

WARP FILMS AUSTRALIA
presents

SNOWTOWN

Directed by Justin Kurzel

Produced by Anna McLeish & Sarah Shaw

Written by Shaun Grant

www.snowtownthemovie.com

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Attending Cannes:

Director Justin Kurzel

Actors Daniel Henshall and Lucas Pittaway

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PROTAGONIST
PICTURES

TECHNICAL DETAILS

Country of Production	Australia
Year of Production	2010
Running Time	120 minutes @ 24fps
Format	35mm Colour
Number of Spools	7
Ratio	1:1:85
Sound	Dolby SR & Dolby Digital
Language	English

INTRODUCTION

SNOWTOWN commenced principal photography in the northern suburbs of Adelaide, South Australia in August 2010 and is the debut feature of director Justin Kurzel.

The film focuses on the relationship between 16-year old Jamie, played by newcomer Lucas Pittaway and his father-figure John, played by Daniel Henshall.

SNOWTOWN is the first feature film from WARP FILMS AUSTRALIA and is produced by Anna McLeish and Sarah Shaw.

The screenplay is by Shaun Grant.

SNOWTOWN is financed by Screen Australia, Film Victoria, the South Australian Film Corporation, Adelaide Film Festival and Omnilab Media.

Madman Entertainment is the Australasian distributor and Protagonist Pictures is the international sales agent.

SHORT SYNOPSIS

When sixteen-year-old Jamie is introduced to a charismatic man, a friendship begins. As the relationship grows so do Jamie's suspicions, until he finds his world threatened by both his loyalty for, and fear of, his newfound father-figure John Bunting, Australia's most notorious serial killer.

LONG SYNOPSIS

Sixteen-year-old Jamie lives with his mother, Elizabeth, and two younger brothers, Alex and Nicholas, in a housing trust home in Adelaide's northern suburbs. Their home is but one of many sun-starved houses crammed together to cater for a disenfranchised society.

Jamie longs for an escape from the violence and hopelessness that surrounds him and his salvation arrives in the form of John, a charismatic man who unexpectedly comes to his aid.

As John spends more and more time with Jamie's family, Elizabeth and her boys begin to experience a stability and sense of family that they have never known.

John moves from the role of Jamie's protector to that of a mentor, indoctrinating Jamie into his world, a world brimming with bigotry, righteousness and malice.

Like a son mimicking his father, Jamie soon begins to take on some of John's traits and beliefs as he spends more and more time with him and his select group of friends.

The protection and guidance that John presents to Jamie is initially welcomed however as events occur around him, including the disappearance of several people, Jamie begins to harbour deep suspicions about John and his motivations.

When the truth is finally revealed to Jamie his hopes of happiness are threatened by both his loyalty for, and fear of, his father-figure John Bunting, Australia's most notorious serial killer.

ABOUT THE PRODUCTION

DEVELOPMENT

Given the notoriety that is synonymous with 'Snowtown', producers Anna McLeish and Sarah Shaw approached the first film for WARP FILMS AUSTRALIA with an enthusiasm and willingness to take creative risks.

The challenging subject matter felt a logical fit for the new Australian venture, complimenting the WARP spirit and brand, which has been fostered in the UK (<http://warp.net>).

McLeish explains, "The story of SNOWTOWN is so fascinating. I was like most people and thought about the gruesome nature of it and the 'Bodies in the Barrels'. But it became apparent that the story was incredibly complex. It was a portrait of an area and a community that has been overlooked and forgotten by mainstream Australia."

Shaw and McLeish worked with writer Shaun Grant for many months. "Shaun had found a way to tap into the story. Reading it you were willing to go on that journey and meet the characters involved. Shaun's choice of going into the events through Jamie Vlassakis was a fresh and vital way of telling the story" Shaw adds.

Then came the attachment of director Justin Kurzel. Kurzel is originally from Gawler, not far from where the murders took place. "A first film is always a huge endeavour regardless," says Shaw, "but particularly with his personal ties to the area. He wanted to give the film a dignity."

The next phase of script development required an on-the-ground commitment in Adelaide from both Grant and Kurzel. Through engagement with locals, and learning the back-story through the film's story consultant Debi Marshall, they managed to build a stronger sense of the community and characters in the story.

COMMUNITY CONSULTATION

The Producers undertook an extensive consultation process with the affected communities, but acknowledge it is a film that will be difficult for many. SNOWTOWN is not the first, nor will it be the last film to explore controversial territory.

