



presents



Starring Barry Pepper, Jamie Costa, Liam McIntyre, Zac Garred
with Rachel Griffiths and Sam Neill

Directed by Luke Sparke

Screenplay by Tom Evans

Produced by Carmel Imrie, Carly Sparke, along with Zac Garred as co-producer, and executive producers Luke Sparke, Geoff Imrie, Sean Virgin and Martin Walton.

Running Time: 90 mins

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Short Synopsis

Under orders from a ruthless crime boss, a getaway driver must battle his conscience as he leads a young and unsuspecting passenger to an uncertain fate in the captivating thriller BRING HIM TO ME.

Longer Synopsis

Written by Tom Evans and directed by Luke Sparke, *Bring Him to Me* is about a mild-mannered Driver (Barry Pepper) working for a mob boss. His conscience is tested when he is asked to collect a young and unsuspecting new crew member known as Passenger (Jamie Costa) one week after a violent robbery. What Passenger doesn't know is that he is being driven into an ambush, forcing Driver to confront his loyalties to his boss and his own morality.

Director's Statement

BRING HIM TO ME explores the complexities of human nature and the moral dilemmas that arise when loyalties and ethics collide. The film's characters are riddled with vices, both selfish and self-absorbed, making for a compelling palette to work with as a filmmaker. In contrast to my previous films, which explore a much lighter side of humanity, this shift in tone and exploration of more complex characters was rewarding for me as a filmmaker. Many of the characters have good intentions, but their actions are not always virtuous, creating an intriguing assortment for me to maneuver, like a finely-tuned sports car on a challenging track. I hope audiences enjoy the ride and the journey that we have brought to life on the big screen. I am very proud of the production I was able to create in a short amount of time. We were able to bring together a stellar cast and crew to tell an intense story of guilt, regret, chances and difficult choices. Everyone brought their own unique perspective to the project and allowed us to create a movie full of surprises and unexpected performances. With Bring Him To Me, I was able to take risks and challenge myself as a director, while also bringing together a team of talented individuals to make what is a gritty, suspenseful and action-packed film. I am confident that this movie will leave audiences with something to think about and I am excited to present it.

About The Production

Versatile director **Luke Sparke** drives a gritty, suspenseful, action thriller to the big screen in **BRING HIM TO ME**.

Luke Sparke possesses a remarkable talent for swift pivots, and the tale of how **BRING HIM TO ME** came to be is a rapid and intense shift in gears. Luke was working with scriptwriter **Tom Evans** on another project when Tom showed him the script for **BRING HIM TO ME**. Over the course of a single weekend, Luke read the script and was immediately drawn in. The story's elements elicited visceral responses from him, signaling that this was a project he should pursue. Remarkably, in just four weeks, he was able to work with Tom to bring the world of **BRING HIM TO ME** to life.

As a director who usually writes his own scripts, working with Tom was a new experience. The script Tom presented to him had a unique, tight structure and was different from the epic, big concept, ensemble stories that Luke usually writes. This script was Tarantino and Michael Mann-esque, with conversations bottled inside a sensational muscle car. The challenge before him was something Luke knew he couldn't pass up.

As a director, Luke is always looking for stories that have the potential to surprise. He is keen on bringing to life stories that are not only visually engaging but also bring out the best performances from his actors. With **Bring Him To Me**, Luke had to pivot, moving from his previous films with visual effects and explosions to one that relied heavily on the performances of his actors and dialogue. The challenge was to create an engaging film in a single location with minimal characters, making the script and the actors' performances the primary focus of the film.

Working with Tom was an exciting prospect for Luke. Tom had a clear vision for the film and collaborated closely with Luke on his input to bring it to life. Evans, who comes from a background in key art and poster design, approached Sparke after designing the key art for his previous film, *Occupation Rainfall*. Their collaboration began when Evans shared a look book and concept art with Sparke, who immediately understood his vision. For **Bring Him To Me**, Evans was particularly excited about the quick turnaround from the first draft to the start of filming, which took only about six weeks. Despite the tight schedule, the script attracted an impressive cast, including Barry Pepper, Sam Neill,

Rachel Griffiths, Jamie Costa, Liam McIntyre, Jennings Brower and Zac Garred.

Producer and Actor **Zac Garred** expressed his thoughts on the change in direction from Luke. He noted that one of the biggest differences in this particular script for Luke is the cast of characters who are riddled with vices, self-interest, and selfishness. In contrast, *Rainfall* explores a much lighter side of humanity, where there is a lot of self-sacrifice and virtue. Zac believes that this shift in tone and exploration of more complex characters is important for Luke and rewarding for him as a filmmaker. He points out that many of the characters are motivated by good, but their actions are not always virtuous, making for a compelling palette for Luke to work with.

The gritty crime thriller centers around a car journey, revved by the iconic scene in Martin Scorsese's *Casino* where Joe Pesci's character is driven to a cornfield under false pretenses and met with a sea of baseball bats. Evans builds on this premise by exploring the dynamics between the characters during the journey and the idea of a driver being unwillingly involved in a premeditated attack. The plot highlights the illusory feeling of safety experienced by PASSENGER and the unsettling nature of being in a situation where they lack control. Visually, the film aims to capture the cinematic appeal of cars on film, with the majority of the plot taking place inside the car, think films such as *Nightcrawler*, *Drive* and *Collateral*.

It was important that BRING HIM TO ME had a broad appeal, hitting multiple genre beats with car chases, robberies, and gun fights for action enthusiasts. However, the film also contains strong dramatic elements through its character-driven narrative, elevating it beyond a typical action thriller. With the talented **Barry Pepper** in the lead role of DRIVER, Sparke hopes the film will "*capture the attention of indie audiences who appreciate elevated crime dramas, similar to Nightcrawler, Drive and A Place Beyond the Pines.*"

Starring Primetime Emmy Award-Winner and Golden Globe Nominee, Barry Pepper (*Saving Private Ryan*, *The Green Mile*, *Maze Runner*) Barry reveals why he was drawn to the script, explaining that it read as "*A really taut fast-paced thriller with great heart and drama and these twists and turns that you just didn't expect. The film would be barreling along at high speed and then just take a left-hand turn right when you thought you knew what was going to happen and I thought it was unique for the genre.*"

What excited Pepper most about the film was its unusual concept of an oil-and-water relationship between the DRIVER and the PASSENGER who are stuck in a car for an evening in the city, driving towards a mystery destination. "*I really appreciate how the film takes the audience on a ride and then surprises them with unexpected turns that keep them on the edge of their seats.*" Pepper praises both Luke and Tom's visual presentation of the film, which he found "*almost like a graphic novel, with stunning images of the car rolling through the city lights and cascading colours.*"

Drawn to the role of DRIVER because of the character's mysterious nature and introverted personality, Barry explains, "*What really attracted me initially to the role of DRIVER is that you get these brief glimpses of what he's carrying internally, he's a real introvert which works so well as a foil against PASSENGER who is the complete opposite, an extrovert but I really like that about the character, in that you don't really know a lot about his past.*"

Signing on to the project because of the success Luke had achieved with small budgets and his ability to make small films big, Pepper praises the collaborative approach of director Luke, explaining "*Luke*

is a shining example of what Australian directors are capable of, Luke is an extremely collaborative director. He knows exactly what he wants but he's also open to the best idea in the room which is wonderful as an actor because you have the freedom to share and come up with ideas together, get them up on their feet and walk through it together and you find the best possibilities for the scenes."

