

SCREEN AUSTRALIA, LA CINEFACTURE and FILM4
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FILM VICTORIA
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A PORCHLIGHT FILMS and DAYBREAK PICTURES production

true history of the Kelly Gang.

GEORGE MACKAY
ESSIE DAVIS
NICHOLAS HOULT
ORLANDO SCHWERDT
THOMASIN MCKENZIE
SEAN KEENAN
EARL CAVE
MARLON WILLIAMS
LOUIS HEWISON
with
CHARLIE HUNNAM
and
RUSSELL CROWE

Directed by JUSTIN KURZEL
Produced by HAL VOGEL, LIZ WATTS
JUSTN KURZEL, PAUL RANFORD
Screenplay by SHAUN GRANT
Based on the Novel by PETER CAREY
Executive Producers DAVID AUKIN, VINCENT SHEEHAN, PETER CAREY,
DANIEL BATTSEK, SUE BRUCE-SMITH,
SAMLAVENDER, EMILIE GEORGES, NAIMA ABED,
RAPHAËL PERCHET, BRAD FEINSTEIN,
DAVID GROSS, SHAUN GRANT
Director of Photography ARI WEGNER ACS
Editor NICK FENTON
Production Designer KAREN MURPHY
Composer JED KURZEL
Costume Designer ALICE BABIDGE
Sound Designer FRANK LIPSON M.P.S.E.
Hair and Make-up Designer KIRSTEN VEYSEY
Casting Director NIKKI BARRETT CSA, CGA

SHORT SYNOPSIS

Inspired by Peter Carey's Man Booker prize winning novel, Justin Kurzel's TRUE HISTORY OF THE KELLY GANG shatters the mythology of the notorious icon to reveal the essence behind the life of Ned Kelly and force a country to stare back into the ashes of its brutal past.

Spanning the younger years of Ned's life to the time leading up to his death, the film explores the blurred boundaries between what is bad and what is good, and the motivations for the demise of its hero. Youth and tragedy collide in the Kelly Gang, and at the beating heart of this tale is the fractured and powerful love story between a mother and a son.

ONE PAGER SYNOPSIS

When Peter Carey's Booker prize-winning novel TRUE HISTORY OF THE KELLY GANG arrived in 2000 it exploded the myth behind Australia's most celebrated bushranger and forced a country to stare back into its own vicious past.

Never has a piece of writing come close to revealing the raw, powerful truth of Ned Kelly, and now through Justin Kurzel's visionary eye, we see a film which refuses to be familiar or sentimental but instead throws you into the world of this extraordinary outlaw – and his tragic descent into the heart of darkness.

This is a punk story for our times; a journey from the innocence of a boy wanting nothing more than to protect and provide for his family, to the iron clad terrorist who builds an army to destroy everything in front of him to free his mother.

The film focuses on the tender and volatile relationship between Ned and his mother, Ellen Kelly (ESSIE DAVIS), spanning both the younger years of Ned Kelly (ORLANDO SHWERDT), to the time leading up to his death, played by GEORGE MACKAY.

Ellen is a matriarch, whose own loneliness controls the destiny of her eldest son– feeding him with love and affection when she feels him drifting away, guilt and shame when he reaches for a better life.

Haunted by the maddening decline of his tortured father Red Kelly (BEN CORBETT); groomed and nurtured by the infamous bushranger Harry Power (RUSSELL CROWE); hounded and hunted by the forces of the law like Sergeant O'Neill (CHARLE HUNNAM), Ned Kelly is a man desperately trying to carve out his own true history through the tip of a pen and the barrel of a gun.

Along with Ned's brother Dan Kelly (EARL CAVE) and friends, Joe Byrne (SEAN KEENAN) and Steve Hart (LOUIS HEWISON), they become the Kelly Gang, driven to rage by circumstance, fuelled by youth and the blurred boundaries between the law and those classed as outlaws. Kelly's rage, but also curiosity, will be directed toward Constable Fitzpatrick (NICHOLAS HOULT) and the search for connection in the barren landscape, seen between Ned Kelly and Mary Hearn (THOMASIN MCKENZIE)

The true motivation and truth will lie in the bond between a mother and a son and the lengths sought to reconcile it.

GENESIS OF TRUE HISTORY OF THE KELLY GANG

In 2011 HAL VOGEL, Producer at Daybreak Pictures was in a meeting with author PETER CAREY'S agent. VOGEL, an admirer of CAREY'S work noted the TRUE HISTORY OF THE KELLY GANG sitting on the agent's desk. Having been previously optioned, the rights had reverted back to CAREY.

Describing the book as 'extraordinary' work, VOGEL set about seeking finance. He had a few knockbacks but then came a screening of JUSTIN KURZEL'S film *Snowtown*, at the London Film Festival in 2012 and that all changed.

"I was blown away by the filmmaking." VOGEL says of *Snowtown*. "It's an incredible piece of cinema. But there's also a lot of resonances in the themes in *Snowtown* with Peter's book and a sensibility that I thought would really be interesting in terms of discussing TRUE HISTORY OF THE KELLY GANG with Justin."

KURZEL already admired the book and he and VOGEL met the next day for breakfast. KURZEL was initially reticent, needing a reason to make a 'Ned Kelly' film before he could commit to it. It was the unique point of view in Carey's writing, plus the timing of the project and the distance KURZEL felt to Australia at the time that gave him the answer.

"I was really intrigued and interested in coming back to a particular voice that I was experimenting with in my first film (*Snowtown*) and I was just homesick." says KURZEL "I'd been in London for 5 years and I was desperate to reconnect to the landscape in Australia and the culture and there was something about reading this book again after 6 years after Hal had given it to me, that made me desperately want to make it."

VOGEL points to KURZEL'S involvement as the catalyst to getting the film made.

"It was really Justin coming onboard that made the real difference and shifted how people perceive what one might do with that story," VOGEL says. "The idea of TRUE HISTORY OF THE KELLY GANG in the hands of a director like Justin suddenly becomes a very different and very clear proposition.

"He's got a very strong vision, a certain sensibility, which was really, really exciting. It's the only way that you can do a book like that. It's brutal. It's visceral. There's kind of a darkness in the violence to it but there's also a very strong emotional through-line that's really clear in the book, between that journey from boy to man."

Producer LIZ WATTS and Porchlight Films were approached by Daybreak in mid 2012 to come on board as Producers.

WATTS recounts- "Vincent Sheehan and I met Hal one unseasonably rainy day in Cannes, and I then met with Hal's producing partner David Aukin later that same year at the Toronto Film Festival. Tessa Ross and Rose Garnett (both then) of Film4 actually introduced us as they had come on board to develop the project. Daybreak were looking for an Australian partner, and of course, we greatly loved the Peter Carey novel – I've always thought his novel was the quintessential take on the overgrown myth that Ned Kelly is to this country and Peter makes history personal in such a beautiful way in the telling. That Hal had signed Justin on to direct was of course truly exciting as well, as I am a huge fan of Justin's previous work and I knew Justin would bring a huge singularity and vision to the telling of this story."

While KURZEL went on to direct *Macbeth* (with Film4) and *Assassin's Creed*, WATTS and VOGEL approached writer SHAUN GRANT, who had penned the screenplay for *Snowtown* to

adapt TRUE HISTORY OF THE KELLY GANG.

“I felt a surge of fear go through my body, but I tend to do what terrifies me, so I said yes” GRANT says, though noting that he didn’t say yes straight away. Like KURZEL, he wanted to make sure this particular iteration of the Kelly story was something he was completely committed to and felt it should be made. GRANT was a fan of Peter Carey’s work, though hadn’t read this book. Within the first read, he was certain.

“I think what excited me the most was, in essence, in the title, the True History, the nature of the title, and the fact that Peter took liberties in his storytelling where he didn’t stick to the historical truth all the time,” says GRANT. “I got excited by that because I felt, and Justin agreed, that we could go even further, and I didn’t have to do a documentary type portrayal. *Snowtown* was similar in that way, you don’t really know what’s said between those walls, between those men, so you have to invent.”

Speaking of he and KURZEL’s collaboration, GRANT notes their similar tastes, honesty and clarity on what they each like. It was what GRANT envisioned KURZEL would do with the story that convinced him.

“I knew Justin wasn’t going to do what’s been done before, which was definitely my fear. I always ask myself, why now? Why does this story have to be told?” says GRANT “I just knew push the envelope and say, let’s not do a polite version of Ned Kelly.”

The filmmakers readily credit the timelessness in Peter Carey’s novel as being the attraction to the story but also the springboard for not just the visual and character references, but the wider themes that can be explored in TRUE HISTORY OF THE KELLY GANG.

It was in this timelessness, on his first reading of the book, that writer GRANT saw the parallels to our world today. “When I first read the book I clearly remember Liz sent me a copy and I read it and I wrote one word on the inside cover, and I wrote the word ‘Terrorist’.”

“Ned’s been very much portrayed (in the past) as a hero, and I’m always interested in characters on the wrong side of the law in terms of how they got there and why. And as I was writing these past few years, there’s been a lot in the media about terrorism and people being persecuted because of their culture and their background; where they’re from. And when you put up with that persecution long enough, you decide that that’s enough and you decide to burn the world.”

