

VERVE
PICTURES

MGM and Crusader Entertainment Proudly Present

**Geoffrey Rush
Judy Davis
Jesse Spencer
Tim Draxl**

SWIMMING UPSTREAM

**Directed by Russell Mulcahy
Screenplay by Anthony Fingleton**

**Produced by
Howard Baldwin
Karen Baldwin
Paul Pompian**

**Press contact:
Zoe Flower/Keeley Naylor
Emfoundation**

zoe@emfoundation.co.uk / keeley@emfoundation.co.uk

Tel: 020 7247 4171 Fax: 020 7247 4170

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In the spirit of *Billy Elliot* and *Chariots of Fire* comes the compelling and inspirational true story of Tony Fingleton, a young man from a troubled family who found the inner strength to become a champion.

Set in 1950's Brisbane, Australia, and based on Anthony Fingleton's novel of the same name, *Swimming Upstream* stars Jesse Spencer as the central character, Tony, who beats the odds to become a champion swimmer in spite of his overbearing alcoholic father played by Geoffrey Rush, and his long-suffering but quietly heroic mother played by Judy Davis. Overshadowed in his father's eyes by his brothers (David Hoflin and Tim Draxl), it is only when Tony displays an extraordinary swimming talent that he feels he has a shot at winning his father's heart – and maybe even Olympic gold.

Directed by Golden Globe nominee Russell Mulcahy (*Highlander*) for CRUSADER ENTERTAINMENT. Produced by Howard Baldwin, Karen Baldwin, and Paul Pompian, and executive produced by William J. Immerman, Andrew Mason and Anthony Fingleton from an autobiographical screenplay by Anthony Fingleton.

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The Screenplay

Australian swimming champion Anthony Fingleton grew up as part of a well-known family that produced two swimming champions. His life out of the limelight was however, far from easy. Says Fingleton: "I grew up in a time that was particularly hard because the war had come hot on the heels of the depression and it was very much an era of deprivation. My father was a wharf labourer which was a tough job at best– and that was when there was work available. There were of course long periods of unemployment. I think my father carried a lot of demons as a result of the depression but of course men didn't talk about those things back then. So he turned more and more to alcohol and became more and more violent." Tony, who had never really felt connected to his father, turned to his beloved swimming for comfort and to escape the hardships at home, before eventually moving overseas.

In later years his younger sister would often visit and they'd talk about their earlier years growing up: "She was the only girl in a family of boys and I think it was especially hard for her. Our father didn't know how to deal with a little girl who didn't play sport. One night as we talked she became very upset and I suggested we should perhaps write down our thoughts about growing up in our family as a way to exorcise those old demons. We started exchanging chapters and it was extraordinarily therapeutic for both of us. After a while I began to think there was a great screenplay in all of this. I had the episodes and I certainly had the characters - it's such a strong story and it's a story about family".

Fingleton took an early draft of the screenplay to Howard and Karen Baldwin at Crusader Entertainment, with whom he had worked previously. They thought it was a great story. Comments Howard Baldwin: "We actually thought it was a very important story to tell. Here's a young man Tony, who had a very difficult upbringing yet who grabbed at an opportunity in the form of swimming and achieved success at the highest level against the odds. It's a very uplifting story." Adds Karen Baldwin "It really is a movie about family and I think it's the kind of story that everyone can relate to because of course no-one has the perfect family."

The Baldwins had worked previously with director Russell Mulcahy. Says Karen: "When I read the script I thought that it was something that Russell would do really well. He read the script and loved it and that was that, we had our director."

Says Mulcahy: "I thought it was a very moving story. I saw a lot of my own father in there so it touched me – it hit a certain spot in my own personal history. On one level it's a story about a young man who loves to swim and strives to be an Australian champion and to go to the Olympic Games. On another level this story is about a father who has never quite made it and then uses his sons to try and accomplish something that he never achieved. Then on a third level you have a story about the family. I thought it was something that was really worth capturing on film."

The Cast

The producers sent the script to Geoffrey Rush and were delighted when he agreed to play the role of Harold Fingleton, Tony's father, a hard-working wharf labourer struggling to support a wife and five children. Says Rush: "I think Harold's generation was served a very bad period of history in terms of living through the depression following on into the war. These men struggled with their demons, as did Harold and were very frustrated by lack of work and money. They carried a lot of anger. I think they were also very poor communicators – Harold certainly was." He continues: "Like Tony, I grew up in Brisbane and saw a good deal of my own father in Harold. So this was a project I was particularly keen to be involved with – I felt very close to it."

Judy Davis plays Dora, Harold's long-suffering wife and mother to the five children. Says Davis: "Throughout history both men and women have had tough lives – I don't think that's restricted only to females and to one particular era. But certainly Dora does have a very hard life as do the children because they are all dominated by an alcoholic father. So part of the story is about alcoholism and the effect that has on the immediate family and about one man's fight to escape that situation. The film is uplifting though, in that it offers a happy conclusion."

For director Russell Mulcahy, working with Geoffrey Rush and Judy Davis - "two powerhouse actors" - made every day very exciting: "They brought so much to the film with their talent and their craft, their ideas and their collaboration. They really did take the project to another level." Producers Howard and Karen Baldwin agree: "We were so thrilled to work with them both and felt very fortunate to have them in our movie. Their performances really are astonishing".

The Australian actors Tim Draxl and Jesse Spencer play two of the Fingleton brothers, John and Tony. Says Tim Draxl who plays John: "John is Tony Fingleton's brother. For me the story is about the two brothers' fight against each other competitively in swimming as well as their competition for their father's attention. John was caught up in a situation that was probably not in his favour, in that his father gave him a lot of

false security and too much praise, which in the end was John's downfall". Draxl, a newcomer to film, was immediately drawn to the story: "This script really did stand out. It's an Australian story and an historical story, and it contains a lot of powerful scenes. It's a great acting piece for a young actor."