"I think Barry is one of the most interesting actors working out there... he's so unique and visceral and methodical in his performance... he is a quality actor that's going to bring the goods." says Luke of his choice of Barry as DRIVER.

As a seasoned actor with a unique and visceral approach to his craft, Barry is known for delivering quality performances in his previous works. Luke found him to be well-prepared and highly professional, having spent extensive time discussing the character and his motivations. This allowed Luke to trust Barry's instincts on set, resulting in a strong performance that shines through in the final cut of the film.

Pepper gets super excited when talking about the car in the film acting as a third character, with its own distinct personality and presence playing a crucial role in the narrative, contributing to the character dynamics and adding a layer of tension and excitement to the plot.

The 1970 Chauvel Super Sport, a classic American muscle car with a powerful 454 engine, is described by Pepper as a "*wild banshee of a car*" and a "*growling menacing beast*." Its appearance and sound reflect the intensity and danger of the high-speed chases and gunfights that take place throughout the film. The car's role is not limited to action scenes though; it also provides a backdrop for the unique relationship between DRIVER and PASSENGER.

As Barry explains, the PASSENGER is an extrovert who constantly talks and shares his thoughts and feelings, while the DRIVER is an introvert who prefers to keep to himself and maintain an air of mystery. This contrast creates an odd couple dynamic that adds to the tension and humor of the film. The car serves as a kind of mediator between the two characters, providing a physical space for them to interact and allowing the audience to witness their relationship unfold.

As the ominous car, with its menacing character, delivers PASSENGER to an uncertain fate, it also serves as a symbol of both freedom and escape. As the DRIVER and PASSENGER hurtle through the night in their powerful vehicle, they reveal their troubles like a car shedding its weight. The car represents both DRIVER and PASSENGERS' desire to escape from their past and start anew.

On-screen, Luke suggests the car is impressive like a "beast" that was powerful and heavy, and the sound design added to its overall impact. However, on set, the car proved to be a challenge. Luke described the car as a "prima donna" that wouldn't take direction and had its own mind. The car had issues with the windscreen wipers, which made it difficult to shoot in the rain, and it caused a bit of stress for the crew every night. Despite these challenges, Luke expressed his love for the car and its contribution to the film's visual appeal.

Jamie Costa adds his two cents worth on the car as well, "*it's been an experience being PASSENGER in this really cool car that obviously is it's own character:*" Costa's portrayal of PASSENGER underscores the character's yearning for a new beginning whose character is defined by guilt and conflicted feelings. Costa explains "*Despite its complexity, I find the unique perspectives of each character to be one of the story's greatest strengths. From PASSENGERS' perspective, the story is ultimately about new beginnings, a theme that resonates strongly throughout the narrative.*"

As a new father with new responsibilities and a new job, PASSENGER is eager to explore uncharted territory. Yet, as a young man who has already experienced hardship, there is a depth to his character that Jamie Costa is able to convey with nuance and complexity. As the story unfolds, Costa brings a fresh perspective to the role, delivering a performance that is both captivating and moving.

Sparke, explains that he chose Jamie Costa for the role of PASSENGER due to his impressive talent as an up and coming actor. Luke had previously seen Costa's work in *Star Wars* fan films and admired his abilities. After reaching out to Costa, Sparke knew that Costa was the perfect fit for the role of PASSENGER, despite Costa's initial reservations. Sparke trusted his instincts and is delighted with Jamie's portrayal of a young man who embodies both softness and hardness on a journey of self-discovery at the center of the film.

Producer **Zac Garred** was impressed by Costa's portrayal of Robin Williams in a viral video, where he saw a real person having an intimate conversation rather than a caricature. Garred believes that Costa's warmth and enigmatic nature were essential for his role as PASSENGER in BRING HIM TO ME. Costa's maturity, sense of humor and vibrancy were apparent from their first meeting, making him a perfect fit for the role. *"He does the most extraordinary impressions, it's actually quite surreal."*, states Garred.

Internationally recognized for his contribution to film and television, **Sam Neill** (Jurassic Park, Peaky Blinders, The Piano) plays the role of Frank McCarthy, standing in stark contrast to the warmth that PASSENGER exudes.

Neill takes on the role of a pawnshop owner who is far from an ordinary businessman. In fact, as Neill himself puts it, *"Frank is one of the badder of the bad guys."* While he may appear to be a run-of-the-mill pawnshop operator, Frank is actually a major money launderer, handling millions of dirty dollars on a regular basis. Neill notes that his character doesn't have many redeeming qualities and seems destined for a bleak fate, saying *"Poor Frank - Ain't nothing gonna save him from hell!"* Despite the lack of sympathy for his character, Neill's portrayal of Frank adds to the film's tension and intrigue.

Neill's role as Frank McCarthy allowed him a certain degree of freedom he says with a cheeky grin. As he notes, *"as far as I was concerned, I can swear as much as I like. That's very liberating."* This is reflected in the way Frank communicates with the other characters in the film. As Neill explains, *"Frank, swears liberally, in fact everybody does, that's how they kind of communicate. It's on a very basic fundamental level. They understand each other."* In this way, the use of coarse language serves as a form of shorthand between the characters, a way of expressing themselves that goes beyond words.

Neill's performance as Frank is a testament to his ability to fully inhabit a character as written, allowing him to bring the larger-than-life persona of Frank to the screen with ease. For Neill, the role of Frank McCarthy was already well- defined on the page, and he was grateful to the writer and director for providing such a clear vision for the character. As he explains, *"I like playing what is on the page and the page was clear enough to me...This is a character that is larger than life and why not be larger than life if you possibly can, at all possible times."*

Luke shared that getting Sam Neill for the role of Frank McCarthy in his film was a bit of a surprise. He took a risk and reached out to Sam's team, not expecting a response, but to his delight, Sam came back within 24 hours expressing his interest. Luke stated, *"To get Sam to play Frank was really me being cheeky...this is Sam who is known as very family-friendly...now he's going to play this visceral bad guy who's like a real bad guy, he doesn't mess around."* This unexpected casting choice gives the audience something they don't expect and allows Sam to showcase his versatility.

Zac Garred (Actor/Producer) portrays Shaun, the son of Frank McCarthy. Reflecting on his experience working with Sam Neill, Zac shares "*Sam is an exceptionally modest and understated man who has a career spanning decades now, which is remarkable. His warmth, generosity, curiosity, and passion for life and humanity is what I found most resonant. And his cheeky sense of humour, he's got such a cheeky sense of humor which I like as well.*" Zac grew up watching Sam Neill in iconic films like Jurassic Park and considers The Dish as one of his comfort movies. Meeting and hearing stories about Sam's life was surreal for Zac.

