

# MEDIA INFORMATION KIT

# BROTHERS' NEST



**SCREEN AUSTRALIA JASON BYRNE PRODUCTIONS and BISON FILMS in association with  
FILM VICTORIA and LABEL DISTRIBUTION present A CLAYTON JACOBSON Film  
BROTHERS' NEST SHANE JACOBSON CLAYTON JACOBSON KIM GYNGELL LYNETTE  
CURRAN and SARAH SNOOK Costume Designer KATIE GRAHAM Production Designer  
ROBERT PERKINS Supervising Sound Editor EMMA BORTIGNON Composer RICHARD  
PLEASANCE Editors SEAN LANDER CLAYTON JACOBSON Cinematographer PETER FALK  
ACS Co-Producer JAIME BROWNE Executive Producers TAIT BRADY JULIA ADAMS DEB  
FRYERS SHANE JACOBSON Writer JAIME BROWNE Producers JASON BYRNE CLAYTON  
JACOBSON Director CLAYTON JACOBSON**

***IN AUSTRALIAN CINEMAS FROM JUNE 21***

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Australia | 2018 | 97 mins | 2.35:1 | 2K DCP |  
Classification MA 15+ (Strong themes, violence & course language)

Released in Australia and New Zealand by Label Distribution



# BROTHERS' NEST

## LOGLINE

With their Mother dying of cancer, two brothers go to extreme lengths to protect their inheritance from being signed away.



Clayton Jacobson and Shane Jacobson as brothers Jeff and Terry in *Brothers' Nest*

## ONE PARAGRAPH SYNOPSIS

On a cold morning in the middle of country Victoria, two brothers arrive at the family home intent with treacherous intent. Terry and Jeff's motive is to make sure their dying Mother's plan to change her will in favor of her husband- their *stepfather* - is upturned. It is all meticulously planned, but there is one thing the boys didn't take into account - spending an entire day together. Old grudges, different worldviews and a general troubled history will pit these two brothers against each other. BROTHERS' NEST is a tragic comedy about family, loyalty and murder – demonstrating that 'brotherly love' has its limits.



## CAST IN ORDER OF APPEARANCE

Terry	SHANE JACOBSON
Jeff	CLAYTON JACOBSON
Rodger	KIM GYNGELL
Mum	LYNETTE CURRAN
Terry's Wife	KATIE GRAHAM
Terry's Sons	WOLFE BYRNE ANGUS BYRNE
Jeff's Daughter	BILLEE BYRNE
Sandy	SARAH SNOOK
Voice of Emergency Services Worker	SEAN LANDER
Photograph of Terry's and Jeff's Father	RONALD JACOBSON

## KEY CREW

Director	CLAYTON JACOBSON
Producers	JASON BYRNE, CLAYTON JACOBSON
Writer	JAIME BROWNE
Executive Producers	TAIT BRADY, JULIA ADAMS, DEB FRYERS, SHANE JACOBSON
Co-Producer	JAIME BROWNE
Additional Material/Script Editor	CHRIS PAHLOW
Additional Dialogue	CLAYTON JACOBSON
Cinematographer	PETER FALK ACS
Production Designer	ROBERT PERKINS
Costume Designer	KATIE GRAHAM
Hair and Make Up Design	ANDREA CADZNOW
Line Producer	DARREN McFARLANE
First Assistant Director	JASON FAULKNER
Editors	SEAN LANDER, CLAYTON JACOBSON
Supervising Sound Editor	EMMA BORTIGNON
Sound Mixer	PAUL PIROLA
Composer	RICHARD PLEASANCE

## SONGS

<i>"I'm On My Way"</i>	<i>"Prison Bound"</i>
Written by R Pleasance & M Pleasance	Written by J Crum & R Pleasance
Performed by Pleasantville	Performed by Jo Jo Rainwater & Richard Pleasance

*BROTHERS' NEST Original Soundtrack by Richard Pleasance available May 1 from all digital music services*

## DIRECTOR'S STATEMENT

*Brothers' Nest* has been a wonderful experience both behind and in front of the cameras. This is such an interesting follow up to my 2006 film *Kenny*, both very different films but strangely similar in their themes of family dysfunction.

*Brothers' Nest* is a story about one's need for validation and the damage that befalls those that fail to receive it. Self-preservation, fear and loyalty are all poignant motivators in the power struggle that plays out in the tale.

