

THE TRIANGLE WARS

PRESS KIT

SCREEN AUSTRALIA AND CIRCE FILMS
IN ASSOCIATION WITH
MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND,
FILM VICTORIA
AND CAPTIVE FILMS
PRESENT
A CIRCE FILMS PRODUCTION



A celebrity photographer.

An eccentric politician.

A high-powered property developer.

A parking lot.

A battle that will redefine a vital Australian community.

THE TRIANGLE WARS

DIRECTOR- ROSIE JONES

PRODUCERS - LIZZETTE ATKINS & PETER GEORGE

DIRECTOR OF PHOTOGRAPHY - MICHAEL WILLIAMS

EDITOR - ROSIE JONES

COMPOSER - DALE CORNELIUS

SOUND DESIGN - LIVIA RUZIC

SOUND MIX - KEITH THOMAS

EXECUTIVE PRODUCER - GUILLAUME CATALA

TECHNICAL SPECIFICATIONS

DURATION: 90 MINS FEATURE

YEAR OF PRODUCTION: 2011

SOUND FORMAT: STEREO

SCREEN RATIO: 16:9 FHA PAL COLOUR

COUNTRY OF PRODUCTION: AUSTRALIA

LANGUAGE: ENGLISH

PRODUCTION COMPANY (MEDIA AND FESTIVAL ENQUIRIES):

CIRCE FILMS

Level 1, 21 William Street, Balaclava VIC 3183 Australia

Ph: +61 3 9525 8483 F: +61 3 95258936 Email: lizzette.atkins@circefilms.com

WWW.CIRCEFILMS.COM

SALES AND DISTRIBUTION AUSTRALIA

ANTIDOTE FILMS

Sales Enquiries Ph: 1300 884 800

2C / 18 Bimbil Street, Albion, QLD 4010, Australia

Office Phone: + 61 7 3262 2009 Office Fax: + 61 7 3262 2006

For Exhibition / Theatrical bookings: cinema@antidotefilms.com.au

For DVD enquiries: dvd@antidotefilms.com.au

For Community Screenings/Cinema Ventures enquiries: gil@cinemaventures.org

For Video on Demand beamAfilm: enquiries:gil@antidotefilms.com.au

INTERNATIONAL SALES

MELIMEDIAS ASIA PACIFIC

171 Ferrars Street, South Melbourne VIC 3205, Australia

Ph: + 61 3 9699 7111 Fax: +61 3 9646 6336 Email:

contact@melimedias.com.au

THE TRIANGLE WARS

SHORT SYNOPSIS

A celebrity photographer. An eccentric politician. A high-powered property developer. A fierce battle to decide the fate of one of the most coveted foreshore development sites in Australia – the St Kilda Triangle.

In May 2007 the local council unveiled plans for a \$300 million dollar development on the Triangle that would include 180 shops, a hotel, a supermarket, eight cinemas, a gallery and bars for 5000 patrons. Local residents were outraged, and with developers preparing to push the project through council, the community galvanised to stop it going ahead.

In this compelling story of democracy in action, truth proves stranger than fiction as accusations of betrayal, deceit and corruption abound. Filmed over three years, *The Triangle Wars* captures the fascinating battle between a passionate community, an intractable local government and a powerful development consortium, as heads roll and careers are destroyed.

LONG SYNOPSIS

Filmed over three years, THE TRIANGLE WARS is a riveting exposition of democracy in action, seen through the prism of three men driven by ego, passion and their desire to make a difference.

At stake is a proposed \$300 million development on one of the most coveted sites in Australia – a triangle of crown land on the foreshore of St Kilda, Melbourne.

In May 2007, the local council unveiled plans for a massive commercial development on the Triangle that included 180 shops, a hotel, a supermarket, eight cinemas, five nightclubs and bars with a combined capacity for 5000 patrons. Shocked at the size and nature of the development, the community galvanised to oppose it.

What follows is a fierce political battle between an outraged community, an intractable local government and a powerful development consortium, led by three men at the heart of the conflict...

SERGE THOMANN, a celebrity photographer by trade who got his break in Australia photographing Michael Hutchence from INXS in the mid 1980s. Outraged by the plans for the Triangle, he trades the red carpet for council meetings and emerges as the public face of the community opposition group unChain St Kilda. French-born, the son of a small-town mayor, Serge's penchant for outrageous oratory and theatrics, combined with a savvy understanding of the media, prove to be formidable assets in the political arena.