Jesse Spencer who plays the central role of Tony Fingleton agrees: "It was one of those scripts that really struck a chord with me. I had done a lot of swimming in my childhood but obviously not to Anthony's extent. It was such a powerful script with a moving message. Emotionally it's a real roller coaster ride about Tony's struggle to get out of Spring Hill where he grew up."

Draxl and Spencer had some intensive swimming training before filming began. Says Spencer: "They put us through weeks of swimming training where we had to get up at five am to train. I'd already done a lot of swimming, but I was a free-styler, I never did backstroke. So when they first put me in the pool they took one look at me and said you're going to have to do a lot of work! So I worked really hard and got to a standard where I was very confident in the water." Comments Draxl: "I had swum but I was never particularly gifted and definitely one of the hardest things was the very intensive training. We had our own swimming coach and at five am in the morning we were the first people at the pool! I actually loved the physicality of the role though."

The Making of the Film

Writer Tony Fingleton worked very closely with the cast and with director Russell Mulcahy throughout filming and was there to fill in any gaps about the characters. But says Rush: "If you play real people, whether they are well known to the public or not, you want to honour their history and certain qualities that they may have had. But at the same time you also have to invent or imagine or create the character and part of that is always going to be fictional." Much of the film was however true to life. Says Fingleton: "It was a very unsettling experience. I would walk around the set and bump into ghosts, seeing Geoffrey and Judy looking just as my parents did. And the film set looked so much like my old house. It was truly extraordinary."

Fingleton also arranged for eight very well known Australian swimmers to play cameo roles in the film. Among them were Murray Rose and Dawn Fraser. Says director Mulcahy: “Tony of course knew them all really well, so it was terrific. Murray plays a reporter and Dawn plays a swimming trainer. It was a really fun day for everyone.”

Mulcahy and his crew, including director of photography Martin McGrath and production designer Roger Ford - had a very clear idea of how they wanted the film to look and used some innovative methods to bring Fingleton’s screenplay to life: “The water theme was very important so even in the house we sometimes have a water ripple effect and people even float in rooms. The film becomes rather internally spiritual sometimes. Those metaphors were very important”, says Mulcahy. The difficulties of filming underwater scenes were also overcome: “We used a remote head crane that could actually swoop up and into the water, which was a wonderful device. In fact we used every camera device known to man and even had cameras tied to some of the swimmers. I also worked with a lot of split screens which is a very 60’s technique, very “Thomas Crown Affair”, actually one of my favourite films! But the split screen works well for the swimming scenes in particular, because you can compress the time and tell two stories at once.”

Mulcahy continued this attention to detail and layers of meaning throughout the post-production process. In fact, two editors were brought in to explore the distinct sequences in the film —Marcus D’Arcy was the ideal editor to capture the layers of family drama in all its hand held gritty glory, while acclaimed commercial editor Frayne Dyke-Walker was brought in to edit the swimming sequences which, by comparison, are sharp, vibrant and stylized.

The Sound Design of the Film

Similarly, Sound Designer/Supervising Sound Editor Andrew Plain, was presented with a unique challenge because of the shifting viewpoint between the harsh realism of the family drama, the lead character’s dream-like imaginings, and the excitement and tension of the swimming races. A delicate balance had to be established: on one hand the nitty-gritty of Tony’s daily life with densely detailed sounds of the

neighborhood beyond the house and sounds of domestic turmoil (yelling, fighting, bottles breaking); on the other, the fantasy world into which Tony escapes - in particular the safety of his underwater sanctuary. Mulcahy comments, "If you listen closely during the scenes in the house, for instance, you will hear layers of sounds of the neighborhood in the background—dogs barking, children playing—all included to expand the environment and give the sense of a far larger and more real context. Andrew buried an amazing density of sound into every scene in the film and was also extremely creative in capturing, via sound design, the escalating spirit of the young man versus the doomed fate of his father and how their two worlds coincide. The race sequences then became a focal point for the quick shifting between these two sonic styles - the world above and the world below. Really, there was a slightly heightened reality about all of the sound. Andrew textured naturalistic sounds behind the day-to-day life of Tony but as soon as there is a race or a highly charged emotional scene, he weaved surrealistic sounds into the atmosphere."

Visual Effects in the Film

Much as the sound was layered in a subtle and almost imperceptible way, there are many special effects that were used throughout the film which might come as a surprise to the audience. Atlab Digital completed more than 50 Digital Opticals for *Swimming Upstream*, the most challenging being the complex split screens featured in the swimming races. Working in the digital realm allowed the production to preview all elements of these complex sequences prior to committing to film.

Simon Whitley and the team at Sydney's Animal Logic Film were responsible for the many composite shots in the film. "Swimming Upstream" contains 45 visual effects shots, many of which are centered upon the construction of 1950s/1960s swimming pools across Sydney, Perth, Brisbane and Melbourne. These shots required crowd replication, CG construction of grandstands and matte painting skylines. According to VFX Supervisor Simon Whitley, the effects work to provide "not only a level of authenticity to the period but a sense of size and scale to what was in reality a limited location."

Live action footage from a mixture of Australian Olympic sized pools from Brisbane

to Perth, were used to create the various period pools on screen. The Sydney pool required the addition of the Harbour Bridge, a cityscape and period boats. VFX Producer Amber Naismith says that "The addition of background details such as lights, boats and trains has enhanced the life and movement of these scenes".

Some of the locations which formed the backdrop to Tony Fingleton's story, like the docks and ships, no longer exist, and some had been transformed from their 50's and 60's look. In addition, although the swimming races in the screenplay take place in many different cities and pools, the production was based in Brisbane, Australia, so only one pool was actually shot, and the VFX team created backgrounds and extended crowds to give the impression of many different pools.

The visual effects were also integral to the dramatic structure of the film. In contrast to the naturalistic style of the pool scenes, shots such as the Hallway sequence serve a more abstract function, signifying trauma, confusion or escapism. Water being symbolic of escape, the Hallway sequence sees the protagonist float off the ground and the walls ripple as if underwater. In keeping with the Director's vision, this optical effect was created with homage to techniques of the period; the image colored, stretched and distorted for a look of authenticity. And so these surrealistic moments of Tony's fantasy world were expertly turned into stylistic representations of Tony's inner world – the world which inspired him to become a champion.

