

BLAME



PRESS KIT

WRITTEN & DIRECTED BY MICHAEL HENRY

PRODUCED BY RYAN HODGSON, MELISSA KELLY AND MICHAEL ROBINSON

BLAMEFILM.COM



WHAT THEY'RE SAYING

"taut, well crafted and crackling with intensity" The Playlist

"original and refreshingly intelligent" Keeping It Reel

"one of the best first features in recent festival memory" Little White Lies

"the suspense is . . . skillfully modulated and places BLAME squarely in the front row of a recent spate of young-adult thriller/horror films out of Australia"

The Hollywood Reporter

"tense, taut and devastating" Toronto International Film Festival

"the tension mounts to heart-pounding levels in this unconventional thriller"

Chicago International Film Festival

"the Australian country thriller is very much alive and kicking" The Sunday Times (UK)

"conflict, strong decisions . . . concealment and violence practically electrifies the whole story" Buenos Aires International Film Festival of Independent Cinema

FESTIVALS

As at 29 March 2011



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1. TECHNICAL INFORMATION

Country of Production: *Australia*
Language: *English*
Year of Production: *2010*
Running Time: *89:05*
Shoot Format: *RED One*
Finish Format: *35mm / Jpeg 2000 DCI Compliant Digital Cinema Package*
Number of Reels: *5*
Length in Feet: *8018*
Length in Meters: *2443.886*
Ratio: *Cinemascope 2.3.5*
Sound: *Dolby Digital (SR/SRD)*
ISAN Number: *0000-0002-8658-0000-6-0000-0000-J*

2. FINANCING DETAILS

Total Budget: *AUD\$1,759,959*
Investors: *ScreenWest (Equity)*
Melbourne International Film Festival (Equity)
The Producers - 3 Monkey Films / Factor 30 Films (Equity)
Screen Australia (ROW Advance)

3. DISTRIBUTION DETAILS

Australia, New Zealand and their territories:

Pack Screen
Shop 2, 374 Arden Street
South Coogee
New South Wales, Australia 2034
www.packscreen.com
Contact: Peter Castaldi
Tel: +61 (0)2 9664 9180

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

High Point Films & TV
Suite 16, Deane House Studios
Greenwood Place
London NW5 1LB, United Kingdom
www.highpointfilms.co.uk
Contact: Piers Nightingale
Tel: +44 (0)20 7424 6870

4. THE STORY

Tagline

To get away with murder you can't make mistakes.

Short Synopsis

Seeking justice and revenge, five friends violently attack a man in his remote country house. Their plan: the perfect murder. Confident that their victim's death by his own hand will not be questioned, they overdose him on sleeping pills, but it all goes horribly wrong when their attempt fails and their victim fights for his life.

In the aftermath, questions are raised about the true nature of the events leading up to the botched attack. As lies and secrets are revealed, the dynamic of the once-tight group shifts as the friends begin to question each other's motives. As they move closer to the truth, the weight of their quest for justice drives them to a place of no return.

Full Synopsis

In a quiet country house, BERNARD, a music teacher, is violently attacked by a group of four masked assailants. Caught unaware, confused and desperate, he pleads for his life. The young group, focused on their task at hand, stage his suicide from an over dose of sleeping pills. Their work done, the group clean any traces of their involvement and callously leave Bernard behind for dead.

As they drive home they learn that in the panic, ANTHONY has left his mobile phone behind. Fearing the murder and their identities will be discovered, NICK, all aggression and abuse, insists they head back. Reluctantly they return to the house. As Anthony searches for his phone, he is horrified to find Bernard missing from the suicide scene. The group put on their balaclavas once more and search the house for their victim.

Anthony's girlfriend, NATALIE, finds Bernard with the mobile phone desperately trying to call for help. As she pleads with him to hand over the phone, Bernard recognises her voice – she was in his class. Natalie returns to the group with the news that her identity has been revealed and they have no option but to finish what they came here to do.

The group become desperate for another plan as Bernard demands to see ALICE, a former student he deduces is behind the attack. CATE brings him the shocking news – Alice is dead from an overdose of sleeping pills. The group have been at the Alice's wake the night before and blame Bernard for her death. Cate, Alice's older sister, wants justice and accuses Bernard of recently restarting a tempestuous affair with Alice, something they began whilst still at school. Bernard argues that Alice wanted to resume their relationship but he turned her away. He wanted nothing

to do with her and suggests Natalie can corroborate this. Cate questions her judgement and wonders if Alice has in fact lied to her about the relationship – she confronts Natalie.

