



UK FILM COUNCIL presents a SUREFIRE production of an AUTONOMOUS and JACKIE O
PRODUCTIONS Co-production in association with PICTURES IN PARADISE with the participation of
THE PACIFIC FILM AND TELEVISION COMMISSION and THE FILM CONSORTIUM

GUY PEARCE
RAY WINSTONE
DANNY HUSTON
JOHN HURT
DAVID WENHAM
and
EMILY WATSON

THE PROPOSITION

Written by NICK CAVE
Directed by JOHN HILLCOAT

Releases nationally October 6, 2005

Running Time: 104 mins
Sound: Dolby SRD
Aspect Ratio: 2.35:1

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Production Information

THE PROPOSITION is a powerful and epic tale of two brothers in conflict.

It has attracted a stellar international cast including Guy Pearce (*LA Confidential*; *Memento*); Ray Winstone (*Sexy Beast*; *King Arthur*; *Ripley's Game*); Danny Huston (*Birth*; *Silver City*); John Hurt (*Love and Death On Long Island*; *Hellboy*); David Wenham (*The Lord of The Rings Trilogy*; *Van Helsing*) and Emily Watson (*Life and Death of Peter Sellers*; *Punch Drunk Love*; *Breaking the Waves*). It was filmed on location in Winton, a remote northwestern outback town in Queensland, Australia.

The original screenplay was written by music icon Nick Cave. It is directed by John Hillcoat (*Ghosts of the Civil Dead*; *To Have and to Hold*) and produced by Chiara Menage (*Love Is the Devil*) and Cat Villiers (*Saving Grace*, *No Man's Land*), with Chris Brown (*Blurred*; *Under the Radar*) and Jackie O'Sullivan (*Witch Hunt*).

The Proposition is a visually stunning story of loyalty, betrayal and retribution set in 1880's Australia. In the harsh, unforgiving landscape of the Outback, Charlie Burns (Guy Pearce) is presented with an impossible proposition by local law enforcer Captain Stanley (Ray Winstone): the only way to save younger brother Mickey from the gallows is to track down and kill Arthur (Danny Huston), his psychotic older brother.

Meanwhile Captain Stanley has other problems to contend with. Having given up their comfortable life in England, he is desperate to shield his innocent wife Martha (Emily Watson) from the brutalities of their new surroundings. He also faces mounting pressure from renegade Aborigines and his superior Eden Fletcher to bring order to the region.

An uneasy sense of foreboding grows as events close in and each character faces a punishing moral dilemma that leads inexorably to a devastating climax ...

THE PROPOSITION is co-produced by Autonomous (UK) and Jackie O Productions (Australia) in association with Pictures in Paradise for Surefire Films, supported by the UK Film Council's Premiere Fund, The Film Consortium, Pacific Film and Television Commission and TV1 General Entertainment Partnership. Early support was also received from distributors Tartan Films Distribution (UK), Lusomundo (Portugal), and A Film (Benelux). The film is sold internationally by The Works.

The Billing Block

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THE PACIFIC FILM AND TELEVISION COMMISSION and THE FILM CONSORTIUM
GUY PEARCE RAY WINSTONE DANNY HUSTON JOHN HURT DAVID WENHAM and EMILY WATSON **THE PROPOSITION**
Casting NIKKI BARRETT (Australia) GARY DAVY (UK) Costume Designer MARGOT WILSON Production Designer CHRIS KENNEDY
Music NICK CAVE and WARREN ELLIS Editor JON GREGORY ACE Director of Photography BENOIT DELHOMME AFC
Executive Producers SARA GILES MICHAEL HAMLYN CHRIS AUTY NORMAN HUMPHREY JAMES ATHERTON
MICHAEL HENRY ROBERT JONES Producers CHRIS BROWN and JACKIE O SULLIVAN
Producers CHIARA MENAGE and CAT VILLIERS Screenplay NICK CAVE Director JOHN HILLCOAT

Short Synopsis

The Proposition is a visually stunning tale of loyalty, betrayal and retribution set in the frontier of 1880's Australia.

In the harsh, unforgiving landscape of the Outback, Charlie Burns is presented with an impossible proposition by local law enforcer Captain Stanley: the only way to save his younger brother Mikey from the gallows is to track down and kill Arthur, his psychotic older brother.

Meanwhile, Captain Stanley has other problems to contend with. Having given up their comfortable life in England, he is desperate to shield his innocent wife Martha from the brutalities of their new surroundings. He also faces mounting pressure from renegade Aborigines and his superior Eden Fletcher to bring order to the region.

An uneasy sense of foreboding grows as events close in and each character faces a punishing moral dilemma that leads inexorably to a devastating climax...

Long Synopsis

Australian Outback, 1880s.

The film opens in the middle of a frenzied gunfight between the police and a gang of bushrangers. CHARLIE BURNS and his brother MIKEY are captured by the British CAPTAIN STANLEY, who makes them a proposition.

Together with their now estranged psychopathic brother Arthur, the men are wanted for a brutal rape and murder. Stanley will hang 14-year old Mikey on Christmas Day, unless Charlie hunts down and kills his brother Arthur, whom Stanley believes to be their ringleader, and truly evil. If Charlie succeeds, Stanley will pardon both Charlie and Mikey.

Meanwhile, Captain Stanley has other problems to contend with. Having given up their comfortable life in England, he is desperate to shield his innocent wife MARTHA from the brutalities of their new surroundings. He also faces mounting pressure from renegade Aborigines and his superior EDEN FLETCHER to bring order to the region.

Charlie sets off across a hostile landscape to find Arthur, who is holed up in the mountains with the remainder of his gang. Meanwhile Eden Fletcher, the powerful local landowner, has heard of the deal and is furious. He incites a mob to publicly flog Mikey, overpowering Stanley who tries to protect him and the proposition he has put into motion.

Charlie is attacked by a group of renegade Aborigines, he is saved by Arthur and taken to their hideout, where he slowly recovers. Arthur seems to guess at his brother's motives but it is not until he finds a posse of policemen that he learns that Charlie has come to

kill him. Back in the camp Arthur and Charlie confront each other. They later join forces to spring Mikey from the jail.

Charlie rides off with Mikey, who dies in his arms. Arthur and his henchman STOAT take a bloody revenge on the police guards, while the humiliated Stanley spends Christmas with his wife, certain that the gang will be paying them a visit.

As the inevitable cycle of violence reaches its bloody conclusion, Charlie finds he must choose between revenge for Mikey, loyalty to the brother who saved his life, and his own conscience.

Director's statement – John Hillcoat

I have always wanted to make an Australian Western. I became convinced that both through the mythic force of the rugged Australian landscape and the country's brutal history, the legendary power of the Western genre could be reinvented in a specifically Australian context. There are the epic themes of conflict between the law & the outlaw, the oppressor & the oppressed, man & nature. The cruel reality of the Australian frontier is the story of violent conflict; white on white, white on black, black on white, and black on black. Our mission was to depict this Australia as never seen before.

Our key characters are inextricably locked into a destiny they cannot alter. The film is an elegy of violence that runs thematically through the narrative, the central characters, the climate, the visual style, the light, the colour, and the soundtrack. Violence is the core of the frontier, as nations are built upon carnage. However we deliberately focus upon the aftermath, upon the actual consequences of violent actions. The few incidents that do take place on screen are like in real life; abrupt, messy, and quick yet can leave wounds that take centuries to heal. For the survivors it is far from pain free and there are no real heroes.