Much of the film's strength and intrigue for me is in the dynamic between the siblings. It's about family hierarchy and how our perceptions of that hierarchy can lead to life-long sibling rivalry. It's about one brother gaining his voice and stepping out from the boundaries imposed by his older brother. Our formative years with family are just that – formative, but not set in concrete.

Perception is everything to these boys and their take on reality is put to the test. The soup of life is never more salted than when dealing with family and this film places this fact front and centre and over a burner.

Of course being able to explore these emotions on screen with your actual brother was both terrifying and a joy. Shane is my younger brother and we have had our differences over the years. We were both very honest with each other making this film and offered up a lot of personal grit on the screen. Needless to say there is a catharsis of sorts happening from time to time. Shane and I pushed each other for truth and rawness of emotion. We wanted to convey layers of behaviour that an audience can hopefully recognise from their own family dynamics.

Tone is everything – the balance of thriller meets dark humour is a subtle one. I didn't want moments played for laughs. The laughs must come from the lunacy of the predicament and from tapping into the audience's sense of the familiar.

*Brothers' Nest* was a gift of sorts from writer Jaime Browne. He was staying over at my country property while working on another project and clearly there was something about the isolation of our retreat that left him feeling vulnerable and very much awake through the night. A few months later a script arrived with the note "I wrote this for you and your bro to shoot in your home."

I was immediately attracted to the confinement of this story – the boys prepping a murder in their family home has so many wonderful loaded values, and I was interested in playing with audience perception of how this story might unfold.

I'm a fan of the Coen Brothers' films and their interest in the corruptible nature of the human condition in all its clumsy, domestic horror. I love the rhythmic nature of their dialogue and the simple grace of their shot design. *No Country for Old Men*, *Fargo*, *Blue Ruin* and *In Bruges* were all good reference points for me making this film.

Essentially the film is a two-hander and is structured in a way that sets up a false sense of expectation through farce, drama and ultimately tragedy. The film is about brothers trying their hand at being criminals – they are not a polished act; they are self-taught and self-delusional. What may or may not save the day is the inherent goodness in them. I want to allow an audience to keep wondering if these fools will succeed in their quest for validation or be saved by their own incompetence or humanity.

Everyone in this story is on a knife-edge of sorts. The mother is suffering from cancer and can feel the end is near; Rodger, the stepfather is losing a life partner and starting to feel redundant. Jeff is suffering the crushing collapse of his business and the realisation his future is in dire straits and Terry

has just experienced a marriage breakup and fears losing his kids and everything he holds dear. They all have good cause to fight for change; sadly though, the stakes have been raised way too high. We want audiences to walk away a little shaken by the comic madness and horror of what has unfolded. This is not a chamber piece; it's a riff on what I believe to be a common experience, we've just tightened the vice a little harder than most.

Above and beyond the brothers, the house they come to plot their murder in is a large character in the telling. The house represents safety, a constant, a comfort - losing it is almost like losing a limb or another member of the family.

When making a film at this budget level it was important to use our limitations as strengths. For example, we searched many locations with a view to purpose-fit the script to work with what was pre-existing. We struck gold with the property we found – the farm came complete with the car graveyard, the radio collection and the fabulous decay that brought so much character to the frame – I knew then we couldn't shoot this film at my house.

The other challenge of course was the limited cast and the fact that I had been written into this film. So I was now going to have to produce, direct, and act, not to mention edit. A year ago I would not have taken on so much in one project but I was lucky enough to work with Jane Campion, acting in *Top of the Lake: China Girl*, and she quite simply gave me the confidence to take on such a task.

We were blessed with our support cast. I've worked with Kim Gyngell before and he is an Aussie favourite when it comes to humour, but I really wanted him for his dramatic skills and his ability to juice empathy with seemingly little effort. Lynette Curran was an obvious choice for mother. I've been a fan of hers from early Australian classics like 'The Boys'. She has a wonderful craft and heritage of work that made her a must for this role. Sarah Snook blew me away with her work in *Predestination* and I've been thrilled to have her on our production. She brings a wonderful sense of normalcy and compassion to the film at its most crucial moment.

*Brothers' Nest* was a passion project and I'm so looking forward to watching it with an audience.