Throughout the process, the filmmakers have continued to liaise with Victims' Rights Commissioner Michael O'Connell, the Snowtown Management Committee and various other individuals & organisations in Adelaide's far northern suburbs.

WRITERS STATEMENT – Shaun Grant

Several years ago I came across a book written by a South Australian journalist entitled *The Snowtown Murders*.

At the time I had little interest in true crime stories but as I read I began to feel an unexpected connection with the material, and in particular with the plight of Jamie Vlassakis. The fact that I was only a few months older than Jamie led me to contemplate the question; *what would I do?* From its very first draft SNOWTOWN was always an examination of the Nature vs. Nurture debate. How much influence does your environment have on who you become? And in the case of Jamie, is a killer born or bred? I immediately knew that I wanted to tell the story from Jamie's point of view. I wanted to place the audience in his shoes. All in the hope that people may ask themselves the same question I did; *what would I do?* Or at the very least; *How could this happen?*

Having been raised by a single mother in a small community I was always interested in the influence men can have over their fellow man, particularly those without a steady male influence in their lives.

I found the atrocities that occurred in South Australia during the 1990's to be a horrifying example of this.

An organized group of serial killers is an extremely rare occurrence throughout history and I wanted to know *how* and *why* one man could convince others to perform such reprehensible acts. If it wasn't for this unusual group dynamic I know that I would never have told the Snowtown story, as it was never intended to be a horror movie. The violence, while being integral to the story, was always in the background, it was the psychology of the characters that concerned me from the outset.

What also concerned me from the beginning was the pressure to get the story right. Knowing that twelve people died, and countless other lives were affected, meant that I was determined to be as truthful as possible with the screenplay, while still bearing in mind that it is a 'dramatization' of the events. It also meant I constantly had to ask myself; *why am I telling this story?* This was a question that weighed heavily on me though the entire process as I realized for some people SNOWTOWN would reopen old wounds. While I understand the reluctance of some to relive the events, I also strongly believe that it's important to try to understand the evil that people do in the hope that we can learn from it and prevent it occurring again, because as Shakespeare wrote '*the evil lives after them*'.

The task of writing a script based on any actual event is a difficult one, but the process of telling the story behind one of this country's darkest chapters was for me a near overwhelming one. However I am blessed to be able to say that with the assistance of some wonderfully supportive producers, a dedicated cast and crew and remarkably talented director, I have been able to witness the premiere of SNOWTOWN at the 2011 Adelaide Film Festival.

DIRECTORS STATEMENT – Justin Kurzel

When WARP FILMS AUSTRALIA first approached me to direct the film SNOWTOWN, I felt a great sense of trepidation about being involved in such a dark story. However after reading Shaun Grant's screenplay, and the books that inspired the film, I soon found myself becoming drawn to the story and, in particular, the community in which it is set.

While I found the subject matter to be both overwhelming and deeply disturbing within this nightmare, Shaun's script had managed to capture an extraordinary humanity which transcended horror and embraced a story that was tragic, moving and utterly compelling. It brought to life a very complex father and son relationship between John Bunting and Jamie Vlassakis. With its raw brutality and surprising tenderness the script revealed a corruption of innocence unlike anything I had read before.

In making the film, I wanted to try and understand how Jamie's search for something better led him to find the answers in a person like John Bunting. I continually asked myself, what would I have done if I had the same upbringing and was involved in similar situations to Jamie? Would I have had the maturity, moral judgment and strength to make different choices? I never wished to examine this question as a way of excusing Jamie's actions but rather to better understand how a young person could be complicit in such crimes.

Having grown up near the area, it was important to me that this film was told from the inside out. For SNOWTOWN to be produced with a level of authenticity, it was vital for the northern suburbs communities to have some kind of ownership and involvement in the telling of this story. As a result, real locations and a predominately local cast were employed.

To those actors who trusted me with their stories and committed emotionally and physically to the telling of the film, I am truly indebted. I would also like to thank the communities we worked in for welcoming us and assisting in telling a very dark and painful chapter of the area's recent history. The locals involved helped enormously in the creation of an interpretation of the events that we hope feels genuine, as opposed to something that is a reproduction.

I understand and respect that the making of this film will bring up pain and anguish for many people, especially those directly related to the events. My hope is that the film offers an engaging observation and gets an audience to ask why, in contemporary Australia, a crime so immense took place and devastatingly went undetected for so many years.

