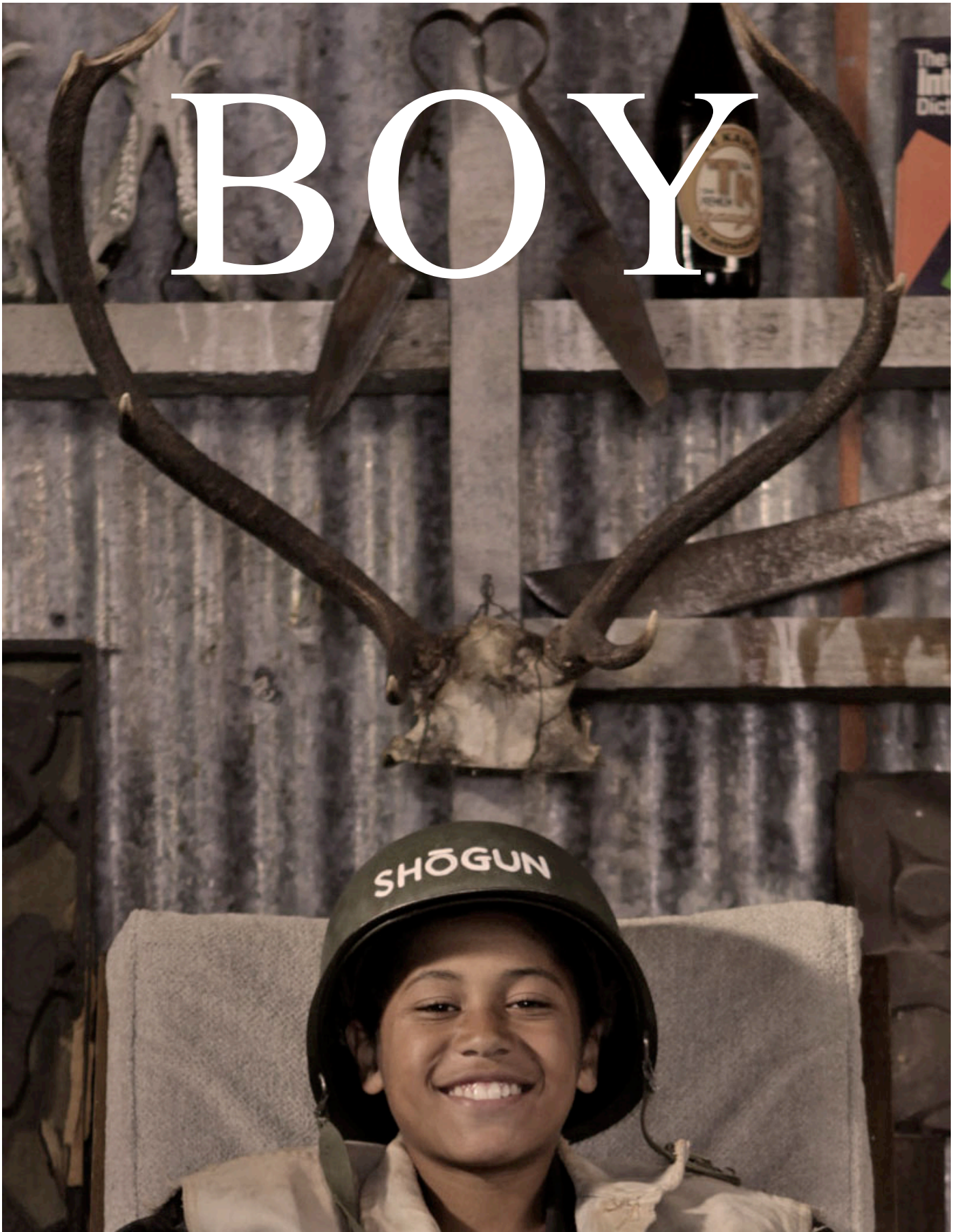


BOY



FACT SHEET

Title: **BOY**

Writer/Director: Taika Waititi

Producers : Ainsley Gardiner, Cliff Curtis, Emanuel Michael

Co-Producer : Merata Mita

Associate Producer: Richard Fletcher

Production Company : Whenua Films, Unison Films

In association with : The New Zealand Film Production Fund Trust, The New Zealand Film Commission, NZ On Air, Te Mangai Paho.

Running Time : 90 minutes approx

Starring : James Rolleston, Te Aho Eketone-Whitu, Taika Waititi

Director of Photography : Adam Clark
Editor : Chris Plummer
Music : The Phoenix Foundation
Production Designer : Shayne Radford
Hair and Makeup: Danelle Satherley
Costume Designer : Amanda Neale
Casting: Tina Cleary

SHORT SYNOPSIS

The year is 1984, and on the rural East Coast of New Zealand “Thriller” is changing kids’ lives. Inspired by the Oscar nominated *Two Cars, One Night*, *BOY* is the hilarious and heartfelt coming-of-age tale about heroes, magic and Michael Jackson.

