

CANDY

A FILM BY NEIL ARMFIELD

PRODUCED BY MARGARET FINK AND EMILE SHERMAN

A tale of love's wild abandon

Based on the novel by Luke Davies

OFFICIAL SELECTION

TECHNICAL DETAILS

Country of Production	Australia
Year of Production	2005
Running time	108 minutes
Format	35mm
Ratio	1:1:85
Sound	Dolby 5.1 SR-SDR
Language	English
	Colour

CREW

Director	Neil Armfield
Producer	Margaret Fink
Producer	Emile Sherman
Screenplay	Luke Davies and Neil Armfield
Executive Producers	Andrew Mackie and Richard Payten
Executive Producers	Michael Whyke and Terry Yason
Director of Photography	Garry Phillips
Production Designer	Robert Cousins
Editor	Dany Cooper ASE
Composer and Sound Design	Paul Charlier
Costume Designer	Jodie Fried
Line Producer	Libby Sharpe
Script Editor	John Collee
Casting	Nikki Barrett

CAST

Dan
Candy
Casper
Mr Wyatt
Mrs Wyatt
Schumann
Jorge
Sunglass Shop Assistant
Washing Machine Dealer
Hock Shop Man
Celebrant
Uncle Rod
Aunt Katherine
Janey
Wedding Guests

Little Angelo
Dan's Doctor
Milkman
Phillip Dudley
Man In Toilets
Teller
Roger Moylan
Checkout Girl
Candy's Doctor
Nurse
Paul Hillman
Pharmacist
Woman in Pharmacy
Rent Boy
Waiter

HEATH LEDGER
ABBIE CORNISH
GEOFFREY RUSH
TONY MARTIN
NONI HAZLEHURST
TOM BUDGE
ROBERTO MEZA MONT
HOLLY AUSTIN
CRAIG MORAGHAN
JOHN LEE
NOEL HERRIMAN
TIM MCKENZIE
TARA MORICE
MADDI NEWLING
PATRICIA LEMON
BARRY JAGGERS
CRISTIAN CASTILLO
JASON CHAN
LUKE DAVIES
PAUL BLACKWELL
SEAN O'RIORDAN
ADRIENNE PICKERING
DAMON HERRIMAN
LETTE WEBB
SANDY WINTON
REBECCA WATT
NATHANIEL DEAN
JOHN McNEILL
DOREEN MULLEN
FELIX KERDIJK
FELINO DOLLOSO

ONE LINER

Based on the best – selling novel, Neil Armfield's CANDY is the story of two young lovers abandoned to the wild beauty of love and to an addiction that nearly destroys them.

ONE PARAGRAPH SYNOPSIS

Acclaimed director Neil Armfield has adapted Luke Davies' best-selling novel 'Candy' and produced a contemporary love story of startling beauty for the screen.

In the title role, Abbie Cornish delivers a fearless portrayal of a young artist whose lust for life takes her to the edge of sanity. Heath Ledger breathes a sweet and tender optimism into Dan, a sometime-poet lost in love with Candy. In heroin they find a path to limitless pleasure. But as addiction takes hold they lose the very thing they sought. *Candy* opens the door on a dream vision that will have meaning for all who have been dazzled by the beauty of the world.

LONGER SYNOPSIS

Candy, a beautiful young painter (ABBIE CORNISH), is in the first throes of love with Dan, a sometime-poet (HEATH LEDGER). Their love intoxicates, like Paradise, like Eden: they care only for its increase, for the abandonment to pleasure. In heroin they find the limitlessness they are seeking. Their future together is invincible.

Soon the lovers have nothing left to hock. So Candy sells her body. Dan lets her, and imperceptibly they cross a boundary on the way out of Paradise. As the grip of their habit grows they renew their lover's vows through marriage. Their big day passes in a drug-induced haze of bliss. Candy's parents (TONY MARTIN & NONI HAZLEHURST) are bewildered. They watch their daughter slide into something they agonise over but cannot name.

