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THE PATRIARCH

aka MAHANA

a film by **Lee Tamahori**

103 minutes - 2.39:1 – New Zealand - 2016

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THE PATRIARCH

aka MAHANA

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SYNOPSIS

1960s, the East Coast of New Zealand. Two Maori sheep-shearing families - the Mahanas and the Poatas - are sworn enemies and commercial rivals.

14-year-old Simeon Mahana - the youngest son - seeks allies against his traditionalist grandfather, Tamihana. As Simeon unravels the truth behind the longstanding family vendetta, he risks not just his own future prospects but the cohesion of the entire tight-knit society.

From the author of *Whale Rider*, the screenwriter of *Master and Commander* and the producer and director of *Once Were Warriors* comes a profound and moving tale of rural family life in a beautiful and remote corner of the planet.

ABOUT THE FILM

THE PATRIARCH is an evocative family drama based on *Whale Rider* author Witi Ihimaera's novel, *Bulibasha: King of the Gypsies*.

Producer Robin Scholes says, “THE PATRIARCH is about two families feuding with one another. A boy growing up in the midst of one of these families wonders why they started this feud, and as he digs deeper he uncovers the secret that will change everyone’s lives forever.

“To me, the film is about love at all different levels: strict love, paternal love, enduring love, soul mates love, young love and the power that love has to overturn circumstances for the better.”

The film reunites the team behind iconic New Zealand film *Once Were Warriors* - Tamahori, Morrison, and Scholes, as well as editor Michael Horton. This is Tamahori’s first New Zealand film since *Once Were Warriors* 20 years ago.

Scholes says, “Lee’s exceptional talents as a film maker were evident in *Once Were Warriors* and from that moment on the offers flowed in for bigger and bigger budget films. It’s very rare for people to return, let alone to a film with a much lower budget than anything he’s done since *Warriors*. We have Witi Ihimaera to thank for this. His book, *Bulibasha*, really appealed to Lee because it’s about the people he knows and loves and wants to see portrayed in film”.

“THE PATRIARCH is very evocative, set in the early 60s on the East Coast of the North Island,” says Tamahori, “I’ve been living here since 2003 and have always wanted to mix it up and do films here and overseas, and this story from the place I belong is perfect for that.”

Witi Ihimaera says, “To me, this is a huge opportunity to work with Lee whom I’d met many years ago in the 1970s and it was really terrific to also be associated with the team that made *Once Were Warriors* which is still the first film within our pantheon of films, so I was really honoured.”

Ihimaera wanted to reflect on rural Māori society in the 1960s before Māori migrated to the cities. “In many ways I look upon THE PATRIARCH as being a precursor film to *Once Were Warriors* – it shows the generation before *Warriors*”.

“I’m overjoyed to see what Lee and his team have done, because I have always felt my role as a writer was to witness my times. I’m thrilled that I’ve had this chance to show through fiction and through film just what being Māori was like back then.”

Tamahori: “The film is half my nostalgic youth and half Witi’s hard-bitten, quite acerbic storytelling. I wanted it to be a loving postcard to a period that I knew very well and I’m

glad he wrote it in that period because I was able to fill it with little bits from my own life.”

He gives an example of a fragment from his own life as the scene in which a wild man rides his horse into a crowded cinema and all hell breaks loose. This is something he witnessed during his childhood. Additionally, playing on the screen is one of film-buff Tamahori’s favourite Westerns, the original *3.10 To Yuma*.”

“Our cinema scene is a direct steal from something that happened in the cinema at Te Araroa on the East Coast when I was about nine. I saw men on horses, skinning knives in their belts, people stamping, hooting, jeering and creating mayhem, you couldn’t hear the movie. It was hilarious.”

One of the most compelling scenes in *THE PATRIARCH* that is directly from Ihimaera’s life takes place when Simeon goes on a school trip to the local courthouse.

“That scene is exactly as it happened. I was with a school group and at the end of it I was asked to give a speech of thanks to the judge. My life changed in that courtroom. I realised that justice is not always equal and from that point onwards my political path as a Māori writer was forever sealed.”

