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RICHARD ROXBURGH RADHA MITCHELL *and starring* ODESSA YOUNG

LOOKING FOR GRACE

DIRECTED BY SUE BROOKS

"Gave me goosebumps. It's a
film that has stayed with me,
and has continued to find
new nooks in my heart."

- The Huffington Post

EVERYBODY HAS THEIR SECRETS

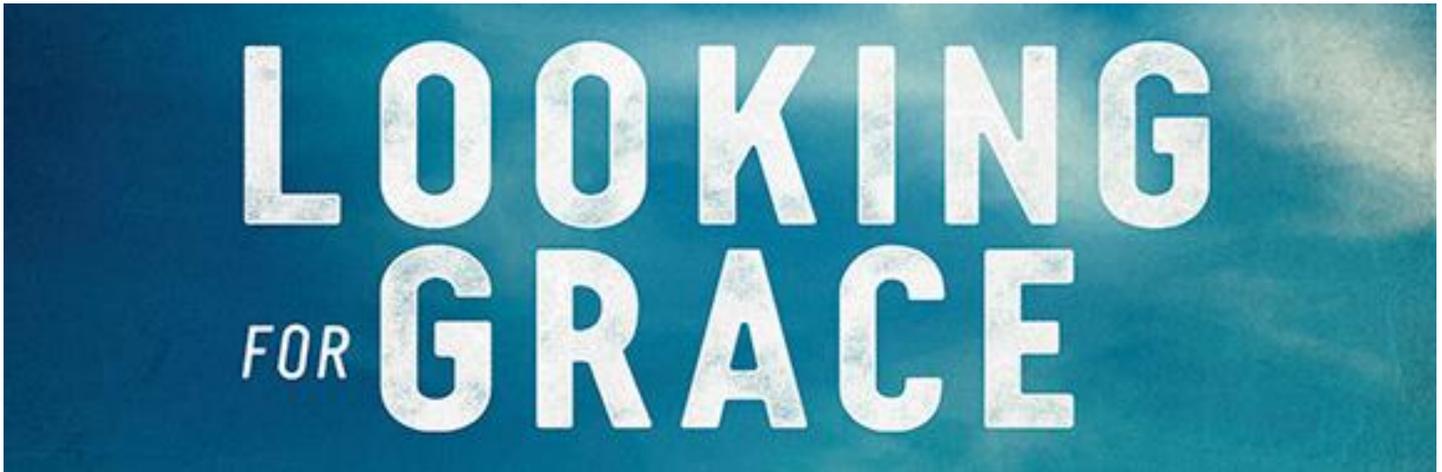
from monterey media
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"LOOKING FOR GRACE" RICHARD ROXBURGH RADHA MITCHELL ODESSA YOUNG TERRY NORRIS YOSHIO CLAYTON JAUNCEY JUDITH KATIE MILWRIGHT "D" PETER CARROUS *and* ELIZABETH DRAKE
EDITORS ANTONIO ZECCOLA BENJAMIN ZECCOLA MICHAEL J WERNER NELLEKE DRIESSEN *and* LIZZETTE ATKINS SUE TAYLOR ALISON TILSON *with* SUE BROOKS



RATING PENDING

Looking For Grace

a monterey media presentation



LOOKING FOR GRACE

Written & Directed by **SUE BROOKS**

Starring

RADHA MITCHELL, RICHARD ROXBURGH, ODESSA YOUNG

DIRECTOR OF PHOTOGRAPHY: **KATIE MILWRIGHT**

EDITOR: **PETER CARRODUS**

PRODUCTION DESIGNER: **CLAYTON JAUNCEY**

MUSIC BY: **ELIZABETH DRAKE**

CASTING BY: **JANE NORRIS**

Drama

Run time: 100 minutes

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Filmfest Ltd trading as Melbourne International Film Festival and Soundfirm.

