

ISM Films Presents



# lost things



**The last thing you hear is your heart.**

*"Powerful and unsettling psycho horror story."* **Film Asylum**

*"Clever, thoughtful, minimal, horrible film... Fantastic!"* **Dead by Dawn**

CINEMA VULTURE RELEASING AND ISM FILMS IN ASSOCIATION WITH SHOWTIME AUSTRALIA PRESENTS AN AGENDA FILM PRODUCTION "LOST THINGS"

STARRING LEON FORD LENKA KRIPAC STEVE LE MARQUAND AND INTRODUCING CHARLIE GARBER AND ALEX VAUGHAN

PRODUCTION DESIGNER KARLA URIZAR COSTUME DESIGNER THERESA JACKSON

DIRECTOR OF PHOTOGRAPHY JUSTINE KERRIGAN EDITED BY KAREN JOHNSON AND BENTA CAREY COMPOSER CARLO GIACCO

PRODUCED BY IAN IVESON WRITTEN BY STEPHEN SEWELL DIRECTED BY MARTIN MURPHY

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SHOWTIME  
AUSTRALIA

[www.lostthings.com.au](http://www.lostthings.com.au)

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DOLBY  
DIGITAL

SHOW  
DIGITAL  
THEATRE

**LOST THINGS**  
**Press Kit**

**Running Time: 84 Minutes**

**Rating: M**

**Release Date: November 11th 2004**

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## CREDITS

**Director** Martin Murphy **Producer** Ian Iveson **Writer** Stephen Sewell

**Director of Photography** Justine Kerrigan **Editors** Benita Carey/Karen Johnson **Sound Design** Andrew Belletty

**Composer** Carlo Giacco **Production Designer** Karla Urizar **Costume Designer** Theresa Jackson

### LOG LINE

Four teenagers go away to a secluded beach for a weekend of adventure and discovery only to find they are not the only ones there, and that their dreams are turning into nightmares.

### SYNOPSIS

The film follows four teenagers at the end of school, and the beginning of their lives as they fumble with the mysteries of love and sex at the very edge of the relentless ocean pounding eternally before them. Aware at first only of their own pressing concerns, they find to their horror that there is something even stranger awaiting them, and as they struggle with growing alarm to escape their fates, they thrash like fish caught in a net as the weird riddle of this world is revealed. Confronted by destiny in the form of the strange beach-comber, Zippo, each of them must choose, and in choosing, choose forever the meaning of their lives.

### NARRATIVE STRUCTURE

At first the narrative appears beguilingly familiar: four teenagers disobey their parents to discover their own sexual Eden and enter the world of adult knowledge. But even as the film begins to enter the darker underbelly we know is awaiting them, something quite strange is happening stylistically, and something even more startling is happening narratively and while never losing sight of the narrative thread, we discover with growing dread the true horror that awaits them as we move backwards and forwards through a dreamlike temporal geography.





## ON LOCATION

People disappear all the time.

We found a beach location that felt like a bad place. This was a place you could come to against your will to be buried alone. Australia, like anywhere else, has many of these badlands. These are places where you know something horrific has occurred in the past.

One cold night we were shooting late and were



reminded that it was Halloween. Naturally there was a full moon and a howling wind. The National Parks and Wildlife officer walked up to us between takes. He told us some kids really did die up here years ago. How bloody sad, we thought, but of course that happened. The place screamed at us the moment we set foot here.

A group of kids go to a remote beach for a weekend full of adolescent expectation – and they disappear. Where do people go to when they disappear? What do they think when they realize their fate in utter loneliness? This film is set in that place.

## DIRECTOR'S STATEMENT

I am drawn to the genre of Horror because I find that it has the capacity to ask the big questions while still taking me on a dark rollercoaster ride to whatever bleak inevitability the story may have in store. I enjoy that ride, like any horror fan, and I love those stories that resonate in the midnight of my soul and make me a little spooked about a place that I might otherwise have taken for granted. This is what I wanted to do with LOST THINGS. My producer, Ian Iveson, put to me the challenge - 'Can you turn a bright and sunny Australian Beach into a place of utter terror?'. I looked at Steve Sewell, who was ready for anything, and I said yes.

