



THE ROYAL HOTEL

PRESS NOTES



A film by **Kitty Green** (*THE ASSISTANT*)

Starring **Julia Garner** (*OZARK, INVENTING ANNA, THE ASSISTANT*), **Jessica Henwick** (*GLASS ONION, LOVE AND MONSTERS*), and **Hugo Weaving** (*THE LORD OF THE RINGS*)

Run time: 91 minutes

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CAST CREDITS

Hanna – Julia Garner
Liv – Jessica Henwick
Matty – Toby Wallace
and
Billy – Hugo Weaving

Carol – Ursula Yovich
Dolly – Daniel Henshall
Teeth – James Frecheville
Torsten – Herbert Nordrum

CREW CREDITS

Director/Writer – Kitty Green
Writer – Oscar Redding
Producer – Liz Watts
Producer – Emile Sherman
Producer – Iain Canning
Producer – Kath Shelper
Executive Producer – Simon Gillis



LOGLINE

US backpackers Hanna and Liv take a job in a remote Australian pub for some extra cash and are confronted with a bunch of unruly locals and a situation that grows rapidly out of their control.

SYNOPSIS

Americans Hanna and Liv are best friends backpacking in Australia. After they run out of money, Liv, looking for an adventure, convinces Hanna to take a temporary live-in job behind the bar of a pub called 'The Royal Hotel' in a remote Outback mining town. Bar owner Billy and a host of locals give the girls a riotous introduction to Down Under drinking culture but soon Hanna and Liv find themselves trapped in an unnerving situation that grows rapidly out of their control.

LONG SYNOPSIS

On a party boat sailing across Sydney Harbour, backpackers Liv (24) and Hanna (25) are having the time of their lives. However, when Liv's card is declined at the bar, she has no choice but to interrupt Hanna's make out session with a Norwegian backpacker, to deliver the bad news. Out of cash, Liv and Hanna wind up at work and travel office. The only jobs available at short notice are at a pub in an isolated desert mining town.

Upon arriving, the girl's hopes of a welcoming stay are quickly dashed. There is no wi-fi, limited hot water, and the owner of the pub Billy (57) is extremely curt as he shows the girls the ropes - who gets what beer, the clunky dishwasher - and introduces them to Carol (48), his on-again off-again girlfriend who helps him out in the kitchen. Soon Hanna and Liv are pouring beers and taking orders from the punters - primarily male miners. While Liv embraces their new environment, Hanna is less than impressed.

The British girls they're replacing - Jules (23) and Cassie (25) do little to ease Hanna's apprehension. On their last night they go wild, riling up the locals. It's all too much for Hanna who tells Liv she wants to leave on the next bus out. Liv puts it all down to "cultural" differences and persuades Hanna to stick it out - it'll be an adventure and if they put up with it for a few more weeks they'll have enough cash to go back to Bondi. Despite her reluctance, Hanna relents.

Sunshine and booze in a box initially provide a welcome distraction, but it isn't long before Hanna's experience becomes increasingly unsettling. While charismatic local Matty's (25) flirtation with Hanna goes too far, it's Dolly (32) who proves to be the most threatening presence. From appearing unexpectedly outside the girls' room late at night and taunting Hanna in front of customers, to writing her name on the jar of a dead snake, Dolly pushes Hanna to knives edge.

Confronting Billy, Hanna insists that he bans Dolly from the bar. When Billy refuses, Hanna threatens to quit and demands to be paid. Carol comes to Hanna's defence, and a scuffle ensues which leaves Billy flat on his back. Fed up, Carol packs up her stuff and tells Hanna she'll drop



Billy at the nearest hospital then leave town for good. With a final wave, she instructs Hanna to take the money from the till and get the next bus out.

The following morning Torsten, the Norwegian backpacker from the boat, arrives at the Royal. As Liv, Hanna and Torsten sunbathe and drink beer in an empty pool, Matty and Teeth show up uninvited. There is a competitive tension between Torsten and Matty over Hanna, but Matty is quick to befriend Torsten, who is eager to party with the Australians.

With Billy in hospital, the girls celebrate Liv's birthday at the pub. While Liv gets drunk with Matty, Torsten and the locals, Hanna tries to control the increasingly rowdy crowd of punters. However, things quickly escalate when a very drunk Liv is lured by Dolly and his mates into Dolly's car. Enraged, Hanna slashes Dolly's tires with an axe.

Back at the bar, a moment of respite is short lived when Torsten makes a crude joke at Hanna's expense. Liv tries to keep the party going, but Hanna cuts her off. Upset, Liv throws up at Hanna's feet before staggering out.

The return of Matty and Dolly throws things into further disarray. Forcing his way into the bar, Dolly finds Liv, who is happy to join him for a drive. Matty blocks Hanna from following, injuring her in the process, but she persists and stumbles out after them. Catching sight of Hanna's bloody eye Liv quickly sobers up and breaks free of Dolly's grip.

Well and truly pushed beyond breaking point, the girls begin to wreak havoc in the bar, smashing glasses and snake jars. Teeth attempts to intervene, only retreating when Liv throws a bottle of vodka at him.

Hanna finds a lighter in her back pocket. With their backpacks slung over their shoulders, Hanna and Liv let the Royal burn behind them.

ABOUT THE PRODUCTION

THE GENESIS OF THE FILM

Following the international acclaim for her feature film debut *The Assistant* and for her award-winning documentaries, New York City-based filmmaker Kitty Green returned to her home country Australia to make *The Royal Hotel*.

The film is inspired by the feature documentary *Hotel Coolgardie* (director Pete Gleeson) which Kitty first saw as a jury member at an Australian film festival in 2017. Kitty was riveted by the story of two young Scandinavian women trapped in an Australian mining town. She had seen films set in Aussie pubs before, many of them in remote communities, but never one from this point of view, through a female lens.

Kitty had just completed *The Assistant*, which dealt with many related themes, including workplace gender inequality, sexual harassment and misconduct, yet *Hotel Coolgardie* immediately inspired and excited her as it seemed more expansive.



“This clash of cultures felt like a fascinating way into a broader discussion about drinking culture and gender dynamics. It was a rich and dynamic jumping-off point for a screenplay,” she says.

Kitty’s grandfather, on her father’s side, owned a pub in regional Australia while her grandparents on her mother’s side were Ukrainian immigrants who arrived in Australia speaking no English.

“There’s a part of me that understands that pub world and a part of me that is terrified by it. I feel that my background allowed me to be able to see both points of view. I’ve always wanted to make an Australian film. I had not made one in Australia since film school - I left Australia and started making films in Ukraine and in North America. I’d see Australians at film festivals, and people from Screen Australia and elsewhere would say ‘come and make a movie back home’. But I didn’t ever have the opportunity until *The Royal Hotel*.”

Kitty considered optioning *Hotel Coolgardie* when she first saw it but was diverted for a time by other projects. A later meeting with See-Saw Films’ Iain Canning at Berlinale, the Berlin International Film Festival, rekindled her interest in the story when Iain suggested that See-Saw and Kitty explore the idea of making a film in Australia together.

Iain Canning says: “At See-Saw we are always in search of exceptional talent and after seeing *The Assistant*, we knew we had to work with Kitty Green as a writer/director. As a company based in both the UK and Australia, we have a keen interest in exploring our own cultures; *The Royal Hotel* felt like an opportunity to do that by putting our two lead characters into a remote community, exploring how these two women navigate an unfamiliar and antagonistic environment, far removed from the urban existence they are used to.

“The film explores Hanna and Liv’s experiences within the intense and volatile setting they find themselves in, while also delving into the underlying factors that contribute to its hostility. It is both thrilling and unsettling, offering a unique and thought-provoking experience. It’s fun – and it’s terrifying!”