Suddenly a POSTIE arrives at the house, the unexpected visitor threatening to expose them all. The group hide. Tensions rise after the postie leaves. JOHN, who initially refrained from being involved, explodes at the group insinuating their plan was flawed from the beginning. Bernard, finding an opportunity to escape, manages to lock himself in the bathroom. The group begins to fracture. Nick, aggressive and abusive, is set on finishing the job they started. Cate is confused and wants to leave. John realising he can no longer sit back – decides to clean up their mess.

They manage to trick Bernard out of the bathroom and drag him to the garage. They tie up Bernard and place him in the back of his car and start the engine – another staged suicide. Cate remains desperate to leave. John absolves Cate of all involvement and convinces her they have no other option. As they wait for the fumes to overcome their victim, they head inside to clean all traces of their visit. Cate convinced they are now wrong about the attack, sneaks outside and sets Bernard free.

The group are alerted to Cate's betrayal as Bernard scurries deep into the forest. Nick, carrying a rifle Anthony found earlier in the garage, chases after Bernard. John, Anthony and Natalie follow close behind. Cate remains at the house.

Bernard eludes capture and double-backs to his house. He finds Natalie watching from a distance as Cate is caught off-guard as the Postie returns. Bernard grabs Natalie and marches her back towards the house demanding she tell the truth. John and Anthony emerge from the forest and tackle Bernard before the Postie is alerted to their presence. They drag Bernard out of view as Cate signs for the package. The Postie leaves.

Cate opens the package to find a DVD addressed to Bernard. She plays the disc. On the video, a fragile Alice blames Bernard and Natalie's relationship and betrayal as the reasons for her suicide. It becomes clear that Natalie has orchestrated the day's attack, manipulating and lying to her grief stricken friends to hide her involvement and assuage her guilt. Cate races from the house, desperate to prevent a tragedy from unfolding.

Nick forces Bernard down to a river crossing and lines him up with the rifle. He has the perfect opportunity to shoot Bernard, yet can't pull the trigger - he's all bluff and false bravado. John snatches the gun and approaches Bernard. After a tense standoff John releases Bernard – it's over. Bernard, realising he is safe, walks away. Natalie, her plan in tatters, picks up the gun and tells Anthony that Bernard also slept with her. Cate runs down to the river, pleading with them to stop. A moment later a gunshot rings out. Anthony lowers the rifle. Cate drops to her knees, breaking into tears as she tells the group Natalie lied to them all. The group stand in shock, as Bernard lies dead at their feet. Blood trickles into the river from the bullet wound on his forehead.

5. DIRECTOR'S STATEMENT

"He who fights monsters should look into it that he himself does not become a monster. When you gaze long into the Abyss, the Abyss also gazes into you."

Friedreich Nietzsche, In Horror

BLAME grabs you by the throat and doesn't let go. Energetic. Tense. Confronting. In a world where the on-screen body count can border on the ridiculous, this is a story about the difficulties of killing one man. A man that deserves to be punished, but does he deserve to die? He is pursued by a young group of friends who have failed to get their facts straight. Failed to think through the deeper implications of revenge. A group who rush into killing someone like it's a *"trip to the fucking supermarket"*.

This psychological thriller involves notions of power and guilt, culpability and justice. What starts out as a cohesive group with a strong purpose, ends as a group of shattered individuals who must deal with the emotional repercussions of what they have done. The explosive opening scenario is followed by a tense and delicately balanced second act, where the audience learns more about these characters as their situation goes from bad to worse. It then hurtles towards a climax that is traumatic and unexpected.

Cinema can be exciting and energetic, yet still have depth and meaning: this was my core mantra throughout the entire production of **BLAME**.

BLAME is a perfect story for a tight budget. It was written with a realistic approach to filming and financing in mind: six actors in one central location. The production was focused upon achieving the maximum impact in performance, story and creativity for minimum expenditure. To create a film that punches well above its weight, where the budgetary limitations are invisible on screen. It's a film that transcends its budget.

Due to the manageable scope of the production, it was the perfect project to launch my feature-directing career. My strengths as a director have always been my control of pacing and mood. Within the film's claustrophobic environment, these strengths served to heighten the tension and unease.

BLAME demanded a strong and unique visual representation in order to elicit the most out of the story and its themes. Shooting the film essentially in one location meant that we needed to think about each room in the house as a separate location. Production design and lighting was integral in creating unique spaces, constantly moving the narrative forward, preventing the film from feeling staid and static.

Utilising three planes of vision (foreground, mid ground and background) in every setup were important in maximizing on-screen space and depth. Wherever possible we shot through doorways, windows or corridors. The decision to shoot in the 2:35 (cinemascope) ratio allowed characters to linger in the foreground, background and at the edges of frame. It provided another means by which to tell the story and heighten the subtext.

