

# **HOUNDS OF LOVE**

## **PRESS KIT**

**WRITTEN & DIRECTED BY BEN YOUNG  
PRODUCED BY MELISSA KELLY**

**[WWW.HOUNDSOFLOVEFILM.COM](http://WWW.HOUNDSOFLOVEFILM.COM)**

EMMA BOOTH  
ASHLEIGH CUMMINGS  
STEPHEN CURRY

# HOUNDS OF LOVE

WRITTEN & DIRECTED BY BEN YOUNG



**URBAN**  
DISTRIBUTION INTL

  
**GIORNATE  
DEGLI AUTORI  
VENICE DAYS**

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## **1. TECHNICAL INFORMATION**

Country of Production: *Australia*  
Language: *English*  
Year of Production: *2016*  
Running Time: *107:44*  
Shoot Camera: *ARRI ALEXA PLUS + ALEXA MINI + VISION RESEARCH PHANTOM*  
Finish Format: *JPEG 2000 DCI Compliant Digital Cinema Package*  
Ratio: *2.39 scope*  
Sound: *5.1 Surround Sound*  
ISAN Number: *0000-0004-3591-0000-P-0000-0000-0*

## **2. DISTRIBUTION DETAILS**

The World excluding Australia and New Zealand and their respective territories (ROW):

*Urban Distribution International  
14 Rue du 18 Aout  
Montreuil, France 93100  
www.urbangroup.biz  
Contact: Delphyne Besse  
Tel: +33 1 48 70 46 55  
delphyne@urbangroup.biz*

Australia, New Zealand and associated territories:

*Label Distribution  
83 Cubitt St, Cremorne  
Victoria, Australia 3181  
www.labeldistribution.com  
Contact: Tait Brady  
Tel: +61 (0) 407 324 176  
tb@labeldistribution.com*

### 3. THE STORY

#### **Tagline**

There's lost and then there's loss.

#### **Short Synopsis**

In the Summer of 1987, seventeen year old Vicki Maloney is abducted by serial killer couple John and Evelyn White, with escape seeming impossible, she begins to observe the dynamic between her captors and quickly realises she must drive a wedge between them if she is to survive.

#### **Full Synopsis**

During the summer of 1987, women are disappearing from the streets of Perth at the hands of serial killer couple John and Evelyn White. Until now the picturesque city has been unaware of the crimes of this unassuming pair and the missing women are quickly dismissed as runaways.

Vicki Maloney, an intelligent and charismatic teenager inwardly struggling with her parent's recent separation, is designated to spend the weekend at her mother's house in outer suburbia. After friction between mother and daughter escalates, Vicki defiantly sneaks out to attend a party. En route she is lured into the car of seemingly trustworthy couple. Vicki soon finds herself held captive where she is forced into a dark world of violence and domination.

With no way to escape and her murder imminent, Vicki realises she must find a way to drive a wedge between Evelyn and John if she's to survive her ordeal.

By carefully observing her captors Vicki discovers Evelyn's longing for her absent children, which she decides to exploit in an effort to drive a wedge between the killers. Unfortunately John's emotional hold over Evelyn is far beyond Vicki's comprehension and her efforts to turn them against each other only fuels Evelyn's will to see her die.

Broken and tormented, Vicki accepts her fate may soon lie at the bottom of a shallow bush grave. Meanwhile Vicki's desperate mother Maggie will stop at nothing to find her missing child. When Maggie's search leads her to John and Evelyn's street, Vicki finds the strength for one last attempt at survival by forcing Evelyn to realise if she ever wants to see her children again, she must break free from John's evil spell.

Inspired by real life crimes **Hounds of Love** is a confronting thriller examining themes of psychological control and domestic violence.

#### **4. DIRECTOR'S STATEMENT**

I was drawn to the idea of **Hounds of Love** after reading a true crime book about female serial killers. What was evident is that none of them had acted alone, but rather as the willing accomplice to an influential male partner. The very idea that a woman could sexually abuse and take the life of another in the name of love was beyond my comprehension and something I wanted to explore through film.