See-Saw’s Joint Managing Director, with Iain Canning, is Emile Sherman. Emile describes Kitty as a natural storyteller with a beautiful eye.

“Kitty is a really exciting director,” he says. “Because she is a writer and editor as well, she really knows how to create the building blocks of a great story. She is brilliant at working with actors and there’s a naturalness to the performances that she gets. When you combine these skills with her deliberateness, her auteur vision and her impulse to communicate something which has an edge and a bite to it, then that’s a very thrilling combination.

“Kitty was really interested in telling this outback story, but through a female gaze - to turn the tables on a genre that’s traditionally been very male, and to use the masculinity of that world as the fuel for the story, and to be able to examine some of the complications around male culture, but always in a way that brings the characters to the fore and never feels reductive.”



Emile continues: "What's essential in this film is that the world of The Royal Hotel is never portrayed as so bad that the women need to get out. The central dramatic question of this film is not will they get out? It's 'should they?' It's a much more subtle question, but more powerful because it goes to the heart of this very masculine culture and what is unacceptable within that culture. As an audience you also recognise that the men too, are caught within it. All of them have redeeming qualities and Kitty brilliantly portrays the warmth and the vulnerability in the men, as well as the toxic side of masculine culture, and the genuine danger and threat.

"It's a film that builds slowly and inexorably to the question of 'should they leave?', and we're taken there in a very deliberate way by Kitty, who is always creating these tensions around where our allegiances should lie."

What strikes Liz Watts, Producer of The Royal Hotel and See-Saw's Head of Film and Television in Australia, about Kitty's approach is her subversion of the genre.

"For See-Saw, it was absolutely necessary that a woman tell this story. With that perspective comes relatability, to both an international audience and to an Australian audience. The experience of the two women in the film is an experience that a lot of women have had, whether it's having drinks on a Friday night in summer in Soho, London, or an outback pub in Australia."

To realize The Royal Hotel, Scarlett Pictures' Kath Shelper also came on as Producer, whose producing credits include Warwick Thornton's Camera d'Or winning Samson and Delila.

Kath applauds Kitty's ability to place the audience within the perspective of the two main character, Hanna and Liv, while also exploring their different responses to the environment in which they find themselves.

"The differences between the two characters is something that's there in the documentary, but Kitty has done a really beautiful job of teasing that out. Hanna, played by Julia Garner, doesn't want to be there in the first place and she's feeling vulnerable most of the time, while Liv, played by Jessica Henwick, is more inclined to say 'lighten up, it's not that bad...it's just the culture.' With these two characters Kitty is showing the subtleties in the way that women respond in these kinds of circumstances," Kath says.

"Kitty has been able to portray something that most women will relate too - the subtle things that come from relationships with men, where you're not quite sure if you're picking up on something that is dangerous or if you're being too suspicious and jumping to conclusions. The film shows how hard it can be to judge whether or not you're safe and the impact this has on women."

Kitty Green explains her approach to the differing perspectives of the two lead characters: "There are so many different ways to talk about what's going on in the film but a friend of mine watched it recently and said, 'it's about the way people respond to trauma'. There's one way where you can be very on high alert, very fearful - or the other way, where you just dive in and drink it all away. So I thought that was an interesting way of looking at it. Also, I feel that in



female friendships, there often ends up being one person who's the loose cannon and one person who must be the responsible one. That's what it was like when I was the age of our characters and went on a holiday with someone. I've been both of those roles at some point in my life – and I think it depends on who you're with. So, it felt like a natural dynamic that fits the travel aspect of the story.”

THE ADAPTATION

When deciding to develop the film, Kitty turned to an old film school friend and colleague in Australia to co-write the screenplay with her. Kitty grew up in an inner-city urban environment while Oscar Redding was familiar with life in a remote, rural area.

“I had been wanting to work with Oscar Redding for a long time as I had always felt his way with dialogue and language was unique. And I felt I needed someone with intimate knowledge of life in an isolated community in order to authentically bring this story to the screen. We were keen to be faithful to the doco in making the world and our characters three-dimensional, to show their depth and humanity, and not just reduce them, especially our drunken punters, to stereotypes.”

While the ‘bones’ of the two films are similar, there is no doubt that the ending *The Royal Hotel* is more optimistic to that of the documentary. In her film, Kitty was clear that she wanted the two heroines to triumph in the end.

Kitty says: “The ending is a provocation. I hope it generates conversation around what is acceptable within our culture and when we should stand up for ourselves and take a stand. The ending of the documentary was very bleak, miserable even. We wanted to end with a bang.”

See-Saw has an incredible track record of making successful feature films based on true stories, such as *Lion*, *The King’s Speech*, *Tracks*, *Life*, *Operation Mincemeat*, *The Stranger* and the upcoming *One Life*.

Emile Sherman says: “Often when we tell true stories at See-Saw, there is this huge impetus to be as faithful as possible to what really happened. The approach with *The Royal Hotel* however was to use the documentary as a launching pad for a more fictional story, so Kitty was free to be able to create the film that she wanted to create, using this situation which the documentary so brilliantly portrayed.

“And it’s a situation that is all too common for young women going into environments where they have little power; where they can start doubting whether their version of reality is the real version and start being co-opted into a culture that is making them feel like they're the ones who are crazy.”

CASTING THE ROYAL HOTEL

Julia Garner was always in Kitty Green’s mind for the role of Hanna. The two developed an incredibly close working relationship with making *The Assistant* and Kitty wrote the role of



Hanna for Julia. Julia is an executive producer on the film. For the role of Liv, Kitty cast British actress Jessica Henwick.

“Julia and I have this lovely relationship where we are so in sync that it feels like we don't even have to speak sometimes to want to know what each other is thinking. I'm very lucky to have found Julia and that she trusted me enough to give me another go. The connection she and I have forms this whole project, because she is the embodiment of the character and I am shooting her point of view,” Kitty says.

“And then, for the role of Liv, the challenge was to find an actor who could pair well with Julia and who brought something energetically different to what Julia brings. Jessica was on a list of actors to consider and her agent suggested we meet. Within five minutes of meeting Jessica on Skype, I knew she was right for the part. She really understood the character and she was just so natural. She and Julia were very close on set and that was really wonderful to watch.”

Julia Garner says: “For me, this film was an easy ‘yes’, even before I read it, because I’d worked with Kitty prior to this on *The Assistant* and I knew it was going to be great. I love collaborating with her.

“What makes Kitty Green such an exciting director is that, first of all, she's the sweetest person. But before I got to know her as a person, I got to know her as a filmmaker and she's obviously brilliant. What makes her so brilliant is how much attention she pays to details. Her style of filmmaking is about nuances and that creates depth.”

Iain Canning says: “What was incredible when we cast Julia Garner and Jessica Henwick was their chemistry from the very start. They hadn’t met before so we were betting on a friendship chemistry that would really work for the film. There is a modernity and a dynamic to their characters that jumps out the screen and engages you for the whole story and has you rooting for them.”

Casting the male characters was about finding actors who could bring complexity to the men who inhabit *The Royal Hotel* and respect a filming environment with a female director and two female leads. Australian acting icon Hugo Weaving joined the cast as Billy, the alcoholic owner of the pub who brings in young female backpackers on high rotation to work the bar. It’s a deeply sympathetic and nuanced performance.

“There was a lot of talk about the kind of people we wanted on set and we wanted someone like Hugo Weaving to captain the ship, someone who everyone trusts and respects. Hugo was the perfect choice - he just looked after us all, which was really fabulous,” Kitty says.

