



MADMAN

Presents



Written and Directed by Sean Byrne
An Ambience Entertainment and Mark Lazarus Production

Staring: Xavier Samuel, Robin McLeavy, Victoria Thaine,
Jessica McNamee, Richard Wilson and John Brumpton.

thelovedonesmovie.com

In Cinemas September 30, 2010

Running Time
Rating
Language
Country

80 minutes
MA 15+
English
Australia

PUBLICITY:

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Production Snapshot

Genre: Horror

Production Office: Melbourne

Production Company: Ambience Entertainment and Mark Lazarus Pictures

Shooting Gauge : Red One

Finishing Gauge : 35mm

Duration: 80 minutes

Rating MA 15+

Funding

Screen Australia

Omnilab Media

Melbourne International Film Festival Premiere Fund

Film Victoria

Distribution

Madman - Aust/NZ

Darclight - International Sales

Filming Schedule

Principal Photography - November - December 2008

World Premiere Melbourne International Film Festival - 2009

Theatrical Release: September 30, 2010

Locations

Melbourne Victoria

Kyneton Victoria

Synopsis...

The storyline follows 17-year-old student Brent (played by Xavier Samuel) who is traumatised after the death of his father in a car accident for which he feels responsible. Wracked with guilt, Brent goes on a bender of pot smoking and loud heavy metal music in his attempt to block out the pain.

Six months later, Brent is asked out to the school prom by Lola Stone (chillingly portrayed by Robin McLeavy), the quietest girl in school. When he turns her down, the rejection enrages her and with the help of her Daddy, she kidnaps Brent and gives him a prom night he will never forget.

From screenplay to production...

Sean Byrne's motto while filming his directorial debut, *The Loved Ones*, was, "If you don't care then you don't scare." By reminding himself this way to imbue the characters with depth, desires and unconscious needs, he's created a unique horror movie – one where he delivers all the elements of the genre (and more) while at the same time providing the audience with a satisfying emotional story.

The script had Producer Mark Lazarus hooked from the first moment he laid eyes on it. "I had this doctor's appointment for an old people's thing I had (I am still young and virile, this was just a fluke, an anomaly, a hole in the time space continuum, a freak event that such a thing might strike me... anyway, it wasn't that serious). I grabbed the latest script sent by my agent buddy Anthony Blair at Cameron's Management and I started to read it in the waiting room. I couldn't turn the pages fast enough, I couldn't wait to find out what was going to happen. My turn with the doctor came and I looked up and all the octogenarians were staring at me, looking a little scared. Apparently I had been muttering expletives out loud while I was reading. When I got back to my office, I finished the last few pages, put the script down, picked up the phone and optioned the script."

Lazarus describes his delight when Sean Byrne, a hungry filmmaker bred in darkest Tasmania and fed on a diet of horror movies from an early age, agreed to work with him on the picture. "He had written a corker and I wanted to be part of it. Praise to the movie gods, he let me. ... the script was so good... I was a hundred percent sure I'd get the sucker up in a heartbeat. Horror was hot and I had the best horror script I'd ever read in my hands." Despite his belief in the quality of the script however, it took another four years to finally finance the film.

The first people to come on board the project were the film's Australian distributors, Madman Entertainment. Lazarus got the message that

they had agreed to distribute the picture while staying at his parents' house in Maryland, USA and that was the beginning of the rollercoaster ride. Madman's attachment allowed Lazarus to apply to the Film Finance Corporation, Australia's national film funding body that also gave the film its conditional approval. Other investors started to come on board after that: The Melbourne International Film Festival's Premiere Fund, Film Victoria, Darclight Films and finally Omnilab Media came on as co-producers and investors to make the film a reality. *The Loved Ones* was produced by Ambience Entertainment (an Omnilab subsidiary) and Mark Lazarus Pictures.

Ambience Entertainment's, producer on the project, Michael Boughen tells of reading the script for the first time and explains why the decision was made to become involved in the project "*The Loved Ones* was by far the best horror script I had read in very long time. Writer and Director Sean Byrne's vision for film was exactly what I saw on the page and I personally felt in sync with his vision for the film."

Lazarus describes the pleasure he experienced upon finally being delivered the news that their project had the financial backing to go ahead: "When they tell you that you have the money, there is a microsecond of pure ecstasy. It hits you in your major chakras (even the unmentionable ones) and travels outwards to ends of your hair and it feels really, really, really good...The bliss is quickly replaced, however, by the terrifying realisation of the enormous amount of work you will have to do to complete this enterprise on time, on budget and without shaming yourself: because making a movie is hard – and making a good movie is even harder."

It does help however if you can pull together an amazing team to work on it. Byrne, Lazarus and Boughen headed a mostly young and all talented crew which included Editor Andy Canny, Director of Photography Simon Chapman and prosthetic make-up artist Justin Dix

and his Wicked of Oz crew. As testament to the strength of the script, Lazarus goes on to explain that “despite saying he'd NEVER do another horror movie after *Wolf Creek* and *Rogue*, Sean's script brought Robert Webb on. He loved it. We already had Ann Folland as our line producer and Anousha Zarkesh started casting. She turned over every rock. We got the best cast in the world. Sean's script and his shorts spoke for themselves – people wanted to work with this guy.”

Cast really, really good actors...

When questioned about his choice of actors Byrne enthuses, “I basically picked really, really good actors that understood the craft, had a real heartbeat and who could understand the characters intellectually.”

“If you can get that right as a director then that's 80-90% of your work done right there... Pick the right people and they come up with their own ideas...”

Those simply expecting a perv-fest trotting out the traditional B-grade Scream Queens stand warned: these guys can actually act! Byrne has pulled together a cast that has real depth and quality, and they're also easy on the eyes...

“I think we've got a really good looking cast but they're not... it's not plastic”. By ‘casting up’ with mature actors playing kids, Byrne manages to extract an added dimension from the performances in the film.

The archetypes are all represented here. There's the rebel, the stoner, the girl next door, the goth and the wallflower.

"I wanted to make sure we covered a lot of personalities so there would be a good chance different personalities in the audience could see themselves on screen."

The protagonist, Brent, is a Kurt Cobain-like hero who wears a razorblade necklace as a symbol of his suffering. Physical pain gives him an escape from the inner turmoil caused by guilt over his father's death. . As he endures the macabre celebration that Lola and her Daddy have in store for him however, he realises that his desire to live far outweighs his destructive desires and ironically, it is his ability to keep taking physical torment that ultimately sets him free.

Byrne describes how the character of Brent first appeared to him as a single image of a bloodied teenager in a tuxedo tied to a chair in the middle of a balloon-littered floor. After the image came to him, Byrne started to ask: "who is this kid, how did he get there? And if he's going to be our hero, how does he survive? What does his makeup have to be like? How can he go through this hell and be the only guy who can make it out?"