## BIOGRAPHIES – KEY CAST and CREW

### CLAYTON JACOBSON – DIRECTOR, PRODUCER, ACTOR

Clayton is an award-winning producer, director and writer whose experience spans across feature film, documentaries, commercials, music videos and online content. His debut comedy feature *Kenny* was a highly acclaimed box office hit, winning the 2006 IF Awards for Best Feature Film and Best Script, and the Film Critics Circle of Australia Award for Best Original Screenplay. It also holds a 100% Rotten Tomatoes rating.

As a director, he helmed two episodes of the critically acclaimed comedy/drama series *Miss Fisher's Murder Mysteries* and the ABC-TV comedy showroom episode *Moonman* starring Lawrence Mooney.

Clayton has also acted for many years in short films, features and television, including the internationally acclaimed Aussie crime drama *Animal Kingdom* and Jane Campion's acclaimed series *Top Of The Lake: China Girl*. He also has a small role in Leigh Whannel's new sci-fi drama *Upgrade*.

Clayton is held in high regard for his distinct style and commitment to feature film, television and the world of branded entertainment. Those who have worked with him know his deep love of film, style and technique filter into every detail of his inspired body of work.



Shane Jacobson as Terry in *Brothers' Nest*

### SHANE JACOBSON

Shane Jacobson is a multi-award winning actor, entertainer, producer and author. As well as *Brothers' Nest*, Shane also starred in the recent Australian feature comedy *The BBQ*, as well as unique comic-doco *That's Not My Dog* which he also initiated and produced. In addition to his much loved breakthrough role as Kenny Smythe in *Kenny*, Shane's other notable credits include *The Bourne Legacy*, *Charlie & Boots* with Paul Hogan, *Time Of Our Lives*, *Top Gear*, *Oddball*, and *The Dressmaker* with Kate Winslet.

Shane won a string of awards for *Kenny*, including the Australian Film Institute Award for Best Actor and, together with his brother and director Clayton, the 2006 IF Awards for Best Feature Film and Best Script and the Film Critics Circle of Australia Award for Best Original Screenplay.

As a producer Shane has brought shows to the screen including *Rock Soldiers* and *Hangin' with Huges*. Shane can, and does, turn his hand to just about anything. He has hosted events and programs such

as the Australian Motoring Festival; *Top Gear Live*; *Little Big Shots*, *Friday Night Crack Up*; *The Living Room*; and *Manspace*, for which he is also the executive producer. As a singer he is a regular guest at the annual Carols by Candlelight and fronted 2015's sell-out show, *A Night Out with Shane Jacobson and The Melbourne Ska Orchestra*.

As an author he has penned automotive pieces for *Drive* and his 2014 autobiography *The Long Road to Overnight Success* became an instant hit and number one bestseller. His second book *Rev Head* is out now with Harper Collins.



Kim Gyngell as Rodger in *Brothers' Nest*

#### KIM GYNGELL

Award-winning actor Kim Gyngell's illustrious career in film, television and theater has produced numerous memorable performances starting from his breakthrough character on the Ten Network series *The Comedy Company*, Col'n Carpenter, to his latest, haunting role as Rodger, the victim of a murder conspiracy in the feature film *Brothers' Nest*.

Kim's film credits include *The Hard Word*, *The Wogboy*, *Love and Other Catastrophes*, *Evil Angels (A Cry in the Dark)* and most recently *The Little Death* and *Bleeding Steel*. He won an Australian Film Institute Award for Best Supporting Actor in *Boulevard of Broken Dreams*.

On television Kim has constantly proven his versatility in programs such as *Top Of The Lake: China Girl*, *Rake*, *Jack Irish*, *The Straits*, *Underbelly*, *The Secret Life Of Us* and *Nightmares and Dreamscapes: From the Stories of Stephen King*. He has acted in countless theater productions for Sydney Theatre Company, Melbourne Theatre Company, Belvoir Street and other Australian stage companies.



Shane Jacobsen as Terry and Lynette Curran as Mum in *Brothers' Nest*

## LYNETTE CURRAN

One of Australia's most respected actresses on screen and stage, Lynette Curran has featured in some of the most iconic films produced in her home country, including *The Boys*, *Oscar and Lucinda*, *The Year My Voice Broke*, *Bliss*, *Heatwave* and *Caddie*. For her role in *Somersault* she was awarded the Best Supporting Actress Award by the Australian Film Institute and the Film Critics Circle of Australia. She also won the AFI Best Supporting Actress Award for *The Boys*.