Howard and Karen Baldwin were delighted with the way *Swimming Upstream* came to life in Mulcahy's hands. Comments Howard: "Russell Mulcahy and the entire crew took Tony's great screenplay and really shaped it. Then the cast added to that and made it something very special." Adds Karen: "It's rare that you know you have something magical, but this film truly is."

ABOUT THE CAST

GEOFFREY RUSH - Harold

Geoffrey Rush was first recognised internationally for his Academy Award winning role in Scott Hick's "Shine". This role also won him numerous international Best Actor awards including the BAFTA award, the New York, Los Angeles and London Film Critics Awards, the Golden Globe Award and the USA Screen Actors Guild Award and in Australia, the Film Critics Circle of Australia Award and the Australian Film Institute Award. Rush followed this with other notable roles including "Elizabeth" with Cate Blanchett, and "Shakespeare In Love" with Gwyneth Paltrow, which earned him his second Academy Award and Golden Globe nominations.

In 1999, Rush played Casanova in "Mystery Men" for Universal Pictures, Steven B. Price in "House On Haunted Hill" directed by William Malone and received his third Academy Award Nomination for his role in Phillip Kaufman's "Quills". Most recently he played the role of Harry Pendel in "Tailor Of Panama" directed by John Boorman and the role of John in "Lantana" directed by Ray Lawrence. His latest appearances have been in Fox Searchlight's "The Banger Sisters" and the Miramax features "Frida" and "The Assumption of the Virgin".

Rush is well known as a major figure of Australian theatre, where his career began in the early 1970's. He began a long association with the Belvoir St Theatre in Sydney in the early 1990's with director Neil Armfield, in productions including, "Hamlet"; "The Alchemist"; "Small Poppies" and "The Diary Of A Madman", which subsequently went on to tour Russia, Moscow and St Petersburg and saw Rush win several theatre awards including the Variety Club of Australia Award for Stage Actor of the Year and the Victorian Green Room Award for Best Actor. He has remained faithful to his love of theatre by continuing to perform on the stage. He also manages to combine his growing international film career by maintaining a profile in the Australian film industry with roles in films which included "Children Of The Revolution" "A Little Bit Of Soul" the award-winning "Lantana", and most recently opposite Goldie Hawn and Susan Sarandon in "The Banger Sister," and the as Leon Trotsky in "Frida". He also narrated Gillian Armstrong's "Oscar And Lucinda".

JUDY DAVIS - Dora

Judy Davis is one of Australia's most acclaimed actors, and one of the first to establish an international career.

Most recently she received stunning reviews and an Emmy Award for her portrayal of Judy Garland in the acclaimed television production "Me and My Shadows", and starred opposite Billy Connolly in "The Man Who Sued God", an Australian box office hit.

In 1978 she drew wide acclaim for her portrayal of the defiant heroine in Gillian Armstrong's "My Brilliant Career" for which she won a British Film Academy (BAFTA) Award as Best Actress. Then in 1984 she received an Academy Award nomination as Best Actress for her role as the enigmatic Adela Quested in "A Passage To India". Again in 1992 she received an Academy Award nomination for her

performance as Sally in Woody Allen's "Husbands and Wives", for which she also received the National Board of Review Award and the Los Angeles Film Critics Association Award as Best Supporting Actress. Davis has worked with Woody Allen several times, starring as Lucy in "Deconstructing Harry", Robin Simon in "Celebrity" and Vicki in "Alice".

Other film credits include "Winter Of Our Dreams" for which she won the 1983 Moscow Festival best Actress Prize. Davis has worked extensively in recent years with director Susan Seidelman, first in 1999 the film "A Cooler Climate", followed by E.M Forster's "Where Angels Fear To Tread" and most recently, the yet to be released "Gaudi Afternoon". Other film credits include "Absolute Power"; "Barton Fink"; "Naked Lunch"; "Impromptu"; "High Tide"; "Children of the Revolution" and "Kangaroo".

Television credits include "One Against the Wind" which earned her a Golden Globe. "Dash and Lily" for which she received an Emmy Award nomination and "Serving in Silence-The Margarethe Camermeyer Story", which saw Davis receive both an Emmy Award and a nomination for a Golden Globe.

JESSE SPENCER – Tony

Jesse Spencer is best-known for his role as Billy Kennedy in the hugely popular tv series "Neighbours" for the Grundy Organisation, for which he received a Silver Logie Nomination for Most Popular Actor in 1998 and 1999 and a People's Choice Award Nomination for Favourite Teen Idol Actor. Spencer's other television credits include "Time Trax"; "The Curse of the Talisman" for Coote/Hayes Productions; "Lorna Doone" for the BBC and "Swiss Family Robinson" for Disney.

A relative newcomer to film, other short film credits include "Winning London"; "Grant" and "Doodles".

TIM DRAXL – John

Tim Draxl studied at the McDonald College of the Performing Arts in Sydney where he proved himself a gifted singer, actor and dancer. After various appearances at Charity Benefits and on Australian television shows such as "Midday" and "Good Morning Australia", Draxl started his one man cabaret show, "Journey to the Past", which was met with public acclaim in Sydney, Canberra and Melbourne.

In December 1998 Draxl played six sell out concerts at the Eighty Eights cabaret room in New York. His performances met with great praise from the New York critics.

In 1999 Draxl was named "Performer on the Way for 1999" by the Australian theatrical organisation and "The face of music for 1999" in Vogue Magazine. Draxl recently won a MO award as "best new talent" in the Johnny O'Keefe Encouragement Award, and won rave reviews for his role as Airpad in the Broadway musical "She Loves Me" for the Production Company at the Melbourne Concert Hall. He recently co-starred in "The Sound Of Music" for the Gordon Frost Organisation as Rolf, for

which he was nominated for an Australian Entertainment MO Award for a Supporting Musical Theatre Performer.