As the days and nights roll on, Candy and Dan's addiction becomes inseparable from their commitment to each other. They are ensnared in a lover's double bind. Their beloved Casper, junkie professor, wayward mentor and exuberant host, watches

them with clear-eyed vision. But his knowledge is bittersweet. Casper is the most sophisticated drug buddy you could imagine: he is also an addict.

As the marriage spirals, so does Candy's mind. Her rage at their dream-gone-bad drives a wedge between the lovers. She surrenders to the chaos and goes into rehab. Separation is humbling for Dan. Apart from everything he loves, he gains a newfound clarity. He understands that Candy, like him, has been granted a reprieve.

PRODUCTION STORY

Genesis

The genesis of the film *Candy* lies in the Australian novel of the same title by Luke Davies. The award-winning novel quickly garnered a cult following both here and in Europe. Producer Margaret Fink came across it not long after it was first published in 1997: "When I read it I recognised a film writer and knew I wanted to work with Luke."

Wishing to move away from the film (*My Brilliant Career*) and television adaptations (*Edens Lost*) that had garnered her such high regard as a film producer, Margaret Fink approached the novelist to develop another kind of film with her. When Luke Davies responded with the idea for a comedy musical, Margaret took this proposition and a copy of the novel 'Candy' to director Neil Armfield - "to introduce him to Luke's talent". Neil and Margaret had previously collaborated on the acclaimed three-part mini-series *Edens Lost* and Margaret was keen to work with him again, "He's a remarkable director." In the event, Neil fell straight for 'Candy' and that was the beginning of the film.

Development

If Neil burned through the novel - "It had such life" - the process of adapting and developing the script was more measured. Writing stretched over the next six years from 1999-2005 while Luke and Neil juggled other projects as novelist/poet/screenwriter and director respectively.

Luke had already sketched out a preliminary adaptation when Margaret invited Neil on as script editor. Before long Neil's contribution was deemed so intrinsic that he

became co-writer. Neil, "The particular nature of our collaboration is that Luke is very detail-minded and quite obsessive, and I'm detail-minded but lazy. Luke would obsess and keep the written record of everything we did. We would bounce lines and ideas around. Occasionally I might act something out, improvising the dialogue and Luke would write it down. It was quite a joyful process, and out of it, we became friends."

"We were constantly trying to address the question of why the novel should be a film. What can we enrich from the incredible story that is the novel? It was interesting how superbly Luke was able to detach himself from the personal experience that had informed much of the story and convert it into the third person. That was a process he'd already reconciled with in writing the book, but the film was like another level of separation and transformation."

Writer Luke confirms, "The novel is a typical first novel: thinly veiled autobiography. Autobiographical in the sense that I was involved, that I lived in that world for a time rather than that the lead character is me. After all, when I wrote it my loyalty was to the structure of the fiction not to the events of my life. Working with Neil fictionalised the story even further...Even so, certain key things remain that have a basis in my personal life, that are deeply felt."

With Neil now working as a writer on the script, Margaret introduced John Collee, co-writer of Peter Weir's *Master and Commander*, as script editor to the project. Margaret, "John's first question was 'What is *Candy* about?' Off the cuff I said, 'It's a love triangle with a hero, a heroine and heroin. He liked that. Actually it's a hard question. Any film dealing with complex human predicaments is hard to express in one sentence. But at heart, beyond even the story of addiction, this is a love story."

John Collee came on as script editor and his brilliant grasp of screen narrative structure and story telling was germane in transforming the script from the more episodic style of the book. Luke, "John is very very perceptive about matters of structure and story turning points. It may not be that we took on every suggestion, but what we did, was gold. He was so challenging that he prompted us to think in new directions which was extremely healthy for the story."

As the script began to develop a life of its own, elements of the novel were lost, replaced or embellished. Writer and producer both credit Neil with the idea of elaborating and amplifying Candy's parents who occupy a single scene in the book. Luke, "I think what attracted Neil to this story is what lay behind it: the wider realm of family interaction. Family is what he loves to explore and Candy's parents grew as a result of that."

