

IN MY FATHER'S DEN

"Who you set out to be isn't always who you become..."

MATTHEW MACFADYEN
MIRANDA OTTO
EMILY BARCLAY

35mm

127 minutes

Cinemascope

Dolby Digital

New Zealand Film Territories: Asia, Australia, NZ, Japan

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IN MY FATHER'S DEN

Production Notes/Press Book

Colour, 35mm, 2.35:1, 126 mins, 11841 feet, 7 reels
Dolby Digital Surround EX

a T.H.E. Film / Little Bird production

Based on the book "IN MY FATHER'S DEN" by MAURICE GEE

Written and Directed by	BRAD MCGANN
Produced by	TREVOR HAYSOM DIXIE LINDER
Executive Producers	JIM REEVE, STEVE ROBBINS, PAUL TRIJBITS
Executive Producers	SUE BRUCE SMITH
Director of Photography	JAMES MITCHELL
Editor	STUART DRYBURGH
Music by	CHRIS PLUMMER
Production Designer	SIMON BOSWELL
Art Director	JENNIFER KERNKE
Casting by	PHIL IVEY
Costume Designer	DIANA ROWAN
Make Up and Hair Designer	KIRSTY CAMERON
Sound Recordist	DENISE KUM RICHARD FLYNN

Cast

Paul	MATTHEW MACFADYEN
Penny	MIRANDA OTTO
Celia	EMILY BARCLAY
Andrew	COLIN MOY
Jackie	JODIE RIMMER
Ms Seagar	VICKY HAUGHTON

ONE LINE SYNOPSIS

A disillusioned war photographer rediscovers hope in a surprising friendship with a teenage girl who mysteriously disappears.

SHORT SYNOPSIS

Paul (Matthew Macfadyen), a battle weary war photographer, returns to his remote New Zealand hometown, when his father dies, and faces the past he left behind. To his surprise, he also finds the sixteen year old Celia (Emily Barclay), the daughter of his first girlfriend, who hungers for the world beyond her small-town.

But many, including the members of both their families, frown upon the friendship and when Celia goes missing, Paul becomes increasingly persecuted as the prime suspect in her disappearance. As the violent and urgent truth gradually emerges, Paul is forced to confront the family tragedy and betrayal he ran from as a youth, and to face the grievous consequences of silence and secrecy that has surrounded his entire adult life.

SYNOPSIS

When his father dies, Paul Prior (Matthew Macfadyen), a disillusioned and battle weary war photographer, decides to return home to an isolated land-locked town in New Zealand. His brother, Andrew (Colin Moy), a local ostrich farmer, is caught off-guard by Paul's sudden re-appearance after seventeen years away. Worlds apart, they barely recognise each other. Andrew, a pious man, pressures Paul into staying to help sort out the sale of their father's cottage and the adjoining orchard.

Reluctantly re-visiting the dilapidated family property, he discovers the old den, tucked away in the equipment shed. It belonged to his orchardist father, Jeff (Matthew Chamberlain), who away from his puritanical wife Iris (Vanessa Riddell), had secretly harboured a love of wine, literature and free-thinking

philosophy. When Paul as a child had accidentally stumbled upon this wondrous book-lined universe, he had been included in his father's secret, promising never to tell anyone about it.

Paul sets about clearing up and stumbles upon sixteen year-old Celia (Emily Barclay) in the den. She has been using the derelict hide-away as a private haven to write her stories and to fuel her dream of living in Europe, far away from the small town she longs to escape. Paul curtly sends her away, unaware that she is the daughter of his first girlfriend, Jackie (Jodie Rimmer), now the local butcher.

His former principal persuades him to take up a temporary relief position at the local high school teaching journalism. Celia, one of his students has a passion for writing and thirst for experience of the world. Intrigued, Paul allows her to visit him at home. It isn't long, however, before their growing friendship comes under scrutiny from a judgmental Andrew and an envious Jackie. The two are forbidden to see each other. Despite the warnings, Celia continues to visit and Paul encourages her in her ambitions as a writer.

And then, in the middle of winter, Celia goes missing. Paul was the last to see her, but denies knowing her whereabouts. He faces not only mounting suspicions and violent threats within the township itself, but his own wavering doubts about his involvement with Celia. Paul, now concerned for Celia's safety, admits she'd made him promise not to tell a soul about her ticket to Spain, on the morning she went missing. When Jackie discovers a packed suitcase beneath Celia's bed, along with a passport, the urgency of the police enquiry is raised. As the painful truth gradually emerges, Paul is forced to confront the family tragedy and betrayal that he ran from as a youth, and to face the grievous consequences of silence and secrecy that has surrounded his entire adult life.

DIRECTOR'S NOTES

Brad McGann

A Brief History of Development: adapting from novel to screen-play.