Xavier Samuel who plays Brent in the film laughs as he recalls his first reading of the script. "...I flicked through looking for my slabs of dialogue, the monologues that I was going to deliver and it was just (he mimes flicking through pages) scream... next 15 pages, scream, scream..."

Despite the lack of traditional dialogue however, he does an impressive job as the predominantly silent protagonist. "...The majority of the film I spend tied to a chair having bleach injected into my vocal chords so I can't talk... it's been challenging in that sense because the performance is forced to be quite internal..."

When questioned about his pain threshold for the different ordeals that his character endures, Samuel clarifies the non-traditional rehearsal techniques required to prepare for the role, which was more or less just "screaming in the living room" to perfect the right pitch for any given moment.

"It's something that you can only explore properly when the camera is turning over and you're doing it, a lot of it is unexplored terrain in terms of the pain threshold and the emotion..." Given the limited dialogue, much of the development of Samuel's character takes place through the unspoken. "You have to invent your own dialogue in a way... there are lines to learn, they're just never spoken."

Byrne is quick to praise him for his performance in a difficult role. "He's this kid, he's basically nailed to a chair for sixty percent of the film and he has to have an arc there... He did it beautifully, it's like waking to a vivid nightmare, everything would be so surreal and then it's trying to adjust to the madness around you... all great heroes are at their clear thinking best when the pressure is on, so he was basically stuck in the one spot but he had to map out his trajectory as clearly as if this was a dialogue-heavy drama." As a testament to his skills as an actor, Samuel draws the audience into his character's shock, fear, disorientation, defiance, courage and broken spirit almost without a single word.

Brent's interactions with Lola, or Princess as she is affectionately called by her father, are all the more interesting for the lack of dialogue between them. He has to negotiate the situation and exhibit a range of emotional reactions through the exchange of subtle glances and pointed looks between himself and his captors.

For her part, Princess delights in the game of cat and mouse that she and Daddy are playing in their dining room. Robin McLeavy (who plays

Princess) seems to relish the fun that her character has by treating Brent as a toy rather than another human being.

Byrne explains, "She has so much fun with her character and she walks a really daring kind of tightrope because she gives us all those moments that you want to have in a movie, but it's also a really honest and damaged and quite sad portrayal of a girl who in some weird way has never grown out of that magic and fantasy stage of childhood that someday her prince will come..."

To prepare for her role, McLeavy researched the psychological condition in the back story to her character but was also careful not to get overly influenced by it... In discussing the emotional makeup of her character, she says: "...Lola enjoys this evening that she has with Brent, so I wanted to enjoy that as well. I had a really good time once I'd done all that research then abstracted it if you like, so it became more like a dream. The dinner party was like a dream evening rather than a torture session..."

The use of a female villain is a delightful surprise and serves a key function in broadening the audience for the film. Horror villains are traditionally male (with some wonderful exceptions) but the injection of Lola's female energy and the film's dramatic and life affirming elements push the film out of the slasher horror category into a small group of memorable and distinctive horror films that transcend the genre's usual limitations.

From an outsiders' point of view Princess and Daddy (played superbly by perennial bad guy John Brumpton) are simply a loving and supportive family. When questioned about the casting of Brumpton as the bad guy, Byrne explains: "I think he's incredibly charismatic, you've got absolutely no idea what's going on in his head and maybe that's why John is a villain, he's got these crazy eyes and there's something

naturally dangerous about him but he was also brave enough and such a strong actor to be really contained and I think that's where the horror comes from."

Xavier on Brumpton: he is "just the loveliest guy you could meet, I don't know why he gets all the bad guy roles all the time. I guess because he's got a crazy look in his eye. He's also really kind and maybe its because he appears like a nice guy and he's all bad underneath. (Actually) I don't really know him that well, maybe he is a psycho..."

In describing his character, Brumpton explains, "Daddy is a serial killer, it doesn't matter who. What he likes to experience is the spirit in the moment that it leaves the body... I was reading a lot about serial killers and I watched quite a few films guided by... what films the director wanted me to see beforehand. It's not easy work and... the last two days of the really heavy stuff [during the shoot] I was waking up with nightmares... I never really remember my dreams, but these ones were so horrific it started to disturb me."

The blackly comic manner in which the power drilling scene is played out serves a twofold purpose. The jet black humour not only relieves the tension, but also ensures that the audience is able to relate on a personal level to the horror. Princess is "... just a normal girl, it's just the way that she responds that makes her different."

Pretty in Pink...

The teenage world depicted here owes more to the glossy, colourful world of John Hughes movies than it does to the stark and raw naturalism favoured by Larry Clark. The kids in Byrne's film live in a world of hotted up cars, school proms and mirror balls. Everything is ultra-hip and stylised.

"I think kids almost want to see themselves on the screen as if they're watching a Tarantino film."

The intentionally misleading glossiness and celebration of teenage life in the opening sequences are a sharp, beautiful contrast to the darkness that envelops Brent as he struggles to survive. It also lulls the audience into a false sense of security before they find themselves immersed in the film's nail-biting horror.

Art director Robert Webb and cinematographer Simon Chapman worked on the design of the film to create a fine balance between realism and playfulness to correlate with the director's vision.

Describing it as "disco or glam horror," Byrne explains that his aim was to "... make it a real party for the eyes and give it life, and hopefully it would hurt more when we stripped it away from the characters."

"I wanted it to feel like it could be a slick Bruckheimer film to start with, and then we kind of creep up on the audience and drop a tab of acid in their jumbo coke... so it all starts to go completely off the rails..."

As Byrne puts it, "We didn't want to do the muted colours, the grimy dirt under the nails kind of horror thing because I felt like it had been done before and it's been done really well... I wanted this to be different."

The challenge for the film was to achieve the right balance between horror and black comedy. As Brumpton explains, "You've got to be able to play it straight, because the humour is in the situation and the clothing and the way they look and the bizarreness of this girl in the pink dress. I think you've got to be a really good actor to be able to play the material."

Where the mundane and the extreme meet up...

The film places a strong emphasis on the emotional connection made between people who live in a small country town. Byrne uses this backdrop to lull the audience into a false sense of security. He plays on the fact that "...there's something about small country towns, there is a trusting nature to them, people leave their doors open and unlocked."

The farmhouse kitchen/dining room in which an important segment of the plot takes place was designed as a set to ensure consistency of sound in the filming as well as save on travel time in an extremely tight shooting schedule. While the set is designed to be authentic and "normal," it's still eye-popping and macabre in its detail to reflect the characters who live there.

When atrocities committed by tormentors such as the now infamous Jeffrey Dahmer and Joesph Fritzl come to light, the most common comments by neighbours are always "but he seemed like such a quiet, harmless man" or "he mostly kept to himself."

So what makes these people tick?

American serial killer Dahmer picked up his victims at a nightclub, invited them home and drugged their coffee to knock them out. While they were unconscious he bored holes in their skulls and then injected hydrochloric acid or boiling water into their frontal lobes with a syringe.