Thematically the film is about codependence, control and domestic violence, themes that by their very nature are universal. For me the film is a thesis on the psychology of the kinds of people who remain in these destructive relationships, not a justification for the heinous acts some of them commit as a result.

From its opening image **Hounds of Love** creates a perverse unease in what we would usually associate as a safe, suburban environment. As we get to know the characters and watch the events unfold, the pressure increases and we are introduced to the notion that monsters are amongst us and the most dangerous ones are the ones we cannot see. Specifically in this story, a seemingly average, everyday couple who use their unanimity to effortlessly lure young women into their home where they are subjected to the most heinous of acts before being brutally murdered.

The couple begin as a brutal team who dispose of life like it's garbage, however when their latest victim recognises a fracture in her female abductor's psychology, things take a dramatic turn. As dynamics between the triangle escalate, each character is forced to question the notion of love, freedom and make some serious decisions that will ultimately result in life or death for one or more of those involved.

We made the film made on a tight budget, however it's hard to imagine how I would have done it differently with a bigger budget. The very nature of the premise involves very few locations and a small number of cast. This allowed us to create a unique 1987 suburban Australian backdrop and collaborate with some of Australia's most celebrated acting talent and technicians, resulting in a performance driven story with a unique visual aesthetic.

With such a limited number of locations and the central location being the inside of a house, it was imperative we found a way to create visuals that didn't just communicate the story, but were cinematic and aided in talking to the emotional experiences of the characters. We chose the central house location because its layout allowed us to shoot through doorways creating frames within frames as often as possible, which enhanced our characters feelings of entrapment. There are textures throughout the house on wallpaper or shadows casting bars on our walls, which give the house character and claustrophobia. The interior has a very different feel to the separate world existing outside of its walls.

When the characters are in control the camera is smooth and deliberate, however as their worlds untangle it becomes more frenetic and is forced to find the drama much more in line with a vérité approach. To increase that sense of claustrophobia, lenses slowly get longer as the story progresses then release by going wider when the tension breaks or when a sense of isolation is required.

Keeping a story set largely in one house cinematically is a challenge, but the layout of the house permitted us to choreograph scenes that move from one room to another that we were able to effortlessly capture using sometimes just a single camera move. Shooting with a ratio of 2:35 (cinemascope) allowed us to play with space within the frame as well as provide a more sophisticated aesthetic suited for the big screen.

The film deals with difficult and confronting subject matter, but is not overtly violent. For me this was always a story about people not the acts they commit so it was important we did not focus on the violence. As much as possible this takes place off screen and we are reintroduced to the characters after these violent events allowing us to focus on the character's psychology.

Having cut my teeth in music videos, I felt strongly from the outset that music would contribute to enhancing the story. Our film is set in the 80's but given the varying ages of the characters the film features tracks from the 60s, 70s and 80s and they are used ironically to give a sense of our lead characters' states of mind we may find a beautiful song over a confronting scenario which I find is can be far more confronting than a more obvious darker choice. Similarly dark music over seemingly everyday scenarios creates a sense of dread and unease in an otherwise safe environment.

*Snowtown* (Justin Kurzel), *Elephant* (Gus Van Sant) and *Monster* (Patty Jenkins) were all strong influences visually and thematically. Each of these films elicits a strong sense of unease and discomfort and always remains focused on the characters it portrays rather than the acts of violence they commit. This was something I was very focused on doing in the realisation of my debut feature film.

***Hounds of Love*** is through and through a psychological thriller. It's fast moving, confronting and deals with characters involved in the most brutal of human behaviour. Despite the subject matter the film ultimately portrays the power of love and how it can either destroy us, or help us live to see another day.