Garred, who portrays the character of SHAUN McCARTHY in the film, talks about the themes of fatherhood and the complicated relationship between sons and fathers. "*Shaun is a man who is desperate to prove himself and make his own impact in a small town where he is standing in the shadow of his father. However, he is also a coward and is willing to resort to nefarious and manipulative actions instead of confronting his father head-on. Despite his reprehensible behavior, Zac sympathizes with Shaun's complicated relationship with his father, Frank. He explains that "Shaun is not getting his fair share from everything he is given, and he has to take what he wants manipulatively, as Frank is a tough old-school man, and Shaun is a contemporary young man who is a little intimidated by the past"*.

Escape is a powerful driving force that propels the characters in this narrative forward. Each of them is seeking to break free from the shackles of their current situation and move towards a better future, no matter the cost. Garred explains that Shaun is trying to escape his father's shadow, while PASSENGER and the DRIVER are both trying to escape their current circumstances and return to their previous lives. Jamie's character, PASSENGER, is seeking to escape to a better life altogether. It is a universal desire to pursue something better, to strive for something greater than what we have now, and it is a theme that is at the heart of this story.

Escape may be the propellant behind the characters in Bring Him To Me, but the themes of the movie run much deeper. As actor **Liam McIntyre** (*Spartacus: Vengeance and Spartacus: War of the Damned*, Mark Mardon - Weather Wizard on The Flash) who plays thug TRAVIS, explains, "*the story is ultimately about the choices we make and how they impact our lives, particularly when it comes to parenthood.*" As a relatively new father himself, McIntyre found the themes of the movie particularly resonant, especially the idea that being a parent is incredibly challenging and carries with it a heavy cost. Through the experiences of PASSENGER and DRIVER we see the diverging fates of two men grappling with their own family experiences, and the choices they make in the pursuit of something better.

Beyond the surface-level portrayal of gangsters and their world, the characters are dealing with different family experiences that they are trying to resolve.

At its core, BRING HIM TO ME is a powerful exploration of the sacrifices we make as parents and the lengths we will go to ensure a better future for our children. For McIntyre, this theme hits close to home and adds an emotional depth to the story that resonates with him and many others.

McIntyre goes on to say "*Travis was exciting because he is different from other characters that I have played before in that he's so cold and deliberate and unflinching in his loyalty and use of power. He's indiscriminate in the way that he applies that power that he holds. I've played other characters that are kinder, I've played other characters that are maybe more evil but he had a certain unique quality. Plus*

I get to play an East Coast Thug - it's great. He's a lot of fun."

Travis was an intriguing character to develop for the film. He plays a significant role as an off-screen presence that propels DRIVER towards his ultimate destiny. It was essential to create a voice for Travis that would evoke a sense of menace and raise the stakes in these scenes, even though he is not physically present. The idea was to make viewers aware that Travis's mere existence would compel people to act in ways they would not typically do. To achieve this, Liam's intention was to portray a character exuding a rough and deliberate demeanor, along with an unmistakable aura of intimidation. *"I wanted to create a character that had that roughness, that deliberateness, that sense of threat...using my voice to create that sort of powerful energy is something that I have had practice with so hopefully it translates to the screen."*

McIntyre relishes the opportunity to get in amongst it in a good fight scene, he finds this particularly appealing given his background in physical roles. However, he recognizes that the success of action sequences depends on the skill and expertise of the stunt team, and he is happy to work with people who can help him achieve his goals. As he says, *"I've done a bunch of roles like Spartacus. I've done a fair few things where I got to be physical, you are only as good as your stunt coordinator... so you just try to deliver what they ask and trust that they know what it's going to look like."*

Despite sharing McIntyre's fondness for fight scenes, Jamie Costa's character PASSENGER, has a starkly different approach to violence. *"I am a physical actor so I love getting in there wherever I can but it's funny because my character doesn't actually care for violence. He'd rather talk his way out but he gets cornered a couple of times and has to step up"*.

Luke is no stranger to action and fight scenes and he revealed that these scenes were his favorite part of the movie. *"I think all the crew could see the smile on my face when I was hopping in and out of the camera truck with the rigs all over it, following the bikes and Barry as he was driving the real car with his gun out, shooting down the road. To me, it was just a euphoric moment"*.

Academy Award Nominee **RACHEL GRIFFITHS** (*Hilary & Jackie, Six Feet Under, Brothers and Sisters*) plays a high stakes character as VERONICA who is the crime boss. Rachel notes that it is rare to find a script where the intentions behind the character's actions are so clearly laid out. The script is what got her excited about this project. She read the script and found it to be a clever genre piece with a closed world that made sense to itself. She loved the dialogue of her character and the good twists in the story that grabbed her right away *"The dialogue was really sparkly"* Rachel explains. Griffiths then did her due diligence and watched director Luke Sparke's reel to see if he could pull off the script within the given budget and time frame. She was impressed by his talent as a stylistic and cinematic thinker and felt his capacity to deliver the story.

Rachel was struck by the unusual nature of her character, a female boss running a racket. She did some research on the history of female crime bosses in America and found some interesting stories, particularly those of Irish and African American women. She wanted to play the character as a blonde from Boston, so she set herself the challenge of learning the Boston accent in just three weeks. She immersed herself in Boston-based movies and documentaries to perfect her accent and prepare for the role. *"I've been watching a lot of Ben Affleck movies and all these doco's about Whitey Bolger and I just I googled every Boston actor accent, so hopefully I pull that off"*. She loved the challenge of playing a high-stakes character who is unpredictable and puts the heat on in the final scene of the film.

As the only female on an all-male cast writer/director/producer team, Rachels' presence on set

allowed for critical questions to be asked, particularly regarding the portrayal of female characters. *"I really care about female representation and I don't like to play women through a male gaze."* Discussing with Luke, her character VERONICA and her commentary on female representation in film. Rachel wanted to ground her character in a more gritty class reality to show why a woman would end up in a position like Veronica's. She didn't want to play a femme fatale with stilettos and a costume, but instead, a girl who had to do some pretty bad things to be where she is. Luke was totally on board with her ideas. *"I wanted her rooted in I guess a criminal class that has come from a kind of disadvantage that produces people who had she been born into a different family - she might have gone to Harvard and got her MBA in business, but this is her Harvard. You know this is how and she runs a tight operation, it's strategic, it's planned, it's executed, she's management"*.

Regarding violence in film, she is not particularly interested in male violence and finds the female characterizations in films such as those directed by Martin Scorsese to be lacking although Scorsese is a genius of course. *"I don't find the female characterizations in those kind of films very enriching or interesting because it doesn't actually explore the impact of male violence on the women they drag into it."* Rachel believes that British crime shows are more interesting because they explore class barriers and how crime is often the only way for some individuals to accumulate resources. In many male mobster films, the representation of female characters is often unexplored.