MPAA: Pending

Looking For Grace

Synopsis

When rebellious 16-year-old Grace (rising star Odessa Young) takes off on her own, her exasperated parents (Radha Mitchell and Richard Roxburgh) enlist the help of a close-to-retirement detective, and begin the long drive from Perth to the West Australian Wheatbelt to try to find her. *Looking for Grace* is about how we make sense of the mess of our lives and what it all means. It is a wry drama about lies, secrets, small and large griefs and, of course, love.

Quotes:

"It has an offbeat charm, and a resourceful cast that includes Radha Mitchell and Richard Roxburgh as the girl's parents, and the excellent Odessa Young as Grace herself." – A.O. Scott, *The New York Times*

"Gave me goosebumps. It's a film that has stayed with me, and has continued to find new nooks in my heart." – *The Huffington Post*

"Opens strongly, full of poignancy and promise... the handsomely made film is strongest as a vehicle for impressive emerging actress Young." – *The Hollywood Reporter*

"Diverting" – *Variety*

"★★★★★. Wryly funny, keenly observed." – *TIMEOUT*

"★★★★★ ½. A depth of emotion running beside a strange and humane thread of comedy. The film has a lonely, elegiac beauty." – *Sydney Morning Herald*

"Brilliant" – *THE TIMES*

"★★★★★ ½. I love this film. One of the most mesmerizing and funny, moving and stylish films I've seen for a long time. Extraordinarily accomplished." – *FOXTEL ARTS*

"★★★★★. Intriguing... an offbeat road movie filled with surprises and revelations." – *The Australian*

"Boasting Strong performances." – *The Guardian*

Festivals:



The Cast



Radha Mitchell | Denise

Radha Mitchell continues to be one of the most versatile and hardest working actresses in Hollywood. She was recently cast opposite Kevin Bacon in the supernatural thriller *6 MIRANDA DR.* Mitchell appeared as part of the star-studded cast in director Antoine Fuqua's actioner *OLYMPUS HAS FALLEN* with Morgan Freeman, Gerard Butler, Dylan McDermott, Aaron Eckhart, Ashley Judd, Angela Bassett, Robert Forster and Melissa Leo as well as starred as the lead role in ABC's drama series *RED WIDOW* from Twilight-scribe Melissa Rosenberg.

Mitchell was also seen in leading roles for the feature films *SURROGATES* opposite Bruce Willis and *THE CRAZIES* alongside Timothy Olyphant. Mitchell co-produced and starred in the indie, *THE WAITING CITY*, which premiered at the Toronto International Film Festival and screened for the closing gala of the 2010 Indian Film Festival Los Angeles (IFFLA). She has also starred in such features as *STANDING UP* with Val Kilmer, *EXPECTING* with Michelle Monaghan, *EVIDENCE* with Stephen Moyer, *FUGLY!* with John Leguizamo, *THE CHILDREN OF HUANG SHI* with Jonathan Rhys Meyers and Chow Yun-Fat, *HENRY POOLE IS HERE* with Luke Wilson, *FEAST OF LOVE* alongside Morgan Freeman and Greg Kinnear, *SILENT HILL* as the leading role, *FINDING NEVERLAND* opposite Johnny Depp, Kate Winslet and Dustin Hoffman, *MAN ON FIRE* with Denzel Washington, the innovative feature film, *PHONE BOOTH*, opposite Colin Farrell, *PITCH BLACK* starring Vin Diesel and her acclaimed dual performance as both the comic and tragic leads in Woody Allen's *MELINDA AND MELINDA*.

Other notable film credits includes the independent feature *DEAD HEAT* opposite Keifer Sutherland and Anthony LaPaglia, *WHEN STRANGERS APPEAR* alongside Josh Lucas, *NOBODY'S BABY* with Gary Oldman and Skeet Ulrich, *MOZART AND THE WHALE* opposite Josh Harnett and Rodrigo Garcia's *TEN TINY LOVE STORIES* as well as the ensemble films *THE FROZEN GROUND* opposite John Cusack, Nicholas Cage and Curtis "50 Cent" Jackson and *Big Sur* alongside Stana Katic, Josh Lucas and Kate Bosworth.