Most of the early scenes are shot primarily with wide-angle lenses, bringing into focus the details of each room, allowing an audience to feel as though they inhabit the space with these characters. As the film progresses longer lenses are used in order to cut down the audience's field of vision, to draw an audience closer to the psychological journey of each character and exacerbate the sense of claustrophobia. This was an important choice thematically, for what starts out as a solid group with a definite purpose slowly fractures into individuals. The characters are trapped, both externally and internally. Hence there are far more close-ups in the latter part of the film.

The warble of a magpie. Footsteps on floorboards. A humming fridge. Sound plays a crucial role in eliciting the mood and setting of **BLAME**. The isolation of the location is constantly reinforced with these sounds – at times it's so quiet that you can only hear a ticking clock on a bookshelf. We intentionally counter-point the silence with moments of explosive action. The score heightens the mood, constantly reinforcing the deeper themes at play. The sound design and score work together to create an immersive experience that unifies the film and intensifies the narrative.

Deliverance (Boorman), *Funny Games* (Haneke) and *Straw Dogs* (Peckinpah) were strong influences both thematically and visually. Each of these films elicits a strong sense of unease and discomfort, often by disallowing an audience any form of escape. It seems strange to consider *Deliverance* a claustrophobic film, but in my opinion the fact the characters are trapped in a situation and environment they can't easily get out of drew large parallels with what I was trying to achieve with **BLAME**.

BLAME is a film that entertains. It's a film that explores the nature of revenge, vigilante justice and the youth of today. It's a film with strong performances by a talented cast. Ultimately, **BLAME** is a film I am immensely proud of.

Michael Henry

Melbourne, Australia

July 2010

★ For a short interview with Michael Henry see the **BLAME** EPK.

6. THE CREATIVE TEAM

Michael John Henry, Writer/Director.

Michael Henry graduated from the Victorian College of the Arts (VCA) school of Film and Television in 1998 and has written and directed the internationally successful short film, **Without a Sound** (BBC British Short Film Festival, Australian Selection: Student Academy Awards 1999). **The Shallow End** and **En Route** followed to critical acclaim and wide festival screenings. Michael has taught numerous classes in screenwriting at CAE Melbourne and was the inaugural graduate from the VCA: Masters of Screenwriting program. **BLAME** is his debut feature film.

Full Name: Michael John Henry

Date of Birth: 12 December 1973

Place of Birth: Footscray, Victoria (Australia)

Filmography: 2010 *BLAME* 89:05

2008 *Cocopops* 04:00

2005 *En Route* 06:00

2001 *The Cruel World* 85:00

2000 *The Shallow End* 10:00

1998 *Without a Sound* 21:00 ☆ Selection: 1999 Cannes Forum (Cinema Antipodes)
52nd Cannes Film Festival.

☆ Selection: 1999 Student Academy Awards, American Motion Pictures and Sciences, "Foreign Short".

☆ Shortlisted: 1999 BBC British Short Film Festival, "Best Student Short Film".

1997 *Thanatopsis* 06:00

1997 *Fiermanne* 06:00

Ryan Hodgson, Producer.

A Curtin University Film and Television graduate, Ryan has been working in the Australian film industry since 1996.

Ryan has been involved in a number of short and feature films and his credits include the FFC funded feature **Justice** (Associate Producer) and the ScreenWest funded short **Crush** (Producer). He has also produced over seventy advertising campaigns totalling over 120 commercials. His commercial work has been a finalist and winner at the Campaign Brief Awards (Best TV Advertisement, Best TV Campaign – three times) and Perth Advertising & Design Club Awards (Gold, Silver, Bronze Awards), and featured on bestadsontv.com.

Ryan has also worked as a Project Officer at Western Australia's Government film body, ScreenWest, and taught at the Film & Television Institute in Fremantle. Ryan is currently the Western Australian Chapter Head of the Screen Producers Association of Australia.

Melissa Kelly, Producer.

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

After working for more than ten years with companies such as Artist Services, Granada Productions, Beyond Productions, The Comedy Channel, Seven Productions and the ABC, Melissa established the Perth based production company Factor 30 Films in 2003.

In 2005 Melissa produced the acclaimed documentary **Surviving The Fall: The Gracetown Tragedy** (ABC TV) and in 2007 the 17 minute Australian Film Commission and ScreenWest funded short drama **Edgar & Elizabeth**. The film was nominated for an AWGIE (Best Short Film Screenplay) and the SPAA Showtime Talent Assist Producer's Award in 2007, and won Best Scriptwriting at the WA Screen Awards in 2008. *Edgar & Elizabeth* premiered at the 2008 Flickerfest International Film Festival in Sydney and has since screened at more than 15 international festivals winning 2 awards.