The questions about Death, the moment of our dying and decay are regarded by some as trivial or pornographic. With LOST THINGS we ask terrible questions such as 'Does our death have any meaning at all?' and 'Can we survive violent death spiritually?'.





Bad things can happen in beautiful places. I wanted to use the beach, an iconographical element of Australian cultural life, as a scene of horror. There is an eternal quality to the surf. The waves keep hitting regardless of what happens on shore. 'Life is a beach' is an Australian slogan. This is a weakness in our psyche in that we avoid our centre. Like children we play on a beach, just on a holiday with too much sunshine, when there is a deadly seriousness to everything we do.

We shot and cut LOST THINGS like a nightmare. Time is elastic. Some moments return to haunt us. Bad memories repeat over and over. Events happen out of order as the Characters try to remember. On one level, the film is about memory and is edited to have its' fractured shape. On another level it is about Adolescent expectation.

The young characters in this film are school leavers faced with the prospect of adulthood and an unknown and exciting future. They are full of desire for new experiences and they want to shake off the restrictions of school life and parental control. They expect fun and sex and freedom. They have these comprehensible needs and in the course of the story we see the world taking those perceptions and turning them to dust, replacing it with a whole new world of pain that demands their attention. They take off for a weekend of surfing without

telling their parents. They camp at a remote beach and disappear. The story follows them to that place.

## WRITERS STATEMENT

Lost Things came out of a rich brew of frustration, impatience and creative excitement. Producer Ian Iveson, director Martin Murphy and myself had been struggling for some time to get our particular brand of cinema up and running and, like all film-makers, had run into the many brick walls such an ambition inevitably meets. Keenly aware that the only justification film ultimately has is that people want to see it, we had been attempting to weld our creative concerns with a vehicle which would give us the audience we wanted, which had inevitably brought us up against genre.

Many people complain that genre is the lowest common denominator of mass entertainment. The complaint that genre has become predictable and formulaic is an important one, and film-makers are quite right to be wary of simply becoming the handle-turners of a dead machine, and so Marty, Ian and I saw our challenge as re-invigorating and re-discovering the startling truths that genre once conveyed. For truth is what all art, including the cinematic art, is about, and if it's not about that, it's not about anything at all.



Lost Things is the result. A suspense-horror film, we wanted to abandon the cheap thrills the genre has become lost in and re-enter the world of Edgar Alan Poe and Lovecraft where death isn't the ultimate horror.

Why horror? Because horror is a central feature of this world. When contemplating the events of the day or the facts of our own existence, it is hard not to be horrified. Beyond the simple biological facts of pain, suffering, disease and decay are the psychological truths of loss, loneliness, bereavement and fear. These are all truths of our existence that classic horror places centre stage, along with the questions of meaning and significance, and it is these truths which have become obscured in Hollywood's relentless drive to rid everything of anything other than bland reassurance. But the world of horror is not a reassuring world. It is a world of the most terrifying uncertainties, and nor is it a world occupied exclusively by teenage boys. Every human being alive knows this world, and every artist of any worth has contemplated it.



## PRODUCTION NOTES

### Production

The core of this production was relationships formed at the AFTRS. Director, DOP, Editors, Designer and Composer all worked at the Film School and got to know each other well during various short film productions. The crew was very small for a feature film and everybody did more than their credited job. This helped create a family atmosphere where crew and cast all lived together in 3 rented apartments and catering was shared equally between the departments. Writers carried props, production managers lugged camera gear and everyone lent a hand.

Other than one or two opening sequences, the whole film was shot on location on Tuggerah Beach in two weeks. We were very lucky to find such a remote looking beach so close to Sydney.

### Casting

Martin Murphy sent word out through his network of Actor Friends that he was casting for a low budget feature. He also contacted ATYP (Australian Theatre for Young People) and SUDS (Sydney University Dramatic Society) as he wanted to audition new young actors as well.