Although she doesn't have any fight scenes, Rachel had to come to terms with the idea of using a gun on set. Griffiths discussed her long-standing policy of not handling firearms, even before recent tragedies *"I just don't handle guns because when I am in character that part of my brain that's kind of safety conscious is not really operating."* She shared a personal experience of handling a weapon on a movie set at the start of her career and being called out by an armorer for being mindless and unsafe. It was a significant and valuable learning curve for her. She praised Luke, for his whole response on safety and his use of gas guns. *"The types of weapons that they are using which are these new kind of gas guns, so there is no projectiles, there's no blanks, there's nothing that can be fired it's just these kind of pops of gas. They do all of that in a really safe way."* says Rachel

Luke chose Rachel for the role of VERONICA, because he wanted someone believable as a powerful and intimidating character played by someone revered and recognizable. *"Her career is just volumes of work and awards and everything else and she'd directed Sam Neill in another movie as well (RIDE LIKE A GIRL) so for me it was a bit daunting to have to pitch myself to a director and also an actor"*, says Sparkes. He was thrilled when she rang and agreed to come on board within a couple of days. She knew what she wanted to play and came in with an attitude that was exhilarating for everyone on set. They blocked out scenes together, and Rachel gave Luke some ideas and little gags that he took on board. *"I am an open, collaborative director and believe that's the only way films should be made."* remarked Luke.

VERONICA'S main henchman, LEON is played by **Jennings Brower**. Leon is a dark and foreboding character who is aggressive and intimidating and uses his physicality to his advantage. Making his film feature debut, Brower, who is a big fan of the superhero genre with a large social media presence, was attracted to the role because it allowed him to bring out a darker side of himself. He talks about his childhood dream of acting and how he feels lucky to have the opportunity to play the role of a villain. *"Getting to lean into this character who is dark and foreboding and looks down on a lot of people was a bit of a challenge. It's like when you put on a nice suit, you stand a bit taller, you feel a bit better, you brush your hair, putting on Leon's outfits, you just feel tough"* Brower says. Some of the most captivating characters are the villains, and it was fun for him to play an intimidating character where he

got to play out some smooth and well choreographed fight scenes opposite one of his heroes Sam Neill.

Speaking highly of Jennings Brower, who played the role of Leon in the film. Sparke praised Brower's ability to fill the role perfectly and how he was able to take direction well, despite being a newcomer to feature films. *"I got him because I thought he could really fill this role of Leon. He came over and he nailed it. And he's this scary dude that has this bravado about him, completely different to how he is in real life, because he's like this really nice guy."* says Sparke. One of the most notable aspects was when veteran actor Sam Neill took Brower under his wing and gave him some advice on acting, which Sparke found endearing.

Turning Brisbane into a mid-American setting for the movie didn't throw the director off. He personally scouted locations with the locations manager, choosing places that had an Americana feel and drawing on his own experiences of being in America. He used visual cues such as Americana props, American flags, and American accents to create an authentic feel. Additionally, he looked for bridges, motorways, and cityscapes that felt very American to him. Sparke also used rain to add to the grittiness of the world he was trying to build. In his own words, "It's just the magic of the movies, right?"

One of the most challenging aspects of the location shooting was driving on the opposite side of the road and flipping shots to make it look like the characters were driving on the correct side of the road. Luke Sparke also praises his cinematographer, **Ross Clarkson**, for bringing a cinematic look to the film with the Alexa large format LF. It features a large-format sensor, which allows for a wider aspect ratio and greater depth of field, resulting in a more cinematic look. The camera also has a high dynamic range, allowing it to capture a wider range of colors and tones, making it an ideal choice for filmmakers who want to create visually stunning images.

Clarkson aimed to create a gritty and tense atmosphere to keep the audience on the edge of their seats. This was achieved by using practical and creative techniques to make the film look good, while keeping in mind the time and budget constraints.

The film features many night scenes, which presented several challenges, including the limited time frame and scenes with rain. However, Clarkson used his expertise to overcome these difficulties and create visually stunning shots.

Creating a night aesthetic required overcoming the challenges of lighting and technical equipment. Shooting at night with knuckle booms, ample lighting, and the right camera lenses and sensors was essential. Luke explains *"We opted for projections rather than green screen to achieve a more realistic effect, allowing us to shoot continuously without worrying about external factors like moving cars. Filmmaking is like a giant puzzle box, and I relish solving problems with limited resources."*

Shooting on location was important for the film to be gritty and visceral. Luke wanted the audience to feel like they are really there in the scene, rather than watching a green-screened or studio-shot version. Shooting on location also allowed the film to have a sense of authenticity and realism, which was important for the film's overall tone.

However, shooting at night brought many challenges for the crew and cast. They had to deal with fatigue, weather conditions such as rain and storms, and other elements that made it difficult to shoot. Additionally, shooting hours away from the base made it even more challenging.

One of the standout aspects of the film is the car. To capture its essence, Clarkson used tracking vehicle shots but notes keeping up with the lead actor was a challenge. *“Barry loved driving this beast of a car, when we did some tracking vehicle shots, we a had time to keep up with him.”*

Compared to similar films like DRIVE and COLLATERAL, BRING HIM TO ME shares a similar focus on creating a tense atmosphere and realistic fight scenes. However, BRING HIM TO ME's use of handheld shots adds to its energy and grittiness, setting it apart. As someone who has worked on many films with fight sequences, Clarkson made sure that the fight scenes in BRING HIM TO ME felt realistic and gritty.

One of Luke's many strengths is his ability to multitask, as he had to fulfill multiple roles such as director, production designer, and executive producer. Sparke faced a significant challenge in finding crews for the film since many other shows were also being produced in Queensland at the time, leaving him with limited resources. However, Sparke was fortunate enough to not have to build many sets, and instead focused on dressing the existing locations to match the film's desired aesthetic. Despite the challenges, Sparke explains *“You know, I get myself going as an engine when it gets to all those different roles.”*

About The Cast

Barry Pepper - DRIVER

One of Hollywood's most talented actors, Barry Pepper's impressive body of works speaks for itself. Ever since he gained critical attention for his portrayal of "Private Jackson" in the Academy Award winning feature *SAVING PRIVATE RYAN*, Pepper has been sought out for compelling roles with award-winning filmmakers.

As a television and film star, Pepper has starred alongside some of today's most respected fellow actors and directors. He can next be seen in Taylor Sheridan's *BASS REEVES* opposite David Oyelowo for Paramount+. Other recent projects include Netflix's feature film *AWAKE*, alongside Gina Rodriguez, the BRON Studios feature *SOLITARY*, directed by Nate Parker, and the action thriller feature, *TRIGGER POINT*, directed by Brad Turner. Previously, he can be seen in films such as Paramount's *CRAWL* with Kaya Scodelario and *THE PAINTED BIRD*, which premiered at The Venice Film Festival. Barry can also be seen in the Fox Film, *THE DEATH CURE: MAZE RUNNER 3*, a follow up to the second movie in the franchise, *SCORCH TRIALS: MAZE RUNNER 2*. Other recent work includes: Patriot Pictures' feature *RUNNING WITH THE DEVIL* starring Nicolas Cage and Laurence Fishburne, Paramount's *MONSTER TRUCKS*, Focus Features' *KILL THE MESSENGER* with Jeremy Renner, Disney's *THE LONE RANGER* starring Johnny Depp, *BROKEN CITY* for 20th Century Fox with Mark Wahlberg, Summit Entertainment's *SNITCH* with Dwayne Johnson, the Coen Brothers' *TRUE GRIT* remake starring Jeff Bridges and Matt Damon, and *CASINO JACK*, the story of disgraced lobbyist Jack Abramoff. For his performance in this film, Barry was the recipient of the Hollywood Spotlight Award from the 14th annual Hollywood Film Festival. He also starred in *LIKE DANDELION DUST* which won more than 30 national and international film festival awards, including Best Actor at the 2009 Las Vegas International Film Festival and 2009 NY Vision Festival. He was seen opposite Will Smith in Columbia Pictures' *SEVEN POUNDS*, worked with Clint Eastwood in the World War II epic *FLAGS OF OUR FATHERS* for Warner Bros, and starred alongside Tom Hanks in the Academy Award winning feature *THE GREEN MILE*. He also starred in *25th HOUR*, Spike Lee's compelling view of post-9/11 New York City, starring Ed Norton and Philip Seymour Hoffman. His film *THE THREE BURIALS OF MELQUIADES ESTRADA* for Sony Pictures Classics marked Tommy Lee Jones' directorial debut and was shown in competition at the 2005 Cannes Film Festival, and Pepper received a nomination for Best Supporting Male in the 2006 Independent Spirit Awards.