When Trevor Haysom first approached me with Maurice Gee's novel *In My Father's Den*, first published over thirty years ago, I passed on the offer mainly because I wasn't sure if the material was relevant to a modern-day audience. Although beautifully written, it was set in a New Zealand that had long since gone. For my first feature I wanted to do something contemporary and a little more edgy. Six months down the track I had a dream. I can't remember all the details but basically the following night I rang Trevor: "Remember that book you gave me six months ago? This might sound stupid, but can it be set now...and can it be in Central Otago?"

My first couple of efforts at the screenplay ended up being very true to the book - too true, in fact - despite the change of landscape and period setting. I remember being at a loss as to how to make the story mine; I felt in my gut I was merely reiterating what Maurice Gee had already achieved in book-form, and that the changes I had made were surface contrivances. I was itching to experiment further, to turn the story and structure upside down. I put down the book and never went back to it. That was the moment when the story became mine - something I needed to feel in my stomach in order to embark on the long and arduous journey of writing and directing a feature film.

I can't remember what draft it was where Paul became a war-photographer - maybe third - but that was an integral part of discovering who my central character was and what the rest of the writing journey would entail. Up to that point I was finding it very hard to be intimate with this character, who - for some reason unknown to me - feared intimacy above all things. He was

revealing himself to me very gradually, as if he was holding me at bay, just as he did the characters around him. I knew it wasn't simply a case of him being a stoic Southern male or the 'Man-Along' thing that prevailed in the book, but more the result of some damage, something psychological and of sufficient magnitude to have changed him at a core level. It could not just be a mere case of him being a loner, but more an obliteration of his innocence that had caused his change. I realised that Paul was merely surviving day-to-day, that he had gone out into the world yet had ceased to engage with it emotionally, that he was a master in detachment, (hence his ability to take photos of humanity at its worst). But underneath I somehow sensed he was all soft-tissue and a victim of his a past – a past he was desperately hiding from. I knew that Celia had to be the one who changed him, the conduit through which his trauma could be revisited. I now simply had to figure out how he had been damaged, and what that had to do with Celia. This is when I stepped away from the 'whodunnit' nature of the book and realised I was in fact writing a 'whydunnit' – possibly the main difference between the book and the film.

One strand of the book I felt compelled to change was the dynamic of Paul and Celia's relationship and to reverse the sexual attraction. In the book it is Paul who battles his sexual feelings toward Celia, (the child of an old lover but by no means his own), where as in the script Paul's feelings are of a completely different nature – a suspicion that she could, in fact, be his daughter. For the first time in his adult life Paul has feelings for another person, not recognising that these are of a protective nature. I also wanted him to recognise in Celia a part of himself, someone he used to be before everything turned sour. As for Celia, it was important to me that she was merely suffering a typical teenage crush for someone older and worldlier than her, until she too suspects a closer bond. That the relationship takes place mainly in the den, the place of Celia's origin and the place that Paul fled as a teenager, was a happy accident – I had found my own purpose for the den: a place of reconciliation between past and present.

In hindsight, what was fantastic is that Maurice completely endorsed what I was doing and at no stage made me feel his novel was sacrosanct. He never saw my interpretation of his work as rebellious or disrespectful. In so many words, he told me to go for it, to make the new discoveries and for that I am more than grateful. Three years later, upon near completion of the script and well into pre-production, I went back to the book, daring myself to read it again in order to gauge how far from the original nest the bastard-child had wandered. Was there anything I had kept? I was worried it had wandered too far. While much had changed, it amazed me how the core of the novel remained intact. Despite the alterations to character, plot, setting and structure, the themes remained almost identical to those of the book. The notion of families harbouring secrets; emotional isolation; the quest for intimacy in unlikely sources; the effects of individuals fighting their personal histories and failing to communicate honestly with one another; the tenuous rekindling of hope: these were all Maurice Gee's themes in the book. He had written a story about family and the fragility of being human – the very thing that I was struggling to achieve in my script. Despite how we expressed it, our concerns were mutual. And so I see this film as carrying both our voices in equal measures – a sort of artistic meeting-point between two people from different generations of New Zealand, striving to speak of similar things.

A Statement on Directing 'In My Father's Den'

For me, filmmaking is not only about telling stories but to convey a palpable sense of another person's world – how they experience things, not just what they do. My favourite filmmakers – Malick, Kieslowski, Cassavetes, Loach, Bertolucci, Tarkovsky – gave me an appreciation for this type of subjective filmmaking, where authenticity, intimacy and point-of-view were more important than a clever plot.

I knew at the outset of making 'In My Father's Den' that I wanted to make an intimate and subjective film about a damaged soul, that began gently – almost too quietly – which slowly (almost invisibly) became an edgy and

unrelenting mystery, culminating in a violent confrontation between the past and present. I intended the film to be a 'slow burner' and avoided setting it up as a 'thriller' or 'missing person story' opting more for a personal and character-driven approach. I wanted to create a subtle sense of disquiet and a strong sense of place, to play with shifting time-frames. I also wanted to create a sense of interconnecting lives and the past and present being strongly intertwined.

