

KINO LORBER
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THE ROCKET

Australia/Laos/Thailand - 96 minutes

Drama

2.35:1 (CinemaScope) -

In Lao with English subtitles

Directed by Kim Mordaunt

A Kino Lorber Release
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AWARDS:



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CREDITS

Director
Kim Mordaunt

Script Writer
Kim Mordaunt

Producer
Sylvia Wilczynski

Executive Producers
Bridget Ikin
Michael Wrenn
Triphet Rookachat

Associate Producer
Pauline Phayvanh Phoumindr

Cinematographer
Andrew Commis

Editor
Nick Meyers

Composer
Caitlin Yeo

CAST

Sithiphon Disamoe as *Ahlo*

Loungnam Kaosainam as *Kia*

Thep Phongam as *Purple*

Bunsri Yindi as *Taitok*

Sumrit Warin as *Toma*

Alice Keohavong as *Mali*



Short Synopsis

A boy who is believed to bring bad luck leads his family and a couple of ragged misfits through Laos to find a new home. After a calamity-filled journey through a land scarred by war, to prove he's not cursed he builds a giant rocket to enter the most lucrative but dangerous competition of the year: the Rocket Festival.

Long Synopsis

Laos: A boy (Ahlo, 10), who is believed to bring bad luck, is blamed for a string of disasters. When his family loses their home and are forced to move, Ahlo meets the spirited orphan Kia (9) and her eccentric uncle Purple: an ex-soldier with a purple suit, a rice-wine habit and a fetish for James Brown. Struggling to hang on to his father's trust, Ahlo leads his family, Purple and Kia through a land scarred by war in search of a new home.

In a last plea to prove he's not cursed, Ahlo builds a giant explosive rocket to enter the most lucrative but dangerous competition of the year: the Rocket Festival. As the most bombed country in the world shoots back at the sky, a boy will reach to the heavens for forgiveness. Gripping yet heart-warming, The Rocket is a deeply personal story about the determination of a boy who has the odds stacked against him, set against the epic backdrop of a war-ravaged country on the brink of huge change.

With remarkable access to real rituals and festivities in the mountains of Laos, the film is a unique view into a world never seen on film before. Featuring an extraordinary leading performance from gutsy former street kid Sitthiphon Disamoe as Ahlo, the film also stars veteran actor and comedian Thep Phongam as a damaged but humorous ex-soldier who becomes a mentor to our young protagonist.



Director's Statement
by Kim Mordaunt

Making our film *Bomb Harvest* in Laos was life-changing for producer Sylvia Wilczynski and me: having such intimate and extended access into children's lives in a country brutalised by war and in the midst of huge change. The socialist country was opening up to the outside world and international companies clamoring to exploit its rich resources. *Bomb Harvest's* central character was an Australian bomb disposal specialist and featured the Lao children who collect bombs to sell as scrap metal. The Lao and international response to the film was that we should make another film with a Lao child as the protagonist. And because Laos didn't have a funded film industry we should be the team to endeavour to make Laos' first internationally released feature film. Having met Lao Pauline Phayvanh Phoumindr when she was working as a translator on *Bomb Harvest*, the three of us knew we wanted to all make another film together in Laos. And so began a long period of research, writing and casting, to develop *The Rocket*.

The Rocket is a rite of passage story of a boy's journey through grief, guilt and self-doubt, and his reconciliation with his father - set against the timely universal themes of the displacement of people by industry and the legacy of war. Millions of traditional people across the globe are being relocated because of big business. Over 60 million people worldwide have been displaced by dams alone. Australia's opportunistic economic relationship with Asia makes us a big part of this issue, which is a central catalyst to Ahlo's journey in *The Rocket*.

All the characters in *The Rocket* are based on real people we have met while living and working in Laos. Even the character Purple was inspired by an eccentric alcoholic wearing a purple suit, who we met in a very remote village in Laos when making *Bomb Harvest*. Purple was hugely enticing as a person but also a powerful metaphor for Lao's history. He was full of contradictions: a deep Lao heritage but also a clone of western US influence from the Secret War when the Lao Hmong tribes people were recruited by the CIA to fight for them. With the majority of Lao being Buddhist or Animist, where the natural world hums with spirits that can be good or bad, it seemed right to centre our personal story inside this reality and to give the narrative a fable-like quality - which is true to Lao folklore. It also strangely opened the story into a simple more popular form, which was an effective way to draw a wider audience into some major global issues.