Auditions were held much like a conventional screentest to begin with, except we had no facilities so he met Actors down at Bondi Beach. Sometimes they read on the sand or



walked up the road to read scenes in Steve Sewell's flat.

For the call back auditions we hired a room at the Actors Centre in Surry Hills and Martin spent about an hour with each actor in a workshop situation. They worked on a range of scenes which would demonstrate both the Actors' physical and emotional suitability for the role. Martin wanted to test comic timing as much as emotional truth. He worked with groups of four Actors at a time and this helped him see who worked well with whom. He was looking for an emotional stamina and intelligence that could take the pressure of a one week rehearsal and two week shoot in harsh conditions. Once the film was cast they rehearsed for a week in the sand and wind on Bronte Beach so we would be ready for the conditions of the location up North.

### **Sound Design/Music**

Carlo Giacco was involved in the project from its inception and much of the music was written in New York while Carlo was orchestrating and programming for the Lord Of the Rings score with Howard Shore. The distinctive strings based track includes the sound of detuning cellos to underscore the lonely and remote beach location.

With the unusual credit of "Unsettling Noises", the sound design of Andrew Belletty perfectly complimented Giacco's mournful and disturbing track. Wave noises were enhanced with the sound of moaning voices to give a surreal undertone and lines of dialogue were

taken and stretched out until they produced the chilling sound of souls caught in hell.

### **Cinematography**

There isn't really a worse scenario in which to shoot a feature film. Twelve days, sand, sand dunes, salt spray, harsh summer sun, wind, rain, no weather cover, barely any shade at all, long days with longer nights and no camera crew other than myself and the focus puller.

With all this in mind we came up with a visual style that not only worked for the film but also the budget.

The idea was to create fear within the ideal holiday location. Horror within the highlights instead of the shadows. We used the harsh sun to our advantage by bleaching out the backgrounds. We focussed on the washed out colours of the environment. The location could be beautiful yet hard and terrible at the same time. We scheduled around the mood of each scene using the appropriate available light. We maintained a highly flexible shooting schedule, changing our scenes to reflect the mood of the available light.

There was no grip and the film needed movement. By going hand held it gave us the option to move the camera. The edginess of the hand held technique helped to create tension and a sense of immediacy. It was as if we were creating an urban myth. We wanted the film look real, as if it had really happened, the audience as witness to the action.

In the back of our minds throughout the shoot were Australian beach holiday snaps from the 70's. We graded with these images in mind.

### **Design**

With such a beautiful and haunting location as Tuggerah Beach, we already had a perfect set and the design of the film was based around decay. All of the props were chosen for their aged look. Everything looked as if it had been left out in the sun and rain for years and this was followed through into the wardrobe where all the clothes looked as if they were beginning to fall apart. The biggest challenge for the art department was to somehow create a feeling towards the end of the film that the beach had turned into a sort of hell on earth and after following up various ideas we decided on a very understated surreal set that was made up entirely of red painted poles. Zippo's lair was propped with a variety of weird and spooky props, ranging from Bull Eyes in pickle to human hands and an assortment of magic and witchcraft based symbols.

### **Technical Notes**

The film was shot on Super 16mm film and edited on AVID. With a small shooting ratio it was decided not to neg cut manually and the film was "neg cut" in C Reality at The Lab. The film was then compiled in High Definition in Flame, had titles and effects added and was then digitally graded in C Reality. The final HD master was sent as data to Animal Logic who scanned the film on to 35mm negative.

LOST THINGS is one of the first projects to pioneer a Digital Intermediate post production path and acknowledgement is given to the persistence and dedication of Animal Logic, The Lab and Soundfirm for the work they did on such a new and challenging process.

## FILM FESTIVALS

Current list of Film Festivals that have invited LOST THINGS to screen.