Producer Liz Watts says: “We knew quite early that we wanted Hugo for the role of Billy who is at once central to this town’s drinking and male culture, and also, himself a victim of it. Its complex, and Hugo is so brilliant at portraying this type of man. We were so lucky to secure Toby Wallace for the role of Matty because he's got a lovely colourful energy - you need someone in that role who you really believe is an okay guy...and that maybe, Hanna and he might get together. We then cast James Frecheville who I’d worked with years ago on *Animal*



Kingdom, and he's brilliant as Teeth. He has a kind of surliness, but a lovable quality to him as well. And Daniel Henshall we cast early as Dolly – he brings a different menace to Dolly than the other roles he's played and is well known for.

An important third female role is Carol, Billy's girlfriend, played by Ursula Yovich. Liz Watts had previously worked with Ursula and knew she would bring a distinct warmth to that role. The character of Carol is a woman who is tender in her relationship with Billy, but also a woman who has had enough. Ursula has a firm strength behind her performance as well as a gentle humour.

WORKING WITH KITTY GREEN AND THE ROYAL HOTEL CREATIVE TEAM

For all of the cast and the creative team behind *The Royal Hotel* – their desire to work with Kitty Green was universal. Director of Photography is her long-time collaborator, Michael Latham. Production designer is Leah Popple, who has also worked on the See-Saw Films' production *The Stranger*, as did costume designer Mariot Kerr, and hair and makeup designer Jennifer Rossiter.

Julia Garner describes how Kitty builds trust with cast and crew: "It's really interesting. Because Kitty has a background in documentary filmmaking, I think she approaches things almost as a journalist would - and a really great journalist. As a journalist you can't be judgmental. So I think people open up in a way because they're not going to feel judged. And I think that's also why Kitty can get the most real reactions from her actors, because they feel safe."

Jessica Henwick says: "I think Kitty has phenomenal taste. I've loved her work in the world of documentaries. And then, of course, *The Assistant* is so intense. When I read the script for *The Royal Hotel*, my reaction was that it reminded me a lot of *The Assistant* in that you're just waiting for something awful to happen and you don't know what it's going to be, but you know that it's going to come to a head. And Kitty's brilliant on set."

Hugo Weaving says: "I think Kitty is incredible. She's got a great eye. She's a great observer of human behaviour. And she's got a keen eye for behavioural truth."

Producer Kath Shelper describes Kitty as "fearless". "And I don't use that term loosely," Kath says. "She's one of those directors who has a strong vision and point of view, but she has an incredibly gentle way of going about achieving that. She has a very sophisticated understanding of relationships and gender roles and the way that all those things operate within society. It's very interesting in this film how she's dealt with those issues in a subtle kind of way."

CREATING THE WORLD OF THE ROYAL HOTEL

The Royal Hotel was filmed on location in South Australia as well as at the South Australian Film Corporation's Adelaide Studios. South Australia is renowned for its spectacular range of locations but finding the right building for the key pub location proved to be challenging with distances from Adelaide making some options impractical to transport and accommodate a film crew. On their way to one working hotel they were considering – an 8- hour drive from Adelaide - Kitty and the team spotted an abandoned pub that, while just north of Adelaide, stood alone in the midst of a barren landscape.



Kitty Green says: “The Royal Hotel is set in a mining town and not a farming community so we were quite specific about what the landscape should look like. Mining towns are set up to support industry and are mostly filled with fly-in fly-out workers from interstate. So in searching for locations, we were sure to avoid anywhere that felt pastoral or grassy and instead looked for dusty barren landscapes.”

The pub that they found had a two-storey exterior with a veranda that worked brilliantly for the film but the interior was in such a state of decay, that it was an impossible task to restore in time to shoot the film. Production designer Leah Popple and her team instead built a set at the Adelaide Studios where all the interior bar scenes were filmed.

Kitty Green says: “Leah is amazing, I trust her so much because she is so great at what she does. We had the idea that the Royal Hotel used to be an upstanding institution, that the Royals even visited at some point, which meant it has like an elegance to it, even though it's now dilapidated.”

Leah Popple says: “Even before we came to South Australia to start scouting for locations, I took Kitty on a pub crawl through Melbourne - although we only drank water! I had picked out particular pubs that to show Kitty to begin a creative discussion.

Kitty is very particular about details and needs a lot from the set to tell the story. For example, sometimes we wanted the character to feel trapped in a space so we needed to have a layout that had spaces where they could retreat into. We had to consider all of the action and how the layout would work for that – where would Dolly sit, where would Hanna hide and where would the dance take place in this set? We didn't find anywhere that suited all of our needs. So, hurrah, we built it.

Leah continues: “We wanted the set to feel normal and inviting in the way that pubs quite often do - they bring the community together and it’s a place that people enjoy. We didn't want it to feel cold or menacing. We wanted a landscape that was normal and for the characters to bring the menace.”

Cinematographer, Michael Latham, was very much a part of the conversations around set design and location. Having worked together for so many years, he is keenly aware of Kitty’s aesthetic. On *The Assistant*, they chose not to move the camera very much; which was a very different approach to the more expansive world of *The Royal Hotel*. Preparing for the film, they spent a lot of time together watching films from around the world – from Tarantino to Korean cinema and Australian classics – to develop a visual style and tone for the film.

“Michael and I have been working together forever and we argue like siblings,” Kitty laughs. “Julia is always trying to explain to crew ‘that’s just what they're like, don't worry, they do it a lot’. I think it's just that we're very honest with each other by this point. After this many films together, we just speak our mind. But, the thing about it is, I really love the frame and the composition, I'm absolutely obsessed with that and that will be what I'm focused on; while



having Michael, he really loves light and light quality and looking at details on faces while I'm watching the performance. I know that I can trust him to take care of things.”

The Royal Hotel’s composer is Jed Palmer who has also worked with Kitty previously, on her Venice Film Festival-selected documentary Ukraine is Not a Brothel. While in Ukraine they recorded a number of sound effects, such as creaking pipes, running taps and rattling doors, they were not used in that film but are now part of the soundscape of The Royal Hotel.

Kitty says: “The discussions we had around score were about how ‘genre-y’ to make it feel, and how suspenseful. We didn’t want to signal too much because the whole question of the film is, ‘is this place a threat or not? Is this man a threat or not?’. As soon as you put music underneath somebody, it's very clear that they are dangerous. Which means we've tried to subtly build this tension without being too overt about it.”

AUDIENCE

While the film has nods to thriller and Western genres, it cannot be readily characterised as a genre piece. As actor Hugo Weaving says, “Certainly, it's like a nightmare and at times we're almost verging towards horror, but I don't think you can describe this as a genre film. The trick of it and the balancing act within it is that you're observing real behaviours, but you're coming at it from a particular perspective and by ramping up certain key moments you're heightening tensions within it.”

Emile Sherman says: “This is a film that is intoxicating in its slow burn power. It leaves you uncomfortable and it forces you to confront the question, when is enough, enough?”

“And this is very much a story that can resonate internationally. The setting of The Royal Hotel isn’t the Australia I live in every day, but at the same time, it is a setting that holds parallels with cities across the world, which have deep seated patriarchal underpinnings. We're excited to be able to share the film internationally to see the different responses – to see how men view the film differently to women, and how regional audiences might view it differently to urban audiences.”