There was an extreme natural beauty and harshness to both the remote locations and ferocious climate. The landscape was a central character full of innate awe and mystery as though belonging to another world as opposed to another country. Temperatures of 50°C and up, dust storms, mud baths, swarms of flies (one even had to get used to swallowing them), premonitions, and for some, encounters with ghosts, gave us all an apt taste for the times. It was only in post production that I myself discovered that both my

grandfather and his father worked and lived upon the very same location as the one we filmed in. The other great discovery was a deeply rewarding and genuine collaboration

with the films indigenous community and the key creative team – the writer, the entire cast, the DP, the designer, the wardrobe, and the editor.

Background to the Film

Director John Hillcoat had always been keen to make an Australian western: *“It’s something I’ve been obsessed about for a long time, ever since my days at film school. I’ve always been interested in the western as a genre and wanted to explore that and stretch it into another context, setting it in an Australian landscape.”*

Hillcoat had collaborated for many years with singer/songwriter Nick Cave. They discussed that Cave would write the music for the film. But, says Hillcoat, Cave became frustrated at how long it was taking John to write the film: *“So I suggested that Nick write it himself!”* says Hillcoat.

At first Cave says he was terrified by such a prospect: *“I didn’t feel I had much understanding of dialogue. I knew I could work out a story well enough – I’m basically a narrative kind of songwriter – telling stories is what I do. But I did think I’d have problems with the dialogue. Once I sat down and started though it felt really good and I very much enjoyed the process of writing it and telling the story.”*

Cave says he wanted *“to write a cohesive but mythical story that moved forward and was simple and affecting, as well as highly emotionally charged. The fact that it was a western set in Australia was very much secondary. I was primarily interested in the interplay between characters in the most general sense.”*

For Hillcoat the film has violent undertones. *“In this particular case we’re taking a historical moment in time - the foundation of Australia as a nation. Nation building frontiers are always founded on violence and that has always fascinated me. In our story there are three brothers. One, Arthur, represents the unacceptable face of violence. The middle brother, Charlie, is the more acceptable face of violence in that he’s struggling to do the right thing.”*

Then there's the youngest, Mikey, who is the innocent, the one who's swept up in the violence and has no control over it. And then there's Stanley who is society's official arbitrator of violence. He sets up the proposition but as it all unravels he is morally compromised and morally challenged by all around him." Hillcoat continues: *"We wanted to create a wide canvas – the three brothers, the proposition and the policemen. Then there's more – the actual conflict with the alien environment, that a lot of these characters are caught up in, and the conflict with the indigenous people who have a totally different relationship with the land. So there are a lot of different layers."*

Cave says that the periods of intense brutality are followed by periods of sadness and longing, *"and that, to me, it's something that's reflected in Australia's history and in the Australian outback."*

The Cast and their Characters

GUY PEARCE was cast early on to play Charlie Burns. It was of course the script that first sparked his interest: *“Nick is a wonderful writer of literature and music. He is so delightfully specific and this script was no exception. I also got a really good sense from John, our director, on the style of the film he was looking to make and I found it all very appealing.”*

Guy plays the middle of three brothers Charlie Burns: *“Charlie is a survivor, yet he's out of his depth in a way that most white inhabitants of that period were. Charlie's lived a life of violence and extreme criminal activity which to him is wrapped up in the notion of survival. He's out of his depth in a way that most settlers of that period were out of their depth in a completely hostile environment. In the midst of this he's put into the impossible situation of having to choose one brother over another. It's a critical moment in his life.”*

Despite the hardships - and the forty-five degree heat - of filming in outback Australia – Guys says that the experience of making *The Proposition* was by far one of the best experience he's ever had making a film: *“Primarily the script was wonderful, but I also got to work with a fantastic group of people, and the understanding from John and Nick about what it was they wanted made for a very creative process.”*

RAY WINSTONE plays Captain Stanley, sent to the hostile land to enforce law and order. Says Winstone: *“In my mind, Stanley went out to Australia on a high, looking forward to the challenge. Thinking he could change the place, civilize the place and the people, with the British Empire behind him. But of course the reality was somewhat different.”*

Ray says he found the role interesting because he saw Stanley as the bad guy of the piece: *“We see him being very brutal to a young boy and then he makes a completely immoral suggestion, asking a man to kill his own brother. But then in contrast you see this man at home with his wife, loving his wife and being a normal human being. He has a very strong belief in what, to him, is right and wrong and believes his actions are completely justified. I thought he was a very cleverly formed, interesting character.”*

Winstone particularly enjoyed working with both director John Hillcoat and writer Nick Cave: *“Nick has probably always written songs on his own but with this he had to deal with a bunch of actors who like to talk about things, ask questions and make changes! I was surprised how well he relaxed into that process and how well he collaborated with us. He was really keen to hear our comments and ideas and to change things around accordingly. I think he really enjoyed the process. And I can’t praise John enough. He’s a wonderful director – very visual, very artistic. But he’s also wonderful at drawing out the best performances from his cast and it’s rare to have both those things. It was an absolute privilege to work with him and I really enjoyed making this film.”*

DANNY HUSTON plays the eldest of the three brothers, Arthur. Says Huston: *“For Arthur, violence is part of his life. He lives in a very harsh environment. He’s not just a criminal running around brandishing a gun and killing people haphazardly. His savagery is really something that in a way is perfectly appropriate because he has a very clear understanding of who his enemies are. And his only way of survival is to kill those enemies before they kill him. He’s actually very moral; he has a strong internal code and a strong sense of family. But if you’re a cop or if you’re English, well then he will murder you because you’re the enemy. The way he sees it, that’s perfectly reasonable.”*

Danny says he was fascinated by the script because the characters are not delineated in any way. *“There’s good and there’s bad, but the good guys are bad and the bad guys are good. The script weaved an extraordinary tale and I really couldn’t tell what was coming next. I think Nick wrote a really lyrical, touching and spiritual screenplay that was also very dark. I thought it was quite wonderful.”*

EMILY WATSON plays Martha, Stanley’s wife. For Watson the film was a great adventure: *“It’s a wonderful adventure in the outback and I was the girl in the middle of it all, so I rather enjoyed that. The script was such a great read, it’s very rare that you come across a screenplay that has such an epic feel to it, that’s so imaginatively dark and scary.”*

For Emily, the film is about the nature of civilization: *“The who we are, the who we try to be and how wrong we get it. I think Martha has an absolute cataclysmic, earth shattering realization that the civilized person she thought she was is actually an instrument, most probably, of evil. To me that’s much of what the film is about – that the British Empire set out to civilize the unconquered world, but was morally bankrupt from its inception.”*

Emily says she was very fortunate to share most of her scenes with Ray Winstone: *“I’ve long wanted to work with Ray and we had a great collaboration together on this film. John (Hillcoat) created an atmosphere on set where we felt free to explore. It was a terrific creative process.”*

JOHN HURT plays the bounty hunter Jellon Lamb. Hurt says he was attracted to the project because he thought the story had a very interesting take on the western genre: *“The western has been somewhat neglected for a while. This was a completely different take on that genre, set in a different place, so it was a sort of renaissance in a sense – a rebirth of a genre rather than a continuation of the same old thing.”*

He continues: *“I play a marvelous character called Jellon Lamb who is, in short, a bounty hunter. He’s a weasel of a man really, although he can be charming and he’s certainly well read. But things in his life have slipped and he’s allowed himself to become little more than a brigand.”*

For Hurt the film is about death: *“Death, survival and the human spirit, but this film has a pretty original way of looking at all of those things, in the very clever way that it’s written.”*

DAVID WENHAM plays Eden Fletcher, the local landowner. Says Wenham: *“Eden is the money and the power of the town. He essentially owns the town. It’s an early decision that he makes that causes the action to spiral in one particular direction – that’s his power.”*

For Wenham, Nick Cave is a wonderful storyteller: *“The Proposition is a terrific story that’s beautifully told. It’s both lyrical and poetic, as well as dramatic. The story was certainly what attracted me to the project. Everyone involved was very passionate about the film and we all wanted to do the best work we possibly could. The experience of making it was truly a pleasure.”*

For director John Hillcoat the casting of any film is of course critical: *“This was an ensemble piece and they are very vivid characters – even the smallest characters spring*

to life very quickly – so the casting really was very critical. And I can honestly say that working with this cast was the best experience I've ever had. They made the film dynamic and much more electric and interesting. They all fitted their characters so well

and were superb collaborators even though they all had different working methods. Each and every performance was truly inspired work.”