CASTING

Real faces and the physical environment were instrumental elements in bringing the SNOWTOWN story to the screen.

Kurzel explains, “Casting real people from the area, shooting in the actual community and using a lot of the dialogue and phrases specific to their world added a richness that is integral to the storytelling.”

To discover newcomers with the special qualities they sought, director Justin Kurzel and casting director Allison Meadows followed a less conventional approach. Over a three-month period, the casting team trawled streets, malls and local venues in their quest to find people that could embody the hearts and minds of the characters.

INTRODUCING LUCAS PITTAWAY – as Jamie

Lucas Pittaway was catapulted from one of the local boys of the area into a key role in the film. In SNOWTOWN, Pittaway plays Jamie Vlassakis, who together with John Bunting, Robert Wagner and Mark Haydon was jailed for his involvement in the notorious ‘Snowtown murders’ in South Australia between August 1992 and May 1999.

Discovered in a local shopping centre by the film’s casting director, the name Vlassakis was not mentioned when Pittaway began his auditions. “I thought I was doing a general audition at first, but then they narrowed me down to Jamie. I was pretty excited and told my mum and she said she was proud of me.”

Once cast, Pittaway worked closely with director Justin Kurzel to shape the character of Jamie. “There was not really a lot of information about Jamie Vlassakis because of the suppression orders, so there was really nothing to template me around,” he explains.

Pittaway worked predominately off script. “I went through the story with them once or twice so I had a rough idea of it. Really I just went into every scene. Justin would throw some lines in, but mostly it was just improvisation and it worked really well.”

He rehearsed for two weeks with Kurzel and Henshall where he could show certain emotions. “That helped a lot. It was harder the first couple of times until I could really get to the emotion in about five minutes instead of half an hour.”

Given the emotional weight inherent in the material, Pittaway explained the importance of the cast’s close bonds, “It’s good to know that afterwards you have someone to give you a hug and cheer you up a bit.”

Pittaway is determined to continue his acting career. “Before this I was going to go into the army as a mechanic, but it seems this could be a better career path for me.”

INTRODUCING DANIEL HENSHALL – as John

SNOWTOWN is Daniel's first feature film.

He graduated from Actors Centre Australia's full time acting course in 2006 with an Advanced Diploma of Performing Arts.

Since then Daniel has worked steadily in Film, TV and Theatre performing in such productions as *All Saints* (SNO), *Rescue* (Ch 9) and *Out of the Blue* (Southern Star/BBC) for TV, and for such theatre companies as Belvior St Theatre (Downstairs), Parramatta Riverside and the Seymour Centre.

Daniel has just finished shooting his second feature. From the team that brought you *The Castle*, a new production from Working Dog Productions directed by Rob Sitch.

Daniel Henshall explains the Warp Films Australia production is about a family in a hard and terrible situation and John Bunting, a manipulative man, who enters their lives and offers them hope. "They get sucked into his promise, or the idea of his promise and he leads them astray. In doing so he ruins and corrupts the lives of this family and the community that surrounds them"

"I was given the absolute blessing of having time in the area to immerse myself. Justin was always talking of the osmosis, allowing that to affect your physicality and the way you talk to people and the way you relate to people. Being in that area gave me the opportunity to really be a part of it." Henshall says.

After he was cast Henshall says his rehearsal was getting to know everyone – Lucas, Louise and the rest of the cast.

"I went out with Lucas and dropped bags of clothes off for charity - that's what Lucas did for a job. I spent time with Louise and her beautiful kid, cooked dinner for them, ate with them, took them out and it was the same with Aaron, a lot of time getting to know them all and they responded with open arms, telling me about their lives and what they experienced. That was my rehearsal period. Knowing how to relate to these people and having that familiar contact is what you see in the film."

Another challenge for Henshall was the isolation of being in a new place. "I was away from my loved ones. It was hard, but that isolation - and Justin kept talking about it - constantly informed of the vulnerability that we wanted to play in Bunting and we used it. There was never any abuse to the methods we used and if anyone felt out of control, including myself, Justin would take it on board, but then challenge you."

Henshall hopes filmgoers will walk away asking the question "This is our society and we should take some responsibility for it – how does something as horrible as this happen?"

INTRODUCING LOUISE HARRIS – as Elizabeth

It was during a shopping outing when Louise Harris saw a man staring at her. She didn't realise he was the first step to her starring on the silver screen.