### **2003**

#### **"Official Selection"**

##### **Oldenburg International Film Festival**

"This film is different: "Lost Things" is a real surprise from Australia, a subtle and intelligent thriller that gets your adrenaline rushing and your heart pumping but does so very slowly. The characters are rich, complex and shrouded in dark mysteries, despite their youth they give a philosophical component to the genre. Nietzsche tells us that the same things always return and this picture is out to prove his theory by showing that there is no escape. A thoughtful and entertaining play with the clichés and conventions of the horror-genre." *Festival Review*

#### **"Official Selection"**

##### **Sitges International Film Festival**

##### **Raindance, London**

"Lost Things is a brilliant example of how a film can be made using five actors, a van and a beach. The idea came about when Murphy and writer Stephen Sewell visited a remote beach that reputedly was the scene of a triple murder years earlier. From this, the premise of Lost Things was established: what happens to those people who disappeared? Sewell has introduced a few variables into the standard teen peril horror story. He uses repetitive speech patterns, and writes exactly as teens talk, giving this film a rare degree of authenticity."

2004

**“Official Selection”**  
**Santa Barbara International Film Festival**

**“Selected in Competition”**  
**Gerardmer Festival du Film Fantastique**  
**Commonwealth Film Festival, Manchester**

**Dead By Dawn Film Festival, Edinburgh**

“Claustrophobic, creepy and totally compelling”  
“An absolute gem of a movie”

**Fantasy Film Fest International Festival**

“You don’t remember me, do you? You will.”  
That’s not just a simple apropos but a threat, attacking you like a déjà vu flash, once these four kids are running for their lives along the deserted beaches. Day turns to night in the last hours of Brad, Emily, Gary and Tracey. A cold, cloudy wind blows their souls away, while they are trying to figure out the wicked clues of a stranger who goes by the name of Zippo. If you’re expecting the next dumb teen-slasher, better keep on waiting. This film is not for you.”

“LOST THINGS has that unsettling, true-to-life feel of THE BLAIR WITCH PROJECT.”

*The Film Asylum*

“LOST THINGS has cult possibilities.” *Variety*

**“Selected in Competition”**  
**Screamfest Los Angeles**

## PROFILES

### **Martin Murphy – Director**

Martin Murphy is a Comedian and Filmmaker. Over the last few years he has built up a considerable following in the Sydney Fringe scene as Bob Honking, his standup alter ego. During the same period he directed his first feature, LOST THINGS.



He left school in 1987 wanting to be the next Jerry Lewis. After dropping out of an Arts degree at Sydney University, where he had spent all his time in SUDS productions (Sydney University Dramatic Society), he trained as an actor under Lecoq Movement Teacher Richard Hayes Marshall at the Actors Centre in Surry Hills. The movement training was to inform his physical comedy routines as Bob Honking. Training as an actor also later influenced his directing style with Actors.

For the next few years Murphy performed in Improv comedy ensembles at the Harold Park Hotel and Belvoir St. Theatre. At the same time he made his first ‘short’ film, a forty five minute Mocumentary, All Roads Lead to Roma. This film got him into the Directing Course at AFTRS in 1994.

In 1997 he graduated from Film School with a ten minute thriller, Nightride, which got him work over the next few years as an action sequence director for large budget television series. He worked firstly as Second Unit Director on Water Rats and then for US TV series Beastmaster. After shooting boat chases, underwater fights, and car chases in Sydney he went to the Gold coast to work with Marauding warriors on horseback and fighting tigers. The scale and speed of these productions was to prove invaluable experience when later directing the low budget LOST THINGS. In 1999 Murphy left commercial television to pursue Independent Cinema and Live Comedy.

In 2000 Murphy performed Jerk Central, his last improv ensemble comedy show, at the Sideon Café in Sydney. Jerk Central was the show that led Murphy to play Bob Honking, his standup comedy persona, on the fringe cabaret scene in Sydney.

At the same time he got together with Producer Ian Iveson and Writer Stephen Sewell and they developed LOST THINGS. Between Principal Photography in October 2001 and finishing LOST THINGS in time to premiere in the market at Cannes in 2003, Murphy had two hit seasons of live comedy at the Old Fitzroy Hotel Theatre, Bob Honking in THE PARALLEL UNIVERSE and Bob Honking in HAPPY AND CLEAN.