The script was written by John Collee, a Scot living in Australia, whose credits include *Master and Commander*, *Happy Feet*, and *Tanna*, which won the Best Cinematography Award at the Venice International Film Critics Week this year.

Collee says he was captivated by the book *Bulibasha: King of the Gypsies*, “Witi described a fabulous old-style Māori clan, which resonated with me because my family were farmers from Scotland and the sense of a rural community and a family with the complexities of life really appealed to me. And because it’s largely autobiographical, it’s full of the kind of detail that you can’t make up. It’s also full of the physicality of country life and film is a very physical medium, part of writing a film is rendering the physical world - so that appealed as well.”

Temuera Morrison, who plays Tamihana Mahana, last worked with Tamahori as “Jake The Muss” in their iconic collaboration *Once Were Warriors*. Tamahori: “It will be good for people to see Tem as a different character. He acquits himself extremely well in *THE PATRIARCH*. It’s a very dictatorial role, but it’s not like Jake Heke’s mindless and brutal violence. The Tamihana character is very considered, he’s a decent hardworking God-fearing man who just happens to have a very hard-nosed way of doing things. He’s a very Ngāti Porou, East Coast type of guy. I see an echo of my grandfather and my uncles in him.”

Morrison says that because the relationship between Tamihana and his grandson Simeon, was close to that of Ihimaera and his own grandfather, he was keen to hear about it directly from the author.

“I listened intently to what Witi was saying about his real grandfather and he'd give me examples like when his grandfather gave him a haircut - that was a hurtful moment for him and he never forgot it.”

“He was also saying his real grandfather was quite pleasant, with a soft manner - he was really subtle. All that information was just invaluable to me.”

Tamahori also comes from a big East Coast Ngāti Porou family: “My father’s from a big family, and I love to present these big families in a certain way – not romantically or idealistically - but I wanted to get this idea of a large family gathered around the table where there was a patriarchal, domineering figure at the head because my father told me stories about his father, my grandfather, who was an Anglican minister who was nonsense at the dinner table – no talking, no laughing, no joy – just silence.”

Finding the right teenage boy to play Simeon was a result of a long search. Tamahori says that once he auditioned Akuhata (Augs) Keefe, he changed his mind about the type of boy he was looking for:

“Initially I wanted a smaller, more wiry character. I wanted the grandfather to be stronger, physically. Then Akuhata walked in and pretty much stole it. I realised it didn’t matter that he was a tall boy who stood head-to-head against his grandfather. He was still a boy – he was 14 at the time, and bursting out of his body, a boy emerging into a man’s body, which was actually even better for the film because it is the story of him becoming a man very fast at a young age.”

Akuhata Keefe says he wanted the role because, coming from a family of kapa haka (Māori dance) performers, he had long wanted to be an actor. “I had no thoughts but to take it. I liked how Simeon uses his head. He’s a really brainy boy. When I read the script I saw a lot of myself in him. Although, he speaks his mind and I don’t - I’m a shy person.”

He was also keen to learn all of the skills and tasks Simeon carries out in the film, “Horse riding, sheep shearing, wood chopping, scrub cutting, cow milking – all Simeon’s talents.”

Nancy Brunning, who plays Ramona Mahana, Simeon’s grandmother, says she relied heavily on Ihimaera’s novel *Bulibasha* and his autobiography *Māori Boy* in her research into the character of Ramona.

“The thing I love about Witi’s writing is that he honours the women in his life. One of the things I really wanted to acknowledge with the performance of Ramona was that she was an important part of Simeon’s life. Also, the children are the reason she’s so strong. And that’s why she continues to hold herself the way that she does and not become a victim. She was selfless and loving to her family and courageous in maintaining her dignity.

“Ramona holds the key to some pretty deep history between Tamihana and Rupeni Poata, and in a sense her presence manages the way that the two families function with each other.

