

WISH YOU WERE HERE PRESS-KIT

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INTRODUCTION

Wish You Were Here is a psychological drama starring Joel Edgerton (*Warrior, The Thing, Animal Kingdom, Star Wars*), Teresa Palmer (*I am Number Four, The Sorcerer's Apprentice, Bedtime Stories*), Felicity Price (*Unfolding Florence, Farscape*) and Antony Starr (*In My Father's Den, World's Fastest Indian*).

Wish You Were Here is written by Kieran Darcy-Smith and Felicity Price, directed by Kieran Darcy-Smith and produced by Angie Fielder of the award-winning, independent Australian production company Aquarius Films, in association with the acclaimed indie directors' collective Blue-Tongue Films.



ABOUT THE PRODUCTION

Wish You Were Here is the passion project of award-winning writer/director Kieran Darcy-Smith, celebrated actor/ playwright Felicity Price and acclaimed producer Angie Fielder. Between them the team has won numerous international awards for their work and their films have screened in prestigious film festivals all over the world including Sundance, Venice and Berlin. They are recognized as one of the most promising creative teams to emerge in the Australian film industry in recent years.

In 2009 *Wish You Were Here* was selected for the prestigious Aurora Script Development Program, the screenplay hothouse that includes *The Black Balloon* (Berlinale), *Somersault* (Cannes) and recent Sundance hit *Animal Kingdom* in its alumni.

SYNOPSIS

Four friends lose themselves in the fun of a carefree South East Asian holiday. Only three return home. Dave and Alice come back to their young family desperate for answers about Jeremy's mysterious disappearance. When Alice's sister, Steph, returns not long after, a nasty secret is revealed about the night her boyfriend went missing. But it is only the first of many. Who among them knows what happened on that fateful night when they were dancing under a full moon in Cambodia?



TECHNICAL DATA

Production Company Aquarius Films in association with Blue-Tongue Films
Producer Angie Fielder
Cinematographer Jules O'Loughlin
Editor Jason Ballantine
Music Tim Rogers
Casting Director Kirsty McGregor
Director Kieran Darcy-Smith
Writers Kieran Darcy-Smith and Felicity Price

Production Year 2011
Duration 93 minutes
Genre Psychological drama
Setting Contemporary, Urban
Shoot Sydney, Australia and Cambodia
Language English (with some Vietnamese)
Camera Arri Alexa HD
Shoot Format HD
Release Format 35mm and Digital
Proposed Release Early 2012

CAST
Dave Flannery Joel Edgerton
Teresa Palmer Steph McKinney
Felicity Price Alice Flannery
Antony Starr Jeremy King

FACEBOOK: www.facebook.com/WishYouWereHereTheFilm

TWITTER: @Wish_UWereHere

WEBSITE: www.wishyouwereherethefilm.com



ABOUT THE DIRECTOR

DIRECTOR'S STATEMENT – KIERAN DARCY-SMITH

For years I have been fascinated by the idea of unexplained disappearance. The extraordinary vacuum opened up for those left behind. The unknown. The possibilities. What if I were to fake my own death? Or I'm held prisoner in a basement for thirty years? Perhaps simply snuffed to dust in an instant by some catastrophe, natural or otherwise. And the world at home carries on... I'm a grainy photograph... What have I left behind me?

And the notion of truth...

I guess I've always been a romantic – with essentially simplistic, almost naïve notions of truth and honesty. But have I always upheld these ideals? Do I have a threshold?

Wish You Were Here has become my opportunity to step into the shoes of others – but always with a clear mirror held up to myself. As writers, Felicity and I have plumbed our characters for credibility and humanity. Our intention has always been that our audience walks away from the film with a feeling of - *'My God. That could so easily have been you or me...'*

The film opens with color, energy and music; life, love, travel, smiles, sunshine and abandon. It kicks us immediately into a world we want to be in, and with people we like. People just like us. But there's a problem. Something has happened... And we stay with these people as they navigate a very complicated crisis... The narrative plays out from shifting points of view as we track concurrently the story of a likeable young family under pressure, a marriage tested, a disappearance, one man's suppression of the truth, the repercussions of his decision and the necessity, for everyone, for the truth to come out into the open. And so 'truth' (as well as being our key theme) has become a directorial by-word. My absolute priority, from script to screen, is truth. Truth of performance, of character, and of story.