I am a great believer in restraint --- holding back, keeping the emotion in and for characters to say things, or even do things that contradict themselves or that they don't necessarily mean. In life, I find that people often fight their emotions rather than display them openly, say anything but the truth, and I wanted this also to be part of the process in creating characters that felt real and 'breathed'.

Making the Paul-Celia relationship work was a priority for me as a director, which came with its own unique challenges. Paul was a particularly challenging character - he was more complex and damaged than myself, having gone out into a horrifying world as a war photographer, yet ceased to engage with it on any emotional level. It was hard to get inside his head and particularly his heart, given how guarded and solitary he was in the script. In rehearsals with Matthew Macfadyen we talked a lot about where Paul had been since leaving home, working primarily from back-story and taking inspiration from accounts of actual war photographers, talking about the way damage manifests itself in our every day behaviour. Matthew's final delivery of Paul ended up having a warmth that was possibly lacking in the script. I feel he gave something to this character that was uniquely his - a stillness, a hidden innocence and an ability to occasionally smile and laugh at himself.

With Celia, my challenge was to create an authentic contemporary teenager. Given that I have never been a sixteen-year-old girl and was twenty-three years her senior this was harder than it first appeared to be. It was

important to me that she wasn't sexualised or typified, as so often happens with teenagers in films nowadays, but for her to be her own person....and to be intelligent without being 'written'. I used a lot of improvisation in the rehearsals and allowed Emily (the actor) free reign to change dialogue. To a large extent, I encouraged Emily to do things that she herself might do and never to do anything that felt forced. I encouraged her to keep a diary as Celia and to go on outings in character with other actors. What I absolutely didn't want was for Emily to monitor her own performance – hard for someone of that age – and went to extremes to prevent it. Her most precious performances were ones that she later had no recollection doing, where she was simply being herself. Looking at the film it is impossible for me to tell where Emily stops and Celia starts, but I am extremely happy with what this brave young actor has offered up.

It is the subtle shades of grey between supposed-good and supposed-evil that my interest lies as a filmmaker – I believe nothing is as simple or as black-and-white as it appears from the outside; that many reasonings and differing points-of-view can partake in a single action, and that tragedy is more likely to rise out of misunderstanding and miscommunication than someone being 'purely evil'. Although I wanted my main character to undergo a moral crisis, and to play with red-herrings, I knew in making this film that ultimately I didn't want to point the finger at any one party, I wanted all the characters to have a hand in Celia's disappearance. – that it was the result of the secrets and lies, buried resentments and broken trust rather than the actions of any one individual. No one and everyone is culpable.

It was important to me that the film carried with it a positive message – albeit subtle – and a sense that Paul's journey had been for a reason. For this reason, I ended on a moment of forgiveness and recognition – for the film to be ultimately about that, rather than the solving of Celia's disappearance.

ABOUT THE PRODUCTION

In 1996 Trevor Haysom produced Brad McGann's award-winning short film ***Possum***. After this successful collaboration, Haysom approached Brad to see if he was interested in writing a screen adaptation of ***In My Father's Den*** by Maurice Gee, one of New Zealand's foremost novelists.

Haysom explains, "I was intrigued by the story's tonal qualities and particularly drawn to Gee's central obsession of 'the difficulty of connecting' and recognised this as a theme running through Brad's work. We embarked on a four year development period funded by the New Zealand Film Commission."

In her review of ***Possum*** for the Danish publication P.O.V., Mette Hjort described Brad as "a quintessentially modern practitioner of tragic fiction." Haysom feels, "Brad's potent adaptation of Maurice Gee's work endorses this statement. He has applied a challenging structure to tell a seemingly simple story in a compelling and original way. ***In My Father's Den*** is a masterful character-driven mystery, a genre that has rarely been exploited in New Zealand films."

While discussing the next part of the process Haysom explains, "In 2002, while Brad and I were in London casting for Paul, we had a significant meeting with Dixie Linder and Lizzie Francke from Little Bird, the UK/Irish production company. Dixie (producer of ***The War Zone***) read the script and was overawed by its strength and the power of Brad's writing. Linder says "I see a lot of scripts, I know people always say this, but seriously this is genuinely one of the best scripts I've ever read."

Her passion for the project developed over the ensuing months and she entered into a joint venture arrangement to make the film an official NZ-UK

co-production. The association with Little Bird was pivotal in attracting support from the UK Film Council.

As Linder explains "It shows you the power of the script. This was a first time feature director and there were no big names at that time, yet the financiers were willing to invest in the film based on the strength of the writing."

Haysom, Linder and McGann held casting sessions in London for the central role of Paul Prior because in the story this character had been living in Europe for the past seventeen years and it's highly likely he would have had little trace of a New Zealand accent. Casting someone with a natural English accent seemed logical and once the NZ-UK co-production was in place, casting this role out of the UK was an ideal scenario.

