

McLAREN Production Notes

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FACT SHEET

Universal Pictures and General Film Corporation in association with the New Zealand Film Commission, Images & Sound, The Giltrap Group and FB Pictures presents
A Matthew Metcalfe production in association with Fraser Brown.

A Roger Donaldson Film

Director: Roger Donaldson

Producers: Matthew Metcalfe, Fraser Brown

Written by: Matthew Metcalfe, Tim Woodhouse, James Brown

Edited by: Tim Woodhouse, James Brown

Researcher: Keiran McGee

Directors of Photography:

Interviews – David Paul, John Toon.

Dramatic - Renaud Maire, Grant McKinnon

Music: David Long

Australia and New Zealand Distribution: Transmission Films

International Distribution (ex USA): Universal Pictures

NZ Release date:

Publicist contact:

Genre: Feature Documentary

Duration: [94 mins]

Rating: TBA

“It would be a waste of life to do nothing with one's ability, for I feel that life is measured in achievement, not in years alone.”

- Bruce McLaren

SYNOPSIS

From acclaimed director Roger Donaldson, comes then incredible true story of the man behind one of the greatest brands in international motorsport, McLaren. A fearless racing driver, a visionary and brilliant engineer, Bruce McLaren was a humble New Zealander who became a superstar in the glamorous jet-set world of 1960s Formula One motor racing.

ABOUT THE FILM

MCLAREN is a documentary feature about an extraordinary New Zealander. A risk-taking superstar who conquered the glamorous world of Formula One motor racing. A charismatic and inspiring leader, he did things his way – in 1963 forming the Bruce McLaren Racing Team to build and race revolutionary cars.

Bruce McLaren left New Zealand in 1958, aged 20, as the inaugural recipient of the “Driver to Europe Award”. Through his ability to win races and his extraordinary skill at building cutting-edge race cars, he created an enduring legacy – the McLaren motor racing brand.

In the 1960s, Formula One drivers were at the peak of their popularity. Huge crowds flocked to races in exotic locations in Europe, USA, South Africa and South America, and the winners were idolised like movie stars. McLaren was a star driver, a gifted engineer and automotive designer, an inventor and an entrepreneur.

In 1970, he was killed in an accident in England while testing the M8D, a new race car he had just invented. He was 32 years old.

In his short life he achieved legendary status as a Kiwi hero. As a driver amongst the international legends of the time: Jack Brabham, Jackie Stewart, Emerson Fittipaldi – the speedsters, the jet-setters, the ultra-popular idols of the track - McLaren was the youngest and the smartest of them all.

A dreamer with the engineering skills to back it up, he revolutionized race car design and manufacture. A leader with the passion and focus to get extraordinary things done, he is still revered in the memories of those who knew him. Their stories enliven and enrich the film, providing details of McLaren’s stellar achievements and revealing their shared passion for engineering and racing.

McLaren was designing, building and racing cars as a child. He won his first race at 15 years old. It was an obsession encouraged by his father, Les, who had raced cars before

Bruce was born, and owned a service station on Auckland's Remuera Road – a memorial that still stands as the birthplace of McLaren, the international motor company.

The film examines the man behind the legend and explains the connection between the international motor racing company known simply as McLaren, with Bruce McLaren, the brilliant New Zealander who started it all.

MCLAREN is produced by Matthew Metcalfe (BEYOND THE EDGE, THE DEAD LANDS), through his company General Film Corporation. He is joined by producer, Fraser Brown (ORPHANS & KINGDOMS) and his company FB Pictures. Universal Pictures have worldwide rights outside of Australia, New Zealand and the United States. It has investment from the New Zealand Film Commission, Images & Sound and The Giltrap Group.

MCLAREN is directed by Roger Donaldson (THE BANK JOB, THE RECRUIT, COCKTAIL). Donaldson, a motor racing fan, also made the Antony Hopkins starrer THE WORLD'S FASTEST INDIAN, about another New Zealand speed pioneer, Burt Munro. Tim Woodhouse (BEYOND THE EDGE, TOPP TWINS: UNTOUCHABLE GIRLS) and James Brown (HE TOKI HUNA: NEW ZEALAND IN AFGHANISTAN) are editors, Keiran McGee (BEYOND THE EDGE, 25 APRIL) researcher, and the directors of photography (Interviews) are David Paul (HILLARY), DJ Stipsen (WHAT WE DO IN THE SHADOWS) and John Toon (MR PIP). Renaud Maire (I AM THE RIVER) and Grant McKinnon (THE DEAD LANDS) took up director of photography duties on the drama sequences.

Aside from his vivid memories of 1960s-era motor racing, Donaldson has two personal connections to the story. As a teenager, he saw McLaren race at Sandown Park in Melbourne. Then, when he was making his now-iconic film SMASH PALACE, Bruce's father lent him the only road car ever made by Bruce McLaren. That rare car features in the film in a photograph with the characters played by Bruno Lawrence and Greer Robson.

Donaldson says, "I've always been fascinated by what it is that makes people want to do dangerous things. What's the attraction? How does it fit into their lives? What about their families who have to stand on the sidelines and bear witness to them risking their necks? What's the trade-off?"

"For me the story of Bruce McLaren has the same appeal as if I was making a film about James Dean or Buddy Holly - one of those icons who were cut down at the prime of their life and yet their work still lives on.

“Bruce McLaren lives on in the McLaren car company and yet many people these days don’t know why that world-famous company has that name, or why that little kiwi symbol is the logo on their cars.”

Producer **Matthew Metcalfe** says MCLAREN is “a triumph of human spirit story. It’s about what human beings can do when they put their minds to something. It’s about all of us, no matter how humble our beginnings or terrible our circumstances, we can go on and do amazing things.

“It’s not really a motor racing movie at all.”