His other feature credits include the Bruckheimer/Scott thriller *ENEMY OF THE STATE* with Will Smith and Gene Hackman, the critically acclaimed Paramount Pictures' *WE WERE SOLDIERS* with Mel Gibson, and the New Line feature *KNOCKAROUND GUYS* opposite John Malkovich and Dennis Hopper.

Pepper starred as Robert Kennedy in the Reelz Channel 8 hr. mini-series *THE KENNEDYS* with Greg Kinnear and Katie Holmes. In recognition of his outstanding performance, he won the 2011 Emmy Award for Outstanding Lead Actor in a Miniseries or Movie and the 26th annual Gemini Award for Best Performance by an Actor in a Leading Role in a Dramatic Program or Mini-Series. He has also made his mark as a producer. He executive produced and starred in the title role of the ESPN feature *3: THE DALE EARNHARDT STORY*, a biopic of the NASCAR star who died in a crash during the final lap of the 2001 Daytona 500. His performance garnered a nomination for the 11th Annual SAG Awards for Outstanding Performance by a Male Actor in a Television Movie or Miniseries. He also executive produced and starred in *THE SNOW WALKER*, which he received a Best Actor nomination for the 24th Annual Genie Awards in Canada as well as eight other nominations for the film.

Pepper's starring role in the HBO feature "61*" earned him nominations for a Golden Globe, an Emmy, and a Critic's Choice Award. The film tells the story behind the competition between the New York Yankees' Roger Maris (Pepper) and Mickey Mantle (Thomas Jane) to break Babe Ruth's single season

homerun record in 1961. The critically acclaimed film was directed, and executive produced by Billy Crystal.

Jamie Costa - PASSENGER

Jamie Costa, recognized as a versatile actor and accomplished voice-over artist, began his entertainment journey with studies in theater, swiftly carving his path through commercials, fan films, and television projects and eventually feature films. His dynamic performances and uncanny impressions have set him apart in the industry.

A defining moment in Jamie's career took center stage when he gained national attention for both portraying and producing a proof-of-concept short film, embodying the legendary Robin Williams for a proposed biopic. This project not only showcased his exceptional on-screen talent but also revealed his prowess behind the camera.

Beyond his acting finesse, Jamie has made his mark as an accomplished voice-over artist, contributing to web series, video games, and upcoming projects with industry giants like Netflix and Marvel Studios. His diverse portfolio encompasses a starring role in the feature film BRING HIM TO ME where he shares the screen with acclaimed actors Barry Pepper, Sam Neill and Rachel Griffiths.

In addition to his on-screen endeavors, Jamie stays engaged in filmmaking, contributing significantly to the commercial space with companies such as Manscaped. His involvement extends to the independent film realm, including his recently released sci-fi series "Outpost," where he assumes dual roles as both producer and actor. Notably, "Outpost" is currently in development for a feature film adaptation.

Liam McIntyre – TRAVIS

Liam McIntyre is best known for playing the lead role of 'Spartacus' in the Starz television series' SPARTACUS: VENGEANCE and SPARTACUS: WAR OF THE DAMNED.

Liam is currently filming THE HAUNTED, a supernatural horror for the SyFy network. Prior to that he appeared in US series THE FLASH for the CW network and starred opposite Rebecca Gibney in the Seven Network drama THE KILLING FIELD.

His television credits also include the award-winning HBO mini-series THE PACIFIC and guest roles in the New Zealand comedy series AUCKLAND DAZE, Network Ten's RUSH and the US comedy series CON MAN.

In 2014, Liam made his feature film debut in THE LEGEND OF HERCULES. He has since appeared in a number of features including THE DREAM CHILDREN, APPLE OF MY EYE with Burt Reynolds and ALBION THE ENCHANTED STALLION, with John Cleese and Jennifer Morrison.

Liam played the lead role in Microsoft Studios best-selling video game GEARS OF WAR 4 released in 2016 to critical acclaim.

Sam Neill - FRANK MCCARTHY

A recipient of an Order of the British Empire for Services to Acting, and a Knight Companion of the New Zealand Order of Merit which grants him the title 'Sir,' Sam Neill is internationally recognized for his contribution to film and television, with more than 75 films and over 45 television programs to his credit.

He became widely known thanks to his work in Steven Spielberg's JURASSIC PARK and in the Academy

Award® winning film THE PIANO (Jane Campion). Other notable work includes THE HORSE WHISPERER (Robert Redford), BICENTENNIAL MAN (Chris Columbus) THE ZOOKEEPER (Ralph Ziman), and more recently HUNT FOR THE WILDERPEOPLE (Taika Waititi).

His contribution to television includes notable roles in shows such as the BBC's 'Peaky Blinders,' 'The Tudors,' and 'Merlin', which won him an Emmy® nomination for Outstanding lead actor and a Golden Globe® nomination for Best Actor.

Recent credits include SWEET COUNTRY (Warwick Thornton) which won both the Platform Prize and the Special Jury Prize at the Toronto and Venice Film Festivals respectively, BLACKBIRD (Roger Michell) opposite Susan Sarandon, and RAMS (Jeremy Sims) for which Sam received a Best Actor nomination from the Australian Academy of Cinema and Television Arts (AACTA) Awards.

Sam was most recently seen in JURASSIC WORLD: DOMINION, which marked his highly anticipated return to the franchise. The film was directed by Colin Trevorrow and produced by Steven Spielberg and Frank Marshall.

Rachel Griffiths - VERONICA

Rachel Griffiths is an Australian actress and director best known for her portrayals of “Brenda Chenowith” in the critically acclaimed HBO series SIX FEET UNDER and “Sarah Walker” on the ABC primetime drama BROTHERS & SISTERS. Rachel most recently starred in the Amazon series THE WILDS. Griffiths also starred in Gus Van Sant’s LGBT rights mini-series WHEN WE RISE, for which she was nominated for an Australian Oscar.