Draxl was awarded the prestigious MAC Outstanding New York Debut Award in April 2000 in New York. SWIMMING UPSTREAM is his first feature film.

DAVID HOFLIN – Young Harold

David Hoflin's first role was at the age of 8, where he portrayed Aidan Chamberlain in "Evil Angels" starring Meryl Streep. This was followed by roles in "Celia"; "Breakaway"; "Death In Brunswick" and "The Flying Doctors".

David became a regular on television screens. Firstly, with the mini series "Good Vibrations" and then as Jason, a co-lead role, in the successful series, "Ocean Girl". This series launched him internationally. After "Ocean Girl", David took a short break from television to appear in the theatre production of "Hotel Sorrento", playing the lead role of Troy. He then made lead guest role appearances in "Flipper"; "The Lost World" and "Eugenie Sandler" and portrayed Patrick in the ABC's popular series "Head Start".

CRAIG HORNER – Ronald

Craig Horner graduated from drama school in 2000 and upon graduation played the male lead role in the Australian television series "Cybergirl". His theatre credits at drama school include "The Maids"; "The Zoo Story" and "A Midsummer Night's Dream." This is Craig's first feature film role.

BRITTANY BYRNES – Diane

Fourteen year old Brittany's numerous television credits include "Escape of The Artful Dodger"; "Water Rats"; "Beastmaster"; "Search for Treasure Island"; "Breakers"; "All Saints"; "Violent Earth"; "Childrens Hospital"; "Corrigan"; "Twisted Tales" "GP" and "Hearbreak High". Her film credits include "When Good Ghouls Go Bad"; and "Babe".

MITCHELL DELLE VERGIN – Young Tony

Fourteen year old Mitchell has been dancing, acting and singing from an early age. He has appeared in various special events and a number of television commercials including those for the Cancer Council; Toyota; Active Australia and Optus. "Swimming Upstream" is his first feature film.

THOMAS DAVIDSON – Young John

Thomas Davidson's film credits include "Hildegard, A Duck Movie"; "Caramel Tart" for QPIX and the short film "Cane Spotting". Television credits include a supporting role in "Cyber Girl".

Thomas has been seen in various television commercials including 'Energex' Rugby Commercial; 'Woolworths Christmas Commercial'; 'Hamilton Island' Commercial and 'Where Else But Queensland'.

KAIN O'KEEFFE – Young Harold Jnr.

Kain O'Keeffe attends the Sydney Talent Co. His credits include various television commercials including 'Kool Aid'; 'Continental' and 'Westpac- Smith Family'. His television credits include the guest role of Troy in 'Home and Away'.

ROBERT QUINN – Young Ronald

Robert Quinn is currently attending High School. He is a keen trumpet player and has played the trumpet and various character roles at the M.A.D. Productions Theatre in Toowoomba. He will be attending the Australian Institute of Performing Arts Youth Choir this year and his ambition is to audition for N.I.D.A.

DEBORAH KENNEDY – Billie

Deborah Kennedy's film credits include "Dawn"; "Temperament Unsuitable"; "Tim"; "Everest" directed by Jane Campion; "The Empty Beach"; "I Can't Get Started"; "Kadaycha"; "Bodily Harm"; "The Tennis Ball"; "Death In Brunswick"; "The Roly Poly Man"; "The Sum of Us"; "A Dancing Foot and A Praying Knee"; "Idiot Box"; "Thank God He Met Lizzie"; "My Mother Frank" and "Jet Set".

Television credits include "Headstart"; "Wildside"; "Good Guys Bad Guys"; "Naked"; "G.P."; "Butterfly Island"; "Police Rescue"; "Chances"; "For The Love Of Mike"; "How Wonderful"; "The Party Machine"; "Final Assault"; "Home and Away"; "Rafferty's Rules"; "Fields Of Fire"; "A Country Practice"; "Prisoner"; "Detective"; "1915"; "The Restless Years"; "Doctors Down Under"; "Waysgoose".

Theatre credits include "A Conversation" for the Ensemble Theatre; "Hamlet" directed by Jeremy Sims; "Cosi" for the Black Swan Theatre Company; "The Little Cherry Orchard" for the Belvoir Street Theatre; "Ozone" for the Brisbane Festival; "The Comedy of Errors" for the Sydney Theatre Company; "Picasso At The Lapin Agile" for the Belvoir Street Theatre; "The Temple" for the Sydney Theatre Company; "Top Girls" for the Sydney Theatre Company; "Daylight Savings" for the Wharf Theatre; "Black Cockatoos" for the Belvoir Street Theatre; "A Month Of Sundays"; "King Lear"; "Blood Relations" for the Sydney Theatre Company; "Don's Party" for the New Moon Theatre Company; "The Cherry Orchard" for the STC; "Desert Flambe" for the Nimrod Theatre; "A Toast To Melba" for the Tasmanian Theatre Co. and "The Lark" for the Orange Festival of Arts.

ABOUT THE FILMMAKERS

RUSSELL MULCAHY – Director

Russell Mulcahy received widespread acclaim for the hit action films “Highlander” and “Highlander II” which he directed. He subsequently directed the thriller “Ricochet” starring Denzel Washington and “The Shadow” starring Alec Baldwin.

He also directed “Blue Ice” for HBO starring Michael Caine, and the feature “Razorback” as well as the pilot “Queer As Folk” for Showtime.

Mulcahy’s most recent credits include the Golden Globe winning “On The Beach” for Showtime, “The Lost Battalion” for A&E, and the pilot of “Jeremiah” for Showtime.

In the late 1970’s Mulcahy became involved in the emerging music video industry directing the first video to ever air on MTV: Video Killed the Radio Star. He went on to work with Fleetwood Mac, Billy Idol, Elton John and many others.

HOWARD BALDWIN - Producer

Howard Baldwin is the founder, CEO and President of Crusader Entertainment, a Beverly Hills based production company whose goal is to create inspirational, historical, sports and adventure films that offer compelling and positive messages to audiences of all ages.