During rapid change by external forces such as industrialisation, traditional people can cling to their beliefs as they feel their sense of self being taken away. And for Taitok, the traditionalist, Ahlo (the Twin) becomes someone to blame when her world is torn to pieces. Grief can bring the most terrible confrontations but it can also bring people together in great tenderness. When Ahlo meets the mischievous orphan Kia and her uncle Purple, he begins to find hope again after the loss of his mother. Laos, despite its tragic war history, has a remarkable ability to keep moving forward, finding spirit and humour in great adversity; most Lao people believe that all aspects of life must be filled with Muan (fun) or it is not worth living. *The Rocket* is filled with this spirit.

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The Rocket Festival, which provokes the sky gods for rain at the end of dry season each year, is a simultaneously tense and riotous ancient fertility festival. It is now, more than ever, powerfully symbolic as water is increasingly controlled by multinational corporations. It's a hotpot event where people come together and vent their communal need for affirmation - and for Ahlo to survive he must find this (in a community, in his family and in himself). To get some of the genuine fervour of the festival we filmed at a real rocket festival in Laos. I then scripted and story-boarded around some of the best moments that we encountered.

Six months later with cast and crew we then recreated the Rocket Festival in the same location, and melded the scripted scenes and documentary footage. This gives the fable-like quality of the film a strong subtext and edge as we see the real people of the most bombed country on the planet shoot back at the sky. Having shot a lot of verite myself, my main aim with DOP Andy Commis was to shoot on the shoulder so there was a synergy between lens and our characters - especially with children and newer actors where having to hit too many marks can become confusing and false. I liked to keep takes as loose and long as possible to let the children search for things in each other and to allow for a certain amount of "play" where responses start to become spontaneous and real. This meant quite a lot of re-scripting on the run where I tried to serve the actors' voices and the story at hand. As most of the cast were new to acting, or had done a small amount of high theatre or "soap", the first stage of rehearsal was to remove a sense of "audience" from the intimacy of moments and to find a more credible orbit-building responses from real places and histories in our performers' lives.

Keeping rehearsals physical and embracing "trust" exercises helped build Ahlo's family, which was an essential base. We had to feel Ahlo had been cradled and loved by his family before it all falls apart - this is far more painful and real, and gives all characters, even Taitok, redeeming qualities. This makes us yearn more for this family to reconcile. And for Ki (Sitthiphon), who plays Ahlo, and myself, we tried to share things that made us most happy and also our big losses in our lives, which are echoed in the story of *The Rocket*. I lost my mother at the same age as Ahlo. Ki bravely reveals some of these powerful onscreen truths. As a street kid, Ki's deepest hurt is abandonment and at the moment when he is rejected by his father, his grandmother and community at the rocket festival, we feel Ki as much as we feel Ahlo.

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Kim Mordaunt - Director and writer

A graduate of the film production degree at UTS (University of Technology Sydney), and a diploma in acting from one of the UK's top drama schools LAMDA (London Academy of Music and Dramatic Art), Kim is represented as a director by RGM, one of Australia's top director agents who also represents actors such as Cate Blanchett. Kim's experience as an actor has contributed to his extraordinary rapport with, and ability to communicate with, actors. His extensive documentary verite work, as both director and cinematographer, has honed his ability to paint fiction with truth and to shoot it in a way that feels very immediate and intimate. Kim has lived and worked throughout Southeast Asia, in Laos, Vietnam and Thailand. He has taught filmmaking and drama in Asian, Arabic and Australian Aboriginal communities, and been a filmmaking mentor in refugee centres and prisons. He made his first documentary *45 Years is Enough*, during the fall of the Iron Curtain in Bulgaria, about a group of outspoken artists and activists, funded by the Soros Foundation (now the Sundance Fund). The rushes were stolen and Kim was followed by the Secret Police, but with the master edit safe the film was screened to acclaim and debate on Bulgarian TV. He then directed and shot long-form documentaries for SBS TV, ABC TV and Discovery (including *Copyrites*, *Survival*, *Speed City*). During this time Kim turned his hand to fiction. His first drama short *Mongrel's Ghost* (15 min) was invited to festivals including Los Angeles, Sydney, Bilbao and Sao Paulo. Next came the one-hour drama for SBS TV, *Jammin' in the Middle E*, called "priceless" by Sydney Morning Herald and "revealing, delightful, beguiling, brilliant" by The Australian.