I knew it wasn’t just going to be a story about a dominant male character and, like all of Witi’s stories, the female element is usually the strongest element. It just doesn’t appear that way at the beginning - it kind of creeps in.”

For Jim Moriarty, playing Tamihana’s arch-rival, Rupeni Poata, was being part of Māori telling their own stories on screen. “Lee has certainly helped to put Māori family up front. *Once Were Warriors* was a giant step in that direction. This is another big step.”

ABOUT THE PRODUCTION

- **LOCATIONS**

THE PATRIARCH was filmed on locations in the greater Auckland region, standing in for the East Coast setting of the original novel.

The central competition between the Mahana and Poata clans was the Golden Shears shearing event, the world's most prestigious sheep shearing competition. Founded in Masterton in 1961, originally as a wool marketing exercise, it quickly became a testing-ground and mark of excellence for shearers.

Tamahori says the landscape is like a character in the film in the same way as it is in a Western: "When I was growing up, the East Coast was alive with characters who loved watching Westerns. They had Stetsons and they'd ride their horses like they were coming out of Westerns. New Zealand has such a beautiful landscape and I love it so much that I wanted the landscape to be huge."

So, early in the film there's "a maniacal race between the two families towards a one-way bridge, which makes you wonder what this strange rivalry is with these people racing to church, to a funeral."

Especially since the cars were not built for speed. "Staging a car race between 70-year-old cars in the rain on a narrow country road was not easy," Robins says.

There was a total of 22 vehicles in the film - mostly British makes, like Humber, Vauxhall and Morris – from the 1930s, 1940s and a few from the 1950s, because that's the way it was in New Zealand at that time – new cars were hard to get and very expensive.

- **COSTUMES**

Costume designer Liz McGregor researched the period intensively, while being careful to remember it was New Zealand in the early 1960s, a place that was about 10 years behind international trends, especially in the countryside. She also used a time disjunct to say something about the character of Tamihana: "I put a lot of effort into his suit because it was the iconic image of the grandfather. We decided it would have been the one garment he bought at the peak of his life, when he was a strong, virile man in his forties. He just kept on wearing it, so it's actually a 1940s style of suit that we aged to make it look like he'd worn it for 20 years."

Temuera Morrison sees the costume designer as one of his first allies in getting into character and likes to find an element that defines the person for him. In addition to the suit, he says, "There was something about the hat for me. Every time I wore my hat I tried to do just something a little special."

Nancy Brunning was glad that the Mahana family was well-presented, in contrast to the portrayal of Māori in many films as down-trodden. “They dress incredibly well, they have a nice home, they drive good cars, and this is all about status. I believe it’s about how Tamihana provided for his family and how he wanted to present his family in public. For me that’s a true representation of a hard-working Māori family of that time.”

Tamahori says the Mahanas are “working class striving to be middle class, trying to stay ahead of the game. What that meant was their clothes were not bedraggled or patched up too much but they were well-worn hand-me-downs for the kids and the mother would have just the one well-kept coat. We were very meticulous about doing that. We wanted the men to wear hats and look smart. In photographs from that era, the men looked unbelievably handsome with great haircuts parted in the middle, and smart and we wanted to present that. It looks a little nostalgic, but we were striving to get a very good-looking people to represent the story.”

- **MAKE-UP AND HAIR DESIGN**

Make-up and hair designer Susan Glass was also very conscious of it being a New Zealand film: “This is our world, this is New Zealand - it’s not London or New York, so this film doesn’t look like the 1960s of *Mad Men*. It’s Gisborne – it’s pre-Beatles and there’s no London-look beehive hair.”

Glass and her team had to take particular care with the prosthetic for Ramona’s moko kauae (chin tattoo), both from a cultural perspective as well as technically. The moko was researched by the film’s kaumatua (elder) Haare Williams and designed by tā moko (tattoo) artist Inia Taylor.

Tamahori: “I wanted Ramona to have a moko because my grandmother had one and I was always fascinated with that because we were from the city (Wellington), and we’d never seen anything like this scary woman from the East Coast.”