The Location

The entire film was shot on location in Winton, a very remote northwestern Queensland town in outback Australia – birthplace of Banjo Paterson's "Waltzing Matilda" and Qantas Airways, and home to the largest dinosaur skeleton ever found in Australia! *"We chose Winton because the landscape there is quite extraordinary"* says Hillcoat. *"It's surrounded by fantastic red desert and in the middle of that are wonderful caves and ravines."*

Shop fronts for a kangaroo skinner, the jail, a general store, a two-storey pub, a bakery, butcher and blacksmith were all built for the mythical town of Banyon, on the Camara cattle station just outside Winton.

The main problem was the incredible heat that never fell below 40 degrees Celsius and some days reached into the 50's. Extra effort needed to be made for this extreme heat, which included the continual circulation of iced water and adapting a horse cream to ward off flies!

Actor Ray Winstone says that the flies were the biggest problem: *"At first I thought I might not be able to handle it. Not so much the heat but the flies! When God invented flies he must have had a terrible hangover. They do no good whatsoever – they just land on you and eat you all day long! The heat was pretty incredible though. If you didn't drink a lot of water you were in big trouble. But you do acclimatize to it after a while."*

For actor Guy Pearce the conditions only added more to the film's reality:
"Before I got there I couldn't imagine how I was going to wear woolen pants and leather coats in 45 degree heat. I didn't even want to think about it. But once we were shooting it actually added to the experience of what all those characters had to deal with.

Even with their understanding it seems odd that they chose to wear those clothes.....not that you'd wear shorts and a singlet of course....."

Other problems included dust storms and once an entire three month's rainfall in one day. Winton was though a very popular choice for both cast and filmmakers alike. Says actor John Hurt: *"I expected Winton to be a lot rougher but we stayed at a great little motel that served terrific food and the people in the town were completely charming and very welcoming."*

Adds Guy Pearce: *"Winton is in the middle of an extremely remote area. Just being there was unusual. Getting to know the people and finding out what it was about the place that drew them to it was an experience in itself."*

The Look of the Film

Director of Photography Benoit Delhomme says he was very prepared for the project because everyone had told him how dry and empty the Australian outback was going to be. Says Delhomme: *“In many ways it’s very difficult to frame an empty landscape and to find good structure in the desert. So I began by taking a lot of stills when I first arrived, just to try and find the right contrast and the right energy in the light. Often people shoot the desert but you don’t feel the heat. I wanted to show something more sensual and I wanted to feel the texture as much as anything else. One of my other obsessions was to try and increase the violence of the landscape, to show how hard it really was to live and survive there. I trained the cinemascope ratio to show how one single character was lost there – to make everything including the horizon seem very far away.”*

Capturing the power of this land on film was something director John Hillcoat was also keen to do: *“A while back I took a camping trip across Australia with my production designer Chris Kennedy. It was the most incredible trip right across the outback. That’s when the mighty power of this land really hit me – it also drew me to the aboriginal presence in Australia. That’s really when I realized I had to try and make a film utilizing the landscape and involving the birth of the real Australia. Benoit and I were also keen to get a mythical ingredient in there with the harsh landscape.”*

Hillcoat says that working with Benoit Delhomme as his Director of Photography was an inspiring experience: *“His connection with the landscape and with the light was quite amazing. It was a true collaboration and his work has enhanced the film entirely.”*

About the Cast

GUY PEARCE – Charlie Burns

Regarded as one of the most complex actors of his generation, Guy Pearce made his mark a decade ago playing a pretty young drag queen in *The Adventures of Priscilla, Queen of the Desert*. The film was a box office and critical hit, becoming one of the 10 most successful Australian films of all time and receiving an Oscar, two Golden Globe nominations, two BAFTA's and numerous AFI nominations. Guy's diverse array of roles since that time include Ed Exley in the slick crime drama *LA Confidential*, amnesiac Leonard Shelby in the intelligent thriller *Memento* and hardened criminal Dale Gribble in the recent Australian heist movie *The Hard Word*, in which he starred opposite Rachel Griffiths.

Guy's other recent credits include *Two Brothers*, from acclaimed French director Jean-Jacques Annaud (*Seven Years in Tibet*), the HG Wells adaptation *The Time Machine*, directed by the author's great grandson Simon Wells, and the big budget adaptation of the Dumas novel *The Count of Monte Cristo*.

RAY WINSTONE – Captain Stanley

Ray Winstone was born in Hackney in the East End of London. He started boxing at the age of twelve and was three times London Schoolboy champion and fought twice for England. He studied acting at the Corona School before being cast by director Alan Clarke as Carlin (“the Daddy”) in *Scum*. This BBC production made Winstone’s name and since then he has appeared in numerous TV series and movies. After playing a starring role in Franc Roddam’s *Quadrophenia* and being cast by Ken Loach in *Ladybird*, Gary Oldman gave Winstone the lead role in his gritty biographical drama, *Nil By Mouth*. Winstone was mesmerizing as Ray, and gave an award-winning performance that led to a succession of challenging roles including Dave in the gangster movie *Face* and Dad in Tim Roth’s disturbing drama, *The War Zone*. He also played in the comedy drama *The Mammy* and *Fanny & Elvis* before delivering one of the finest performances of his career opposite Ben Kingsley in *Sexy Beast*.

His credits since then include most recently *King Arthur*; as well as *There’s Only One Jimmy Grimble*, *Last Orders*, *Ripley’s Game*, and *Cold Mountain*. Ray Winstone’s notable TV series over the past twenty years include *Robin of Sherwood* (in which he played Will Scarlet); *Birds of a Feather*; *The Ghost Busters of East Finchley*; *Our Boy* (for which he earned an RST award for Best Male Actor); *Births, Marriages and Deaths*; *Lenny Blue*, and the title role in *Henry VIII*.

DANNY HUSTON – Arthur Burns

Huston has followed in the family tradition of pursuing a varied creative career. He began as a painter, but gravitated early to film directing and has helmed numerous television and film projects. With a desire to learn more about the acting process so he could have better understanding of the craft as a filmmaker, he began to take small parts in movies. Ultimately, this led to a new passion and his breakthrough role in the independent film IVANSXTC. The Bernard Rose directed feature was nominated for several Independent Spirit Awards, including Best Male Performance for Danny's portrayal of Hollywood talent agent Ivan Beckman. Danny has worked nonstop as an actor ever since.