His most recent documentary was the feature-length *Bomb Harvest* (90 min) about an Australian bomb disposal specialist in Laos and the Lao children who collect bomb scrap metal to sell. *Bomb Harvest* was theatrically released around Australia and was nominated for Best Documentary (IF Awards, ATOM Awards and Film Critics Circle of Australia Awards), Best Director (ADG Awards), Best Cinematography (AFI Awards) and won Best Feature (children's rights) at Hollywood's Artist Awards. It was called "gripping", "compelling", "captivating", "wildly entertaining, breathlessly tense" "incredibly powerful", "jaw-dropping", and "the best movie I've see this year" by Australia's film critics. It screened at over 20 international festivals including a standing ovation at Sydney Film Festival and was shown on TV in over 25 countries and at major global human rights events. *The Rocket* is Kim's debut feature. He is currently developing two features with *The Rocket's* producer Sylvia Wilczynski, *Zig Zag* and *Pink Mist*.

Kim Mordaunt FILMOGRAPHY:

- *The Rocket* (drama feature, 96 min, 2013); Writer & director
- *Bomb Harvest* (feature documentary, 88 min, 2008); Director & cinematographer
- *Jammin' in the Middle E* (50 min drama, 2005); Director
- *6 Degrees* series (52 min documentary series, 2004); Director
- *Mongrel's Ghost* (15 min drama, 2002); Co-writer (with Howard Jackson & Sylvia Wilczynski)
- *Speed City* (26 min documentary, 2001); Director & co-cinematographer
- *Copyrites* (52 min documentary, 1998); Director & producer (with Cathy Eatock) & cinematography
- *Survival* (52 min documentary, 1997); Director & producer
- *45 Years is Enough* (30 min documentary, 1992); Director, producer, cinematographer



KEY CAST

Sitthiphon ("Ki") Disamoe - Ahlo

As one of 7 children from a poor rural family living close to the Lao/Thai border, Ki's family could not afford to support him and he ended up as a street kid, selling sweets and begging on the streets to survive. One day, while asking for money for water, he met his current foster mum Bua, who was taken by his extraordinary charisma, wit, toughness and humour. Bua, who was doing some work as an extra in films, brought him to the attention of *The Rocket's* casting director Raweeporn Jungmeier. He started doing small roles as an extra on some TV shows. *The Rocket* is 10-year-old Ki's first major role in a film.

Director Kim Mordaunt: "As soon as we met Ki we knew he had all the qualities of Ahlo. Ki's life on the street has given him resilience, resourcefulness and a "go get" attitude to never give up at whatever he tries. He is a survivor. Long periods of screen tests and rehearsals were mostly directed at engaging imagination and memory to draw on deep emotional truths that he could re-access during a demanding shoot."

Sumrit Warin, who plays Ahlo's father Toma in *The Rocket*, says of Ki: "Ki, just like Ahlo, is stubborn, naughty, likes to make his own decisions, but he is complex and has real sadness in his life. He drives me crazy but I love him at the same time."

Loungnam Kaosainam - Kia

Loungnam was born and grew up in Vientiane, the capital of Laos, and is currently in primary school there. She was discovered for *The Rocket* through a small local drama group in Vientiane, where she had had small roles in some local productions. Director Kim then spent time just observing 8-year-old Loungnam and filming documentary footage with her, and was struck by her complete honesty and lack of inhibition. She was a real tomboy, who could outrun all the boys in the school playground, but with a mesmerizing natural beauty (enhanced by her missing two front teeth!) and an engaging mix of innocence, toughness and wisdom. Even if a camera was on her, Loungnam would be totally herself and her imagination fired strong. As soon as she was presented with story of *The Rocket* she embraced it wholeheartedly, finding Kia in herself.