Although the film is about a boy, with an intense passion and extraordinary aptitude for motor racing, who became an international celebrity, **Donaldson** says the film has a wider reach than motor racing fans: “This film will appeal to people who are interested in what it takes to make big things happen. I think there will be a real pride in New Zealand – it will mean a lot to New Zealanders.

“McLaren was inspirational, he really did motivate people, and he really did inspire people. Those who followed him have no regrets and they are still talking about him to this day.”

Donaldson says he would like the audience to get a sense of what McLaren’s friends felt about him and what he achieved, and that the film will “take us back in time and get us involved in his story, because in some ways it’s a very uplifting story. But on the other hand, it’s quite a tragic story.”

Donaldson sees a combination of factors in McLaren’s unique path. Firstly, his childhood struggle with Legg-Perthes Disease of the hip, which saw him, aged nine, spend two years immobilised in traction where he read a lot about engineering while challenging other boys to races on their wheeled beds. As a teenager, inspired by his father’s love of cars and involvement in racing, he started building his own racing vehicles. Aged 20, he won the New Zealand Grand Prix, impressing Australian driver Jack Brabham, who secured him a position on the Cooper race team in the UK.

Producer **Fraser Brown** says he was intrigued by the enigma of the man who had achieved so much in this short life and how he did that. “That’s largely what this film is about – trying to get under the skin and really find out what makes him tick. No matter who you talk to, they will say that Bruce was a fantastic leader.

“Another thing that fascinates me is that he was consistent from a very early age. He was single-minded and focused and yet he was a great guy. Often, amazingly driven people are incredibly proficient in one part of their lives and yet completely deficient in others – broken marriages, terrible relationships – but Bruce had none of that. I find that intriguing.”

Donaldson tells McLaren’s story using a variety of visual techniques, but the prime focus is interviews from the people who knew McLaren and who were there at the time. These revealing and entertaining stories are linked with archival footage - visual treasures from the 1950s and 60s unearthed in a two-year long search across New Zealand, Australia, South Africa, England and the USA. And holding it all together is commentary in McLaren’s own words – derived from his many tape recordings, interviews, letters home and his written work.

The list of interviewees from the world of motorsport is impressive and testament to the enduring impact of Bruce McLaren.

Brown: “The level of support we got from the superstars of that era of racing was incredible and they were very generous with their time and their memories.”

Interviews include Jack Brabham, Emerson Fittipaldi, Mario Andretti, Dan Gurney and Chris Amon. McLaren’s lifelong friends Phil Kerr and Colin Beanland provided generous recollections, and his sister Jan McLaren, who today heads the Bruce McLaren Trust, was foremost amongst the invaluable insights.

For **Donaldson**, the interviews showed “how dangerous it was. So many of them didn’t make it, and those who did were a very close-knit group.

“It wasn’t long after the Second World War and there were fighter pilots and people who had been to war. They knew the risks and maybe they didn’t have quite the same fear of annihilation that we have today. It’s a different mindset of what people thought of as risky or dangerous.

“It was also a great spectator sport. There was no television coverage, so people went in person – car races here in New Zealand would attract up to 80,000 people who wanted to be entertained by these crazy race car drivers running each other off the road.”

The revelatory, and often emotional, interviews are occasionally illustrated with a comic book style of animation used to bring to life some of the humorous anecdotes, which adds lightness to the story.

Metcalf says, “To tell a story that’s exciting, compelling and dramatic you have to draw it out from a variety of sources. That could be as simple as one line from a letter, or it could be that someone once upon a time was filming another driver and Bruce just happened to pass through and say something. You have to find those elements and use them to build the story forensically, sentence by sentence, word by word. Roger has done a beautiful job of doing that.”

In addition to the interviews and the archival material, **Donaldson** brought some dramatic reconstructions into the storytelling: He says, “It’s a documentary, not a re-enactment, but there were some little moments in the story that needed to be bridged over so that I could tell it accurately.”

Metcalf: “The story of Bruce McLaren and the founding of the McLaren company is one of the 20th Century’s great stories. It’s also one of New Zealand’s great stories. It’s a story of triumph over adversity, of great achievement, and winning no matter what the odds are against you.”

Bruce McLaren biography:

http://www.bruce-mclaren.com/info_pages.php/pages_id/2

https://en.wikipedia.org/wiki/Bruce_McLaren

McLaren Trust official website: <http://www.bruce-mclaren.com/>

McLaren Racing Team background:

<https://en.wikipedia.org/wiki/McLaren>

Autobiography

Bruce McLaren: From the Cockpit

Published by Frederick Muller Ltd, London (1964)

Bruce McLaren was inducted into:

NZ Sports Hall of Fame in 1990

International Motorsports Hall of Fame in 1991

Motorsports Hall of Fame America in 1995

ABOUT THE PRODUCTION

Producer, Matthew Metcalfe first came across the idea while he was a university student. “Years ago, I had spotted the gas station in Remuera with a sign above the door saying ‘original McLaren garage’ and I wondered if it was anything to do with *the* McLaren, but I dismissed the thought until my Dad told me it was true that the McLaren Car Company did actually come from that little corner garage.”

That garage still exists as the headquarters of the Bruce McLaren Trust, run by Bruce’s sister Jan to maintain his global legacy and as a memorial to her famous brother.

The urge to tell the story was prompted when producer Fraser Brown mentioned to Metcalfe that he was also interested in Bruce McLaren and has been wondering why a film of such a legendary New Zealander had never been made.

Roger Donaldson was the first choice of both producers to direct the film because of his kiwi sensibility, his international success, and, as **Metcalfe** says: “He’s a car nut. I knew that we needed a team of people who loved the story and so Roger was the perfect director.”

Brown: “In a way, this film felt like *THE WORLD’S FASTEST INDIAN* on four wheels and knowing that Roger is deeply passionate about motor racing, he was immediately the logical choice.”

For **Donaldson**, the subject matter was the big drawcard and “Matthew and Fraser’s passion was infectious. I was looking for an opportunity to spend some time in New Zealand, so this was attractive to me on many levels.”