Fritzl kept his daughter, whom he had been raping since the age of 11, locked up inside the basement of his house. Over the course of 24 years he physically assaulted, sexually abused and raped her while she was held captive from the outside world. He fathered 7 children with her, 3 of whom had never seen the light of day until the story broke.

"We've taken a bit of dramatic license, it's a horror film but it actually happened, this is a human horror, it isn't zombies rising from the grave," says Byrne.

Having extensively researched the background of these real life monsters, Byrne became fascinated by how faint the line was between our perceived normality and their tendency towards unnatural behaviour. "These are people that are disconnected and feel isolated and lonely and they slip through the cracks... in many ways they're not that much different to most of us..." That is what makes the actions of these tormentors all the more chilling.

One of Byrne's underlying aims as a writer / director was to emphasise the point that the real world is much scarier than the land of zombies and demons. "The more we can relate to the horror, then the scarier it becomes because we're not one step removed from it." The juxtaposition of the mundane and the extreme takes terror to another level by 'normalising' evil. The fact that Princess and Daddy are able to sit around the kitchen table and carry on a regular conversation while there is someone tied to a chair with a hole in their head sitting across from them highlights how scary these psychopaths are. The suffering of others gives them pleasure.

Refusing to play the victim...

"I started doing a lot of reading about how victims cope or don't cope with being abducted and tortured, and bizarrely it's actually when the victim refuses to play the victim that they're most successful," explains Byrne. "It's a real tug of war between Brent and his tormentors and I wanted that to feel really natural – it's like a torture tennis match."

Byrne describes the nature of serial killers "there's a sort of deadness inside and there's a struggle to relate or to be thrilled by anything that humans are naturally thrilled by, so their behaviour becomes much more extreme and aberrant... they abduct and they torture and have

front row seats to what you could say is the greatest drama on earth. Its life and death and that's what they want."

The incredible intimacy afforded by such actions is what seems to spur them on, because they are aroused by the helplessness and complete dependency of another human being upon them.

Despite the references to real life horrors however, the film manages to keep its tongue-in-cheek irreverence intact by not becoming too bogged down in the psychological implications of exploring torture as its main subject matter. It never loses track of the fact that it is first and foremost a a popcorn-munching Saturday night date flick and that its aim is to *entertain*. As Byrne puts it, "it is a multiplex film; it's a movie with a capital M, its fun as well."

It is hard not to respect a writer / director who sums up his guiding principle on making films by stating, "the greatest sin a filmmaker can commit is not to entertain their audience."

Background music to accompany the horror...

The strength of the script even managed to bring legendary techno music guru Ollie Olsen out of soundtrack retirement. Olsen was in a band called MAX Q with Michael Hutchence, and is not only a great composer but also a real fan of the horror genre. On meeting Ollie for the first time, Byrne explains: "we met and had exactly the same taste in films and his DVD library was really similar to mine... he had a real love of horror in terms of Lynch and Cronenberg and... a great collection of Japanese horror, so I thought well this guy is not going to just do the traditional kind of horror score, he's going to do something that is far more interesting and demented but still really disciplined."

The movie has terrific songs in it as well. The two signature character pieces "Lonesome Loser" by Little River Band and "Not Pretty Enough"

by Kasey Chambers will be rattling around in your head for days afterwards. This is testament to the chord which is struck by Byrne and Ollie and music supervisor Craig Kamber in finding the perfect soundtrack. Once you see the movie you will understand why... Byrne was committed to using the soundtrack to not only elaborate upon the story and inform character, but also to add a touch of black humour to proceedings.

Let's do special effects like its 1985...

In an age when digital rules, Byrne had an old-school vision for his film which meant that traditional horror movie devices such as latex bodies and rubber heads were utilised in an effort to do as little as possible digitally. Lazarus describes the eerie memory of watching as the actors became subject to the will of the special effects crew. "Watching latex heads being made of Xavier Samuel and Robin McLeavy was slightly scary... the actors have to be encased in latex with tiny breathing holes... for enough time to make it more than a little claustrophobic. And the prosthetic work got weirder, too... dead possums, broken bones, smashed open heads, necks to be stabbed that pumped blood, heads to be perforated with sweet bone smoke and blood effects. We wanted to do as little as possible digitally. Sean started saying we were going to make this movie like it was 1985..."

McLeavy's description of her experience in sitting for the creation of the latex heads sounds almost as bad as some of the terrifying scenes enacted in the film. "I went to Wicked of Oz (the studio) to get my cast done, it took a few hours but I had my head entombed in this kind of gunk for about 20 minutes and I had my mouth stuffed with the gunk and I had two straws sticking out of my nose so I could breathe and then they were wrapping this stuff around my head and it was getting heavier and heavier and it was literally like being buried alive."

Having said that, she seems to have adjusted quite quickly to the experience – much like she did to the torturous ordeals she acts out in the film: “At first I kind of panicked... (but)... after a while I breathed really deeply and relaxed and it was quite relaxing I nearly fell asleep by the end.” Her character also has a prosthetic body double, and she explains how she used the discomfort of that for her preparation for her role: “there was a time when I was half nude leaning on this bench, like this (she gestures) with kind of glug all over me and 4 guys and a girl rubbing it all over me and it started to weigh a ton and I was shaking... that was an experience in itself to draw on.” She cheekily goes on to say that “John can't look at his prosthetic body double, he gets really freaked out but I made good friends with my body double.”

Always quick to complement the strength of his crew, Byrne praises the work of Justin Dix and the Wicked of Oz studio who did a phenomenal job in getting the special effects completed in time and keeping the tight shooting schedule on track: “...prosthetics are really time consuming and we had to shoot so quickly. When I look at the film I think wow - it just looks great.” Same with Jacob who was doing make up... (the two departments)... have to collaborate the same way as the director collaborates with an actor.”

Perhaps unsurprisingly for someone who grew up on a diet of horror, Byrne has a real taste for all the gory details of the genre: “I love the colour of the blood, I have a real... (abhorrence)... in horror films if the blood is too tomato saucy, it has to be really beautiful and deep claret...it's a part of the bad guys' artwork in a way so you want it to be a nice inviting colour.” Justin shares his enthusiasm: “I've always said to everyone, you can never go too dark, you can only go too light, too light always looks fake, too dark just looks disgusting on film. Everyone does have their own secret recipe, we've got our own secret recipe as well but I'm not telling you what it is... one thing about making horror movies, you've constantly got red stained hands.”

The job of applying the blood onto the actors was time consuming, with McLeavy explaining that it often took up to an hour for the make up artists to get her ready for her blood-drenched scenes. However it also gave her an appreciation for the intense dedication involved in the process: 'The first time you see the make up on it looks quite horrifying but then day after day it becomes this work of art because its been recreated in exactly the same way, or with a slight adjustment. So there's a lot of artistry involved in creating that and that's part of the reason that I've started to appreciate horror..."