Expanding on that GRANT says, “I wanted to just show Kelly as he was in this story, both the good and the bad, and let others decide. Some people will still call him a hero, and some people will still call him a cop killer, and that’s not for me to say. Hopefully, you can make your own decisions.”

On the flip side of the relevance to the current world, KURZEL points to the danger of viewing characters with today’s societal worldview: “I think I was really keen to see that bad characters and good characters are sharing the same bed in those times. What was happening then and the difference between cops and robbers was very thin.

“There was genocide happening in Australia and crimes of enormous proportions committed by authority so the line of what is good and what is right is obviously a very different conversation to what it is to now.”

The irony of the title, TRUE HISTORY OF THE KELLY GANG was not lost on the filmmakers and

indeed a reason to make the film in the first place. It is even reflected in some of the ideas the film presents, KURZEL saying: “A huge part of this film is about what is true and what is not and your history and your story and what you have done in your life can be easily stolen from you and recreated.”

“In the film Harry Power says to little Ned “always make sure you’re the author of your own story because the English will always take it and fuck it up” and I think that sort ingrains in little Ned that words matter and writing matters and documentation matters.”

Screen Australia and Film Victoria boarded the project, joining Film4 to continue the development of the screenplay and support early prep work and location scouting in Victoria, Australia. Locations secured included Melbourne Gaol, the State Library, Wangarratta, Dandengong Ranges, Marysville, Glenrowan and a beautiful old homestead called Mintaro. While this is the heart of traditional Kelly country, just as in Carey’s story, KURZEL and the filmmakers sought to harness landscapes that serviced the essence of the TRUE HISTORY OF THE KELLY GANG.

An incredible piece of landscape called the Winton Wetlands was utilised for what KURZEL describes as the ‘playground for Kelly Selection.’ Culturally it held huge importance for Indigenous communities, and elders took the production around, explaining that it was a meeting site where hundreds of Aboriginal peoples have met and that in Kelly’s time it would have been a supermarket, providing shelter, food and water. It has a varied history environmentally, having been damned, then dried up and subsequently all the trees started dying, although it is now also an amazing habitat for flora and fauna. While currently under restoration, it presented a gothic and scarred backdrop for the Kellys’ home. Producer WATTS: “When we first saw this landscape in very early scouting, we were pretty blown away, and we knew it would provide a backdrop landscape for the story that would set this film truly apart from previous Kelly movies.”

This is where we first see a recurring visual motif, taken from the iconic Ned Kelly helmet, of the gap where two eyes peer out from a black box. Modelled on the iron hulled USS Monitor ship, the armour that Ned Kelly eventually wears at Glenrowan was utilised by KURZEL and the production design team in the Kelly home.

“I was fascinated with the monitor and iron and metal and I guess that aperture that Ned Kelly eventually kind of becomes,” says Kurzel. “The whole idea of the film coming down to two eyes looking out was something we thought would be amazing as a premonition throughout the whole film, if there were little framings and little ideas that made you feel that aperture.

“For the Kelly house, I was really inspired by wool-sheds, I didn’t want it to be stone – I wanted it to feel like it was floating in the landscape like a boat, like the USS Monitor and that every sort of item and idea in the film was leading us towards those final images. We played a lot with the slits – I wanted you to be able to see the outside through a slit and the inside through the slit.”

The landscapes the characters go through are incredibly varied in the film. On shooting at Marysville, KURZEL notes the rarity of snow in Australian cinema in general, : “There was something about going up and seeing Marysville, and the Gang would’ve ridden through there - the landscape is extraordinary now after the fires, and there is a tragedy about that place and a beauty about it, that seemed to encapsulate this kind of story.”

Encapsulating the poetry of the story also flowed through to those final images at Glenrowan, KURZEL saying “I didn’t want it to be a kind of wooden-inn, I wanted Glenrowan

to represent the football club rooms my Dad would take me to as a kid. Everyone would write their names on the walls and I loved that idea, especially because it's Ned writing his own history and of past travellers marking their names and statements. It was about not being so caught up in what was true at the time but what felt psychologically right for the characters and the story."

Servicing this story meant not being bound by rules of time and place, which was a through line for all the visuals in the film. KURZEL pointed out that Peter Carey had created a timeless world in the novel, noting that the cultural vibe of the characters makes them feel very present day and this subsequently shone through in the costuming.

"What I think is really important is silhouette and the silhouette that I saw in Australia in the 70's and 80's, especially on men, was really similar to the silhouette in the 1870's," said KURZEL. "It was taking my favourite period in Australian music, and art, and fashion and combining it with the 1870's and seeing where that sweet spot hit."

"The aim was to create a timeless feel and look at each character in a really specific way - I was fascinated by colour, I was fascinated by the attitude of the costume - there being a sexuality about it. For example I was determined that Ellen Kelly be in pants and boots as opposed to big frocks and corsets, referencing Patti Smith."

THE CAST

The book and subsequent script called for a significant ensemble cast, spanning two periods of Ned Kelly's life. After an extensive search, GEORGE MACKAY was cast as the older Ned Kelly. He grew up in London, England but his father was from Adelaide, Australia and had Irish heritage. The opportunity to connect with these roots via Ned, along with the fact *Snowtown* had made a profound effect on him, led MACKAY in his own words to "want it more than anything."

"There was instantly a feeling about George about wanting to be good," says KURZEL of the first audition with MACKAY. "Wanting to be a better man and wanting to potentially be great. Also in the book you could feel and understand that Ned Kelly was a writer, he wasn't just some kind of ruffian and that there was something incredibly sophisticated about him. He had enormous potential, and there is a creative side to him that could have easily seen him as our Prime Minister as opposed to our most famous bushranger. It was also important to be able to transform that innocence to the eventual violent, brutal and unforgiving man."

In preparation, KURZEL sent MACKAY music, films and imagery to immerse himself in and talked about character references like Conor McGregor and the Sharpies, an Australian youth gang from the 1960s and 70s, though was careful to not base Ned in his entirety on one reference. MACKAY explains, "Justin's huge document of things to watch also had the caveat of no, it's not going to be *Mad Max*. It's not going to be *Walkabout*. It's not going to be Connor McGregor. It's just going to be like the tiniest flicks of colours, and then you just make what you want. We'll all make what we want."

KURZEL also guided MACKAY to physically transform for the role, mimicking the physical labour that was required at the time. He spent 6 months cutting down trees, horse riding, boxing and even trying his hand at being a 'jackaroo' (name for an Australian agricultural trainee).

Not having grown up immersed in the historical optics of the legend, MACKAY was able to try to understand the icon of Ned Kelly with fresh eyes.

"Ned Kelly has become something to a culture, and has a meaning and an identity that is tied up in the folklore surrounding him," MACKAY notes. "At the end of all the historical research, I found that it is mainly made up of people's opinions. There are a few hard, fast facts as to what happened, when it happened, but the why is all up to the person who's documented this."

"I think this Ned Kelly is probably just best left as Ned. At least for me, it's most helpful to be Ned and just Ned rather than Ned Kelly. Because I think that name altogether is too big for people to remove the legend."

The rest of the gang was to be made up of SEAN KEENAN as Joe Byrne, EARL CAVE as Dan Kelly and LOUIS HEWISON as Steve Hart.

Speaking of the gang as a whole, KURZEL says "I was looking at pictures of them (the real gang) from the past and then I started thinking 'that gang at that age, must have kind of felt like early ACDC, like The Saints or The Birthday Party. There was a kind of quality with those larrikin Australian bands that are loud and mischievous and bold. I just started becoming obsessed with photographs especially from the late 70s early 80s of Australian bands, the dynamic of some of the photographs and the energy of some of the gigs."

“That whole kind of era became a massive influence for the gang and I started to think about trying to cast them young and create a tribe feeling about them, that feels really familiar, so you could look at them and go it’s just a bunch of skaters or it’s just a young kind of punk band just starting out.

“In our casting and what we did to prep them, it was all based on contemporary influences rather than photographs from the past or hearsay documents about who the gang were which are very historical and very academic. How do you get a bunch of young actors to connect to something they might know? So all of our references were of a particular period of Australian music and art, that is extremely exciting and fortunately the four of them were really attracted to those references.”

KURZEL describes KEENAN as having a “kind of beautiful, charming, loyal, very Australian beauty about him that seemed very timeless.” KEENAN bought these attributes to Byrne, who like Ned was of Irish background and mistreated by the English. Byrne had grown up next to a community of Cantonese miners and was subsequently fluent in Cantonese and an opiate addict. It’s assumed in the film that he met Ned in prison, their shared cultural backgrounds initiating a bond.

“Meeting Ned was a big turning point for Joe,” says KEENAN. “Joe saw something in this man that I don’t think he’d seen in a lot of others around him. And while he’s an addict, I think he saw things really clearly. He’s a bit of a fatalist and a nihilist, while Ned is so full of hope and has these massive dreams. I think Joe sees that in him and is attracted to the purity of that.”