Ben Young,  
Perth, Western Australia  
August 2016

## 5. THE CREATIVE TEAM

### **Ben Young, Writer/Director.**

Ben Young is an award winning writer and director who began his career as a screen actor at the age of 12. Ben has since gone on to forge a career as a writer/director working in commercials, music videos, fashion, series television, short film and feature film. His short films have screened internationally at over 40 festivals and won numerous awards. He has directed 25 music videos including the ARIA nominated John Butler Trio video *Only One* (1.8M hits on YouTube) and ADG nominated John Butler Trio video: *How You Sleep at Night*.

Ben also wrote and directed on Network 7's ***Trapped and Castaway*** and directed 9 episodes of the ABC's ***Prank Patrol***.

In 2016 Ben completed shooting his debut feature film ***Hounds of Love*** starring Ashleigh Cummings, Emma Booth, Stephen Curry, Susie Porter, Damian de Montemas and Harrison Gilbertson. Ben's passion for filmmaking stems from his interest in the human condition. He is drawn to performance heavy material that is often challenging and hard hitting.

Ben has a BA in Film and Television from Curtin University followed by an MA in Professional Communications from the WA Screen Academy.

*Full Name:* Benjamin Joseph Young  
*Date of Birth:* 7/2/82  
*Place of Birth:* Subiaco, Western Australia

*Recent Filmography:* 2016 *Hounds of Love* 107:46 (feature film)  
2015 *How You Sleep at Night* 04:30 (music video)  
2015 *Only One* 04:00 (music video)  
2011 *Bush Basher* 15:00 (short film)  
2011 *Castaway* 30:00 (Kids TV drama)  
2011 *Something Fishy* 14:30 (short film)  
2008 *Trapped* 30:00 (Kids TV drama)  
2008 *The Planet Lonely* 08:00 (short film)

**Melissa Kelly, Producer.**

Melissa is an independent producer with a background in the development and production of documentary, drama and comedy-light entertainment.

Melissa has spent time in the US and the UK working in development, production and distribution of feature films and TV projects and has over 18 years of experience in the film and television industry.

Melissa's recent producer credits include **Hounds Of Love** by writer / director Ben Young and starring Emma Booth, Stephen Curry and Ashleigh Cummings; the AACTA nominated **Karroyul** directed by Kelrick Martin and starring Bruce Carter and Chanelle Hawkins; the feature film **Blame** starring Kestie Morassi, Damian de Montemas, Sophie Lowe, Simon Stone and Ashley Zukerman, which premiered internationally at the Toronto International Film Festival and locally at the Melbourne International Film Festival.

Melissa has worked on more than 100 hours of broadcast programming (comedy, drama, documentary) including three years in production and development with Granada Productions / Artist Services based at Fox Studios in Sydney.

Melissa has also produced more than six award winning short films and has sat on industry panels for 37' South at the Melbourne International Film Festival and the Small Screen, Big Picture Conference and is a board member of the Film and Television Institute of Western Australia.

**Michael McDermott, Director of Photography.**

Michael McDermott was born and raised in Western Australia and is a career Cinematographer with more than twenty-five years industry experience. It's all he ever wanted to do and he still absolutely loves it.

He has been a Cinematographer for twenty years, ten of which were based in Sydney, Australia. Michael has shot in many parts of the world, in most facets of film and television production.

He has filmed advertising campaigns for numerous national and international corporations including Coca Cola, McDonalds, Telstra, Commonwealth Bank, KIA Automotive, Optus and Fosters, and documentaries for Discovery Channel HD Theatre, Chevron, Woodside, Riversdale and Fortescue Metals Group.

**Hounds of Love** is his first feature film as DoP although he has worked on **Red Dog: True Blue, Kill Me Three Times, Bran Nue Dae** and **Two Fists, One Heart** and many other TV and short film projects.

**Merlin Eden, Editor.**

For the past 18 years Merlin has worked as an award winning editor, designer, director and visual effects supervisor. In recognition of this he has received the 2004 Young Filmmaker of the Year award, been nominated for three AFI awards for his editing work on **Stump, Jack** and **The Turning** and has won St Kilda Film Festival awards in editing for **Transmission** and **Stump**.