Crusader’s projects include romantic comedy “Danny Deck Chair,” starring Rhys Ifans and Miranda Otto, which was the closing gala film of the Toronto International Film Festival, 2003. “Ray” is the incredible rags to riches story of American icon, Ray Charles, starring Jamie Foxx, directed by Taylor Hackford (“La Bamba”, “An Officer and A Gentleman”, “Devil’s Advocate”). Crusader also produced “A Sound of Thunder”, based on the famous short-story by Ray Bradbury, directed by Peter Hyams (“End of Days”), starring Edward Burns, Catherine McCormack, and Sir Ben Kingsley.

Prior to forming Crusader Entertainment in March of 2000, Howard Baldwin founded and ran the film production company Baldwin/Cohen Productions (BCP). Since its inception in 1985, BCP has developed and produced several films with major studios including “Flight Of The Navigator”; “Hoosiers”; “Spellbinder”; “Sudden Death” and “Mystery Alaska”.

KAREN BALDWIN - Producer

Karen Baldwin is the Executive Vice President of Creative Affairs at Crusader Entertainment.

Prior to Karen Baldwin’s executive career in the film industry, in which she has been instrumental in the development of stories and screenplays, she hosted her own sports-oriented talk show “Ahead Of The Game” in Hartford, Connecticut. In addition, she has acted in a number of stage, film and television productions. As a writer her credits include: “Eyewitness To Murder”; “Sudden Death”; “Redline”; “Seeing Red”;

“Indian Neck” and “Hot”. Baldwin obtained her bachelor’s degree in psychology from Holy Cross College, where she was a member of Phi Beta Kappa.

PAUL POMPIAN - Producer

Paul Pompian has served as Producer or Executive Producer on over 45 motion pictures and television productions. He recently completed the Universal release “The Watcher”, starring Keanu Reeves, James Spader and Marisa Tomei. His credits include “Resurrection”; “Time Served”; “Gideon” and the widely acclaimed television productions of “The Preppie Murder”; “The Marnia Oswald Story”; “Guests of the Emperor” and “Death of a Centerfold- The Dorothy Stratten Story”.

Awards include The Christopher (For Excellence and Elevation of the Human Spirit), Emmy, Venice Palm, and Governor’s Media. He has extensive experience filming in all of the major cities of the United States and Europe.

After serving in the U.S. Army, Pompian returned to Chicago to work in the motion picture and television industry. A graduate of Loyola University (B.A.) Chicago, Illinois and The New College School of Law (J.D.), Pompian is a member of the Directors Guild of America, Producers Guild of America and has served on numerous committees. Pompian has been guest lecturer and visiting instructor at Loyola University, The University of Alberta Film and Television Institute, USC School of Cinema and Yale University School of Drama.

William J. Immerman- Executive Producer

Mr. Immerman started his career in the motion picture industry at American International Pictures both as a Business Affairs and Production Executive. He next joined Twentieth Century Fox as Vice President in charge of Business Affairs and was subsequently promoted to Senior Vice President of Fox’s feature film division. He represented Fox on the board of director’s of the Motion Picture Association of America and the Association of Motion Picture and Television Producers. Thereafter, Mr. Immerman had an exclusive production agreement with Warner Bros. He next formed Cinema Group and was Chairman of the Board and President of the company, which was the first motion picture company to raise startup money from Wall Street. He also was Vice Chairman of Cannon Pictures. Mr. Immerman has also practiced law as a senior entertainment attorney of the law firms of Barash & Hill, Kenoff & Machtinger, and, most recently, The Law Offices of William J. Immerman. Mr. Immerman is a member of the Academy of Motion Picture Arts and Sciences and serves as an arbitrator for the American Film Marketing Association. Mr. Immerman has acted as Executive Producer or Producer of over ten films.

ANDREW MASON – Executive Producer

Andrew Mason is one of the producers of the twin sequels to the Wachowski Brothers’ “Matrix”. He produced the romantic comedy “Danny Deckchair” starring Rhys Ifans and also served as executive producer on “Down & Under”, the live-action “Scooby Doo”, “Queen Of The Damned”, and “Red Planet”.

Together with Joel Silver and Barrie Osborne, Mason produced the Warner Bros / Village Roadshow sci-fi extravaganza "The Matrix". This huge hit of 1999, written and directed by Larry and Andy Wachowski, was shot entirely in Sydney during 1998. In 1996/7 Mason produced the Kafkaesque thriller "Dark City".

Mason began his industry career in the early 1970's as a film editor in documentaries and commercials. He worked as visual effects supervisor on a number of Australian films. In 1993 Mason served as visual effects supervisor and second unit director on "The Crow", directed by Proyas.

ANTHONY FINGLETON – Screenwriter/ Executive Producer

Anthony Fingleton's film credits include writer and executive producer on "Drop Dead Fred" starring Rik Mayall, Phoebe Cates and Bridget Fonda, and writer and producer on "Blast From The Past" as writer and producer.

Theatre credits include "Over My Dead Body", the comedy which ran for seven months at the Savoy Theatre in London's West End starring Donald Sinden and June Whitfield, and which was subsequently performed in numerous American theatres. It was also performed in Tokyo and later aired nationally on Japanese television.

Fingleton also produced "Preppies" a Musical that was presented on Broadway in 1983, directed by Tony Tanner.

MARTIN McGRATH – Director of photography

Martin McGrath's has been the Cinematographer on over 34 feature films. Credits include "Muriel's Wedding"; "A Little Bit Of Soul"; "Blackrock" and "The Sound Of One Hand Clapping". McGrath won the AFI Award for Achievement in Cinematography for his work on "Passion". Other credits which garnered him nominations for Achievement in Cinematography from The Australian Film Insititute include; "In the Winter Dark", "Black Rock", and "Children of the Revolution". Television credits include the Golden Glove winning mini-series "On The Beach," for which he won an Open Craft Ward, directed by Russell Mulcahy, and the telemovie "Blue Murder".