DICK GROSS, equally charismatic and singular, is a 12-year council veteran and former mayor who favours garish, traffic-stopping sports coats and fluoro Doc Martins over staid business suits and unapologetic bluntness over political double-speak. A witty, animated

THE TRIANGLE WARS

bohemian dilettante (author, lawyer, former ballet dancer) of independent means, he has an innate understanding of the anomalies and contradictions that define St Kilda. Determined to cement his legacy in the community, he champions the Triangle development and unwittingly provokes the ire of his friends, neighbours and constituents.

As the battle between the community and the council escalates, Sydney property developer STEVE MCMILLAN does his best to watch from the sidelines as he waits to break ground. For McMillan, the Triangle is just the latest in a long line of high profile projects including the controversial Fox Studios and the multi-award winning Aurora Building. Witty, acerbic, dispassionate, with a steely resolve, McMillan has weathered community resistance many times before. But as unChain St Kilda's campaign gains momentum, and when the brutal arrival of the Global Financial Crisis sends investors and tenants running scared, McMillan finds himself in a very unfamiliar place – on the back foot.

With passions running high, the story weaves its way through a labyrinth of deception and betrayal to become a compelling illustration of the notion that the road to hell is indeed paved with good intentions. On the other hand, when democratic principles and human values hang in the balance, even the smallest acts of defiance can take on heroic proportions.

As community opposition gathers momentum, the council is increasingly under siege. Newspaper headlines revel in stories of cults and white witches, shady dealings and Ombudsman enquiries. Heads roll, careers are ruined and lives destroyed.

By turns poignant and funny, rollicking and thoughtful, illuminating and unbelievable, THE TRIANGLE WARS is a first-hand look at how messy democracy can get when it's actually working. As a meditation on the lengths to which people will go to defend the sense and meaning of place, it is both a portrait of one of Australia's most beloved locations and a parable on the nature of engagement and competing notions of progress in contemporary society.

It is also a stark reminder of the power of community and the fragility of seemingly impregnable public institutions when the people act to make their voices heard. Finally and fundamentally, THE TRIANGLE WARS is a universal exploration of the exhilarating, tragic, rough-and-tumble circus that is politics.

THE TRIANGLE WARS

DIRECTOR'S STATEMENT – ROSIE JONES

When producers Lizzette Atkins and Peter George asked me to take on the task of directing *The Triangle Wars*, they were already well into shooting it. Pulling together crews at short notice and on no budget, they'd managed to capture some extraordinarily dramatic moments as the battle over the Triangle development escalated.

I jumped at the opportunity to be involved. This was a story set in my own community, with most of the action taking place within a few hundred metres of my front door. I knew the key players, the background, the politics. What none of us knew was how the story would develop and resolve.

It seemed unlikely that the protestors would win. There are many precedents where resident action groups have rallied against developments, but very few where they have actually stopped them going ahead. In this case, the State Government had delegated control of the Triangle site to Port Phillip Council, and it was obvious the Council wanted the development to proceed.

The odds were stacked against the protestors, but they approached the fight strategically, harnessing the power of social networking and the media to engage the community and enlist support. With architects, lawyers and ex-councillors on their team, they had 'insider' knowledge of the machinations of local government and planning policy.

Our aim was to shoot the unfolding drama from all sides of the debate - to present different perspectives and let the audience make up their own minds. Luckily for us, the councillors and the developer were happy to be involved and were surprisingly frank.

What emerged as we filmed and edited were three passionate, engaging and articulate characters - Serge Thomann from the protestors, Councillor Dick Gross and the developer Steve McMillan - who represented the three sides of the Triangle story. The other 'character' that emerged was St Kilda itself.

St Kilda has always been a progressive place, diverse, eclectic, welcoming and forgiving. It's also a beach that evokes the same passion people have for the sea's edge right around Australia - a place that is public, collective, sensual and beyond ownership. It's not about words or logic - it's about the experience of a space of light and air, sea and masonry, history and transience - and we've tried to capture its essence in our imagery, sound design and music. The hot summer nights alive with people and traffic, the palm trees and the pleasure grounds, the rollercoaster and the carousel.

In the end, filming and editing *The Triangle Wars* took us four years. We shot about 230 hours of footage and spent months in the editing room weaving together the strands of the story to retain the subtlety, humour and complexity we experienced as we filmed.