Longer form dramatic editing work has included the features **Hounds of Love, Last Train to Freo, Teesh & Trude** and feature documentaries **Kuru: The Science and the Sorcery, Gift By Sea, Yagan** and **Prison Songs**, many of which have been awarded and critically acclaimed.

**Clayton Jauncey, Production Designer.**

Clayton has been working as a Production Designer for the last 20 years. He has worked extensively in Australia and internationally and has credits in television commercials, series television, dramatised documentary, tele-features and feature films. His credits include the feature films **Looking For Grace, Last Cab To Darwin, Beneath Hill 60, Blame** and **Last Train to Freo**, the telemovies **Three Acts of Murder** and **Rapture of the Deep** (Granada Germany), the mini-series **Hunters, The Principal, The Shark Net**, the dramatized period documentary **Air Australia** and the television series **Lockie Leonard** (series 1 and 2), **Time Trackers, Silver Sun, Wild Kat, Fast Tracks** and **The Gift**. He also designed the tele-feature **Panic at Rock Island** for the Nine Network.

**Terri Lamera, Costume Designer.**

Terri Lamera is a Costume Designer who has been working in the Australian Film Industry for more than 25 years. Her most recent credits include **Breath, Bad Girl, Looking For Grace, Kill Me Three Times** and **Son of a Gun**. She is passionate about film and sees the creation of characters in costume as an important part of the film making process.

**Ric Curtin, Sound Designer.**

Ric Curtin is a sound designer and post-production sound mixer for film and documentary productions, and has worked on more than 200 film and television projects.

His 40-plus year career in audio has encompassed music production and television sound, as well as post-production. He constructed and ran several studios (Singapore and Perth) before setting up his own independent facility, Curtin Productions.

His more recent projects as Sound Designer include the award-winning ABC telemovie **3 Acts of Murder**, the Emmy nominated documentary **Surviving Mumbai**, and the feature films **Blame** and **Hounds of Love**.

Ric won the Platinum Remi award for Sound Design at the 2010 World-fest Houston Film Festival for **Heartbreak Science** (documentary), and has also won an Australian Screen Sound Guild achievement award for **Wait Till Your Father Gets Home** (short film) and a WA Screen Award achievement award for **Submariners** (television series). In 2003 he was awarded a Centenary Medal for Services to the Australian Film Industry.

**Dan Luscombe, Composer.**

Dan Luscombe is a musician, producer and composer based in Melbourne, Australia. He has scored numerous television and film works over the past fifteen years, most notably Ray Lawrence's feature film **Jindabyne**, Fremantle Media's **Mr and Mrs Murder** and Marieke Hardy's award winning TV series **Laid**. Alongside his work as a screen composer Dan has produced several albums and been a member of critically acclaimed outfit The Drones for the past ten years.

## 6. CAST

### **Emma Booth “Evelyn”**



Emma Booth started acting at the age of 14 when she was cast in the children's television series **The Adventures of the Bush Patrol**. She then went on to appear in the acclaimed TV mini series **The Shark Net** and **Underbelly : The Golden Mile** for which she was nominated for a Logie Award for Most Popular New Female Talent as well as The Graham Kennedy Award for Most Outstanding New Talent for her portrayal of Kim Hollingsworth. Emma's most recent television appearance was starring in the ABC mini series **Glitch** which won Best TV Mini Series at the 2016 ACCTA Awards.

However it was her performance in the feature film **Introducing the Dwights** directed by Cherie Nowlan, which premiered at the Sundance Film Festival in 2007 and won her an AFI Award for Best Supporting Actress, that bought Booth international recognition. Grabbing the attention of director Joel Schumacher, Booth went on to have a starring role in his film **Blood Creek**. Her list of feature films has since grown to include **The Boys Are Back** directed by Scott Hicks, Working Title Films feature **Hippie Hippie Shake** directed by Beeban Kidron, **Tracks** directed by John Curran, **Parker** directed by Taylor Hackford, **Gods of Egypt** directed by Alex Proyas and her latest film **Hounds of Love** directed by Ben Young.