Horror audience – a hardcore bunch...

When questioned as to what he hopes that audiences will take away after having viewed the film, Byrne says: "I hope they feel like they've seen something fresh in the genre. I hope they laugh and they scream and they cover their eyes (laughs) and they walk out feeling good and horror fans are such a hardcore bunch."

"Audiences don't get credit for how smart they are. They're so smart they can (not only) second guess the film makers most of the time, but I think they can third guess and fourth guess... my motto was... lets tenth guess them and take them into this really, really crazy place, but try and do it with really logical building blocks."

His hope is that audiences will "feel like they've gone on a fun vivid sexy pop horror roller coaster and... recognise that we did the absolute best we could to bend the genre and give them something new."

Key Cast

Xavier Samuel - Brent

Robin McLeavy – Lola (Princess)

John Brumpton - Daddy

Richard Wilson - Jamie

Victoria Thaine - Holly

Jessica McNamee - Mia

Simon Chapman - D.O.P

Key Crew

Sean Byrne - Writer/Director

Mark Lazarus – Producer

Michael Boughen – Producer

Christopher Mapp - Executive Producer

Matthew Street - Executive Producer

David Whealy - Executive Producer

Bryce Menzies - Executive Producer

Robert Webb - Production Designer

Ollie Olsen - Composer

Andy Canny – Editor

Crew

Sean Byrne - Writer / Director

Sean hails from Hobart, Tasmania and grew up watching horror movies at the drive in with his dad. Throwing in a law degree to pursue his passion in films, Sean has just completed his first feature, a horror movie entitled *The Loved Ones* (2009). His most recent short was *Advantage* (2007), which had its international premiere at the Sundance Film Festival 2008.

While doing his Masters at the Australian Film Television & Radio School, Sean received both the Australian Screen Director's Association and Screen Sound Australia Awards for Excellence in Drama Directing for his

shorts, *Work?*, *Sport*, *Sunday* and *Ben*. His award winning shorts have screened at national and international festivals and been broadcast in Australia, France and the United States. *The Loved Ones* screenplay was nominated for the

Inside Film Award for Best Unproduced Screenplay. When Sean isn't directing shorts and features, he directs TV commercials for Renegade Films in Melbourne, Australia. He has directed spots for Cadburys, Nintendo and Ford, among others.

Producer - Mark Lazarus

Mark started in film as a location scout on Troma, Inc.'s *Sgt. Kabukiman, NYPD*, and his most recent credit is as producer of *The Loved Ones*, a horror movie completed in 2009, written and directed by Sean Byrne. Mark's first feature as producer was *Australian Rules* (Sundance, Edinburgh Film Fests 2002, International Humanitas Prize Finalist 2002, AFI and IF best picture nominee). Mark has held several film executive positions as well. In 2007/08, he was a project manager in the film development branch of the Australian Film Commission. Before that, he was executive producer at Filmgraphics Entertainment. He was also head of development and acquisitions at Ocean Pictures where he was instrumental in acquiring Phillip Noyce's *Rabbit-Proof Fence*. His first executive appointment was as creative affairs executive at Fox Icon Productions (20th Century Fox and Icon Productions Australian joint venture). Mark was born in the USA, attended Duke University, and now lives in Sydney, Australia with his wife, Malla Nunn, a crime novelist, and his two children.

Producer - Michael Boughen

In his 25-year career, Michael has worked as a writer and producer in the entertainment industry in the UK, New Zealand and Australia.

During his career he has written stage plays, TV drama, films and light entertainment shows.

From 1994 - 2003 Boughen operated a joint venture with the Southern Star Group. During this period he executive produced such top-rating shows as *Deal or No Deal*, *Celebrity Big Brother*, *Fear Factor* and *Catch Phrase*.

Forming a partnership with Ambience Entertainment in 2003, Boughen continued his involvement with light entertainment, executive producing such shows as *Go Go Stop*, *Erky Perky* (co-produced with Canadian company CCI Entertainment), *Sharky's Friends*, as well as event TV such as the *MTV Music Awards*, *Nickelodeon Kids' Choice Awards*, *Surprise Surprise Gotcha* and pre-school programs *Larry the Lawnmower* and *Magical Tales*.

In 2006 Michael returned to drama and, with Ambience Entertainment, crossed a cultural milestone in programming with *Wait For Me* in Sydney, a 26-part drama co-production with China's number one broadcaster CCTV.

Michael also wrote and produced the feature film *Dying Breed* (released November 2008) and together with Mark Lazarus produced Sean Byrne's *The Loved Ones* (in cinemas September 2010).

Ambience Entertainment also secured the film rights to John Marsden's classic teen series '*Tomorrow when the war began*'. Production began on the Stuart Beattie directed film in September 2009 with Michael Boughen along with Andrew Mason as producers. '*Tomorrow When the War Began*' is in cinema's September 2, 2010.

Michael latest project is the \$66m feature film *The Killer Elite* starring Jason Statham, Clive Owen and Robert De Niro along with Australians Ben Mendelsohn and Dominic Purcell.

Robert Webb - Production Designer

Robert Webb is a Production Designer currently based in South Australia with a wealth of experience and relationships within the Australian film industry, having made his start working in Art Department on films such as *Rabbit Proof Fence*, *One Night the Moon* and *Australian Rules*. He quickly rose to Art Department Head on the award winning film *Modern Love*. He has since designed over ten feature films, including *Ten Empty*, *Beautiful*, and *The Caterpillar Wish*, for which he won the Inside Film Award for Best Production Design.

Robert then designed Greg McLean's breakout hit, *Wolf Creek*, which screened at Sundance and sold to Dimension Films. He then went on to design McLean's \$30M follow up, the croc thriller *Rogue*, where he headed up a team of over 40 people and had the extraordinary opportunity to build vast sets including an island, a crocodile lair, a tourist boat and the atmospheric General Store. Since *Rogue*, Robert has designed three further films, including the horror film *The Loved Ones*, which premiered at the Melbourne International Film Festival in 2009, actor John Jarrett's directing debut *Savages Crossing*, and *Broken Hill* for US producer Chris Wyatt.

D.O.P – Simon Chapman

Simon is an award-winning director of photography specialising in film and high definition cinematography. Simon studied at The Australian Film Television and Radio School (AFTRS) in Sydney, where he earned his masters degree in cinematography.

While at the AFTRS, Simon received the 'cinematographer of the year' award for outstanding results in Cinematography and he was also the first recipient of the Film Critics Circle of Australia award for 'Emerging Talent' in cinematography. In 2002, Simon traveled to the prestigious Camerimage cinematography film festival in Poland where his graduation film *Into the Night* (dir; Tony Krawitz) was accepted into the

worldwide student competition. In 2009 Simon completed the feature film *Griff the Invisible*. Directed by Leon Ford, it stars Ryan Kwanten (True Blood) and was produced by Nicole O'Donahue and executive producer Jan Chapman. In 2008 Simon shot his debut feature film *The Loved Ones*. Directed by Sean Byrne, it had its international premiere at the Toronto International Film Festival. Simon also photographed Sean's short film *Advantage* that was screened at the Sundance film festival. Simon won the Golden Tripod ACS national award for the short film *Katoomba* and was awarded 'Best Cinematography' at the Melbourne International Film Festival for the short film *The Ground Beneath*.