KEENAN researched the real Joe Byrne, finding conflicting sides to him and then pairing with the contemporary influences that KURZEL was referencing; “There are some that viewed him as a quiet reticent guy, and then you hear stories from the family who say they used to call him the demon when he was young. Justin wanted to bring out both those sides, the gentle hippie and then the side that would be at home in a film like *Easy Rider*. It was a really beautiful process.”

Rounding out the gang was EARL CAVE and LOUIS HEWISON. Playing Ned Kelly’s brother and Ned’s brother’s best friend respectively, KURZEL knew both and thought they would connect.

“I auditioned them and they were 16 and 17 - I needed that younger section of the gang to be raucous and rebellious and fun and really feel like teenagers. At the same time you could tell you didn’t want to walk into a room with them because they would look you up and down - there was something slightly intimidating just by their presence,” said KURZEL. “They became best mates, they both skate, they both play music, and they’re kind of inseparable now, and that was a really important dynamic with those two.”

HEWISON describes their characters as “the brothers that Ned and Dan would have been, if Ned didn’t go to prison.” Both reckless, CAVE says they are “Almost symbiotic. We’ve taught each other a lot, stole horses together, got tattoos together and had to grow up in this sort of tough atmosphere with everyone hating us.”

KURZEL had four weeks of rehearsal with the gang and had to find a way to ensure they were a cohesive unit by the end of it. He started thinking about when he himself was in his brother’s band, and the tribalism and jocularly that ensues when a band is rehearsing daily. KURZEL set the four actors the task of creating a set of songs in two weeks. By the end of those two weeks, they were to play at the iconic Gasometer Hotel in Collingwood, Melbourne.

During that period, KURZEL would go in and do exercises with them and the rest of the time they were rehearsing their punk inspired songs. MACKAY on guitar and vocals, KEENAN on bass guitar and vocals, CAVE on bass guitar, keyboards and vocals and HEWISON on drums. By the end of rehearsals, the four of them had eight songs and wearing dresses as in the film, they played as the band FLESHLIGHT in front of 350 people.

“It went off and no one knew that they were part of the film,” said KURZEL “It was just this new hot band in Melbourne and they were fantastic.”

“The very next day we walked on set and they were the Kelly Gang. You could tell immediately in the way they hung off each other, the way they laughed, the way they defended themselves if someone new walked on set. There was just a natural dynamic that happened with being in a band that galvanised them in a way that I would never have been able to get them there if we were doing acting exercises.”

During these rehearsals other cast would come in, including ESSIE DAVIS, who would play the role of Ellen Kelly. KURZEL wanted the gang to see her as the kind of queen bee explaining “A lot of references for Ellen were Patti Smith, in the way she dressed, walked and her attitude. Her confidence and her vulnerability. I got Essie to start singing with them and I said to the boys, you have to love this woman.”

This wasn’t hard, CAVE explaining that although his character Dan had a recklessness, he has the utmost respect for his mother. Something CAVE felt came easy with DAVIS “She was like a mum to me, on and off camera. She just has this warmth to her and this mothering nature to her, it’s so easy to act with her, to be her son in the film, because she really does sort of have this care for you.”

The central relationship in Carey’s book is that of Ellen and Ned Kelly, and DAVIS plays the part throughout the film, the one through line between young and older Ned. KURZEL describes their relationship as “incredibly powerful, controlling and manipulative but a deeply loving relationship, that the mother has for her boy.”

Indeed both GRANT and KURZEL credit this relationship as the heart of the film, KURZEL explaining what they discovered when developing the script: “It became an incredibly intimate motivation as opposed to a kind of much wider, broader academic one. And that then shifted our kind of dynamic – we suddenly realised that the film was a love story about a mother and a son.”

“I think it happens a lot when suddenly there are really ambitious children who want to travel or have huge ambitions, that there can be a tendency for that to be fearful for parents, to want to kind of bring those ambitions back to them for fear of losing them. There was just a quality that was so unique in the book that Shaun and I felt was at the heart, especially in terms of Ned’s actions at the end of the film and the lengths he’d go to free her. That becomes a kind of potent motivation to lead to the end of the film and understand the context of this massacre and siege at the end of the film.”

The character of Ellen Kelly is complex, a mother but also a survivor. Producer HAL VOGEL says, “She’s somebody who’s deeply yoked to her family and has a strong sense of family. But there’s a duality in her, she’ll do anything to survive, including using her own children to do that.”

DAVIS describes Ellen as “Such a firecracker. She’s a fantastic mother but she is a wildebeest and she has so many elements and angles to her, she’s all about life and all about death. And she loves her children and, particularly, her sons, fiercely but she’s a survivor and she’ll do

anything to survive.”

KURZEL points to DAVIS’ versatility as an actor as being crucial to portraying the duality of Ellen. “I always sort of felt there was such a strength in Essie, and a sexuality that could be really fresh for this Ellen character. It was about finding an actor that would be able to play that, but at the same time we would still follow her vulnerability and fragility, to understand her motivations - where that cruelty was sort of coming from. There might be a slight desperation there but at the same time she’d suddenly flip into fully in control, powerful and inspiring.”

ORLANDO SCHWERDT was to play the young Ned. The search for this actor to embody the same qualities that MACKAY would bring to the older Ned was a long casting process. VOGEL explains “It was this idea of somebody who yearns for something else to kind of break away from the destiny that’s mapped out for them, of a future of crime and prison - it’s a really familiar path for the Irish in Australia in that period.”

“In that story is a kind of sweetness that you’re looking for but you’re also looking for somebody who has that edge and has the possibility of what they’re going to become. Orlando is somebody who comes with a real maturity, a real understanding of his character, a real facility for just being on on-camera. And an incredible intelligence.

“I hope that he’ll break everybody’s hearts because it is deeply a tragedy, the journey of young Ned to adult Ned’s demise.”

Two key characters in younger Ned’s story are Sergeant O’Neill played by CHARLIE HUNNAM and Harry Power, played by RUSSELL CROWE.

KURZEL had wanted to work with HUNNAM for a while and was blown away by his dedication to what was a smaller role in the film. “He was unbelievably prepared and dedicated. I think he probably saw in this character the freedom to play someone bad, and to play someone slightly grotesque, but also unbelievably desperate.”

HUNNAM had what he calls a ‘creative crush’ on KURZEL and after being encouraged by Director Guy Ritchie to get in touch with his favourite directors, he approached KURZEL. They met and eight months later, KURZEL got in touch to offer HUNNAM the role.

Responding to the dialogue and rhythm of Sergeant O’Neill’s words in the script, HUNNAM proposed to KURZEL that he speak in a ‘Geordie’ accent for the film. A colloquial term for an accent that hails from areas in North East England, HUNNAM being born in Newcastle, had spent the first 13 years of his life speaking in a ‘Geordie’ accent. KURZEL loved the idea and so HUNNAM flew from LA to Newcastle and caught up with old friends, going to bars and pubs, recording people doing his lines. He explains “I just wrote all of my lines in the script down on a sheet of paper so it wasn’t in script form, so it would be slightly less intimidating and had everybody read the lines for me so I could get that rhythm cemented back in my head.”

The role of the infamous bushranger Harry Power was RUSSELL CROWE’S from the beginning and KURZEL credits CROWE’S loyalty to the project as being integral to the movie being made. “I knew next to the 12-year-old Ned that I needed an authority, that instantly when the audience saw Russell as Harry Power they understood that he was the greatest bush ranger in Australia. You also need a sense that he was no longer Harry Power anymore and that he was getting towards the end and that there was a kind of tragedy in that and I didn’t want that to feel soppy, I wanted that to feel owned.”

KURZEL appreciated the experience that CROWE brought to set and the suggestions and collaborative nature of working together. CROWE even wrote a song that features in the film.

A formative force in young Ned's life, CROWE talks about Harry Power: "As mentors go he's a dangerous one but there is actually a lot of love in Harry and a lot of the things that I think that he's passing on to Ned are about the reality of the world."

CROWE admires KURZEL's contemporary references and points to the effect this may have on the audience: "I think it's great because what he's trying to do, I think, is bring a wider audience closer to what things are *meant*. Because as soon as you put on period clothes and people start talking in a vernacular you're not used to, it can distance you emotionally. But there's a lot of things like little visual things combined with the power of the script, which give it a context that I don't think any other Ned Kelly or any Australian period drama of this type has ever really tried to do. You know who the Kellys are in society because you recognise that you've seen the Kellys today."

When we reach older Ned's life, two seminal characters in his trajectory are Constable Fitzpatrick played by NICHOLAS HOULT and Mary Hearn played by THOMASIN MCKENZIE.

Speaking of HOULT'S character KURZEL says, "Fitzpatrick in the book always had attraction to Ned, which was something forbidden. Fitzpatrick had to be a certain sort of class and authority and Ned represented to him a kind of wildness, masculinity, a rebellion and spirit that he was attracted to. Ned is curious of Fitzpatrick and there is a sophistication he admires.

"I've always wanted to work with Nic, and I felt he'd bring an elegance, a sophistication, something very young. Fitzpatrick is a man who's been taken away from this sophisticated land of United Kingdom, arriving in Australia and sort of looking around and thinking 'my god, why am I here? where am I going to get my brandy, and what music am I going to listen to, and how am I going to keep myself entertained?' I wanted this incredibly cultured man who was just sort of swimming in desperation."