Lynette's television career spans five decades, playing roles on pioneering Australian series such as *Bellbird*, *Number 96*, *The Restless Years*, *The Flying Doctors*, *Water Rats*, *All Saints*, *Love My Way*, *Wentworth*, *Rake* and *Cleverman*, and featuring in limited series including *The Shiralee* and *Dirtwater Dynasty*. She currently features in the new ABC-TV drama series *Harrow*.

On stage, Lynette has performed for major theater companies around Australia including Sydney Theatre Company, Q Theatre, State Theatre Company of South Australia and Melbourne Theatre Company.



Sarah Snook as Sandy in *Brothers' Nest*

## SARAH SNOOK

Sarah Snook was born and raised in Adelaide, South Australia. She trained as an actor at the prestigious National Institute of Dramatic Arts (NIDA), graduating in 2008 and commencing her career in professional theater. Sarah was the runner-up in the 2011 Australians in Film (Los Angeles) Heath Ledger Scholarship. She has since gone on to work extensively in film and television in Australia, receiving awards from the Australian Academy for Cinema and Television Arts (AACTA) for Best Actress in a Film for *Predestination* and Best Lead Actress in a Television Drama for *Sisters of War*; the Film Critic's Circle of Australia (FCCA) for Best Actress - Lead Role for *Predestination* and *Not Suitable for Children*, and the Australian Film Critics Association (AFCA) Award for Best Actress in a Supporting Role for *These Final Hours*.

Internationally, Sarah has acted in numerous films, most notably *Steve Jobs*, *The Dressmaker*, *The Glass Castle* and the recently released *Winchester*. She appeared in the Netflix series *Black Mirror* and will also be seen in the upcoming HBO series *Succession*.

On stage, Sarah made her West End debut in 2016 alongside Ralph Fiennes in The Old Vic's production of Ibsen's *The Master Builder*.



### **JAIME BROWNE - WRITER**

Hailed by *The Hollywood Reporter* as one of the most exciting and intriguing writers to emerge from Australia in recent times, Jaime Browne is also one of its most prolific. He is most known for *The King* and *The Mule* - the *The King* is the award-winning story of the life of Australian television legend Graham Kennedy, and won a number of major awards including AFI, Logie and ASTRA Awards for Best Television Drama and Best Telemovie; and ranks as the highest rating drama ever to screen on subscription television in Australia. He is also known for the series *The Straits* winning Best Writing for a TV Drama at the AWGIES and the feature film *The Mule*, co-written with Leigh Whannell, which premiered at SXSW in 2015.

Jaime is also one of Australia's leading script development technicians, having developed the International Emmy-nominated *Please Like Me* and the new ABC comedy *Squinters* among more than 20 other network drama and comedies. Jaime has a range of other television projects in production and active development both in Australia and the US, including original series with Lionsgate, A/E and CBS Studios.

### **JASON BYRNE – PRODUCER**

Jason Byrne is an independent producer with numerous feature film, documentary, television and web series credits (*How To Talk Australians* with Tony Rogers garnering over 6 Million YouTube views). His work has been nominated at the AFI and IF awards and in 2008 he won the Sparten Award at the Screen Producers Association of Australia for Best Feature Film for *Little Deaths*.

Jason's credits include feature films *One Perfect Day*, directed by Paul Currie, which received multiple nominations at the AFI and IF awards; *Sucker* directed by Ben Chessell and starring Timothy Spall; and *Rats and Cats*, directed by Tony Rogers. He is also the producer of tele-feature *The Heartbreak Tour*, ABC-TV documentary *Beyond The Backyard*, the feature-length international documentary *Shadowplay*, television docu-drama *Tom Wills* and the recent comedy web series *Little Acorns*.