On the eve of LOST THINGS release on November 11 2004, Murphy will appear as Bob Honking in a new show, MR. STRIPEY SUIT, at the Old Fitzroy Hotel Theatre, from October 6th to 21st. In March 2005 he will perform HAPPY AND CLEAN in the Studio at the Sydney Opera House as part of a double bill with Flacco. He is developing his next feature, PIGEON OF DESIRE, as writer and Director, with Producer Ian Iveson.



**Stephen Sewell – Writer** Well-known for his film and theatre work, including his AFI Award winning script of “The Boys” as well as plays such as “The Blind Giant is Dancing”, “The Secret Death of Salvador Dali” (Best Show of the Adelaide Fringe, 2001) and “Myth Propaganda and Disaster in Nazi Germany and Contemporary America – A Drama in 30 Scenes” (Playbox Theatre, State Theatre Company of South Australia, June-July 2003), Sewell is one of the most celebrated and experienced writers in the country. In 2000, he joined ISM Films with Ian Iveson, and their first film, “Lost Things” (written by Sewell), premiered at the Cannes Market in May last year. Their two next films, Sisters, to be directed by Sewell, and Babylon are in the process of being financed. Sewell chaired the Australian National Playwrights Centre for a number of years and is the recipient of numerous awards, including a two year Australian Council Literary Fellowship and the prestigious ANPC Award for Significant Contribution to Australian Theatre (2004) His most recent work, Skipping on Stars premiered by the Flying Fruit Fly Circus at the Victorian Arts Centre earlier this year. Myth, Propaganda and Disaster has already been awarded both the 2004 Green Room Award and the New South Wales Premier’s Literary Award and was nominated for 2 Helpmann Awards.



**Ian Iveson – Producer** qualified as a solicitor specialising in the area of defamation and copyright with specialist London firm Oswald Hickson Collier. Clients included Robert Wagner, the Rolling Stones and many other show business luminaries. During this time he worked on the dispute surrounding rights to the Bond film Never Say Never Again, representing producer Kevin McClory.

During 1985-1997 he ran Iveson Clark, one of the top TVC production companies of the period, making hundreds of TVC's including Twisties 'Zeppelin' and BP 'The Quiet Achiever', winning many awards both locally and overseas.

He still produces and line produces large commercials that shoot in Australia and has worked with companies such as Ritts Hayden, @radical Media, Atlas, Chelsea and Flying Tigers and internationally recognised directors such as Iain McKenzie, Gillian Armstrong and Steve Rogers.

In late 1990 he produced Kideo! a 13 part TV series, produced with the help of the ABC, Channel 4(UK), Beyond International and Ravensburger Film & Television in Germany (sold to 30+ countries).

In 1994 he wrote, produced and directed a one hour documentary called 'Winning With Sports

Psychology', winner of a Silver Mobie at the 1995 ITVA awards and sold online to many US and UK universities and colleges.

In 1997 he produced a short film called A Cut in the Rates written by Alan Ayckbourn, directed by Adrian Hayward, and starring Barry Otto, Jacqueline Mackenzie and Anne Louise Lambert, which screened at several international film festivals.

In 2002-3 he produced the documentary A Girl A Horse A Dream with director Rachel Landers for SBS Independent, screening in April 2004 and selling internationally through London based sales agent, TVF. It was selected for screening at the 1st Annual Jurlique Australian Film Festival in Los Angeles in January 2004 and was Highly Commended in the 2004 Dendy Awards.

He is currently developing and financing several projects including Sisters (Writer/Director: Stephen Sewell) starring Stellan Skarsgard, Jacqueline McKenzie and Rachael Blake and Pigeon of Desire (Writer/Director Martin Murphy) a film about a weekend in the life of George, a middle-aged overweight civil servant in Canberra.

**Justine Kerrigan – Cinematographer** Lost Things is Justine's first feature and she has had extensive experience in short films and music clips since graduating from AFTRS in 1997. Credits include the 2002 Oscar nominated short film Inja and the 2004 AFI nominated short film The Scree with director Paul McDermott. Music clip credits include The Cruel Sea and Tim Rogers. She has won several awards including an ACS award for Inja and two ACS Encouragement Awards from the St Kilda Film Festival.