Contemporary Danish cinema has been of significant influence in terms of developing the screenplay and an approach to performance. Susanne Bier (*After the Wedding, Brothers*), Thomas Vinterberg (*Festen*) and Lars Von Trier (*Breaking the Waves, Dancer in the Dark*) in particular. These filmmakers share an emphasis on relatable, contemporary, ordinary human beings in crisis, distinguished by performances captured in an extremely realistic and accessible way. There's a keen awareness of story momentum and audience engagement, with a focus on character and story. The technical and aesthetic considerations have been employed so as not to draw attention to themselves but rather to faithfully service the capturing of the performances in as real, unaffected and accessible a way as possible. Eye-level, fly-on-the-wall, visceral human stuff.

Other key influences include: Darren Aronofsky's *The Wrestler*, Michel Gondry's *Eternal Sunshine of the Spotless Mind*, Todd Field's *In The Bedroom*, Ray Lawrence's *Lantana*, Steven Soderbergh's *The Girlfriend Experience*, Michael Haneke's *Hidden* and Ben Gilmour's *Son Of a Lion*.

The film has been shot on location, using available light, practicals and flexible low-key lighting states. Securing cinematic locations with interesting sources of available light was key to achieving the low-key, atmospheric lighting. Camerawork is predominantly hand-held, though steady, with only a small handful of judiciously considered tracks or precision camera moves to underline key dramatic moments. The focus was on capturing truthful performances, and so the camera remained free and spontaneous.

Darren Aronofsky, when discussing *The Wrestler*, talks of approaching his drama as a 'pro-active documentary' (as opposed to actual vérité documentary, which is entirely reactive). It's an approach to blocking, coverage and lighting that allows for spontaneity and freedom in performance. Looks and feels real, but in reality very carefully prepped and rehearsed.

Wherever possible we shot on longer lenses, framing for depth. Dirty, almost voyeuristic framings, with as little depth of field as the format would allow. Intimate over-shoulder set-ups on close-ups so that we're right in the heads of these people. For the more intense or active scenes we shot on wider lenses, keeping things mobile, working around the actors' spontaneity.

We used a small and flexible crew, with few people actually on set at any time. The focus throughout was to provide an open, intimate and creative environment so as to best capture truth and spontaneity as it played out. By the end of the film we should feel genuine sympathy for - and empathy towards - all of the major characters no matter how flawed their choices or actions.

With regard to design: real real real. Lived in, textured, warm and relatable. Nothing deliberate. Plenty of color. The idea was to present an unaffected world with natural sunlight and natural colors. Again, shooting whenever possible with available light/practicals. Sun flare and other 'noise' was encouraged. A busy, interesting frame. Wardrobe wasn't ironed to within an inch of its life. There were no builds, no sets or studio. The stylistic approach has been very deliberately developed so as to be symbiotic with a low budget production methodology. The ideas here were very carefully considered as part of a practical approach to ensure the film stands out as fresh, authentic, original, gripping and – ultimately - emotionally moving.



Q&A WITH KIERAN DARCY-SMITH, DIRECTOR AND CO-WRITER

How did you come to write the screenplay with Felicity Price?

Late 2006, early 2007 was, for me, a period of very persistent and frustrating work whereby I was writing all day, day in and day out, and continually finding myself half-way through a screenplay or new story outline before inexplicably losing faith and starting on something new. I'd hit a brick wall of sorts. I knew what I was looking for: that elusive low-budget idea that was going to immediately sweep me up and carry me right through to the completion of something ultimately connected to where I was at in my life at the time - and which was achievable and realistic as a first time feature director. I felt I was falling behind; almost all of my colleagues (we'd all started making short films at around the same time) had now made their first movie.

Felicity too was writing every day and searching for the perfect low-budget vehicle, something she could play a complex role in. One day it simply came to her; lying on her back, staring at the ceiling: an idea inspired by friends of ours; something she felt she hadn't seen explored in Australian film. An ensemble of four contemporary, middle-class adults - our own age and demographic; our generation - travel overseas for a holiday and one of them disappears on their final night away... Where does it go from there? What happens when they return home? How do they get on with their lives?

Immediately I thought there was something in it. I urged her to sit down and to bash out a treatment, to see where it took her. Long story short: Felicity wrote her treatment, there was still something incredibly interesting there, something hard to put your finger on but nevertheless vital and exciting, and I decided to throw all my eggs in the one basket. I suggested we see what we might be able to do with it together. We immediately began writing a new treatment. From there it pretty much snowballed. The story changed a hundred times over a number of screenplay drafts but the core idea remained the same and the thing that was exciting us grew more refined and specific. Once Angie had come aboard to produce and we'd been selected for the Aurora script lab, the script, our four central characters and the idea itself began to truly solidify.



What was it like co-writing with your wife?