BOY is a dreamer who loves Michael Jackson. He lives with his brother **ROCKY**, a tribe of deserted cousins and his Nan.

Boy’s other hero, his father, **ALAMEIN**, is the subject of Boy’s fantasies, and he imagines him as a deep sea diver, war hero and a close relation of Michael Jackson (he can even dance like him). In reality he’s “in the can for robbery”.

When Alamein returns home after 7 years away, Boy is forced to confront the man he thought he remembered, find his own potential and learn to get along without the hero he had been hoping for.

LONG SYNOPSIS

The year is 1984, and on the rural East Coast of New Zealand “Thriller” is changing kids’ lives. Inspired by the Oscar nominated *Two Cars, One Night*, *BOY* is the hilarious and heartfelt coming-of-age tale about heroes, magic and Michael Jackson.

BOY is a dreamer who loves Michael Jackson. He lives with his brother *ROCKY*, a tribe of deserted cousins and his Nan.

Boy spends his days telling tall tales about his dad’s exploits as a war hero and a jail breaker and his nights telling his pet goat Leaf about his own exploits, getting a hickey from the girl of his dreams, Chardonnay. In between he suffers the local bullies, his mean Auntie and his frustrating younger brother.

Rocky spends his days being weird, hanging out with his dead mother at the cemetery and working on controlling his magic powers, the ones he believes put Mum there.

When school finishes for the holidays Boy is visited by an exciting and mysterious warrior, someone to look up to, a new hero and best friend ...Alamein ...Boy’s Dad.

Alamein has recently got out of prison for a robbery at the gas station. He has a cool car, a leather jacket, loves *Samurai Warriors* and is starting his own gang - The Crazy Horses (so far there are only three members...but that’s not the point...). And he is infatuated with the movie *ET: The Extra Terrestrial*.

Apart from dealing with Boy’s bullies, giving him love advice and relating the entire plot of *ET*, Alamein has another plan. He enlists the help of Boy to dig up the neighbouring paddock to find the money he hid after the robbery. The only problem is he can’t remember how many steps from the fencepost marks the spot...or which fencepost. But finding this treasure will mean a new life for Boy and Rocky in the city.

And now, between trying to impress the girl of his dreams and care for the motley crew of younger cousins, Boy diligently tries to please his father. But the harder he tries, the worse things get.

Before the summer is out Boy is forced to confront the man he thought he remembered, find his own potential and learn to get along without the hero he had been hoping for.

ABOUT THE PRODUCTION

Taika started developing **BOY** soon after finishing *Two Cars, One Night* and it first emerged as a film called *Choice* (a slang word popular in the 80's that has since been replaced by cool, wicked, awesome, mean and eventually by choice again). It was accepted into the Sundance Writer's Lab in 2005 where Taika workshopped it with script writers Frank Pierson (*Dog Day Afternoon*), Susan Shilliday (*Legends of the Fall*), David Benioff (*Troy*) and Naomi Foner (*Running On Empty*).

Instead of making **BOY** his first film he went on to make *Eagle vs Shark* and continued to develop the screenplay over the next 3 years. When the script was finally ready there was a small window of opportunity in which to make it. Taika wanted to shoot the film where he grew up in Waihou Bay. It was a summer film but impossible to shoot in the height of summer due to the popularity of the area as a fishing and holiday destination. The film features the maize fields and the maize is harvested from late April. So we set a date in the middle of those two times and just went for it.

Taika on his inspiration

BOY is my first feature film.

I see *Eagle vs Shark* as my second film. I learned a lot on the project but it's a film I made so that I could take people by surprise, because it wasn't the film they were expecting from me

Set in a rural Maori community in the Bay of Plenty, **BOY** is an 11 year-old Boy's journey to knowing and understanding the adult world of which he will one day become a part. Boy is a character who invents memories to make sense of his place in the world. He tries to better his existence vicariously through the made-up exploits of his absent father, Alamein. When Alamein returns, Boy is forced to reinvent his world, memories and self so he can become a young man.

Like Boy, I draw a lot of inspiration from true and imagined memories. This story is personal in that I believe you must write what you know in order to create honest art. Some events are true, some true of other people, most are imagined.

Part of what makes this film distinct is the humour; I want to explore the painful comedy of growing up and interpreting the world. I believe that despite our faults and inadequacies, through all pain and heartache, there is still room to laugh.

I think that's what makes my films different, the feeling that although there is often darkness, there are also little bits of light to encourage hope and hold on to possibility.

ABOUT THE SETTING

When we shot *Two Cars, One Night* there was a real commitment to taking stories to the place they came from. It was always our expectation that we would shoot **BOY** in Waihou Bay. The story draws on people and events from Taika's upbringing there, he's from there, he went to school at Raukokore School.