Neil, "I have never had a substance addiction but I am fascinated by the energy that burns from people that are. I was also interested in the silence that surrounds addiction – which is such a taboo in our society. However, for me, the parents were a key point of entry into the story. I was interested in drawing out Mr and Mrs Wyatt as two good people who have, never-the-less, contributed to the pain and dislocation that their daughter is obviously suppressing. I wanted to suggest this dynamic without being simplistic, without saying this kind of parenting produces this kind of child. I also wanted to convey the power of their love. I think in Tony Martin and Noni Hazlehurst's performances you get a strong sense of their love but as it is formed and distorted by their own middle class aspirations - their sense of what is right or appropriate - and their difficulties in communicating."

Another character that sprang into greater life in the screenplay was the junkie professor and deviant mentor figure of Casper as played by Oscar-winning actor Geoffrey Rush in the film. Neil, "There's a line in the film, 'Casper and I go way back' which Dan says in the voice over. Well, Geoffrey and I go way back too. We started working together in the theatre in 1980 and he's been my most regular collaborator ever since. I'd always wanted to work with Geoffrey in a film. Casper was a character Luke and I dragged out of the book and recreated with Geoffrey's voice in mind."

Casting

The filmmakers were looking for a young angel to fill the title role of Candy. Luke describes the character as "this unsettling mix of strength and fragility with a wild, dangerous edge to her energy."

Abbie Cornish had been on producer Margaret Fink's radar since she first saw her in the Australian drama series *Wildside* in 1997 when the young actress was fourteen. When she finally met her in 2000, Margaret was sure they'd found their title role.

However there were other contenders, and Abbie Cornish was still very young: younger than the character of Candy. Between that first meeting and being cast in 2004, Abbie gave a powerful, much-lauded lead performance in the award-winning local feature film *Somersault*.

The turning point for Neil was finally getting actors Abbie Cornish and Heath Ledger together in a screen test. Neil: "I realised that there was a very precise working energy between them - and a chemistry. It was fantastic. When I saw *Somersault* I realised that Abbie is a carrier for emotional intelligence, that she has a depth of soul that the camera almost caresses. Her onscreen power is amazing."

The filmmakers' estimation was rewarded by Abbie's performance as Candy. Neil, "She brought a very deep sense of love to the story. And when she lets go in the third act of the film and reveals the character's emotional breakdown, she's astonishing. Like Heath, she has an inability or refusal to be dishonest. Abbie and Heath knew that as a lead in a film you have to take responsibility for your own centre, and they both did that quite magnificently."

However when Luke first suggested the possibility of Heath Ledger for leading role Dan, Neil had some resistance. On Neil's mind was the extreme fallibility of the character. As Neil expresses it, if Dan is "a man spun around and dazzled by the beauty of the world", he is also someone "prepared to allow his partner the humiliation of selling herself in order to fuel their addiction." The director felt "Heath's natural energy is heroic. I thought we needed someone grubbier or edgier for Dan." It was Heath's revelatory performance - dark, culpable, vulnerable - in *Monster's Ball* that converted the director. After a meeting in Prague, where Heath was working on *The Brother's Grimm*, Heath accepted the role.

Geoffrey Rush, for whom the part of Casper had been specially developed, had been involved in the project since early days. As Luke puts it, Geoffrey was generously "hovering at the fringes, giving feedback which affected the writing of Casper...Someone of that calibre attached gave a wonderful feeling of security, a sense of 'Oh, we are on a good path here!' Of Geoffrey's eventual performance, Luke adds, "He brought to the character such a sense of tragic depth and sadness...while

retaining the feeling that he's still just this little boy who wants to be bad, use drugs, play with the kids...a sense of mischief."

Production

Four years in, Margaret Fink sought a partner producer to work with her to finance and develop the film. In this capacity Emile Sherman (*Rabbit Proof Fence*) of Sherman Pictures joined *Candy* in what Margaret describes as a "very fortuitous and happy union." Emile comments that result was the most enjoyable partnership in his film career. Additionally, the opportunity to work with Neil Armfield carried a strong sense of anticipation. "He's probably Australia's most respected theatre director. He brings the expectation of the highest level performances with him – and he certainly delivered on that expectation, creating a wonderfully cinematic and poetic film in the process."