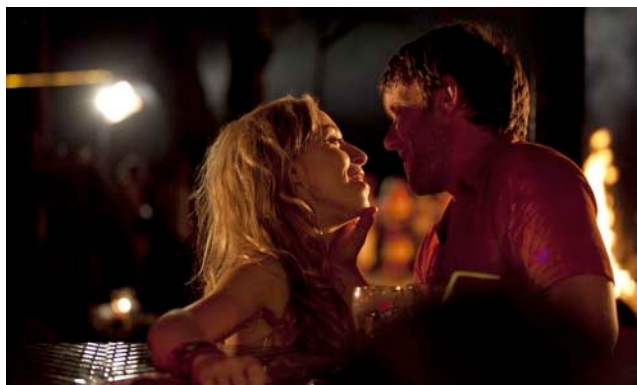
Really it was the perfect arrangement. Rather than having to sit and work at specific, diarised times in a traditional work environment we were 'working' together constantly. We discussed the story and the characters over dinner, on walks, in the car, in the shower, changing nappies... It was an always fluid and absolutely constant thing; continually bouncing new ideas around and spending all of our time developing the idea. There were disagreements and occasional flare-ups but, in the main, we were coming from the same place, we trusted one another's judgement and ideas - and the screenplay evolved much quicker than most. We worked entirely off, and with, one another's strengths; we found a dynamic that was effective and we stuck at it. I'd do it again in a heartbeat. Trust was the key.

Describe the development process...

Again, the entire process - from initial treatment to shooting script - was fairly rapid. By the time Angie had come aboard we'd written four drafts of a screenplay, over perhaps 18 months. Being accepted into Aurora was absolutely the pivotal event that propelled the project into production. All of a sudden we were working with very senior advisors - experienced and successful producers, directors and agency figures who immediately saw the potential in the story and in the team and so went out of their way to coax the best from us.

It was an invigorating and extremely positive time. Everyone was coming from the same place in terms of their own take on the material and there were no significant discrepancies. The enthusiastic support we received from Screen NSW, as well as our individual advisors, Ted Hope, Bruna Papendrea, Victoria Treole and Peter Duncan - really did elevate (and cement) both the screenplay itself and the project's standing as a genuinely achievable and affective film.

There were ten drafts in all, and some major changes were made over that 12-month Aurora period - but by the time we'd arrived in Cannes to sell the project (just 13 months since we'd begun at Aurora) we knew we had something very solid.



What were the most important/difficult things story-wise during the writing process?

I guess the hardest thing, plot-wise, was determining exactly what did take place on the night in question (the night our traveller vanishes) and how to most successfully/satisfyingly mete out that information over 90 minutes and keep our audience guessing and engaged. And it had to be credible; entirely plausible or we would lose them. This (what 'happened' to Jeremy) was something that changed many times. The very ending too, was always tricky; how to most effectively/movingly/ empathetically resolve our two central characters and their relationship.

On a more sophisticated level though, it was the nitty-gritty of this key relationship, how Alice and Dave might truthfully navigate themselves in the situation in which we'd placed them. It was a particularly complex human set-up. How would we (Felicity and I) respond? What would *really* happen? And how to most successfully realise that - the potential complexity and behavioural nuance; the depth, the texture and unpredictability - and always it must spring from/through credible character action and re-action. We had to be honest and truthful or our audience would lose that personal connection and empathy and it would be just another movie story. And all this while ensuring that our audience were utterly engaged on the plot level, satisfied and active throughout. We didn't want navel-gazing, kitchen-sink. It's a tricky balance to get right and we worked very hard on determining that overall dynamic.

How did Joel Edgerton come to be attached in the role of Dave?

To be honest, Joel volunteered himself. At the time, we (Angie, Felicity and I) had been discussing various actors for the role of Dave and I ran some of these names by Joel, really just to get his thoughts. Even though Angie and I had discussed that Joel would be perfect as Dave, I'd actually never considered that Joel would ever be interested in doing the movie and so, rather than make either of us feel uncomfortable, I'd never approached him. We were making a small, Australian movie; he'd done his fair share of these and was now fielding major Hollywood offers and taking on big jobs. It honestly never occurred to me that he might actually want to do it.

By that stage Joel had read every draft of the script and we'd been mates for a hundred years and so while we were looking at pictures of other actors he simply pulled me up and asked, "Dude, have you ever thought about offering it to me?"Once I'd picked myself up off the floor and rung Angie that was it, we were off and running. The film seemed to finance itself very quickly after that.

What was it like directing Felicity Price, your wife, in the role of Alice?

The greatest thing about working with your wife is that she knows you well enough to remain confident that you won't let anything through that's not truthful. And that trust is worth its weight in gold. Trust is everything - and often it's something you have to earn; it can take time. Felicity backed me 100% from the get-go and so was 100% available, always. It's a difficult situation to beat.