ROGER FORD – Production designer

Roger Ford's career, as a designer of television and film production, began in London in the 1960's. His first design projects were for BBC Television and included "The Cliff Richard Show"; "The Cilla Black Show"; "The Spike Milligan Show"; "The Dave Allen Show" and a series of the cult "Dr Who" at a time when Jon Pertwee played the good doctor.

In the early 1970's he visited Australia and has lived there ever since. He began work in Sydney with ABC Television, first as a designer of sets and costumes, and then for several years as Head of the Design Department. His production design and costume design work for feature films began in 1985. Some of the highlights include "The

Year My Voice Broke”, “Romero”, and “Sirens”, directed by John Duigan. “Flirting,” starring Nicole Kidman, won Ford the Best Achievement in Production Design from the Australian Film Institute; he also won the AFI award for “Children Of The Revolution”, directed by Peter Duncan. He received a nomination from the Australian Film Institute for “Doing Time For Patsy Cline” directed by Chris Kennedy; and won the Open Craft in Television Award for his work on the Russell Mulcahy directed “On The Beach”.

Ford was nominated for an Academy® Award for his work on “Babe” directed by Chris Noonan, and he also was Production Designer on “Babe – Pig In The City”, directed by George Miller. Most recent credits include “Rabbit Proof Fence” and “The Quiet American”, directed by Phillip Noyce, and “Peter Pan” for Revolution Studios.

ANGUS STRATHIE – Costume designer

Angus Strathie’s is one of Australia’s most regarded costume designers and most recently won the Academy® Award for Costume Design for MOULIN ROUGE, 2001 (Shared with Catherine Martin), for which they also received an Australian Film Institute Award. Strathie also one an Australian Film Institute award for Costume Design for Baz Luhrman’s acclaimed “Strictly Ballroom”. Other credits as costume designer include Warner Bros “Queen Of The Damned”; “Holy Smoke” directed by Jane Campion, starring Kate Winslet and Harvey Keitel; and “Mary” on which he also served as production designer.

Television credits include the telemovie “Doomrunners” and the series “Mirror Mirror”. He was also costume designer for Australia’s 1993 People’s Choice Awards.

MARCUS D’ARCY - Editor

In 1996 Marcus D’Arcy, along with Jay Friedken, was nominated for an Academy Award® and a BAFTA award for their work on “Babe”. Marcus D’Arcy’s other credits as editor include Alex Proyas’ “Dark City”; “Never Tell Me Never”; “Dating The Enemy” and “Lorenzo’s Oil”. His credits as post-production supervisor include “Bootmen”; “Babe: Pig In The City”; “Dead Calm” and “The Year My Voice Broke”. D’arcy also won a New Zealand Film Award for Editing for his work on “Snakeskin.”

ANIMAL LOGIC – Visual Effects

Visual effects for Swimming Upstream were created by Animal Logic. An Australian owned company based at Fox Studios Australia, Animal Logic’s credits include “Moulin Rouge”, “Lord of the Rings: Fellowship of the Ring”, “The Matrix” and “Matrix:Reloaded”.

JOHNNY KLIMEK & REINHOLD HEIL – Composers

Klimek & Heil are bringing a fresh approach to film scoring. One of their specialties is turning a piece of score music into the framework for a pop song, collaborating with various artists to bring the much needed pop approach to an original soundtrack album, while maintaining the artistic integrity of a project.

Reinhold Heil, born and raised in West Germany, moved to the former West Berlin at age 19 to study classical music production and piano at the Academy of Arts. With his first band he recorded two albums of fusion jazz, only to return to eclectic pop by joining the original Nina Hagen Band in 1977, with two gold and platinum albums all over Europe coming out of this formation. Consequently, Reinhold graduated from the academy a full-blown professional musician.

When Ms. Hagen left the band the four remaining members formed the group Spliff, and built their own recording studio and publishing company in Berlin. Over the next five years the band released four albums awarded again with gold and platinum – as well two feature film soundtracks. The first of these albums was “The Spliff Radio Show”, which featured Johnny Klimek’s older brother Alf as the front star.

Not limiting himself to performing, and based on his education and studio experience, Reinhold also began to produce albums of various artists such as Nena. Nena, the young German singer, had the worldwide hit "99 Red Balloons" or "99 Luftballons" in 1983-84. That album and single garnered Reinhold numerous gold and platinum awards throughout the world, including the US. Reinhold went on to work with many solo artists and bands, most prominently the Rainbirds and British recording artist Kim Wilde.

Bored with the recording industry and demonstrating versatility, Reinhold ventured into another area of music when he composed Baroque and Renaissance style music for a Shakespeare production at the renowned Schiller Theater in Berlin. He then made the transition from the theatrical stage to the silver screen, composing music for films. Which is where Mr. Klimek entered the picture.

Australian born Johnny Klimek had his first musical experiences playing drums and bass in amateur pub bands throughout Australia at the age of 17. He moved to Berlin in 1983 and together with his brother Alf and twin sister Jayney Klimek formed the band The Other Ones, achieving worldwide chart success.

In 1987 he started operating his own studio in Berlin and began working as a producer for artists from the Berlin underground. 1989 he became involved in the electronic music scene and together with Paul Browse (formerly of Clock DVA) he formed the electronic music projects SYSTEM 01. At the same time he produced and co-wrote for groundbreaking artists of the Techno scene.

Just like Heil with his pop productions, Klimek became increasingly bored with the Techno scene and needed new challenges. Having met through Johnny’s brother, they found that there was enough common ground to start experimenting together. Heil had just decided to move to California, when Tom Tykwer approached Klimek for a trailer for his film “Winter Sleepers”, and mentioned that he was looking for a team of composers. They gave it a shot and did the music to Winter Sleepers in the summer of 1996. There was a great chemistry in the team and they decided to do future films of Tykwer’s, despite Heil’s distance. When Tykwer’s next flick, “Run Lola Run” was in Post Production, they had the time of their life creating the music for Lola’s race through parallel universes together with the films’ writer and director, Tom Tykwer.