For HOULT there were particular elements that Fitzpatrick had that he was attracted to playing; "He is mischievous and perverse and just kind of twisted in a way that I thought would be really enjoyable to try and inhabit."

HOULT touches on Fitzpatrick's draw to Ned and how this is handled by KURZEL saying "Justin really likes it when everything's flipped and not played the obvious way – for example things that are meant to be aggressive are perhaps actually friendlier. And so it's the idea of Fitzpatrick actually really wanting to be friends with Ned and being intrigued by that family, their closeness and environment and what they are, and also probably being quite lonely."

It is through Fitzpatrick that Ned meets Mary Hearn, MCKENZIE's character.

MCKENZIE provides a pivot of emotion for Ned, and at a critical juncture in the story as Ned draws away from his mother. WATTS says of McKenzie; "Mary provides moments of a sort of clarity – an 'if only Ned would just leave with Mary' moment in the unfolding of what is heading sharply towards tragedy. And we found the most perfect actor for this role in Thomasin - an actor who conveys a sense of truth and emotional heart on screen with such depth and delicacy, which is of course also a foil to so much toxicity around Ned."

There is a strong musical through line in the other cast, which includes BEN CORBETT, who

plays Red Kelly and is in a band called 'Six Ft Hick'. Having never acted before, he brought his wild stage presence to the untamed character of Ned's father. MARLON WILLIAMS, a New Zealand singer songwriter plays GEORGE KING, one of Ellen's boyfriends, and infused his folk musicality to his character. There is even a cameo from PAUL CAPSIS, theatre, cabaret and drag actor who infuses his own life into his scenes as VERA ROBINSON, matriarch of the local brothel.

CAST BIOGRAPHIES

GEORGE MACKAY - NED KELLY

British actor George MacKay is considered one of the UK's most exciting young talents, crafting a career across film, television and theatre.

George has starred in a number of critically acclaimed productions for which he has gained recognition. He received nominations for 'Most Promising British Newcomer' at the British Independent Film Awards and 'Young British Performer of The Year' at the London Critics Circle Awards for his work in **The Boys Are Back**. George was nominated as 'Best Male Newcomer' at the Jameson Empire Awards, has received a BAFTA Rising Star and was awarded the 'Best Film Actor' Scottish BAFTA Award for his work in **For Those in Peril**. In addition, he was selected as one of the ten best European actors at the Berlinale Shooting Stars and received the prestigious Chopard Trophy, awarded to a rising male and female actor, at the Cannes Film Festival.

George will next be seen in Justin Kurzel's **The True History of the Kelly Gang** where he takes on the role of infamous bushranger Ned Kelly, starring alongside Russell Crowe, Nicholas Hoult, and Essie Davis. The film will be released later this year. He will also be seen in the **Ophelia**, a film re-imagining the classic Shakespeare play, as well as **A Guide to Second Date Sex**, the film adaptation of Rachel Hirons' critically acclaimed play. George is currently filming **1917**, the new film from Sam Mendes who has also written the screenplay alongside Krysty Wilson-Cairns. The film follows two young British soldiers on a single day at the height of World War I. George leads a cast including Dean-Charles Chapman, Colin Firth, Mark Strong, and Benedict Cumberbatch. The film is slated for release on 25th December. George was most recently seen in **Been So Long**, a movie-musical, written by Che Walker and directed by Tinge Krishnan that premiered at the London Film Festival and also starred in the recently released **Where Hands Touch**, by Amma Asante. George's other film credits include **Marrowbone**, which premiered at the San Sebastian Film Festival in September 2017, as well as Cannes Film Festival winner **Captain Fantastic**. He has also starred in **Bypass**, **Pride**, **Sunshine on Leith**, **How I Live Now**, **Breakfast with Jonny Wilkinson**, **Foreign Parts**, **Private Peaceful** and **Hunky Dory**.

On screen, George was seen in original Hulu miniseries **11.22.63.**, as well as leading an episode of Sky Arts series **Likely Stories** and appeared in BBC One's **The Outcast**. Other credits include **Best of Men**, **The Old Curiosity Shop**, **Johnny and The Bomb**, and BBC's BAFTA and Emmy nominated **Tsunami: The Aftermath**.

George made his theatre debut in early 2014 in Ian McEwan's **The Cement Garden**, directed by David Aula. He was then in a revival of Eugene O'Neil play **Ah, Wilderness** at The Young Vic, directed by Natalie Abrahami. George most recently appeared at The Old Vic in Matthew Warchus' production of **The Caretaker**.

ESSIE DAVIS - ELLEN KELLY

Multi-award-winning Essie Davis is known for her versatility, from her '*unforgettable*' performance in **The Babadook**, to her key role of 'Lady Crane' in series six of the HBO phenomenon **Game Of Thrones** and her much-loved turn as 'Phyrne Fisher' in ABC's **Miss Fisher's Murder Mysteries** (Indiewire).

She has recently completed filming on the bittersweet comedy **Babyteeth**, starring opposite Ben Mendelsohn as well as **True History Of The Kelly Gang** alongside Russell Crowe, Nicholas Hoult and George MacKay, based on Peter Carey's novel telling the story of

Australian bush-ranger Ned Kelly and his gang as they flee from authorities during the 1870s. Essie has also recently finished filming on the feature **Miss Fisher & The Crypt Of Tears** which will be due for release later this year.

Prior to this, she completed filming the landmark event drama series **Lambs Of God** for Foxtel Studios Australia. A dark, gothic tale adapted from the novel by Marele Day, which is due for release later this year. The story tells of three nuns, each a generation apart, living in an isolated convent by the coast when an unwelcome visitor enters their lives and changes their world forever. Essie stars alongside Ann Dowd and Jessica Barden.

For film, Essie was highlighted by TIME magazine as an Academy Awards contender and in their top ten performances of the year for her performance in **The Babadook**. She was nominated for multiple awards such as the AACTA Award for Best Actress in a Leading Role and an AACTA International Award for Best Actress. Her further film roles include Baz Luhrmann's **Australia** alongside Nicole Kidman and Hugh Jackman, **The Matrix Reloaded** and **The Matrix Revolutions**, **Girl With A Pearl Earring**, **Burning Man** and **Legends Of The Guardians**, **Assassin's Creed** and **Mindhorn** alongside Andrea Riseborough and Julian Barret.

For television, Essie is best known for her internationally loved and hugely popular title role in ABC's **Miss Fisher's Murder Mysteries**. Her performance in the first series earned her an AACTA Award nomination for Best Lead Actress in a Television Drama and by the second series she earned Silver and Gold Logie nominations. Essie's further vast and varied credits include the leading role opposite Bryan Cranston, in **Philip K. Dick's Electric Dreams**, a co-production between Channel 4 and Amazon Prime, based on short stories by the award-winning novelist. She also took on the key role of 'Dowager Queen Elizabeth' in the Starz historical mini-series **The White Princess**, following on from the hugely successful **The White Queen**, the series based on the acclaimed novel by Philippa Gregory. She was also seen in **The Last Post** for the BBC directed by BAFTA winner Peter Moffatt, Australian ABC's **The Slap**, Showtime's **Cloudstreet**, **Sweeney Todd** for the BBC, **The Silence** and the BBC television movie **A Poet In New York**.

Essie is also an established stage actress. In 2003 she won the Laurence Olivier Award for her performance in the Tennessee Williams play **A Streetcar Named Desire** at the National Theatre London and in 2004 she starred in a National Theatre, West End and Broadway production of Tom Stoppard's **Jumpers**, for which she earned a Tony Award nomination. For the Sydney Theatre Company, she starred in **Tot Mom** directed by Steven Soderbergh, **The Cripple Of Inishman**, **The School For Scandal** and the Melbourne Theatre Company's **Cat On A Hot Tin Roof**, which earned her a nomination for a Green Room Award for Best Female Performer. She has also appeared in multiple productions for the State Theatre Company of South Australia and the Bell Shakespeare Company.

RUSSELL CROWE - HARRY POWER

Russell Crowe is an Academy Award® winner who is regarded as one of the finest actors of our time. Crowe's many acting honors include three consecutive Best Actor Oscar® nominations: for his work in the acclaimed 1999 drama **The Insider**; the 2000 Best Picture winner, **Gladiator**, for which he took home the Oscar®; and 2001's Best Picture, **A Beautiful Mind**.

In addition to the Academy Award®, Crowe's performance as Maximus, the Roman general-turned-gladiator in Ridley Scott's **Gladiator**, earned him Best Actor honors from several critics' organizations, including the Broadcast Film Critics and London Film Critics Circle. He also received Golden Globe, BAFTA Award and Screen Actors Guild Award® nominations.

The year prior, Crowe had gained his first Oscar® nomination for his portrayal of tobacco company whistle-blower Jeffrey Wigand in Michael Mann's fact-based drama **The Insider**. He was also named Best Actor by the Los Angeles Film Critics Association, Broadcast Film Critics Association, National Society of Film Critics and National Board of Review, and garnered Golden Globe, BAFTA Award and SAG Award® nominations.