ABOUT THE CAST

JULIA GARNER as Hanna

Julia will next star in the psychological thriller Apartment 7A for Paramount and producer John Krasinski, which will have a wide release theatrically this fall. Julia has won three Emmys and a Golden Globe for her work in the Netflix series Ozark, opposite Jason Bateman and Laura Linney. She can currently be seen as the title character of Shonda Rhimes’s hit limited series Inventing Anna for Netflix, which garnered her a Golden Globe, Critics’ Choice, and Emmy nomination. Julia was nominated for an Indie Spirit Award for her role in Kitty Green’s feature The Assistant for producer James Schamus, which screened at Telluride, Sundance, and the Berlin Film Festival to rave reviews. Previous credits include the Bravo miniseries Dirty John, which earned her a



Critics' Choice nomination, opposite Connie Britton, Cary Fukunaga's limited Netflix series Maniac, opposite Emma Stone and Jonah Hill, and Sony Pictures Classics' Grandma for director Paul Weitz, opposite Lily Tomlin.

JESSICA HENWICK as Liv

Jessica Henwick is a British actress, writer, and director of mixed Singaporean ancestry. She is set to appear in Tilman Singer's Neon horror Cuckoo later this year.

Henwick is best known to audiences for playing the role of 'Peg' in Netflix's Knives Out sequel, Glass Onion: A Knives Out Mystery and as 'Bugs' in Matrix: Resurrections. Previously, she starred alongside Chris Evans and Ryan Gosling in Netflix's The Gray Man in addition to starring opposite Dylan O'Brien in Paramount's apocalypse hit Love and Monsters and alongside Bill Murray in Sofia Coppola's On the Rocks. She also appeared in Game of Thrones as 'Nymeria Sand' and across the Marvel television universe as 'Colleen Wing' in Iron Fist, The Defenders and Luke Cage.

As a writer, Henwick has worked with Amazon Studios in the US and EMU Films in the UK. She has most recently written for the Warner Brothers animated series Moley. She also completed her directing debut with the short film Bus Girl, shot entirely on a Xiaomi Mi11 phone, which is a 2022 BAFTA shortlist nominee.

She has been previously listed as The Hollywood Reporter's Rising Star and Variety's 'Top 10 to Watch'.

TOBY WALLACE as Matty

Consistently delivering depth and magnetism, Toby's oeuvre continues to evolve with major roles in exceptional productions, on an international level.

He most recently wrapped on the feature film The Bikeriders alongside talents such as Tom Hardy, Austin Butler and Michael Shannon, and under the direction of Jeff Nichols.

Also soon to be released, Toby stars in the feature Finestkind for Director Brian Helgeland, opposite Tommy Lee Jones and Ben Foster. He can currently be seen in Academy Award winning director Danny Boyle's Pistol, playing legendary Sex Pistols guitarist Steve Jones. The series is based on Jones' memoir.

Toby took out the prestigious Marcello Mastroianni Award for Young Actor at the Venice Film Festival for his performance as Moses in Babyteeth, opposite Ben Mendelsohn and Eliza Scanlen and directed by Shannon Murphy. For this film he also won Best Lead Actor in Film at the 2020 AACTA (Australian Academy of Cinema and Television Arts) Awards.

Toby played leading roles in the Australian feature Acute Misfortune, opposite Daniel Henshall, miniseries Romper Stomper, based on the original film by writer-director Geoffrey Wright, and popular Netflix series, The Society.



His professional debut came at a young age in Kriv Stenders' feature film Lucky Country (Dark Frontier). It was for this role that he was nominated for an Australian Film Institute Award for Best Young Actor. Other credits include the feature The Turning adapted from Tim Winton's iconic book; Galore, directed by Rhys Graham and the lead in Nicholas Verso's coming-of-age.

HUGO WEAVING as Billy

Hugo Weaving has had an enormously varied and successful career in film, theatre, and television. He has won numerous awards, including three Australian Film Institute awards for Best Actor in a Leading Role for his work in, Jocelyn Moorhouse's Proof , The Interview, which he also won Best Actor at The Montreal World Film Festival, and Little Fish.

In 2011 he was an inaugural AACTA award winner for his performance in Oranges and Sunshine and in 2015 he won his second AACTA award for The Dressmaker. In the following two years he took home the AACTAs for his work in Hacksaw Ridge, and Jasper Jones.

Weaving's career has been expansive. He has taken on some beloved and iconic roles. Roles in The Adventures of Priscilla, Queen of the Desert, as Agent Smith in The Matrix trilogy, as Elrond in The Lord of the Rings and The Hobbit trilogies, and as 'V' in V for Vendetta.

His other films include Last Ride, Captain America, Cloud Atlas, Mystery Road, The Mule, Strangerland, Hearts and Bones, Measure for Measure and most recently Lone Wolf. He has also voiced characters in several highly successful films including Babe, Happy Feet and Transformers. Hugo's television credits include Patrick Melrose, Rake, Seven Types of Ambiguity and most recently in the series Love Me for Binge.

His many theatre appearances include Cat on a Hot Tin Roof, Arturo Ui, Hedda Gabler, Uncle Vanya, Macbeth, Endgame, Waiting for Godot, The Visit for the Royal National Theatre London and most recently Wonnangatta for Sydney Theatre Company.

URSULA YOVICH as Carol

An award-winning actor, playwright, singer, songwriter, and storyteller, Ursula Yovich received an AACTA nomination in 2019 for Best Supporting Actor for her role in the feature film Top End Wedding and in 2020 won the Film Critic's Circle Award for Best Supporting Actor for the same role.

In 2022, Ursula appeared in Netflix's Irreverent and Foxtel's The Twelve. Ursula can currently be seen on ABC's Preppers, Amazon's The Moth Effect, ABC iView's Wakefield, and the second season of the ABC's hit drama, Mystery Road. Other film highlights include Baz Luhrmann's Australia, Goldstone, and Jindabyne. Television credits include: The Code, Devil's Dust, Redfern Now, The Gods of Wheat Street, Rake, and Wanted. Ursula also features as the voice of 'Levi' in the NITV/SBS children's animated TV series, Little J & Big Cuz, on which she is also a writer.



In 2019, Ursula received a Helpmann Award for Best Female Actor in a Musical for her lead performance in *Barbara and the Camp Dogs* (she was also the co-writer) and in 2015 she was awarded the prestigious Sidney Myer Performing Arts Individual Award as well as the Balnaves Foundation's Indigenous Playwright's Award. She previously won the Helpmann Award for Best Female Actor in a Play in 2007 for her performance in *Capricornia*. More recently, Ursula has been performing in her solo cabaret show, *An Evening with Ursula Yovich*, which debuted at Ensemble Theatre and was shown at The Sydney Festival.

DANIEL HENSHALL as Dolly

Daniel Henshall recently completed production on Bong Joon-ho's highly anticipated feature *Mickey 17* with Robert Pattinson and Mark Ruffalo.

His other recent credits include starring in the critically acclaimed series *Mystery Road: Origin*, for which he received a nomination for Best Supporting Actor at the 2022 AACTA Awards, and the series *Savage River*, both for ABC Australia. He also starred in Josef Kubota Wladyka's feature *Catch the Fair One* which premiered at the Tribeca Film Festival in 2021.

Daniel starred as Adam Cullen, the infamous Archibald Prize winning artist, in *Acute Misfortune* directed by Thomas M. Wright. The film premiered at the 2018 Melbourne International Film Festival where it was awarded The Age Critics Award and saw him nominated for Best Actor at the 2020 AFCA and FCCA Awards.

His other recent credits include the Stan family Christmas film *A Sunburnt Christmas*, *Measure for Measure* with Hugo Weaving, which premiered at the 2019 Melbourne International Film Festival, and the feature film *Skin* (the short version of the film won the Academy Award in the Shorts category) opposite Jamie Bell and Vera Farmiga, which premiered at the 2018 Toronto Film Festival.