With **BOY** it was not only in keeping with our philosophical goals, it also made perfect sense. Taika wrote all of the scenes with specific places in mind. It's a small place so there is only one shop, the pub, the wharf, the beach, the river and the bridge and only one choice for each of these locations!!

The only things we needed to find were Boy's house and an urupa (cemetery).

Place not only inspired the story but continued to give inspiration to the whole process. Taika's whanau and the community at large rallied behind the project. Many of the cast and their families stayed at Taika's marae and for a large number of our crew it was a once in a lifetime experience. This sort of energy can't help but be captured on celluloid and you feel the love and the life of the place and the experience in the film.

Taika on shooting in Waihou Bay

Most of my whanau were involved either on screen as actors and extras or behind the scenes cooking, cleaning, driving or moving out of their homes so we could film there. They generally did everything we asked of them and they made the crew feel right at home. Uncle Tulo (Mr Nepia) was the best runner, gopher the film industry has ever seen!

I think it was cool for them to see what I do, for them to see a film set and see what's required everyday. I don't think they realised how many people were involved and even then I don't think they realised what we had just done. I think it was the most people the marae has seen in years. For the community it was nice to have people who were not there as tourists or fishermen. Just for that amount of time they were locals. They really miss the crew and always will. They don't feel that way about the fishermen.

Having our base at the marae was perfect; we all ate together, the kids slept at the marae, the production office was set up in the old kohanga and we were only ever shooting 5-10 mins away from base.

All the crew were welcomed on to Maru O Hinemaka marae. My whanau blessed us and the project and set the scene for a safe environment and shoot. At the end of the film we had a poroporoaki and as a crew we all had an opportunity to talk about our experience, share kai and bless everyone before they set off home. It was a really unique experience for a lot people.

SHOOTING IN AN URUPA (CEMETERY)

Shooting in a real urupa involves too many politics, you have to follow protocols and Taika wanted the freedom creatively (and spiritually) to use the urupa as a working set. So we built one. We had the set blessed by Taika's uncles but the following day, after relocating the entire company to the urupa, his uncles told us we couldn't shoot there.

The gravestones were not facing the right way. Even though it was a set the underlying tikanga (protocols) needed to be followed and they asked us to turn everything around. We lost half a day to the exercise. Our Production Designer was initially gutted because of all of the work that had gone into it, however when we arrived back the next day the set looked and felt amazing, far better than it originally had. After Taika's uncle gave it a final blessing and we set up for the first shot of the day, a flock of starlings flew over circling the urupa before flying out to sea. It was beautiful!

ABOUT THE CASTING

We started casting in 2006, holding preliminary auditions and call-backs throughout the year. Then there were some delays to production and we had to abandon it until things were more stable. In 2007/2008 we began again, this time doing a wide search through the major centres but concentrating a lot on the areas around Bay of Plenty and the East Coast.

It was important to Taika that we found natural actors; kids and adults that the camera loved and who could stay within a scene and simply be there. Training didn't matter, they just had to be interesting. In the end we found most of the kids from around the Bay/Coast areas which was very important to us.

Taika on casting

I wanted an authenticity to these kids because it is set in a place where people speak a certain way, they are different to city kids and I really didn't want to ask someone to fake that. Using local maori kids also meant they found the whole marae situation very normal, they had their whanau with them as well as a chaperone. We had Rachel House (who plays Aunty Gracey in the film) on board to do that job.

Taika on Boy (James Rolleston) and Rocky (Te Aho Eketone-Whitu)

These kids reminded me of just how much incredible talent we have here in New Zealand. Maori kids don't get many opportunities like this and to find a pair of boys so different and so engaging as actors filled me with awe and pride. Sometimes it was difficult. There were the usual melt downs you'd expect with working with kids but when you think of the performances they're giving you, when you realise they're saving your movie simply by being in it, then you forget the sulking and demands for sugar – you just smile and say..."thank you brats...thank you."

Taika on playing Alamein

In the early stages of the script Alamein is someone who seems so manipulative and cruel, a person few would care to relate to. But I believe in him as a person (I am very protective of all my characters). He needs to be charming and funny, someone you have faith in because underneath you can see the potential, yet he is also dangerous and unpredictable. He is, for me, the most interesting character because of what he represents. He is a symbolic sacrifice to the shadow side of ourselves, a warning or reminder of what Boy could become, yet he is the crucial catalyst for Boy's change.

We all have the ability to be anything and everything; good and bad, cruel and compassionate. Finding the right balance is what makes characters compelling. I never like the idea of creating characters for the objective pleasure of the audience. I want people to see themselves in these characters, to relate in a personal way, to say, "I just watched myself go through all of that". In this film we are watching ourselves growing up.

THE CAST

Starring

Boy – James Rolleston

James was 11 when he auditioned for a role in **BOY**. He was reading for a small role a week before shooting started and although he wasn't suited to that particular role Taika and the Casting Director were so impressed by him they brought him to Waihou Bay for a workshop with a number of the other young cast.