Executive Producers

CHRISTOPHER MAPP

Christopher Mapp is Managing Director of Omnilab Media – a leading Australian and New Zealand integrated media and entertainment company. Omnilab Media comprises seventeen businesses and has four key business divisions specialising in content development, media professional services, media infrastructure and technology and content sales and distribution (including co-financing with sales agents and distributors).

Christopher recently spearheaded a partnership with Kennedy Miller Mitchell (KMM), in a new Australian owned and based digital film company, **Dr. D.** KMM is currently in production on *Happy Feet 2* and *Mad Max 4 - Fury Road* with director George Miller.

Omnilab Media's current production slate includes *The Killer Elite* starring Robert De Niro, Clive Owen and Jason Statham; *Tomorrow When The War Began*, directed by Stuart Beattie, based on the books by Australian author John Marsden; the 3D feature film *Power of the Dark Crystal* with The Jim Henson Company; and Sean Byrne's horror film *The Loved Ones* starring Xavier Samuel (from the *Twilight Series: Eclipse*).

Christopher's recent international executive producing and co-financing deals include: *Dead of Night* starring Brendan Routh; *The Messenger* (directed by Oren Moverman, starring Woody Harrelson and Ben Foster) and nominated for two 2010 Academy Awards®; the controversial “W” (directed by Oliver Stone and starring Josh Brolin); and *The Bank Job* (directed by Roger Donaldson and starring Jason Statham).

Christopher has financed and executive produced a number of Australian and international co-production projects including Rachel Perkins' *Bran Nue Dae* (starring Geoffrey Rush); *Dying Breed*, a modern day Australian horror (starring Nathan Phillips and Leigh Whannell); and *Closed for Winter* (starring Nathalie Imbruglia).

Matthew Street

Executive Producer

Executive Director, Omnilab Media

Managing Director, Ambience Entertainment

Matthew Street is Executive Director of Omnilab Media, Australia and New Zealand's leading privately owned, integrated media and entertainment company. In this role and in conjunction with his dual role as Managing Director of production company Ambience Entertainment, Matthew oversees and spearheads Omnilab Media's drive into content development and sales and distribution.

With Matthew's expertise and leadership, Omnilab Media and its associated companies has developed into one of Australia's leading content producers and production companies. He is committed to the goal of making a continuous and valuable contribution to the Australian entertainment industry.

Matthew's Omnilab Media project credits include: *The Killer Elite*

(starring Academy Award® winner Robert De Niro, Golden Globe® winner Clive Owen and Jason Statham); *Tomorrow When The War Began*, directed by Stuart Beattie, based on the books by Australian author John Marsden; the 3D feature film *Power of the Dark Crystal* in partnership with The Jim Henson Company; Sean Byrne's horror film *The Loved Ones* starring Xavier Samuel (from the *Twilight Series: Eclipse*); and Australian horror film *Dying Breed* (starring Nathan Phillips and Leigh Whannell).

Matthew has co-executive produced and co-financed international feature films: *Dead of Night* (directed by Kevin Munroe starring Brandon Routh and Sam Huntington); Academy Award nominated *The Messenger* (starring Ben Foster & Woody Harrelson); *W* (directed by Oliver Stone starring Josh Brolin and Elizabeth Banks) and *The Bank Job* (directed by Roger Donaldson starring Jason Statham).

Matthew's television series credits include *Erky Perky Series 3* and *Larry The Lawn Mower*

David Whealy

Executive Producer

Manager, Legal Counsel & Business Affairs, Omnilab Media

David Whealy joined the Omnilab Group as Manager, Legal and Business Affairs in 2007. Prior to joining Omnilab, David held senior legal and business affairs positions with the ABC and Beyond International and more recently eight years as Senior Associate/Special Counsel with Holding Redlich.

As well as his legal and business affairs role, David holds a pivotal position as Executive Producer in the sales and distribution division at Omnilab Media.

With David's expertise and knowledge in film financing and risk

mitigation strategies David is at the forefront of driving relationships with all of the major US studios and mini majors and expanding relationships with A list talent, producers and sales agents worldwide.

Omnilab Media's current projects for which David has credits for include the following major international feature films:

- *Power of the Dark Crystal* in partnership with The Jim Henson Company
- *The Killer Elite* (starring Academy Award® winner Robert De Niro, Golden Globe® winner Clive Owen and Jason Statham)
- *Dead of Night* (directed by Kevin Munroe starring Brandon Routh and Sam Huntington)
- *Tomorrow When The War Began* (directed by Stuart Beattie)
- *The Messenger* (staring Ben Foster & Woody Harrelson - *The Messenger* was nominated for two Academy Awards® for Best Screenplay and Best Supporting Actor)
- *W* (directed by Oliver Stone, starring Josh Brolin, Richard Dreyfuss, James Cromwell)
- *The Bank Job* (directed by Roger Donaldson, starring Jason Statham)

And Australian feature films

The Loved Ones (directed by Sean Byrne), *Bran Nue Dae* (directed by Rachel Perkins, starring Geoffrey Rush), *Dying Breed* (starring Nathan Phillips and Leigh Whannell), *Closed for Winter* (starring Natalie Imbruglia).

Bryce Menzies

Bryce has now worked in the film industry for over 20 years.

Bryce's first experience in the film industry was in 1982 when he played a man in overalls opposite Gerard Kennedy. He has now worked as a lawyer on over 250 productions, films, series etc.

His executive producer credits include *Malcolm* (1985), *Death in Brunswick* (1990), *Two Hands* (1999), *The Tracker* (2002) and *Ten Canoes* (2006).

His legal work can be seen in *Muriel ' s Wedding* (1994), *Ned Kelly* (2002) and more recently *The Proposition* (2005), *Like Minds* (2006), *Irresistible* (2006), *No. 2* (2006), *The Children of Huang Shi* (2008), *Triangle* (2009), and *The Boys are Back in Town* (2009)

He continues to act as legal adviser on feature films, shorts, documentaries, television series. Due to his flourishing legal practice he only occasionally executive produces.

Bryce is currently a member of the Film Victoria Board. His previous board memberships have been with Screen Tasmania and South Australian Film Corporation.

Bryce was the initial Chair of the current Melbourne International Film Festival when it re-invented itself in 1985.

Bryce is passionate about films and red boots.