For Brunning, the process around creating and wearing the moko was important because of conventions prohibiting the wearing of moko from another family.

“I was a bit worried about where it was coming from but Haare Williams referenced it to an East Coast ancestor and Inia Taylor did a variation, which meant it is connected to the Coast but given to me with permission from some of the whānau from that area. And before they put it on me, Haare did a karakia (prayer) just to make sure all that transference was OK. Everything seemed to fit really nicely for Ramona, so I was feeling quite safe on set and during the process.”

- **SHEARING TRAINING**

In a film that centres on shearing, it was essential to the filmmakers to get the shearing elements right. Real-life shearing contractors Sam and Emily Welch from North Waikato were brought on board to train the actors, find the 500 full-wool sheep needed for the

filming, find and make props and act as on-set advisors in the shearing and general farming scenes. As an example of the unusual nature of the job, the couple had to learn how to make 40 pairs of 1960's-style shearing shed shoes from used sacking.

In addition to training the actors in the basics of shearing, the Welches searched for real shearers to body-double the actors for the crucial shearing competition scenes, adding grit and realism to the film.

Tamahori says he wanted the actors to be authentic and realistic, but for them to portray a family of champion shearers was going to be a stretch for city-bred actors. So he cast expert shearers to do the bulk of the work and “we put all the actors through their paces doing shearing training, knowing that so long as we could get them to do certain moves we could edit it in such a way that it looked convincing.”

“The shearing itself was pretty hard for me,” says Akuhata Keefe, “When you’ve got a camera on you and they want you to hold this particular position and do these actions, that was quite hard. Then when you have to move around the sheep in that position, it was tricky.”

Keefe also was given lessons in horse riding and hand-milking a cow by animal wrangler Wayne McCormack. “Even though I’m from the East Coast, I was doing more Coastie things on the film set than I ever did at home,” he laughs.

What is a Coastie? “It’s like a slang from home,” explains Keefe, “if you live from Gisborne all the way up to the East Cape you’re considered a Coastie. We have our ways.”

- **ORIGINAL MUSIC**

Composers Tama Waipara and Mahuia Bridgman-Cooper were both inspired by the Western and the Māori elements in the film.

Waipara describes himself as “a Coastie”. “I grew up in Opotiki and my whānau is from Manutuke. And I’m a big fan of Witi Ihimaera as an iconic Maori leader in the arts, a role model. It was an exciting chance to work with great material and also to connect back to those rural beginnings. The first thing I did was sit down with my Dad and ask him a lot of questions about his experiences as a young shearer and the music of the time.”

“I was excited by the idea that the film is a kind of Māori Western,” Bridgman-Cooper says, “but at the same time it’s quite subtle - it doesn’t knock you over the head with any grand gestures, so the music has to be careful not to get in the way and not to push any emotion too much, so it was a delicate exercise.”

“Although we used taonga puoro (traditional Māori instruments), we were careful not to over-use them. We used the earthy woodwind sound of the clarinet as a bridge between them and the orchestral strings and brass.”

An element referenced several times in the soundtrack comes from the “Bee Waiata” (“Bee Song”) composed by Māori kaumatua (elder) Haare Williams for the film and performed by Nancy Brunning as a defining moment for her character Ramona.

Bridgman-Cooper: “We based the majority of the score around this really simple motif which was great because it enabled us to ground the whole score in this little theme. That was really the key for us to tell the story through the music.”

ABOUT THE CAST

Temuera Morrison plays Tamihana Mahana

Temuera Morrison, of Te Arawa and Ngāti Maniapoto descent, is one of New Zealand's foremost actors, with a career spanning both Hollywood and New Zealand.

His 2013 reality television debut in *The Life and Times of Temuera Morrison*, won a large and supportive local audience with his humour and candour. In 2014 he hosted an old-style variety show called *Happy Hour*. Another milestone was the release of his first album, reflecting his lifelong involvement with music and Māori entertainment.