When Taika realised his initial choice for the lead had just grown a little too much to play the pre-pubescent Boy, James was cast. He is a natural; smart, open and innocent but with enough experience in his life to draw from for the role.

James is a talented young sportsman who plays representative rugby.

Rocky – Te Aho Eketone Whitu

Te Aho was born and bred in Minginui, a small farming community outside Rotorua. His hobbies are motorbikes, hunting, fishing and rugby and when he grows up he wants to be Richie McCaw (All Black).

Alamein – Taika Waititi

with

Dynasty – Moerangi Tihore

Dallas – Haze Reweti

Tane – Raj Eria

Kelly – Cherilee Martin

THE CREW

DIRECTOR/WRITER – Taika Waititi



Also going by the surname Cohen, Taika is of Te-Whanau-a-Apanui descent and hails from the Raukokore region of the East Coast. He has been involved in the arts for several years, as a visual artist, actor, writer and director.

Taika's first short film, *'Two Cars, One Night'*, was nominated for an Academy Award in 2005.

His next short, *'Tama Tu'* about a group of Maori soldiers in Italy during World War II won a string of international awards, making it also eligible for Oscar nomination. His first feature, *Eagle vs. Shark*, was released internationally in 2007 after selling to Miramax on the basis of a trailer.

As a performer and comedian, Taika has been involved in some of New Zealand's most innovative and successful productions. He has a strong background in comedy writing and performing and with fellow comedian Jemaine Clement (*Flight of the Conchords*), has won New Zealand's top comedy award, the "Billy T" and also the "Spirit of the Fringe Award" in Edinburgh.

He regularly does stand up gigs around the country and in 2004 launched his solo production; *Taika's Incredible Show* which wasn't that incredible but had a cool poster, which he drew himself. Taika has been critically acclaimed for his dramatic abilities. In 2000 he was nominated for Best Actor at the Nokia Film Awards for his role in the Sarkies Brothers' film *Scarfies*.

PRODUCERS

Cliff Curtis



Cliff Curtis is of Te Arawa and Ngati Hauti descent. Cliff is best known as an actor in both New Zealand and in the U.S.

He had his first taste behind the camera as the Director of *The Rocks* a half hour short film made as part of *Mataku* South Pacific Pictures and Four Winds Productions for television. He later joined with Ainsley to start Whenua Films in 2004 to produce Taika's second short film, *Tama Tu*. Whenua Films have since operated the NZFC's short film initiative in 2005/2006 and have produced Taika's first feature *Eagle vs Shark*.

His interest as a producer is primarily driven by his passion for story telling but he welcomes the opportunity to not have to wear makeup.

Ainsley Gardiner



Ainsley is of Te Whanau-a-Apanui, Whakatohea, Ngati Awa, and Ngati Pikiiao descent. She began her involvement in film in 1995 with the Avalon Film and TV production course that included work placement with Kahukura Productions. Her 6 year experience with Larry Parr saw her emerge as one of New Zealand's most promising young producers. Ainsley was appropriately acknowledged by WIFT as The Emerging Producer of the Year 2004 and again in 2007 for Achievement in Film.

As well as producing two features before she was 28, she also produced a 26-episode comedy for television and various short films, and worked on commercials, shorts and corporate videos in production and as an Assistant Director for other companies. Notably Ainsley produced the short films *Two Cars One Night* and *Tama Tu* written and directed by Taika Waititi.

She has also written and directed her first short film, *Mokopuna*, funded by Creative New Zealand and The NZ Film Commission.

Emanuel Michael



Emanuel Michael is the founder of Unison Films and was honored this year as one of MovieMaker Magazine's 10 Moviemakers Making A Difference, along with other honorees such as Matt Damon and Natalie Portman.

Most recently, Emanuel produced and distributed *The Elephant King*, featuring Academy Award winner Ellen Burstyn which earned the Number #1 US box office per screen average in its opening weekend of Unison Film's domestic theatrical release. Michael's past projects include *Eagle Vs. Shark* as well as *Fish Dreams (Sonhos De Peixe)* which was the winner of the Cannes Film Festival, Best Film Prix Regard Jeune, Critics Week.

Michael's current productions in addition to Taika Waititi's **BOY** are *A Late Quartet* written and directed by Yaron Zilberman (*Watermarks*) starring Ewan McGregor, Catherine Keener, Olivia Thirlby and Christopher Plummer; *Tonight at Noon* directed by Michael Almereyda (*Hamlet*) starring Ethan Hawke, Connie Nielsen, Chiwetel Ejiofor, and Lauren Ambrose; and *Resilient* a documentary with executive producer Angelina Jolie directed by Academy Awards nominees Sean and Andrea Fine (*War Dance*), that follows Mariane Pearl (author of *A Mighty Heart*) on a progressive voyage through four women's lives who persevere in the face of brutality and injustice, and are creating hope in their communities and throughout the world

CASTING DIRECTOR – Tina Cleary



Tina Cleary has a body of experience working in casting on TV dramas and feature films for more than a decade. She has cast award-winning short films including *Fog* for director Peter Salmon, *Run* and *Six Dollar Fifty Man* for directors, Louis Sutherland & Mark Albiston, *Mokopuna* by director Ainsley Gardiner and *Crossing the Line* for director Peter Jackson. She has been the NZ Casting Director for off-shore films and TV in development for Warner Bros and Disney and has worked for Producer Barrie Osborne.