Rachel’s recent motion picture work includes Mel Gibson’s biographical war film HACKSAW RIDGE and a starring role in Rebecca Daly’s independent feature MAMMAL, opposite Barry Keoghan. She has also appeared in other notable films such as SAVING MR. BANKS, opposite Tom Hanks and Emma Thompson, and BLOW, opposite Johnny Depp and Penelope Cruz. Griffiths made her film debut in the 1994 Miramax film MURIEL’S WEDDING and garnered widespread critical acclaim for her Academy Award nominated performance in the 1998 drama film HILARY AND JACKIE.

In 2019, Rachel made her directorial debut with the biographical sports drama RIDE LIKE A GIRL, which was the most commercially successful Australian movie release of that year. Teresa Palmer and Sam Neill star in the film.

Overall, Griffith’s illustrious work in film and television has earned her an Academy Award nomination, four Emmy Award nominations, a Golden Globe Award, two Screen Actors Guild Awards, and three Australian Film Institute Awards.

Zac Garred - SHAUN MCCARTHY

Zac Garred was born and raised in Newcastle, Australia. By the age of 14 he had represented his school and region in rugby league and cricket before breaking his foot, he then turned his hand to public speaking and acting. He was the first in his family to pursue a career in the performing arts, he signed with an agent in Sydney while studying drama through Trinity College of London and balancing his school and sporting commitments. At 16, Zac won a competition run by renowned Australian casting director Liz Mullinar and within three months he was starring in his first lead role on the Australian and Irish co-production FOREIGN EXCHANGE.

Zac finished shooting the multi-million dollar series, graduated St. Francis Xavier High School in Newcastle and was then accepted to the University of Newcastle studying a Bachelor of Arts majoring in Film, TV and History. He continued starring in some of Australia’s biggest television productions such as ALL SAINTS, where he played the mentally handicapped Reece Henderson to critical acclaim, Bryan Brown’s TWO TWISTED where he starred alongside Sam Neill, Sam Worthington, Melissa George and

Bryan Brown. Zac starred in the Australian soap operas HOME AND AWAY and OUT OF THE BLUE as well as the Emmy Award winning series SCORCHED: THE COMPLETE STORY and the feature film NEWCASTLE which was selected to screen at the Tribeca Film Festival.

In 2014 Zac headed to Los Angeles where he was quickly cast in the long-running television series GENERAL HOSPITAL. He played Levi Dunkleman, a duplicitous conman over a run of nine months where he was voted 'Best Villain of the Year' by the GH fans. He next filmed the CBS series NCIS: LOS ANGELES and the Lifetime movie MARRIAGE OF LIES.

Zac starred as the homeless artist Dennis in Luke Sparke's OCCUPATION which was released in cinemas in Australia, the United States and around the world in 2017. He not only reprises the same role but also Associate Produce's for 2020's sequel OCCUPATION: RAINFALL with Ken Jeong, Jason Isaacs and Daniel Gillies on NETFLIX. THE NEW YORK TIMES called OCCUPATION: RAINFALL one of the 'Best Action Titles' available on streaming in 2022.

In 2021, Zac starred in the miniseries AUSTRALIAN GANGSTER directed by Gregor Jordan for Channel Seven. He also stars in the Wyoming shot ZERO ROAD by director Chance Sanchez with Jackson Rathbone, Brandon Thomas-Lee and Olivia Rouyre opening in cinemas in 2023. He will also be starring in and associate producing the pilot WORLDS COLLIDE in 2023.

Zac owns the screen rights of the famous Australian book THE BALLAD OF LES DARCY written by best selling Australian author Peter Fitzsimmons. With his business partner and best friend, Tom Arthur, he is currently adapting the book into a highly anticipated feature film about Les Darcy, a famous Australian boxer born into poverty yet rises to be a world champion until the outbreak of the First World War saw him chastised as he chose to fight for titles in the United States to drag his family out of starvation, instead of fighting in the war.

In 2020, Zac volunteered as a poll worker for the Presidential Election, he wrote an article about his experience that was printed in the Fairfax Press across Australia. He also has a regular spot on the Newcastle Live Mornings radio show in Australia analyzing all current affairs happening in the United States.

Zac has a Bachelor of Arts majoring in Communications and history.

On a personal note, he is an avid sports fan, fire twirls, surfs and also contributed articles to the Newcastle Herald. He is the eldest of two brothers and when back in Australia splits his time between Newcastle and Byron Bay and currently resides in Los Angeles.

Jennings Brower - LEON

Jennings Brower is an LA based actor who started his TV and Film career in 2012 in local Florida commercials, while cheerleading and getting his degree in Finance at Florida State University. He then moved to New York City where he completed the William Esper Studio summer intensive, and 2 year acting program while working in TV, Film, Modelling, and Content Creation. He moved to Los Angeles last year where he continues his studies at Anthony Meindl's Actor Workshop and continues to pursue his childhood superhero dreams in TV, Film and commercials.

About the Filmmakers

LUKE SPARKE — WRITER/DIRECTOR/EXECUTIVE PRODUCER/EDITOR

Luke began his film career as a Costume Supervisor, Key Webber and Military Advisor. His first Feature Film was THE GREAT RAID. He later worked on the Steven Spielberg, Mini- Series 'The Pacific' (2010). He spent nine months working with the American crew of the series and obtained a wealth of production knowledge and went on to assist films such as X-MEN ORIGINS: WOLVERINE, BENEATH 60 and more.

Luke has observed how successful directors take a storyline and combine it into a powerful and unforgettable piece of film work. So, in the mid-2000's, he started directing historical military short films and has used these similar techniques and approaches to bring to life the vision of his story.

In 2014, he wrote and directed a two-part TV special called 'Yesterday Is History' that aired on the History Channel just before ANZAC day 2015. Luke's feature film directorial debut was for his monster script RED BILLABONG, which was released in August 2016 across selected screens Australia wide.

After the success around the world of the first instalment of Occupation (2018) Luke set out to create Australia's most recent and rarely attempted sci-fi franchise in Occupation; Rainfall (2021) starring international cast such as Temuera Morrison, Daniel Gillies and Ken Jeong. Luke has finished postproduction on crime thriller BRING HIM TO ME, starring Barry Pepper, Sam Neill and Rachel Griffiths. He has also announced his next feature films and Tv series in active development, further cementing that he is one to watch in the coming years with a passion and great vision for big and loud films that push the envelope in every way.

ROSS CLARKSON — CINEMATOGRAPHER

Ross Clarkson has been in the Film and Television industry for 30+ years. His experience ranges from shooting news in Australia in the 80's to Directing commercials in Hong Kong and China in the 90's to Director of Photography/Camera Operator for many Feature films in Hong Kong, Canada, Thailand and Bulgaria. He's worked on 60+ films to date.

Ross moved to Hong Kong in 1993 and started working for Salon Films, which was a great opportunity for Ross, he was shooting most of their productions and using all types of equipment. Ross decided to return to the freelance world in 1997 when his life would start to change for the better. He met renowned Hong Kong director Ringo Lam.

"When I first met Ringo, he wanted me to shoot 4 days underwater for his Hong Kong movie "Full Alert", sitting in his office watching his feet bounce made me nervous. But I did the shoot, and all went well, as I was saying goodbye to me, he said "You could shoot movies". The next time I heard from Ringo who only lives 10 minutes away from me was several months later, He called me up and asked me for a coffee. So, I went, and he offered me to shoot "Suspect", I said that I've never shot a movie before. He said, "Have a go". So, I did.