Felicity and I had developed - over a long period of time - the role of Alice specifically *for* her. She knew exactly how to pitch it. She knew the ins and outs, the deep-tissue. She was responsible for that character's very existence. And Felicity is a remarkable actress. The first day of rushes I knew we had created something very special. And Alice Flannery is the heart and soul of the movie. In anyone else's hands it might have been a very different film experience. Audiences are going to fall for Alice, and for Felicity, and I'm just incredibly grateful for that unconditional trust she afforded me. I only hope we get the opportunity to do it all again.



How did you come to attach Teresa Palmer in the role of Steph?

Really, (like most things with this project), it was a matter of good timing and particularly good luck. Right at the time that we were discussing the role of Steph I happened to meet Teresa through a close friend and colleague. Over dinner one night we got to talking enthusiastically about work and babies and dogs and life in general - and I found her immediately engaging: bright, interested, open and available and, of course, (I knew who she was; I knew she could act) I began seeing her in the role. Teresa was/is perfect in every way. Absolutely I could see her as Alice's (Felicity's) younger sister, she had the chops and the experience, she was a movie star and she possessed the personal complexity required for the role.

It really was a no-brainer to ask Teresa if she might read the script. Fortunately, she loved everything about it and jumped on board. The trickiest part was fitting our schedule in with hers. Teresa's working all the time these days and she's very difficult to book. Again, luck and timing were with us.

How did you come to attach Antony Starr in the role of Jeremy?

This was a critical role to get right and we tested every Australian actor of the right age group and physical type who was available to us at the time. In all I think there were more than 70 actors came in; the best of the best from across the country and a number of self-tests (tapes) out of LA - and all of them incredibly enthusiastic.

Antony was, interestingly, the first one through the door but unfortunately I wasn't available when he screen tested and so our casting agent, Kirsty McGregor, took the session alone. Which meant that Ant's tape was the very last one I saw in that first round. And he was *perfect*, right there and then, from just an unprepared cold-read... We had him come back over from New Zealand for a recall along with two other very good actors, (each with a very different/unique characterisation of Jeremy), and in the end Antony was impossible to ignore. He had, naturally, the charisma, the effortless charm, the dark sex appeal and the enigma we'd written into the script. He was Jeremy. It was a difficult thing to ignore what our two other, very wonderful, auditionees were bringing to the role - but instinct said to go with the character we'd scripted. And it worked. Expect big things from Antony.



What was it like filming in Cambodia?

Filming in Cambodia was everything you'd imagine it might be, and more. We were filming in authentic locations, in some of the sketchiest parts of the country and more often than not working with non-actors. Our crew spoke very little English, their equipment was, at best, antiquated and second-rate and our locations were being demolished before our eyes. Our days were long, chaotic, hot, plagued by illness, exhaustion and gear setbacks.

I fell neck-deep into a sewer on day one and that was one of the easy days. Our final night in the country I missed the wrap party as I was holed up in my hotel vomiting. We (Felicity and I) also had our 5 month old and our 2 year old travelling with us... The entire experience was challenging in the extreme and I absolutely loved it. I've never felt more alive. As a bonus, the material we shot was beyond expectations. I'd love to do it all again.



How did the film evolve from the screenplay, during the edit?

The completed film is remarkably close to the shooting script. Structurally, we did mess a little with the balance of time and location; the screenplay had us landing back in Cambodia for two large, uninterrupted chunks of screen-time, with both coming in later in the movie. The final edit has these sections broken up slightly, with two or three smaller 'flashbacks' appearing now in the first half of the movie. It's a minor thing however. Ultimately, the core structure is essentially as written - as is the dynamic between plot and the more complex, human, relationship drama. And there are very few deleted scenes. Only one significant dialogue scene ended up being pulled - as well as two or three very small transitional scenes. It was a lean script to begin with and, fortunately, it translated well. The biggest issue was with finding the right balance and placement of these new, earlier visits to Cambodia.

What is the most important thing that you learned directing your first film?

A few things... Get the script right. If it's not working, or if something's not quite ringing true, don't pull the trigger. Script is everything and I honestly believe the bulk of the 'direction' takes place at script level. Get it right. In every regard, and with every decision, go with your gut always. Fight hard for the locations you want and the actors that you need to tell your story for you. Script, location, cast, gut. Finally, be transparent with your crew; be honest about what you do and do not know and ask for their advice (then go with your gut); respect, cherish and love them. Thank them and thank the universe.