On television, she starred with Hank Azaria and Donald Sutherland in NBC's critically acclaimed mini-series, *UPRISING*, for director Jon Avnet. Mitchell gave a memorable performance as Syd, the young editorial assistant who falls in love with Ally Sheedy's heroin-addicted photographer character in Lisa Cholodenko's critically acclaimed drama *HIGH ART*. Her role in Emma-Kate Croghan's romantic comedy *LOVE AND OTHER CATASTROPHES* was highly praised at both the Cannes and Sundance film festivals.

Originally hailing from Australia, Radha currently resides in Southern California.



Richard Roxburgh | Dan

Award-winning actor Richard Roxburgh has worked on stage and screen around the world.

His screen credits include *MOULIN ROUGE*, *VAN HELSING*, *DOING TIME FOR PATSY CLINE*, *STEALTH*, *MISSION IMPOSSIBLE II*, *OSCAR & LUCINDA*, *THANK GOD HE MET LIZZIE* and *CHILDREN OF THE REVOLUTION*. He is also notable for his appearances in *ICE*, *LEGEND OF THE GUARDIANS: THE OWLS OF GA'HOOLE*, *MATCHING JACK* and James Cameron's action adventure film *SANCTUM*.

Richard's well known television credits include playing the leading man in the ABC hit series *RAKE*, which he co-created and produced. His brilliant performance as eccentric barrister Cleaver Greene earned him a TV Week Silver Logie for Most Outstanding Actor and the 2012 AACTA Award for Best Actor in a Television Series. The series generated international attention and screened to US audiences on DirectTV. His work in the title role of Prime Minister Bob Hawke in Channel 10's Tele-movie *HAWKE* earned Richard critical acclaim along with his award winning electrifying portrayal as the notorious Roger Rogerson in the ABC's controversial mini-series *BLUE MURDER*. For the ABC he also collaborated with Somersault

Looking For Grace

director Cate Shortland on the two part drama series THE SILENCE and EAST OF EVERYTHING where he played the lead role of Art Watkins. Richard returned to the screen in 2014 for the third instalment of RAKE.

Richard is also an accomplished director. His debut film, ROMULUS, MY FATHER, starring Eric Bana drew critical acclaim when it was released in 2007.

Richard appeared on stage as the title character in Sydney Theatre Company's phenomenally successful production of CHEKOV'S UNCLE VANYA, directed by Tamas Ascher. Richard shared the stage with some of Australia's finest actors including Cate Blanchett, Hugo Weaving, Jackie Weaver and John Bell. The play had a revival at the Kennedy Center in Washington in 2011, the New York Times describing his performance as "astonishing, Richard Roxburgh, who seems to melt and re-form before your eyes". The play was remounted at Lincoln Centre New York for Sydney Theatre Company in 2012. Additional stage credits include TOY SYMPHONY, THE SEAGULL HAMLET (Company B) and CLOSER (Sydney Theatre Company). He recently performed in Samuel Beckett's WAITING FOR GODOT alongside Hugo Weaving for the Sydney Theatre Company.

Richard appeared opposite Cate Blanchett in REUNION, a short film directed by Simon Stone. It screened as part of the feature film collaboration THE TURNING, based on Tim Winton's short story collection of the same name which premiered at the Melbourne International Film Festival.



Odessa Young | Grace

Odessa Young is an emerging Australian actress with a growing body of work. Odessa made her television debut as a spoiled and imperious Victorian-era child on the award-winning ABC series MY PLACE and most recently as a troubled teenager in Channel Ten's popular drama WONDERLAND.

Other television credits include TRICKY BUSINESS (Channel 9) in which she played Emma, daughter to Gigi Edgley's lead character, and an appearance in THE MOODY'S (ABC).