Recent projects have included an award winning TV drama *Until Proven Innocent* for director Peter Burger, and the NZ box office hit *Second Hand Wedding*, with director Paul Murphy. She has also recently co-cast *Home by Christmas* for director Gaylene Preston.

PRODUCTION DESIGNER – Shayne Radford



Shayne came to the film industry as a successful hairdresser with 3 salons and 30 staff. As a hairdresser on Geoff Murphy's *Utu* Shayne was inspired by the moko work of Bob McCarron.

He moved into special effects work and was part of the now Weta Workshop with Richard Taylor and Peter Jackson.

He has since contributed his art direction and design skills to such iconic Kiwi films as *Once Were Warriors*, *Desperate Remedies* and *Rain Of the Children*, as well as numerous productions – for the Bradley brothers.

COSTUME DESIGNER – Amanda Neale



Amanda Neale is an intuitive and resourceful designer who loves the process of creating character identity through carefully considered costume.

She has an impressive and varied filmography, working as a buyer or lead standby on films such as *Lord of the Rings*, *Last Samurai*, *King Kong*, *Avatar* and *The Lovely Bones*.

Her passion lies in costume design and creating a strong aesthetic. She loves working on New Zealand stories, collaborating and giving voice to a New Zealand identity through film. Over the last ten years she has designed the feature films *Scarifies*, *For Good*, *Fracture*, *Eagle vs. Shark*, *Show of Hands*, *Separation City* and **BOY**.

Amanda continues to support short film making and has numerous credits to her name, notably *Fog* which was selected for International Critics week at Cannes Film festival in 2007.

She was nominated for Costume Achievement at the Nokia Film Awards for her work on *Scarifies* in 2000, and in 2005, won the Nokia for her design of *Fracture*.

Amanda first met Taika back in 1999 on *Scarifies* when he was a thin young actor. She still enjoys the professional challenge of trying to get him into tight pants.

DIRECTOR OF PHOTOGRAPHY – Adam Clark



Adam is New Zealand's most talented young cinematographer. He has shot both Taika's short films and his feature, and his photography has been integral to the success of those films.

As well as shooting numerous short films and commercials he has been second DOP and operated camera for Alun Bollinger on *River Queen*, DOP on Vincent Ward's feature *Rain of the Children* and 2nd DOP on Peter Jackson's *King Kong* and Gaylene Preston's *Perfect Strangers*.

Although he is already an incredibly experienced DOP, it is not his experience that makes him invaluable to the project. Like Taika, his creative, visual and storytelling talent is inherent and profound.

EDITOR – Chris Plummer



Chris is one of New Zealand's leading film editors. He has worked with many of the new breed of NZ film makers on such internationally acclaimed films as; *In My Father's Den*, *Dean Spanley* and *Black Sheep* to name a few. He helped Vincent Ward bring his personal odyssey *Rain of the Children* to the big screen.

His passion for story telling leads him to help tell stories that have a resonance to audiences no matter what breed or creed they hail from. During the 8 weeks it took to shoot **BOY** on location in the East Coast of New Zealand, Chris was tempted to give up editing and become a big game fisherman. He didn't as he is a better film editor than fisherman.

This is his first collaboration with Taika.

OPENING TITLES

(equivalent of card)

UNISON
Animated LOGO

(equivalent of card)

NZ Film Commission
Animated LOGO

(equivalent of card)

WHENUA FILMS
Animated LOGO

(equivalent of card)

WHENUA FILMS and
THE NEW ZEALAND FILM PRODUCTION FUND TRUST

(equivalent of card)

Unison Films

(equivalent of card)

in association with
THE NEW ZEALAND FILM COMMISSION
NEW ZEALAND ON AIR
TE M_NGAI P_HO

TITLE CARD

(equivalent of card)

BOY

END TITLES

(card)

BOY
James Rolleston

(card)

ROCKY
Te Aho Eketone-Whitu

(card)

ALAMEIN
Taika Waititi

(card)

Written and Directed by
Taika Waititi

(card)

Produced by
Ainsley Gardiner
Cliff Curtis
Emanuel Michael

(card)

Casting
Tina Cleary

(card)

Director of Photography
Adam Clark

(card)

Production Design
Shayne Radford

(card)

Costume Design
Amanda Neale

(card)

Hair & Make Up Design
Dannelle Satherley

(card)

Editor
Chris Plummer

(card)