It was a matter of good timing for the protestors that bigger issues - such as changing community attitudes to alcohol and violence, the densification of inner-urban spaces and

THE TRIANGLE WARS

the global financial crisis - intersected with the groundswell of community opposition and culminated in a dramatic Council election that sealed the fate of the Triangle. The swift resolution of the struggle a year later surprised us all.

This is a David-and-Goliath story about a group of people who take on government and big business in a fight to protect their democratic rights. It's tragic, it's funny and it reaches into the heart of what it means to be part of a community.

Whether the audience is from St Kilda or St Petersburg, whether they are aware of the issues or not, I'm sure they will be drawn into the story by its passionate characters and universal themes.

THE TRIANGLE WARS

THE STORY

It's a hot November night in 2007 in St Kilda and 350 people from the local community gather at the Palais Theatre to hear for the first time, details about the contentious new \$300 million development on the site called THE ST KILDA TRIANGLE. They've waited four years for this moment.

The site in question is at the epicentre of cultural life in St Kilda. It's a small parcel of Crown land wedged between the Palais theatre and the Catani gardens looking out over the bay. A stone's throw from Luna Park, it's a playground for the whole of Melbourne.

The developer, the architect and his advisors arrive at the Palais to unveil the plans. The atmosphere is tense, unsettled. The presentation begins but no one is prepared for what is about to happen. The plans are projected onto a huge screen - 180 retail outlets, 5 nightclubs, a hotel, a supermarket, 8 cinemas, bars for 5000 patrons and an open space which is actually the roof covered in fake grass. It's an enormous shopping mall and 24-hour bar precinct in the heart of St Kilda. The place erupts. The crowd is hysterical, the grief palpable.

Steve McMillan, the developer from Sydney, is visibly shaken. For a moment, his mask slips as he teeters on the brink of calling a halt to proceedings.

Residents feel the Council has betrayed its constituents. They feel it has flagrantly ignored the blueprint governing the development of The Triangle site - the UDF (Urban Design Framework) - the result of several years of community consultation. They form a protest group, unChain St Kilda to fight the development. The battle lines are drawn.

Led by charismatic Melbourne-based French celebrity photographer Serge Thomann, unChain St Kilda galvanises the local community into action. The son of a mayor in a French town protected by strong heritage laws, Serge uses his contacts mercilessly. From local business people to artists, celebrities and ordinary residents, they line up in support, unified in their belief that this development will destroy the spirit of St Kilda.

Despite the strength of the community reaction, the majority of Councillors, including charismatic and opinionated Dick Gross, remain seduced by the developer's vision. Gross believes it will revive the live music scene in St Kilda.

In the background however, Port Phillip Council is spiralling out of control. Under the spell of management consultant Caroline Shahbaz, dubbed the "white witch", CEO David Spokes is instigating a systems overhaul that has forced experienced staff to leave in droves. Some who remain need psychiatric counselling to deal with the trauma.

Although Council struggles to keep a lid on the story, Councillor Judith Klepner is riddled with doubt and begins to question both the ethics of her fellow Councillors and the scale of the development.

THE TRIANGLE WARS

At a public meeting in December 2007, the community is invited to present their case for and against the development. Out of 100 impassioned presenters, only one voice supports the plans. Council defers its decision for six weeks to further deliberate.

The situation comes to a head with the formal vote for Steve McMillan's plan by Council in February 2008. Three thousand people congregate at the Palais. A 20-foot high guillotine takes pride of place in the forecourt. The crowd cheers as the blade falls - a symbolic beheading of the plans instigated by French-born Serge Thomann.

The crowd marches from the Palais to the Town Hall to await the decision. Amongst them are some high profile local celebrities - Jane Turner, Dave Hughes, Mirka Mora and Rachel Griffiths.

To a meeting baying for blood, Steve McMillan reveals the new plans. There have been some subtle changes, but the residents are not satisfied. They have a rhythmic chant for the Council - Resign! Resign! Resign! Even though Councillor Judith Klepner takes a public stand and votes against the plans, they are passed.

The decision attracts huge media attention. The following morning the Mayor goes on Radio Nova's Breakfast programme to face Dave Hughes and Kate Langbroek, the Council's most vocal critics.

Added to the Council's woes, CEO David Spokes comes under fire. He is under investigation by the Ombudsman for the "white witch" affair - allegations of wrongdoing in relation to the tendering process.

In a declaration of war, unChain St Kilda decides to run candidates, including Serge Thomann and Anna Griffiths, in the approaching Council election. Lawyer Peter Holland and the famous modernist architect, Don Gazzard, who is nudging 80, take on the role of campaign managers.