Keen to imbue the production with the DIY (do-it-yourself) energy that has characterised his creative life in the theatre, director Neil attached many of his seasoned theatre collaborators in key production roles. These included Robert Cousins in his film debut as production designer, Jodie Fried as wardrobe designer, and Paul Charlier as sound designer and composer. Garry Phillips (*Getting' Square, Better Than Sex*) came on as cinematographer and Dany Cooper (*Battleship Galactica, Angel Baby*) as editor.

Production began on March 17, 2005 and continued over seven weeks entirely on location in Sydney's Inner West, the Eastern Suburbs and in Wallacia and Austral in regional NSW.

Screenwriter Luke Davies whose novel 'Candy', began the whole process, found a role in production making a cameo appearance. His screen debut, for which Neil insisted he audition, is as the Milkman who, memorably, hands the young lovers free cartons of milk in the pre-dawn dark. Appropriately, Luke has called the making-of-film he shot concurrently to the main production, *Diary of a Milkman*.

Of the original vision that inspired the film and in tribute to his co-writer, writer/director Neil Armfield has remarked, "Luke is, of course, a poet (as well as a novelist), and in the shooting of *Candy* I have tried to retain that sense of the poetic.

In one sense, the whole story is a kind of dream vision, and the door that opens at the very beginning of the film is a door into another universe or world."

Neil continues, "Through the process of making the film, the story became ever clearer, more essential. It can be distilled down to the question 'what really is love?' This is the challenge Candy's father, Mr Wyatt, puts to Dan at the end of the film when he says 'Whatever you're capable of. Whatever she needs'. That is the moment when Dan realises that love, *real* love involves sacrifice."

Film investment for the film was provided by the Film Finance Corporation, the New South Wales Film and Television Office and Paradigm Hyde Films.

Neil Armfield *Writer and Director*

One of Australia's foremost directors, Neil Armfield is currently Artistic Director of the internationally renowned Company B, at Belvoir Street Theatre in Sydney. Neil has directed for all of Australia's state theatre companies, Opera Australia, the Welsh National Opera, The Bregenz Festival in Austria, Zurich Opera, Canadian Opera, English National Opera, Lyric Theatre in Chicago and the Royal Opera House, London. Theatrical highlights include the world premiere of *The Eighth Wonder* for The Australian Opera (1995); premiere of *The Blind Giant is Dancing* for Lighthouse Theatre Company (1983); Company B's *Hamlet* and *The Diary of A Madman* starring Geoffrey Rush which toured to Russia in 1991, and the world tours of *Cloudstreet* in 1999 and 2001. More recently, Neil has directed *The Lieutenant of Inishmore* and *The Underpants* for Company B Belvoir, *The Marriage of Figaro* for Welsh National Opera/ Opera Australia, and *Sweeney Todd* for the Lyric Opera of Chicago and Royal Opera House in Convent Garden London.

Neil is a recipient of the Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts and the Sydney Theatre Critics' Circle Award for Significant Contribution to the Theatre. He has won many Green Room and Sydney Critics' Circle Awards for Best Director, and in 1991, he received a three year Australian Artists' Creative Fellowship. He has also won two Helpmann Awards. International awards Neil has received include Best Production, Dublin International Festival of the Arts for *Cloudstreet*. His production of *Billy Budd* was co-winner of the Barclay's Award in London and received a record six Dora Mavor Awards including Best Production and Outstanding Direction of a Musical in Canada in 2001.

Neil's film credits are *Twelfth Night* and *The Castanet Club*. For television he has directed *Eden's Lost* with Margaret Fink as producer, and *Coral Island* and *Fisherman's Wake* as part of the 'Naked' series for Jan Chapman and ABC Television.

"*Candy* takes the paradox that the most attractive and desirable things in life can also be the most dangerous. What is attractive about Candy is that she is prepared to go all the way. When she shoots up for the first time and nearly dies, her reaction is 'Lets have some more'. There is something irresistibly sexy about risk. Tasting the illicit, playing with the devil, underpins the story of *Candy*. It's this that can give

shape and pressure to our apparently bland lives but it is the very thing that can destroy them as well.”