Sir Colin Giltrap connected the producers to the Bruce McLaren Trust, whose CEO, Bruce’s sister **Jan McLaren**, says: “Because it was a documentary of Bruce’s life, and knowing there was so much wonderful historical footage and photographs, we felt that this was a wonderful project to get behind.

“Condensing his life into 90 minutes is a challenge. Working with the documentary has opened up all the boxes again and there’s the inspiration of other people saying ‘I’ve got this little photo of Bruce. I must let Roger Donaldson know it’s available’ it’s been wonderful to see some of these new things coming out of the woodwork.”

The involvement of the McLaren family went further than granting access to archival materials and sharing memories. Many of them participated in the filming of Bruce's 21st birthday party and an Auckland Car Club meeting.

Researcher **Keiran McGee** says the film was a massive archival project which sourced over 100 hours of archival material. They searched for two years for rare audio-visual material from official archives, racing organisations, media and private collections. "It's literally been global – we've searched in South Africa, America, Canada, UK and German, French and Belgian archives – anywhere there's been a Grand Prix.

"Jan McLaren has been integral to the process of making this film. She's been so helpful in recommending people I can speak to and giving me those different shades of information that you can only get from a family member."

Donaldson "One of the challenges of making this film has been that the further back in time you go, the less visual material there is. But we have found some amazing footage. I think people will be surprised."

The most surprising treasure they unearthed is described by editor **Tim Woodhouse**: "There was a film made in the 1940s about the Wilson Home for Crippled Children in Takapuna, Auckland. We were looking through it, thinking it would serve to illustrate the story. And suddenly a man and a woman entered frame and stood over a young boy, smiling at him. It was Bruce!"

As well as being a prolific letter-writer, McLaren sent audio tapes home to his parents, which were an invaluable resource. He also wrote magazine articles and his book, "Bruce McLaren: From the Cockpit", and was interviewed several times, so, **Woodhouse** says, "The story is told by Bruce's friends and by Bruce himself."

Donaldson says: "One of the things that became evident was the high regard that Bruce was held in and what real friends he had."

The most significant interview is with McLaren's lifelong friend, the late Phil Kerr. Donaldson spent two days with Kerr, who met McLaren when they were 17 and 15 respectively, competed against him as a driver, and went to the UK with him when he won the "Driver to Europe" award. Kerr later headed Jack Brabham's company and then ran the McLaren company alongside Bruce.

“Roger was determined to film stories directly from people who knew Bruce,” **Brown** says, “so we went on a huge trip to the US, UK and Brazil as well as around New Zealand and we brought some over from Australia.

“It was important to get people that actually were close enough to Bruce to really get inside his skin, not just tell a simplistic view from the outside, but to give insight into what really made him tick. Finding those people and getting them to dig deep into their memories and come up with stuff that hasn’t been heard before was the biggest challenge.”

Woodhouse: “Roger wanted the story to be personal. So it wasn’t going to be told by experts, it was going to be told by people who knew Bruce. These people are quite elderly now but Roger managed to extract some extraordinary stories, they are very real, the truth just wells up from them.”

Brown: “I was surprised at how close to the surface the emotion was for a lot of these guys. It’s over 45 years ago and yet when they talk about it, it’s as though it happened yesterday.”

A challenge **Donaldson** identifies is “to make the connection with age and youth and hopefully the strength of their memories comes through in a way that’s memorable.”

One way Donaldson uses to bring vibrancy to the storytelling is in the dramatic reconstructions of key events for which there is little or no visual material.

Brown: “We wanted to tell it with as much archive and real footage as we could, but there were many holes where footage doesn’t exist. That’s where Roger’s strengths and skills really come into their own. He’s got such a great visual eye for storytelling, and he has punctuated the smallest gaps with some really beautiful moments captured in a very cinematic way.”

Metcalf says, “I love the way Roger has filmed the reconstructed scenes. He is a master filmmaker of the highest order and his work is so beautiful, so cinematic and so tasteful, so respectful to Bruce.”

The most powerful reconstruction is of McLaren’s final race. **Metcalf** says, “When telling the story of Bruce McLaren you have to touch on his death. It was very difficult because there were no cameras rolling on the day. There are still photographs of the skid marks on the track, but we didn’t have anything else to go on.”

In order to reconstruct the scene, they needed to find a car. **Brown** says, “That Can Am car was the fastest car in the world at that time - something like 800 horsepower in a car that weighs less than a ton so, driving it would have been incredibly physical. It was hard work and it was incredibly dangerous.

“Very few of them exist in the world and certainly none in New Zealand.”

Fortunately, Bruce McLaren Trust member Duncan Fox had some parts from fellow McLaren driver Denny Hulme’s M8D CanAm McLaren F1 car in a heap behind his house.

Donaldson: “As I discovered while making THE WORLD’S FASTEST INDIAN, there are a lot of very passionate people out there who will take up the challenge and do an extreme amount of hard work to help put a story like this on the screen. The effort that went into this car was extraordinary.”

Fox says, “I suggested to Roger that if I could resurrect the bodywork, we could adapt it and create a pretty good replica of the car that Bruce was using on the day of his demise.”

But **Brown** had seen the pile of scrap parts: “I said to myself ‘there’s no way you are going to be able to do this, let alone in one month.’ Incredibly, he did it!

“I was expecting something we would have to shoot around and be very careful to cheat our angles, but when he turned up on set at the Taupo race day it was astonishing. When the back of the truck opened and the car came out, everybody’s jaws dropped.

“It sounded amazing. It was an intoxicating sound. When they first turned that car over, it just electrified everyone.”

McLaren’s final drive was filmed at the Bruce McLaren Motor Sport Park, originally the Taupo Motor Sport Park, which had been renamed in Bruce’s honour in 2015.