Crowe's masterful portrayal of Nobel Prize winner John Forbes Nash, Jr. in Ron Howard's **A Beautiful Mind** brought him his third Oscar® nomination, as well as his third consecutive Critics' Choice Award from the Broadcast Film Critics Association. He also won Golden Globe, BAFTA and SAG® Awards, and several other critics groups' Best Actor Awards. Reuniting with Howard in 2005, Crowe earned Golden Globe and SAG Award® nominations, and won an Australian Film Institute (AFI) Award, for his portrayal of Jim Braddock in **Cinderella Man**.

In 2015, Crowe made his directorial debut on the sweeping epic **The Water Diviner**, in which he also starred. The film won three Australian Academy of Cinema and Television Arts Awards, including Best Picture. Additional credits include Jackson Healy in "[The Nice Guys](#)". Noah in Darren Aronofsky's epic biblical drama **Noah**; Jake Davis in Gabriele Muccino's **Fathers & Daughter's**; Pearly Soames in Akiva Goldsman's **Winter's Tale**; Jor-El, Superman's father, in Zack Snyder's **Man of Steel**; Inspector Javert in Tom Hooper's acclaimed screen adaptation of the musical **Les Miserables**; and Mayor Hostetler in Allen Hughes' **Broken City** and Universal's modern-day reboot, **The Mummy** alongside Tom Cruise.

Recently, Crowe starred in Joel Edgerton's **Boy Erased** with Nicole Kidman and Lucas Hedges. He will next be seen portraying Roger Ailes in the Showtime limited series **The Loudest Voice**.

Born in New Zealand, Crowe was raised in Australia, where he was first honored for his work on the big screen and began gaining international attention. He was recognized for three consecutive years by the AFI, starting in 1990, when he was nominated for Best Actor for **The Crossing**. In 1991, he won the AFI's Best Supporting Actor Award for **Proof**. The following year, he received Best Actor Awards from the AFI and the Australian Film Critics for his performance in **Romper Stomper**. Additionally, the 1993 Seattle International Film Festival named him Best Actor for his work in both **Romper Stomper** and **Hammers Over the Anvil**.

Crowe made his American film debut in 1995 in Sam Raimi's Western **The Quick and the Dead**. He went on to earn acclaim for his role in Curtis Hanson's crime drama **L.A. Confidential**. His early film credits also include **Mystery, Alaska, Heaven's Burning, Virtuosity, The Sum of Us, For the Moment, Love in Limbo, The Silver Brumby, The Efficiency Expert** and **Prisoners of the Sun**.

He has since starred in a long and diverse list of films, including the Ridley Scott-directed projects **A Good Year, American Gangster, Body of Lies** and **Robin Hood**. Among his other credits are Peter Weir's **Master and Commander: The Far Side of the World**, for which Crowe earned a Golden Globe nomination; Taylor Hackford's **Proof of Life; 3:10 to Yuma**, with Christian Bale; Kevin Macdonald's **State of Play**, with Ben Affleck; Paul Haggis' **The Next Three Days**; and RZA's **The Man with the Iron Fists**.

NICHOLAS HOULT - CONSTABLE FITZPATRICK

Nicholas Hoult has become one of Hollywood's most sought after actors. Known for blockbuster films like the **X-MEN** franchise as well as for award-winning films like **The**

Favourite, his upcoming projects reflect his agility with appearances in international franchises as well as character-driven dramas.

Hoult is currently in production on **Those Who Wish Me Dead**, directed by Taylor Sheridan, a story about a teenage murder witness who finds himself pursued by twin assassins in the Montana wilderness with a survival expert tasked with protecting him, and a forest fire threatening to consume them all. He will star alongside Angelina Jolie. Hoult also filmed **The True History Of Kelly Gang** earlier this year, based on Peter Carey's novel about the Australian bush-ranger Ned Kelly and his gang as they flee from authorities during the 1870s. The film directed by Justin Kurzel is set to release later this year.

Currently, Hoult be seen starring in Fox Searchlight's biopic **Tolkien**, playing famed author J.R.R. Tolkien opposite Lily Collins. The film, directed by Dome Karukoski. FOX released the film on May 10th. Next month, he will be seen reprising his role as 'Hank McCoy/Beast' in the Simon Kinberg directed **X-Men: Dark Phoenix** (the tenth installment of **X-Men**), which FOX will release on Friday, June 7th. Previously he appeared in **X-Men: Apocalypse**, **X-Men: First Class** and **X-Men: Days Of Future Past** alongside an all-star cast including Michael Fassbender, Jennifer Lawrence and James McAvoy.

Also upcoming for Hoult is **The Great**, a series for Hulu that will detail the rise to power of Catherine the Great (Elle Fanning) and her explosive relationship with husband Peter (Hoult), the emperor of Russia. The series, directed by Matt Shakman and written by Tony McNamara (**The Favourite**), is set to release in 2020.

Hoult will also star in **Crossing Swords**, a film about a good-hearted peasant dreaming of knighthood who becomes a squire at the royal castle, but finds that his dream job isn't everything he'd hoped it would be. The film, created by John Harvatine IV and Tom Root, is currently in pre-production and has been picked up by Hulu for distribution.

Last December, Hoult appeared in Fox Searchlight and Yorgos Lanthimos' Oscar-nominated and BAFTA-winning film, **The Favourite**, alongside Olivia Colman, Emma Stone and Rachel Weisz.

In 2017, Hoult starred as J.D. Salinger (author of "The Catcher in the Rye") in the Danny Strong directed biopic, **Rebel In The Rye**. Strong directed the film from his own screenplay, which premiered at the Sundance Film Festival. Hoult starred in a second film at Sundance during this year titled **Newness**. The drama, directed by Drake Doremus, chronicles the story of two millennials (Hoult and Courtney Eaton) in Los Angeles navigating their relationship in a social media-driven hookup culture.

In 2015 Hoult starred as Nux opposite Charlize Theron and Tom Hardy in George Miller's **Mad Max: Fury Road**, which received multiple Oscar nominations including "Best Picture." He also starred opposite Kristen Stewart in **Equals**, a futuristic love story set in a world where emotions have been eradicated, directed by Drake Doremus.

In 2013, Hoult played the zombie character R in the cult classic **Warm Bodies** in which his character slowly starts to become human again after falling in love with a girlfriend of one of his victims. In 2009, he was seen in Tom Ford's critically acclaimed directorial debut **A Single Man** opposite Colin Firth and Julianne Moore for the Weinstein Company. Hoult made his West End debut the same year in **New Boy** alongside Mel Giedroyc and Ciara Jason. The play, which opened to outstanding reviews and sold out performances, was adapted and directed by Russell Labey.

Hoult first received critical acclaim at only 11-years-old when he starred opposite Hugh Grant in **About A Boy** as the young Marcus Brewer. He also starred on the acclaimed television series **Skins**.

Other credits include **Sand Castle**, **Jack The Giant Slayer**, **Young Ones**, **Kill Your Friends**, **Dark Places**, **Collide**, **Clash Of The Titans**, **Coming Down The Mountain**, **Kidulthood**, **Wah-Wah** and **The Weather Man**.

Hoult currently resides in Los Angeles.

CHARLIE HUNNAM - SERGEANT O'NEIL

Charlie Hunnam has captured the attention of audiences and critics in both the United Kingdom and Hollywood with his versatility, talent and charisma.

For seven seasons, Hunnam starred as 'Jax Teller' in FX's **Sons of Anarchy**, the highest rated drama in the network's history. Since wrapping **Sons**, Hunnam starred in Guy Ritchie's **Knights of the Round Table: King Arthur**; James Gray's **Lost City of Z** with Sienna Miller and Robert Pattinson; **Papillon** for Michael Noer, alongside Rami Malek and Eve Hewson; and **Jungleland** for Max Winkler, with Jack O'Connell and Jessica Barden. Most recently, Hunnam worked with Justin Kurzel on **The True History of the Kelly Gang** and reunited with Guy Ritchie on **Gentlemen**.

In 2015, Hunnam starred alongside Mia Wasikowski, Jessica Chastain, and Tom Hiddleston in Guillermo del Toro's **Crimson Peak**. This was a reunion for Hunnam and del Toro who first worked together on **Pacific Rim**. Prior to this, Hunnam starred in Jordan Roberts' comedy **Frankie Go Boom** alongside Chris O'Dowd, Lizzie Caplan and Ron Perlman; and also, in Stefan Ruzowitzky's **Deadfall** with Eric Bana and Olivia Wilde. Together with Elijah Wood, Hunnam appeared in the independent film **Green Street Hooligans** about the violent world of soccer shenanigans. He then starred opposite Clive Owen in Alfonso Curaon's apocalyptic drama **Children of Men**.