Recent film roles include playing Papa to Stan Walker in *Mt Zion*, Dr Hemi Crane in the NZ comedy horror *Fresh Meat*, the lead role of Kereama in *Tracker*, the NZ/UK co-production filmed in New Zealand and *Scorpion King 3: Battle For Redemption*. He also played Doctore in the Starz US television series *Spartacus: Gods of the Arena*.

He played Abin Sur in *Green Lantern*, with director Martin Campbell, who he last worked with on *Vertical Limit* (2000). His other Hollywood films include *Star Wars: Episode III – Revenge of the Sith*, which followed his role as Jango Fett in *Star Wars: Episode II - Attack of the Clones*; *The Marine 2*, *Couples Retreat*, *Speed 2: Cruise Control*, *From Dusk Til Dawn 3*, *Barb Wire*, *Six Days Seven Nights* and *The Island of Dr Moreau*.

Morrison's breakthrough was his award-winning performance as Jake Heke in Lee Tamahori's *Once Were Warriors*, a role he also played in the sequel, *What Becomes of the Broken-Hearted*, directed by Ian Mune. Other New Zealand films include *River Queen* and *Rain of the Children*, both with director/writer Vincent Ward; *Crooked Earth*, directed by Sam Pillsbury, and Geoff Murphy's *Never Say Die*. His first well-known character was Dr Ropata in the highly popular soap opera *Shortland Street*, to which he made a surprise guest-role return in 2008.

Akuhata (Augs) Keefe plays Simeon Mahana

Akuhata Keefe is now 15 years old (14 when he played the part). Of Ngāti Porou, Ngāti Kahungunu and Ngāti Whātua descent, he was born in Auckland and raised for the most part of his life on the east coast of NZ in Tokomaru Bay and Tolaga Bay. He attends Kahukuranui at Tolaga Bay Area School, a school that prides itself on its rich cultural identity and robust dual heritage. He is an active and enthusiastic member of his school kapa haka group, Ngā Taiohi a Hauiti, and has represented Kahukuranui in the Tairāwhiti Secondary School Ngā Manu Kōrero Speech Competition.

Nancy Brunning plays **Ramona Mahana**

Of Ngāti Raukawa and Ngāi Tūhoe descent, Nancy Brunning began her career as Nurse Jaki Manu on *Shortland Street*, directly from drama school. After extensive work in Māori theatre, she won the best actress award at the NZ Film Awards for her role as gang girl Tania in *What Becomes of the Broken Hearted?* (1999), the sequel to *Once Were Warriors*.

In 2000, she won Best Actress in Drama at the New Zealand Television Awards for her lead role in the television series *Ngā Tohu: Signatures* and in 2009 she was nominated for Best Actress at the Qantas Film & TV Awards for her role in *Strength of Water*.

Her most recent film was *White Lies* and other films include *Pa Boys*, *Crooked Earth*, *Fracture* and *When Love Comes Along*. In 2008 Brunning directed WWII-era short *Journey to Ihipa*.

She has acted and directed numerous stage plays, including Witi Ihimaera's *Woman Far Walking*.

Jim Moriarty plays **Rupeni Poata**

Of Ngāti Toa, Ngāti Koata and Ngāti Kahungunu descent, Jim Moriarty is an actor director. As artistic director with Te Rakau Hua O Te Wao Tapu Trust, he is known for his groundbreaking work with at-risk youth, creating and performing theatre in schools, marae and prisons, as well as professional theatres.

His screen career has ranged from 1970s soap *Close to Home* and Rowley Habib's *The Protestors*, to starring in mock-doco *The Waimate Conspiracy* and playing Dad in 2009's *The Strength of Water*. Committed to theatre as a tool for change, he has worked on many projects involving troubled youth, for example the 2003 documentary *Make or Break*. His directing work includes episodes of the television series *Mataku* and a stage musical of *Once Were Warriors*.

He is also known for his performance as a Vietnam War veteran in John Broughton's solo work *Michael James Manaia* which toured New Zealand and played at the Edinburgh Festival in 1991.