The scene was covered by cameras on the ground, in a high-speed tracking vehicle and in an overhead drone. Race track re-creations director of photography **Renaud Maire** says that in order to get a 1960s visual look, “We used various shutter angles and camera speeds and really pushed the cameras around to get a different feel.”

Precision driver **Gareth Courtney**, driving the tracking vehicle, was impressed by the rebuilt M8D. “I drove an Audi RS4, which is a supercar – 4.8 twin turbo, a very capable vehicle. On the back straight I was doing 230kph with 4 people and the camera rig over

the top of the vehicle. You could hear the M8D coming and it was just a little orange blur when it went past in second gear going 230kph. Quite a weapon.”

The filming was watched by veteran driver and McLaren’s contemporary and former Patron of the Bruce McLaren Trust, the late Chris Amon. This was a poignant moment for actor **Dwayne Cameron**, who played McLaren in this reconstruction: “In 1966 McLaren and Amon teamed up to win the 24 hours of Le Mans. Here I was sitting at the lunch table dressed as Bruce McLaren in his full racing gear talking to the real Chris Amon, 50 years later.”

Costume designer **Liz McGregor** had to create McLaren’s entire racing suit, but she says it was made easier by the fact that “he had a high profile, so there was lots of photographic and video reference.”

Donaldson says, “It’s been a real challenge to make stuff look not just authentic, but 100 percent authentic.”

“When you make a feature documentary”, says **Metcalf**, “accuracy comes into the conversation, because, by its very definition, a documentary must be truthful. So you can’t re-imagine the costume, you have to make it as it was. We’ve had a very talented group of creatives who have been able to make what are literally photo replicas to help bring this story to life.”

The other major stunt was to re-create the horrific accident of McLaren’s fellow New Zealander Denny Hulme just before McLaren’s own death. While he was trying to qualify for the 1970 Indianapolis 500, his car caught fire, forcing him to jump, burning, from the moving car. His hands were severely burnt.

This scene also called for the construction of a special car, so the team changed the back end of a Formula 5000 car to make it look like a McLaren Indianapolis car from 1970, because, as **Donaldson** says, “Only two of the real things exist, and not in New Zealand.”

The filmmakers decided this scene was important to re-create because of the impact of this event on an emotional finale to the film. It was filmed at the Hampton Downs race track, south of Auckland, which stood in for the Indianapolis circuit.

Brown says the scene was important to film even though the amount of time and effort involved may seem to be out of proportion, because “it’s not about the fire, it’s not about the incident itself. It’s the fact that Denny was so badly burnt that he couldn’t drive and yet because of Bruce’s death, he was so absolutely determined to drive that his support team had to strap his bandaged hands on the wheel. I’ve seen it so many times, but is still

gets me to see Gary Taylor tearing up as he talks about Denny's hands locked onto the wheel. There's something incredibly powerful about that moment - in a way it sums up Bruce and it sums up the film. It sums up the McLaren spirit."

On a lighter note, the mainly Kiwi mechanics who worked for the McLaren Car Company were always ready for a practical joke and **Metcalf**, with his previous experience of using animation as a storytelling tool in the Leeanne Pooley documentary 25 APRIL, saw the potential in animating the humorous anecdotes from the interviews.

"We started to look at the comic books from the period and decided to illustrate these fun stories in a comic book brought-to-life kind of style. We worked with a company called Yukfoo in Auckland which does really cutting edge animation. I think it gives great moments of levity and fun in the film."

ABOUT THE FILMMAKERS

ROGER DONALDSON – Director

Born in Ballarat, Australia, Roger Donaldson attended the Ballarat School of Mines where he studied Geology. After a year working in the Australian outback as a geophysical prospector, Donaldson decided to follow his real passion, photography, and moved to New Zealand in 1965. After working as a stills photographer in advertising and photojournalism, Donaldson teamed up with Mike Smith to form Aardvark Films Ltd, producing and directing television commercials. The first films they made were publicity documentaries for the New Zealand Labour Party.

In 1971 Donaldson and Smith filmed OFFERINGS TO THE GOD OF SPEED, about the life of Southlander, Burt Munro, one of the oldest people to set a land speed record at the famed Bonneville Salt Flats in Utah. This documentary aired on television in 1973 and was the inspiration for Donaldson's feature film, THE WORLD'S FASTEST INDIAN (2005).

Not long after going to the USA to film the Munro documentary, Donaldson and Smith went their separate ways. Donaldson continued to run Aardvark Films.

He made another motorcycling documentary, GEOFF PERRY, about Suzuki works-rider, Geoff Perry, a young, supremely talented and very competitive New Zealander who raced in the Daytona 200. Near the end of filming, Perry was tragically killed in a Pan Am plane crash on his way to a race in the USA.

Through his connection with Bob Harvey, who ran the advertising agency responsible for the Labour Party campaign, Donaldson directed and photographed a number of other documentaries: START AGAIN, an exploration of alternative lifestyles; THE KAIPO WALL, a mountaineering film photographed in the Southern Alps of New Zealand, featuring Sir Edmund Hillary; Mike Gill, Murray Jones, Graham Dingle and Jim Wilson; CAPE HORN, a sailing expedition around Cape Horn with a group of New Zealand adventurers led by Peter Mulgrew; EVEREST, Sir Edmund Hillary returns to Mt Everest 21 years after his successful ascent.

In the early 1970s, Donaldson teamed up with writer/actor/stage director, Ian Mune, and, with David Mitchell, they wrote and produced DEREK, a 45-minute drama about a man's last day at the office after being fired. The success of DEREK enabled Donaldson and Mune to finance THE WOMAN AT THE STORE, a half-hour drama based on a Katherine Mansfield short story.

Donaldson and Mune then made six half-hour short films based on the works of other

New Zealand short story writers: A GREAT DAY; SHINING WITH THE SHINER; AFTER THE DEPRESSION; BIG BROTHER LITTLE SISTER; A LAWFUL EXCUSE; BLUES FOR MISS LAVERTY.