Coming from a news camera background his whip pans and handheld camera work has become a trademark of his films.

UNDISRUPTED 2 – UNDISRUPTED 3 - NINJA – NINJA: SHADOW OF A TEAR, are great examples of this.

CARMEL IMRIE — EXECUTIVE PRODUCER /PRODUCER

Carmel started her career off working in the fast-paced world of sales in various companies, where she received many awards for her great communication, people skills and sales abilities. With these skills, it was an easy transition to work in the film industry full-time with Sparke films in the production office starting out as a Production Manager.

Since then, Carmel has been Production Manager on two television pilots 'Yesterday is History', which aired on the History Channel in 2015. She also Production Managed Sparke films debut feature film RED BILLABONG. OCCUPATION (2018) was Carmel's debut as a Producer. Carmel has furthermore honed her skills as a seasoned Executive Producer and Producer of action films with the latest foray into the sequel OCCUPATION: RAINFALL (2021) and the upcoming Action mob thriller BRING HIM TO ME (2023). Carmel is also a part of some very exciting projects that have been announced recently.

CARLY IMRIE — EXECUTIVE PRODUCER /PRODUCER

Carly Imrie started out in the film industry in 2010 studying Diploma of Cinema graphic Make up at the acclaimed Frampton Institute on the Gold Coast, Australia.

She joined up with Sparke films in late 2010 on several projects big and small in the make-up department and assisted in the early development of Sparke films' WW1 epic (*The 34th Battalion*). In 2014, Carly produced the TV show *Yesterday is History*, which aired on Foxtel's History Channel in April 2015. She released as her debut feature film *Red Billabong* which she produced with Sparke films Writer/Director Luke Sparke; OCCUPATION is Carly's second foray into the action genre. With the success of Occupation (2018) and the proof that she could produce action films on a larger scale, Carly dove back in with Luke Sparke and Carmel Imrie to produce one of Australia's most ambitious sci-fi films of all time in the sequel OCCUPATION: RAINFALL (2021) with was extremely well received all over the world. BRING HIM TO ME is a chance for Carly to produce a whole new genre but still fast paced and an adrenaline pumping story.

GEOFF IMRIE-EXECUTIVE PRODUCER

Geoff Imrie is a seasoned and highly respected Executive Producer in Australia, having helped finance and run 3 films and a TV show since 2014, starting out with 'Yesterday is History' (2014), RED BILLABONG (2016) and OCCUPATION (2018) under the team at Sparke films Pty Ltd. Geoff has been a key creative from early development and Pre-production on the latest instalment of OCCUPATION: RAINFALL (2021). Geoff has always had a strong passion for Australian cinema and supporting local productions.

Filmed on Location in Queensland, Australia

CREDITS

DIRECTED BY	LUKE SPARKE
WRITTEN BY	TOM EVANS
PRODUCED BY	CARMEL IMRIE CARLY SPARKE
EXECUTIVE PRODUCER	CARMEL IMRIE GEOFF IMRIE
EXECUTIVE PRODUCER	LUKE SPARKE CARLY SPARKE
EXECUTIVE PRODUCER	MARTIN WALTON SEAN VIRGIN
EXECUTIVE PRODUCER	RUSSELL T EGAN RUSSELL D EGAN
EXECUTIVE PRODUCER	KIRK D'AMICO
CO-PRODUCER	ZAC GARRED
DIRECTOR OF PHOTOGRAPHY	ROSS W CLARKSON, HKSC
PRODUCTION DESIGNER	LUKE SPARKE
EDITED BY	LUKE SPARKE
COSTUME DESIGNER	STEPHANIE BANNENBERG
MUSIC BY	FREDERIK WIEDMANN
SOUND DESIGNER	ALEX BECCONSALL
VISUAL EFFECTS SUPERVISOR	LUKE SPARKE ALEX BECCONSALL

VISUAL EFFECTS PRODUCER

SURFACE TENSION MEDIA

CASTING DIRECTOR
CASTING CONSULTANT

CARLY SPARKE
JEANETTE BENZIE

STARRING

BARRY PEPPER

JAMIE COSTA

LIAM MCINTYRE

ZAC GARRED

BRYAN JENNINGS BROWER
MARCUS JOHNSON

WITH RACHEL GRIFFITHS

AND SAM NEILL

MYRIAD PICTURES PRESENTS

A SPARKE FILMS PRODUCTION
IN ASSOCIATION WITH LET IT BE ENTERTAINMENT

A LUKE SPARKE FILM

UNIT PRODUCTION MANAGER
CARMEL IMRIE

ASSOCIATE PRODUCERS
BLAIR HISCOCK **DAVID EDWARDS**

FIRST ASSISTANT DIRECTOR
JOHN REYNOLDS

SECOND ASSISTANT DIRECTORS

ALLISON BOYD
THOMAS LOCHERT

THIRD ASSISTANT DIRECTOR

ZAC GARRED

CAST

DRIVER	BARRY PEPPER
PASSENGER	JAMIE COSTA
TRAVIS	LIAM MCINTYRE
SHAUN McCARTHY	ZAC GARRED
LEON	BRYAN JENNINGS BROWER
FRANK McCARTHY	SAM NEILL
VERONICA	RACHEL GRIFFITHS
MOTHER	ALLISON BOYD
PASSENGER'S DAUGHTER (HAYLEY)	INDIANNA SPARKE
DRIVER'S SISTER (HAYLEY)	HARLEY BRONWYN
OFFICER MORALES	MARCUS JOHNSON
TOMMY HYDE (HOODLUM)	GRADY FERRICKS ROSEVEAR
JANKO	ALEX FLERI
VERONICA'S GOONS	GEOFF IMRIE
	MARTIN WALTON
	SEAN VIRGIN
	THOMAS PITTS
	WINNIE MZEMBE
STORE CLERK	JOSEMILY ROYLE

BACKGROUND ARTISTS

MIRKA VAN DER SPUY	RICQUELLE GOOD
HARRISON IRVIN	JOSEPH SANSOM
DION BELLO	CHANDLER CAMPBELL
JACOB KOTAN	MICHAEL FITZPATRICK
CARLOS GIMENEZ	ILIA VALDEZ

STUNTS & SAFETY

STUNT CO-ORDINATOR	DANNY BALDWIN
--------------------	----------------------

ASSISTANT STUNT CO-ORDINATOR
SAFETY SUPERVISOR
SAM NEILL STUNT DOUBLES

STUNT MOTORBIKE RIDER
HOODLUM

STUNT DRIVERS AND PERFORMERS

JESSE TURNER
LACHLAN ROBBIE
DANIEL WEAVER
SCOTT GEORGE
HOLLY TURNER
AARON DEXTER
ANNETTE VAN MOORSEL
LACHLAN ROBBIE
MICK VAN MOORSEL