Huston will next be seen in the Fernando Meirelles project THE CONSTANT GARDNER opposite Ralph Fiennes and the British independent feature ALPHA MALE alongside Jennifer Ehle. He most recently finished work on Sofia Coppola's MARIE ANTOINETTE and THE PROPOSITION which also stars Guy Pearce and Emily Watson. In 2003 Danny worked on the Martin Scorsese project THE AVIATOR alongside Leonardo DiCaprio and Alec Baldwin, for which the ensemble cast was nominated for a 2004 SAG award. Danny also starred in the film BIRTH opposite Nicole Kidman and was directed by Jonathan Glazer. He also appears in 21 GRAMS, Alejandro Inarritu's third feature-length film. He has collaborated several times with directors Mike Figgis and Bernard Rose and is the lead in John Sayles' SILVER CITY opposite Chris Cooper and Daryl Hannah. He is currently in Serbia working on the Oliver Parker helmed feature FADE TO BLACK in which Danny will portray Orson Welles. The cast also includes Christopher Walken and Paz Vega.

Born in Rome, Danny was raised in Ireland and London with stops in Mexico and the United States. He currently lives in Los Angeles with his wife Katie and daughter Stella.

JOHN HURT – Jellon Lamb

John Hurt is one of Britain's best known, critically acclaimed and most versatile actors. He made his West End debut in 1962 and went on to take the 1963 Critics' Award for Most Promising Actor in Harold Pinter's *The Dwarfs*. For the stage, John has also appeared in Pinter's *The Caretaker*; Sean O'Casey's *Shadow of a Gunman*; Tom Stoppard's *Travesties* for the RSC; Ivan Turgenev's *A Month in The Country*. The year 2000 saw his greatly acclaimed performance in Samuel Beckett's *Krapp's Last Tape* in London's West End.

John's impressive body of television work commenced in 1961 and has included such notable roles as Caligula in *I, Claudius*; Raskolnikov in *Crime and Punishment* and, most memorably, as Quentin Crisp in the autobiographical *The Naked Civil Servant* (for which he received a Best Actor Emmy and a BAFTA Best Television Actor Award) which led Crisp to opine that 'John Hurt is my representative here on Earth.'

It was his defining film roles as Max in *Midnight Express* (1978) and as John Merrick in *The Elephant Man* (1980) that thrust him into the international spotlight with Oscar nominations for Best Supporting Actor and Best Actor, respectively. His other film work includes a trio of roles in 1984 which rewarded him with the Evening Standard Award for Best Actor for that year for: *1984*; *The Hit* and *Champions*. His many films include *A Man For All Seasons*; *The Field*; *Scandal*; *Rob Roy* and John Boorman's *Two Nudes Bathing* the latter for which he received a Cable Ace Award in 1995, and an acclaimed performance in Richard Kwietniowski's *Love and Death on Long Island*. John was seen as Dr Iannis in *Captain Corelli's Mandolin* directed by John Madden.

In 1999 John filmed Beckett's *Krapp's Last Tape* directed by Atom Egoyan and *Tabloid TV* directed by David Blair in 2000. 2001 was spent filming *Miranda* directed by Mark Munden,

Harry Potter and the Sorcerer's Stone directed by Chris Columbus and *Owning Mahowny* directed by Richard Kwietniowski.

In 2002, John won the Variety Club Award for Outstanding Performance in a Stage Play, alongside Penelope Wilton for their performance in Brian Friel's *Afterplay*. This was followed by the film, *Hellboy*, directed by Guillermo del Toro for Revolution Studios and *The Alan Clark Diaries* for the BBC, which received great critical acclaim. More recently, John has completed filming *Skeleton Key*, directed by Iain Softley for Universal and *Shooting Dogs* directed by Michael Caton-Jones.

DAVID WENHAM – Eden Fletcher

Best known internationally as Faramir in the *Lord of the Rings* trilogy, as well as starring in *Van Helsing*, *Pure* and *Dust*, David Wenham has also appeared in some of Australia's best-loved films. These include *The Bank*; *Better than Sex*; *Moulin Rouge!*; *Cosi* and *The Boys*, the latter of which David starred in and co-produced. *The Boys* earned David an AFI Award nomination for Best Actor and went on to receive four AFI Awards. David recently re-teamed with the producer of *The Boys* on *Three Dollars*, in which he will star alongside Sarah Wynter and Frances O'Connor.

Recent accolades for David's film work include the 2003 Film Critics' Circle of Australia and AFI Awards for Best Actor for *Gettin' Square*. He was recently named a nominee for the 2004 AFI Award for Best Actor for his role in the Sam Neill directed telemovie *The Brush Off*. David received a nomination in the same category in 1998 for his role as the lovable Diver Dan in the award winning ABC TV series *Sea Change* and he won the award the previous year for the critically acclaimed ABC TV miniseries *Simone de Beauvoir's Babies*.

EMILY WATSON – Martha Stanley

Emily Watson was nominated for an Academy Award in 1997 for her role in Lars Von Trier's *Breaking The Waves*. She won the Felix Award as Best Actress and the New York Critics Circle Best Actress Award, as well as the London Film Critics Circle Award as British Newcomer of the Year.

She was also nominated for both an Academy Award and a Golden Globe Award for her role in *Hilary And Jackie*. Other film credits include *The Life And Death Of Peter Sellers*; *Gosford Park*; Alan Parker's *Angela's Ashes*; *Red Dragon*; *The Cradle Will Rock*; *The Boxer*; *A Walk Through The Woods* and Richard E. Grant's *Wah Wah*.

Television credits include George Miller's *Mill On The Floss* for BBC Television and Christopher Morahan's *A Summer Day's Dream*, also for the BBC.

Theatre credits include *Twelfth Night* and *Uncle Vanya* directed by Sam Mendes at the Donmar; *The Three Sisters*, directed by Max Stafford-Clark that toured India; *The Children's Hour* at the National and *A Jovial Crew*; *Taming Of The Shrew*; *All's Well That Ends Well* and *The Changeling*, all for the Royal Shakespeare Company.

About the Filmmakers

JOHN HILLCOAT – Director

John Hillcoat grew up in America, Canada and Europe. He abandoned a career in Fine Arts to enroll at Melbourne's Swinburne Film School, where he produced two celebrated short dramas, *The Blonde's Date With Death* and *Frankie And Johnny*. He went on to a successful career directing and editing music videos for such artists as Nick Cave, INXS, Crowded House, Depeche Mode, Manic Street Preachers, Robert Plant, Suede, Placebo and Muse, several of these having won international awards.

After three years researching maximum security prisons in America and Australia, John co-wrote and directed his first feature film *Ghosts...Of The Civil Dead* which was nominated for nine Australian Film Institute Awards. John has continued to create music videos, winning an Australian Recording Industry Award for Best Director. His videos lead him to join the Oil Factory in both London and Los Angeles. John's second feature film *To Have & To Hold* stars Tcheky Karyo and Rachel Griffiths. The film was set in the jungle of Papua New Guinea & was released in 1998.

In 1999 John directed the London side to Rani Sing's feature documentary (released 2002) on the legendary Harry Smith (DA Pennebaker directed the New York side). It features the rehearsals and performances of such diverse artists as Nick Cave, Jarvis Cocker, Bryan Ferry, Jimmy Scott, and Beth Orton.

John is developing feature films in both Britain and America. He continues his work as a sought after director of music videos.

CHIARA MENAGE - Producer

Chiara Menage began her career producing music videos and commercials, with clients including U2, Sinead O'Connor, Nick Cave, Bryan Ferry, Coca Cola and Air France. These projects gave her a broad range of production experience as well as the funding to develop and produce shorts and experimental films. In a long term collaboration with acclaimed director and video artist John Maybury, which began in 1992, they pioneered new developments in video technology.