He appeared in Bong Joon-ho's Netflix film *Okja*, with Tilda Swinton and Jake Gyllenhaal, which premiered in Official Competition at the 2017 Cannes Film Festival, and opposite Scarlett Johansson in *Ghost in the Shell* directed by Rupert Sanders.

Daniel is best known for his portrayal of real-life serial killer John Bunting, in the critically acclaimed and award winning feature *Snowtown* directed by Justin Kurzel, which screened in the prestigious Critics Week at the 2011 Cannes Film Festival. Among other honours, Daniel earned the AACTA Award for Best Actor for this Performance. His other film work includes the critically acclaimed psychological horror *The Babadook* directed by Jennifer Kent, *Fell* directed by Kasimir Burgess, the apocalyptic thriller *These Final Hours*, and the romantic comedies *Not Suitable For Children* and *Any Questions For Ben?*

Daniel's television credits include starring as whaler spy Caleb Brewster, in AMC's revolutionary war TV drama *Turn: Washington's Spies* for four seasons, Apple TV+'s limited drama series *Defending Jacob* alongside Chris Evans, the Foxtel mini-series *Lambs of God* alongside Ann Dowd, which premiered in the International Panorama section of the 2019 Series Mania Festival, Australian series *Fires*, Netflix series *Clickbait*, the third season of the popular FX series



Mr Inbetween, the supernatural mystery series Bloom directed by John Curran for Stan, the critically acclaimed drama The Beautiful Lie, Mr & Mrs Murder, Rake, Devil's Dust, Rescue Special Ops, Out of The Blue and All Saints.

JAMES FRECHEVILLE as Teeth

James Frecheville is next to be seen in the upcoming Spielberg/Hanks series Whirlwind, following on from his impressive role on Season 6 of Peaky Blinders playing a middle-aged Boston crime boss, which he aged up for, globally released on Netflix to acclaim. He had the leading role in the Amazon and BBC1's miniseries Pursuit of Love and was recently seen in Director/Producer, Robert Connolly's feature The Dry, which broke box office records in Australia.

He was the supporting lead in Director David Ondíeks' feature Zatopek, a biopic about Olympic champion athlete Emil Zátopek. James is also known for his lead role in feature Black 47 with Hugo Weaving which premiered at the Berlin Film Festival and made its North American bow at TIFF. In this historical action drama, Frecheville plays an Irish Ranger fighting for the British Army during the Great Famine.

He was also recently seen in the Netflix/BBC mystery thriller Requiem. He is also best known for his breakout performance in David Michod's crime drama Animal Kingdom opposite Guy Pearce and Joel Edgerton, which critics called 'outstanding' and 'a stunner.' He next starred alongside Naomi Watts and Robin Wright in the provocative romance, Adore, which premiered at the Cannes Film Festival.

James revisited the criminal underworld with Tom Hardy, James Gandolfini, and director Michael Roskam, playing a small-time thief who robs the wrong bar in The Drop and starred as a trigger-happy meth addict in the indie film Mall, based on Eric Bogosian's novel. Frecheville played an overzealous student-turned-jailer in the feature The Stanford Prison Experiment, about the landmark 1971 research trial, which premiered at the Sundance Film Festival.

HERBERT NORDRUM as Torsten

Herbert Nordrum went to Statens Teaterhøgskole (the State Theatre High School). He is now employed at the National theatre in Norway where he has played, amongst others, the part as Romeo in Romeo and Juliet and is currently playing Hamlet on the main stage.

He has also starred in the TV-series Unge Lovende (NRK) and Beforeigners (Rubicon TV) and played the leading part in the TV-series Match.

In 2014 he won Kanonprisen and Amandaprisen for best male co-star for his role in Pornopung. Herbert was also Amanda nominated for best lead male actor for his role as "Poppe" in Fjells til Fjells. He played a leading part in The Worst Person in the World which was Oscar nominated for best foreign film and best screenplay and also in the main competition in Cannes. This part also gave him an Amandaprisen nomination.



KEY CREATIVES

KITTY GREEN – Director/Writer

Kitty Green is an award-winning Australian filmmaker. Her first narrative feature *The Assistant* premiered at the Telluride Film Festival in 2019 and screened at Sundance and Berlin Film Festival in 2020 before being released theatrically in the USA. It was nominated for best independent film at The Gotham Awards in 2021 and received multiple nominations at the Independent Spirit Awards later that year.

Born in Australia, Kitty studied filmmaking at the Victorian College of the Arts in Melbourne. After graduating film school, Kitty worked as an editor and producer for the ABC. In 2012, Kitty spent a year in her mother's native Ukraine shooting with the protest movement 'Femen'. Kitty's first feature documentary, *Ukraine Is Not a Brothel* premiered at the Venice Film Festival in 2013 and screened at over 50 festivals internationally. In 2015, Kitty's documentary short, *The Face of Ukraine: Casting Oksana Baiul* premiered at Sundance and won the Jury Prize. Kitty's hybrid feature *Casting JonBenet* premiered at Sundance and Berlin Film Festival in 2017 and was picked up by Netflix as a Netflix Original. In 2018, Kitty was a Sundance Fellow in the 'Art of Nonfiction' initiative.

OSCAR REDDING – Writer

A kid from remote regional Australia, who has been working in theatre, film and television for over 30 years, as an actor, director, writer and producer but not necessarily in that order.

His writing credits include the feature film *Van Dieman's Land* that he co-wrote with director Jonathan Auf Der Heide, a film that won Best International (Non European) Film at Lund Film Festival in Sweden as well as the Holden Award for Best Script - Special Mention at Torino.

He is also known for his adaption of *The Tragedy of Hamlet Prince of Denmark*, (a feature film that he also directed) that was screened at the Melbourne International Film Festival, the play *An Evening with the Devil* for Playbox Theatre Company and the web series *Cop Hard*.

As an actor he has worked with some of Australia's most exciting and respected theatre companies, including Ilbijirri, Belvoir, Malthouse, Yirra Yaakin and the Sydney Theatre Company, and has over 30 screen credits for film and television including *Sea Change*, *The Turning*, *Redfern Now*, *Puberty Blues*, *Beaconsfield*, *The Principle*, *Deep Water*, *The Twelve*, *The Secret Life of Us* and the soon to be released *Bay of Fires*.

He is recognised internationally for his acting work in Jane Campion's *Top of the Lake* and also the central role of Alexander Pearce in the feature film *Van Dieman's Land*.



LIZ WATTS – Producer

Liz Watts is a multi-award-winning film and television producer and executive producer. Liz joined See-Saw Films (Aust) in 2022 as Head of Film and Television.

Liz is currently producing Wizards, David Michôd's feature with Pete Davidson for A24. Also in late development, Liz is Executive Producing Sam Strauss' 6 part limited series, Apple Cider Vinegar. Liz' recent credits include Executive Producer of comedy 6 part-er Preppers, created by Nakkiah Lui and Gabe Dowrick for ABC TV, and Executive Producer on the series Fires with showrunner/ EP Belinda Chayko and EP Tony Ayres for ABC TV. Other recent Executive Producer credits include 6-part Peter Duncan created series Operation Buffalo for ABC TV, and 6-part series Stateless for ABC TV and Netflix.

Liz's other work includes producing David Michôd's feature The King starring Timothée Chalamet for Netflix Originals, and Justin Kurzel's feature True History of the Kelly Gang. Also Producer of feature Mary Magdalene, starring Rooney Mara and Joaquin Phoenix, Executive Producer on the 6 season US series adaptation of Animal Kingdom for TNT, and Producer of ABC TV online comedy series, Kiki and Kitty.