"I was at my local deli very close to where I live and I saw Justin Kurzel, our director, sitting in the middle of the shops looking at me, looking straight through me," she recalls. "I thought, 'what are you looking at you creepy dude?' He asked a friend to come over and ask me to sit down and answer a few questions."

The initial conversation was followed by a couple of screen tests and "finally Justin phoned – I had the part of Elizabeth Harvey and I hit the roof. It was surreal."

Harris thinks maybe her experiences in life showed and drew Kurzel to her. "Obviously I'm not from a well-to-do area. This is the area the character comes from. Maybe it was that, maybe it was a little bit of my arrogance towards him. Not arrogance so much, but my apprehension because at the deli he was looking straight through me. And you don't look at people that way but then I finally got to know him and he is the most incredible person and absolutely loveable."

Surprisingly, Harris did not do any research for the role of Elizabeth. "I didn't want to delve too deep into the story – just taking it as it came. That way I could be impulsive and react the way I felt I would have if the situation was really in front of me"

As an example, Harris explains how Kurzel would give her a brief overview of the tone of the scene and the mood. Then he gave Louise a rough idea of what he wanted her to express. "I got to use all my own experience and I reacted the way I would in real life. After that Justin would discuss the emotions to be deeper or the need to be more sad or angry," she adds. "Then we talked about it and shared bits of personal stories and experiences. I told Justin a lot about myself, as have the other actors, so he knew a lot about me. It's hard in front of a lot of people to show raw emotion, but the fact they don't know where it's coming from makes it easier for me, but it's very draining and amazingly therapeutic. It's unbelievable the feeling afterwards. It's just like shedding a skin, it's fantastic and an amazing feeling for me."

Harris was part of the group who, before filming, spent a couple of weeks together going out for dinner, to the movies and social activities before discussing personal details. "In rehearsals we cracked each other open and got to know each other, which was awesome. Watching the other actors Justin found from the area in their rehearsals was amazing," Harris admits. "It brought me to tears or had the hairs on the back of my neck stand up. It was just the beginning of my understanding of the potential of this movie."

THE FILM MAKERS

ANNA McLEISH – Producer

In 2008 Anna McLeish teamed with Warp UK's Mark Herbert (*This is England, Four Lions*) and Robin Gutch (*Hunger*), to launch and manage Warp Films Australia. Shortly after Anna appeared on the cover of IF Magazine as one of ten industry practitioners to watch.

Warp Films (UK), associated with Warp Music, is a widely acclaimed independent film development and production company most recently known for the success of feature films *This is England* (Shane Meadows), *Four Lions* (Chris Morris), *Submarine* (Richard Aoyade), and *Tyrannosaur* (Paddy Considine). Warp Films Australia is an Australian entity focused on harnessing Australian talent while working to Warp's distinct development and production ethos.

SNOWTOWN is both Warp Films Australia's and Anna's first feature, produced jointly by Anna and Sarah Shaw.

Anna has worked in the Australian film industry for over 15 years, including positions at Mullinars Casting, Melbourne International Film Festival, and Buena Vista International (Australia) [now Disney Australia]. Prior to Warp Films Australia she established and managed Madman's theatrical distribution division from 2004-2008. While at Madman she was directly involved in the company's theatrical acquisitions and implemented release campaign strategies for a diverse slate, including *Kenny*, *Noise*, *Hidden*, *This is England*, *Paris je t'aime*, *The Three Burials of Melquiades Estrada*, and *Tristram Shandy*.

SARAH SHAW – Producer

Sarah started her career as Production Manager on the travelling ABC series, *Surfing the Menu*. After several years working in television and documentaries such as *Hoover's Gold* (SBS) and *The Flag Sisters* (SBS), itchy feet got the better of her.

The east coast has seen a transition to feature film, most recently Line Producing Robert Connolly's (*Three Dollars*, *The Bank*) political thriller *Balibo*.

Sarah has continued to write and produce short films, most recently the AFI nominated and AWGIE winning *A Parachute Falling in Siberia*, financed by Screen NSW and starring Noni Hazlehurst. Her previous short film, *Water*, was nominated for two AFI awards and recently picked up Best Short Film at the Milano Film Festival in Italy.

In June 2009, Sarah joined forces with Anna McLeish at Warp Films Australia. Their first feature, SNOWTOWN, directed by Justin Kurzel, is due for theatrical release mid 2011.

She is also continuing the development of a 13-part television series being supported by Southern Star Entertainment, and a telemovie with Judi McCrossin and John Edwards.