Michael Robinson, Producer.

Michael Robinson is a graduate of the VCA School of Drama where he studied acting before his post-graduate studies took him to the VCA School of Dance where he trained as an Animator. Michael also studied producing and production management at the VCA School of Film and Television and this training in acting, writing, directing and producing has served him well in film where he has written and directed the short films, **The Opposite of Velocity** (2005), **Café Noir** (2006) (both of which he also produced), and the Australian Film Commission funded **The Hedge** (2007). He also directed the 35mm short **Covered** (2008). As a producer Michael has collaborated on many short and feature projects over the last six years, including three of Michael Henry's short films.

David Lightfoot, Executive Producer.

Australian film producer David Lightfoot is one of the most experienced and regarded production executives in the country. Credits include the action/thriller feature film **Rogue** for The Weinstein Company and Roadshow Films (2007), and the hugely successful 2005 horror/thriller **Wolf Creek**, both written and directed by Greg McLean. And most recently the Screen Australia financed thriller **Coffin Rock**, with worldwide sales being handled by Bankside Films in London.

He also worked on **Bad Boy Bubby** (1994) as the Production Supervisor/Associate Producer, was Producer of the mini-series, **Three Forever** (1996), an Australian-Italian co-production, and Producer of the feature film **Spank!** (1998). He was also Co-Producer and Line Producer of **The Sound of One Hand Clapping** (1997); Consulting Producer on **Innocence** (1999) and Line Producer on **Japanese Story** (2003).

Torstein Dyrting ACS, Director of Photography.

Torstein Dyrting ACS is a talented, award winning Cinematographer that has built an innovative, body of work in many film genres with many directors. Torstein's career in the film industry spans more than 15 years with experience in drama, documentary and commercial cinematography. Torstein's style brings a unique and artistic feel to his work creating powerful pictures for which he has received critical acclaim, including the coveted national Australian Cinematographers Society Golden Tripod Award which he has collected four times in recent years (Torstein has also won 14 state ACS awards including two Best of Shows and six Golds).

In 2008 Torstein received the honour of becoming an accredited member of the Australian Cinematographers Society.

Meredith Watson Jeffrey, Editor.

Meredith Watson Jeffrey is an award-winning editor who has been working in Australia and the United States for more than 15 years. She spent 8 years in New York cutting feature films, documentaries, and television projects before returning to Australia in 2002 to cut the critically acclaimed ABC mini-series **The Shark Net**. Her recent credits include the award winning television series **The Circuit**, the tele-feature **Three Acts of Murder**, and the feature film **Stone Bros**.

Clayton Jauncey, Production Designer.

Clayton has been working as a Production Designer for the last 15 years. He has worked extensively in Australia and internationally and has credits in television commercials, series television, dramatised documentary, tele-features and feature films. His credits include the feature films **Beneath Hill 60** (AFI and IF Award nominations) and **Last Train to Freo**, the telemovies **Three Acts of Murder** and **Rapture of The Deep** (Granada Germany), the mini-series **The Shark Net**, the dramatized period documentary **Air Australia** and the television series **Lockie Leonard** (series 1 and 2), **Time Trackers**, **Silver Sun**, **Wild Kat**, **Fast Tracks** and **The Giff**. He is currently designing the tele-feature **Panic at Rock Island** for the Nine Network.

Sarah Jameson, Costumer Designer.

Since graduating from RMIT Fashion Design, Sarah has spent 15 years working in theatre and film in all aspects of Costume Design. Her most recent credits are the critically acclaimed feature film **Long Way to Freo**, the AFI and Logie award winning series **Lockie Leonard**, the ABC telemovie **3 Acts of Murder**, and most recently the soon to be released **BLAME**.

Other major credits include Costume Supervision on Spike Jonze's **Where the Wild Things Are**, and a host of feature films and US mini-series over the last decade.

Ric Curtin, Sound Designer.

Ric Curtin's 35-year career in sound began in music recording, before he moved into film and television sound. Since then Ric has worked on more than 200 film and television projects including short films, features, tele-series, tele-movies, mini-series and documentaries. His more recent projects as Sound Designer include the award-winning ABC telemovie **3 Acts of Murder**, the Emmy nominated documentary **Surviving Mumbai**, and the soon to be released feature film **BLAME**.

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

Tamil Rogeon, Composer.