From the time Ki and Loungnam were cast, writer/director Kim went back to the script and re-wrote, injecting Ki into Ahlo and Loungnam into Kia. After a shaky start during rehearsals, when Ki and Loungnam fought ferociously due to their different backgrounds, a tender friendship developed between the two, and they became extremely close. The filmmakers were fortunate to capture this growing love on film as it developed, which made the scenes between Ahlo and Kia in *The Rocket* very real and moving.

By the end of filming, Ki was leaving love notes for Loungnam on set. Highly experienced actor Thep Phongam, who plays Purple in *The Rocket*, became a devoted mentor to both Ki and Loungnam during the rehearsal and filming process.



Thep Phongam - Purple Thep

Phongam, is an actor, comedian and writer of Lao heritage, born in 1949 in a small rural town in the Lao-speaking Issan region of Thailand, close to the Lao border, which is populated largely by Lao migrants and war refugees. He has over 35 years experience as one of the most popular screen actors in Thailand, in serious dramatic roles, action roles and in comedies and on his own TV shows. He speaks both Lao and Thai.

Thep's performing career started when he joined a troop of traveling rural outdoor movie screenings (at the daily rate of 5 Baht - 20 cents) and got the chance to live-dub the cartoons at the outdoor screening show. When the troop lost its popularity after 7 years, he had to take a job as a labourer at a charcoal factory. He later gained labouring work with a famous country band headed by prominent singer/songwriter Pleon Promdan that traveled throughout the countryside. Here he met comedian Den Dokpradoo, who encouraged him to join with the group of comedians as a pre-stage show before each performance of the band. His fame started from there, then joining various groups of stage comedians during his 30 years of stage career that grew into TV shows and then movies.

Thep has starred in over 35 Thai movies, in roles such as the leader of a gang of inept hitmen in *Mue Puen Lok Phra Chan (Killer Tattoo)*, a slayer of zombies in *Khun Krabii Hiiroh (SARS Wars)*, an aged heavy metal rock star in *Rock Not Die* and an imposter doctor in *Dumber Heroes*. His feature *Friday Killer*, by cult Thai director Yuthlert Sippapak, in which Thep stars as a troubled assassin trying to reconcile with his daughter, won the Jury Prize at the 2010 Shanghai International Film Festival.

Bunsri Yindi - Taitok

Bunsri spent the early part of her life moving between Vientiane (capital of Laos) where she worked as a maid, and Thailand's Lao-speaking Isan region, where she ran a small restaurant. Bunsri entered the film industry at age 50 when she was cast as a charming villager in a series of mobile phone commercials. Her breakthrough role came in Thai director Jira Maligool's *Mekhong Full Moon Party* (2002), which won the FIPRESCI Award at the Hong Kong International Film Festival. She then went on to play the mother of lead actor Tony Jaa (Thailand's Bruce Lee/Jackie Chan) in the inventive martial arts action romp *Ong Bak*, which screened at the Toronto International Film Festival and became one of the highest ever grossing Thai movies, distributed worldwide by Luc Besson's *Europacorp*.

Sumrit Warin - Toma

From a rural background, Sumrit's film experience prior to *The Rocket* was as a stuntman in Thai films, and international films shot in Thailand such as *Rambo 4*. Says Sumrit: "For me, *The Rocket* was very exciting as it gave me the opportunity to be a character with a story and emotions, rather than just someone who was shot at, hit or stabbed!"

Says director Kim Mordaunt: "For the role of Toma we needed to find a man who lived quietly in his physical self, connected to the land and deeply soulful. A father, who with his deep loss, would take us into his anguish as if we were Ahlo witnessing it - a boy watching his father, wanting to make it better, wanting to reconcile. We saw many actors who were much more experienced than Sumrit, but it was



Sumrit's simple honesty that made his grief raw and convulsive, riveting in its truth - and this made him right for Toma."

Alice Keohavong - Mali

The child of Lao war migrants who left Laos following the Secret War and subsequent Communist takeover, Alice now lives in Sydney, Australia. She completed a degree in Creative Arts majoring in Performance at the University of Wollongong. She has appeared in numerous stage productions in Sydney, and had small roles in TV dramas and short films. Having worked extensively with children as a puppeteer with a children's cancer charity and as a drama teacher, she became a much-loved mentor to Ki (Ahlo) and Loungnam (Kia) in their roles on *The Rocket*. Alice was "discovered" for *The Rocket* when director Kim was conducting auditions in Sydney's Lao community at the Lao Buddhist Temple in western Sydney.