“Luke and I have attempted to get under the social skin of what addiction is. At the heart of the film is the suggestion that junkies are you and me. Dan and Candy, who have a great gift for life, are attempting what all of us do - to make the wonderful things in life stay alive and to banish the dull bits. But there is also a mythic idea behind the story: that heroin addiction is a crime against nature. It comes from the desire to make time stop. If life is a pattern of highs and lows, Dan and Candy have become addicted to the highs. The problem with this is that you start to force everything artificially up, and in the process you die - because there’s a natural pattern of give and take, of rise and fall that we have to learn to live with.”

Margaret Fink *Producer*

One of Australia’s most highly regarded film and television producers, Margaret Fink cast Judy Davis and Sam Neill in *My Brilliant Career*, establishing both as international stars. The film, which she produced, won six Australian Film Institute Awards including Best Film, two BAFTAs and was nominated for Oscar and Golden Globe awards. The mini-series *Edens Lost*, which Margaret produced and Neil Armfield directed, won four AFI awards including Best Mini Series, Best Direction and Best Actress and the New York International Television & Film Festival Best Drama award. Margaret’s other feature credits are *For Love Alone* and *The Removalists*, based on Australian playwright David Williamson’s award-winning play of the same title.

“It was Neil’s idea to amplify the roles of Candy’s parents and the problems they were faced with. I applauded this decision: it’s a heartbreaking situation to have a child who is addicted to heroin. *Candy* will go straight to the hearts of parents who have had a child addicted to anything - from a drug to the wrong person. But it will also speak to anyone who has been in the kind of complex moral predicaments at the heart of the story. Because of this, I believe the film is an important one for human enlightenment.”

Emile Sherman *Producer*

Since Emile Sherman founded Ocean Pictures in 2000, he has produced/executive produced and distributed a range of feature films including Phillip Noyce’s internationally acclaimed *Rabbit Proof Fence*, *The Night We Called It A Day* (starring Dennis Hopper and Melanie Griffith), and *The Honourable Wally Norman* (which opened the Sydney Film Festival in 2003). Emile has also co-produced *Uncle Chatzkel* which was nominated for an AFI for Best Documentary. Through his current

production company Sherman Pictures, Emile executive produced Australia's 2005 hit *The Oyster Farmer* (2005) and most recently produced *Opal Dream* (directed by *The Full Monty's* Peter Cattaneo) which Focus Features is releasing in the US in 2006.

"*Candy* is morally ambiguous. Like the best art, the issues at the core of it are neither black nor white but take you to a place of moral complexity. We are helped by characterisations that are drawn from a place of truth. You are taken along with Dan and Candy on a pretty gruelling ride and your eyes are kept wide open to the repercussions of heroin addiction. We don't shy away from that, but nor have we sought to glorify any aspect of drug taking...*Candy* is a story about how humans act when they are pushed to the extremes – both of addiction and love. As such, it's a story that will, hopefully, be relevant to audiences around the world."

Luke Davies *Writer*

Luke Davies is the author of two novels, the cult bestseller 'Candy', and 'Isabelle the Navigator'. He has also written numerous books of poetry. Of these, 'Absolute Event Horizon' was shortlisted for the National Book Council Poetry Prize; 'Running With Light' won the 2000 Judith Wright 'Calanthe' Poetry Prize at the Queensland Premier's Literary Awards, and 'Totem' won the Grace Leven Poetry Prize, the Age Poetry Book of the Year and overall Age Book of the Year in 2004. The same year Luke was also awarded the Philip Hodgkins Memorial Medal for Poetry. His novel 'Candy' was shortlisted for the 1998 NSW Premier's Awards, and Luke was a Sydney Morning Herald Young Writer of the Year in 1998.

Luke has a cameo in the film as a milkman, and has directed the 'making-of documentary', *Diary of a Milkman*.

Luke is currently at work on his next novel, his next volume of poetry, a play for the Sydney Theatre Company Blueprints Program, and a film (as writer/director) being developed through the Australian Film Commission's Indievision strand."