In 1976, Donaldson and Mune packaged these seven films under the title WINNERS AND LOSERS and mounted the first major effort by New Zealand filmmakers to market their films internationally. At the Cannes TV market, they sold the series to 52 television outlets throughout the world.

In 1977, with the help of Larry Parr, Donaldson raised the finances to make his first feature film, SLEEPING DOGS, based upon the novel “Smith’s Dream” by New Zealand author CK Stead. The film starred Sam Neill, in his debut as a feature film actor, and Ian Mune, Warren Oates and Nevan Rowe. SLEEPING DOGS was a major factor in convincing New Zealand’s politicians that a Film Commission, financed with public funds, should be established.

Donaldson went on to make NUTCASE (1980), a children’s theatrical feature produced by John Barnett, starring Donaldson’s children, Aaron and Melissa, with Jon Gadsby, Nevan Rowe, Clyde Scott and Ian Watkin.

In 1981 Donaldson wrote, produced and directed SMASH PALACE, an internationally acclaimed film about the dissolution of a marriage, starring Bruno Lawrence, Anna Jemison, Greer Robson and Keith Aberdein.

In 1982, he went to the United States at the invitation of Richard Zanuck and David Brown to work on a screenplay titled A SHATTERED SILENCE. Although this film was never made, Donaldson met Producer Ed Pressman, and was signed to develop a sequel to the Arnold Schwarzenegger film CONAN THE BARBARIAN. Mune and Donaldson re-teamed to write the screenplay. Donaldson met Dino DeLaurentis when Pressman sold DeLaurentis the rights to the Conan project. Through this association, Donaldson was hired to direct THE BOUNTY (1984) for Orion Pictures.

Written by Robert Bolt, produced by Dino DeLaurentis and starring, amongst others, Mel Gibson, Anthony Hopkins, Liam Neeson, Daniel Day Lewis, and Lawrence Olivier, THE BOUNTY was an epic retelling of the famous Bounty mutiny story.

Donaldson next directed MGM’s MARIE (1985), a fact-based thriller about the corrupt Governor of Tennessee selling pardon and paroles. Produced by DeLaurentis and based on a novel by Peter Maas, the film starred Sissy Spacek, Jeff Daniels, Morgan Freeman and Fred Thompson.

In 1987, Donaldson directed Orion Pictures’ NO WAY OUT, a critically acclaimed

political thriller produced by Mace Neufeld and Laura Ziskin, and starring Kevin Costner, Gene Hackman, Will Patton and Sean Young.

Next came Walt Disney Pictures' COCKTAIL (1988), a hit movie about two bartenders in New York and the Caribbean, produced by Robert Cort and Ted Field, and starring Tom Cruise, Elisabeth Shue and Bryan Brown.

Donaldson conceived, directed and co-produced (with Charles Roven) CADILLAC MAN for Orion Pictures in 1990. A comedy about a New York car salesman, the film starred Robin Williams, Fran Drescher and Tim Robbins.

In 1992 Donaldson directed WHITE SANDS for Warner Bros. and Morgan Creek Productions. A film noir set in New Mexico, the film was produced by Scott Rudin, William Sackheim and James G. Robinson, and starred Willem Dafoe, Mickey Rourke, Samuel L. Jackson, Mary Elizabeth Mastrantonio and M. Emmet Walsh.

In 1994, Donaldson directed a remake of Sam Peckinpah's THE GETAWAY for Universal Pictures. Produced by David Foster and John Simon, and written by Walter Hill, the film starred Alec Baldwin, Kim Basinger, Michael Madsen, Jennifer Tilly, James Woods, David Morse and Philip Seymour Hoffman.

In 1995, he directed the hit horror/sci fi movie SPECIES for MGM. Produced by Frank Mancuso Jr. and Dennis Feldman, the film starred Natasha Henstridge, Ben Kingsley, Michael Madsen, Marg Helgenberger, Forest Whitaker and Alfred Molina.

Next came DANTE'S PEAK (1997), an epic disaster movie about an erupting volcano, for Universal Pictures. Produced by Joseph Singer and Gale Anne Hurd, the film was written by Leslie Bohem, and starred Pierce Brosnan and Linda Hamilton.

Donaldson then directed THIRTEEN DAYS (2000), a critically acclaimed film dealing with the 1962 Cuban Missile Crisis, for New Line and Beacon Pictures. Produced by Armyan Bernstein, Marc Abraham and Peter Almond, the film was written by David Self, and starred Kevin Costner, Bruce Greenwood and Stephen Culp.

In 2002, Donaldson directed THE RECRUIT for Spyglass and Touchstone Pictures. Produced by Roger Birnbaum and Gary Barber and written by Roger Towne and Mitch Glazer, the psychological thriller; starred Al Pacino, Colin Farrell and Bridget Moynahan.

In 2005 he wrote, produced and directed THE WORLD'S FASTEST INDIAN based on his 1971 documentary OFFERINGS TO THE GOD OF SPEED and starring Anthony Hopkins, Aaron Murphy, Diane Ladd, Christopher Lawford, Bruce Greenwood and Annie Whittle. Donaldson co-produced the film with Gary Hannam.

In 2007 he directed the critically acclaimed THE BANK JOB, the story of the famous 'Walky Talky' bank robberies in London's West End. Starring Jason Statham, Saffron Burrows and David Suchet.

In 2011, Donaldson directed SEEKING JUSTICE, a thriller in which a man seeks revenge for an attack on his wife, starring Nicholas Cage, January Jones and Guy Pearce and in 2013 he directed THE NOVEMBER MAN, starring Pierce Brosnan, Luke Bracey and Olga Kurylenko, a spy thriller in which a former CIA operative is charged with extracting a woman from Russia.

MATTHEW METCALFE – Producer & Writer

Producer Matthew Metcalfe has worked in film and TV for the past twenty years. In that time he has produced over NZD 130 million worth of production, representing twelve feature films, ten tele-features and numerous other TV shows, TVC's, documentaries and music videos.