### **PETER FALK ACS – CINEMATOGRAPHER**

One of Australia's busiest cinematographers, Peter Falk graduated from Swinburne Film & Television School in 1984 and proceeded to work his way up the camera department ladder. His break in TV drama came in the late nineties, shooting 2nd Unit for high rating television series including *Halifax fp*, *Stingers* and *The Secret Life of Us*. Peter subsequently shot several seasons of the hit Australian/Canadian series *The Saddle Club*, the children's scifi adventure series *Parallax*, and ABC-TV's *Bad Cop, Bad Cop*. He also shot the groundbreaking indie feature *The Jammed*, winner of Best Film at the 2007 IF Awards, and nominated for Best Cinematography, and dozens of music videos. In 2007, Peter shot the documentary short *The Trainer*, a project commissioned by Canon to launch the 5D MkII in Australia, beginning the DSLR revolution.

Peter was DOP for the series pilots *Hartman's Solution* starring Erik Thomson and *Moonman* starring the comedian Lawrence Mooney. Peter has won the Jury's Cinematography Award at the Palm Springs Short Film Festival (USA) and is the recipient of nineteen Australian Cinematographers Society Awards.

### **ROBERT PERKINS – PRODUCTION DESIGNER**

Robert H. Perkins is one of Australia's most in demand production designers, recognized with many awards, including an APDG Award for Outstanding Contribution in Design, Film & TV Society Penguin Best Production Design for *Power without Glory*, *Carson's Law* and an ARIA Award for Best Production in a Music Clip.

Robert's credits in television production design span all categories, from drama through children's programming, from music videos to current affairs and reality programming, and he has worked on many successful feature films, including *Charlotte's Web*, *Storm Warning*, the Imax film *Equus*, *Annie's Coming Out*, *Malcolm*, *Long Weekend* and *Patrick*.

Robert designed the opening titles of seminal TV series *The Secret Life of Us* and was the original production designer of the cultural institution that is *Neighbours*. He also worked on iconic television productions like *The Man from Snowy River* and *All the Rivers Run 2*. Most recently Robert was production designer on the ABC TV detective drama series *Miss Fisher's Murder Mysteries*, prison series *Wentworth*, TV film *Dangerous Remedy* and legal TV series *Newton's Law*.

Robert is also a successful artist and ballet and opera stage designer. He began painting internationally in the late 1960s after attending the National Art School and the Julian Ashton Art School in Sydney. As an artist he has been featured in many exhibitions and his work is held in many public and private collections, both in Australia and overseas.

### **KATIE GRAHAM – COSTUME DESIGNER**

Katie Graham has eighteen years of experience in the film industry as a costume designer. She has worked across branded entertainment and major film and television productions including *Underground: The Julian Assange Story*, *Better Man*, *Rats and Cats*, *Bogan Pride* and *One Perfect Day*. Katie is a true creative with an entrepreneurial spirit that has seen her combine her love for costume design with a thriving design and interior decorating business, The Family Love Tree.

### **RICHARD PLEASANCE – COMPOSER**

Classically trained from the age of nine, Richard Pleasance began composing instrumental music in his teens and later studied music at the Melbourne State College. His music career really took off after forming rock group Boom Crash Opera in the mid-eighties. The band enjoyed national success: their first album achieved gold sales and their second double platinum. Since then, Richard has released ARIA-nominated solo albums and has produced, recorded, written for and played with a diverse range of artists including Archie Roach, Paul Kelly, Augie March, Jimmy Little, Deborah Conway, Kate Ceberano and Suzanne Vega.

Richard's strong pop sensibilities combined with a love of instrumental music eventually led him to film and TV composition. He has since composed music for the award-winning ABC-TV series *SeaChange* - noted for its memorable acoustic flavours; the tense Seven Network crime drama series *City Homicide* - featuring gritty electronic, urban soundscapes - and the iconic Australian box-office smash *Kenny*. Adept at extreme variations of style from salsa to techno, from the subtle pluck of an oud string to a blazing electric guitar motif, Richard's music always emotes. In addition to completing work on the score for *Brothers' Nest* Richard is composing music for the seventh series of TV series *Wentworth*.

# BROTHERS' NEST

## ABOUT THE PRODUCTION

Entirely shot in the middle of winter in the coldest area of Victoria (on a property near Ballan in Central Victoria) **BROTHERS' NEST** could not have been made without the generous support of several investors including a number of independent Australian cinema-owners who backed the film at script stage in a unique financing model devised by the producing team.

Additional finance was provided by Screen Australia, Film Victoria, the filmmakers and several generous and brave private investors.