"Writing with Neil was a joy. I wanted to work with this guy who had such an extraordinary reputation in Australian theatre. My hopes were borne out by the experience. Neil is a master of character and economy. I had already written an initial draft and that, rather than the novel, was our working document. From there it was a five-year slash and burn operation. The novel was dominated by interior monologue, by the narrator's slightly deluded headspace. In the script we were dealing with three-dimensional characters. We let the truth of these characters guide us. Neil expanded the original cast into the circle of family – family is what he loves to explore - and that's when the script was transformed, when it really began to blossom."

"It seems to me that Neil has made this very sad, very tight film, an absolute diamond of a film; everything stripped back to the central core - which is, at heart, a love story."

Heath Ledger *as Dan*

Heath's most recent credits are Terry Gilliam's *The Brothers Grimm*, Ang Lee's *Brokeback Mountain* (for which Heath received a Golden Globe Nomination and the 2005 New York Film Critics Circle Award for Best Actor), Lasse Hallstrom's *Casanova* and *Lords of Dogtown*. Heath's international career followed swiftly on the heels of his feature film debut at 20 in the critically acclaimed Australian feature film *Two Hands*. His subsequent credits include the hit films *Ten Things I Hate About You*, *The Patriot*, *A Knight's Tale*, *Monster's Ball*, *Four Feathers* and *Ned Kelly* in which he returned to Australia to play the eponymous hero and to work once more with the director of his original debut, Gregor Jordan.

"When you first meet Dan in the film he's knee deep in addiction. He's a regular user of heroin and a poet. He looks at drug use as poetic and romantic. Candy's curiosity towards drugs is born through him. He's attracted by the way she wants to dive into his world, to share his experience. Heroin ends up binding the two of them together, and destroying them as a couple. They go to hell and back. *Candy* is also the story of their rebirth."

"The prospect of shooting a film using my own accent – which I haven't done for eight years – was very attractive to me. It gave me a sense of freedom – being able to mumble, to breathe in my own accent. I was able to improvise more freely. This, and the faith I had in the film - that it was going to be a good story to tell - and my curiosity to see what director Neil Armfield would do with it, drew me back to Australia."

Abbie Cornish *as Candy*

At fourteen Abbie Cornish became a regular in the ground-breaking Australian drama series *Wildside* for which she won the AFI Young Actors Award in 1999. Recently, Abbie made her international debut in Ridley Scott's *A Good Year*. For her critically acclaimed lead performance in the award-winning feature *Somersault*, Abbie won the AFI (Australian Film Institute), IF (Inside Film) and Film Critics Circle of Australia awards for Best Actress in 2004. Her other Australian feature film credits include *One Perfect Day* and *The Monkey's Mask*.

“At the beginning of the film Candy is a young artist who has the world at her feet. She falls in love with Dan, and from here their tale begins. Playing Candy was about infusing her character with life, spirit and promise at the beginning of the film, and then slowly breaking this down throughout the course of her journey. During rehearsals I realised that it was the love between Candy and Dan which would drive the film forward and also lay a basis on which the events that occur could create knocks and scratches, both harsh and beautiful.”

“Neil once described Candy to me as being fire and air. It made sense to me, provided me with ideas and imagery from which the character grew.”

Geoffrey Rush *as Casper*

After two decades of critically acclaimed performance on Australian stage and screen, Geoffrey attracted international attention with the feature *Shine* (1996), winning, amongst a slew of other awards, a BAFTA and an Oscar for Best Actor. Feature credits since have included *Elizabeth*, *Shakespeare in Love* (another BAFTA win and an Oscar nomination), *Quills* (Best actor Oscar nomination), *The Tailor of Panama*, *The Banger Sisters*, *Frida*, *Lantana*, *Pirates of the Caribbean*, *Intolerable Cruelty*, and the title role in *The Life and Death of Peter Sellers* for which he received a Golden Globe, SAG Award and an Emmy. He was the voice of Nigel in the hugely successful animated feature *Finding Nemo*, and his Australian film credits include *Lantana*, *Oscar and Lucinda*, *Children of the Revolution*, *Swimming Upstream*, *Ned Kelly* and the Oscar winning *Harvey Krumpet*. Most recently, he completed filming on Steven Spielberg's forthcoming *Munich* and *Pirates of the Caribbean II and III*.