JUSTIN KURZEL – Director

Justin has worked extensively in film and theatre as a designer and most recently, as a director.

He is a graduate of the NIDA Design course and has designed for Sydney Theatre Company, Belvoir St Theatre and Melbourne Theatre Company in award winning productions such as *Three Sisters*, *La Dispute* and *Life Is A Dream*.

In 2004 Justin graduated from Film Directing at Victorian College of Arts where he was awarded the Most Outstanding Postgraduate Student. His graduating film *Blue Tongue* won the Cinevex Award for Best Direction, Film Victoria Award for Best Film, Best Australian Short Film and Best Student Production at the 2005 Melbourne International Film Festival. *Blue Tongue* screened at many international film festivals including Stockholm, New York, Oberhausen, Flickerfest and the 2005 Cannes Film Festival.

In 2002, he directed *Meeting Misty Rain*, which won second prize at the 2000 Tropicana Film Festival and he has directed a number of award winning music video clips for bands such as *The Vines*, *Sleepy Jackson*, *Bridezilla*, *You Am I* and *The Mess Hall*.

The clips *Keep Walking*, *Pulse (Ivy League)* and *Bell(Ivy League)* for The Mess Hall both won the St Kilda Film Festival for best Music Clip.

SNOWTOWN is his debut feature film.

SHAUN GRANT – Writer

Shaun Grant is an Australian screenwriter determined to tell universal stories.

Having maintained a successful career as an educator for the best part of a decade, Shaun went on to graduate from RMIT with an Advanced Diploma in Creative Screenwriting.

In 2007, while still studying, Shaun's script entitled 'Italian or Thai' was chosen to be produced from over 1700 others in a nationwide search for SBS Independent's Drama Series *Marx and Venus*. It was also during this time that Shaun commenced

writing the feature film *SNOWTOWN*, which after several years of development premieres at the *2011 Adelaide Film Festival*.

Throughout 2009, Shaun was one of four writers who wrote and developed the Drama Series *Killing Time*, which premieres this year on TV1, starring David Wenham and Colin Friels.

Shaun has also written for Fox8's new drama series *Slide* and currently has several feature film projects in various stages of development.

ADAM ARKAPAW – Director of Photography

Graduating from the Victorian College of Arts with two gold and two silver ACS awards, Adam Arkapaw is one of Australia's most exciting and talented young cinematographers. Adam quickly attracted the attention of some of the industry's best TVC producers and directors; his list of credits is extensive.

No stranger to success on the film festival circuit, Adam shot Julius Avery's Cannes Jury Prize- winning short film *Jerrycan* (2008 AFI Best Short Film, Sundance Film Festival, Berlinale) and Spencer Susser's *I Love Sarah Jane* (Sundance Film Festival 2008). Adam was also nominated for an AFI for his cinematography on Avery's *End Of Town* and was the inaugural recipient of the Metlink Award for his work on Keri D Light's *Wanderlust/Wonderlost*.

His recent feature credits include *Blind Company* (dir. Alkinos Tsilimodos) and David Michod's *Animal Kingdom* (starring Guy Pearce, Ben Mendelsohn and Joel Edgerton), which was awarded the World Cinema Grand Jury Prize at the 2010 Sundance Film Festival.

Animal Kingdom has gone on to receive critical acclaim throughout the world and most recently, Adam won the inaugural award for "Best Emerging Cinematographer" at the prestigious Camerimage Festival in Poland for his outstanding work.

VERONIKA JENET ASE – Editor

Veronika is a highly regarded and awarded feature film editor and a member of the US Academy of Motion Picture Arts and Sciences.

She has worked with many of Australia's leading directors such as Jane Campion (with whom she collaborated on five films) and Phil Noyce on *The Rabbit Proof Fence*.

She has also contributed to the careers of a number of emerging feature directors including Jan Sardi with *Love's Brother*, Elissa Down with *The Black Balloon*, Rachel Ward with *Beautiful Kate* and Claire McCarthy with *The Waiting City*.

Veronika is the editor of *The Piano*, for which she received an OSCAR, BAFTA, and ACE nominations and she has been nominated for AFI awards five times and has won three times for *The Piano*, the documentary *Hepzibah* and *The Black Balloon*.

In 2007 Veronika was awarded an ASE award for the television mini-series *Bastard Boys*.

She has also been nominated for four IF awards and has won twice for *Rabbit Proof Fence* and *The Waiting City*.