Now both based in Southern California, Heil and Klimek have quickly established themselves in the American film scene, even managing to find themselves named in Variety's elite top "20 Creatives To Watch" in the film/tv/theatre/music world. Recent score work for the duo includes "Tangled", starring Rachel Leigh Cook and Jonathan Rhys-Meyers, feature "Bang! Bang! You're Dead" (directed by Guy Ferland for Showtime), and Fox's "One Hour Photo". They also composed the music for Jerry Bruckheimer's gripping TV series, "Without A Trace," for CBS.

CREDITS

Harold GEOFFREY RUSH
Dora JUDY DAVIS
Tony JESSE SPENCER
John TIM DRAXL
Billie DEBORAH KENNEDY
Harold Jr DAVID HOFLIN
Ronald CRAIG HORNER
Diane BRITTANY BYRNES
Young Tony MITCHELL DELLEVERGIN
Young John THOMAS DAVIDSON
Young Harold Jr KAIN O'KEEFFE
Young Ronald ROBERT QUINN
Young Diane KEEARA BYRNES
Tommy MARK HEMBROW
Brother Campbell SIMON BURVILL-HOLMES
Panno BOB NEWMAN
Burly Labourer ANDREW NASON
Pub Patrons BARRIE YOUNG
MICHAEL EARNSHAW
Murray Rose REMI BROADWAY
Dawn Fraser MELISSA THOMAS
Bruce Humphrey ANDREW BOOTH
Gary Humphrey BRETT BULLOCK

Lifeguards TODD LEIGH
STEVEN O'DONNELL
Medic CHRISTOPHER MORRIS
Nurse ANNELIESE FEGAN
Swimmers GYTON GRANTLEY
TUDOR VASILE
Melbourne Swimmer DAYLE MARRIOTT
Jason Saunders NICK CRILLY
Young Girl Fan with Dog LAURA DONALDSON
Young Girl Fan #1 COURTNEY AYRE
Young Girl Fan #2 JOANNE DOBBIN
Well Dressed Man TODD LEVI
Reporters RUSSELL KRAUSE
RON KELLY
MURRAY ROSE
PAUL RAYNOR

Dawn Fraser's Coach DAWN FRASER
Tearoom Waitress JUSTINE ANDERSON
North Sydney Race Starter CHRIS HERDEN
Valley Pool Starters CAMERON WATT
CHRISTOPHER BETTS
TERRY BONE
Empire Games Race Starter PETER MARSHALL
Empire Games Official BRUCE WAINWRIGHT
Pool Marshall PETER JEREMIENKO
Pool Man BRUCE SHAPIRO
Strikers CHAS GREEN
AARON AASH
Catholic Priest RAY McCABBIN
Grocery Woman KATHERINE LYALL-WATSON
Radio Commentator RAJ RYAN

Stunt Co-ordinator CHRIS ANDERSON
Assistant Stunt Co-ordinator DARKO TUSKAN
Safety Officer GORDON WADDELL
Stunt Performers
RAY ANTHONY DANNY BALDWIN MICK CORRIGAN
HARLEY D'JEKIC SIMON DURANTE SAM ELIA
PETER JEREMIJENKO NIGEL KING RICK MacCLURE
NICK McKINLESS STEPHEN ROBINSON DARKO TUSKAN
DARRELL WALSH
Unit Production Manager PAUL POMPIAN

1st Assistant Director CAROLYNNE CUNNINGHAM
2nd Assistant Director GUY CAMPBELL
3rd Assistant Director TIM HUGHES

Production Manager JENNIFER CORNWELL
Production Co-ordinator KERRY MULGREW
Production Secretary CAROLINE AUSTEN
Location Manager JAMIE McLENNAN
Assistant Location Manager NICK SMITH
Location Scout REBECCA McELROY
Location Assistant PINA BRANCALINI
Underwater Photography/Camera
Operator PHILIP CROSS A.C.S.
Camera A Focus Puller MARGIE McCLYMONT
Camera B Focus Puller/Steadicam Operator SIMON CHRISTIDIS
Camera A Loader JAMIESON LOWE
Camera B Loader JESSE CHRISTIDIS
Film Loader KRISTEN JONES
Video Split Operator CELIA JONG
Sound Recordist GREG BURGMANN
Boom Operator PAUL JONES
2nd Boom Operator/Cableman GLEN TOWNSON
Script Supervisor KIRA BOHN
Gaffer KEN MOFFATT
Best Boy ERIC JOHNSTON
Electricians KAI NEMETH
MARK GREEN
Generator Operator GLENN JONES
Key Grip BRETT MARKS
Best Boy Grip IVAN TATAROVIC
Assistant Grips MAURICE McKAY
DAVID GRIFFITHS
PAUL MURPHY
TERRY COOKE
Art Director LAURIE FAEN
Set Decorator KERRIE BROWN
Assistant Art Director ELAINE KUSMISHKO
Art Dept Co-ordinator JOCELYN THOMAS
Lead Props Buyer/Dresser MARIAN LONG
Props Buyer/Dresser PAUL HURRELL
Assistant Set Dresser ZEYNEP SELCUK
Standby Props DEAN SULLIVAN
Assistant Standby Props SAM WILDE
Graphic Artist WENDY BUICK
Vehicle Co-ordinator NICK STEWART
Set Dresser Assistants ELIZABETH LONG