### **Ashleigh Cummings “Vicki”**



Ashleigh Cummings burst onto international cinema screens in the 2010 multi-award winning Australian feature **Tomorrow When the War Began**, directed by Stuart Beattie. Her performance in the role of Robyn earned her an AFI nomination for Best Young Actor that year.

Her television work includes the series' regular *Dot* in the ABC TV smash hit **Miss Fisher's Murder**

**Mysteries** (series 1 -3) alongside Essie Davis and **Gallipoli** directed by Glendyn Ivin. She also starred as the lead role of *Debbie Vickers* in Channel Ten's hugely popular **Puberty Blues** (series 1 & 2).

2014 saw the release of Australian independent feature film **Galore**, in which Ashleigh played the lead role of *Billie* for director Rhys Graham. The film premiered at the Berlin International Film Festival that year.

Recent film credits include **Hounds of Love** for director Ben Young, which will premiere at this year's Venice International Film Festival, and New Zealand feature **Pork Pie**.

Ashleigh is the 2016 recipient of the prestigious Australians in Film Heath Ledger Scholarship.

### **Stephen Curry "John"**



Stephen became a household name with his breakout role in the Australian feature film **The Castle**, playing the character of *Dale Kerrigan*. Since this time Stephen has starred in many television series and feature films including **Hounds of Love**, **Open Slather**, **Hiding**, **Timothy**, **Time of our Lives**, **It's a Date**, **Fat Tony & Co**, **Mr & Mrs Murder**, **Redfern Now**, **Rake**, **Cliffy**, **Save Your Legs**, **The Cup**, **Cloudstreet**, **Rogue**, **Thunderstruck**, **The Night We Called It a Day**, **Take Away**, **The Nugget**, **The Wogboy**, **Cut** and **Silver Strand**.

Also, **Wilfred**, **30 Seconds**, **False Witness**, **The Informant**, **The Secret Life of Us**, **Changi**, **Frontline**, **Queen Kat**, **Carmel and St Jude**, **Day of the Roses**, **Mary Bryant**, **Frontline**, **Good Guys**, **Bad Guys**, **Eric**, **Late for School** and **Neighbours** to name a few.

He also starred in the IF Awards nominated Best Short for 2008 **You Better Watch Out** with Chris Haywood and Dan Wylie. In 2007, he took on the challenging role of *Graham Kennedy* in the Fremantle Media/TV1 biopic, **The King**. He received many awards for his portrayal including an AFI Award for Best Lead Actor in a television drama; a Silver Logie Award for Most Outstanding Actor in a Drama; and the ASTRA Award for Most Outstanding Performance by an Actor.

## **7. LOCATION DETAILS.**

**Hounds of Love** was shot on location in the Perth metro area, predominantly in Fremantle, Western Australia.

Fourteen of the production's twenty shoot days took place at the one location; a mid 1960's salmon brick home in Hamilton Hill. Other locations included Belmont, East Perth, Claremont and Coolbellup.

The film is set in 1987 so we chose suburbs in Perth that had pockets of older style houses from the 1950's to the 1970's to establish the look and feel of the period without it screaming 1980's.

## **8. PRODUCTION NOTES**

### *8.1 Weather.*

The **Hounds of Love** shoot (1-26 February 2016) took place during the hottest part of the year in Perth. The average temperature was 32.2 degrees (89.96 Fahrenheit), including nine days over 35 degrees (95 F) and three days in a row in the 40's (104 F). Perth recorded just 0.2 millimeters of rain in February.

### *8.2 Technical Details*

To capture **Hounds of Love** we used an Arri Alexa Plus and an Arri Alexa Mini. Both cameras were set at 2k, 4444, logC to record onboard. For the ultra slow motion scenes, a Vision Research Phantom Flex4k was used recording at 1000 fps. Cooke S4 lenses were used exclusively across all cameras.

### *8.3 Crew*

We are proud to say that we had 50/50 male to female crew and cast ratio on the project with two leading female actors. #GenderMatters to Factor 30 Films and we support and encourage lead roles for women on and off screen.