In 1992 Menage produced Maybury's *Remembrance Of Things Fast*, starring Tilda Swinton and Rupert Everett. For the next few years they created various video installations for a number of international galleries and art festivals. In 1998 Menage produced her first feature film, the critically acclaimed *Love Is The Devil (Study For A Portrait Of Francis Gibson)*. Written and directed by John Maybury, the film starred Derek Jacobi, Daniel Craig, and Tilda Swinton.

In 2001 Menage set up Autonomous with producer Cat Villiers. The first of the projects from that association was *Kiss Of Life* in 2003 which she and Villiers Executive Produced. Written and directed by Emily Young, the film stars Peter Mullan, Ingeborga Dapkunaite and David Warner.

CAT VILLIERS – Producer

Cat Villiers started her career working as a magazine editor for photographer David Bailey's Ritz Newspaper and for Tina Brown. Moving into film production in 1993 her first feature was the 1995 Academy Award Nominated *Before The Rain*, winner of the Golden Lion at the Venice Film Festival and many other international awards.

Over the next few years Villiers' credits have included Agnieszka Holland's *Total Eclipse* starring Leonardo DiCaprio and David Thewlis, Daphna Kastner's *Spanish Fly*, the 2000 Sundance Audience Award winner *Saving Grace* starring Brenda Blethyn, directed by Nigel Cole, Bernard Rose's *IVANSXTC* starring Danny Huston, and the 2002 Golden Globe and Academy Award winner *No Mans Land*, directed by Danis Tanovic the film won many other international awards including Best Screenplay in Cannes and Audience Awards at San Sebastian, the AFI and Rotterdam.

Recent productions include the 2003 BAFTA Winner Emily Young's *Kiss Of Life* starring Peter Mullan, and the 2005 *Birds Of Heaven* directed by Eliane De Latour.

CHRIS BROWN – Producer

Brown began his journey back in the UK in 1983 as Managing Director with Stephen Woolley of Palace Productions in the U.K. during which time he produced two films with Neil Jordan; *The Company of Wolves*; and *Mona Lisa* (Winner of two Golden Globes and Academy Award nominated for Best Actor – Bob Hoskins). He also produced *Absolute Beginners* starring David Bowie, James Fox, Sade; and *Siesta* with Ellen Barkin, Gabriel Byrne and Jodie Foster. In the late 80s he ran The Comic Strip Film Company and produced *The Yob* starring Keith Allen and *The Strike* winner of the Golden Rose of Montreaux and the Royal Television Society Award for Best Comedy.

In 1996 Brown established a low budget film scheme in New Zealand called ScreenVisionNZ which produced *Via Satellite*, distributed by Columbia TriStar; *Savage Honeymoon*, distributed by Universal Pictures International, selected for the London and Palm Springs Film Festivals, and *Scarfies*, selected for the Edinburgh and Sundance Film Festivals.

Brown set up his own production company in 1999, Pictures In Paradise, on Queensland's Gold Coast. Later in 2000 Brown completed production of horror film "Cubbyhouse". The film has sold in over 29 territories. Brown subsequently teamed with Chris Fitchett to initiate the first of a series of script development programs with the Pacific Film & Television Commission (PFTC) to develop new writers, of which Evan Clarry's feature film directorial debut, the schoolies hit *Blurred*, was the first project. Clarry followed up on the success of *Blurred* with *Under The Radar*, released in 2004 by Hoyts and internationally by Myriad Pictures.

In 2004 Brown was awarded Producer Of The Year by the Australian Producers Association SPAA.

JACKIE O' SULLIVAN - Producer

Jackie O'Sullivan has been working in the film and television industry for the last 15 years in Australia and the UK. O'Sullivan was an Executive of The AFI Award winning *Simone De Beauvoir's Babies*. This was followed by her first feature film, *The Sound of One Hand Clapping*, which was invited into competition at the Berlin Film festival. The next film was *The Dead Letter Office*. O'Sullivan was Executive Producer in development.

In 1997, O'Sullivan was appointed as the founding General Manager and Executive Producer of Columbia TriStar Productions in Australia.

O' Sullivan was executive producer of the 1997 Telemovie *Never Tell Me Never* with Claudia Karvan (nominated for two AFI Awards – Best Actress and Best Drama); the 1998 Telemovie *Witch Hunt* with Jacqueline Bisset and the 1999 Mini Series *The Potato Factory* with Ben Cross (Nominated for an AFI award for Best Drama). In 2000, O'Sullivan was appointed as the founding Head of Business Affairs of the UK Film Council.

NICK CAVE – Composer/ Writer

Renegade outsider Nick Cave hit London from Melbourne with a force that still resounds today. He and his band The Birthday Party blazed through incendiary live shows and a string of albums and EP's of swaggering raw-boned blues that were at odds with the plastic pop of the time.

Following their break-up in 1983, Cave briefly sojourned in Los Angeles, writing a film script which would later manifest itself as 'And The Ass Saw The Angel', his debut novel. He also assembled the first incarnation of The Bad Seeds. They released the album 'From Her To Eternity' in 1984.

Relocated to Berlin, Cave started work on what was to become his debut novel *And The Ass Saw The Angel*. The themes he was evoking in this work would fire the next Bad Seeds album, 1985's 'The First Born Is Dead', in which Cave explored the myth-heavy terrain of Delta blues. Cave also co-wrote the prison movie *Ghosts...Of The Civil Dead*, with director John Hillcoat

The 1986 incarnation of The Bad Seeds selected a poignant set of covers for the 'Kicking Against The Pricks' album. They followed this collection with the 'Your Funeral...My Trial' LP and 1988's 'Tender Prey'. That year also saw the publication of Cave's first book *King Ink*, a collection of lyrics and plays, and the band appeared in Wim Wender's film *Wings Of Desire*, performing 'The Carny' and 'From Her To Eternity'. *Ghosts...Of The Civil Dead*, with a score composed by Cave, Blixa Bargeld and Mick Harvey and a central acting performance by Cave, gained its theatrical release, and the singer's film work took on another dimension when he appeared as rock star Freak Storm in Tom DiCillo's *Johnny Suede*.

Cave left West Berlin shortly before its fall in 1989, and moved to Sao Paolo. 1990 marked the publication of *And The Ass Saw The Angel*, a stunning literary success that won *Time Out*'s Book Of The Year award.

The Bad Seeds were to re-evolve again. The magnetizing effect of the new line-up was keenly felt on the early 90's albums 'The Good Son' (1990), 'Henry's Dream' (1992), 'Live Seeds' (1993), and 'Let Love In' (1994). A live album "Live Seeds" was released in 1993.

With Cave now based in London, 1996's 'Murder Ballads' was a culmination of Cave's long time fascination with "the language of violence". Collaborations with Kylie Minogue and PJ Harvey led to mainstream chart success and The Bad Seeds' widest exposure ever. Meanwhile, Cave, Harvey and Bargeld resumed their cinematic links with John Hillcoat, scoring his second feature film, 1996's *To Have And To Hold*. Cave's second anthology of lyrics and essays, *King Ink II* was also published that year.

March 1997 saw the release of The Bad Seeds' tenth studio album 'The Boatman's Call', Cave's most intensely personal work to date, in which the singer explored the themes of love, faith and loss in unflinching detail. The chilling, majestic epic No More Shall We Part followed in 2002, and in 2003 *Nocturama*".

The latest Nick Cave and the Bad Seeds album 'Abattoir Blues/ The Lyre Of Orpheus' was released by Mute in September 2004. The band performed a sell out tour of the album in Europe at the end of 2004 in and Australia in May of 2005. They will be headlining at a string of European festivals this summer.