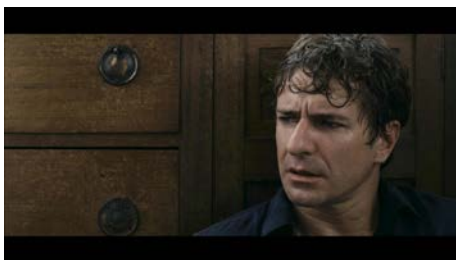
Rogeon completed a BA in Music Performance at the VCA in 1997. His special interests in jazz and Brazilian music have been consolidated through study, performance and recording stints in New York and Rio and he currently works in music performance, production, and composition for film/TV and dance.

As a founding member of the Melbourne-based ensemble Tue Live, Rogeon has performed at festivals across the country including Meredith Music Festival, Falls Festival, Big Day Out and the Adelaide and Melbourne international arts festivals. Recent performances have included touring as a violinist with the Green Room multi award winning contemporary dance work Sun Struck throughout Europe 2010 and a sold out concert of his original music with The Raah Project at the Melbourne Recital Center. Rogeon has also composed and recorded with Orchestra Victoria.

★ For short interviews with Ryan Hodgson, Torstein Dyrting, Clayton Jauncey and Tamil Rogeon see the **BLAME** EPK.

7. THE CAST

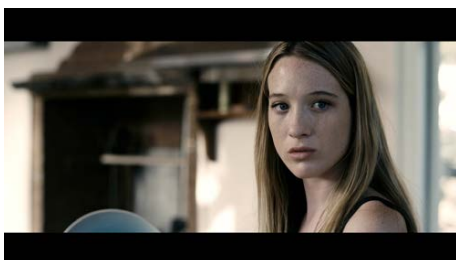
Damian de Montemas "Bernard"



Since graduating from WAAPA, Damian has appeared in numerous television, film and stage productions. In television he has appeared as a series lead in ***The Secret Life of Us***, and had roles in ***Farscape***, ***Water Rats***, ***My Husband My Killer***, ***Stingers***, ***All Saints***, ***To Catch a Killer: The Joanna Lees Story***, ***East West 101*** and ***Underbelly: Tale of Two Cities***. Damian appeared in the award winning short, ***Every Other Weekend***, the tele-feature ***The Silence*** and the feature film ***Somersault***.

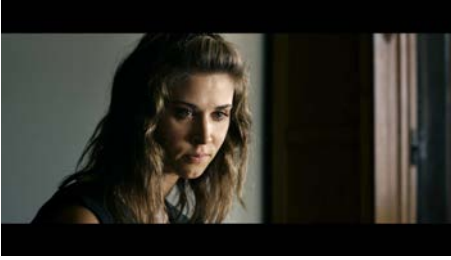
Damian won the 2009 AFI Award for Best Supporting Actor in a Television Drama, for his portrayal of Bryan Alexander in ***Underbelly: Tale of Two Cities***.

Sophie Lowe "Natalie"



Sophie Lowe's star has been on a meteoric rise since she was cast in her feature film debut, ***Beautiful Kate***. The film received rave review at its 2009 Sydney International Film Festival premiere and was also selected to screen at the Toronto International Film Festival. Sophie's performance earned her an AFI nomination for Best Actress (one of the film's ten nominations). Sophie has been working on back-to-back projects over the past twelve months and these include the films ***Blessed*** directed by Anna Kokkinos and featuring a stellar cast including Miranda Otto, Deborah Lee Furness and Frances O'Connor, ***The Clinic*** with Andy Whitfield, and ***Road Train*** with new Twilight recruit Xavier Samuel.

Kestie Morassi "Cate"



Best known for her standout performance as backpacker Kristy Earl in the acclaimed Australian horror film **Wolf Creek**. The chilling film screened at the 2005 Sundance Film Festival and went on to blitz the Australian box office, as well as earning Kestie an AFI nomination for Best Supporting Actress. Kestie has also starred alongside Sam Worthington, Bryan Brown, Toni Collette and Sam Neill in the feature **Dirty Deeds** and her performance was nominated for Best Supporting Actress by the Film Critics Circle of Australia in 2003. Her other cinema credits includes **Birthday** which was officially selected for the Cannes Independent Film Festival, **The Wedding Party** with Isabel Lucas which will open the 2010 Melbourne International Film Festival and **Traveling Light, Strange Bedfellows** and **Thunderstruck**.

In 2007 Kestie won the highly coveted role of controversial lawyer Zarah Garde Wilson in the highly acclaimed Australian television **Underbelly**. Kestie's other credits include the award winning subscription Television series **Satisfaction**

Simon Stone "Nick"



Simon graduated from the acting course at the Victorian College of the Arts in 2005. Since then he has appeared in **Jindabyne**, which played in the Director's Fortnight in Cannes 2006, **Kokoda**, and **Balibo**, which opened the 2009 Melbourne Film Festival. He has just finished shooting on **The Eye of the Storm**. He has also appeared in numerous roles on TV

Simon is the artistic director of the acclaimed theatre company The Hayloft Project, for which he has adapted and directed *Spring Awakening*, which played at B Sharp in 2008 and was named Best Independent Production of the year by The Sun Herald; *Platonov*, winner of 2 Green Room Awards; and one third of the multi-director project *3xSisters*. He also adapted and produced The Hayloft Project's production of Stravinsky's chamber orchestra piece *The Soldier's Tale*.