PRODUCTION CREW

PRODUCTION CO-
ORDINATOR/SECRETARY
RUNNERS/CAST DRIVERS

LOCATION MANAGER
ONSET NURSE
ACCOUNTANT/BOOK KEEPER

STILLS PHOTOGRAPHY
EPK CAMERA
UNIT PUBLICIST
US PUBLICIST

BROOKE MARSDEN
KARENA RAILTON
KIERAN RAILTON
MICHAEL GLANCY
PRUE KENNEDY
CARMEL IMRIE
EMMA READING
CARLY SPARKE
CLAIRE NOLAN
VINCE VALITUTTI
JACOB RICHARDSON
GEORGINA STEGMAN
JUSTIN COOK
AVERY GUERRA

ART DEPARTMENT

PRODUCTION DESIGNER
ART DIRECTOR
STAND BY PROPS
VEHICLE CO-ORDINATOR
VEHICLE WRANGLER
ACTION VEHICLE DRIVER
ART DEPARTMENT RUNNER
MECHANICS

ARMOURER

LUKE SPARKE
DONNA PRIME
PAIGE BARLOW
DONNA PRIME
DEAN MAGUIRE
CODY NIEZGODA
THOMAS PITTS
RODNEY GUYMER
SHAUN VAN VEENHUYZEN
WILLIAM LYN SAR
TALAN MILLER

DOG HANDLER
SFX/ART ASSISTANT

CARL BURGESS
MARK SILCOCK

CAMERA DEPARTMENT

DIRECTOR OF PHOTOGRAPHY
A CAM 1ST AC/OP
B CAM OPERATOR
A CAM 2ND AC
DATA WRANGLERS

ROSS W CLARKSON HKSC
RIKI BYRNE
EDDIE NORBIDO
KELVIN CHAN
CHASE BROCKETT
BRIANNA REYE
NATALIE DUNDAS

SOUND DEPARTMENT

SOUND RECORDIST

ANDREW MCKEAN

LIGHTING

GAFFER
BEST BOY
ELECTRICIANS

VILIAMI TOPUI
ANTON TRIVIC
NICOLAS HALLA-AHO
GUY CROFTS
MARK MCCUMBER
NICHOLAS NORRIS
DANIEL VILIMAA

GRIPS

KEY GRIP
GRIP ASSISTANT
TRACKING VEHICLE OPERATOR

SERGE OU
MICHELE DE SALVIA
MICHAEL SMITH

COSTUME DEPARTMENT

COSTUME DESIGNER
STAND BY COSTUME

STEPHANIE BANNENBERG
SIAN LAYCOCK

MAKE UP DEPARTMENT

MAKE UP/SFX & HAIR DESIGNER
HAIR ASSISTANT
PERSONAL HAIR & MAKE UP- SAM NEILL

JESSICA FLANNIGAN
YVONNE LOPEZ
ZIGGY GOLDEN

UNIT DEPARTMENT

UNIT MANAGER	COURTNEY TAHAU
UNIT ASSISTANT	LILY TOLSON
UNIT ASSISTANT/DRIVER	LEHI TAHAU
UNIT TRANSPORT	DAVE SUTTOR
	CHARLIE PARA
	ALLAN BUTLER
	ANTHONY TORR
	STEPHEN CRAIG OLDFIELD
	REBECCA CRAVEN
	MARK CAVANOUGH
	JACK GRIGG
	ALLAN KINNEY
	LINDSAY BRYCE
UNIT SECURITY	GINA SPRENGER
	STEPHEN SPRENGER

ADDITIONAL CREW

BEST BOY	STORM ASHWOOD
STUNT CO-ORDINATOR	RAY ANTHONY
SAFETY ASSIST	DARKO TUSKAN
2ND UNIT 1ST ASSISTANT DIRECTOR	ALEX BECCONSALL
CAST DRIVERS	JOSHUA PALMER
	PAUL METCALFE
2ND UNIT CAMERA	PHILIP RANG
	HUGO NOBAY
2ND UNIT GAFFER	MATT COX

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ASSISTANT EDITOR	ALEX BECCONSALL
ASSEMBLY EDITOR	ALISON LEONARD
POST PRODUCTION PRODUCER	ALEX BECCONSALL

VISUAL EFFECTS PRODUCED BY
SURFACE TENSION MEDIA

VISUAL EFFECTS SUPERVISORS	LUKE SPARKE
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ALEX BECCONSALL

COLOUR CORRECTION PROVIDED BY

SURFACE TENSION MEDIA

MAIN TITLES & END CREDITS DESIGNER
DELIVERABLES

ALEX BECCONSALL
ALEX BECCONSALL

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SFXMIX

SUPERVISING SOUND EDITOR
SOUND DESIGNER
DIALOGUE EDITOR

MARTIN CHAPPELL
ALEX BECCONSALL
MIKE BLOEMENDAL

SFX EDITORS

JAMES EVANS
NICK DIXON
MIKE BLOEMENDAL

RE-RECORDING MIXERS

MARTIN CHAPPELL

MIX CONSULTANT
ADDITIONAL ADR ENGINEER

PHIL BURTON
DAVID GAYLARD

ADR FACILITY-GOLD COAST
ADR FACILITY-SYDNEY
ADR FACILITY-MELBOURNE

HYPE REPUBLIC
TRACK DOWN STUDIOS
FINAL SOUND STUDIOS

MUSIC

MUSIC BY

FREDERIK WIEDMANN

ORCHESTRATION

GEMMA WIEDMANN

MUSIC PREPARATION
SCORE MIXED

DAVID BYRNE
HENRIK ÅSTRÖM

SCORE PERFORMED BY THE BUDAPEST SCORING ORCHESTRA

SONG CREDITS

"UN UCELLO BLU"

WRITTEN BY GEMMA HYESU WIEDMANN
(BMI) 100%
PUBLISHED BY MICDROP TALENT (BMI)
100%
COURTESY OF MICDROP ARTISTS

"AUBURN SKIES"

WRITTEN BY KEVIN QIAN (BMI) 100%
PUBLISHED BY MICDROP TALENT (BMI) 100%
COURTESY OF MICDROP ARTISTS

"METAL GEAR"

WRITTEN BY RANDOLPH NEWMAN (BMNI)
50%
AND MYLES MORALES (ASCAP) 50%
PUBLISHED BY MICDROP TALENT (BMI)
50%
AND MICDROP MUSIC (ASCAP)
50%
COURTESY OF MICDROP ARTISTS

"HOME SAFE"

WRITTEN BY KEVIN QIAN (BMI) 100%
PUBLISHED BY MICDROP TALENT (BMI) 100%
COURTESY OF MICDROP ARTISTS

THE PRODUCERS WOULD LIKE TO THANK

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THE CITY OF GOLD COAST
RINGERS WESTERN
TACTICAL EDGE HOBBIES
VA HIRE
IPSWICH RAILWAY MUSEUM
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RUSSELL T EGAN
RUSSELL D EGAN
SEAN VIRGIN
MARTIN WALTON
BRANDON & SARA FRANCO

WENDY DE DEVRIES
BRIAN VENDT
PETER VENDT
JARED LACEY
NOEMI JOY P DEL MUNDO
PHILLIP MILES & NGOC NGUYEN
ELENI LAMBIS
COLIN HURDLE
DAVID EDWARDS
JACQUELIN LEUNG
LONG NYUGEN
KEEVA SPEYER
STEFANIE NIEDERMEIER

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