WARREN ELLIS - Composer

Born in Ballarat, Australia in 1965, Warren Ellis's interest in music began when he found an accordion at a local rubbish dump.

In the early 80's he moved to Melbourne and completed a Dip ED, masters in Music and English. He spent two years teaching in secondary schools before resigning.

In the late 80's he started writing music for theatre groups in Melbourne and then in the early 90's he formed Australian instrumental group, Dirty Three.

In 1995 Dirty Three relocated to London. They have recorded six albums, a soundtrack for the John Curran directed film "Praise", and will release their seventh disc in 2005.

In 1995, Warren was invited to play with Nick Cave and the Bad Seeds on a recording, he remained with the band and continues to play and record with them to date - having now been part of the last six albums.

Warren currently resides in Paris with his wife and two children but continues to tour the world extensively with both Dirty Three and Nick Cave and the Bad Seeds.

He plays a variety of instruments, predominately violin.

BENOIT DELHOMME – Director of Photography

Benoit Delhomme's credits include *The Merchant Of Venice* for director Michael Radford, starring Al Pacino, Joseph Fiennes and Jeremy Irons; *Miss Julie* for Academy Award nominated director Mike Figgis; *With Or Without You* for director Michael Winterbottom; *The Winslow Boy* for David Mamet and *L'Idole* for Samantha Lang.

In 1998 Delhomme was nominated for a Cesar for Best Cinematography for his work on *Artemisia* and in 2001 Delhomme won the Special Jury Prize for Cinematography at the Chicago International Film Festival for his work on *Ni Neibian Jidian (What Time Is It There?)*. He also won Best Lighting at the Chalon Festival for *The Scent Of The Green Papaya*.

JON GREGORY - Editor

Jon Gregory began his career in the BBC scenery department but it was only twelve months before he found his way into the editing department. From the BBC, Gregory moved into feature films, his first being *Number One* directed by Les Blair. Gregory has since edited many films including *Naked* and *Secrets And Lies* for award-winning director Mike Leigh. Jon Gregory also edited the worldwide smash hit *Four Weddings And A Funeral* as well as *Donnie Brasco*; *Living Out Loud*; *Killing Me Softly* and *Ned Kelly*.

CHRIS KENNEDY - Production Designer

THE PROPOSITION marks the third time that Chris Kennedy, Nick Cave and John Hillcoat have collaborated, having worked on *Ghosts...Of The Civil Dead* and *To Have And To Hold* together. Kennedy won an Australian Film Institute Award for Best Achievement in Production Design for *Ghosts...Of The Civil Dead* in 1989 and received a nomination in the same category in 1996 for his work on *To Have And To Hold*.

Kennedy's other credits include *Cosi*; *Angel Baby*; *Spotswood*; *Gino*; *The Missing* and *Death In Brunswick*. He recently won an Australian Film Institute Award for Best Achievement in Production Design for his work on Bryan Brown's *Dirty Deeds*.

MARGOT WILSON – Costume Designer

A graduate of the prestigious fashion program at the East Sydney Technical College, Margot Wilson has had a long and varied career. Her feature film credits include *Reckless Kelly*; *Rapa Nui*; *Race The Sun* with Halle Berry; Terence Malick's *The Thin Red Line* and the multi-award winning *Lantana*, as well as Joel Silver's *Ghost Ship*; the award-winning *Japanese Story* with Toni Colette; *Angkor* and *The Munster's Scary Little Christmas* for Universal.

APPENDIX 1.**End Credits**

| | |
|-------------------|-----------------|
| Mike Burns | Richard Wilson |
| Brian O'Leary | Noah Taylor |
| Asian Prostitute | Jeremy Madrona |
| Asian Prostitute | Jae Mamuyac |
| Charlie Burns | Guy Pearce |
| Mad Jack Bradshaw | Mick Roughan |
| John Gordon | Shane Watt |
| Captain Stanley | Ray Winstone |
| Sergeant Lawrence | Robert Morgan |
| Jacko | David Gulpilil |
| Officer Dunn | Bryan Probets |
| Patrick Hopkins | Oliver Ackland |
| Arthur Burns | Danny Huston |
| Tom Cox | David Vallon |
| Henry Clark | Daniel Parker |
| Robert Borland | Carl Rush |
| Officer Davenport | Gary Waddell |
| Officer Matthews | Iain Gardiner |
| Martha Stanley | Emily Watson |
| Paul Broussard | Bogdan Koca |
| Mrs Broussard | Sue Dwyer |
| Dan O'Reilly | Lance Medlin |
| Jellon Lamb | John Hurt |
| Eden Fletcher | David Wenham |
| Tobey | Rodney Boschman |
| Officer Halloway | Boris Brkic |
| Old Aboriginal | Ned Rose |

| | |
|-----------------------------------|---------------------|
| Queenie | Leah Purcell |
| Samuel Stoa | Tom Budge |
| Two Bob | Tom E Lewis |
| Dr Bantrey | Ralph Cotterill |
| Thommo | Max Age |
| Blinky | Jerry Solomon |
| Associate Producer (Australia) | Pam Collis |
| Associate Producer (UK) | Christopher Simon |
| Production Co-ordinators | Jennifer Des Champs |
| | Nicki Ellis |
| Assistant Production Co-ordinator | Andrew Hardwick |
| Travel Co-ordinator | Megan Clarke |
| Production Manager (UK) | Libby Mourant |
| Pre-Production Co-ordinator (UK) | Polly Taylor |
| Production Runner (UK) | Richard Smith |
| Research Assistant (UK) | Annalise Davis |
| Pre-Production Runner (UK) | Edward J S Clarke |
| Production Assistants | Stephen Hart |
| | Kirsten Bodenstedt |
| Freight Co-ordinator | Andrew McNiece |
| Producers Assistant | Nathalia Rayfield |
| Director's Assistant | Steven Elliott |
| Assistant To Nick Cave | Rachel Willis |
| Rushes Driver, Winton | Gavin Baskett |
| Rushes Runner | Howard Ruwhiu |
| Unit Assistants | Kylie Jones |
| | Karen G Winter |
| Casual Production Assistant | Mary McNiece |
| Casual Runner | Vivian Kirk |

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|--|------------------------------|
| Casual Unit Assistant | Darren John Patterson |
| Line Producer | Gina Black |
| 1 st Assistant Director | Darren Mallett |
| 2 nd Assistant Director | Vera Biffone |
| 2 nd 2 nd Assistant Director | Peter McLennan |
| 3 rd Assistant Director | Christopher Sheen |
| Rehearsals Assistant | Bogdan Koca |
| Script Supervisor | Joanne McLennan |
| Location Manager | Tony Clarke |
| Assistant Location Manager | Jessica J Ball |
| Indigenous Co-ordinator | Pearl Eatts |
| 2 nd Unit Director of Photography | Simon Finney |
| A Camera Focus Puller | Margie McClymont |
| B Camera Focus Puller | Brett Matthews |
| Clapper Loader | Troy Reichman |
| B Camera Clapper Loader | Lee Jake Mariano |
| Truck Loader | Rowena Mollica |
| Video Split Operator | Carmel Shelley |
| Gaffer | Graham Rutherford |
| Best Boy | Stephen Head |
| Electricians | Steve Gordon |
| | Jesse Moyes |
| Lighting Technicians | Mark Watson |
| | Michael (Wildman) Rutherford |
| Electrics Luggers | Brenton Barry Grant |
| | Beau Heslin |
| | Brad Holm |
| Dingle Person | Gobbler Gillespie |
| Gennie Operators | Joe Stick |
| | Adam Grice |