More than anything else, don't be a dick. Genuine respect, politeness, acknowledgement, gratitude, enthusiasm, curiosity and positivity will get you an awful long way when you're surrounded by talented and experienced people who are doing everything they possibly can to help you. Don't piss on that. Finally, finally...do everything you possibly can, within the limits you are faced with, to realise the vision you have been seeing all this time. No-one else knows it like you do. And you know it works in your head. Articulate and communicate that vision, and your ideas for how that vision might be achieved technically, as clearly as you possibly can - and people will literally break their back for you.



KIERAN DARCY-SMITH – WRITER/DIRECTOR



Kieran is an assured director, photographer and dedicated screenwriter whose screenplays have won awards including the Inside Film Award for Best Unproduced Screenplay for *Memorial Day* and the Australian Writer's Guild Mentorship Award for *Little Sky Cambodia*. His writing talent matured while working with acclaimed producer Andrew Mason (*The Matrix Trilogy*, *Tomorrow When the War Began*) and in 2009 his screenplay for *Wish You Were Here* was selected for the prestigious Aurora Script Development Program.

Wish You Were Here is Kieran's feature film debut. His next movie, *Memorial Day*, sees him collaborate once again with *Wish You Were Here* producer Angie Fielder, and acclaimed US indie producer Ted Hope (*21 Grams*, *Happiness*) is executive producer.

Kieran is a founding member of Blue-Tongue Films (www.bluetonguefilms.com), an independent collective of writer/directors who have garnered international acclaim for their work.

Kieran has been active both in front of and behind the camera since graduating from drama school in Sydney in 1995. He has written, directed and starred in a number of internationally acclaimed short films and music videos. His second short film, *Bloodlock*, was nominated for an Australian Film Institute (AFI) Award, and other shorts *The Island* and *Loaded* have garnered genuine international recognition. As an actor Kieran's feature film roles include *The Square*, *September*, *The Cave*, *Two Hands* and *The Reef*.

CAST



Joel Edgerton – DAVE

One of Australia's leading actors, Joel has successfully launched a promising career at an international level. Joel became a household name through the internationally successful Australian television series *The Secret Life Of Us*, for which he won the AFI Award for best actor in a Leading Role in a Television Drama in 2002.

Since then he has garnered over 40 film credits as an actor, including prominent roles in the films *King Arthur*, *Kinky Bots*, *Star Wars II and III*, *Smokin'Aces*, *Ned Kelly*, *Open Window*, *The Night We Called It Day*, *The Hard Word*, *Praise*, *\$9.99* and *Acolytes*, as well as the recent, critically acclaimed Sundance World Cinema Jury Prize winner *Animal Kingdom*.

In 2011, Edgerton co-starred in the film *Warrior*, followed by the Hollywood prequel of *The Thing*. In a much sought after role, Edgerton landed the lead opposite Jennifer Garner in the new Peter Hedges (*What's Eating Gilbert Grape*, *Dan In Real Life*) film, *The Odd Life of Timothy Green*, as well as the role of Tom Buchanan in Baz Luhrman's upcoming adaptation of *The Great Gatsby*.



Teresa Palmer – STEPH

Named as one of Australia's 30 'Stars of Tomorrow' in *Screen International*, Adelaide born actress, Teresa Palmer made a quick rise to international stardom when her feature film debut *2:37* by first time writer/director/producer Murali K.Thalluri was selected to screen at the prestigious 2006 Cannes Film Festival in "Un Certain Regard". The harrowing film chronicles the lives of six students over the course of day and ends in a devastating suicide. Teresa's moving performance earned her a 2006 Australian Film Institute nomination.

Teresa has graced the covers of many iconic magazines both in Australia and overseas, including *Harpers Bazaar*, *Vanity Fair* and *Instyle*

Her other film credits include *The Grudge 2*, *December Boys* alongside Daniel Radcliffe, *Bedtime Stories* with Adam Sandler and Guy Pearce, *The Sorcerer's Apprentice* with Nicholas Cage and comedy *Take Me Home Tonight* where she plays Topher Grace's love interest and in Steven Spielberg's teen sci-fi film *I Am Number Four*.



Felicity Price – ALICE

Felicity is an acclaimed Australian actor who has established a strong presence working extensively across theatre, film and television as well as a noted writer for both screen and theatre.

Her film credits include playing the flamboyant, young Florence Broadhurst in Gillian Armstrong's feature film, *Unfolding Florence: The Many Lives of Florence Broadhurst* and roles in *West*, *Russian Doll* and *The Sugar Factory*. In television she's worked on a number of Australian productions that have sold internationally including parts in *Home and Away* and *Farscape*.

Felicity has extensive theatre credits including *Don's Party* for the Sydney and Melbourne Theatre Companies, *Romeo and Juliet* (as Juliet) for the Melbourne Theatre Company and *Fat Pig* for the Sydney Theatre Company.