Original Score by
Lukasz Buda
Samuel Scott
Conrad Wedde

Performed by
The Phoenix Foundation

Sound Mixer
Ken Saville

Re-Recording Mixers
Michael Hedges
Gilbert Lake

Dialogue Supervisor
Chris Todd

Sound Designer
Tim Prebble

(card)

Co-Producer
Merata Mita

Line Producer
Georgina Allison Conder

Post Production Supervisor
Pamela Harvey-White

(card)

Sundance credit

CAST

Boy	James Rolleston
Rocky	Te Aho Eketone-Whitu
Alamein	Taika Waititi
Dynasty	Moerangi Tihore
Kelly	Cherilee Martin
Chardonnay	RickyLee Waipuka-Russell
Dallas	Haze Reweti
Murray	Maakariini Butler
Tane	Rajvinder Eria
Kingi	Manihera Rangiuiaia
Holden	Darcy Ray Flavell-Hudson

Aunty Gracey	Rachel House
Weirdo	Waihoroi Shortland
Chuppa	Cohen Holloway
Juju	Pana Hema Taylor
Mr Nepia	Tuhoro Ranihera Christie
Mr Langston	Craig Hall
Nan	Mavis Paenga
Mum	Ngapaki Emery

Che	Ngaru-toa Puru
Hucks	Hoanihuhi Takotohiwi
Kiko	Tainui Callaghan
Miria	Manaia Callaghan
Falcon Crest	Montana Te Kani-Williams

Young Darcy	Rangiteaorere Raki
Kingi's Friend	Wairangi Herewini
Teacher	Waimihi Hotere
Chardonnay's Friends	Heke-turoa "Panache" Ropitini
	Ei Kura Albert
	Ruataarehu Waititi
Noodle	Te Urikore Waititi-Lake

with

Harmony Tau, Cherish More, Harlym Taunoa,
Bodeyne Akinihi Gordon, Hikawera Waititi,
Te Rangianiwaniwa Kerei, Jessica Ruha-Singh, Kahurangi Fisher,
Nadine Grant, Kitten Grant, Rarauhe Kerei, Nitama Jefferies,
Summer Ruka, Shae Beddis, Virgil Loyd, Tiana Butler,
Anchorlee Butler, Wikitoria Hazel, Cassius Houston, April Butler,
Daria Rimu Bell, Conner Miller, Jacob Tau, Hiria Butler,
Oruaiti Waititi, Jayenne Delamere, Shaniah Semmens,
Saige Butler, Terrence Ranapia, Shonita Wi Kare, Te Whenua Poihipi,
Stuart Rutherford, Dom Connor,
Haurewa Ririnui, Stuart Robertson, Tony Walker,
Chris Plummer, Paul Booth, Campbell Read,
Seth Kelly, Hayden Bloomfield, Tawhawa Kurei, Craig Maxwell, Rau Rangiahua,
Sam Howe, Taka Amai, Kevin Waterson, Saia Mafi,
Dean Elmiger, Roscoe Callaghan, Ben Favre, Steve Reweti,
Paora Ratahi, Hoani Kerei, Brandon Holloway, Chucky Khan Pirika,
Sonny Kingi Albert, Heneriata Waititi-Pickering, Jane O'Brien,
Juanita Holloway, Ani McDonald, Maria Waititi, Royce Hau,
Fiona Taha, Zara Fowell, George Robert Cooper,
Che Rawiri Stirling, Lee Kerei, Hine Maanga,
Tuhoro Christie, Jayenne Delamere, Puti Kemara,
Katania Nepson, Manihera Waititi

Corrie Smit, Cam Watkins, Marina Fowell, Denis Sax,
Michael Davies, Mark Hofert, Paul Manson, Nikita Watkins,
Scottie McLeod, Paul Wills, Wayne Robert Wills,
Tania Smit, Zara Fowell, William Harris,
Michael Watkins, Eric Horwood

Associate Producer Richard Fletcher

Lawyer Matt Emery

First Assistant Director Marc Ashton

Second Assistant Director Jacqui Pryor
Third Assistant Director Bonnie Frires

Acting Coaches Rachel House
Brita McVeigh

Chaperones/Tutors Juanita Holloway
Christina Rolleston
Serena Whitu
Roimata Buckeridge

Stunt Coordinator Augie Davis

Continuity Veronique Lawrence

Production Accountant Marc Tyron

Production Coordinator Lisa Thomas
Assistant Production Coordinator Chelsea Winstanley
Production Assistant Stu Rutherford
Rushes Runner Auckland Rachael Ropata
Rushes Runners Waihau Bay Wayne Callaghan
Brandon Holloway
Local Liaison Tuhoro "Tulo" Christie

Focus Puller Charles Edwards
Camera Loader James Best
Stills Photography Matt Grace
Darryl Ward
Cinzia Puspita Riini

Art Department Standby Sarah Weinberg
Set Dresser Amber Richards
Props Buyer Pete Shaw
Props maker and scenic artist Simon Pattison
Construction Pete Ansell
Graphic Designer Campbell Read
Graphic Designer Assistant Jaimie Waititi