## CAST



### **Steve Le Marquand – Zippo**

Prior to acting, Australian-born Le Marquand spent the first two years after he finished school in an itinerant lifestyle. He traveled around Australia, working his way through about 45 different jobs on various cattle stations, fishing trawlers and hotels. Upon his return to Sydney, he decided he wanted to get a degree. Taking the advice of a friend, who said it was easy, he entered an acting course called Theatre Nepean at the University of Western Sydney and discovered he had a talent for it.

He co-wrote, produced, directed and starred in the hugely successful theatre production, "He Died With A Falafel In His Hand," which ran in Melbourne, Sydney and Brisbane.

He has appeared in several television shows including A Difficult Woman; Murder Call; Police Rescue; South Pacific; Water Rats.

His film roles include Bloodlock, The Hitch, In the Winter Dark, Lost Things, Mullet, Slipper, Sway, Two Hands and Columbia's Vertical Limit.

### **Lenka Kripac – Emily**

Lenka Kripac was described as one of the 8 young Australian actors to look out for (The Australian Oct 2001) and has worked consistently in TV,

theatre and film since appearing as a regular on the ABC TV series G.P. She has had guest roles in Home and Away, Spellbinder, Medivac, Wildside, Murder Call, CheezTV (as longstanding presenter), Above the Law, All Saints and Head Start.

Her theatre highlights include Garden of Grand Daughters at the STC for Director George Whalley and Blue Window at the Darlinghurst Theatre.

She appeared in the successful Australia film The Dish with Sam Neill.



Lenka is also a singer and performs with Sydney band Decoder Ring on the soundtrack to Kate Shortland's film "Somersault". The album has received critical acclaim and Decoder Ring are preparing to go on tour in October.

Tour Dates: Sydney, The Gaelic Club – 8 Oct  
Melbourne, The Corner – 9 Oct  
Brisbane, The Zoo – 16 Oct

### **Leon Ford – Gary**

Leon is one of Australia's young actors to watch (The Australian Oct 2001) and has established himself as a rising young star in the theatre. In 2003 he played the lead role in Hamlet for the nationally acclaimed Bell Shakespeare Company, directed by John Bell. He has appeared in several



other Bell Shakespeare Productions including The Soldier's Tale, Hippolytus, A Midsummer Nights Dream, Henry 5 and Henry IV Pt 1 & 2.

He has recently starred in the telemovie Go Big and the TV series The Cooks.

He starred in a leading role in the ABC TV series Changi and has had guest roles in several other TV shows including McLeod's Daughters, All Saints, Young Lions and Water Rats. Lost Things is his first film.

IN 2003 he received a Green Room Award nomination for Best Male Actor in a Leading Role for HAMLET.

### **Charlie Garber – Brad**

Charlie Garber began to establish a name for himself in theatre working with the Sydney University Dramatic Society and the Australian Theatre For Young People. In 2002 he won the Australian Theatre for Young People Award – Best Male Performer for BENDY. He graduated to appearances at the Theatresports Cranston Cup Finals at the Enmore Theatre in 2003 and in 2004 appeared in the production 160 Characters for director Saskia Moore and The Third Degree: Generation Hecs with director Russell Cheek. The latter was performed at the Riverside Studio, the Melbourne Comedy Festival and the Big Laugh Festival.

He has a role in the Working Dog telemovie Russell Coight's Celebrity Challenge which screens on Channel 10 in November. Lost Things is his first film.



### **Alex Vaughan – Tracey**

Alex has appeared in many productions for The Australian Theatre for Young People including Puntilla and his Man Matti by Bertholt Brecht , the role of Marissa and Alexakis in the original production of Skate by Deborah Oswald, the role of Jean Young in the original production of Beatrice by Louis Nowra and the role of Mary in Lucky by Toby Schmidt.

She is currently rehearsing for a Britney Spears Tribute Show to be staged later in the year. Lost Things is her first film.