Hunnam made his film debut in the Paramount thriller **Abandon** and gained attention for his performance in the title role of the big screen adaptation of Charles Dickens' novel **Nicholas Nickelby**, which received a Golden Globe® nomination for Best Picture. He next appeared as 'Bosie' in the Miramax feature **Cold Mountain** for director Anthony Minghella based on the best-selling novel by Charles Frazier. On the small screen, Hunnam received audience and critical acclaim for his role in the hit British drama, **Queer as Folk** and the FOX series **Undeclared** for Judd Apatow early on in his career.

In addition to his acting talents, Hunnam is writing and producing numerous film projects.

SEAN KEENAN - JOE BYRNE

Sean Keenan is an Australian actor who made his small screen debut at the age of fourteen in **Lockie Leonard** playing the title role of the 26 part children's series based on Tim Winton's novels. He then starred in the award winning Australian drama series, **Puberty Blues** (Season 1 and 2) opposite Dan Wyllie and Claudia Karvan.

Other television credits include the miniseries **Cloud Street** as "Ted Pickles", **Dance Academy** as "Jamie Oakes", "Charlie" for seasons 1 and 2 of the ABC series **Glitch**, and "Johnny" in ABC drama series **Newton's Law** alongside Claudia Karvan and Toby Schmitz. He will be seen next as "Charlie" when **Glitch** returns for its 3rd season.

Sean's film credits include the lead in **Is This The Real World, Strangerland** with Nicole Kidman and Hugo Weaving, "Dean Patterson" in Foxtel feature film **Australia Day**, and Kriv Stenders' **Wake In Fright** alongside David Wenham. Sean will be seen in the upcoming film **The True History of the Kelly Gang**, alongside George MacKay, Thomasin McKenzie, Essie Davis and Nicholas Hoult.

EARL CAVE - DAN KELLY

One of the UK's most promising and talked about young actors, Earl Cave has cemented himself as 'one to watch' within the British acting landscape, shining in a diverse and distinct selection of TV and film roles.

2019 will see Earl star alongside Russell Crowe, George MacKay, Nicholas Hoult and Charlie Hunnam in Justin Kurzel's **The True History Of The Kelly Gang**, based on Peter Carey's novel. The story follows Australian bush-ranger Ned Kelly and his gang as they flee from authorities during the 1870s. Earl plays Dan Kelly, one of the Kelly Brothers.

Also forthcoming is Simon Bird's directorial debut **Days Of The Bagnold Summer**. An adaptation of Joff Winterhart's graphic novel, the coming-of-age comedy follows a teenager (played by Earl) who spends his summer listening to heavy metal music and trying to get along with his librarian mother (played by Monica Dolan). Tamsin Grieg and Rob Brydon also star. The film will be released later this year.

On the small screen Cave has been seen as the beloved character 'Frodo' in TV series **The End Of The F***ing World**, a British dark comedy-drama based on the graphic novel by Charles Forsman. A co-production with Netflix, the eight parter premiered its first episode on Channel 4 in the UK in 2017. The series follows a 17 year old who believes himself to be a psychopath and his rebellious female friend, who sees in him a chance to escape from her tumultuous home life. The series was widely met with critical acclaim and was nominated for the 2018 British Academy Television Award for Best Drama Series.

In 2017 Earl played 'Oscar' in the BBC mini-series **Born To Kill**, alongside Romola Garai and Richard Coyle. Created by Kate Ashfield and Tracey Malone, the four-part drama is a chilling exploration of the mind of Sam, an apparently model teenager who is on the verge of acting out hidden psychopathic desires. The series aired to critical acclaim.

LOUIS HEWISON - STEVE HART

Louis Hewison is currently completing his VCE. Louis is French Australian, lives in Melbourne, but Paris is his second home. An avid cinema-goer, a skateboarder, he's also an avowed fan of Melbourne's live music scene and is an occasional drummer. **True History Of The Kelly Gang** is Louis' first film

CREW BIOGRAPHIES

JUSTIN KURZEL - DIRECTOR

Justin's background as one of Australia's best theatrical designers informs his strong visual storytelling as a director.

His VCA graduating short, **Blue Tongue**, was screened in over 13 international films festivals including International Critic's Week at the Cannes Film Festival, New York Film Festival and won Best Short at Melbourne International Film Festival.

Justin's first feature film **Snowtown** premiered at Adelaide Film Festival in 2011, winning the Audience Award. Justin was awarded Best Director at the AACTA Awards and the film screened at numerous international festivals including Toronto in 2011 and International Critics Week Cannes in 2012, where it was awarded Special Distinction of the President.

Justin's other films include an adaptation he directed, **Boner McPharlin's Moll** which forms part of a feature film comprising the adaptations of all short stories in Tim Winton's novel, **The Turning; Macbeth** starring Michael Fassbender and Marion Cotillard for See Saw Films which premiered In Competition at Cannes Film Festival in 2015 and **Assassins Creed** based on the video game franchise, produced by New Regency for 20th Century Fox starring Michael Fassbender and Marion Cotillard, released in 2016.

HAL VOGEL - PRODUCER

Hal's recent production credits include **Churchill's Secret** for ITV and PBS, starring Michael Gambon and Paula Milne's **The Politician's Husband** for BBC2, starring Emily Watson and David Tennant. **The Promise** (written and directed by Peter Kosminsky), **Endgame** (starring William Hurt and Chiwetel Ejiofor. Directed by Pete Travis), **The Trial of Tony Blair** (with Robert Lindsay) and the award winning satire on the **Blunkett Affair, A Very Social Secretary**. He also Executive Produced the BAFTA winning two part drama **BRITZ** by Peter Kosminsky for Channel 4 and **Confessions of a Diary Secretary** for ITV.

Hal began his career as a documentary researcher with acclaimed satirist Jon Ronson and director Saul Dibb before working at BFI production division (now the UK Film Council), where he helped set up The Script Factory. In 1997 he moved to Stone City Films, where he developed and produced innovative factual drama including the BAFTA-nominated **King of Chaos, Newborn** and **Kidnap**. He also penned and produced the award-winning docu-drama **Atomic Inferno**. As well as a number of shorts including Saul Dibb's **Payday**, other credits include the critically acclaimed feature documentary **Game Over: Kasparov and the Machine**.

Hal co-founded Daybreak Pictures with David Aukin in 2006.

LIZ WATTS - PRODUCER

Liz Watts is an independent producer and founding partner of Porchlight Films based in Sydney.

In addition to **True History of the Kelly Gang**, Watts is currently producing David Michôd's feature **The King**, partnering with Plan B producers Dede Gardner and Jeremy Kleiner, written by David Michôd and Joel Edgerton, starring Timothée Chalamet for Netflix.

Watts' recent work includes producing the feature film **Mary Magdalene**, with See-Saw's Iain Canning and Emile Sherman, directed by Garth Davis, starring Rooney Mara, Joaquin Phoenix, Chiwetel Ejiofor and Tahar Rahim for Universal International Pictures. Watts produced the ABC Television 6 part comedy series with creator Nakkiah Lui, **Kiki and Kitty** (2017) which won two awards at 2018 Series Mania.

In addition to the U.S. television adaptation of **Animal Kingdom** for TNT, Watts also executive produced **The Kettering Incident** (2015), an 8 part TV series for Foxtel; the feature film **Jasper Jones** (2017) directed by Rachel Perkins, **The Hunter** (2011, Daniel Nettheim, starring Willem Defoe), **Lou** (2010 Belinda Chayko, starring John Hurt), and **Prime Mover** (2009 David Caesar).

Watts' feature credits as Producer include the feature film **Animal Kingdom** (2010, Director David Michôd, nominated for an Academy Award and Golden Globe in 2011), **The Home Song Stories** (2007, Director Tony Ayres), **Little Fish** (2005, Director Rowan Woods), Cannes and Sundance selected **Jewboy** (2005, Director Tony Krawitz), and **Walking On Water**, (2002 Director Tony Ayres). Watts produced **The Rover**, with writer/ director David Michôd, premiered in Official Selection Cannes Film Festival in 2014 and starred Guy Pearce and Robert Pattinson, and sold extensively worldwide.

Watts also produced German Australian co-production **Lore**, directed by Cate Shortland, and **Dead Europe**, directed by Tony Krawitz, with Emile Sherman & Iain Canning, both of which premiered at Festival Special Presentation Toronto International Film in 2012. Watts' other credits include two seasons of comedy series **Laid** (ABC TV, created by Marieke Hardy & Kirsty Fisher), **Martha's New Coat** (2003, SBS, director Rachel Ward), **Delivery Day** (2001, SBS, director Jane Manning); documentaries including **Buried Country** (2000, SBS); **The Pitch** (1998, ABC) and **Island Style** (1999, SBS).

PAUL RANFORD - PRODUCER

Paul Ranford is a producer with over 30 years production experience across film and television. Recent credits include **True History of The Kelly Gang** from director Justin Kurzel; Ambience Entertainment's **Storm Boy**, directed by Shawn Seet; and Sony Pictures' Will Gluck helmed **Peter Rabbit**.

His television credits include the upcoming six-part event series **Stateless**, starring Cate Blanchett, Dominic West and Yvonne Strahovski, the award-winning and acclaimed series **Secret City** and **Deadline Gallipoli**, all in association with Matchbox Pictures and NBC Universal.