Brad was impressed with Macfadyen's performances in Warriors, Peter Kosminsky's film for television. The two met in London and Brad felt that Matthew had the necessary intelligence, emotional complexity, strength and humility to play his complex leading man. Macfadyen was drawn to the project by the strength of the script, "It was the best script I'd read in ages and ages. I read it in one sitting in the bath. Which is the acid test really ... and it's a fabulous part."

Casting agent, Diana Rowan who discovered both Oscar winner Anna Paquin (The Piano) and Oscar nominee Keisha Castle-Hughes (Whale Rider), scoured New Zealand to find Celia. It was essential to find a young actress who had the personality and depth to carry off this crucial role. After an extensive search, 18 year old Emily Barclay was cast. Emily embraced the role with great passion and enthusiasm and established a fantastic working relationship with Matthew Macfadyen. Achieving the right chemistry and dynamic between Paul and Celia was paramount, their relationship lies at the heart of the story.

New Zealander Colin Moy, who bears an uncanny resemblance to Macfadyen, plays Paul's brother Andrew, and Australian actress Miranda Otto (***Lord of the Rings***) plays Penny, Andrew's wife. New Zealanders Jodie Rimmer, Vicky Haughton and Jimmy Keen also play key roles in this strong ensemble cast.

The strength of McGann's script attracted New York based cinematographer Stuart Dryburgh (***The Piano, Bridget Jones's Diary, The Recruit***) to work back in his home country for the first time since 1994 when he shot ***Once Were Warriors***.

With finance, casting and key crew in place. ***In My Father's Den*** began its eight-week shoot in New Zealand on 8th September 2003.

ABOUT THE LOCATIONS

Maurice Gee's novel is set in west Auckland 1969 but Brad McGann's adaptation places the story in contemporary Central Otago, an area in the South Island of New Zealand where small towns are nestled amongst vast and spectacular mountainous landscapes.

In the 1960s, west Auckland was a semi-rural fruit-growing district but today has been gobbled up by Auckland's urban sprawl. An important aspect of ***In My Father's Den*** is that the story takes place in a small town. McGann comments, "I see small towns as being dangerously intimate."

For a contemporary version, the film's appropriately set in a part of the world where small towns still exist. Maurice Gee admits that he was initially unhappy with the decision to move his book from its original setting – a fictional town based on the west Auckland of his boyhood, "But now I can see how appropriate it is. My west Auckland is gone, you can't be setting it there any more. It's a small town story ... and I rather like the idea of a story of repressed emotions and dark motives and twisted passions taking place in that wide open landscape of Central Otago."

"I think character is born of place as much as it is of anything else," says McGann. "People and place are something I'm interested in exploring ... We'll quite often mythologise landscape – people think of us as being in this exotic beautiful place – but to me it's full of texture and there's a beauty, but there's also a darkness, and I think the expansiveness is tempered by a sort of claustrophobic element."

The small town also had to be in an orchard growing area. Central Otago is one of New Zealand's prime orchard areas and its small towns of Roxburgh, Alexandra and Cromwell provided McGann with varying aspects of his fictional small town Rapere Junction.

One of the film's key locations is Paul Prior's childhood home which was a cottage, near Roxburgh, normally used for housing fruit pickers. With filming taking place in early spring, the cottage and surrounding orchard was available for a complete take over by the film crew.

"We carefully scheduled the film at a time when it would benefit from the fact that different types of fruit trees come into blossom at different times, such that winter, spring and even summer sequences could be shot within the same time period and in the same general area," according to producer Trevor Haysom.

After three weeks filming in Central Otago, the production moved to Auckland to shoot mainly interior locations. Matthew Macfadyen commented, "It was great that we shot in the South Island first. I got an idea of the landscape. And a weird claustrophobia, too: the small town with mountains around it."

ABOUT THE CAST

MATTHEW MACFADYEN (Paul Prior) was born in Norfolk in 1974 and is now based in London. He attended schools in England, Scotland, Indonesia, and then went onto a boarding school in Leicestershire. At 17 he won a place at the Royal Academy of Dramatic Art in London.

Matthew's first professional engagement was playing Antonio in John Webster's ***Duchess of Malfi*** for the touring theatre company Cheek by Jowl, playing in the West End, New York, Bogota, Moscow and many other cities over ten months. This was followed by two world tours, playing Demetrius in ***A Midsummer Night's Dream*** for the Royal Shakespeare Company and Benedick in ***Much Ado About Nothing***, again for Cheek by Jowl, both directed by Declan Donellan. He then returned to the RSC to play Charles Surface in Declan Donellan's production of Sheridan's ***School for Scandal***.

Subsequently, Matthew played Alan James in Peter Kosminsky's ***Warriors***, a film for television about British peacekeepers in Bosnia. ***Warriors*** won a BAFTA for Best Drama, the Royal Television Society Award, the prix Italia, numerous other awards and Matthew was nominated for the RTS Award for Best Actor.

Matthew plays other impressive television roles in Stephen Poliakoff's ***Perfect Strangers (Almost Strangers)*** in the USA) with Michael Gambon; the BBC's BAFTA winning serial ***The Way We Live Now***, based on Anthony Trollope's novel, with David Suchet and Miranda Otto; Peter Kosminsky's ***The Project*** and the BBC's BAFTA winning spy drama series ***Spooks***.