Cast

Xavier Samuel – Brent

Xavier Samuel graduated from Adelaide's Flinders University Drama Centre in 2005 where he played Hamlet in his graduating production. In the past four years he has generated both local and international attention for his standout performances, which has culminated in him landing a role in the third feature film of the Twilight Series '*Eclipse*.' He made his screen debut in the highly acclaimed independent feature

2:37, which chronicles the lives of six students over the course of day and ends in a devastating suicide.

Directed by newcomer Murali K. Thalluri and featuring a relatively unknown cast, the film, which screened in competition at the 2006 Cannes Film Festival in "Un Certain Regard" received a standing ovation. Following this, he was cast in the feature, *September*, alongside Mia Wasikowska, a moving story of friendship and racial division which premiered at the Melbourne International Film Festival to rave reviews.

Shot in the beautiful country side of Yass in NSW, the film was also selected to screen in both the Berlin and the Toronto International Film festival. Premiering at the Tribeca International Film Festival, Xavier played the co-lead in, *Newcastle*, a coming of age surfing drama set in the local surfside town of its title. Xavier's standout performance saw him play a conflicted gay teenager troubled by his family and dealing with adolescence.

Most recently Xavier has completed filming the local thriller film *The Loved Ones* directed by Sean Byrne which will premiere at Melbourne International Film Festival and will have a theatrical release at the end of the year. *Roadtrain* directed by Dean Francis is Xavier's fourth film.

Robin McLeavy – Lola (Princess)

Robin McLeavy graduated from NIDA in 2004 and her burgeoning career and profile continues to flourish both locally and internationally.

She made her screen debut in the adaptation of Nick Earls' book *48 Shades* in 2005. Co-starring with Emma Lung and Richard Wilson, the film premiered at The 2006 Brisbane International Film Festival and also screened at the Montreal World Film Festival, The Hollywood and Fort Lauderdale Film Festival and The London Festival of Australian Films.

Robin has tread the boards for Australia's leading theatre companies. Her graceful and energetic performances have been standouts in an array of productions. Robin played seven different characters in the hit play *Holding the Man* written by Tommy Murphy and directed by David Berthold.

First seen in 2006 at the Griffin the show enjoyed encore seasons at the Opera House and Belvoir St Theatre. In 2007 Robin played the role of Honey in the Company B production of *Who's Afraid of Virginia Woolf* Directed by Benedict Andrews. This performance also earned Robin and nomination for Best Supporting Actress in the 2007 Sydney Theatre Awards. 2008 saw Robin take on the title role of Catherine the Great in the Sydney Theatre Company's hit production of *The Great*, directed by Peter Evans.

In 2009, Robin was seen in one of the most eagerly anticipated productions *A Street Car Named Desire* in the role of Stella. The play was directed by Liv Ullmann and Robin starred alongside Cate Blanchett and Joel Edgerton. The production premiered with rave reviews and a sell out season in Sydney in September 2009 and was followed by a tour in Washington DC at the Kennedy Centre and New York at The Brooklyn Academy of Music.

John Brumpton – Daddy

John grew up in Sydney. He graduated from the University of New South Wales in 1982, with a Bachelor of Surveying degree. He then worked throughout the Northern Territory, New South Wales and the Australian Capital Territory as a Surveyor.

In 1985, John was the Australian (full contact) Kung Fu Champion as well as representing Australia in Amateur Boxing, at the prestigious

Kings Cup, tournament, in Thailand. In 1986, John was accepted into the Victorian College of the Arts, to train as an actor.

He graduated in December 1988 and has since worked for The Melbourne Theatre Company, Playbox Theatre and Jigsaw Theatre Company. Some television appearances include *Underbelly*, *City Homicide*, *East West 101*, *Grass Roots*, *Wildside*, *Neighbours*, *Blue Heelers*, *Stringers*, *Water Rats*, *Farscape*, *All Saints*, *Backburner*, *White collar Blue*, *Headland*, *RAN* and *RUSH* as well as a regular role in the new series *Tangle*.

John has worked on over 40 short films including the 2006 Tropfest finalist, *Silencer*. He has appeared in the feature films *Romper Stomper*, *Angel Baby*, *Gettin' Square*, *Storm Warning*, *The Combination* and major roles in the new feature films, *Last Ride* and *The Loved Ones*.

In 1995, John co-wrote the feature film *LIFE*, based on his play, *Containment*. John was nominated for Best Actor in a Leading Role and Best Adapted Screenplay, at the 1996 Australian Film Institute Awards. *LIFE* won the International Critics Prize at the Toronto International Film Festival and was invited to screen at the Berlin Film Festival. His third film in a leading role, *REDBALL* won the Grand Jury Prize, at the 1999 Chicago Independent Film Festival.

Victoria Thaine – Holly

Victoria made her feature film debut in 2002 as Penny, the quirky blonde rock- promoter's assistant in Paul Goldman's *The Night We Called it a Day*, with Dennis Hopper, Melanie Griffith and fellow Australian Joel Edgerton. Following this, Victoria played the lead of Mara in the AFI Award nominated short feature *Floodhouse*, written and directed by Miro Bilbrough. The film also received a special mention at the 2005 Mannheim Heidelberg International Film Festival.

Victoria was cast as the lead Emily in the small town Australian drama *Caterpillar Wish*, a feature film alongside Susie Porter, written and directed by Sandra Sciberras and produced by Kate Whitbread. *Caterpillar Wish* was the first film to receive funding from the Australian Film Commission as part of its IndiVision initiative.

Victoria was also seen in the coming of age comedy *48 Shades*, based on the best selling novel by Nick Earls and the UK Working Title production *Middle of Nowhere*. Both films were released in 2006.

In 2005, Victoria also appeared in the film *Gond*. Victoria's television credits include *Blue Heelers*, *All Saints*, the Bryan Brown directed anthology drama series *Two Twisted*, and telemovies *Small Claims* and *Blackjack*. A talented writer, Victoria's plays *Jumping and All That* and *Close to Home* were produced in 2005.

Richard Wilson – Jamie

Richard has worked consistently in the film and television industry for many years. After appearing in regular roles on a number of TV series in his younger days, Richard has made the successful transition into adult roles.

Richard's earlier work saw him appear in the main cast for the Nine Network's *Flat Chat*, and *Escape Of The Artful Dodger*, which led to a large guest role on McLeod's *Daughters*. For his role as the series lead Mill McKee on ABC/BBC series *Out There*, Richard was nominated for the AFI's Young Actor's Award. For the last few years, Richard has been consolidating his place in the film industry. His long list of credits include *The Proposition* and *Deck Dogz* – his role in both these films saw him win the Best Australian Newcomer Award at the 2006 Filmink Magazine Awards.

Richard appeared in the film *48 Shades*, and also in *Clubland* directed by Cherie Nowlan for which he received more critical acclaim, including another AFI Award nomination. This year sees Richard in two new Australian films, *The Loved Ones*, and *Birthday*.