Producer Sylvia Wilczynski: "We are proud and privileged to have found Alice for her first feature role in *The Rocket*, which we are sure will launch this beautiful and talented young woman to a great future. The bond that we see on screen between Ahlo and his mother is very real, as Ki (who plays Ahlo) absolutely adored Alice and she him." Alice: "Playing the role of Mali was like discovering part of myself, connecting more deeply with my Lao heritage."



CREW

Sylvia Wilczynski - Producer

Sylvia has produced acclaimed award-winning dramas and documentaries for international theatrical and television release, funded by Screen Australia, Screen NSW, ABC and SBS TV and private investment. Her films have screened at over 40 international film festivals and been sold to television in most territories. She has made three films with *The Rocket's* writer/ director Kim Mordaunt: *Bomb Harvest*, *Mongrel's Ghost* and *Speed City* - see Kim's bio for more details. Sylvia is currently developing two features with Kim: *Zig Zag* and *Pink Mist*. In 2010 Sylvia was selected for the Rotterdam Producers' Lab at Cinemart. She has worked extensively throughout Southeast Asia and as a script assessor for Australian film financing agencies. Sylvia graduated in 1993 from the film production degree at UTS (Sydney) and received her early industry experience working on films for BBC and Channel 4 UK, and with some of Australia's leading filmmakers including Rowan Woods (*The Boys*, *Little Fish*), Geoff Burton (*The Sum of Us*), Vincent Sheehan and Liz Watts (*Little Fish*, *Animal Kingdom*).

Pauline Phayvanh Phoumindr - Associate Producer

Kim and Sylvia worked with Pauline as a translator on *Bomb Harvest* and were struck by her skill in translating within the context of storytelling, and they all decided they wanted to make another film together in Laos. Lao-born Pauline moved to Australia in the '70s following the Secret War in Laos and subsequent Communist take-over (with Australia being the US' ally in these conflicts). She now divides her time between Australia and Laos, returning to Laos regularly to work on educational, arts, aid and embassy/diplomatic projects. She has worked at SBS National TV and Radio (Australia) for many years as a producer, translator, and presenter of Lao language programs. She has also been a writer and editor for Lao newspapers and regularly works as an interpreter at major international conferences and government events in Australia and Laos, and as a trainer for Australian and Lao diplomats. She is Executive Advisor to the Lao-Oz Foundation, which creates opportunities for disadvantaged kids at primary schools in Laos, and aims to preserve Lao culture internationally. Pauline has received several awards for her contribution to humanitarian and migrant services from the Australian Department of Immigration, Multicultural and Indigenous Affairs, and the Lao government.

With a degree in Social Science, a diploma in Social Welfare, and a Masters in Applied Linguistics, she will soon complete her PhD in Language and Identity. She has taught Linguistics at universities such as the University of NSW and the University of Western Sydney, and speaks fluent Lao, Thai and English, and conversational French and Mandarin.



Associate Producer's Statement
by Pauline Phayvanh Phoumindr

I have collaborated with writer/director Kim Mordaunt and Producer Sylvia Wilczynski over the last 6 years, firstly when I was a translator on their documentary feature *Bomb Harvest*. The film has been key to raising funds to clear deadly UXO (unexploded ordinance) from Laos and the international campaign to ban the use of cluster bombs. A Lao voice: *Bomb Harvest* was centred around an Anglo Australian bomb disposal specialist, due to editorial requirements from the film's Australian broadcaster. But feedback from screenings all around the world was that the strength and heart of the film lay in the Lao children. And members of my community, both in Laos and Australia, said that Kim, Sylvia and I should make another film in Laos, with Lao children as the protagonists - they are both who are most vulnerable and hopeful in my country: a country still ravaged by the remnants of war and now by economic exploitation by international companies. And the kids are natural storytellers.