Boom Operator	Jo Fraser
Costume Standby On Set Assistant Seamstress Local Assist	Andrea Plested Paul Booth Tymone Betts Shelly Milne
Key Make-up & Hair Additional Make-up & Hair Extras Make-up & Hair	Hayden Bloomfield Leanne "Frankie" Karena Anya Waititi
Gaffer LX Rigging Assistant Lighting Assistant Rigging Gaffer	Gilly Lawrence Merlin Wilford Kerry Peck Trevor Stark
Key Grip Dolly Grip Grip Grip Trainee	Dion Hartley Melissa Ririnui Maurice "Moose" Kapua Nathan Awatere
Location Manager Location Assistant	Ardy Matthews Mark Matchett
Animal Trainers Goat Trainer	Hero Animals -Caroline Girdlestone James Delaney
Security Guard Casual Security	William "Billy" Hume Chucky Pirika Henare McDonald
First Aid Officer	Mateheke "Tweedie" Waititi
Transportation Captain	Zane Strickland
Swing Drivers Casual Cast Runner	James O'Brien Stephen Reweti Robert Hamish Todd Paul Mackail Sidney Ranapia Stephen Frires Allen Alama Warren Beatus Ani Callaghan
Unit Manager Catering Chef Teamleaders Catering Assistants	Jenna Matthews Tawai Courtier Vivian Waititi Raewyn King Samuel Koroheke Ruihi Maangi

June Te Papa
Jean Wheaton
Dianne Koroheke
Joanne Walker
Luciana Buchanan

EPK Crew Mike Jonathan
Cinzia Puspita Riini
Tihini Grant

Consulting Editor Yana Gorskaya
Additional Editing Peter Burger

1st Assistant Editor Heidi Freeman
Trainee Editor Julian Karehana
Additional Assistant Editor Dan Best
Post Production Coordinator Nikki Latham
Director's Assistant Prue Clark

Dialogue Editor Jason Canovas
Sound Effects Editor Matt Lambourn
Dialogue Assistant Emile de la Rey
Foley Editor Simon Riley
Foley Recordist Robyn McFarlane
Foley Artist Carolyn McLaughlin
Music Editor Samuel Scott
ADR Recorded at Park Road Post Production
ADR Recordist Nigel Scott
ADR Voice Coaching Miranda Harcourt

Music Supervisor Chris Gough
Jonathan Hughes
Mana Music

Score Recorded and Engineered by Lee Prebble
Performed by The Phoenix Foundation Lukasz Buda
Warner Emery
Will Ricketts
Samuel Scott
Richie Singleton
Conrad Wedde

Pick Up Additional Cast
Beat it Gang Justin Haiu
Jarod Rawiri
Francis Kora
Chris Graham
Paora Ratahi
Kereama Wright
Billy Mizer
Madeleine Sami

Stills BG Extras Ana Hau
Te Ao Marama Hau
Kai Hau
Dancer Maia Winstanley Apaapa

Pick Up Additional Crew
1st Assistant Camera Roger Feenstra
Gaffer Marc Mateo
Best Boy Luke Macready
LX Assistant John Renata
Dolly Grip Karl Worth
Production Runner Dena Kennedy
Builder/Chippy Shane Grimes
Set Dresser/standby James Solomon
Unit Tommy Collins
Choreographer Dolina Wehipeihana
Locations Harry Harrison
Catering 5 Loaves & 2 Fish
Goat Wrangler Animals on Q
Additional Chaparone Paige Gibson

Visual Effects by
Another Planet Ltd., Wellington NZ
Visual Effects Supervisor Brett Johnansen
Animation Technical Supervisor Francis Salole
Visual Effects Producer Tim Capper

Scanning and Outputting
Scanning & Recording Manager Pete Williams
Scanning & Recording Supervisor Nick Booth
Scanning & Recording Technicians Daniel Ashton
Stephen Roucher

Negative Cut by S & S King Limited
Benj Berryman
Sarah King
Jay Berryman

Laboratory & Telecine by FilmLab and DigiPost Auckland, NZ
General Manager - FilmLab Colin Tyler
Lab Operations Clarke Keene
Managing Director - DigiPost Garry Little
Colourist - DigiPost Dave Gibson
Garrard Ward
Pete Williams
Facilities - DigiPost Glen van Prehn

Lab Services/Sound/HD Deliverables by
Park Road Post Production, Wellington, NZ

Colourist	Lynne Reed
Head of Lab	Brian Scadden
PRPP Producer	Erin McGookin
Laboratory Supervisor	Martin Edwards
Head of Sound	John Neill
Mix Assistant	Buster Flaws
HD Mastering	Matthew Wear
Lab Projectionist	Paul Harris

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Rostrum Camera	Reiner Schoenbrunn