## **9. OPENING TITLES**

*(animated logos)*

UDI – LOGO

SCREEN AUSTRALIA – LOGO

SCREENWEST – LOGO

FACTOR 30 FILMS – LOGO

*Static card:*

SCREENWEST AND LOTTERYWEST

AND SCREEN AUSTRALIA PRESENT

*Static card:*

A FACTOR 30 FILMS PRODUCTION

## 10. END CREDIT ROLL (FULL CAST AND CREW LIST)

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### **END Credit roll:**

Single card

Written and Directed by BEN YOUNG

Single card

Produced by MELISSA KELLY

Single cards

Evelyn White EMMA BOOTH

John White STEPHEN CURRY

Vicki Maloney ASHLEIGH CUMMINGS

Single card

Maggie Maloney SUSIE PORTER

Trevor Maloney DAMIAN de MONTEMAS

Jason Farris HARRISON GILBERTSON

Credit Roll begins

Director of Photography MICHAEL McDERMOTT

Editor MERLIN EDEN

Production Designer CLAYTON JAUNCEY

Composer DAN LUSCOMBE

Casting ANOUSHA ZARKESH

Gary FLETCHER HUMPHRYS

Troy STEVE TURNER

Sergeant Mathews MICHAEL MUNTZ

Sergeant Henderson MARKO JOVANOVIC

Miss Martin HOLLY JONES

Elderly Neighbour EILEEN COLOCOTT

Gabby Donovan	LISA BENNETT
Shop Attendant	KINGSLEY JUDD
Shop Customer	RACHEL CAZIER
Man with shopping	BOB CHARTERIS
Bogan in car	ST JOHN COWCHER
Girl in school class	ALLA HAND
Lulu (the dog)	LOU
Production Manager	JANE SULLIVAN
First Assistant Director	ANDREW POWER
Assistant Producer	JACLYN HEWER
Production Co-ordinator	GABRIELLE COLE
Production Assistant-Runner	SHELBY SHAW
Additional Runners	BEN MULLER CALLUM MANNERS
Second Assistant Director	STUART MORRICE
Third Assistant Directors	NATALIE MALOY BRETT DOWSON
Continuity	DAVID ELLIS
Production Accountant	FELICITY STOWARD
Director of Photography/Operator	MICHAEL McDERMOTT
First Assistant Camera	MELISSA OZICH
Second Assistant Camera	ANDREW MCKENZIE
Data Manager	SAM WINZAR
Assistant Data Wrangler	KENT HOSOKAWA
Gaffer	PERRY SANDOW
Best Boy	DANIEL SPRIGGS
3 <sup>RD</sup> Electrics	TAUFAN HASNEY
Key Grip	GREG STIRLING

Grip	CLINT LAWRENCE
Steadicam Operator	RUSTY GELLER
Camera/ Grip/ Electrics attachment	ANGUS HAMMOND
Drone Supplier	CINEMACHINE
Drone Pilot	TIM JOHNSTON
Drone Technician	MICHAEL ELSEGOOD
Sound Recordist	TREVOR HOPE
Boom Operator	CLAIRE HEALY
Production Designer	CLAYTON JAUNCEY
Art Director	LOUISE BRADY
Set Decorator	JAMES CROMBIE
Props Master	DENNON PIKE
Standby Props	RAINER KOSOK
Construction Manager	DAVID NORTON-WOAD
Graphic Artist	ALEXANDER LOCKE
Scenic Artist	KATRINA LOCKYER
Additional Buyer/ Dresser	CHRISTINE LYNCH
Action Vehicle Coordinator	SHAKIR PICHLER
Art Department Runner	CHRISTOPHER "KIT" SPARROW
Dog Wranglers	NIGEL SPENCER
	SANDY TU
Art Department Attachments	BRIDGETTE WELLER BROWN
	JENNA POPPERWELL
	CHARLOTTE BAYLY
	ELAINE SMITH
Storyboard Artist	CHERISH MARRINGTON
Costume Designer	TERRI LAMERA
Costume Standby	DANIELLE MILLER
Additional Costume	SARAH JAMESON
Costume Standby / Assistant	LYNDA SOUTHON
Additional Standby	LIEN SEE LEONG
Make-up/Hair Supervisor	HAYLEY ATHERTON
Make-up/Hair Assistants	KATE ANDERSON