In film, Matthew's credits include ***Enigma*** directed by Michael Apted, Ben Elton's ***Maybe Baby*** and ***The Reckoning***.

Matthew is currently filming ***Pride and Prejudice*** for Working Title Films playing the role of Mr. D'Arcy.

MIRANDA OTTO (Penny Prior) a graduate of the prestigious National Institute of Dramatic Art (NIDA), Miranda is one of the most exciting Australian actors of her generation. Internationally recognised as the warrior princess Eowyn of Rohan in the last two instalments of the LORD OF THE RINGS trilogy, Miranda also has a number of recent European credits. She played the title role in *Julie Walking Home* for acclaimed female Polish director Agnieszka Holland, appeared opposite ER's Goran Visnjic in the English thriller *Doctor Sleep* and starred in *La Volpe A Tre Zampe (The Three Legged Fox)* for Italian director Sandro Dionisio in 2001. In the same year, Miranda played a scheming Frenchwoman named Gabrielle in Charlie Kaufman's *Human Nature*. Other US credits include *What Lies Beneath* and *The Thin Red Line*. She also played the lead role in the South African feature *Kin* in 2000.

Miranda re-teamed with her ***Human Nature*** co-star Rhys Ifans in the Australian romantic comedy ***Danny Deckchair*** last year. She has received critical acclaim for her work on Australian films including ***Dead Letter Office***, for which she received a 1999 Film Critics Circle of Australia (FCCA) Award nomination; IN ***The Winter Dark***, which earned her a 1998 Australian Film Institute (AFI) Award nomination; ***The Well***, for which she received both AFI and FCCA nominations and which screened in competition at Cannes in 1997; and ***Love Serenade***, which earned her an FCCA nomination in 1997 after winning the Caméra d'Or at Cannes the previous year. Miranda also received an AFI nomination in 1992 for ***Daydream Believer*** and AFI and FCCA nominations for Gillian Armstrong's ***The Last Days Of Chez Nous*** in 1992. Other Australian credits include ***True Love and Chaos*** and ***The Nostradamus Kid***.

Miranda has recently finished shooting in Namibia on a new action/adventure called ***The Flight Of The Phoenix*** in which she stars opposite Giovanni Ribisi and Dennis Quaid.

Miranda is also a respected stage actor who has had a long association with the Sydney Theatre Company (STC), for whom she first appeared in the 1986 production ***The Bitter Tears Of Petra Von Kant***. Her performance as Nora in the STC's 2002 production of ***A Doll's House*** earned her a 2003 Helpmann Award nomination and the prestigious MO Award for Female Actor in a Play.

On television, Miranda has appeared in the US miniseries ***The Jack Bull*** with John Cusack and in the UK miniseries ***The Way We Live Now*** by Andrew Davies. She has recently embarked on a major new Australian miniseries with the working title ***Through My Eyes***, in which plays the lead role of Lindy Chamberlain in the infamous story of a woman who is wrongfully accused of murdering her baby.

EMILY BARCLAY (Celia Steimer) was born in Auckland, New Zealand, where she also attended school and is now studying at Auckland University. Alongside her studies Emily has been building up a strong acting career. Emily's television performances include roles in popular New Zealand television series including ***Mercy Peak***, ***Shortland Street*** and ***Spin Doctors***. She has played lead roles in school and youth theatre productions. Emily has also played American teenagers in the US television films: ***No One Can Hear You*** and ***Terror Peak***.

COLIN MOY (Andrew Prior) grew up in Auckland, New Zealand, where he went to school and spent one year at Auckland University. He then moved to Sydney to attend drama school and studied for three years at the Sydney Acting School. Soon after graduating he played Demetrius in an Australian tour of ***A Midsummer Night's Dream***.

In 1995 he returned to Auckland where he now works in theatre, television and film. His television credits include Jaris in ***Hercules***, Galantis in the hugely popular cult series ***Xena Warrior Princess***, Quint in ***Cleopatra***

2525, and Ted Reece in **Mataku, The Rocks** directed by Cliff Curtis. Colin's film credits include the US high-altitude adventure **Vertical Limit** directed by Martin Campbell.

Recently Colin has extended his work into directing and writing. In 2002, he was taken on board as the director in training at the Auckland Theatre Company and the following year he was appointed as the literary manager for the theatre.

JODIE RIMMER (Jackie) is a well established New Zealand actress who has trained in both acting and dancing. Jodie's film credits include two New Zealand features, **Snakeskin** and **I'll Make You Happy**, and Disney's **You Wish**. For the UK's Channel 4 film for television **Not Only But Always**, written and directed by Terry Johnson about Peter Cook and Dudley Moore, Jodie played opposite Rhys Ifans in the role of Pete's first wife Wendy. Her other television roles include Seska in **Hercules**, Seraphim in **Xena Warrior Princess**, Phoebe in **New Adventures of Black Beauty** and Kathryn in **The Strip** for which she was voted Best Actress in the T.V Guide People's Choice T.V awards in 2003.