Production credits also include the international titles **Mad Max: Fury Road**, **Matrix Revolutions** and **Matrix Reloaded**, **The Quiet American** and **Mao's Last Dancer**.

SHAUN GRANT - WRITER

A graduate from RMIT in Creative Screenwriting, Shaun Grant's chilling debut feature film, **Snowtown** (Directed by Justin Kurzell) was released in 2011 and saw him win the AACTA Award (Australian Academy of Cinema and Television Arts) for Best Adapted Screenplay in 2012. First screening at the BigPond Adelaide Film Festival, **Snowtown** won the Audience Award for Best Feature Film, and went on to Critics Week at Cannes in 2011 as well as the Toronto Film Festival, London Film Festival, San Sebastien and Marrakesh Film Festivals - winning numerous awards along the way including the AWGIE for Best Adapted Screenplay and the Greg Teppar Award for Outstanding Achievement in the Victorian Screen Industry.

Shaun was one of four writers who developed and wrote the drama series **Killing Time** and went on to write on several other Australian drama series, securing another Australian Writers Guild Award for his work on the critically acclaimed mini-series, **Deadline Gallipoli** (director, Michael Rymer, Matchbox/NBC Universal).

Shaun received two further Australian Writers Guild nominations for his adaptations of the best-selling novels. **Jasper Jones** (directed by Rachel Perkins for Porchlight Films) and **Berlin Syndrome** (directed by Cate Shortland for Aquarius Films). Shaun went on to win the award for Best Adapted Screenplay for **Jasper Jones**, making this his third Australian Writers Guild Award. **Jasper Jones** was released widely in 2017 and Berlin Syndrome screened at the 2017 Sundance Film Festival and Berlin Film Festivals. Shaun also secured nominations at the 2017 AACTA Awards for Best Adapted Screenplay for both **Jasper Jones** and **Berlin Syndrome**.

PETER CAREY

Peter Carey was born in Bacchus Marsh Australia and lives in New York City. His novels have been short-listed for the Booker Prize four times and have won it twice (for **Oscar and Lucinda** and **True History of the Kelly Gang**). Carey also won the Commonwealth prize twice and Australia's Miles Franklin three times.

He is an officer of the Order of Australia (AO) and a Fellow of both the Royal Society of Literature and the American Academy of Arts and Letters.

In his 28 years living in New York he has produced classic works of Australian Literature including **True History of the Kelly Gang** and **A Long Way from Home**.

Since 2003 he has been a Distinguished Professor at Hunter College in New York where he is the Executive Director of a highly selective MFA in Creative Writing. Peter Carey supports the Bushwick literacy group "Still Waters in a Storm" www.stillwatersinastorm.org, a refuge for immigrant kids in the age of Trump.

He is married to the literary agent Frances Coady.

CREDIT ROLL

CAST IN ORDER OF APPEARANCE

Ned Kelly	GEORGE MACKAY
Red Kelly	BEN CORBETT
Young Ned Kelly	ORLANDO SCHWERDT
Sgt O'Neil	CHARLIE HUNNAM
Ellen Kelly	ESSIE DAVIS
Baby Grace	CLAERWEN BROWN
Young Maggie Kelly	ASMARA FEIK
Young Dan Kelly	MO SCOTT
Young Kate Kelly	WINONA KEEGAN
Haircutting Officer	BRETT PEACHEY
Dick Shelton	CHASE OOSTERWEGHEL
Mrs Shelton	CLAUDIA KARVAN
Harry Power	RUSSELL CROWE
Dead Dan Morgan	JOHN MURRAY
Waiter	JACK CHARLES
Lardner Guests	PAUL DAVIS, JOHN BLACKWELL, YANN TIXHON
Guard Woodside	DANIEL P JONES
Driver	GAVIN ROBSON
Brigit Moore	TILLY LAWLESS
Fighting Englishman	RIAN GOODGE
Joe Byrne	SEAN KEENAN
James Saunders	ROSS KNIGHT
Fight Crowd #1	LANCE ANDERSON
Fight Crowd #2	PHILLI ANDERSON
Constable Fitzpatrick	NICHOLAS HOULT
Boxing Patron	ALEXANDRA SORENSEN
Kate Kelly	JOSEPHINE BLAZIER
Steve Hart	LOUIS HEWISON
Dan Kelly	EARL CAVE
Maggie Kelly	LOLA HEWISON
George King	MARLON WILLIAMS
Vera Robinson	PAUL CAPSIS
Molly Kane	JILLIAN NGUYEN
Mary Hearn	THOMASIN MCKENZIE
Mary's Baby Boy	RORY COLLINS
Double Base Player	BEN WOOLLEY
Officer outside train	DANIEL FLETCHER
Jane Cotter	MARKELLA KAVENAGH
Scanlon	PAUL ROCHFORD
McIntyre	STEVE BRADSHAW
Lonigan	ANDREW WRIGHT
Tracker Tom	DANZAL BAKER
Kennedy	WILL MCNEIL
Selecter	JARRYD HARVEY
Jack Jones	FOX CURRY
Jack Jones (Picture Mother)	JESSICA MACDONALD
Blacksmith	MAX TUCKER
Boy Soldier	KANE SWAIN
Mrs Gill	ANNI FINNISTERER
Young Officer	LOUIS VOGEL
Officers at Robinson's	SHAUN GRANT, HAL VOGEL
Thomas Curnow	JACOB COLLINS-LEVY
Police Officer #1	DAVIN TAYLOR
Police Officer #2	DANIEL SOLIS
Police Officer #3	ADAM DAVIS
Governor Castieau	PAUL ROGERS
Gaol Priest	BEN DE CASTELLA
Upjohn	GRAHAM TURNER

	SAIYIF CANAAN, SEBASTIAN CARR, CHARLIE CHRIMES, MARLO COBHAM, LUCA CONCILIA, WILL CORNISH, MITCHELL CROW, MALIK FURLONG, COUPER GROSS, MICHAEL HASTIE, MALAKAI HERSBURGH, JACK KEENAN, ZACH KENNEDY, KHAN JAMES-PARKER, MAYA LINEHAM, FLYNN MARTIN, BENJAMIN MACDONALD, HARRY MCCLEMENTS, WILL MCINTYRE, FELIX MCLEOD, MITCHELL MCMASTER, LAUGHLIN MOELLER, HARRY MUSGOVE, BAILEY SMITH, CHARLIE STOCK, DANIEL SULTANA, JAN WILMAR, CHELSIE WITNISH
The Kelly Army	
Production Manager	ANNA STEEL
First Assistant Director	SCOTT LOVELOCK
Art Director	JANIE PARKER
Production Accountant	KATE MURPHY
Set Decorator	REBECCA COHEN
Props Master	LEAH POPPLE
Costume Supervisor	ELLY KAMAL
Production Coordinators	VOULA VARSAMAKIS KATH HAYNES
Additional 1st AD (Pre Production)	CHRIS WEBB
Second Assistant Director	ANGELLA MCPHERSON
Second Second Assistant Director	JAY CORRY
Director's Assistant	DANIEL FLETCHER
Assistant Accountant	MARY-JANE ALLAN
Travel Assistant	KAREN SMITH
Production Secretary	MANDY NORBURY
Production Runners	ANNABEL ROBINSON CASPAR CONRICK
Third Assistant Director	SAM HEWISON
On set PA	PEPPE RUGGERI
Casting (UK)	DES HAMILTON
Casting Associate	NATALIE WALL, BARRETT CASTING
Casting Assistant	KELLY GRAHAM, BARRETT CASTING
Extras Casting	FIONA MCMASTER
Dialogue Coach	JENNY KENT
Cast Trainer	DAVID KINSBURY
Supervising Location Manager	JOHN GREENE
Location Manager	COLIN MCDOUGALL
Location Manager	TIM SCOTT
Onset Locations	JULIAN DUGGAN
Steadicam/B Camera Operator	TIM WALSH
1st AC A Camera	RON COE
1st AC B Camera	NICK FORSTER
2nd AC A Camera	SAM STEINLE
2nd AC B Camera	THOMAS HAYES
Camera Attachment	SARAH JO FRASER supported by Screen Australia
Gaffer	RURU REEDY
Best Boy Electrics	SHYLO TUI
Electrics Assistants	CRISPIAN HAYLER MASSIMO LUONGO
Board Operator	SHANE MOWDAY
Key Grip	GLENN ARROWSMITH
Best Boy Grip	JOHN REGAN
Dolly Grip	MICK VIVIAN
Company Grips	MARK BROWN DARRYL MURPHY