Felicity brings a warmth and authenticity to the role of Alice – indeed the role was written for her.



Antony Starr – JEREMY

Antony first appeared on screen on the iconic Kiwi soap *Shortland Street*, followed by lead roles in the cult hit television series *Xena: Warrior Princess* and long running NZ series *Street Legal* and *Mercy Peak*. In 2006 he was cast in the dual roles of twins Van and Jethro West in *Outrageous Fortune*, a show that has grown into the most popular, long-running drama series in New Zealand television history.

Playing twins Van and Jethro West won Antony the 2007 Air New Zealand Screen Award for Performance by an Actor, the award for Best Actor at the Qantas Television Awards and Best Actor at the Asian TV Awards in the same year. Readers of the TV Guide also voted Antony Best Actor in the 2007 TV Guide Best on the Box People's Choice Awards. In 2005, he was named Best Actor at the inaugural Qantas Television Awards for his role in *Outrageous Fortune*.

Antony's film roles include *The World's Fastest Indian* (alongside Sir Anthony Hopkins), *In My Fathers Den, No 2* and the critically acclaimed *After The Waterfall*.

CREW



Angie Fielder – PRODUCER

Angie has produced award-winning films that have screened in high profile film festivals internationally. *Crossbow*, directed by David Michôd (*Animal Kingdom*), premiered at the Venice International Film Festival in 2007 and also screened in competition at the 2008 Sundance Film Festival. *Crossbow* won an Australian Film Institute (AFI) Award and the Film Victoria Erwin Rado Award for Best Australian Short at the Melbourne International Film Festival.

I Love Sarah Jane, directed by LA-based director Spencer Susser (*Hesher*), premiered internationally at the 2008 Sundance Film Festival (alongside *Crossbow*), followed by its European premiere at Clermont Ferrand Short Film Festival where it won the 'Prix Canal'. *I Love Sarah Jane* won the Best Short Film Award at Nashville Film Festival and the Most Innovative Short Film at Melbourne International Film Festival.

Netherland Dwarf, also directed by David Michôd, had its world premiere at the 2009 Sundance Film Festival and went on to screen in the 59th Berlin International Film Festival.

Angie is currently developing a full slate of projects including Kieran Darcy-Smith's next film, *Memorial Day*. Ted Hope (*21 Grams*, *Happiness*) is also attached as executive producer. Angie is co-founder of boutique production company Aquarius Films (www.aquariusfilms.com.au). In addition to her film credits has produced and production managed over 15 hours of television.



Felicity Price – WRITER

Felicity is an accomplished actor, playwright and screenwriter. Since graduating from the Victorian College of the Arts in 1996, Felicity has worked extensively as an actor in theatre, film and television. Her film credits include playing the flamboyant Young Florence Broadhurst in Gillian Armstrong's feature docu/drama, *Unfolding Florence: The Many Lives of Florence Broadhurst*, as well as roles

in *West*, *Russian Doll* and *The Sugar Factory*.

Felicity has been developing her craft as a writer over a number of years, and several of her children's plays have been produced in Australia. She has collaboratively written work for pop-cabaret act, The Aphrodisiacs and the feature length screenplay *Blood Under the Bridge*. *Wish You Were Here* is her first screenwriting collaboration with husband, Kieran Darcy-Smith.

Jules O'Loughlin ACS - CINEMATOGRAPHER

Jules O'Loughlin is an acclaimed cinematographer with exceptional credits including, most recently, James Cameron's *Sanctum*. Jules' talent has earned him numerous awards with his first feature, *Kokoda*, earning him an ACS Award as well as an invitation to Camerimage (the International Festival of the Art of Cinematography).

Jules began his career in the arts as a stills photographer over 15 years ago and in that time travelled extensively throughout Europe, Asia and the Middle East. He subsequently pursued a career in Cinematography and gained entry into the national film school, AFTRS, graduating in 2004.

His work on *September*, produced by John Polson and directed by Peter Carstairs, won him an Inside Film Award and another ACS Award, and screened in Cannes, Berlin and Toronto Film Festivals. His other feature credits include *In Her Skin* starring Guy Pearce and Sam Neil and *Lucky Country* directed by Kriv Stenders. In 2012 Jules will shoot the sequel to the Australian horror hit, *Wolf Creek*.