Laos does not yet have a film industry. Collaborating with Kim and Sylvia would help tell stories that really need to be told, and that shed light on Laos: its people, the country and its war history. My community both here and in Laos enthusiastically invited and embraced Kim as a writer and director to help our country emerge from invisibility. To not be forgotten by the rest of the world just because we don't yet have a developed film industry. To help tell stories that are meaningful but also moving for a broad international audience, which is Kim's strength. So we started developing *The Rocket*. We engaged Lao actors and crew with an extensive casting and crewing process. Consequently the film has a strong Lao voice and was a truly collaborative process. It is also an important stepping-stone for developing Lao filmmakers and performers. Laos is a Communist country, and gaining access to shoot in Laos, juggling delicate government protocol, whilst retaining the truth and conflict necessary for the integrity of the story, was a massive undertaking. The film is a milestone, marking the first Lao story in a feature film, set and shot in Laos, to be released internationally.

The Rocket has the courage to delve into key issues in the development of the country and its war history without being heavy handed or sentimental, and challenges Australia's relationship with Laos - and that of many "First World" countries exploiting the rich resources and poor economies of "developing" countries. Like Ahlo's family in *The Rocket*, so many have been displaced by dams around the world. And, like the character of Purple, there were thousands of Hmong child soldiers as young as 10, trained and employed by the CIA during the "Secret War" in Laos in the 60's and 70's, so that the CIA could maintain the appearance of no US forces on the ground. When the US withdrew, many of these Hmong forces were left behind to face persecution or live on the fringes of the legacy that it left. *The Rocket* is a brave and hugely heartfelt film and needs to be seen globally. I hope it will help stop my country of Laos being largely invisible to most of the world. Making *The Rocket* has made me fall in love with Laos again, even with the unflinching honesty with which we have portrayed the story. The film has captured the humour that permeates Lao life. Without a doubt I will collaborate with Kim and Sylvia again. We are already planning to start a film training program/school in Laos to find and train talented young potential Lao filmmakers (students will not pay fees, their entry will be based on the talent they demonstrate). This will both develop Laos' own industry, and also give these newer filmmakers the initial skills they need to then develop further by accessing such international programs as the Sundance Labs, the Hubert Bals Fund, Fonds Sud, etc. We plan to launch the training program with the launch of *The Rocket* in Laos.



Bridget Ikin - Executive Producer

Bridget is one of Australia's most experienced and respected producers, whose films include: Jane Campion's *An Angel at My Table* (1990, winner Silver Lion & Grand Special Jury Prize, Venice Film Festival and International Critics Award, Toronto Film Festival); Alison Maclean's *Crush* (1992, In Competition, Cannes); Anna Campion's *Loaded* (1994, Venice Film Festival); *Floating Life* by acclaimed Chinese director Clara Law (1996, winner Silver Leopard, Locarno Film Festival); Sarah Watt's *My Year without Sex* (1999, Toronto FF); and *Look Both Ways* (2005 winner of over 21 major international awards, including the Discovery Award, Toronto); *Art and Soul*, directed by Warwick Thornton (director of *Samson and Delilah*, winner Camera D'Or Cannes '10). She has also been Executive Producer on several features including Rolf de Heer's multi-award-winning *The Tracker* (2002, Venice Film Festival etc) and Tony Ayres' *Walking on Water* (2002, Teddy and Jury Awards, Berlin Film Festival). Bridget was also the Head of SBS Independent from 1996 to 2000, commissioning and overseeing over 400 hours of Australia's most groundbreaking features, docs and drama series. She has also been Evaluation Manager at the Film Finance Corporation, selecting major Australian features for financing.

Andrew Commis ACS - Director of Photography

Andrew's first feature as DoP was Rachel Ward's *Beautiful Kate*, an official selection at Toronto, nominated for 10 AFI Awards including Best Film and Best Cinematography, and winner IF Award for Best Cinematography. In 2010 Andrew won the Australian Cinematographers' Society Australia "Cinematographer of the Year" award. His documentary credits include the feature length *A Northern Town* (winner 2008 AFI Award for Best Cinematography in Documentary) and the Sundance Channel's *Naked on the Inside*. Andrew's short films include *Meathead*, *Nature's Way* and Justin Kurzel (*Snowtown*)'s *Blue Tongue*, all selected for Cannes. *Meathead* also won the 2012 Crystal Bear at Berlin. Andrew's television credits include the BAFTA-nominated series *The Slap*, which premiered at the 2011 Melbourne International Film Festival, and won the 2012 AACTA Award. He was cinematographer on Rachel Perkins' tele-feature *Mabo* for the ABC, which premiered at the 2012 Sydney Film Festival, and most recently shot the Robert Connolly directed tele-feature *Underground* about the young Julian Assange, which premiered at the 2012 Toronto International Film Festival.