Veronika Jenet was an inaugural recipient of the Australian Screen Editors ASE accreditation.

FRANK LIPSON MPSE – Sound Designer

Frank started out as a Sound Editor and Assistant at Crawfords in the mid 1970s working on productions that included *The Sullivans* and *Cop Shop*.

He established his own sound facility Thunder Tracks in 1981 and has become one of Australia's most successful Sound Designers and Editors.

He has won AFI Awards for *Japanese Story*, *Metal Skin* and *Romper Stomper* and nominations for *Chopper*, *Playing Beatie Bow*, *Rikki & Pete* and *Georgia*.

He has also scored Golden Reel Nominations for features edited in the USA for his work on *Babe Pig in the City*, *Quigley Down Under*, and *Phar Lap*. Other credits include for feature film: *Red Hill*, *South Solitary*, *Mary & Max*, *MacBeth*, *Em 4 Jay*, *The Quiet American* and *Happy Feet* (sound editor). Television credits include: *Hawke*, *Kick*, *Stranded*, *CrashBurn*, amongst many others.

Frank has been a member of the "Motion Picture Sound Editors Guild" (M.P.S.E.) of America since 1985 and is also an Honorary Member of the "Society of Australian Cinema Pioneers".

JED KURZEL – Composer

Jed Kurzel is best known as the front man and song writer for the award winning cinematic rock duo The Mess Hall, one of the Australia's most original and dynamic beat combinations.

Renowned for their blistering live shows, and the urgency and artistry of their long players, their 2006 album, *Devil's Elbow* was awarded the prestigious 2007 Australian Music Prize.

Having released four albums over the course of their career of constantly shifting styles, their most recent album *For The Birds* is a collection of songs that take a sharp turn into a musical terrain that combines voodoo, beatnik soul, funk and rock and roll of the purest kind.

Jed's composition career began several years ago with contributions to several independent short films. He then wrote the score for the critically acclaimed documentary *Naked on the Inside*, before composing the music for the Griffin Theatre production *Savage River*.

His television debut came with the music for the first series of Claudia Karvan's, *Spirited* the second series of which is currently in production with Jed again writing the score.

SNOWTOWN marks Jed's feature film debut as a composer.

FIONA CROMBIE – Production & Co-Costume Designer

Fiona graduated from the NIDA design course in 1998 and has since worked extensively as a set and costume designer in theatre, film and television.

Fiona production designed Justin Kurzel's short film *Blue Tongue* which was selected for official competition at Cannes Critics Week in 2005.

Amongst other short films she has designed *White Bread* for writer/director Luc Anthony which screened at Flickerfest and won the SBS television broadcast award in 2009 and *Sunday Times* for writer/director Peter Crombie which screened at the 2008 Montreal World Film Festival.

Fiona designed the costumes on *Ralph* for Deborah Mailman which in 2009 won the IF Award for Best Short Film and screened at the Message Sticks Film Festival.

Her most recent short film was a design collaboration with Alice Babidge on Ben Briand's *Apricot* which premiered at the Melbourne International Film Festival and also screened at the Moscow International Film Festival, both in 2010.

Fiona was the Sydney Theatre Company Resident Designer in 2003 and 2004 and she has worked with many of the major theatre companies throughout Australia including Melbourne Theatre Company, Malthouse, Griffin and the Bell Shakespeare Company.

Set and costume design credits include *The Cherry Orchard* (STC), *Hamlet* (Bell) and *The Shape of Things* (STC) and as costume designer *Three Sisters*, *The City and Moving Target*. Fiona designed the set for *The Great* (STC) and *Hedda Gabler* (STC - Sydney and New York).

Alice Babidge – Co-Costume Designer

Alice graduated from NIDA Design course in 2004 and is fast becoming one of Australia's most sought-after designers.

Alice designed short films *Castor and Pollux* and *Some Static Started* for Ben Briand and most recently co-designed with Fiona Crombie Briand's short *Apricot* which premiered at the Melbourne International Film Festival and also screened at the Moscow International Film Festival, all in 2010.

She also costume designed Briand's hour-long MTV produced drama pilot *Hammer Bay*. Alice has designed music video clips for the likes of The Mess Hall, You Am I, The Vines and End of Fashion and works on numerous TVCs.