The campaign is bitter, theatrical and inventive. The Mayor goes on record saying that ratepayers will be liable for \$48 million if the development is stymied and the developer sues the Council. Councillors claim that the protestors are "unhinged", that they are "champagne swilling celebrity seekers". Councillor Dick Gross and Mayor Janet Cribbes are allegedly threatened with violence. It's clear there are bigger agendas and more at stake for both the community and the Council.

The election is a slaughter. All but Judith Klepner are dumped resoundingly and two unChain St Kilda candidates win seats on the Council. Serge Thomann is one of them.

Dick Gross is shattered by his defeat. CEO David Spokes is hounded out of office as pressure mounts from within the new Port Philip Council and the threat of the Ombudsman Report hangs over his head. The "white witch" is tracked to the Reserve Bank where she decimated staff morale before fleeing overseas. The developer Steve McMillan remains upbeat.

Now Serge is confronted with the realities of government - the real issues of drains, kindergarten land grabs and Meals on Wheels. He immediately sees the confidential contracts that control the Triangle site but he can't tell a soul what they say.

THE TRIANGLE WARS

Meanwhile, the Global Financial Crisis sweeps over the developer's financial backers, Babcock and Brown. They go into voluntary administration - over two years, their shares drop from \$33 to 14 cents. But Steve McMillan, millions of dollars down on planning work, still has a contract. And he wants to fight.

He sues unChain St Kilda, seeking to recover the costs that the developers incurred at a VCAT hearing. With this action, he moves the story firmly onto a national agenda. If he wins, it means communities can be financially liable for their opponents' costs, which will deter them from exercising their legal rights.

UnChain St Kilda, separated from Serge by the confidentiality provisions, is clawing at the opposition with all the financial, legal and political knowhow its members have accumulated.

Is it a stalemate? Will Steve McMillan on-sell his contract to someone even more commercial? Will the State Government intervene? UnChain St Kilda keeps up the unrelenting pressure on the council to honour their promise to the community.

On 30 November 2009, in a landmark decision, VCAT dismisses the developer's claims that unChain St Kilda has brought the application "frivolously or vexatiously". VCAT rules that unChain St Kilda acted in good faith.

The decision upholds the rights of ordinary citizens to bring high level planning disputes before the Tribunal, without fear of costs being awarded against them. It's a big win for unChain St Kilda and a taste of things to come for the developer. The ground has shifted.

Days later, in another historic turn of events, the new mayor of St Kilda, Frank O'Connor announces that following months of behind-the-scenes negotiations, he has struck a deal with Steve McMillan. McMillan will walk away from the development contract on the condition he receives \$5 million compensation and retains the right to manage the Palais for the next five years.

The audience at the Council meeting are dumb struck. As the significance of his announcement seeps through, the community silently weep, their relief palpable. The development has been stopped.

Coming out of the blue, it's an incredible victory for Serge Thomann and unChain St Kilda and a terrible defeat for Steve McMillan and the Councillors who supported the development.

Dick Gross is deeply embittered. He warns that the State Government will seize control and build an even bigger commercial development on the site.

In June 2011, with the crumbling Palais Theatre still awaiting urgently-needed renovation, the Council begins a new round of discussions with the community about their hopes and dreams for the Triangle.

THE TRIANGLE WARS

THEMES

THE TRIANGLE WARS is an riveting story that provides a fascinating insight into the democratic process and the lengths a community will go to when they believe their fundamental rights are being eroded. The big question at the heart of this engrossing journey is - What do we want our society to be like in the future? While the film is strongly rooted in a particular place, it explores universal themes including:

- the erosion of democratic rights as economic and environmental pressures increase
- the importance of transparency and honesty at all levels of government
- the profound connection between individuals and the spaces we inhabit
- the redefinition of urban space for the future – including environmental sustainability, the balance of commercial and open space, heritage planning
- how collusion between government and business impacts on urban planning
- the rights of citizens to protect and control their urban space
- the compromises we must make on the way to a shared vision of community
- the global struggle between private and public interests
- the commodification of urban space – the reduction of its value to purely monetary terms

THE TRIANGLE WARS

ABOUT THE FILM MAKERS

DIRECTOR / EDITOR – ROSIE JONES

Since graduating from the Victorian College of the Arts Film School in 1985, Rosie Jones has established a reputation as an award-winning documentary writer, director and editor.

She has recently completed her first feature documentary, **The Triangle Wars**, about the battle between government, big business and the community over a development on one of the most iconic beachfronts in Australia.