Lab Services/Sound/HD Deliverables by
Park Road Post Production, Wellington, NZ

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Head of Lab	Brian Scadden
PRPP Producer	Erin McGookin
Laboratory Supervisor	Martin Edwards
Head of Sound	John Neill
Mix Assistant	Buster Flaws
HD Mastering	Matthew Wear
Lab Projectionist	Paul Harris

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Julian and Louise Allison, Alice & Jean Robertson,
Keriana Richmond, Raukokore School-Merle Callaghan
and the Board of Trustees, Sally Kemp, Harata Bennett,
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Tuihana Pook and the Whangaparaoa School, Molly Robson,
Orete Incorporation, Barbara Kelly, Terry and Roland Lake,
Tony Walker, Maude Kemara, Petua Williams,
Lou Ririnui and Maria Waititi, Bill Green and the Waihou Bay Fire Service

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S Rowie, P and J Morrice

For your support

Loren Taylor, Deighton Conder, Graeme Harvey,
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Florence Faivre, Tumaia, James and Puk

Bird Runningwater, Michelle Satter, Gyula Gazdag, Ilyse Mckimmie,
Owl Johnson, David Benioff, Susan Schilliday, Frank Pierson,
Naomi Foner, Myron Kerstein, Kevin Tent, Michael Goldenberg,
Brad Silberling, Rachel Blanchard, Leland Orser, Nia Hill,
Susan Kucera, Mike Lemmon, Gemma Massot

And especially

Te Ahiwaru Ngamoki, Hutini Waikato,
Rangi, Willie, Lorraine Ngamoki & Whanau
Wira and Pauline Gardiner, Tammy “Bin” Davis, Mary,
Paeumu and Amohaere Gardiner-Davis

Robin Cohen and Denis Welch, Taika Waititi Snr, Viv Waititi and Pete Ansell,
Puti Kemara and Uncle Tulo, Moana Waititi, Stuart Robertson,
Jimo Mangi, Kahu Stirling, Te Whanau a Pararaki, Maru -o-Hinemaka Marae...

...and Michael Jackson.
Shamon in peace.

Ko Tawhitinui te maunga
Ko Maru-O-Hinemaka te marae
Ko Tauria mai Tawhiti te waka
Ko te Whanau a Pararaki te hapu
TE-WHANAU-A-APANUI TE IWII!

Tihei Mauri ora.

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International Distribution New Zealand Film

Songs

Hine E Hine
(Traditional)
Performed by The Phoenix Foundation

Poi E
(M Prime / N Pewhairangi)
Control
Performed by Patea Maori Club
Courtesy of Jayrem Records

Pass The Dutchie
(Brown / Sibbles / Lynn / Mittoo /
Bennett / Lyn / Ferguson)
Campbell Connelly
Performed by Musical Youth
Courtesy of Universal Music

One Million Rainbows
(S Scott/W Ricketts/ L Buda/C Wedde/ R
Singleton/W Emery)
Control
Performed by The Phoenix Foundation
Courtesy of The Phoenix Foundation

French Letter
(Fonoti / Fusimalohi / Karaka)
Papa Music
Performed by Herbs
Courtesy of Warrior Records

Dragons & Demons
(Fonoti / Fusimalohi / Karaka)
Papa Music
Performed by Herbs
Courtesy of Warrior Records

Forget It
(S Scott/W Ricketts/ L Buda/C Wedde/
R Singleton/W Emery)
Control
Performed by The Phoenix Foundation
Courtesy of The Phoenix Foundation

Aku Raukura (Disco Mix)
(M Prime / N Pewhairangi)
Control
Performed by Patea Maori Club
Courtesy of Jayrem Records

Out On The Street
(A Riddell)
Control
Performed by Space Waltz
Courtesy of EMI Music

Hine E Hine
(Written by Te Rangi Pai arranged
by Georgina Kingi)
KSP Music
Performed by St Josephs Maori Girls
Choir
Courtesy of South Pacific Recordings

Here We Are
(S Scott/W Ricketts/ L Buda/C Wedde/
R Singleton/W Emery)
Control
Performed by The Phoenix Foundation

Paki-O-Matariki
(Traditional arranged by R Makarau)
Vicking Sevenses
Performed by the Ratana Senior Concert
Party
Courtesy of Viking Seven Seas NZ Ltd

Mum
(Tui Teka)
Control
Performed by Prince Tui Teka
Courtesy of Ode Records

E te Atua
(Traditional arranged by Georgina Kingi)
KSP Music
Performed by St Josephs Maori Girls
Choir
South Pacific Recordings

Karu
(Traditional)
Performed by Prince Tui Teka
Courtesy of Ode Records

Flock of Hearts
(L Buda, S Scott, T C Wedde, W
Ricketts, R Singleton, W Embery)
Control
Performed by The Phoenix Foundation
Courtesy of The Phoenix Foundation

Filmed on
KODAK
(logo)

Processed by
Filmlab NZ



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