Liz also produced The Rover (Director David Michôd), Lore (Director Cate Shortland), Laid, comedy series, Animal Kingdom (Director David Michôd), The Home Song Stories (Director Tony Ayres), Little Fish (Director Rowan Woods), Jewboy (Director Tony Krawitz) and Walking on Water, (Director Tony Ayres).

Liz's other Executive Producer credits include The Kettering Incident (TV series with Elizabeth Debicki), Jasper Jones (Director Rachel Perkins) and The Hunter (Director Daniel Nettheim).

Liz is a member of the Producers branch of the Academy of Motion Picture Arts and Sciences and works extensively across the industry on boards, juries and consultancies.

IAIN CANNING AND EMILE SHERMAN – Producers

See-Saw Films is a world leading television and film production house, founded in 2008 by Academy Award®, BAFTA and Emmy winning producers Iain Canning and Emile Sherman, with offices in London and Sydney.

See-Saw's productions have been recognized by the major film and television awards around the globe, with 18 Oscar nominations and 4 wins, 26 BAFTA nominations and 9 wins and 11 Emmy nominations and 4 wins.

See-Saw produced the six-time Academy Award® nominated Lion, starring Dev Patel, Nicole Kidman and Rooney Mara, as well as The King's Speech, which was nominated for twelve and won four Academy Awards® in 2011 including Best Motion Picture. Recent projects include Widows directed by Steve McQueen and starring Viola Davis and Ammonite, written and directed by Francis Lee, starring Kate Winslet and Saoirse Ronan. Upcoming film projects include



Operation Mincemeat, directed by John Madden and starring Colin Firth, Matthew Macfadyen and Kelly Macdonald; The Stranger, written and directed by Thomas M Wright, starring Joel Edgerton and Sean Harris; The Power of the Dog, written and directed by Jane Campion (for which Jane won an Oscar for Best Director), starring Benedict Cumberbatch, Kirsten Dunst and Jesse Plemons; and The Son directed by Florian Zeller, starring Hugh Jackman and Laura Dern.

See-Saw's first television series was the multi-award winning first season of Jane Campion's Top of the Lake. Campion returned with Top of The Lake: China Girl starring Elisabeth Moss, Nicole Kidman and Gwendoline Christie which premiered at the 2017 Cannes Film Festival and was nominated for a Golden Globe. State of the Union, written by Nick Hornby, directed by Stephen Frears and starring Rosamund Pike and Chris O'Dowd had its world premiere at the Sundance Film Festival 2019 and won three Emmy Awards. Recent projects include Samantha Strauss' The End for Foxtel, Sky Atlantic and Showtime, starring Harriet Walter and Frances O'Connor; and The North Water for BBC Two written and directed by Andrew Haigh, starring Colin Farrell, Jack O'Connell and Stephen Graham.

Upcoming projects include Slow Horses for Apple TV+, starring Gary Oldman, Jack Lowden and Kristin Scott Thomas; a second season of State of the Union written by Nick Hornby, directed by Stephen Frears and starring Brendan Gleeson, Patricia Clarkson and Esco Jouléy; The Essex Serpent for Apple TV+ directed by Clio Barnard, starring Claire Danes and Tom Hiddleston and Heartstopper for Netflix, directed by Euros Lyn and starring Kit Connor and Joe Locke.

See-Saw has two joint venture production companies: I Am That – with creator/director Garth Davis (Lion) and Picking Scabs – with writer/showrunner Samantha Strauss (The End).

KATH SHELPER – Producer

Kath is the producer of many celebrated films including Samson & Delilah, which won the Camera d'Or at the Cannes Film Festival in 2009.

Most recently she produced Warwick Thornton's latest film The New Boy, starring Cate Blanchett, which premiered at the 2023 Cannes Film Festival and opened the Sydney Film Festival.

Her previous feature film Ruben Guthrie opened the 2015 Sydney Film Festival and premiered internationally at London Film Festival. Kath produced The Darkside, a hybrid documentary-drama with Warwick Thornton (2014 Berlin Film Festival), ABC TV feature documentary Tender by artist Lynette Wallworth (AACTA Award Best TV Documentary 2015) and two chapters of The Turning feature film (Tim Winton's short stories project, Berlin Film Festival 2014), with Warwick Thornton and actress Mia Wasikowska in her directing debut. Mia and Kath also made another short film for the Madly anthology (Tribeca 2016). Kath produced Beck Cole's debut feature Here I Am, which won Best Dramatic Feature at the 2011 Canadian ImagineNATIVE Film Festival. Kath was the President of community organisation Metro Screen for five years and she has served as a jury member for several film festivals including the Sydney Film Festival competition prize.



MICHAEL LATHAM – Director of Photography

Michael Latham's collaboration with director Kitty Green includes shooting the feature film *The Assistant*, starring Julia Garner, and the feature documentaries *Ukraine is Not a Brothel* and *Casting Jon Benet*. He won the Independent Spirit Award for Best Cinematography for *The Assistant* and has been nominated for three AACTA (Australian Academy Awards) for cinematography, winning the AACTA Best Feature Length Documentary Award as a producer alongside Kitty Green and Jonathan auf der Heide for *Ukraine is Not a Brothel*. Michael received the Cinema Eye Honors Award for Outstanding Achievement in Broadcast Cinematography for *Playing with Sharks: The Valerie Taylor Story*. His other cinematography credits include the documentaries *Pele*, *Island of the Hungry Ghosts* and *Los Rambos*, and the features *Bouyancy* and *Strange Colours*.

LEAH POPPLE – Production Designer

Leah Popple is an Australian production designer across film, television and commercial work both nationally and internationally.

Leah production designed her first feature, Amiel Courtin-Wilson and Michael Cody's film *Ruin*, which was awarded The Special Orizzonti Jury Prize for best feature film at Venice Film Festival 2013. Her more recent work includes Kitty Green's *Casting Jonbenet*, a NETFLIX original, which premiered at the Sundance Film Festival 2017 and was awarded the Special Jury Prize for original filmmaking at The Montclair Film Festival and an AACTA award for best feature length documentary.

Other credits include Jackie Van Beek's feature film, *The Inland Road*, which premiered at the Berlin Film Festival 2017 and Alena Lodkina's *Strange Colours*, which premiered at the Venice Film Festival 2017. In 2018 she designed Thomas Wright's debut film *Acute Misfortune*, which premiered at the Melbourne International Film Festival and won The Age Critics Award for best feature film, Alena Lodkina's latest feature, *Petrol* and Thomas Wright's worldwide hit *The Stranger*.

Leah graduated from the Victorian College of Arts with a Bachelor of Production.

MARIOT KERR – Costume Designer

Mariot Kerr is one of Australia's leading costume designers with her accolades including the 2020 AACTA Award for Best Costume Design AACTA for *Stateless* as well as AACTA nominations for *Lucky Country*, *Tracks*, from director John Curran and starring Mia Wasikowska and Adam Driver, and *Wake in Fright*.

Other recent credits include the television series *Clickbait* and one-episode of the anthology series *Roar* which sees her designing costumes on an episode starring Nicole Kidman and



directed by Australian Kim Gehrig, and the series The Leftovers, Secret City, Anzac Girls, Deadline Gallipoli and Thomas Wright's worldwide hit The Stranger.

Mariot's additional film credits include I Am Mother, Red Dog, Chasing Wonders, December Boys and Drift.