JIMMY KEEN (Jonathan Prior), although only thirteen, has appeared in commercials, played Josh in a short film called **After Dark** and was Peter in the feature film **Super Fire**. He has also performed in various school productions and children's theatre shows including **Peter Pan** and **The Wind in the Willows**. Jimmy enjoys photography and would eventually like to direct films.

VICKY HAUGHTON (Ms Seager) played Nanny Flowers in Niki Caro's **Whale Rider**, for which she won Best Supporting Actress at the 2003 New Zealand Film Awards. Her other feature film credits include **Her Majesty, Jubilee** and **Jack Be Nimble**. Her television work includes **Every Woman's Dream, Raider of the South Seas** and **Love Mussel**.

ABOUT THE FILM MAKERS

BRAD MCGANN (Director/Screenwriter) makes his feature film debut with ***In My Father's Den***. Brad has been collaborating with producer Trevor Haysom ever since 1996 when they worked together on Brad's multi award-winning short film ***Possum***.

Brad grew up in New Zealand and studied at the University of Otago, before crossing the Tasman to attend Melbourne's Swinburne Film & Television School where he graduated with distinction. While at Swinburne he made the short film ***Home Away From Here***. For the Australian Broadcasting Corporation, he made a documentary with Emma-Kate Croghan called ***Come As You Are*** and wrote and directed a short television drama called ***It Never Rains*** which also screened at international film festivals.

In 1996, Brad returned to New Zealand, wrote the short film ***Possum***, and teamed up with producer Trevor Haysom to make the film. ***Possum*** was picked up by many international film festivals including Telluride, Clermont-Ferrand, Oberhausen, Hamburg, Toronto, Sao Paolo, Puchon, Athens, Mill Valley and Melbourne. Among its many awards were the Jury Prize at Augsburg, the Most Imaginative Film at Odense, Denmark and the International Jury Prize for Best Short Film at Gijon, Spain.

Possum producer Trevor Haysom thought that Brad's sensibility and filmmaking style was well suited to Maurice Gee's writing, so he asked Brad if he would like to write a screen adaptation of ***In My Father's Den***. This conversation lead to Haysom and McGann developing and eventually making the film.

MAURICE GEE (Novelist) is one of New Zealand's foremost writers. He grew up in Auckland and went on to graduate with an MA from the University of Auckland. Gee has also been honoured with an Hon D.Litt from Victoria University in Wellington and was chosen as one of 20 Arts Foundation of New Zealand Icon Artists, an official list of outstanding New Zealanders. Born in 1931, Gee first started writing as a teenager and published his first novel, ***The Big Season***, at the age of 31. He has been writing full time since 1975, and has published 15 novels for adults and 10 for children.

In My Father's Den was Gee's third novel, published in 1972 and set in West Auckland, 1969. McGann's adaptation takes the story to modern day Central Otago, in the South Island of New Zealand. Gee comments, "Brad has put new flesh on the bones of the story. He's brought it to the present day which inevitably changes emphasis, but he has maintained its emotional core."

Gee is known for tapping into family conflict and the dark underbelly of puritanism that exists in New Zealand society. Murder features in several books, as do violent deaths, and repression is always lurking.

Recently, another Gee novel, ***Crime Story***, has been made into a feature film, ***Fracture***. Three of Gee's children's books, ***Under the Mountain***, ***The Fireraiser*** and ***The Champion***, have been made as television series. Gee has written scripts for television shows including ***Close to Home*** and ***Mortimer's Patch***. He has also received a number of literary prizes including Wattie and Montana Awards and in 1979 the British James Tait Black Memorial Prize for ***Plumb***, the first of a trilogy based on the monumental figure of Gee's Presbyterian minister grandfather, James Chapple.

TREVOR HAYSOM (Producer) produced Brad McGann's short film ***Possum*** in 1996. Following this successful collaboration, Haysom went on to develop ***In My Father's Den*** with Brad.

New Zealander Trevor Haysom produced his first film in 1984, a documentary called ***Every Dancers' Dream*** which won the Silver Plaque award at the 20th International Chicago Film Festival. He then joined Film Konstruktion Ltd where he produced the short film ***Rushes*** and in 1989 the feature film ***User Friendly***, directed by Gregor Nicholas. He was the Associate Producer on the feature film ***Crush***, directed by Alison Maclean and selected in 1992 for competition at Cannes.

In 1991, he formed his own company T.H.E. Film Ltd and produced documentaries for Television New Zealand's ***Work of Art*** series. In 1996, Trevor produced three short films for emerging filmmakers: McGann's ***Possum***, ***Warm Gun*** and ***A Woman's Heart***. He executive produced a further 6 short films for the NZFC. Currently T.H.E. Film Ltd has an active and diverse slate of feature films in development, including ***The Parrafin Child*** (written and directed by Simone Horrocks) and executive producing ***bro' town*** (a six part animation series for television).