Jason Ballantine ASE – FILM EDITOR

Jason is a multi-nominated editor who has worked on some of the most impressive productions to come out of Australia, with a career spanning over 18 years. As 1st Assistant Editor and Visual Effects Editor, Jason worked alongside many noteworthy Directors and Editors on films such as *Babe* and *Pig In The City*, *Dark City*, *Moulin Rouge*, *MI2*, *Hearts in Atlantis*, *The Quiet American*, *Happy Feet*, *Australia* and *Star Wars Episode 2* and *Episode 3*.

With nominations for an Australian Screen Editors (ASE) Award for *Rogue* and *Caterpillar Wish*, an Australian Film Institute (AFI) and Film Critics Circle of Australia (FCCA) Award for his editing on the acclaimed *Wolf Creek*, Jason's talents are well recognised and allow him to work on Australia's strongest independent and studio films.

His recent completed works include Bill Bennett's island mystery *Uninhabited* as well as Screen Gems highly successful teen thriller *Prom Night*. Jason is attached to Dr George Miller's *Mad Max 4: Fury Road*, and he is currently working on Baz Luhrmann's classic tale *The Great Gatsby*.

Alex Holmes – PRODUCTION DESIGNER

Alex studied painting at the NSW College of Fine Arts as well as at the internationally acclaimed Glasgow School of Art in Scotland and also completed a Masters in Production Design at AFTRS (Australian Film Television and Radio School) in 2004. He was the winner of the Fox Award for best production design in his graduating year.

Production design credits include the Australian feature film *Men's Group* directed by Michael Joy, the acclaimed documentary *In Our Name* by award winning doco-maker Christopher Tuckfield, as well as a co-design credit on the Asian feature film *Dance of the Dragon* starring Jason Scott Lee.

Art Direction credits include: *Panic at Rock Island* by Tony Tilse, *Prime Mover* by David Ceasar, *Newcastle* by Dan Castle, *West* by Dan Krige, *Penelope K By The Way*, *Lockie Leonard Series 2* and *Scorched*.

Alex has just designed the Australian feature film *Venice* by Miro Bilborough which was shot in Sydney in late 2011.

Joanna Park – COSTUME DESIGNER

Joanna Park's costume design credits can be found across a range of feature and short films as well as a myriad of television commercials and stills shoots. Her talents aren't only restricted to costume design with numerous set decorator and art director credits to her name.

Joanna was Costume Designer for the Tony Ayres directed *China Doll* and John Polson's *What's Going on Frank?* and was Set Decorator for the film *Love Serenade*, *Paws*, *True Love & Chaos* and the television mini-series *Naked*. Her first foray into feature films as Costume Designer was for Julie Bertuccelli's *The Tree* starring Charlotte Gainsbourg that was selected as the closing film for Cannes 2010.



Kirsty McGregor – CASTING DIRECTOR

With an acting career spanning 20 years, Kirsty's transition to Casting Director came at ease with an auspicious beginning working on Andrew Dominik's *Chopper* starring Eric Bana. From there, she moved onto a number of award winning features and short films including *Crossbow*, *I Love Sarah Jane*, *The Square* and *Miracle Fish*. Her work has not just been restricted to films with Kirsty amassing a number of high profile television credits over her 10 year Casting Director career.

Kirsty's experience in this field led her to start McGregor Casting, which continues to supply some of Australia's best films of the last few years with extraordinary talent.

Kirsty McGregor's latest credits include acclaimed films such as recent Sundance hit *Animal Kingdom* starring Guy Pearce and Ben Mendelsohn and Leon Ford's much anticipated debut feature *Griff, the Invisible* starring *True Blood*'s Ryan Kwanten.

Tim Rogers – MUSIC

Tim Rogers is the lauded front man of internationally acclaimed Australian rock band *You Am I*. He also has an extensive repertoire as a solo artist, as well as having fronted and released albums with bands The Twin Set and The Temperance Union.

Previous to his work on *Wish You Were Here*, Rogers has been involved with two movie soundtracks over the course of his career, producing the *Idiot Box* soundtrack along with Nick Launay in 1999, as well as producing the soundtrack for *Dirty Deeds*, in which he also had a cameo appearance along with the rest of You Am I. On both soundtracks, You Am I contributed several songs.

Along with You Am I's cameo in *Dirty Deeds*, Rogers has made various forays into acting. His first film experience was a small cameo in Jane Campion's *Holy Smoke*. In February 2009, Rogers made his professional stage debut at the Malthouse Theatre as 'The Entertainer' in their production of *Woyzeck*, directed by Michael Kantor with music by Nick Cave and Warren Ellis.

Rosie Chase – SCORE

Rosie graduated with an MA in Screen Composition from the Australian Film, Television and Radio School in 2007. During her time there she concurrently studied sound design completing short courses in location recording, foley, dialogues, atmospheres, tracklaying and mixing, enabling her to thoroughly explore the relationship between music, sound and image.