Other recent documentaries she has directed and edited include **Obsessed with Walking**, an exploration of psychogeography with the writer Will Self for ABC TV and **Westall '66: A Suburban UFO Mystery**, an investigation of Australia's biggest mass UFO sighting, for the Sci Fi channel of Foxtel (Byron Bay Film Festival, Athens International Sci-Fi Film Festival).

Her other films include **Holy Rollers**, a wry look at Christian pilgrimage amid the tensions of Israel (Melbourne International Film Festival and SBS TV) and **Visions of Yankalilla**, about an apparition of the Virgin Mary that appeared on an Anglican church wall in South Australia (St John's International Women's Film Festival (Canada), Hot Springs Film Festival (USA), Mumbai International Film Festival and SBS TV).

Her editing credits include numerous single documentaries and series commissioned by Australian and international broadcasters.

PRODUCER – LIZZETTE ATKINS

Lizzette Atkins worked in distribution, acquisitions and exhibition (for companies including Newvision Films and Dendy Films) for over 15 years, gaining extensive knowledge in marketing, distribution and the overseas marketplace. During this time she also was director of Experimenta in 1990 and 1992.

In 2000 Lizzette formed ATKINS PRODUCTIONS, attracting early success with the films **The Way Back** which won the Golden Gate Award at the San Francisco Film Festival 2003 and Best Australian Film Flickerfest; **Blow**, winner of the Gold Plaque Chicago Film Festival 2002 and the London Film Festival and **The Last Pecheniuk**, winner CRA Award, Sydney Film Festival 2001 and winner National Geographic Best Documentary 2002.

In 2003 Lizzette Atkins and Beth Frey formed Circe Films. Based in Melbourne, Australia, Circe Films is engaged in the development and production of feature films, television dramas, animation, documentaries and new media. In 2004/2005 their documentaries **Passport to Parenthood, Undercover Angels: Sex, Spies and Surveillance** and the AFI award winning **Vietnam Nurses** screened on national television. Their multi award winning one-hour TV drama **Stranded** went to air early 2006, screened at the London and Shanghai Film Festival and won 3 AFI Awards, (Best Short Drama, Best Screenplay

THE TRIANGLE WARS

and Best Actor), the IF Award for Best Short Drama and a Television Logie for Best New Talent.

Lizette's documentary series **Do Not Resuscitate** directed by Davor Dirlic premiered on national television in 2006 and screened at the prestigious NZ Docs Oct 2007. Her feature film *Night* directed by Lawrence Johnston was selected to screen in Visions at the Toronto International Film Festival in 2007, was nominated by the Joris Ivens Award at IDFA in late 2007 and screened at the Shanghai International Film Festival in 2008. It was released theatrically in early 2008. The documentary series **Wedding Sari Showdown** went to air January 2008 and the feature documentaries **Lionel** and **Rock 'n Roll Nerd** premiered to great acclaim at The Melbourne International Film Festival in 2008. They were released in cinemas around Australia in late 2008 and later screened on national television. **Lionel** was nominated for 'Best feature Documentary' and 'Best Sound' in the AFI Awards in 2009.

Lizette has a slate of feature films and several documentaries in production, development and financing including low-budget feature **X** written and directed by Jon Hewitt (**Acolytes, Redball**). **X** is releasing theatrically in Australia in 2011 through Potential Films, and has already sold to multiple territories worldwide including the USA, Germany, France, the UK, Canada and other territories throughout Europe and Asia through sales agent Celluloid Dreams. Feature documentary **The Triangle Wars** was the recent recipient of support from both the Melbourne International Film Festival Premiere Fund and Screen Australia's Special Documentary Fund, and has already pre-sold to several territories worldwide including Benelux and Switzerland through sales agent Melimedias.

Lizette's slate also includes several feature projects which are currently financing: **Kid Snowball** – a comic drama set in the world of 1970s Outback tent boxing – with writer John Brumpton and director Matthew Saville (**Noise, Cloudstreet**), **The Shelter**, a psychological thriller with award-winning writer/director Samuel Macgeorge, **Driving Back From Dubbo** with co-producer Alison Tilson and writer/director Sue Brooks (**Japanese Story**).