Jess McNamee – Mia

Jessica McNamee is well known for her role as Sammy Rafter on Channel Seven's Logie Award winning and highest rating drama, *Packed to the Rafters*. She has also appeared in *Home and Away* and pilots such as MTV's *Hammer Bay*, Southern Star's *Secretary* and *In Search of Paradise* for ABC USA. Jessica's feature film debut is in *The Loved Ones* directed by Sean Byrne.

CREDIT LIST

CAST

BRENT	Xavier Samuel
PRINCESS	Robin McLeavy
DADDY	John Brumpton
JAMIE	Richard Wilson
HOLLY	Victoria Thaine
MIA	Jessica McNamee
PAUL	Andrew S Gilbert
CARLA	Suzi Dougherty
JUDITH	Victoria Eagger
BRIGHT EYES	Anne Scott-Pendlebury
DAN	Fred Whitlock
TEACHER	Leo Taylor
TAKEAWAY SHOP ATTENDANT	Brandon Burns
TIMMY VALENTINE	Stephen Walden
RHYS AGNEW	Igor Savin
KEIR WILLIS	Eden Porter
DUNCAN FLETCHER	Tom Mahoney
KEIR WILLIS 8 YEAR OLD	Gully McGrath
PRINCESS 8 YEAR OLD	Stevie-Lou Answerth
DUNCAN FLETCHER 11 YEAR OLD	Liam Duxbury
DOG	Jedda
STUNT COORDINATOR	Zev Eleftheriou
ASSISTANT STUNT COORDINATOR	Jarrah Cocks
STUNT PERFORMERS	
Zev Eleftheriou	Lance Anderson
Rian Goodge	Chelsea Bruland
Graham Jahne	Will Jones
Sarah Kerwick	Jarrah Cocks
Robbie Clissold	Morgan Evans

CREW

FIRST ASSISTANT DIRECTOR	Brendan Campbell
SECOND ASSISTANT DIRECTOR	Lauren Wilbow
THIRD ASSISTANT DIRECTORS	Alex Reid
	Marie Grace Mercuri
CONTINUITY SUPERVISOR	Daryl Watson
PRODUCTION MANAGER	Ann Folland
PRODUCTION COORDINATOR	Alison Parker
PRODUCTION SECRETARY	Tamasin Simpkin
PRODUCTION RUNNERS	Thomas McSweeney
	James Collins
PRODUCTION ATTACHMENT	Hayden Wells
PRODUCTION ACCOUNTANT	Patrick Nicholls
ACCOUNTS ATTACHMENT	Nicholas Halliwell
LOCATION MANAGER / SCOUT	David Leadbetter
UNIT MANAGER	Ranald Maclurkin
UNIT ASSISTANTS	Ross Porter
	Chris Brotherton
ADDITIONAL UNIT ASSISTANTS	Gary McMullan

Terry "Tess" Seymour

FOCUS PULLER	Peter Stott
LOADER / VIDEO SPLIT OPERATOR	Alana Blanch
DATA WRANGLER RED	Mat Govoni
STEADICAM OPERATOR	Harry Panagiotidis
B CAMERA OPERATOR	Craig Barden
B CAMERA FOCUS PULLER	Grant Sweetnam
B CAMERA ADDITIONAL FOCUS	Laurence Balmer

SOUND RECORDIST	John McKerrow
BOOM OPERATOR	Georgina Hanley
SOUND ATTACHMENT	Auryn "Chops" Lacy

KEY GRIP	Tim Delaney
BEST BOY GRIP	Dion Caramalis
ASSISTANT GRIP	Tyron Robinson
ADDITIONAL GRIPS	Eli Golub
	Travis Bigg
	Jay Hansford
	Sullivan Stapleton
TRACKING VEHICLE DRIVER	Andrew McNay
THIRD ASSISTANT DIRECTORS	Alex Reid
	Marie Grace Mercuri

CONTINUITY SUPERVISOR	Daryl Watson
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BEST BOY GRIP	Dion Caramalis
ASSISTANT GRIP	Tyron Robinson

ADDITIONAL GRIPS	Eli Golub Travis Bigg Jay Hansford Sullivan Stapleton
TRACKING VEHICLE DRIVER	Andrew McNay
GAFFER	Steve Price
BEST BOY	Crispian Hayler
ELECTRICS	Kabir Singh Fraser Pilkington James Brown
ADDITIONAL ELECTRICS	Ed Tyrie Dan Carr
ART DIRECTOR	Robert Webb
ART DEPARTMENT COORDINATOR	Pippa Sheen
SET DRESSERS / PROPS BUYERS	Victoria McKenzie Harvey Mawson
STANDBY PROPS	Mick O'Sullivan
CASUAL STANDBY PROPS	Jack Vigor
ART DEPARTMENT ASSISTANT	Carly Bojadziski
ART DEPARTMENT RUNNER	Phil Clough
CASUAL ART DEPARTMENT ASSISTANT	Timothy Koman
VEHICLE COORDINATOR	Nick Hartigan Evanna Chesson
ANIMAL WRANGLERS	Bruce Gleeson Jodie McKeone
HEAD SCENIC ARTIST	Andy Robinson
SET FINISHER	Rohan Dawson
SET PAINTER	Sam Noack
ARMOURER	John Bromley
SFX SUPERVISOR	Angelo Sahin
CONSTRUCTION MANAGER	Dean Norman
LEADING HAND	Nathan McCalman Jean Luc Tran
TRADE ASSISTANTS	Winston Brearley Paul Kurtzke
COSTUME SUPERVISOR	Mark Campbell
COSTUME STANDBY	Amanda Evans
CUTTER / MAKER	Jennifer Langford
ART FINISHER	Josephine Johnson
STANDBY ADDITIONAL	Barbara Pinn
COSTUME ATTACHMENT	Meaghan Fuller
MAKEUP / HAIR DESIGNER	Zeljka Stanin
MAKEUP / HAIR TECHNICIAN	Sheldon Wade
MAKEUP / HAIR ASSISTANT	Nicole Schipilliti
MAKEUP ATTACHMENT	Leah Frazier
SPECIAL MAKEUP EFFECTS	Wicked of Oz Studios
SFX MAKEUP SUPERVISOR	Justin Dix
SFX MAKEUP ARTIST	Larry Van Duynhoven
SFX MAKEUP TECHNICIAN	Troy McManus
SFX MAKEUP / HAIR TECHNICIAN	Annabel Tait
SFX MAKEUP SCULPTOR	Leigh Marsh