Rosie worked as an assistant sound editor for the renowned sound designer Sam Petty, gaining valuable experience working on feature films *The Square* and *Disgrace* as well as a number of short films including David Michôd's *Netherland Dwarf*.

She has actively worked in the industry as a professional composer and sound designer including projects for theatre, film, advertising and collaborating with artists on sound installations and audio-visual productions. Most recently she has been working as a freelancer for sound designer Nigel Christensen and has joined the team at First Cut Studio as one of its composers/sound designers as well as working on the upcoming release of George Miller's *Happy Feet 2*.



COMPANY PROFILES

AQUARIUS FILMS

www.aquariusfilms.com.au

Aquarius Films is a boutique development and production company dedicated to producing high quality feature films, television series, documentaries and short films. Established by award winning filmmakers Angie Fielder and Polly Staniford in 2007, Aquarius Films creates diverse and innovative work by collaborating with the best writing and directing talent in Australia.

Wish You Were Here is Aquarius Films' first feature film production. Between them Angie and Polly have produced four award-winning short films; *I Love Sarah Jane* (2008), written and directed by LA-based Spencer Susser; *Little Wings* (2008), written and directed by Polly Staniford; *Netherland Dwarf* (2008) and *Crossbow* (2007), both written and directed by David Michôd (writer/ director of Sundance World Jury Prize winner *Animal Kingdom*). Combined, these films have screened in competition and won numerous awards internationally, including Sundance, Venice, Berlin, as well as in Australia with awards including an Australian Film Institute (AFI) Award and the Film Victoria Erwin Rado Award for Best Australian Short at the Melbourne International Film Festival.

Aquarius Films currently is currently developing Kieran Darcy-Smith's next film, *Memorial Day*, as well as projects with Brendan Fletcher (*Mad Bastards*), Andrew Lancaster (*Accidents Happen*) and Alice Bell (*Suburban Mayhem*).

Angie and Polly have produced and production managed over 30 hours of television for a variety of networks including SBS, ABC, Discovery Channel and the Nine Network.

BLUE-TONGUE FILMS

www.blue-tonguefilms.com

Directors' collective Blue-Tongue Films was founded some fourteen years ago, on a mixture of innate talent, unwavering determination and sheer Aussie bravado, with the philosophy of each member using their multiple skills and talents to benefit each other's projects.

Now consisting of founders Kieran Darcy-Smith (*Wish You Were Here*), Joel Edgerton (*The List*) and Nash Edgerton (*Spider, The Square*), and newcomers David Michôd (*Crossbow, Netherland Dwarf, Animal Kingdom*), Luke Doolan (*Miracle Fish*) and Spencer Susser (*I Love Sarah Jane, Hesh*), Blue-Tongue Films' brilliant body of work spanning short films, music videos, documentaries and feature films has brought the group international recognition and piqued the attention of Hollywood heavyweights.

INTERNATIONAL SALES – LEVELK

www.levelk.dk

LevelK ApS is a sales and distribution company that represents International production companies and manages the distribution rights for films and TV productions worldwide.

LevelK represents quality movies/series for the International market using both traditional and alternative modes of distribution. With an extensive knowledgebase of the marketplace and of each territory we are able to identify distribution possibilities and subsequently tailor unique strategies for each project.

Innovative cross-platform distribution and marketing are crucial parts of LevelK's on-going strategies. The continued collaboration between LevelK and our distributors/producers throughout the creation of the film enables a strong vision and enough character to be a cut above a crowded market place and realize its best commercial potential.

Based in Copenhagen and New York, LevelK's global reach means that our clients can be confident that LevelK has a presence that extends beyond borders, into local markets and onto the multitude of media platforms.

HOOK PUBLICITY

www.hookpublicity.com

Hook publicity is a boutique publicity agency specializing in Film Festivals and Releases of Independent, Foreign and Documentary Films. Hook creates innovative, custom-made campaigns for each project, striving to promote originality and generate media and audience awareness in an often-crowded market place. Hook's outreach encompasses all branches of the media including Broadcast, Print, Online and Niche Press specific to each project.

Hook publicity has developed New York and National publicity campaigns for several high profile films from the past year. Due to Hook's strong relationships with the press and media, as well as their overall persistence and resourcefulness on each project, many of these films have gone on to be box office successes, critical hits and Academy Award nominees – and winners.

Hook Publicity handled US publicity for the 10th Anniversary edition of the Marrakech International Film Festival. Hook also represents films at the Cannes Film Festival and all of the major North American Film Festivals including Sundance, Telluride, the Toronto International Film Festival, and the Tribeca Film Festival.

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