	VIRGINIA HAWDON
Special Make-up /Orthadontics	JAC CHARLTON
Location Manager	CRYSTAL MUNITICH
Location Scout	ASHA SHARMA
Location Assistants	BRETT DOWSON
	NICO BOWEN
	SOPHIA VAN DER LEEDEN
Safety Supervisor-and Stunt Coordinator	PETER WEST
On Set Nurse	JENIFER BEALE
Unit Manager	MICHAEL MONTAGUE
Assistant Unit Manager	ALLAN BROWN
Unit Assistants	EDUARDO MARTINEZ
	KELLY SHAWCROSS
Traffic Control	WARP TRAFFIC
Security	PAUL BALINSKI
Catering	MODERN CATERING
	BARRY ASHCROFT
	DAVE STEWARD
Casting	ANOUSHA ZARKESH
Casting Assistant	MICHAEELEY GIBSON
Extras Casting	MAYA KAVANAGH
Additional Casting	CHERI LARSEN
	MARIE RODGER

#### Extras

MIA CLARK, GABRIELLE TASSONE, KAI ARBUCKLE, DEMI ELISE O'BRIEN, LARA STEWART, XYANTHE LEE MACKENZIE, OLIVIA TAYLOR, ANALISE HEELEY, CARLY HENDERSON, LIAM SCOTT, EMILY SEMMENS, JORDAN CHILA, JAMES BROADHURST, SALLY CLUNE, TIFFANY BLIGHT, JAKE HAMILTON, XOE TODHUNTER, GRANT RYAN, SEAN SCHLIWA, CHANTELE MORGAN, CLINTON GANDINI, MADELINE SARICH, OLIVIA AYLWARD, KYRA HOWIE, GRACE NEWTON-WORDSWORTH, AVIE CLEAVER WILKINSON, ISABELLA ALLEN ANDREA SLUSARCZYK, CARRIE BEATTIE, BRYAN CHANCE, ESTELLE BUZZARD, MAX GIPSON, BRYAN JEFFERSON, HANNAH THOMAS, TAYLA SCHMIDT, HAYDON MALYON OLIVIA SMALL, CAROLYN SHAKOOR, LOKI CAZIER, CRAIG VAN -WAARDENBURG, ETHAN DIXON, MARK SHAW, ALEXANDER MORGAN, JAMIE FAIRBAIRN, CHARLIE KAVANAGH ANDREW BELL, FELIX SMITH, JOSH KALLMEYER, CLARISSA REBEIRO, ASHA SCOTT AARON STANNARD, ANNEIKA SCOTT, NIALL O'TOOLE, SHAINA EDMONSON, TABATHA MARKWHART, MAGGIE MEYER, STUART MORRICE, LILY BOISVERT, ROHAN DU HEAUME

WENDY WATSON, REBECCA FOWLER, DANIEL WHITCHER, BREANNON JENKINS  
OSCAR HANNINGTON, LAURA GAUNT, CLAIRE THOMAS, OLIVIA PATMORE, KELSIE  
ANDERSON, WILLOW BYRNE, ARABELLA BUZZARD, LIAM STANNARD, LILY JOHNSON,  
CLAIRE STENNARD, JAKAWAN HILL-MARTDEE, DE-ANNA EDMONSON, HOLLY DENTON,  
GEORGIA TODHUNTER, MACY BOIVERTS, HANNAH POWELL, DEREK HICKS,  
MICHAEL BUZZARD