In 2017 Metcalfe will have theatrical releases with Toa Fraser's 6 DAYS, the true story of the 1980 Iranian Embassy siege and Roger Donaldson's MCLAREN, a biopic exploring the life and achievements of legendary Kiwi race car constructor and driver, Bruce McLaren. He will also have a third theatrical release for the year with the extreme sports feature documentary THE FREE MAN for Universal Pictures.

In 2016 Metcalfe theatrically released the critically acclaimed, innovative and ground breaking film 25 APRIL. The first ever domestically produced animated feature it had its world premiere at the Toronto International Film Festival. This was followed by invitations to screen in competition at Annecy in France and HAF in Holland.

In October 2014 he had a hit theatrical release with THE DEAD LANDS, which took over NZD 1.3 million at the NZ box office. The film had its world premiere via a Special Presentation at 2014 Toronto International Film Festival. It was Metcalfe's fourth film at the 'A' list festival (he has since had a 5th) and was New Zealand's official entry for the 82nd Academy Awards in the 'Best Foreign Language' category.

In 2013 Metcalfe had theatrical releases with BEYOND THE EDGE 3D, the true story of the conquest of Everest by Sir Edmund Hillary and the 1953 English expedition and GISELLE a feature co-production with the Royal New Zealand Ballet directed by multi award winning director, Toa Fraser. Both BEYOND THE EDGE and GISELLE were invited to screen at the 2013 Toronto International Film Festival.

In 2010 Metcalfe produced LOVE BIRDS a NZD 11 Million romantic comedy starring Rhys Darby (FLIGHT OF THE CONCHORDS) and Golden Globe winner Sally Hawkins (HAPPY GO LUCKY). International sales are handled by Icon.

In 2009 Metcalfe successfully worked with Polyphon Films in Germany to create, finance and produce the EMILIE RICHARDS series for German network ZDF. Regularly drawing an audience in excess of seven million viewers EMILIE RICHARDS has become a smash hit in Europe and is the most successful New Zealand/German co-production venture of all time. Metcalfe also acted as co-producer on the German mini-

series for ZDF, BIRD OF PARADISE and associate producer on the ZDF series THE DREAMBOAT.

In 2008 Metcalfe produced DEAN SPANLEY, a NZD 15 Million co-production between New Zealand and the United Kingdom that starred Peter O'Toole, Bryan Brown and Sam Neill. Released in Australasia by Paramount and domestically by Miramax, the film was nominated for thirteen New Zealand Film Awards and won seven. It was long-listed for two BAFTA awards and nominated for a London Critics Circle award.

Metcalfe also produced and appeared in the top rating TVNZ documentary VIETNAM – MY FATHERS WAR and the groundbreaking TV3 documentary for Inside New Zealand, SOLDIERS OF FORTUNE. Other TV credits include producing and writing the top rating prime time series for TV One, AIR FORCE and the CanWest TV 3 series, STERIOGRAM – WHITE TRASH TO ROCK GODS

Previous films produced by Metcalfe have been nominated for forty-four NZ Film Awards and have won sixteen as well as being recognised at festivals such as Cannes, Toronto and London. Films produced by Metcalfe have also been long-listed for two BAFTA's and nominated for a London Critics Circle Award. Metcalfe also received a Tui Award at the 2002 NZ Music Awards for producing the iconic music video for FADE WAY by Che Fu.

Metcalfe has extensive experience in co-productions and was the first New Zealand producer to carry out a tri-partite or three way co-production between New Zealand, Canada and the United Kingdom and the first to do a New Zealand-Germany-Israeli co-production.

Metcalfe has also contributed to the New Zealand screen sector by serving for three years on the New Zealand Film Commissions SPIF Committee (SPIFCOM) and as a member of the 2012 Government Steering Committee for the Screen Sector Review. In 2014 he was appointed to the NZ SPG Significant Economic Benefits Verification Panel.

Metcalfe holds a Bachelor of Commerce Degree from the University of Auckland and an Advanced Diploma in English History from the University of Oxford.

FRASER BROWN – Producer

Fraser is an award-winning creative producer and one of New Zealand's leading screen actors. With a diverse background that includes international ski racing, a degree in finance and marketing, and a professional acting career, Fraser brings a potent combination of creative instinct, business acumen, and entrepreneurial ambition to his work as a producer.

Fraser has produced award-winning short, commercial and feature film content. He began his producing career in 2006 with the ambitious and internationally acclaimed WW2 short film, DEAD LETTERS, which had its world premiere at the Telluride Film Festival. Fraser then worked for several years with leading Trans-Tasman production company, Flying Fish, where he produced commercials and branded content across a range of budgets for several directors, including Grant Lahood, Paolo Rotonto and Helena Brookes.

Fraser's first feature film, the micro-budget drama ORPHANS & KINGDOMS, has played at film festivals around the world; winning awards for cinematography, editing and music. In December 2015 it won the "Best Feature" award at the Anchorage International Film Festival and in 2016 it was released theatrically in New Zealand, where it was met with 4-star reviews and critical praise.

He is currently in pre-production on his third feature film, a theatrical documentary entitled WAYNE, which tells the story of the enigmatic Wayne Gardner. WAYNE is a classic underdog tale about a kid from Wollongong who became the first Australian to win the world moto-GP, becoming a national hero in the process. The film is an official Australian/New Zealand co production directed by Jeremy Sims (LAST CAB TO DARWIN, BENEATH HILL 60) with Fraser, through his company FB Pictures, as the New Zealand producer continuing the relationship with Matthew Metcalfe and General Film Corporation, as the Australian producer.

Through FB Pictures, Fraser has a slate of film and television projects in various stages of development across a range of genre and media. These include GUILT, an Icelandic/New Zealand thriller in the Nordic Noir style, currently in advanced development with the NZFC and on the short list for the Sundance Writers lab. Matthew Metcalfe will executive produce the film with Kristinn Thordason from Truenorth as the Icelandic co-producer.