In 2008, he received the biennial George Fairfax Memorial Award as well as a Goethe Institute scholarship for Individuals in Key Positions in the Arts in Australia to travel to Germany. Simon was recently named one of Australia's 10 emerging cultural leaders by The Weekend Australian Magazine.

Mark Leonard Winter "John"



Mark's feature film credits include **Balibo**, directed by Robert Connolly (14 AFI Award nominations), **Van Diemen's Land** directed by Johnathan Auf Der Hiede, **Playing for Charlie** directed by Pene Patrick and soon to be released **Triple Happiness** directed by Aaron Wilson.

As well as numerous shorts Mark also appeared in HBO's **The Pacific** produced by Steven Spielberg and Tom Hanks.

In addition to his film work Mark works as an actor/director with two of Melbourne's most exciting and innovative theatre companies: the infamous *Black Lung Theatre* and the critically acclaimed *Hayloft Project*. Both companies are nationally recognised as harbingers of innovative and thought provoking productions, constantly at the forefront of theatrical interrogation and have earned a slew of awards for their efforts.

Ashley Zukerman "Anthony"



Ashley Zukerman graduated from the VCA in 2006. He is best known as Snr. Cnst. Michael Sandrelli in the Channel Ten drama series **RUSH** that earned him a Logie nomination for Most Outstanding New Talent. He also appears in HBO's miniseries **The Pacific** and the ABC's **Lowdown**. His theatre credits include *The History Boys* and *The Hypocrite* for MTC, *This Is Our Youth* for Inside Job Productions, of which Ashley is a founding member, and *BC* for The Hayloft Project for which he received a Green Room Award for Best Male Supporting Performer.

8. LOCATION DETAILS.

BLAME was shot on location in the Darling Ranges 30 kilometers southeast of Perth, Western Australia.

Seventeen and a half of the production's twenty shoot days took place at the one location; a sloping, semi-rural valley block in Roleystone bordered by the Canning River with an eclectic house built from recycled materials. One day was spent shooting vehicle interiors on the heavily forested access road to the nearby Canning Dam, one was spent on the dam wall and in the surrounding Jarrah forest at Wungong Dam (20 kilometers south of the main location), and a half day was spent shooting in a hall in the City of Armadale.

9. INTERESTING PRODUCTION NOTES

1. Weather.

The **BLAME** shoot (1-26 February 2010) took place during Perth's hottest and driest summer on record. Perth recorded just 0.2 millimeters of rain between December-February and went 78 days in a row without rain (five days short of the all time record). The city also experience significantly above average temperatures across the summer with a total of 59 days on or above 30 degrees (86 Fahrenheit) and an average maximum of 32 degrees (89.2 F). The worst of the heat was experienced during pre-production in January with 11 days over 35 degrees (95 F), including three days in a row above 40 (104 F). The hottest shoot day in a thankfully cooler than usual February was a blistering 41.5 (106.7 F).

2. Technical Firsts.

BLAME is the first Australian film to use the new KODAK VISION3 Digital Intermediate Film 5254/2254 to shoot out for a film finish. Specifically optimized for use in all digital film recorders 5254/2254 improves recording speed and efficiency, while enabling postproduction facilities to generate high-quality intermediates that more faithfully represent the intentions of filmmakers.

BLAME is the first Australian feature film to shoot on the RED One camera at 4.5K.

3. Victorian College of the Arts (VCA).

BLAME is a strong showcase for the VCA with no fewer than six of the film's key creatives; Writer/Director Michael Henry, Producer Michael Robinson, Composer Tamil Rogeon and principal cast members Simon Stone, Mark Winter and Ashley Zukerman, being graduates of the school.