JENNIFER ROSSITER – Hair & Makeup Designer

Jennifer Rossiter has worked on major feature films including Thomas Wright's worldwide hit The Stranger, Sweet Country, The Babadook, The Water Diviner, Storm Boy, Red Dog, Cargo, Oranges & Sunshine, Beautiful Kate and Warwick Thornton's latest film The New Boy. Her career in television includes credits on First Day, Danger 5 and McLeod's Daughters.

KASRA RASSOULZADEGAN – Editor

Kasra Rassoulzadegan is a Sydney based Editor with over 17 years of experience in film, television and commercials.

His feature film debut as Editor, Josh Lawson's romantic comedy Long Story Short, was released in 2021. Since then, he has edited Dev Patel's action thriller Monkey Man to be released in 2023. Kasra also served as a Co-Editor on director Alexs Stadermann's animated feature film 100% Wolf 2.

In 2018, Kasra collaborated with director David Michôd as the Associate Editor on The King.

Previously, Kasra worked as First Assistant Editor on an impressive catalogue of major feature films such as Jane Campion's The Power of the Dog, David Michôd's film War Machine, Will Gluck's Peter Rabbit and Alex Proyas' Gods of Egypt. Kasra was also part of the editorial team for Jane Campion's television series Top of the Lake and Jennifer Kent's feature film The Babadook.

In addition to long form film and television, Kasra has worked extensively in commercials at Sydney's premier edit houses - Guillotine, Method Studios, The Editors and Arc.

Kasra was mentored by, and collaborated with, some of the Australia's leading film editors including Peter Sciberras, Alexandre de Franchesci, Simon Njoo and Richard Learoyd.

JED PALMER – Composer

Jed Palmer is an Australian born award - winning composer, musician and producer.

Utilising electronics, guitar and classical orchestration his work blends contrasting influences such as experimental music, noise, minimalism, drone, electro-acoustic, ambient and art rock.



In 2018, Jed was nominated for an AACTA award for his score for Upgrade, Leigh Whannell's cult sci-fi action film. In 2019, Jed was awarded the best score award at the Flickerfest Awards for his work on short film Sleepwalking.

Jed started writing music, playing in bands and touring at a young age. He soon realised his great passion was capturing sound and collecting sounds together as collage. He studied audio engineering and began his working life as a recording engineer and producer, recording sound to analog tape. Exploring his own music, primarily on guitar and using samplers, and continuing to collaborate with others, his composition practice began to broaden, leading to commissions with theatre and dance companies. An interstate move instigated a shift in focus to film, first working in all departments of post-production sound, then a move into sound design for feature films, documentaries and television. Jed brings together his vast musical experience, sound post-production craft and audio knowledge to create vivid, textured, fierce scores for film and television.

Jed has created soundtracks for feature films Animals (Dir. Sophie Hyde, Sundance 2019), I Used to Be Normal - A Boyband Fangirl Story (Dir. Jessica Leski, Hot Docs 2018, SFF 2018), OtherLife (MIFF 2017, SFF 2017, San Diego 2017) The Infinite Man (SXSW 2014) and Ukraine Is Not A Brothel (Venice Film Festival 2014, Winner AACTA Best Documentary). Jed has written music for web series Over and Out (Canneseries 2019), TV Reality Series Restoration Australia (ABC TV) and TV documentary series Vietnam - War That Made Australia (SBS TV).

Jed has also created sound designs for feature films including Wasted On The Young (Toronto International Film Festival), Bring Back The Dead (Singapore) and The Boy Castaways (Adelaide Film Festival 2013). He was nominated for best sound in a documentary film at the 2017 AACTA Awards for Ukraine Is Not a Brothel, Kitty Green's film following the feminist activist movement FEMEN.

In addition to his film work, Jed has also composed scores for Sydney Theatre Company, Malthouse Theatre and Sisters Grimm, Restless Dance Theatre, Sandpit and Google Creative. Jed has collaborated with visual artists Amos Gebhardt, Jason Waterhouse and Georgie Mattingley and scored permanent exhibitions for Melbourne Museum.



END ROLLER CREDITS

CAST

Hannah	JULIA GARNER
Liv	JESSICA HENWICK
Torsten	HERBERT NORDRUM
Bartender	DYLAN RIVER
French Man	KEYLAN DEVINE-INGERSON
Office Woman	BREE BAIN
Carol	URSULA YOVICH
Jules	ALEX MALONE
Cassie	KATE CHEEL
Billy	HUGO WEAVING
Teeth	JAMES FRECHEVILLE
Kev	NIC DARRIGO
Keith	ADAM MORGAN
Macca	ADAM MACNEILL
Spanners	BEN EGGLETON
Glenda	BARBARA LOWING
Dolly	DANIEL HENSHALL
Darren	BRUCE R CARTER
Matty	TOBY WALLACE
Simmo	CRAIG McARDLE
Wayne	LEN FIRTH
Crackers	JOEL HARTGEN
Tommy	BAYKALI GANAMBARR
Suzie	VALERIE BERRY
Wife	CHRISSIE PAGE
Husband	PATRICK FROST
Mick	GREG MORRISON
Policeman	JONATHAN AUF DER HEIDE

CREW

Unit Production Manager	CARLY MAPLE
1 st Assistant Director	PETER McLENNAN
Production Accountant	RINA AUCIELLO
Production Supervisor	FIONA PAKES
Production Coordinator	EMMA MARSHALL
Assistant Production Coordinators	RIA KELLY SYLVIA WARMER
Production Secretary	POPPY FITZPATRICK
Production Runners	MICHAEL HARPAS SCARLETT SCHERER



MARYADA MURRAY REHLING

1st Assistant Accountant
Accounts Assistant

SHAUN DAVIS
JAMES BOYD

2nd Assistant Director
3rd Assistant Director
Assistant Director Attachment

JAMES DUBAY
KATE LARMER
EMMA BRASIER

Script Supervisor
Indigenous Consultant

TAERA SHROFF
JARED THOMAS

Casting Associate
Casting Assistant
Additional South Australian Casting
Dialect Coaches