Odessa's visceral performances on screen demonstrate a depth and complexity far beyond her age. Highlights include: High school outcast Stella in the comedy BLOOMERS; the bored and fatally curious ALICE, drawn to the dark and dangerous in neo-noir thriller BLOOD PULLS A GUN (official selection for 2014 SXSW Film Festival and 2014 Melbourne Film Festival); and the dreamy, yearning Lucy of 50s-era THE TENDER DARK.

Director's Statement

I wanted to make a film like life as I experience it. There is no heroic journey. There isn't even a hero. If you believe people shape their own destinies, this isn't a film for you. If you believe that we all have a destiny that is outside our control, and we all spend every day trying to belt it into the shape we think it should have, then this might be a film for you.

I wrote the script with a clear idea of what the film was. I knew every millimetre of it. I had clear vision of how it would take shape, what it would look like and how it would feel. Then Rox (Richard Roxburgh), Radha (Radha Mitchell), Terry (Terry Norris) and Odessa (Odessa Young) came on and it took off like a rocket and became something different. It was different but it wasn't wrong. It became its own force field. And every one of those actors make those characters their own and undeniably theirs. They were no longer interpreting a script; they were their own people, with their own problems and their own lives. So I watch them, and I am as fascinated as anyone else is by what's going on for them.

I think the film is messy and contradictory and bewildering. Sometimes people are arguing with each other and then the next minute they're laughing together and you think "What happened? Has the film got it wrong or is it just like life?".

Probably what I want to say, most importantly, is I think it is a film about love. Not romantic love, but the love you get when you really care about somebody. To me it's like the love you get out of a family, which is a lot about what you don't say and how you try to protect people from themselves and their fate.

I look at the film and I think what on earth is that? I am still quite confused by it and intrigued by it. Everything doesn't all add up. It's not all causal and it is not all consequential. People are not confronting this that and the other. They're just bouncing from one thing to another. They are ordinary, hapless people who are reacting to a confused, messy world, and some of that confused, messy world is of their own making. The film leaves the confused messiness of life on screen and it doesn't all add up. In some ways it's about how alone you can feel in life but at the same time you can feel connected and that's not a contradiction.

There was a day in production when I realised this film has its own life and energy. It was like an adolescent. It had just taken off.

I was in a tiny bathroom with Rox and Radha. The bathroom was being used as a make up room, come dressing room, come green room and also as a bathroom. We were all squashed in there together waiting to be called. Rox asked me if I was happy with the way the film was going. I said yes but obviously I didn't sound too convinced. He asked was I sure? Radha laughed. I said I feel like the film has got a life of its own. I feel like I'm standing on the ground hanging onto this huge blimp. And I'm hanging onto the guy ropes and I think I've got it. They laughed. Then we were called onto set and did the next scene.

I'd written the script years ago and shelved it, because it didn't look like it would or could be made. Then one day Alison read it again. I didn't know she was reading it. She came into the room I was working in and held out a sheaf of papers that looked like a script and said "We've got to make this."

It was 2010. We were just about to go to the Cannes Film Festival. We were going to raise money on some other scripts we had developed. I was surprised the script she was talking about was this one as we hadn't thought about it for some time. I read it again and was surprised to be moved by it, almost as though it had nothing to do with me. From that day on, we worked at getting it made. Shortly after Cannes, we had an International Sales Agent and a domestic distributor. It took another four years to get the Australian money in place. But that's another story. It seems ridiculous to spend five years on one film, especially when blocks of five years in your life seem in shorter and shorter supply.

The film claimed its title on yet another dull, routine day of emails and money raising. Alison and I were sitting in the office scrolling through emails when another one came through from Sue Taylor. This one blasted colour across the screen. It was one simple image Sue Taylor had sent through of Lake Grace in WA. We sat staring at the screen. In that moment the finished film came into the room. Grace, the wheat belt of WA, and the script

Looking For Grace

coalesced into a glitch of the finished film. Through the next months of financing highs and lows, that image sustained a sense that there was a film waiting for us to make it.