Key Grip Brett Marks
Grip/ Scorpio Technician Mike Larcombe

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|--------------------------------------|----------------------|
| Best Boy Grip | David Rusty Leckonby |
| Assistant Grips | Joel Russel |
| | Graham Dunn |
| | Paul Murphy |
| | Justin Sykes |
| Sound Recordist | Craig Walmsley |
| Boom Operator | Jenny Sutcliffe |
| Sound Assistant | Stacey Parish |
| Post Production Supervisor | Louise Seymour |
| Associate Editor | Ian Seymour |
| First Assistant/ EPK Editor | Tom Lindsay |
| Editorial Assistant (Australia) | Bill Collis |
| Financial Controller | Sophie Siomos |
| Production Accountant | Deborah Sutherland |
| Assistant Production Accountant | Kelly Head |
| 2 nd Assistant Accountant | Inge Stainlay |
| Production Accountants (Australia) | Moneypenny Pty Ltd |
| | Jane Corden |
| | Denise Farrell |
| | Kate Meyers |
| | Brett Thornquist |
| | Stephen Boyle |
| Post Production Accountant | Rachel James |
| Script Editor | Geoff Cox |
| Researcher (UK) | Lucy Whitton |
| Researcher (Australia) | M L Hillcoat |
| Story Board Artist (Australia) | Anthony Short |

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|-----------------------------|---|
| Story Board Artist (UK) | Temple Clark |
| Picture Researcher | Judy Toohey |
| Extras Casting Director | Judith Cruden |
| Dialogue Coach (Australia) | Melissa Agnew |
| Dialogue Coach (UK) | Sandra Butterworth Julia Wilson Dickson |
| Key Makeup/Hair | Sally Gordon |
| Key Hairdresser | Anita Lowe |
| Makeup/Hair | Lea Dixon Bronwyn Fitzgerald |
| Guy Pearce Makeup/Hair | Zeljka Stanin |
| SFX Prosthetics | Kym Sainsbury |
| Costume Supervisor | Lyn Askew |
| Costume Co-ordinator | Candice Weiler |
| Costume Buyer | Wendy Asher |
| Costume Runner | Heidi Tuchscherer |
| Costume Cutters | Mirka Bimr Arlie McGill Saffron Firkins |
| Costume Construction | Janine Bray Susie Booth Nicole Leary |
| Costume Props Master | Tom Collins |
| Costumiers | Marcia Lidden Cheryl Pike |
| Milliner | Pida Gleeson |
| Key Costume Stand By | Flip Wootten |
| Costume Stand By Assistants | Amy Haviland Alex Barton |
| Costume Finisher | Steven Starkey |

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|----------------------------------|---|
| Costume Buyer (Australia) | Blossom Flint |
| Costume Buyer (UK) | Alison O'Brien |
| Art Directors | Marita Mussett Bill Booth |
| Set Designers | Martin Ash Paula Whiteway Josh Madrers |
| Art Department Co-ordinator | Tricia McInally |
| Art Department Assistants | Hayley Booth Scott Booth Fredrick Dempsey Kim Prentice Maxine Dennett |
| Art Department Casuals | Mark Corcoran Geoffrey Watson |
| Art Department Runner | Kris Swales |
| Graphic Designer | Wendy Buick |
| Prop Master | Steve Taylor |
| Props Maker | David John Franks |
| Stand-by Props | Harry A. Zettel Glenn (Buddy) Neal |
| Set Decorator | Jill Eden |
| Assistant Set Decorator | Lenny Holmdahl |
| Set Dressers | Nick Hartigan Andrew Grose |
| Scenic Artists | Chris Williams Owen Kingsford-Bean |
| Set Finisher/Signwriter | Dave Catton |
| Painter | Trina Thomson |
| Brush Hand | T J Chan |
| Labourers / Brush Hands | Dan Howard Paul Corner Raymond Chapman |
| Stunt Co-ordinator/ Horse Master | Ric Anderson |
| Stunt Assistant | Angela Moore |
| Safety Supervisor | Darko Tuskan |

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|------------------------------|-----------------|
| Safety Assistant | Mick Roughan |
| SFX & Armourer Supervisor | Steve Courtney |
| SFX Administrator | Debbie Jackson |
| SFX Technicians | Neil Lorenz |
| | Joe Amalfi |
| | Owen Pawsey |
| SFX & Armoury Technician | Rhiannon Porter |
| On-Set Armourers | Jarid Clifford |
| | Robert Parsons |
| SFX Armourer Construction | Jeffrey Gribble |
| Horse Co-ordinator | Tony Jablonski |
| Assistant Horse Co-ordinator | Donna Morton |
| Head Wrangler | Kevin Kasper |
| Wranglers | Troy Thomson |
| | Wayne Glennie |
| | Don Ross |
| | Don Ross Jnr |
| Animal Wranglers | John Medland |
| | Katie Brock |
| Construction Manager | Kim Howard |
| Construction Co-ordinator | Bernie Childs |
| Construction Assistant | Dean Sullivan |
| Leading Hands | Glenn Antill |
| | Blue Chapman |
| | Derek Burgess |
| | Richard Nitz |
| Set Carpenters | Terry Lowe |
| | Michael Meehan |
| | Geoff Bradley |
| | Fred Hughes |
| | Noel McCartney |
| | Hans Verbeek |
| | Chris Weir |
| | Greg Hillcoat |
| | Kane Lowe |

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|-------------------------------------|--------------------|
| Construction Runner | Alexis Christenson |
| Casual Construction Buyers | Kevin Childs |
| | Brad Howard |
| | James Howard |
| Construction Casuals | Kevin Green |
| | Dennis Snow |
| | Craig Tarbox |
| Set Carpenter / Steel Worker | Jason Clee |
| Carpenters | Mick Hayward |
| | Richard Meldrum |
| | David Passlow |
| | John A Finn |
| | Lester Prentice |
| | Allan Wessling |
| Trade Assistant | Scott Davy |
| | Robert Keene |
| Construction Kitchen Hand | Pinky Johnson |
| Labourers | Richard McDonald |
| | Luke Hughes |
| | Darren Carter |
| Fencer | Jack Bennett |
| Plasterer | Wayne Williams |
| Casual Construction Trade Assistant | Mitchell Britton |
| Construction Carpenter | Andrew Bishop |
| Greens Art | Sylvia Vossen |
| Greens Supervisor | Dianne Bennett |
| Greens Assistants | Justin Nance |
| | Robert Steedman |
| Transport Manager | Neville Mason |
| Transport Co-ordinator | Big Al Ward |
| Unit Manager | Graeme Suhr |

| | |
|-----------------------------|---|
| Transport/Unit Assistants | Erich Bailey David Mason Tim O Bank Kylie Mitchell Col Duff Steven Rungwerth |
| Bus Driver | Margaret Davies |
| Transport / Cast Driver | Maegan-Freyja Mason |
| Unit Drivers | Jason Anderson Nathan Brotherton Sheril Dooley Lindsay Harmer Cameron Holm Leonard Lane Kevan Lind Shane Liston Joe Luke Shaun Rose David Keith Window Kenneth Timmins James Fredrick Smith Kieran Kervin Dion Casey Nicholas Howard Karen Schell Michael John Stenning Kyle Warren |
| Medics | Michael Gaskin Gregory Paix Mick Lath |
| On Set Nurse | Jane Hunter |
| Production Nurses | Lorraine Keenan Michael Lowth |
| 2 nd Unit Nurses | Bernadette Rey Georgina Tuwhangai |
| Catering | Canadian Kitchen |
| Head Chef | Chris Cosh |
| Assistant Chef | Melissa Nipperess |