JOSH ALGIE
TAYLOR JOHNSON
ANGELA & LOUISE HEESOM
DANIELLE ROFFE
DOUG HONOROF

Background Extras Directors

OSCAR REDDING
JONATHAN AUF DER HEIDE

Support Worker
Intimacy Coaches

CATHERINE FITZGERALD
RUTH FALLON
ELIZA LOVELL

1st Assistant Camera
2nd Assistant Camera
Data Wrangler
Video Split Operator

CLAIRE BISHOP
BEC TAYLOR
SCOTT HEYSEN
JOSEPH CLARKE

Sound Recordist
Boom Operator
Utility Sound Technician

WILL SHERIDAN
TRAVIS WILLIAMSON
NIKOLA VAN DE WETERING

Gaffer
Best Boy Elex
Elex Assistants

ANDY ROBERTSON
PETER GIULIANI
TOM CLARK
HENRY REIMER MEANEY
LUCINDA CORIN
CALEB HART

Additional Elex Assistants

Key Grip
Best Boy Grip
Ronin Tech / Gimble Operator
Grip Assistant

JOHN SMITH
BEN WALSH
JUSTIN ECKERT
EVAN MEGAW

Animal Wrangler
Reptile Wrangler

KAREN MACEY MORT
JASON LAPPINS



Assistant Reptile Wrangler	MICHAEL NEWCHURCH
Dog Trainer	KIERAN MYKYTA
Special Effects Supervisor	CLINT DODD
Special Effects Assistants	JESSICA DODD
	JARED WILKINSON
Costume Supervisor	OLIVIA IACOBELLI
Costume Standby	LACHLAN LANG
Costume 2 nd Standby & Extras	ELANA AVERY
Costume Assistant Standby	CHELSEA ANDREW
Costume Buyer	TUESDAI SCOPAZZI
Art Finisher	JOYLON AURI
Costume Art Finisher	DANIEL FORD
Costume Attachment	ELIZA STAFFORD
Makeup & Hair Artist	MONIQUE MUSKENS
Makeup & Hair Assistant	KIMBERLEY BRADSHAW
Additional Makeup & Hair Artists	SUE TAYLOR
	BONNIE CHARLES
	CASSIE O'BRIEN
Construction Manager	MATT LANDRETH
Construction Foreman	ERIC GITTINS
Leading Hand	JARED SPENCER
Set Builders	ALEX HEATH
	HARRISON CREAM
Trade Assistant	TYSON BROOKHART
Construction Coordinator	JUSTIN GRISBROOK
Head Scenic Artist	JOHN HARATZIS
Set Finishers	ROBYN CUNNEEN
	ASHLEIGH D'ANTONIO
Brush Hand	STEPHEN ROEDEL
Location Manager	JESSE GONINON
Assistant Location Manager	SHARON KERRIGAN
Location Scout (Sydney)	NOEL MCLAUGHLIN
Location Scout	SARAH ABBEY
Overnight Location Security	JESS HANSEN
Unit Manager	BEN LAWSON
Unit Assistants	BRETT MOYLE
	JIMMY GREGORY
	MATTHEW OWEN
Caterer	SONYA MARSHALL



Catering Assistants	JODIE BROWNE OSCAR GRAETZ
Stunt Coordinator	JONNY HALLYDAY
Hanna Stunt Double	JACKIE MURRAY
Hannah Stand Ins	MOLLY FERGUSON TIANNA COOPER
Liv Stand In	SHEYLA SANTILLAN
Safety Supervisor	JENNIFER BICHARD
Safety Assistant	KEITH BICHARD
Medic / Covid Officer	JO KOWALICK
Unit Publicist	TRACEY MAIR
Stills Photographer	IAN ROUTLEDGE
Additional Stills Photographers	MARK ROGERS BEN BAKER
EPK Videographer	BEN CROSSLEY, MACKBEL FILMS

POST PRODUCTION

Post Production Supervisor	RACHAEL HAVERCROFT
First Assistant Editor	VARINYA EAMMANO
Post Production Accountant	DEBORAH EASTWOOD
Post Production Coordinator	BELLA SCHULENBURG
Sound Post Production by	SOUNDFIRM
Sound Designer and Music Editor	JED PALMER
Supervising Sound Editor	ANDY WRIGHT
FX Editor & Additional Sound Design	MICHAEL NEWTON
Dialogue Editor & ADR Supervisor	CIHAN SARAL
Foley Editor	MEGAN HOWIESON
Foley Artist	ADAM CONNELLY
Foley Recordist	CHLOE TURNER
Sound Attachment	GRACE NEWMAN
ADR Recordists	WILL CARROLL ALEXANDER ROBERTS OWEN GRIEVE
Re-Recording Mixer	ANDY WRIGHT
Re-Recording Mix Tech	ALEXANDER ROBERTS
Digital Intermediate by	SOUNDFIRM
DI Online Editors	JOEL PLUNKETT MARIE SETIAWAN



Post Production Manager	SHAUN RICHARDS
Post Producer	KEILAH RAFEL MOTTA PIROTELLI
Technical Operations Manager	BRUCE EMERY
Facilities Coordinator	BETH JACKSON
DI Colourist	MATT FEZZ
Titles Designer	JEREMY SAUNDERS
Visual Effects by	STAGE23
Executive Producers	JONATHAN HAIRMAN
	CHRISTIAN DEBNEY
VFX Supervisor	PHILLIP LANGE
VFX Producer	COURTENAY COOPER
Production Coordinator	SAMANTHA LAUGHTON
Head of 2D	NIKI BERN
Head of CG	JEREMY HOWDIN
3D Lead	MATTHEW SATO-SMITH
3D Artist	PETER COMMINS
Junior 3D Artist	MING BONG
Track and Matchmove	MARCO SGUBIN
FX Artists	ANDREW SANDERSON
	FREDDIE JIANG
Lighting Artist	SERGE KOVALENKO
Rigging Artist	TESSA EDEN
Compositing Artists	GRACE TESTA
	TROY DARBEN
	MICHAEL KOOREY
Compositing & FX Artist	JARED PEJKOVIC
Compositing Artists	DEAN RICHICHI
	JULIA EGERTON
	THITINUCH (TINA) CHONGKO
	NAOMI ANDERLINI
	VIVIENNE BAKER
Pipeline TD	BEN DICKSON
	MITCHELL WOODIN
Operations Manager	MELINDA JONES
Additional Visual Effects by	BENJAMIN ZAUGG
Additional Visual Effects by	SOUNDFIRM
VFX Producer	GEMILA IEZZI
VFX Artist	RUI LI
Music Clearances	KIM GREENE
Music Consultant	JEMMA BURNS



SONGS

“DOWN UNDER (LUUDE REMIX)”

Performed by Luude

Written by Colin Hay and Ronald Strykert

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“GET IT DONE (FEAT. SCRUFIZZER)”

Performed by Motez

Written by Moutaiz Al-Obaidi, Amary Lorenzo

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Licensed courtesy of Sweat It Out

“NONE LEFT”

Performed by Raw Prawn

Written by A Kiers, A John, J Haddock, C Colla

Published and licensed courtesy of Raw Prawn

“WE DON’T UNDERSTAND YOU”

Performed by Front End Loader

Written by Campbell, Weingott, Corey, Kostic (APRA/AMCOS)

Published and licensed by Front End Loader

“NOTHING TO LOSE”

performed by Dave Warner

Written by Warner

Published by Mushroom Music

Licensed courtesy of Warner Music Australia Pty Ltd

“OUT OF MIND, OUT OF SIGHT”

Performed by Models

Written by J. Freud

Published by Mushroom Music

Licensed courtesy of Warner Music Australia Pty Ltd

“HOLD ON”

Performed by Models

Written by J. Freud

Published by Mushroom Music

Licensed courtesy of Warner Music Australia Pty Ltd

“THE LOCO-MOTION”

Performed by Kylie Minogue

Written by Gerry Goffin and Carole King

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“MODERN MAN”

Performed by Eddy Current Suppression Ring

Written by Young, Huntley, Barry, Young (Control)

Licensed courtesy of Eddy Current Suppression Ring

“TEARS ON MY PILLOW”

Performed by Kylie Minogue

Written by Sylvester Bradford, Al Lewis

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“HOPE”

Performed by The Cable Ties

Written by S. Boyle, J. McKechnie, N. Brown

Licensed courtesy of Poison City Records

“CAN’T WAIT TO SEE YOU”

performed by The Eurogliders

Written by Lynch

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“THE BOYS LIGHT UP”

Performed by Australian Crawl

Written by Michael Reyne James

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“ONE CROWDED HOUR”

Performed by Augie March

Written by Glenn Richards

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"TAKE IT FOR ME ON THE FLOOR"
Performed by RBI
(Control)
Written and licensed courtesy of RBI

"THE CRASH"
Performed by Saaith
Written by Matthias Grassano (Control)
Written and licensed courtesy of Teamwrk Records Pty Ltd

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Performed by Beasts of Bourbon
Written by Salmon, Perkins, Hooper
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Performed by Cosmic Psychos
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Written by James Keays and Douglas Ford
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Performed by Mental as Anything
Written by Andrew Smith
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"THE WORKER"
Performed by Party Dozen
Written by Boulet, Tickle
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This film was produced without causing injury to any animals and complied with all animal welfare laws

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