DIXIE LINDER (Producer) began her film career in London as assistant to producer Sarah Radclyffe, initially at Working Title Films and then moved on to Sarah Radclyffe Productions, where Dixie was Head of Development/Production. Dixie was Assistant to the Producer on ***Sirens***, directed by John Duigan, Assistant Producer on ***Second Best***, directed by Chris Menges and starring Willima Hurt, and then went on to produce ***Butter*** and ***Burn Your Phone***, both directed by Alan Cumming. She was a Production Associate for Des McAnuff's ***Cousin Bette*** starring Jessica Lange and a Producer of ***Bent*** directed by Sean Mathias which starred Clive Owen.

In 1997, Dixie produced Tim Roth's ***The War Zone*** which was in official selection at the Cannes, Sundance, Berlin, Toronto and Edinburgh Film

Festivals, where it won the Michael Powell Award. The following year she set up Roth Linder Productions with Tim Roth which had a First Look deal with Film Four.

In 2001, after producing ***The Martins***, directed by Tony Grounds with Lee Evans and Kathy Burke, Dixie joined Little Bird as an in-house producer. With Little Bird she has Co-Produced ***Churchill The Hollywood Years*** starring Christian Slater and Neve Campbell and has joined forces with New Zealand producer Trevor Haysom to produce the NZ/UK co-production ***In My Father's Den***. Dixie was also Production Executive on ***Trauma*** starring Colin Firth and Mena Suvari directed by Marc Evans and produced the award nominated Elton John Video - I WANT LOVE starring Robert Downey Jr directed by Sam Taylor Wood.

STUART DRYBURGH (Director of Photography) is one of New Zealand's leading cinematographers and was Oscar nominated for Jane Campion's ***The Piano***. His other credits include ***Bridget Jones's Diary, The Recruit, Once Were Warriors, Lone Star, Sex in the City*** (pilot episode), ***Analyze This, The Portrait of a Lady***, and the forthcoming ***Beautiful Country***. Stuart lives in New York, and is currently in Berlin shooting Karyn Kusama's film ***Aeon Flux*** for Paramount.

DIANA ROWAN (Casting Director) is best known for having cast the internationally award winning features ***The Piano, Whale Rider, Rain, Navigator*** and the television series ***Hercules*** and ***Xena***. More recently she cast the upcoming ***Perfect Creature*** and ***River Queen***.

As an actor, she trained at the Bristol Old Vic in England, was a member of the Royal Shakespeare Company and toured with 7:84. Diana moved to New Zealand and starred as Vivian Thomas in *Beyond Reasonable Doubt*, and other productions. She has also directed three short films and two documentaries.

CHRIS PLUMMER (Editor) edited Brad McGann's short film ***Possum***. Chris has edited many other New Zealand short films including Niki Caro's ***Sure to Rise*** which was selected for competition at Cannes. His feature film credits include ***Crooked Earth, Channelling Baby, and I'll Make You Happy***. Chris was the Associate Editor for ***The Quiet American*** directed by Phillip Noyce. He edited the telemovie ***Riverworld***, and has edited a number of television shows including ***Cover Story, Power Rangers, Cleopatra 2525*** and ***Stingers***.

SIMON BOSWELL (Composer) from Dario Argento's ***Phenomena*** to ***Shallow Grave*** Simon has contributed a succession of highly original scores. More recently he has worked on ***Churchill, the Hollywood Years*** (for Peter Richardson), ***Born Romantic*** (for Kismet Films), ***Octane*** in collaboration with Orbital and ***This Year's Love***. Other recent work includes ***The Sleeping Dictionary*** (starring Bob Hoskins) and ***Dr Sleep*** (for Nick Willing). He is currently working on another collaboration with Nick Willing, ***Sea of Souls***.

KIRSTY CAMERON (Costume Designer) has extensive feature film experience including ***Whale Rider*** directed by Niki Caro for which she won Best Costume Design at the 2003 New Zealand Film Awards. Her other feature film Costume Design credits include ***Sylvia*** directed by Christine Jeffs with Gyneth Paltrow, Christine Jeffs' ***Rain, The Price of Milk, Channelling Baby, When Love Comes*** and Niki Caro's ***Memory and Desire***.

DENISE KUM (Make-Up and Hair Designer) has extensive feature film experience working as HOD and as Make Up artist. Her credits include ***The Last Samurai, Sylvia, Neverland, Whalerider, All or Nothing, Me***

Without You, Savage Honeymoon and Channelling Baby. She won The Best Make Up Award in the years 1999 and 2000 at the New Zealand Film Awards, and was finalist in 2003. She is currently in Berlin working on Karyn Kusama's film *Aeon Flux* for Paramount.