Moriarty was awarded the The New Zealand Order of Merit in 2001 for services to drama.

ABOUT THE FILMMAKERS

Lee Tamahori – Director

Of Ngāti Porou descent, Tamahori is an internationally acclaimed feature film director who has returned to New Zealand after 20 years working overseas, mainly in Hollywood.

His feature film credits over this period include: *The Devil's Double* (2011), the real life story of Latif Yahia who worked as a body double for Uday Hussein which premiered at Sundance. *Next* (2007), starring Nicolas Cage and Julianne Moore, *xXx: State of the Union* (2005), starring Ice Cube and Samuel L. Jackson. In 2002, he directed the James Bond film *Die Another Day* starring Pierce Brosnan. Other films Lee has directed are *Along Came a Spider* (2001) starring Morgan Freeman, *The Edge* (1997) starring Antony Hopkins and *Mulholland Falls* (1996) with Nick Nolte and Melanie Griffith.

He left New Zealand to explore many exciting opportunities after the huge critical and commercial success of his first feature film *Once Were Warriors* (1994). Produced by Robin Scholes, the film won the Critics' Award at The Fantasporto festival in Portugal 1995, the grand Prix des Ameriques, the prize of the Ecumenical Jury and the Public Prize at the Montreal World film festival 1994, Best Director award at the NZ Film and Television Awards 1994, the Audience Award at the Rotterdam International film festival and the Anicaflash prize at the Venice film festival in 1994.

Witi Ihimaera – Associate Producer, Script Advisor

Witi Ihimaera (Aitanga-a-Mahaki, Rongowhakaata and Ngāti Porou) is the author of *Whale Rider* (1987) which was made into the highly successful international film starring Keisha Castle-Hughes and directed by Niki Caro (2002). The film won many audience awards around the world and the book has been published into 33 languages. Two other books of Ihimaera's have also seen acclaimed screen adaptations: *Nights in the Gardens of Spain* 2010 (released as *Kawa* in the USA, 2012) and *White Lies* 2013.

A hard-working and award-winning author, Ihimaera has 13 novels and seven short story collections to his credit. His last novel was *The Parihaka Woman* 2011 and his short story collection *The Thrill of Falling* was published in 2012. His most recent book *Māori Boy*, a memoir, released in November 2014. He has also had careers in diplomacy and teaching, and is currently a professor of creative writing at the Manukau Institute of Technology. He lives in Auckland.

Apart from awards for his books, he is also the recipient of a number of personal awards including Distinguished Commander of the Order of New Zealand for his pioneer services to literature and the Māori community. During his recent appointment as Citizens' Chair, University of Hawaii, he received one of the inaugural "Star of Oceania

Arts Awards” in recognition of his work as a pioneer Pacific and indigenous writer. He is one of New Zealand’s most internationally acclaimed authors with his books translated into many languages.

Robin Scholes – Producer

Robin Scholes was one of the founding partners and executive directors of Communicado where she devised, financed and produced a wide range of television series.

At Communicado she initiated several documentaries and docu-drama series including *True Life Stories*, *Heroes* and *Magic Kiwis*. Her present company is Jump Film & TV, which she formed three years ago.

She initiated and co-produced the online drama series *The Factory* in 2012 and produced the TVOne 6-part drama series on Gallipoli, *When We Go To War*.

Films that Scholes has both financed and produced include *Mr Pip* written, directed and co-produced by Andrew Adamson, *Hopes and Dreams* written and directed by Brendan Donovan, *The Tattooist*, directed by Peter Burger, *Crooked Earth* directed by Sam Pillsbury, *Rain* directed by Christine Jeffs, *Broken English* directed by Gregor Nicholas and *Once Were Warriors* directed by Lee Tamahori.

Scholes was awarded an OBE in 1997 for her services to Film.