Publicist	TRACEY MAIR
Stills Photographer	JEAN-PAUL HORRÉ
EPK	BROOKE SILCOX MAT DE KONING
Legal Services	VERGE WHITFORD & CO CAROLINE VERGE
Insurance	PSC McKENNA HAMPTON INSURANCE BROKERS CRAIG SHAND
Completion Guarantor	FILM FINANCES INC. POPPY DOWLE
Script Consultants	VICTOR GENTILE ERIN STAM CLAIRE DOBBIN
Script Editors	MELISSA KELLY JACLYN HEWER
For ScreenWest	IAN BOOTH RIKKI-LEA BESTALL ERIN STAM ADAM SMITH VICKI BARR AMANDA CLARKE KRISTA CARPENTER
For Screen Australia	SUSAN WELLS

	SUE COLLINS
	NAOMI WENCK
	LISA DUFF
	LOUISE GOUGH
	NERIDA MOORE
	DALE FAIRBAIRN
	SALLY CAPLAN
Offline Facility	SIAMESE
	FRANCESCA HOPE
Editor	MERLIN EDEN
Assistant Editors	ANDREW BUCKLEY
	JOHN MCGOVARIN
VFX and Online Facility	SANDBOX POST PRODUCTION
Post Supervisor	GRADY HABIB
Post Producer	LOUISE BERTONCINI
Conform / Online Editor	JAEMIE MANNERS
Lead VFX artist	TONY BANNAN
Additional VFX artists	JAEMIE MANNERS
	MATTHEW KERLEY
	ROBERT WOODS
Colourist	BILLY WYCHGEL
Colour Grade Facility	BACKLOT
Titles Animation	MATTHEW KERLEY
Auditors	SEAN DENHAM AND ASSOCIATES
Tax Accountants	CONTRARIAN TAX UNIT
Camera Equipment and Lenses	TRANSVISION
	HD RENTALS
Mixing Facility	CURTIN PRODUCTIONS
Sound Design and Mix	RIC CURTIN
ADR Facility	SOUNDFIRM & SOUNDBYTE
Dialogue Editor	RIC CURTIN
Foley Artist	JOHN SIMPSON M.P.S.E
Foley Recordist	LISA SIMPSON
Foley Facility	FEET'N'FRAMES

Sound Effects Editor      GLENN MARTIN  
ADR Recordist              BRAD HABIB & SOUNDFIRM

Music produced and arranged by      DAN LUSCOMBE

Music Supervision      MANA MUSIC  
   BERNARD GALBALLY  
   KATE DEAN

“Shivers”  
Written by R S Howard (Mute Song / Mushroom Music)  
Performed by The Boys Next Door  
Licensed courtesy of Warner Music Australia Pty Limited

“Carol Of The Bells”  
Written By Peter J Wilhousky  
Published by Carl Fischer LLC  
Performed by Libera  
Directed by Robert Prizeman  
Licensed courtesy of Robert Prizeman

“Nights In White Satin”  
Written by J Haywood  
Administered by Essex Music of Australia Pty Ltd  
Performed by The Moody Blues  
Under License from Decca Music Group Limited  
Licensed courtesy of Universal Music Australia Pty Limited

“Lady D’Arbanville”  
Written by Y Islam (BMG Chrysalis / Mushroom Music)  
Performed by Cat Stevens  
Under License from Universal Island Records Limited  
Licensed courtesy of Universal Music Australia Pty Limited

“Atmosphere”  
Written by Curtis/Hook/Morris/Sumner  
Administered by Universal Music Publishing  
Performed by Joy Division  
Licensed courtesy of Warner Music Australia Pty Limited

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Australia / NZ Distribution

Tait Brady

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No animals were harmed during the making of this film.

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12. PRODUCTION CONTACTS

**FACTOR****30****FILMS**

*Factor 30 Films Pty Ltd*

Key Contact: Melissa Kelly

Postal Address: PO Box 626, Cottesloe

Western Australia, Australia 6911

Telephone: + 61 (8) 9336 2285

Mob: +61 (0) 416 185 765

Email: [melissa@factor30films.com.au](mailto:melissa@factor30films.com.au)