SFX LABOURER	Olivia Duval
SAFETY SUPERVISOR	Adrian Kortus
STUNT RIGGERS	Jade Amantea Lance Anderson
STUNT ASSISTANTS	Michael Foster Warwick Sadler
UNIT NURSE	Jenny Wilcox
CATERING	Matchbox Catering Food for Film
STORYBOARD ARTIST	Brendan Tolley
STILLS PHOTOGRAPHER	Suzy Wood
EPK	Madman Danielle Karalus, Rachael Deller-Pincott
LEGAL & BUSINESS AFFAIRS AMBIENCE	Manisha Goyal
LEGAL & BUSINESS AFFAIRS ASSISTANT	Susannah Reed
PR/MARKETING AMBIENCE	Samantha Hately
FINANCE MANAGER AMBIENCE	Rajesh Aggarwal
CFO OMNILAB	Graham Cleland
FOR SCREEN AUSTRALIA	Ross Matthews Tait Brady
FOR FILM VICTORIA	Sue Edwards
MIFF PREMIERE FUND MANAGER	Mark Woods
COMPLETION GUARANTOR	Film Finances Inc. Anni Browning
INSURANCES	Holland Insurance Brian Holland
CAMERAS AND LENSES SUPPLIED BY	Panavision Australia
LIGHTING TRUCKS & EQUIPMENT	Motion Picture Lighting
UNIT TRUCKS	Unit One

Second Unit

SECOND UNIT DIRECTOR	Andy Canny
DIRECTORS OF PHOTOGRAPHY	Craig Barden Darrin Keogh
FOCUS PULLER	Grant Sweetnam
FOCUS / CAMERA ASSISTANT	Murray Watt
GRIP	Mark Law
GAFFER	Karl Engeler
ELECTRICS ASSISTANT	Shylo Tui
SOUND RECORDIST	Lloyd Carrick
BOOM OPERATOR	Mal Hughes
MAKEUP	Heather Ross
NURSE	Julie Ellis
SAFETY SUPERVISOR	John Fairhead
UNIT ASSISTANT	Paul May
POST PRODUCTION MANAGEMENT	PPost & Deliver Colleen Clarke Tracey Johns
POST PRODUCTION ACCOUNTANT	Jill Dures
ASSISTANT POST ACCOUNTANT	Danielle Kelly
ASSISTANT EDITORS	Corinne Ryan

	Amelia Ford Rebecca McPherson James Collins
EDITING ATTACHMENT	
DI POST PRODUCTION FACILITIES	Digital Pictures
DI POST PRODUCTION FACILITIES	Digital Pictures
HEAD OF POST PRODUCTION	Pamela Hammond
DI POST PRODUCER	Carol Johnston
DI COLOURIST	Deidre McClelland
DI TECHNICAL DIRECTOR	Nic Smith
DI MASTERING	George Awburn
LUSTRE MATTE CREATION	Brett Manson
DIGITAL FILM RECORDING SUPERVISOR	Tony Poriazis
LABORATORY SERVICES	Deluxe Melbourne
LAB LIAISON	Ian Anderson
VISUAL EFFECTS PRODUCTION	Iloura
EXECUTIVE PRODUCER	Simon Rosenthal
VFX PRODUCER	Ineke Majoor
VFX SUPERVISOR	Julian Dimsey
SENIOR COMPOSITOR	Alan Fairlie
COMPOSITORS	Dominic Hellier Mathew Pascuzzi Matt Omond Tahl Niran Julia Egerton
DIGITAL ARTISTS	Tom Kenneally Chris Dwyer
3D ARTISTS	Simon Ross Nick Tripodi Josh Simmonds
PRODUCTION COORDINATOR	Georgia Smith
TITLE DESIGN	Iloura
LEAD TITLE DESIGNER	Stephen Van Elst
TITLE DESIGNERS	Thomas Pullar Cat Sinclair
SOUND POST PRODUCTION	Soundfirm
SOUND DESIGNERS	Rob Mackenzie James Harvey
SOUND EDITOR	Liesl Pieterse
FOLEY BY	Mario Vaccaro Alex Stewart
ADR RECORDISTS	Ralph Ortner Simon Rosenberg
FACILITY MANAGER	Helen Field
RE-RECORDING MIXER	Rob Mackenzie
DOLBY CONSULTANT	Bruce Emery
MUSIC SUPERVISION BY	Tombowler Pty Ltd
MUSIC SUPERVISION & LICENSING	Craig Kamber
BUSINESS AFFAIRS	Andrew Fuller
TRAFFIC CONTROL	David Roy Williams
ORIGINAL SCORE BY	Ollie Olsen

PRODUCED AND RECORDED BY Simon Polinski
at Laundrygoat Studio
MIXED AT The Soft Centre
by Simon Polinski
PERFORMED BY
OLLIE OLSEN
Guitars / Violins / Harpsichord,
Piano / Electronics / Percussion
SIMON POLINSKI
Guitars / Bass / Percussion
CHRIS RAINIER
Guitar
POOKIE-SPOOKY
Vocals

About Ambience Entertainment

Ambience Entertainment was originally founded as a post production company in 1999 and in 2003 dipped it's toe into the production arena with the creation of The Pop Pups.

In 2004 Ambience Entertainment was acquired by Omnilab Media to create content for group and has since grown into one of Australia's fastest growing independent film and television production companies dedicated to producing compelling film and television programs for local and international broadcasters and audiences.

With a well-earned reputation for quality, Ambience Entertainment specializes in feature films, game shows, children's programming and animation.

Ambience Entertainment is the content and production division of the Omnilab Media, Australia's largest independently owned vertically integrated media company. This alliance has enabled Ambience Entertainment to develop its own distinctive television and film content with the strategic goal of significantly increasing its production output.

About Omnilab Media

Omnilab Media is an Australian and New Zealand based globally

focused vertically integrated entertainment company involved in the production, visual effects, post production and financing of a diverse range of film and television properties. Amongst the funding deals recently concluded by Omnilab Media are the production and P&A financing for Oliver Stone's W, THE BANK JOB and THE MESSENGER, as well as the upcoming films TOMORROW WHEN THE WAR BEGAN and THE POWER OF THE DARK CRYSTAL, and THE KILLER ELITE.

Omnilab Media has also created a new digital film company with Kennedy Miller Mitchell (Dr.D Studios) to use groundbreaking digital storytelling, animation and visual effects. The first production will be HAPPY FEET 2, with a range of other blue-chip properties in development including Fury Road.

About Madman Entertainment

Madman is a leading independent entertainment distribution and rights management company.

Madman specialises in wholesale distribution of video and DVD movies into retail and rental stores throughout Australia and New Zealand. Other rights management activities undertaken by Madman include theatrical distribution as well as licensing for Television, VOD, Hotel, Airline and Merchandise.

Highly vertically integrated, Madman's operations include one of Australia's leading DVD production studios and a commercial printing operation who are well reputed for their innovative, high quality packaging.

Madman is strongly niche focused and driven by staff who are as passionate about our products as our buying customers. We are Australia's leading distributor of Anime (Japanese Animation), Australian and Global Independent film, Asian Cinema, Bollywood, Action Sports and other special interest genres.

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MATERIALS

All materials including key art and production stills can be found on our press site:

www.madman.com.au/pressarea

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