Projects in development include writer/director Ben Hackworth's **Ruins of Love** (which was chosen as part of the L'Atelier Program in 2008, and was showcased in Cannes in 2010 year during the Cinefondation's 10th anniversary celebrations), **Bon Scott** with director Eddie Martin and writer Sophie Edelstein, and hybrid feature documentary/dramatic feature **Aim High in Creation!** with highly acclaimed writer/director Anna Broinowski (**Forbidden Lie\$**).

PRODUCER – PETER GEORGE

Peter George is a Melbourne based Producer, Writer, Interviewer and Script Editor. In 1999 he co-produced and appeared in the award winning documentary **Original Schtick**. This film went on to appear in a variety of festivals including Sundance 2000 and took out two AFI Awards in 1999. It also won the prestigious Rouben Mamoulian Award at the Sydney Film Festival, 1999.

In 2002 Peter co-produced **Schtick Happens** which took out the prize for best Documentary at the St Kilda Film Festival 2002. Peter has also been the Victorian Editor

THE TRIANGLE WARS

and Manager of Inside Film Magazine. Also in 2002 Peter Produced the Not at Home project for Big H'art – a community, cultural development project sponsored by the City of Melbourne.

In 2005 Peter collaborated with director Lawrence Johnston to produce the half hour documentary for SBS titled **The Dream of Love**. In 2006 Peter completed production on a 15 minute short drama called **William**, directed by Eron Sheean (BING, FISH) and funded by the AFC and Film Victoria. The film screened at the 2006 Melbourne International Film Festival and Flickerfest 2007. **William** had its international premiere at Sundance 2007. And went on to win two awards at the Montreal First People's Festival - Terres En Vues - LAND InSIGHTS including the Grand Jury Prize.

Completed in 2010 in conjunction with Poppy Shmith, he recently co-directed and co-produced feature length documentary **Not So Straight** for Family Planning Victoria about the issues facing same-sex attracted youth.

Peter's latest feature documentary **The Triangle Wars** (co-produced with Lizzette Atkins - Circe Films and directed by Rosie Jones and funded by Screen Australia, Film Victoria and a successful recipient of the MIFF Premiere Fund) will have its world premiere at the 2011 Melbourne International Film Festival.

DIRECTOR OF PHOTOGRAPHY - MICHAEL WILLIAMS

Michael Williams brings a fine art photographic training and sensibility to his cinematography. Known for his atmospheric location interpretations he cut his teeth in the vibrant Melbourne film clip scene in the mid 1980's directing and shooting his own projects. The strong visual language of these works led to offers from other directors to shoot their projects, the work varied from music clips, short films, documentaries and television commercials.. In recent years Michael has also collaborated with acclaimed media artists Philip Brophy, David Pledger and Lynette Walworth on various multi-media and digital projects for ACMI , Melbourne Festival and Melbourne Immigration Museum.

COMPOSER – DALE CORNELIUS

Dale Cornelius has composed music for such films & television shows as; Adam Elliot's internationally awarded feature **Mary & Max**, Jeff Daniel's controversial documentary **The 10 Conditions of Love**, Dean Murphy's comedy-drama & Australian box-office hit **Charlie and Boots** and the BBC hit series **Penguin Island**. He has gained a reputation for his musical diversity and his ability to create distinct, innovative and affecting scores.

Nominations/Awards

2010 Danish Film Academy Awards, Best Score nomination, **At World's End**

2009 IF Awards, Best Music in a Feature Film nomination **Mary & Max**

2009 AFI Best Documentary nomination **Once Bitten**

2004 Screen Music Awards, Best Music for a documentary nomination **Troubled Minds**

2002 The Age Critic's Choice, Best Australian Film Score **Till Human Voices Wake Us**

THE TRIANGLE WARS

SOUND DESIGN – LIVIA RUZIC

Livia Ruzic has worked in post-production sound for over 20 years, as a dialogue editor, sound editor and sound designer. She has won numerous sound awards including a BAFTA for **Shine**, and eight AFI awards.

Livia has been part of many sound teams in over 70 feature films including: **The Lighthorsemen, Evil Angels, The Russia House, Greencard, Map of the Human Heart, Lorenzo's Oil, Fearless, Muriel's Wedding, The Book of Revelation, Shine, Head On, Romeo and Juliet, Moulin Rouge, The Quiet American** and **Japanese Story**.

Some of her documentary sound credits include: **The Wedding Makers, Liquid Stone – Unlocking Gaudi's Secrets, Vietnam Nurses, Night, Do Not Resuscitate** and **Letters to Ali**.