As an actor, Fraser continues to work extensively in film, television and theatre. Since graduating Toi Whakaari – New Zealand Drama School in 2001 he has featured in some of New Zealand’s most significant drama including THE INSIDERS GUIDE TO HAPPINESS, EREBUS: OPERATION OVERDUE, Lee Tamahori’s THE PATRIARCH and Leanne Pooley’s 25 APRIL. In 2014 Fraser was the lead role of WW1 conscious objector Archibald Baxter in the award-winning New Zealand tele-film FIELD PUNISHMENT NO 1. He has recently completed filming the core-cast role of Bob Preuss in Steven David Entertainment’s “American Playboy – The Hugh Hefner Story” due for release on Amazon Prime in 2017.

Fraser holds a Bachelor of Commerce degree in finance and marketing, from the University of Otago, and a Bachelor of Arts degree in Acting, from Toi Whakaari – New Zealand Drama School. He has been a member of NZ Actors Equity since 2007 and an Ambassador for the Outlook for Someday Sustainability Film Challenge for Young People since 2013. Fraser is based in Auckland, New Zealand, where he lives with his wife, two daughters, six chickens and a dog called Flo.

TIM WOODHOUSE – Writer & Editor

Award-winning editor Tim Woodhouse has cut over 70 films in a career spanning 30 years. An Australian, he has lived in New Zealand for 25 years.

Woodhouse has collaborated with 25 APRIL director Leanne Pooley on 10 films in the last 15 years, including BEYOND THE EDGE (screened at TIFF in 2013), the multi-Award winning TOPP TWINS: UNTOUCHABLE GIRLS (winner of the Cadillac People's choice Award at TIFF in 2009), TRY REVOLUTION (2006) an examination of the 1981 Springbok rugby tour, and HAUNTING DOUGLAS, a portrait of the choreographer Douglas Wright.

His other documentaries include DIRTY BLOODY HIPPIES and MADE IN TAIWAN, both directed by Dan Salmon; SHEILAS 28 YEARS ON, directed by Annie Goldson & Dawn Hutcheson and COFFEE, TEA OR ME directed by Britta McVeigh for Gaylene Preston Productions.

JAMES BROWN – Writer & Editor

James Brown studied a BFA at Elam School of Fine Arts majoring in Intermedia and began directing and editing short films. Since graduating in 2003, Brown has worked as an editor on a range of New Zealand films as well as directing documentaries, music videos and internet spots.

His film editing work includes the documentary feature HE TOKI HUNA/NEW ZEALAND IN AFGHANISTAN directed by Annie Goldson & Kay Ellmers, for which he was awarded best documentary editing at the NZ Film Awards, and Annie Goldson's 2011 feature documentary BROTHER NUMBER ONE, Olympian Rob Hamill's personal story of the Khmer Rouge genocide in Cambodia.

He was one of the editors on Thomas and Sumner Burstyn's 2015 documentary SOME KIND OF LOVE and co-editor on Pietra Brett-Kelly's MAORI BOY GENIUS.

Brown's feature documentary directorial debut RED, WHITE, BLACK & BLUE won awards at numerous festivals around the world, including Best Documentary at the Idyllwild Cinema Festival and Best Documentary Editing at the Amsterdam Film Festival. The documentary he directed and edited, LOST AND FOUND IN CHINA, was an Official Selection at the 2014 Pan African Film Festival (Los Angeles)

KEIRAN McGEE – Researcher

In addition to McLAREN, Keiran McGee was head of research for General Film Corporation's last two feature documentaries: THE FREE MAN, Toa Fraser's extreme sports adventure film and 25 APRIL, the animated story of the New Zealand experience at Gallipoli, directed by Leanne Pooley. Also for GFC, she was researcher on the feature BEYOND THE EDGE, the first ascent of Everest, also directed by Pooley.

She was Pooley's assistant/researcher on the box office hit THE TOPP TWINS UNTHOUCHABLE GIRLS for production company Diva Films.

McGee worked as development/researcher for Razor Films' 24 HOURS, a television series on international policing and Nigel Latta's THE POLITICALLY INCORRECT GUIDE TO TEENAGERS and was variously development/ production manager and/researcher for two series of his THE POLITICALLY INCORRECT GUIDE TO PARENTING. Also for Razor Films, she was production manager/researcher for I AM THE RIVER, the story of a treasure-trove of 19th century photos found abandoned in a suitcase, which won Best Film at the Documentary Edge Film Festival 2011. She was production manager on Razor Films' WHY AM I? series based on the Dunedin longitudinal study, which screened in New York Festival's Worlds Best Film & TV.

McGee was associate producer on Beyond Screen Productions series THE YEARS THAT MADE US, in which Chris Masters explores how the 1920s and 1930s laid the foundation for Australian identity and post production supervisor for Beyond's pre-school programme, TOYBOX and children's series LAB RATS.

Other television work includes development/production manager for PICTURES OF SUSAN, the world of Susan King, an autistic outsider artist and her family, for Octopus Pictures. Also for Octopus she was associate producer/development for *Vital Ingredients*, a series celebrating the foods, dance and diversity new New Zealanders

McGee's earlier work includes TV documentaries DIRTY BLOODY HIPPIES, TOKI DOES NEW YORK, A GOOD WAY TO DIE, BEING BILLY APPLE and TRY REVOLUTION.

DAVID LONG – Composer

David Long composes, performs and produces music. He worked on five films with 25 APRIL director Leanne Pooley, including documentary BEYOND THE EDGE. Both were produced by Matthew Metcalfe. His recent film work includes the score for the documentary THE GROUND WE WON (produced and directed by Christopher Pryor and Miriam Smith); a UK comedy TAKING STOCK and feature documentary HOT AIR.