10. OPENING TITLES

(the following lines are individual cards)

SCREENWEST AND LOTTERYWEST

IN ASSOCIATION WITH MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND

FULCRUM MEDIA FINANCE

AND SCREEN AUSTRALIA PRESENT

A 3 MONKEY FILMS / FACTOR 30 FILMS PRODUCTION

BLAME

DAMIAN de MONTEMAS

SOPHIE LOWE

KESTIE MORASSI

SIMON STONE

MARK LEONARD WINTER

ASHLEY ZUKERMAN

CASTING BY NICK HAMON

ORIGINAL MUSIC BY TAMIL ROGEON

SOUND DESIGN BY RIC CURTIN

PRODUCTION DESIGN BY CLAYTON JAUNCEY

EDITED BY MEREDITH WATSON JEFFREY

DIRECTOR OF PHOTOGRAPHY TORSTEIN DYRTING ACS

EXECUTIVE PRODUCER DAVID LIGHTFOOT

PRODUCED BY RYAN HODGSON MELISSA KELLY MICHAEL ROBINSON

WRITTEN & DIRECTED BY MICHAEL HENRY

11. END CREDIT ROLL (FULL CAST AND CREW LIST)

(static single card)

Production Manager

NATALIE BELL

First Assistant Director

BRAD HOLYOAKE

(credit roll)

Bernard	DAMIAN de MONTEMAS
Natalie	SOPHIE LOWE
Cate	KESTIE MORASSI
Nick	SIMON STONE
John	MARK LEONARD WINTER
Anthony	ASHLEY ZUKERMAN

Rodney	GREG MCNEILL
Alice	SASKIA HAMPELE
Piano Girl	ROSIE SPRENKELS

School Music Class Extras	ZAN BOSMAN
	DANYON BURGE
	JAKE FOWLER
	SHEA LARRATT
	JORDAN LESKE

Sophie Lowe's Piano Hand Double	CYNTHIA EVFROSINIS
Bernard's Mum (Photograph)	GAYE DUTRY
Bernard's Wife (Photograph)	SIOBHAN WAY
Piano Class (Photograph)	TAMIAH BANTUM
	MEGAN RILEY
	KEREN SCHLINK
	ALICE SHENTON
	DEAHNA TROLIO
Zac (the dog)	ZAC

Script Editors	CLAIRE DOBBIN
	KEN CAMERON
Creative Consultants	JAMES BOGLE
	JILL BILCOCK

Production Co-ordinator	GEORGINA ISLES
Production Assistant-Runner	SOPHIE MATHEWSON
Location Manager	CHRIS VEERHUIS
Second Assistant Director	DAYNE BLUNDELL-CAMDEN
Third Assistant Director	KIRAN WILSON
Script Supervisor	LESIA HRUBYJ
Production Accountant	ROBYN McFADGEN
Director of Photography/Operator	TORSTEIN DYRTING
Focus Puller	STACY CROSS
Clapper Loader	JO LUTZ
On-set Data Manager	SAM WINZAR
Camera Department Assistant	ADRIAN PINTO
Gaffer	PERRY SANDOW
Best Boy	DANIEL SPRIGGS
Key Grip	GREG McKIE
Grip	HAYDN CROSSING
Steadicam Operator	RUSTY GELLER
Jimmy Jib Operators	JOHN McGUCKIN COLIN McGUCKIN
Low Loader Operators	GREG STIRLING BRUCE KENTISH
Sound Recordist	GLENN MARTIN
Boom Operator	ARON DYER
Production Designer	CLAYTON JAUNCEY
Art Director	EMMA FLETCHER
Buyer-Dresser	LOUISE BRADY JAMES CROMBIE
Standby Props	RAINER KOSOK
Armourer	DAVID NORTON-WOAD
Animal Handler	TRACEY LORD
Carpenters	DAVID NORTON-WOAD GLEN WILSON

Costume Designer	SARAH JAMESON
Costume Standby	LIEN SEE LEONG
Costume Assistants	SUSI RIGG CHANI VAN SWET
Make-up/Hair Supervisor	KAREN SIMS
Make-up/Hair Assistants	VIRGINIA HAWDON ASHLEE SAUZIER
Special Make-up Effects/Prosthetics	JEREMY SHAW
Safety Supervisor-Action Coordinator	JOHN FAIRHEAD
Safety Assistants	JOHN McGUCKIN HOWARD WARE
Unit Manager	CHRIS VEERHUIS
Unit Assistants	KATHERINE MARMION RUSSELL LEWIS
Unit Nurses	LAURA McNULTY SHARON RUSSELL RACHEL WAY
Traffic Control	CONTRAFLOW
Security	LUKE RUSSEL
Catering	GECKO TO GO CATHERINE McKINLAY PROCTOR
Unit Publicist	NRC COMMUNICATIONS NATALIE CAMERON
Stills Photographer	TUNGSTEN IAN REGNARD
EPK	MATHEW KNIGHT MEDIA PRODUCTIONS MATHEW KNIGHT
Legal Services	JOAN PETERS
Insurance	McKENNA HAMPTON INSURANCE BROKERS CRAIG SHAND
Completion Guarantor	FILM FINANCES INC. ANNI BROWNING
Editor	MEREDITH WATSON JEFFREY
Data Manager	PAUL KOMADINA
Edit Assistant	SARAH CLARKE