SOUND MIX – KEITH THOMAS

Keith Thomas is an experienced sound mixer, editor and designer, with numerous awards including AFI Award for Best Sound in a Documentary in 2006 for **Vietnam Nurses**, Australian Screen Sound Guild Award for Best Achievement in Sound for Film Sound Mixing 2007 for **Noise**, then again in 2008 for Best Achievement in Sound for a Documentary for **Australia Land of Parrots**. AFI nominations for Best Sound in a Documentary for **Lionel** (2009) and **The Archive Project** (2006).

Sound mixing credits include **A Quiet Word With, Bed of Roses, John Safran's Race Relations, Liquid Stone – Unlocking Gaudi's Secrets, Mary and Max, Very Small Business, Lionel, Summer Heights High, Australia Land of Parrots, Noise, Tripping Over, BoyTown, The Society Murders, Abortion, Corruption and the Cops: The Bertram Wainer Story, Vietnam Nurses, You and Your Stupid Mate, The Extra, Stranded, Bad Eggs, Crackerjack**, and **Li'l Elvis Jones and the Truckstoppers**.

THE TRIANGLE WARS

CREDITS

Director

ROSIE JONES

Producer

LIZZETTE ATKINS and PETER GEORGE

Director of Photography

MICHAEL WILLIAMS

Editor

ROSIE JONES

Original Music by

DALE CORNELIUS

Sound Designer

LIVIA RUZIC

Sound Mix

KEITH THOMAS

Executive Producer

GUILLAUME CATALA

Writer

DAVID TILEY

Production Manager

KATE BREEN

Narration Writer

JEANIE DAVISON

Narrator

ROSIE JONES

Additional Directing

SOTIRIS DOUNOUKOS

Cinematographer

SHYAM EDIRIWERRA

Additional Cinematography

PETER ZAKHAROV

ANDREW GOODONE

GREGORY & ANNA VAISMAN

THE TRIANGLE WARS

AARON WILSON
AMIE BATALIBASI

JESSICA NJOO, JOHN BANAGAN, MARK CALLEJA,
KAINE HARLING, ROCCO FASANO, PIP KELLY, PETER GEORGE, JAMES BOLDISTON

Sound Recordists

LORANT SMEE, NICK BATTERHAM, BART BEE, NICK GODKIN,
CHRIS COLTMAN, JEREMY SHAW

Additional Editors

JANE USHER
PHILIP WATTS
URI MIZRAHI
RYAN HOWARD

Assistant Editor

BRITTA DREVERMANN

Production Co-ordinators

AMELIA PHILLIPS
ROB RUMINSKI
DONNA LYON
LENNY DE VRIES

Production Assistant

ALISON HICKERSON

Titles & Graphics

THE KINGDOM OF LUDD, ADAM THOMAS

Transcripts

ADAM FARRINGTON-WILLIAMS
ALISON HICKERSON

Post Production Supervisor

LIZZETTE ATKINS

Post Production Facility

BLUE POST
PETER MILLINGTON & JAMES COLLINS

Online Editor/Colourist

PETER PILLEY

Sound Mix

THE TRIANGLE WARS

ALCHEMY AUDIO, KEITH THOMAS

Foley Artist

GERRY LONG

Music recording & Mixing Engineer

MARK INGRAM

Recorded & Mixed at

SCORE STUDIOS

Instrumental Soloists

ERKKI VELTHEIM - VIOLIN

TONY HICKS - CLARINET & SAXOPHONE

TRISTAN MEREDITH - GUITARS

Insurance

HOLLAND INSURANCE BROKERS, BRIAN HOLLAND

Production Accounting

ANTHONY NAGLE & CO. PTY. LTD, TONY NAGLE

CIRCE FILMS, NICK BRITTON

Auditor

SEAN DENHAM & ASSOCIATES, SEAN DENHAM

Legals

SHAUN MILLER LAWYERS, SHAUN MILLER

International Sales

MELIMEDIAS ASIA PACIFIC

Distribution –Australia and New Zealand

ANTIDOTE FILMS

Special thanks to our participants

SERGE THOMANN, STEPHEN McMILLAN, DICK GROSS,

MIRKA MORA, JUDITH KLEPNER, JANET CRIBBES, ROYCE MILLAR,
RACHEL GRIFFITHS, DAVID CARRUTHERS, JULIA MURRAY, JOHN BENNETTS, PAUL
COGLAN, TREVOR WHITE, DON GAZZARD, ANNA GRIFFITHS, PETER HOLLAND,
KRYSTYNA KYNST, PAUL MORGAN, ALEX NJOO, DAVID CARTER, DAVID SPOKES, JANET
BOLITHO, KAREN SAIT, JANE TOUZEAU, FRANK O'CONNOR, ROD QUANTOCK, SPENCER
MCCLAREN, GERRY CONNOLLY, SUE PENNICIUK, PAUL WATSON