Alice has been the resident designer at Sydney Theatre Company since 2010. Some of her credits include *The War of the Roses* (costume), *The Oresteia* (set and costumes), *The Lost Echo*, (nominated best costumes – Sydney Theatre Awards 2007), *The Women of Troy* (set and costumes), *The Season At Sarsaparilla* (costumes), *The Trial* (costumes), *The Mysteries* (set), *The Year of Magical Thinking* (set), *Julius Caesar* (costumes) and *Boy Gets Girl* (costumes). Alice has also designed costumes for Belvoir Street Theatre including *That Face*, *Who's Afraid of Virginia Woolf*, *Parramatta Girls* and *Capricornia*, nominated best costumes – Sydney Theatre Awards 2007.

Alice's opera design credits include *Bliss* (costumes, Opera Australia Sydney/Melbourne/ Edinburgh Festival seasons) directed by Neil Armfield; *Rigoletto* (costume and sets, Komische Oper Berlin) and *The Navigator* (costume and co-set designer, Brisbane Festival and Melbourne International Arts Festival) both directed by Barry Kosky. This year Alice is designing two operas for Benedict Andrew's, *The Return of Ulysses* for the English National Opera; and *Figaro* which will premiere in 2012 for Opera Australia.

FULL CREDITS

Screen Australia and Warp Films Australia present in association with Film Victoria,
South Australian Film Corporation, Adelaide Film Festival and Omnilab Media

Director
Justin Kurzel

Producers
Anna McLeish
Sarah Shaw

Executive Producers
Robin Gutch
Mark Herbert

Written by
Shaun Grant

Story by
Shaun Grant
Justin Kurzel

Inspired by the books
“Killing for Pleasure” by Debi Marshall
and
“The Snowtown Murders” by Andrew McGarry

Cinematography
Adam Arkapaw

Editor
Veronika Jenet ASE

Sound Designer
Frank Lipson MPSE

Composer
Jed Kurzel

Production Designer
Fiona Crombie

Costume Designers
Alice Babidge
Fiona Crombie

Casting
Allison Meadows
Mullinars Consultants

Filmed on location in South Australia

CAST
in order of appearance

Jamie	LUCAS PITTAWAY
Gavin	BOB ADRIAENS
Elizabeth	LOUISE HARRIS
Jeffrey	FRANK CWERTNIAK
Nicholas	MATTHEW HOWARD
Alex	MARCUS HOWARD
Troy	ANTHONY GROVES
Barry	RICHARD GREEN
Robert	AARON VIERGEVER
Guitar Player	DENIS DAVEY
Prayer Reader	ALLAN CHAPPLE
David	BEAU GOSLING
Marcus	BRENDAN ROCK
Minister	BRYAN SELLARS
John	DANIEL HENSHALL
Mark	DAVID WALKER
Verna	AASTA BROWN
Man at Dinner	NIGEL HOWARD
Women at Dinner	JOANNE ARGENT
	ASTRID ADRIAENS
Thomas	KEIRAN SCHWERDT
Ray	CRAIG COYNE
Suzanne	KATHRYN WISELL
Vikki	KRYSTLE FLAHERTY
Vikki's Baby	HANNAH SHELLEY
Fred	ANDREW MAYERS
Doctor	DR GABOR KISS
Doctor's Receptionist	CAROL SMITH
Social Worker	JENNY HALLAM
Gary	ROBERT DEEBLE

CREW

Production Manager	SALLY CLARKE
1 st Assistant Director	NATHAN CROFT
Special Effects & Prosthetic Make Up	BEVERLEY FREEMAN
Location Manager	MARK EVANS
Production Coordinator	BETTINA HAMILTON
Production Secretary	SYLVIA WARMER
Production Accountant	ANTONETTA RUSSO
Production Runner	SHANNON CROTTY
Director's Attachment	DANIEL FLETCHER
2 nd Assistant Director	TRAVIS KALENDRA
3 rd Assistant Directors	KELLY CARPENTER CHARMAINE KUHN EVE SPENCE
Script Timing	EVE SPENCE
Script Editor	MAC GUDGEON
Story Consultant	DEBI MARSHALL
Focus Puller	LUKE THOMAS
Clapper/Loader	KIRSTY STARK
Gaffer	RICHARD REES JONES
Key Grip	MIKE SMITH
Best Boy	LEIGH NEMETH
Additional Lighting Assistant	NIC DATSON
Sound Recordist	DES KENNEALLY
Sound Assistant	JOSH WILLIAMS
Art Director	CHRIS JOBSON
Set Decorator	JEN DRAKE
Standby Props	BEN CRABTREE
Vehicle Coordinator	PETER JOBSON
Scenic Artist	GRAEME BAMBRIDGE
Artist Painter	DAMON G HILL
Construction	RICK HUXHOLL
Animal Wranglers	GRAHAM BRAMLEY TIMEA DICKSON DEBORAH DRAKE