Festival Screenings

51st Sydney Film Festival 2004

36th Auckland International Film Festival 2004

33rd Wellington Film Festival 2004

CREDITS

The New Zealand Film Commission and the UK Film Council present

In association with
VISIONVIEW, NZ ON AIR

In association with
ELEMENT X AND OPTIMUM RELEASING

a T.H.E. Film / Little Bird production

In My Father's Den

Based on the book "IN MY FATHER'S DEN" by MAURICE GEE

Written and Directed by
Produced by
Executive Producers

BRAD MCGANN
TREVOR HAYSOM DIXIE LINDER
JIM REEVE, STEVE ROBBINS, PAUL
TRIJBITS

Executive Producers
Director of Photography
Editor
Music by
Production Designer
Art Director
Casting by
Costume Designer
Make Up and Hair Designer
Sound Recordist

SUE BRUCE SMITH JAMES MITCHELL
STUART DRYBURGH
CHRIS PLUMMER
SIMON BOSWELL
JENNIFER KERNKE
PHIL IVEY
DIANA ROWAN
KIRSTY CAMERON
DENISE KUM
RICHARD FLYNN

CAST in order of appearance

celia
paul
penny
andrew
jonathan
paul "teenager"
andrew "teenager"
andrew "child"
iris
paul "child"
jeff

EMILY BARCLAY
MATTHEW MACFADYEN
MIRANDA OTTO
COLIN MOY
JIMMY KEEN
TOBY ALEXANDER
NICHOLAS HAYWARD
LIAM HERBERT
VANESSA RIDDELL
ASHER EMANUEL
MATTHEW CHAMBERLAIN

vet
winnie
ms seager
jackie
mouse
jake
gareth
jackie "teenager"
sid
clerk
scottish woman
older guy at teabagging party
o'neill
sam
detective farnon
policewoman
detective dunleavy
tv reporter
sten
kid # 1
kid # 2
minister

stunt co-ordinator
assistant stunt co-ordinator
stunt performers

production manager
first assistant director
script supervisor
script editor
location manager
on-set art director
second assistant director
assistant editor
casting
production accountant
production accountant UK
production supervisor UK
production co-ordinator
assistant production co-ordinator
shadow producer
post production supervisor NZ
production assistant
production PAs

focus puller

PETER HISHON
MABEL BURT
VICKY HAUGHTON
JODIE RIMMER
SAENGTIP KIRK
DANIEL LUCAS
ANTONY STARR
MEREDITH BLACK
JOHN PACE
SIAN DAVIS
JOSEPHINE DAVISON
DANIEL RITTER
GEOFFREY DOLAN
SHANNEN HIRST
GERALDINE BROPHY
ANNE CHAMBERLAIN
NICK BUTCHER
DOUGAL STEVENSON
ANDREW DUFFY
SCOTT COTTER
RUTH McWHANNELL
GERALDINE COATS

PETER BELL
FRALEY CERUTTI
SHAYNE BLAIKIE, KAREN THOMPSON,
FRALEY CERUTTI, AMANDA FOUBISTER,
JASON TAHU
SUSAN PARKER
AXEL PATON
KATHLEEN THOMAS
CAROLINE GROSE
SALLY SHERRATT
ANDY McLAREN
STEPHANIE WESTSTRATE
JULIE ALP
UK LEO DAVIS
ALEX COLE-BAKER
FRANK LEHANE
SACHA GUTTENSTEIN
SHARRON JACKSON
FIONA WADMAN
LOREDANA CUNTI
CATHERINE FITZGERALD
MINORI JAMES
ALANNA ELLIOTT, HEIDI WATSON,
JODY SUTHERLAND
BRENDEN HOLSTER

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stills photographer
boom operator
gaffer
best boy
generator operator
lighting assistants

key grip
grips

costume supervisor
wardrobe standby
assistant wardrobe standby
costume assistants
make up and hair artist
art department co-ordinator
props buyer
standby props
props assistant
set dressers
set dresser assistants

graphic artist
vehicle wranglers

story board artists
special effects supervisors
special effects technicians
armourer
location scouts

construction manager
carpenters

greensmen
scenic artist
painter
safety officers

2nd unit director of photography
focus puller
grip
playback operator
additional photography

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JAMES RUA
NICK WALL
MARK WILLIAMS
GRANT McKINNON
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KEVIN DONOVAN
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publicist & extras casting	ANNE CHAMBERLAIN
third assistant director	SEAN MOBBS
set PAs	RACHAEL BOGGS, HEATHER VINCENT,
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unit assistants	GRANT MOFFITT, MIKE FORD
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foley editor	FRANCIS LINEHAN
effects editors	BRUNO BARRETT-GARNIER, GLEN BULLEN
assistant sound editor	OSCAR BURT SHEARER
re-recording mixers	GETHIN CREAGH, CHRIS BURT
studio manager	PAM SHEARER
foley artist	STEPHAN BROUGH
Music Recorded and Mixed at	LANCASTER STUDIOS by GEOFF FOSTER and SIMON BOSWELL

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 Performed by Dame Kiri Te Kanawa and The English Chamber Orchestra
 Conducted by Jeffrey Tate
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