John Collee – Scriptwriter

John Collee is a UK-born Sydney-based novelist and screenwriter who previously worked as a doctor and wrote a popular long-running column for the *Observer* newspaper. His novels include *Paper Mask*, *Kingsley’s Touch* and *The Rig*, all of them published by Penguin. His screen credits include the Oscar nominated *Master and Commander* (2003), the Oscar winning *Happy Feet* (2006).

His film *Creation* about the domestic life of Charles Darwin opened the Toronto Film Festival in 2009. His \$80M children’s animation based on the BBC’s *Walking With Dinosaurs* was released in 2013. One of his latest films, *Wolf Totem*, directed by Jean-Jacques Annaud, has recently been released worldwide and received international acclaim. In 2015 he wrote *Tanna*, which won the Best Cinematography Award at the Venice International Film Critics Week.

In addition to *The Patriarch*, his current projects include an adaptation of *The Odyssey* for FX network and an adaptation of *The Alchemyst* for AMPCO and Di Buonaventura pictures.

He is Creative Director and script supervisor at Hopscotch Features whose recent output includes *Saving Mr Banks*, *I Frankenstein* and *The Water Diviner* with Russell Crowe.

Mark Robins – Production Designer

Mark Robins is internationally known for his work as art director on the *Lord of the Rings* trilogy for Peter Jackson and *Mr Pip*, directed by Andrew Adamson and produced by Robin Scholes; *The Chronicles of Narnia: Voyage of the Dawn Treader*, directed by Michael Apted and produced by Andrew Adamson and *X-Men Origins: Wolverine*, directed by Gavin Hood. More recently, he was supervising art director on *6 Days*, *Million Dollar Arm*, *Hacksaw Ridge* and TV movie *Lumen*. He was production designer on TV series *When We Go To War*, produced by Robin Scholes.

Liz McGregor – Costume Designer

Liz McGregor was costume designer on the upcoming Toa Fraser feature *6 Days*; costume supervisor on *Light Between the Oceans*, the Michael Fassbender starrer shot in Marlborough New Zealand and the TVOne movie about the Palmerston North police officer who set up his own attack, *Venus and Mars*. Her numerous credits as assistant costume designer include Japanese WWII story *Emperor*, Andrew Adamson's *Mr Pip*, produced by Robin Scholes, *Blood Diamond*, starring Leonardo Di Caprio and *Fool's Gold*, starring Matthew McConaughey.

She was wardrobe co-ordinator on *The Lord of the Rings* trilogy for Peter Jackson; *Hercules the Legendary Journeys*, produced by Rob Tapert and the Paramount feature *Without A Paddle*.

Michael Horton - Editor

A member of the original *Once Were Warriors* team, Michael (Mike) Horton was nominated for Academy and BAFTA Awards for his work on Peter Jackson's *Lord of the Rings: The Two Towers*, and has earned his place as a legend in the New Zealand film industry for his highly skilled storytelling as an editor over a 40-year career, which includes NZ Film Awards for *Once Were Warriors*, *The End of the Golden Weather* and *The Quiet Earth*.

He recently reunited with Geoff Murphy to edit *Utu Redux*, the updated version of the 1984 classic, which he also edited.

FACT SHEET

Production Company: The Patriarch Ltd

Director: Lee Tamahori

Producer: Robin Scholes and Janine Dickins

Co-producers: James Dean, Troy Lum

Screenplay: John Collee from the novel *Bulibasha: King of the Gypsies* by Witi Ihimaera

Associate Producer/Script Advisor: Witi Ihimaera

Director of Photography: Ginny Loane

Production Designer: Mark Robins

Costume Designer: Liz McGregor

Make-up designer: Susan Glass

Editor: Michael Horton, Jonathan Woodford-Robinson

Composers: Mahuia Bridgman-Cooper and Tama Waipara

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CAST

Temuera Morrison

Tamihana Mahana

Akuhata Keefe

Simeon Mahana

Nancy Brunning

Ramona Mahana

Jim Moriarty

Rupeni Poata

Regan Taylor

Joshua Mahana

Maria Walker

Huria Mahana

Australia/New Zealand distributor: Entertainment One

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