Geoffrey has performed in over seventy Australian theatrical productions. Highlights include his lead performance in Neil Armfield's production of *The Diary of a Madman* which toured Moscow and St Petersburg. For his title role Geoffrey won the Sydney Critics' Circle Award for Most Outstanding Performance, the Variety Club Award for Best Actor and the 1990 Victorian Green Room Award for Best Actor. For the next three years, he received Best Actor nominations in the Sydney Critics' Circle Awards for his starring roles in Gogol's *The Government Inspector*, the Sydney Theatre Company's production of Chekhov's *Uncle Vanya* and Mamet's *Oleanna* in which he co-starred with Cate Blanchett. In 1994 Geoffrey received rave reviews for his role as Horatio in the Company B Belvoir production of *Hamlet*. The same year, he received the prestigious Sidney Myer Performing Arts Award for his work in theatre. Geoffrey's professional relationship with director Neil Armfield encompasses twenty-five years of collaboration in theatre and film.

“Casper is a kind of accidental mentor. There is a very strong suggestion that Dan's friendship with Casper goes back some time, probably into Dan's mid-adolescence, so there's ten or twelve years of shared experience behind it. As a much longer-term addict than Dan and Candy, Casper presents to them a living example of one particular path that you might possibly go down in your life. The difference is that Casper comes from a privileged background. He's an academic, an associate

professor of organic chemistry - so he gets to make his own stuff. This means he has never had to deal with the difficulties and the despair that are part of the street scene. He's a fanciful old academic, a rather decadent, art deco gay host, a rich man. Dan is a struggling young artist who, like a lot of young men, wants to find the poetry in his life, his maximum potential, his expression in the world."

"I think Casper loves the youth and the vibrancy of these two sweet and beautiful human beings. I think he's also rather saddened by the fact that he can see, being a junkie himself, that they are on a poignant and rather inevitable collision course."

Tony Martin *as Mr Wyatt*

Tony Martin is perhaps best known to Australian audiences for his role in the groundbreaking ABC television series *Wildside*, for *Heartbreak High*, and for his award-winning performance as the notorious Neddy Smith in *Blue Murder*. He has appeared on stage for, amongst others, the Sydney Theatre Company in *The Floating World*, Belvoir Street Theatre in *Capricornia*, The Ensemble in *Death of a Salesman* and The Stables in *Foreskin's Lament*. Tony received a critics circle nomination for his performance in the feature film *The Interview*, an AFI for Best Actor in *Blue Murder* and two Most Outstanding Actor Logie awards.

Noni Hazlehurst *as Mrs Wyatt*

Noni Hazlehurst recently appeared in the Australian feature *Little Fish* for which she won her fourth AFI award (for Best Supporting Actress), co-starred in the telemovie *Stepfather of the Bride* (for ABC television), and played the lead in the about-to-be released *Bitter and Twisted*. Previously, she has given award-winning lead performances in the feature films *Waiting* (Best Actress, San Sebastian IFF), *Fran* (AFI Best Actress, 1986) and *Monkey Grip* (AFI Best Actress, 1982). Amongst her many leading performances in Australian television drama, Noni has earned an AFI for Best Actress for *Waiting at the Royal*, and Logies for her roles in *Waterfront* and *Ride On Stranger* in 1985 and 1979 respectively. Noni has played lead roles in numerous theatrical productions, including Sydney Theatre Company's sell-out season of *The Breath of Life*; and has been a much-loved member of the ABC *Playschool* team for more than twenty years. In 1995 she was made a Member of the Order of Australia (AM) for services to the performing arts as an actor, director and presenter of children's television programs.