Armourer	JOHN COORY
Art Dept. Assistants	BRAD MADDERN MYLES COOPER
Graphics/ Computer Graphics Graphic Artist	GARETH WILKES BOWEN ELLAMES
Costume Standby Costume Supervisor Additional Costume Buyer	LAUREN DE INNOCENTIS ANITA SEILER VERITY WEBB
Hair/Make Up Attachment Wigmaker	MARIE-LYNE MORANT KYLIE CLARKE
Casting Associate	KATE ROONEY
Safety Supervisor Safety Report Stunt Coordinator Unit Nurse Motorbike Riding Consultant	NATHAN JAMES LANCE ANDERSON MITCH DEANS REBECCA KNOTTS GARY BAXTER
Unit Manager Unit Assistant Additional Unit Assistants	JOSHUA JAEGER MANFRED HOPPRICH JOSH AXFORD MATT RICHARDSON MIKE GREEN
Catering	DIRECTORS CUT SONYA MARSHALL
2 nd Unit Camera Operator 2 nd Unit Camera Assistant 2 nd Camera Operators	ROGER DOWLING SIAN BATES AMY GEBHARDT ARI WEGNER
Low Loader Operator	GREG MCKIE
Stills Photographer EPK	BEN KING DANIELLE KARALUS
Assistant Editor (SA)	SEAN LAHIFF

POST PRODUCTION

Post Production Coordinator	RITA WALSH
Post Production Assistant	BELINDA FITHIE
Post Production Accountant	JANNINE BARNES
Sound Post Production Sound Designer/ Supervising Sound Editor Additional Sound Effects Editing Foley	THUNDER TRACKS PTY LTD FRANK LIPSON MICHAEL CARDEN FEETNFRAMES PTY LTD JOHN SIMPSON LISA SIMPSON
Sound Mix Facility Dialogue Editors	SOUNDWAVES PTY LTD MICHAEL CARDEN ERIN MCKIMM MARK FARROW ANDREW MCGRATH
Sound Assistant Mix Assistant Re-Rerecording Mixer Dolby Printmaster Facility	RHYS RICHARDS ERIN MCKIMM ANDREW MCGRATH SOUTH AUSTRALIAN FILM CORPORATION
ADR Recording Facilities	SOUNDFIRM SYDNEY BEST FX, ADELAIDE SOUNDWAVES, MELBOURNE
Dolby Sound Consultant	BRUCE EMERY
Assistant Editor (NSW)	HENRY KARJALAINEN
DI Post Facilities Head of Post Production DI Producer DI Colourist DI Technical Director DI Online Editor Digital Film Recording Services DI Mastering & Compositing Compositor Rushes Colourist Film Scanning	DIGITAL PICTURES RACHEL KNOWLES RACHEL MCKELLAR-HARDING BRETT MANSON NIC SMITH LAURIE MEADE TONY PORIAZIS GEORGE AWBURN JARETT LEE NEIL WOOD JASON PASTOR

All compositions published by	IVY LEAGUE MUSIC/ MUSHROOM MUSIC
Composer's Management	ANDY KELLY FOR WINTERMAN & GOLDSTEIN
Music Recording Studio	THE VAULT STUDIO
Composer/ Engineer	JED KURZEL
Music Mixer	MATT LOVELL
Additional Percussion	CEC CONDON

Happy Birthday To You – Mildred Hill / Paty Hill

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 The Comedy Company courtesy of veg.com.au
 ‘Rex Hunts Fishing Adventures’ courtesy of Rachel Hunt

Post Production Script	REEZY MILLER
Legals	VERGE WHITFORD & CO CAROLINE VERGE
Additional Legals	KELLY & CO LAWYERS PETER CAMPBELL
Completion Guarantor	FIRST AUSTRALIAN COMPLETION BOND CO. DAVID NOAKES
Cashflow Provider	FULCRUM MEDIA FINANCE SHARON MENZIES EMILE SHERMAN
Insurance	HOLLAND INSURANCE BRIAN HOLLAND
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This film is based on actual events. Dialogue and certain events and characters contained in the film were created and adapted for the purpose of dramatisation.

No animals were harmed during filming.

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