Sound Recordist	ANDREW RAMAGE
Boom Operators	DAN GILES ANDY NEWTON
Art Department Coordinators	JULIET MCDONNELL
Concept Artist	ALICE GRIDLEY
Set Designer	ANNET MACKIE
Graphic Designer	MICHAEL BELL
Draftperson	ANNA MCEWAN
Art Department Runner	AMIR SHAYAN
Art Department Attachment	BRAD MADDERN
Set Dec Buyer / Dressers	GRACE CAREY supported by Film Victoria TIM WEBB MARINA BRIET SHELLEY WILLIAMS
Set Dec/ Prop Painter	MEL YOUNG
Art Finisher	IVANA KASIC
Swing Gang Lead	NIKKI PEACE
Swing Gang	LEIGH WELSH JOSH CROSS CRAIG DERMODY MITCH DICKIE
Props Buyer	MIKE PATTON
Standby Props	SHANE BENNETT
Assistant Standby Props	TORI WENDT
2nd Assistant Props Master	JOE TIERNAN
Supervising Prop Maker	TIM MCGAW
Props Maker	VINCE PARTINGTON
Costume Buyer	CHRISTIANA PLITZCO
Key Standby Costume	JULIE BARTON
Assistant Standby Costume	KATELYN SCHALLMEINER
Standby Costume	STEPHANIE AMANTEA
Extras Costume Coordinator	FIONA MACKINNON
Costume Assistant	PHOEBE TAYLOR
Costume Art Finishers	IAN TATTON IVANA KASIC
Assistant Art Finisher	MADOLYN MCCARTHY
Costume Cutters	KATRINA HENLEY JANE SUMMERS-EVE
Costume Makers	SAM PEERSON ELLEN STANISTREET SUSAN SKINNER
Costume Props	TIM MCGAW
Costume Attachment	AISLINN NAUGHTON supported by Film Victoria,
Kelly Armour	PAUL DAVIS, JOHN BLACKWELL, GUIDO GOVERNEUR
Makeup & Hair Supervisor	KATE BIRCH
Make-up Artists	SAMARA GILDEA LEE NORRIS
Prosthetic Designer	LARRY VAN DUYNHOVEN
SFX Supervisors	ANGELO SAHIN LLOYD FINNEMORE
On Set SFX Technician	JEREMY FORD
SFX Technicians	DAN CARLISLE JAMES CHRISTOFIDES ADAM KEALEY SIMON MURRELL
Head Greensman	GLENN JOHNSON
Assistant Greensman	MICHAEL VINCENT
Construction Manager	GRANT SLOTBOOM, ILLUSIONS AUSTRALIA
Construction Foreman	SHAUN VANCE
Construction Team	STEVE HAY, ADRIAN LIMBRICK, DARREN LINDSAY, NATHAN MCCALMAN, DAVID PETERS, GRIFF TAPPER MORGAN SKIRVING, STUART USHER, TIM WILLIAMS, RICHARD ZSEBE
Scenic Foreman	OLI ANDERSON
Scenic Artists	SAM NOACK, JOHNNY SELLA, OLIVER STONER
Livestock provided by	FILM LIVESTOCK AUSTRALIA

Horse and Animal Master	CODY RAWSON-HARRIS
Horse and Animal Coordinator	SARAH RAWSON-HARRIS
Horse Wranglers	KATE NIKOLIC STEVE BRADSHAW GAVIN ROBSON
Armourer	SCOTT WARWICK
Stunt Co-ordinator	ZEV ELEFThERIOU
Riding Doubles	SHANE AUSTIN LANE BROWNE JOSH CLOUGH DANIEL DRAGT LIAM HARTZ CODY RAWSON-HARRIS ANTHONY ROSS SIMON TAINSH
Stunt Utilities	RIAN GOODGE CHRIS WEIR
Standins/Doubles	JESSE CHALLIS ADRIAN PETROVICH ALICE BITTISNICH SANDRA LACKAS MICHAEL STOCKS BONNIE SHANLEY GRACE PRENTICE ZACK WATSON PHILOMENA TREVOR-HUNT BARRY WITHERS PETER HORDERN SAMI GILCHRIST
Unit Manager	SIMON LUCAS
Assistant Unit Manager	DREW STEDMAN
Unit Assistant's	PAT ELKINGTON KIM BOSTOCK ANDREW HALL ADAM LEWIS KAYLA GLADMAN
Safety Supervisor	LUKE QUINTON
On Set Nurse	KIRRILY FRIGO
Catering	STARS CATERING
Head Chef	RIZWAN AHMED
Chef	ROB PAUL
Publicist	NIXCO
Unit Publicist	FIONA NIX
Unit Publicist	COURTNEY MAYHEW
Unit Stills Photographer	BEN KING
EPK & B Roll	MATTHEW THORNE
Aerial Photography	HELIGUY
Drone Pilots	GUY ALEXANDER ALASTAIR SMITH
Drone Camera Operator	EWAN DONNACHIE
Drone Technician	CAMILLO JIMENEZ
Post Production Supervisor	HENRY KARJALAINEN
First Assistant Editor	DANIEL NEWFIELD
Assistant Editor	JOHN ERASMUS
Visual Effects by	SLATEVFX
VFX Supervisor	GENE HAMMOND-LEWIS
VFX Supervisor	MURRAY CURTIS
Lead 2D Compositor	DAVID BOOTH
Lead 2D Compositor	BRYN FARRELLY
VFX Producer	PRUE FLETCHER
Head of 3D	JURI MEJAN-FRIPP
Senior Asset Artist	JOSHUA BRAMLEY
Asset Artist	KHIEM HUYNH

3D Tracking	DANNY BANDA
3D Animator	BENJAMIN PETTIT
3D Animator	DAVID CRAWFORD
Senior Lighting Artist	KONSTANTIN KOVALENKO
Senior Lighting Artist	MARTIN ALVAREZ GARCIA
Senior Layout & Effects Artist	STAN HAPTAS
Senior Pipeline Developer	IAN WATSON
Post Production Facility	DEFINITION FILMS
Head of Post Production	DAVID GROSS
Production Supervisor	MAILE DAUGHERTY
DI Colourist	OLIVIER FONTENAY
DI Supervisor	HAMISH MASON
DI Conform	MARCUS FRIEDLANDER
Post Facility Coordinator	JOYCE ESCUADRO
Post Script	FREYA ROGERS-FAUSKE
Captioning	REEZY MILLER
Editing Facilities	CREATE MEDIA ACCESS
Edited at	DEFINITION FILMS
Dailies by	BLUE POST, Melbourne
DIT / Dailies Management	MOXION
	BEN HUNT
Titles Design	JEREMY SAUNDERS
	KAREN MURPHY
Supervising Dialogue Editor & Re-Recording Mixer	STEVE SINGLE
Sound Effects Editor & Re-Recording Mixer	ANDREW NEIL M.P.S.E.
Dialogue / ADR Editor	PAUL PIROLA
Foley Artist & Editor	JOHN SIMPSON M.P.S.E
Foley Mixer	LISA SIMPSON
Sound Editing and Pre-mixing	BOOM TRACKS, Melbourne
Foley Recording Studio	FEET 'N' FRAMES
ADR Recording Studio	BOOM TRACKS, Melbourne
Final Mix	SOUNDFIRM, Melbourne
Music Supervisor	JEMMA BURNS, LEVEL TWO MUSIC
Music Editor	CHRIS SCALLAN
Recorded at	BRITISH GROVE STUDIOS
Mixed at	SWEET THUNDER
Mixed by	KRISTY WHALLEY & PETER COBBIN
Orchestration	ROBERT AMES
Additional Orchestration	BEN CORRIGAN, LONDON CONTEMPORARY ORCHESTRA SOLOISTS
Violin 1	GALYA BISENGALIEVE
Violin 2	ZARA BENYOUNES
Viola	ROBERT AMES
Cello	BRIAN o KANE
Bass	DAVE BROWN
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Hedge financing	HiFX MITCHELL MCINTYRE STUART TALMAN
Production Insurance	SURA FILM AND ENTERTAINMENT

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FOR FILM4	
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Accounts	EMMA-JANE DANN
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“Sterner Stuff”

Written & performed by Ben Corbett

“Harry Powers Waltz”

Written by Russell Crowe / Alan Doyle

(© Published by Gruntland Pty Ltd t/a Gruntland Music/

© Published by Quay Entertainment Services Ltd.

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Performed by Russell Crowe and George MacKay

“Desperation”

Written by George MacKay/Sean Keenan/

Earl Cave/Louis Hewison

Performed by Fleshlight

“The Trees They Do Grow High ”

Performed by Marlon Williams

Published by Native Tongue Music Publishing Pty Ltd

“I Don't Know If I'm Dreaming Anymore ”

Written and performed by Marlon Williams

Published by Native Tongue Music Publishing Pty Ltd

“God Save the Queen”

Traditional

Performed by Paul Capsis and members of the cast

“Everywhere”

Written by George MacKay/Sean Keenan/

Earl Cave/Louis Hewison

Performed by Fleshlight

"The Lord's Prayer" Matthew 6:9-13, Traditional. Spoken by members of the cast

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Residents & Townspeople of Clunes, Marysville & Kallista
Capt. John Ericsson's U.S. Iron Clad Steamer Monitor: General Plans appear
courtesy Thomas F. Rowland Collection, The Mariners' Museum & Park
Clunes Town Hall artwork by Richard Ford, courtesy Clunes Historical Society & Hepburn Shire Council
Jim Morraitis, Matty Vider, Remo Ferrari, Mitch Watson & SITE pistol club
Kristian Lam & Blackmagic Design, Internships Kate Beere & Tanya Brain
Everyone at A.C.M.I.

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