| | |
|------------------------------------|--|
| Catering Assistants | Linda Cosh Charmaine Beetson |
| Cleaner | Teonie Stockham |
| Locations Security | Peter Russell Kenneth O'Connell George Vinall Tony Cant Mick Braddock Rohan Dooley Cash Ellis Rhonda O'Connell Glenn Sorensen Justin Stokes |
| Supervising Sound Editor | Paul Davies |
| ADR Supervisor | Ian Morgan |
| Dialogue Editor | Alison Bown |
| Sound Effects Editor | Jack Gillies |
| Assistant Sound Editor | Anna Bertmark |
| Sound Post Production Co-ordinator | Anne Pamphilon |
| Re-Recording Mixer | Richard Davy |
| Assistant Re-Recording Mixer | Mark Appleby |
| Sound Mixing Facilities | Goldcrest Post Production |
| Foley Recordist | Tim Alban |
| Foley Artist | James Hamilton |
| Foley Recording Facilities | Clarity Post Production Sound |
| Assistant Dubbing Mixer | Jessie Taylor |
| ADR Recordists (UK) | Mayflower Studio, London Anthony Faust, |
| ADR Recordists (Australia) | Soundfirm Pty Ltd Andrew Neil Chris Goodes Andrew Wright |
| ADR Voice Casting | Brendan Donnison MPSE Vanessa Baker |
| ADR Co-ordinator (Australia) | Melissa Lee |

| | |
|--|---------------------------------------|
| Special Stills Photographer | Polly Borland |
| Stills Photographer & EPK Camera Operator | Kerry Brown |
| Unit Publicist | Fiona Searson |
| Publicist | Mcdonald & Rutter Charles Mcdonald |
| Visual Effects by | Framestore-CFC London |
| Visual Effects Supervisor | Rob Duncan |
| Visual Effects Producer | Piers Hampton |
| Visual Effects Co-ordinator | Sarah Micallef |
| Visual Effects Compositors | John Sharp Kate Cuffin |
| Technical Director | Dan Lavender |
| Matte Painter | Jason Horley |
| Head of VFX Editorial | Roz Lowrie |
| Editorial Assistant | Donna Smith |
| Head of Data Operations | Cal Sawyer |
| Technical Assistant | Paul Stamp |
| Digital Film Grade By | Framestore-CFC London |
| Colourist | Adam Glasman |
| Senior Producer | Claire McGrane |
| Producer | Maria Stroka |
| Digital Grading Assistant | Brian Krijgsman |
| Digital Lab Editorial | Oliver Deen |
| Scanning & Recording Manager | Andy Burrow |
| Production Executive | Jan Hogevoold |

| | |
|---|--|
| Data Operators | Dianne Gordon Charlie Habanananda Maria Michalopoulou Stuart Nippard |
| Scanning, Recording & Digital Clean Up | Jason Burnett James Clarke Paul Doogan Jonathan Dredge Joe Godfrey Kevin Lowery Dan Mcrae Dan Perry Matina Skouteri Paola Varvaro Annabel Wright |
| Film Mastering Engineer | Alistair Hamer |
| Rushes Laboratory | Atlab |
| Rushes Telecine | Cutting Edge Post, Brisbane |
| Camera Equipment | Panavision Australia |
| Originated on Motion Picture Film from | Kodak |
| Title Design | Murray & Sorrell FUEL Damon Murray Stephen Sorrell |
| Post Production Laboratory | Technicolor |
| Laboratory Contact | Paul Swann |
| Radios | Tech Rentals |
| Stills Processing | Spectrum |
| Travel | Showgroup |
| Post Production | Goldcrest Post Production |
| Avids | Salon |
| Sound Post Production | Paul Davies Sound Design |
| Negative Cutters | Tru Cut |
| Vocals | Nick Cave Martha Murphy Badger |

Musicians Warren Ellis
 Marty Casey
 Doug Leitch
 Jim White
 George Vjestica
 Recorded At Air Edel Studios, London
 Music Supervisor Gerard McCann
 Engineer Jake Jackson

There Is A Happy Land
 Tune Traditional Words Traditional

Danny Boy
 Tune Traditional Words Nick Cave

Peggy Gordon
 Tune Traditional Words Traditional

For The UK Film Council

Production Executive Brock Norman Brock
 Head of Business Affairs Will Evans
 Head of Production Finance Vince Holden
 Head of Physical Production Fiona Morham
 Head of Development Jenny Borgars

For The Film Consortium

Head of Production Neil Peplow
 Business Affairs Andy Ordonez

**For Pacific Film And
 Television Commission** Robin James
 Henry Tefay
 Paul O Kane
 Ian Dennis

| | |
|---------------------------------------|---|
| Production Legal Services (UK) | S J Berwin Tim Johnson Sarah Bing Ed Fellows Emily Spence |
| Production Legal Services (UK) | Bird And Bird Peter Dally Kami Naghdi |
| Production Legal Services (UK) | Park Place Law Rupert Mahon |
| Production Legal Services (Australia) | Nina Stevenson & Assoc Nina Stevenson Duncan Gordon |
| Production Legal Services (Australia) | Marshalls & Dent Lawyers Bryce Menzies Gai Steele |
| Pre-Production Financing | Freewheel International |
| Freewheel Legal Services | Laurence Brown, Davenport Lyons |
| Funding provided by | The Governor & Company of The Bank Of Ireland |
| International Sales | The Works |
| Completion Guarantor | Cinefinance Pty Ltd Rob Fisher Corrie Soederbeck Ian Lewis |
| Production Auditors | Agn Shipleys Steve Joberns |
| Insurance (Australia) | Aon Risk Services Jill Davidson |
| Insurance (UK) | AON/Albert G Ruben Terry O'Neill |

Filmed entirely on location in Winton, Australia

Kirrendirri Cultural Resource and Family Research Aboriginal Corporation
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| | |
|-----------------|--------------------|
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| Laura De Casto | Jack Ford-SPE |
| Andy Paterson | Polly Borland |

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Winton Shire Council

Mayor Bruce Collins, David Timms, Margaret Oxley, Bob Hoogland

And The Performers

Charlie Age, Gavin Baskett, Kaylah Bansett, David Batt, Michael Birt, Robert Blacket, Tony Bright, Carol Carn, Robert Carn, Peter Crombie, Glen Dooley, Wayne Doyle, Colin Duff, Joslin Eatts, Peta Eatts, Tomothy Edgar, Mai Eguchi, Anthony Elliott, John Finn, Graham Gould, Kevin Green, Peter Harrison, Daniel Heslin, Frederick Hill, Greg Hillcoat, Natasha Howard, Donald Johnston, David Jones, Jakk Jones, Robert Keene, Miro Martinovic, Belinda McConville, Richard McConville, Steven McConville, Donald McDonald, Graham McKerrow, Nicholas McGaw, Joseph Mullineaux, Bindee Williams, James O'Connell, Daniel Parker, Emily Pearce, Nell Perkins, Damien Rankine, Nicholas Robinson, Richard Searle, Jenny Sutcliffe, Kenneth Timmons, Robert White, Douglas Williams, Jody Witt

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Sound track available on Mute Records

Originated on Motion Picture Film from Kodak

Dolby Screen

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 a company of the
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 Film Council

An Australian-United Kingdom Co-Production

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