHOW-OFF
Best Boy	ALAN WILSON		NICKI De REUS
Lighting Assistant	SCOTT HARMAN		JASON DUREY, FILM EFFECTS LTD.
Generator Operator	CRAIG MACDONALD		ROBIN ALLEN
Key Grip	GEOFF JAMIESON		CHRIS WILDERMOTH
			GEOFF HALES
			KEN GEORGE

Additional Crew

Second Unit Director	WAYNE ROSE	Assistant Directors	JOSH WALLACE
Camera Operator	KEVIN RILEY		CRAIG WILSON
Focus Puller	G AYSORN THAVATT	Make-up	ROBYN RANGI
Location Scout	CLAYTON TIKAO		SUSAN GLASS
Grips	KARLRICKARD-WORTH		KRISTINA MORICZ
	TOMMYPARKS		KELLY MITCHELL
	PAUL STEVENSON		MICHELLE MARCHANT
	DARCYSOLOMON		TRACEY HENTON
Lighting	BRENDAN SOUTHWELL	Wigmaker	KYLIE CLARKE
	GREGG HOGG	Moko Designer	GUY MOANA
	BRIAN MAHONEY	Wardrobe	RICHELLE DICK
	EMMA WILSON	Color Timer	HARRY MULLER
	SARAH MILLER	Post Production Facility US	THE POST OFFICE
	SUZANNE STURROCK	Post Production House NZ	IMAGES POST LTD.
	KATHY YOUNG	Dailies Telecine Colorist NZ	KIM HICKEY
	JO McCAIFREY	ADR Facility NZ	EDEN TERRACE AUDIO
	TRACEY ROWAN	ADR Recordist	LLOYD CANHAM
	LOUISE HAWKES	Production Legal Services	ALEXANDER, NAU, LAWRENCE & FRUMES, LLP
	FRANCES CHAN		HOPE MASTRAS
	BEVERLEY ALLEN	Securities Attorney	JOHN W. CONES
	MELODY NEWTON	LLC Financial Advisor	ROBERTA PIERCE LYON
Assistant Editor	JIM BRUCE	LLC Accountant	STEVE BERSON
Post Production Sound Services	SOUND TRAX STUDIOS	Attorney NZ	PAUL CARRAN
Supervising Sound Editor	JEREMY HOENACK, MPSE	Insurance Company NZ	AON RISK SERVICES, LTD.
Foley Artist	CHRISTIAN AUGUST	Laboratory NZ	ATLAB NZ LTD.
Dialogue Editor	STEVEN ERICKSON	Cameras supplied by	PANAVISION NZ LTD.
FX Editor	NOAH SOUTHALL	Catering	WILD WILD KITCHEN
Re-recording Mixer	JEREMY HOENACK, CAS	Vehicles supplied by	HENDERSON RENTALS LTD.
Synthesizer Programming by	MATTHEW DELLAPOLLA	Stock Footage provided by	UCLA FILM & TELEVISION ARCHIVES
Orchestra contracted by	DEBBIE DATZ-PYLE, THE MUSIC TEAM	EPK crew supplied by	ROCKET RENTALS LTD., SEAN RUNDEL, CRAIG O REILLY
Music Editing	SEGUE MUSIC	Featurette Editor /Co-Producer	CHRIS JOHNSTONE
Orchestra recorded & mixed by	BOBBY FERNANDEZ	Picture of HIGH STATUS MAORI MAN	
Orchestra recorded at	PARAMOUNT STUDIOS, SCORING STAGE M, Los Angeles, CA	by permission of MARK & CAROLYN BLACKBURN	
Titles, Optical & Digital Effects	TITLE HOUSE DIGITAL	Key art, Her Majesty logo & Middleton billboard designed	
Digital Artists	MIKE ADKINSON	by	
	GERTA JOHNSON	MARK HEDBERG	
Optical Line-up	JOSE AVITIA		
Negative Cutter	MO HENRY		

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MAYOR JOHN HEWITT
THE TE AWAMUTU BRASS BAND
THE MEWS MOTOR INN
The AMAZING STAFF at
The AUCKLAND SEBEL SUITES HOTEL

Songs

ORANGE COLORED SKY
Written by Milton Delugg
& Willie Stein
Amy-Dee Music Corp. (ASCAP)
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MAKE SOME CHANGES HERE
Lyrics by Randy Rice

NEVER
Written by Bob Mosely
Performed by The DundeEs. Published by Brunswick Music
Publishing (BMI)
Courtesy of Lee Silver/Tru-Gems Records

IMPERIALECHOES
By Arnold Safroni-Middleton