And what a journey it was. As Sue Taylor was prone to say during production, usually shaking her head, often after something else fell apart or came together in an unexpected way, "Nothing surprises me about this film. It just has a way of taking its own course." And as Alison often said, "We're all just here looking for grace".

Filming in WA was a graced experience. Everyone says that, usually in launch speeches or in thank you's. But in this case it was true. The right people were suddenly there both in front of, and behind the camera and they were making the film with grace. For Lizzette it was coming home to the country she grew up in. This was the country she loved, this was the light she loved, and at last people could get to see it on the big screen and experience its beauty and pleasure that she had loved since she was a kid.

I grew up in a wheat belt too. One day when I was looking for a good vantage point to put the camera for shooting the yellow truck coming up the road, up over the hill and driving past us, I walked up the back and ended up standing on this granite outcrop on a small hill. I can remember standing there feeling that it felt exactly like Pyramid Hill, where I was born. It was the same sound. The same smell. The same feeling as the country I grew up in. I felt like I was standing on the same granite that went all the way from where I was standing to where I'd grown up in Pyramid Hill on the other side of the country. It was like this whole stretch of granite went across the whole country and was the one piece of rock. For me, it's like it's the same wheat, it's the same sky, it's the same granite.

We hope audiences find their own moments of grace in the film.

Sue Brooks, June 2015



Sue Brooks | Writer/Director

Sue Brooks directed and co-produced JAPANESE STORY. JAPANESE STORY screened in the Official selection at Cannes Film Festival and won a coveted International Federation of Film Critics FIPRESCI award. It won 29 awards, including 8 AFI (now AACTA) awards. The film was sold to any international territories including Samuel Goldwyn Films in the U.S.

Sue directed ROAD TO NHILL, which played in Australian cinemas for over nine months. It was loved for its laconic sense of humour. ROAD TO NHILL won the prestigious Thessaloniki prize for best film. Both JAPANESE STORY and ROAD TO NHILL were written by Alison Tilson.

Sue also directed the short film DROVER'S WIFE based on the Murray Bail short story and AN ORDINARY WOMAN written and produced by Alison Tilson. DROVER'S WIFE won the Rouben Mamoulian award at the Sydney Film Festival, and AN ORDINARY WOMAN won the Erwin Rado award at the Melbourne Film Festival.

Sue directed a number of episodes of SEACHANGE, a popular ABC drama that won many awards and the hearts of millions of Australians. SEACHANGE starred Sigrid Thornton and David Wenham. Sue co-produced, HOPE, a feature documentary of Amal Basry's amazing story of being one of 19 survivors out of 400 mostly women and children when refugee boat SIEV X sank on its way to Australia.

Looking for Grace is the first feature film Sue has written.

Looking For Grace

Production Stills:

Right click on image to save a low resolution to desktop or go to our Flickr page to get high resolution at:

<http://www.flickr.com/photos/montereymedia/sets/>

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Richard Roxburgh, Radha Mitchell, Odessa Young



Odessa Young

Production Stills:



Radha Mitchell, Richard Roxburgh



Radha Mitchell, Odessa Young

Production Stills:



Odessa Young



Radha Mitchell, Richard Roxburgh

Production Stills:



Radha Mitchell, Richard Roxburgh



Richard Roxburgh, Tasma Walton

About the company:

monterey media inc., a uniquely independent studio

monterey media inc.,

monterey media inc. is proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered. Incorporated in 1979, monterey is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets. The Company is known for creating unique and distinctive release strategies tailored to each project.

In the earliest days of online marketing, mmi established a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day event, which Variety touted as a "603 North America only venue showing grossed over \$1,190,000 at the box office." In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-end's 10 Best Independent Film lists.

The philosophy of doing good while doing well alive and well at monterey. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

monterey video & Emerging Technologies

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films' On Any Sunday and The Endless Summer; and the most prestigious educational, yet entertaining, library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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