FABIAN POGGENDORF
CHRISTIAN PETERSEN
Art Dept Runner **MAT FERGUS**
Construction Manager **JOHN MOORE**
Leading Hand **PAUL O'REILLY**
Carpenters
SHAYNE PENTLAND JAMES GEORGE BRENDAN GLENNON
ROD ORLOFF DEAN REESON DEREK SHIELDS
ROHAN WESTON GRAHAM DUNN GRAHAM BURTON
Trade Assistants **BERNADETTE SEXTON**
NICK MOORE
WAYNE FLETCHER
Labourer **CHRIS O'BRIEN**
Construction Runner **JOEL BARNES**
Scenic Artist **BILL UNDERY**
Set Finishers **SIMON CLAYTON**
MATT LEARY
JASON SEGAL
Set Painters **SHELLEY HOLUBICZKA**
CALVIN COSTER
Costume Supervisor **ELIZA GODMAN**
Costume Co-ordinator **JULIE HERLILY**
Costume Buyer **ALISON COADY**
Key Costume Standby **HELEN MAINS**
Assistant Standby Costume **MATTHEW KINMAN**
Costume Extras Co-ordinator **KIM GREEN**
Extras Standby Costume **SHEREEN KHAN**
Costume Cutter **SAFFRON FIRKINS**
Costume Sewer **EMMA SHAKES**
Key Makeup/Hair **LYNNE O'BRIEN**
Makeup for Ms Davis **PAMELA ROTH**
Hairdresser for Ms Davis **ZELJKA STANIN**
Senior Makeup/Hairdresser **DALLAS STEPHENS**
Makeup/Hair Artists **ANITA MORGAN**
TRACEY REEBY
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Assistant Unit Manager **STEVE BOND**
Unit Assistants **MARK BISHOP**
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Caterers **MITCH CARTER**
DARREN SANDILANDS
3rd Assistant Director Intern **CAS HALL**
Set Dresser Intern **TIM ALLEN**
Camera Attachment **MARGARET STANCOMBE**
Special Effects Co-ordinator **HARRY WARD**
Armourers **JULIAN SUMMERS**
BOB PARSONS
Animal Wrangler **FIONA WALLIS**
Extras Casting **JADE TAM**
Casting Assistant **SALLY MANN**
Casting **MULLINARS CONSULTANTS**
Nurse **LIZ POYNTON**
Tutor **CAMERON CURPHEY**
Assistant to Andrew Mason **TONIA PEARSON**
Production Assistant **KARIN DAVIS**
Production Runners **CAMERON HOY**

NICOLE MATTHEWS
Drivers NATHALIA RAYFIELD
KELLY JOHANSON
RON WYNDHAM
MARIA-SOL MAZAR
POST PRODUCTION
Additional Editor FRAYNE DYKE-WALKER
Post Production Supervisor BRONWYN GERATHY
1st Assistant Film Editor CLEO MYLES
Assistant Editors MILENA ROMANIN
REBECCA MURPHY
ANTONIO MESTRES
Film Conform PAMELA BARNETTA
DAVID BURROWS
PAULA LOURIE
SUSAN HORSLEY
Supervising Sound Editor ANDREW PLAIN
Dialogue Editor NADA MIKAS
FX Editor MARK WARD
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ADR Editor SONAL JOSHI
Temp Dub Editor CHRISTIAN BASS
Assistant Sound Editors BRONWYN MURPHY
LIDIA TAMPLENIZZA
Sound Mixer PETER D SMITH
Mix Assistant DAMON MOURIS
Foley Artist MARIO VACCARO
Foley Engineer BLAIR SLATER
ADR Engineers MICHAEL THOMPSON
ANDREW WRIGHT
Temp Dub Mixer ROBERT SULLIVAN
Additional Mixer GETHIN CREAGH
Digital Visual Effects ANIMAL LOGIC FILM
VFX Supervisor SIMON WHITELY
VFX Executive Producer ZAREH NALBANDIAN
VFX Producers AMBER NAISMITH
FIONA CRAWFORD
VFX Co-ordinator DANIELLE RUBIN
Compositors
TIM BAIER KAT SZUMINSKA RITA KUNZLER
CHRIS BURN GEORGE ZWIER JEAN MARC FURIO
JOLENE McCAFFERTY MARYANNE LAURIC MICHELLE JENKINSON
ADAM WATSON JONATHAN HAIRMAN
Matte Painters SIMON WHITELY
PHILLIP WHITELY
Typography MATTHEW WILLIS
Digital Opticals MARK HARMON
Scanning and Recording Supervisor CHRIS SWINBANKS
Scanning and Recording FREDERICK WOLF
JOHN POPE
VFX Editorial Assistant ROBERT CUNYNGHAME
Split Screens & Digital Optical Effects ATLAB AUSTRALIA
ANTHOS SIMON
ROBERT SANDEMAN
JON DIXON
REBECCA DUNN
SANDEEP VENGSARKAR
GRAHAM OLSEN

HENRY YEKANIAN
STEVE ELPHICK
Title Design **ANIMAL LOGIC FILM**
Publicist **FIONA SEARSON**
Stills Photographer **VINCE VALITUTI**
Film Researcher **CHRISTINA NORMAN**
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Production Legal **BLAKE DAWSON WALDRON, SYDNEY**
STEPHEN MASON
EUGENIA KOLIVOS
Neg Matchers **CHRIS ROWELL PRODUCTIONS**
KAREN PSALTIS
Film Laboratory **ATLAB AUSTRALIA**
Film Grader **TONY MANNING**
Lab Services **IAN RUSSELL**
Film Stock **FUJIFILM**
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SANTA BARBARA
Music Programming **JESSE VOCCIA**
GABRIEL ISAAC MOUNSEY
Music Orchestrated by **DANA NIU**
BRONWEN JONES
Orchestra Recorded by **ARMIN STEINER**
Orchestra Recorded at **STUDIO X, SEATTLE**
Orchestra Contractor and Conductor **DAVID SABEE**
Music Editors **TOMMY LOCKETT**
TIM RYAN
SIMON LEADLEY
Music Licensor **CHRISTINE WOODRUFF**
Music Supervision by **ARLENE FISHBACH**
and **SUSAN SLAMER**
Additional Music by **MIKE SLAMER**
ALAN HEWITT
CHRIS THOMPSON
Music Editor for Additional Music **MIKE SLAMER**
Vocals by **CHRIS THOMPSON**

"WHEN IRISH EYES ARE SMILING"

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"ADAGIO FOR STRINGS"

**Composed by Samuel Barber
Performed by Capella Istropolitana
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