Nick Meyers ASE - Film Editor

Nick's films as editor include: *The Boys* (1998), director Rowan Woods. In Competition Berlin International Film Festival. Nominated for AFI Award for Best Achievement in Editing. *The Bank* (2001), director Robert Connolly. Winner FCCA Award for Best Editing, Winner IF Award for Best Editing *Three Dollars* (2005), director Robert Connolly, nominated for 6 AFI Awards. *Ten Canoes* (2006) - Consultant Editor, directed by Rolf de Heer. Winner Special Jury prize Un Certain Regard, Cannes Film Festival; winner 6 AFI Awards including Best Film and Best Editing; winner Best Editing at Film Critics Circle of Australia Awards. *Balibo* (2009), director Robert Connolly - Winner Audience Award Sao Paulo International Film Festival; winner AFI Award for Best Achievement in Editing; winner Australian Screen Editors Award for Best Editing (Feature), Winner FCCA Award for Best Editing, Winner IF Award for Best Editing (Feature). *Mrs. Carey's Concert* (2011), documentary, directed by Bob Connolly. Winner Best Feature Documentary AACTA Awards; winner Best Direction in Feature Documentary AACTA & ADG Awards; nominated AACTA Award Best Editing (Documentary). *Sleeping Beauty* (2011), selected for Official Competition, Cannes 2011 and Official Competition, Sydney Film Festival 2011.



Raweeporn Jungmeier - Casting Director

One of Southeast Asia's top casting directors, Thailand's Raweeporn (also known as "Non") Jungmeier has cast films such as Nicolas Winding Refn's upcoming *Only God Forgives*, Luc Besson's *The Lady*, Danny Boyle's *The Beach*, *Beyond Borders* starring Angelina Jolie. Non lives in the mountains of northern Thailand, and her personal passion is discovering new talents from rural, tribal and mountain communities. Working closely with director Kim Mordaunt, she brought her incredible knowledge and insight to the extensive casting process of *The Rocket*.

Mutita Na Songkla - Associate Producer

After starting her film career as a costume assistant on Michael Cimino's Oscar-winning *The Deer Hunter* (1977), which was shot in her native Thailand, Mutita (also known as "Air") has gone on to have over 35 years experience as a Costume Supervisor and Production Manager on the Thai shoots of such films as Brian de Palma's *Casualties of War*, Roger Spottiswoode's *Tomorrow Never Dies*, Danny Boyle's *The Beach*, Oliver Stone's *Alexander*, Ridley Scott's *American Gangster*, and the recently released *The Impossible* starring Naomi Watts in her Golden Globe nominated role.

With her company Indochina Productions, based in Chiang Mai in Thailand and Hanoi in Vietnam, as producer Mutita is currently developing a Thai/Burmese/Lao language fiction feature about a team of Takraw (rattan ball) players from Thailand, Myanmar and Laos.

Sam Petty and Brooke Trezise - Sound Designers

Sam's feature films as Sound Designer include: *The Boys* (Berlin 1999); *Soft Fruit* (winner FIPRESCI Prize, San Sebastian); *Somersault* (Cannes 2004, winner of 13 AFI Awards including Best Sound Design); *Balibo* (audience award Sao Paulo, winner IF Award Best Sound); *Animal Kingdom* (World Cinema Jury Prize Sundance, featuring Jacki Weaver in her Oscar-nominated role; winner 10 AFI Awards); *Sleeping Beauty* (Cannes 2011). Sam is currently Sound Designing David Michod's much-awaited follow-up to *Animal Kingdom*, *The Rover*. Sam also frequently collaborates with his father, the Oscar-winning animator Bruce Petty. *The Rocket* is Brooke's second film as sound designer, her first being *Wish You Were Here* (Opening Night Film, World Cinema Dramatic Competition, Sundance 2012)