## FULL CREDITS

### CAST

#### In order of appearance

Emily LENKA KRIPAC  
Zippo STEVE LE MARQUAND  
Gary LEON FORD  
Brad CHARLIE GARBER  
Brad's Mum VANESSA DOWNING  
Emily's Mum ANNIE BYRON  
Emily's Dad GEORGE WHALEY  
Tracey ALEX VAUGHAN

### CREW

Production Manager SARAH SPILLANE  
Production Co-Ordinator  
FRANCIS MILDMAY-WHITE  
Production Assistant KARIN SENFF  
Production Assistant INGA STAINLAY  
Producer Attachment BRIDGET CALLOW  
First Assistant Director IAN IVESON  
Second Assistant Director SARAH SPILLANE  
Continuity JULIA BOROS  
Camera Operator JUSTINE KERRIGAN  
Focus Puller STUART TREVAN  
Location Sound Supervisor  
SCOTT WATKINS SULLY  
Sound Recordists CRAIG SAINSBURY,  
RUSSELL FARINA, TIM WELBY  
Make Up/Hair BROOKE STEVENSON  
Make Up Supervisor DEB TYSON  
Art Department Assistants  
ELIZABETH FARRANT, DARREN HARDIE,  
PETER TSELEPI  
Web site Design KARLA URIZAR  
Bird Wrangler STEVE 'BIRDIE' SEWELL  
Safety Report WAYNE PLEACE  
Opening Title Design PETER WHITE  
Artwork PETER WHITE

### SECOND UNIT

Focus Puller STUART TREVAN  
First Assistant Director IAN IVESON  
Continuity JULIA BOROS  
Production Manager  
MARIANGELA ANGELUCCI  
Production Co-Ordinator TOBY MEREDITH-  
JONES  
Sound Recordist ANDREW BELLETTY  
Make Up/Hair CHARMIAN TOLZ  
Sound Design Facility BELLETTYSOUND  
Unsettling Noises NIGEL CHRISTIANSEN  
Dialogue and ADR Editor ANDREW BELLETT  
Atmosphere Editor PHILIP MYERS  
Sound Editor STUART EWINGS  
ADR Recordist ANDREW BELLETTY  
Sound Mixing Facility  
SOUNDFIRM AUSTRALIA  
Sound Mixer MICHAEL THOMPSON  
Foley SOUNDFIRM AUSTRALIA  
Foley Engineer JASON MANNELL  
Foley Walker MARIO VACCARO  
Soundfirm Co-ordinator LIZ WRIGHT  
Assistant Editor HONOR NORTHAM  
Post production Consultant BENITA CAREY  
  
Cello MATTHEW. P. HOY  
Assistant to Composer TIFFANY LING WONG  
Special Thanks to:  
STAFF AT DAVID+JOHN RECORDINGS, SADIE  
CHRESTMAN  
  
Digital Intermediate Post Production  
THE LAB SYDNEY  
Digital Post Supervisor PHIL WATTS  
Colourist DAVE HOLLINGSWORTH  
Online Editor WILLIAM O'CONNELL

Telecine Operator LUKE BUCKLEY  
HD Digital Negative  
ANIMAL LOGIC DIGITAL, FILM BUREAU  
Film Record Supervisor CHRIS SWINBANKS  
Film record operators  
MARK HARMON, JOHN POPE  
Neg preparation  
NEGATIVE CUTTING SERVICES  
Film Laboratory  
ATLAB AUSTRALIA SIMON WICKS  
Offline Editing Facilities THE POST OFFICE  
DAVID JAEGER, SIRY JONES, GEORGINA  
CAMPBELL, LAURIE HUGHES  
Production Accountant CATHERINE TULLOCH  
Production Lawyers LLOYD HART,  
NICK COLE  
Camera Equipment LEMAC FILM AND VIDEO  
EQUIPMENT  
Camera Liaison DANNY MERTON  
Lighting Equipment CONWAY FILM LIGHTING  
Unit equipment JOE ATTARD  
Insurance CINESURE  
Insurance Brokers RWA GROUP -  
STEVE HARVEY.  
FIVE FEET NINETEEN AND ASSOCIATES-  
DAVID HARROP  
Stock FUJI - FILM SUPPORT ALI PECK

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