Long worked on all of Peter Jackson's films of the last decade. In 2009 he composed additional score for THE LOVELY BONES. For the THE HOBBIT: AN UNEXPECTED JOURNEY he wrote (in collaboration with Plan 9 Music) 'Misty Mountain'. He wrote music and created musical sound design for the LORD OF THE RINGS trilogy and KING KONG (also with Plan 9 Music).

Other film credits include Jess Feast's feature documentary GARDENING WITH SOUL; Robert Sarkies' TWO LITTLE BOYS, Alyx Duncan's THE RED HOUSE and Dan Salmon's feature documentary PICTURES OF SUSAN; Simon Pattison's feature REST FOR THE WICKED and Stephen Sinclair's RUSSIAN SNARK.

Long has composed for many television dramas and documentaries, including THE WOTWOTS, PARADISE CAFE, an NZ/BBC co-production and ICE, a mini-series for the UK's Power TV.

He won Achievement in Original Music at the New Zealand Film and Television Awards for the television series INSIDERS GUIDE TO HAPPINESS (2005), and INSIDERS GUIDE TO LOVE (2006). He was the Creative New Zealand/Jack C. Richards Composer-in-Residence at the New Zealand School of Music 2014-15.

STEVE MCQUILLAN – Stunt Co-ordinator

Steve McQuillan is one of New Zealand's most experienced stunt co-ordinators, having started his career as a stunt performer on Pacific Renaissance Productions' HERCULES, THE LEGENDARY JOURNEYS and XENA: WARRIOR PRINCESS - both landmark productions in terms of developing the culture of stunt action in New Zealand.

His recent stunt co-ordinator credits include: 6 DAYS, BEYOND THE EDGE and THE DEAD LANDS for McLAREN producer Matthew Metcalfe; SLOW WEST, a western filmed in the South Island starring Michael Fassbender; the NZ horror HOUSEBOUND. He was fight co-ordinator for the feature thriller THE GUNMAN, directed by Pierre Morel and starring Idris Elba, Sean Penn and Xavier Bardem, which was filmed in Spain and UK.

He was stunt performer on the LORD OF THE RINGS trilogy, and stunt co-ordinator for Andrew Adamson's MR PIP as well as NZ features WHITE LIES and THE TATTOOIST. He was stunt performer on other Pacific Renaissance productions including JACK OF ALL TRADES and CLEOPATRA 2525, before becoming stunt co-ordinator on the company's feature BOOGEYMAN, a role he also fulfilled in their television series LEGEND OF THE SEEKER and SPARTACUS.

Other television series work includes OUTRAGEOUS FORTUNE, KIDNAPPED, AMAZING EXTRAORDINARY FRIENDS and Disney's POWER RANGERS series.

LIZ MCGREGOR – Costume Designer

Liz McGregor was costume designer on 6 DAYS, for McLAREN producer Matthew Metcalfe; the Lee Tamahori feature MAHANA; the NZ drama THE MOST FUN YOU CAN HAVE DYING and the Warner Brothers animated adventure YOGI BEAR.

McGregor was costume supervisor on LIGHT BETWEEN THE OCEANS, the Michael Fassbender starrer shot in New Zealand's Marlborough region and her numerous credits as assistant costume designer include THE ILLUSIONIST, starring Edward Norton; Japanese WWII story EMPEROR, Andrew Adamson's MR PIP, produced by Robin Scholes, BLOOD DIAMOND, starring Leonardo Di Caprio and FOOL'S GOLD, starring Matthew McConaughey.

She was wardrobe co-ordinator on THE LORD OF THE RINGS trilogy for Peter Jackson, THE LAST SAMURAI starring Tom Cruise and HERCULES THE LEGENDARY JOURNEYS, produced by Rob Tapert's Pacific Renaissance Productions.

ABOUT THE COMPANIES

ABOUT UPHE CONTENT GROUP

Headquartered in London, UPHE Content Group is a repertoire centre of Universal Pictures Home Entertainment, acquiring and producing multi-genre entertainment for distribution across theatrical, home entertainment, television and digital platforms on a worldwide basis. UPHE Content Group is part of Universal Pictures Home Entertainment, which is a unit of Universal Pictures, a division of Universal Studios (universalstudios.com). Universal Studios is a part of NBCUniversal, one of the world's leading media and entertainment companies in the development, production and marketing of entertainment, news and information to a global audience. NBCUniversal owns and operates a valuable portfolio of news and entertainment television networks, a premier motion picture company, significant television production operations, a leading television stations group, world-renowned theme parks and a suite of leading Internet-based businesses. NBCUniversal is a subsidiary of Comcast Corporation.

GENERAL FILM CORPORATION

General Film Corporation is an Auckland-based production company responsible for 12 feature films and 10 tele-features, including THE DEAD LANDS, as well as DEAN SPANLEY, 25 APRIL AND BEYOND THE EDGE. In addition to MCLAREN, GFC currently has 6 DAYS and THE FREE MAN in post-production and is in pre-production with CAPITAL IN THE 21ST CENTURY. GFC managing director Matthew Metcalfe is a former SPADA Independent Producer of the Year award winner.

IMAGES & SOUND

Images & Sound offers complete audio & visual post production solutions in one centrally located Auckland facility, providing world class post production services to the film, television and advertising industries, by crafting powerful stories which capture and connect with audiences.

NZ FILM COMMISSION

The New Zealand Film Commission invests in original and culturally significant films, encourages talented New Zealand filmmakers through developing career pathways and facilitating connections offshore, and works to increase the number of people seeing New Zealand films here and overseas. It supports the growth of economic activity and helps ensure New Zealand has sustainable screen sector businesses operating within an internationally competitive screen sector. The NZFC also helps negotiate co-production treaties and certifies co-productions and New Zealand films for tax purposes.

Recent productions include HUNT FOR THE WILDERPEOPLE, TICKLED, MAHANA

and POI E: THE STORY OF OUR SONG.