Robert Cousins *Production Designer*

Robert Cousins trained as a graphic designer and began designing sets for theatre for the Company B Belvoir production of *Cloudstreet* in 1997. Since then he has designed sets for *Page 8*, *As You Like It*, *Twelfth Night*, *Aliwa*, *Waiting for Godot*, *The Threepenny Opera*, *Gulpilil*, *A Midsummer Nights Dream* for Company B; *Julius Caesar*, *Kafka's Metamorphosis* for Sydney Theatre Company; *The Eternity Man* for Almeida Theatre, London; *Night Letters* for STCSA, and *Shades of Gray* for Sydney Dance Company. He has also designed both set and costumes for *House Among the Stars*, *The Merchant of Venice*, *Drowning in my Ocean of You* for STCSA; *The*

Dreamed Life for Comeout01; *The Duckshooter* for Brink Productions, and *Worry Warts* for Monkey Baa Theatre Company. *Candy* is Robert's first feature film.

"I first worked with Neil (Armfield) over a decade ago and have since worked with him on a number of theatre projects including the adaptation of *Cloudstreet*. As much as possible, we have always aimed for a simple and spare clarity, a world that never declares itself but sits quietly in the background. *Candy* is made with this spirit."

Garry Phillips *Cinematographer*

Garry Phillips has just come off *Hotstuff* (Working Title) for director Phillip Noyce and producers Tim Bevan and Eric Fellner. His Australian feature film credits as cinematographer include *Gettin' Square*, *Better than Sex* (for director Jonathan Teplitzky), *The Monkey's Mask* and the short feature *Feeling Sexy* which was selected for the Venice Film Festival in 1999 and most recently *Razzle Dazzle* directed by Darren Ashton for Wild Eddie Films (Andrena Findlay and John L Simpson producers)

Paul Charlier *Composer and Sound Designer*

Paul Charlier has been composing original musical scores and sound designs for over three decades and for over one hundred and twenty Australian theatre, radio and film productions. He was sound designer for the feature film *Looking For Alibrandi* and for the short film *The Projectionist* (which won the Leo Award for Sound and Image at the Braunschweig IFF 2003). He composed the scores for the DV8 Physical Theatre film of *The Cost of Living* (directed by Lloyd Newson) and the telemovie *Aftershocks* (directed by Geoff Burton). Paul has worked with Neil Armfield at Belvoir Street Theatre since the early nineties as composer on the theatrical productions *The Lieutenant of Inishmore*, *Suddenly Last Summer*, *Wasp*, *The Blind Giant Is Dancing*, *Aftershocks* and *The Seagull*; and as sound designer on *Waiting for Godot*, *The Underpants*, *My Zinc Bed*, *Hamlet* and *The Judas Kiss*. As a composer for theatre Paul's other credits include *Victory* (directed by Judy Davis), *The Miser*, *Influence* and *Scenes from A Separation* for Sydney Theatre Company; *Live Acts On Stage* for *Black Swan*; *Buried Child* (directed by Gale Edwards) for Belvoir, and *Last Cab to Darwin* and *Ruby's Last Dollar* (both directed by Jeremy Sims).

Jodie Fried *Costume Designer*

Jodie Fried graduated from the NIDA design course in 1998 and since then has worked internationally in both theatre and film. This year, Jodie was the costume designer on the feature films *Candy* (directed by Neil Armfield) and *Caterpillar Wish* (written and directed by Sandra Sciberras), and was production/costume designer for the short film *Love This Time* (directed by Rhys Graham). In 2004 Jodie designed the costumes for the short feature *Jewboy*, directed by Tony Krawitz (Un Certain Regard, Cannes Film Festival 2005), and was assistant costume designer on Rowan Woods' feature film *Little Fish*. Her upcoming film projects include costume design for *Romulus My Father*, directed by Richard Roxburgh and starring Eric Bana.

Jodie's theatre costume credits include Royal Shakespeare Company's *Midnight's Children*, *Eternity Man* (Almeida Theatre, London), *12TH Night*, *Gulpilil*, *Aliwa*,

Threepenny Opera and *Page 8* for Company B Belvoir.

"Designing the costumes for *Candy* was an amazing and challenging journey. Neil had assembled a brilliant cast and I worked with them closely to develop each character's wardrobe and to focus on the intricacy of their characters. "