THE TRIANGLE WARS

Thanks to

unCHAIN ST KILDA
CITTA PROPERTY GROUP
THE CITIZENS OF ST KILDA
CITY OF PORT PHILLIP – ITS STAFF & OFFICERS

ARM, MELBOURNE'S LUNA PARK, CARMEL SHUTE, SUE HUMPHRIES, MARGOT MCDONALD, IAN McDOUGALL, DAVID BRAND, SEAN O'DONOGHUE, ROHAN STOREY, PRUE GRIFFITHS, DAVE FERNANDES, JULIA OVERTON, CRISTINA POZZAN, MANUELA FURCI, RICHARD LOWENSTEIN, POPPY SHMITH, JOHN BANAGAN, MARK SMYTHE, PHILLIP GRUNDY, BEN GETTLER, CLAUDETTE KOLLER, SAM BOWEN, RAPHAEL COCKS, CHARLIE OGILVIE-LEE, DIRK DE BRUYN, LIZ VAN DORT, BRIAN MCKENZIE, JOHN HUGHES, SUE BROOKS, ALISON TILSON, BETH FREY, ANNA LE DEUX, STEVE DOYLE, GREG IRVINE, DEBBIE OSMOND, RAIMOND GAITA, PAUL KELLY, DAVID HUGHES & KATE LANGBROEK, RENEE GEYER, JANE TURNER, JON FAINE, PETER TAPP

Archival Stills courtesy of

RENNIE ELLIS PHOTOGRAPHIC ARCHIVE
SERGE THOMANN
DICK GROSS
DAVID AND DEBORAH CARRUTHERS
PAUL DOOGOOD
TANYA McINTYRE
PORT PHILLIP CITY COLLECTION
ROSE STEREOGRAPH CO PTY LTD - MELBOURNE

Archival Footage

ANDREW GOODONE
GREGORY & ANNA VAISMAN
MANDALAY COURTESY OF MAGGIE FOOKE
WAYNE LEVY FAMILY
PATRICK LIECHT
CINESOUND MOVIE TONE PRODUCTIONS ARCHIVE PROVIDED BY
THOUGHT EQUITY MOTION
AUSTRALIANS AT WAR PROVIDED BY SCREEN AUSTRALIA LIBRARY
THE SEVEN NETWORK - MELBOURNE NEWS
ITN SOURCE / NINE NETWORK
AUSTRALIAN BROADCASTING CORPORATION LIBRARY SALES
NATIONAL FILM & SOUND ARCHIVE OF AUSTRALIA

Radio Archive

NOVA 100 PTY LTD
AUSTRALIAN BROADCASTING CORPORATION LIBRARY SALES

Newspaper Archive

PORT PHILLIP LEADER
THE MELBOURNE WEEKLY PORT PHILLIP (PREVIOUSLY THE EMERALD HILL TIMES)

THE TRIANGLE WARS

THE AGE, FAIRFAX MEDIA
THE HERALD WEEKLY TIMES

Music

© 2011 NATIVE TONGUE MUSIC PUBLISHING PTY LTD
"FROM ST KILDA TO KINGS CROSS"

Paul Kelly

(P) & © Paul Kelly

PUBLISHED BY SONY/ATV MUSIC PUBLISHING

AUSTRALIAN & NEW ZEALAND DISTRIBUTION

antidotefilms

INTERNATIONAL SALES

melimedias

PRODUCED WITH THE FINANCIAL ASSISTANCE OF THE MELBOURNE
INTERNATIONAL FILM FESTIVAL (MIFF) PREMIERE FUND
EXECUTIVE PRODUCER: MARK WOODS



AN INITIATIVE OF THE STATE GOVERNMENT OF VICTORIA, AUSTRALIA

DEVELOPED AND PRODUCED WITH THE ASSISTANCE OF

FILM VICTORIA
AUSTRALIA

CIRCEfilms

THE TRIANGLE WARS

FINANCED WITH THE ASSISTANCE OF SCREEN AUSTRALIA



ISAN 0000-0002-D791-0000-0-0000-0000-3

© 2011 FILM VICTORIA, FILMFEST LIMITED AND CIRCE FILMS