DI Post Production Facilities	DIGITAL PICTURES
Head of Post Production	RACHEL KNOWLES
DI Post Producer	CAROL JOHNSTON
DI Colourist	BRETT MANSON
DI Technical Director/Online	NIC SMITH
DI Mastering	GEORGE AWBURN
VFX	EUGENE RICHARDS
DI Film Recording Services	TONY PORIAZIS
Quality Assurance	PETER PERIC
Title Design	THE PENGUIN EMPIRE
	GRANT SPATORE
Camera Equipment and Lenses	LOCATION EQUIPMENT
	DINGBAT DIGITAL SOLUTIONS
	ASAP
Sound Edit and Pre-Mix Facility	CURTIN PRODUCTIONS
Foley Facility	FEET 'N FRAMES
Sound Mix Facility	SOUNDFIRM
Dialogue Editor	GLENN MARTIN
Foley Artist	JOHN SIMPSON
Foley Recordist	LISA SIMPSON
ADR Recordist	CHRIS GOODES
	LIESL PIETERSE
Sound Mixer	CHRIS GOODES
Soundfirm Facility Liaison	HELEN FIELD
Music produced and arranged by	TAMIL ROGEON
Score recorded by	OAKLANDS PRODUCTIONS
	CHRIS SCALLAN
Music mixed by	THE SOFT CENTRE
	CHRIS SCALLAN
Performed by	THE FRESH WATER TRIO
	ZOE BLACK
	EIDIT GOLDER
	JOSEPHINE VAINS

Additional Musicians JASON BUNN
 HUE BLANES
 ROGER JONSSON
 THAI MATUS
 TAMIL ROGEON

“Piano Trio No. 2 OP 100 Part Two”
Written by Franz Schubert

“Piano Sonata No. 14”
Written by Ludwig van Beethoven

“As Night Falls”
Written by Milwright/Rogeon
Performed by Blackchords
Produced by Nick Batterham

Horse Race Call Courtesy of Racing Radio (with logo)

The producers and director wish to thank the following for their assistance

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Annette Parker, Margaret Hodgson, Peter Kelly, Tom Kelly, Robert Hodgson

Sue Taylor and Tina McKimmie at Taylor Media, Tenille Kennedy at Media World Pictures

John Fleming at Digital Pictures, Roger Savage at Soundfirm

Emma, Chris and Dave at activemotion, Deanan Da Silva at Red Digital Cinema

Rob Denman at The Jaffa Room, Stephen Cleary at Arista

Andrew Neil, Julie Marlow, Louise Gough, Melanie Coombs, Jaime Browne, Matthew Saville

Marta Dusseldorp, Rupert Reid, Ben Esler, Emily Browning, Victor Gentile, Olivia Wearne,

Vincent Taylor, Daniel Micallef, Beau Skowron, Marla & John Henry, Andrew Henry, Sarah Henry

Katie Gray, Zane Lovitt, Nick Heydon, Richard & Karin Wearne, Sarah Wearne, Michael Smajdor

Chris McGill, Heydon Films, Film Fest @ Falls, Cinema Nova, Tony Leach, Bethany Jones

Jenny Sabine, Defrim Isai, Trish Keating, CMI Australia and Native Instruments

Salley Hussey, Antony Zeccola, Randal, Pat, Rohan and Heather Robinson

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Gage Roads Brewery Logo

Taylor Media Logo

Digital Pictures Logo

Soundfirm Logo

Red Logo

Dolby Digital Logo

Australasian Distribution
The Pack Logo

Produced by

3monkeyfilms
(Logo)

Factor 30 Films
(Logo)

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DEVELOPED AND FINANCED WITH THE ASSISTANCE OF
[SCREEN AUSTRALIA LOGO]

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FINANCED IN ASSOCIATION WITH FULCRUM MEDIA FINANCE
DIRECTORS: SHARON MENZIES AND EMILE SHERMAN
[FULCRUM LOGO]

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PRODUCED WITH THE FINANCIAL ASSISTANCE OF
THE MELBOURNE INTERNATIONAL FILM FESTIVAL (MIFF) PREMIERE FUND
EXECUTIVE PRODUCER: MARK WOODS
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PITCHED AT MIFF 37 SOUTH MARKET AND 37 SOUTH POSTSCRIPT&DIRECT

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PRINCIPAL INVESTOR SCREENWEST AND LOTTERYWEST
[SCREENWEST & LOTTERYWEST LOGOS]

(static single card)

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