

Screen Australia presents a GoodThing Productions Film

in association with

Screenwest and Lotterywest, Seville International, Film Victoria
And Melbourne International Film Festival Premiere Fund

BELOW

Release: 2019

Running time: 93 minutes

Language: English and Farsi

Country of Origin: Australia

Rating: TBC

Aspect Ratio: 2.39/scope

Year of Production: 2019

Website: <https://goodthingproductions.com.au/projects/below/>

Production Company:

GoodThing Productions
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Collingwood VIC 3066
Contact: Nick Batzias
batz@goodthingproductions.com.au
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Australian Distributor:

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The Filmmakers acknowledge the Traditional Owners, past, present, and emerging of the unceded lands where this film was made.

KEY CAST:

| | |
|------------------------|------------------|
| Dougie | Ryan Corr |
| Terry..... | Anthony LaPaglia |
| Azad | Phoenix Raei |
| Zahra..... | Lauren Campbell |
| Cheryl | Alison Whyte |
| Michelle..... | Morgana O'Reilly |
| Imogen..... | Zenia Starr |
| King Ciggy..... | Robert Rabiah |

KEY CREDITS:

| | |
|--------------------------------------|----------------------------|
| Director | Maziar Lahooti |
| Screenplay by | Ian Wilding |
| Producers | Nick Batzias |
| | Veronica Gleeson |
| | Kate Neylon |
| | Virginia Whitwell |
| Executive Producers..... | Paul Wiegard |
| | Joan Peters |
| Line Producer..... | Sally Clarke |
| Director of Photography | Michael McDermott |
| Editor | Ken Sallows ASE |
| Production Designer | Lawrie Cullen-Tait |
| Costume Designer | Lisa Gunning |
| Composer | Ned Beckley and Josh Hogan |
| Casting..... | Alison Telford CGA |

Short Synopsis:

In a near-future, darknet grifter Dougie is recruited to work security at a refugee detention centre. There, he is drawn into an underground operation blackmailing detainees to fight for profit. When tragedy strikes, Dougie locates his hitherto dormant conscience and takes a stand.

One Paragraph Synopsis:

In a near-future, darknet grifter Dougie (Ryan Corr) is deep in debt and beaten to a pulp, running out of options he is recruited to work security at a refugee detention centre with his stepfather, Terry (Anthony LaPaglia).

Uniformed and armed, Dougie arrives at Newhaven Border Solutions, one of the many detention centres now operating on once Australian land. The semantics, rules and loop holes of this hidden world an education alone. There, he is drawn into an underground operation blackmailing detainees to fight for profit and befriends an unlikely prize fighter, detainee Azad (Phoenix Raei) and his little sister Zahra (Lauren Campbell).

When tragedy strikes, Dougie locates his hitherto dormant conscience and takes a stand.

Below is a darkly, comic drama, informed by the current global refugee crisis, but with a heart of...not necessarily gold... but something shiny.

PRODUCTION NOTES:

“Below” began life as Ian Wilding’s award-winning play of the same name. Written during Ian’s time living in Perth, it was a contained story about illegal bare-knuckle fist fighting in the mines of Western Australia. However, the producers saw this as an opportunity to use this inspiration to talk to a new, politically murkier and morally uglier setting: a privately-run Australian detention centre, somewhere in the near-future.

From the get-go Ian dazzled us with his energy for pure invention, super-fast writing and dark mischief, and it was this first draft that attracted Maziar Lahooti. Maziar’s short films combined comedy and violence in an arresting way, and as producers he struck each of us as an open-hearted, hard-working, politically engaged young practitioner – a person whose feature career launch it’s more than worth working for. Maz brought a great, fresh perspective to the work. Throughout development, well into pre-production, we pushed beyond the story to its limits.

The creative team have enjoyed a tightknit collaboration, in particular united by the tonal intention for this project. We aimed to make a film that will make a provocative noise about the suffering that we know - despite blanket media black-outs, and laws to ensure whistle-blowers go to jail - takes place. We want to reach members of a population largely immune to the issue. Hence the deliberately dark comedy, the action, and the purposefully dangerous approach of putting a dodgy, complicit guy at the heart of the story. We hope that taking a risky, oblique and suppositional approach to bleak subject matter makes a contribution in a way that, perhaps, yet another article in the Guardian or episode of Four Corners can’t.

The premise is, of course, a dark fiction set in a near future Australia. The ambition is to draw attention to the lack of information we as a population have about the acts carried out in our name, by posing a highly audacious 'What if?'. Maziar and Ian are deeply connected to various sources of material around the subject matter – in Maziar's case, in a way that is close to home.

Director's Statement - Maziar Lahooti

Below isn't a film about good versus evil, it's a film about good versus good, trapped in a system gone indifferent for the sake of efficiency – evil - some might call this system, though, I'm not sure what evil is anymore, or how synonymous 'evil' is to 'bad', or how a system goes bad when good people run it.

This film is an attempt to paint a darkly comic narrative vignette around this conflict between morals and ethics, which somehow always takes ultimate form in a variation on the question: What is good?

I won't pretend to know. I don't. I know we're all trying our best. The closest I think I've ever got to defining good is a feeling (a misleading one, easily conflated with other feelings, some of which are... not good).

Semantics and political snake oil aside, good is easily distinguished from its opposite when we read about a five year old boy in immigration detention who's attempting suicide with a lighter.

This is not good.

All larger justifications for why bad is good fall away with detail, evident from any perspective except our own; and in the tradition of trickster archetypes like Tyler Durden and Raoul Duke - Dougie (Ryan Corr) speaks his own emergent truth to blind power and authority via his own twisted perspective on the absurd upside down world he's woken up to - The emperor has no fucking clothes, and yes, those are double ended dildos.

Newhaven Detention Centre: Fremantle Prison

Location recce commenced well in advance of pre, with the team conscious of the significance of this “character” in the world of “Below”. While the concept of constructing our own camp with lines of containers as make-shift barracks for the detainees was explored, Newhaven Detention Solutions centre is ultimately played by Fremantle Prison. The goal for the location recce was to find a main location that read as having been built for a different requirement and was re-purposed as the detention centre.

Fremantle Prison offered us the possibility of moving in for an extended period of time, well over half the shoot, and working within the extraordinary site informed both the onscreen vision of the world, and provided the chilling experience of shooting in spaces that genuinely did confine human beings.

The history of Fremantle Prison dates back to the early beginnings of Western Australia and its role in the development of this State is unparalleled. It is the largest convict built structure in Western Australia and the most intact convict establishment in the nation.

Decommissioned as a maximum-security gaol in 1991, the Prison was continuously used as a place of incarceration for almost 140 years. With death row, solitary cells and gallows, it is a monument to a system of punishment that is uncomfortably recent.

Now a working and busy tourist site, the cast and crew were welcome by Fremantle staff, became accustomed to stopping on the hour for tourist groups, and even structured a whole afternoon around the sound check for Australian band Icehouse prior to their Australia Day weekend concert.

The Cast

Dougie – Ryan Corr

Ryan's charismatic on-screen presence and the breadth of his emotional and comedic range ensure he is in constant demand.

Upcoming feature films include 1930's action-thriller *High Ground*, directed by Stephen Johnson, and the lead role in Maziar Lahooti's debut feature film *Below*, opposite Anthony LaPaglia.

On television this year he will play key roles in both *The Secrets She Keeps* (Network Ten/Lingo Pictures) and SBS drama *Hungry Ghosts* (Matchbox Pictures). He recently starred in Stan's gripping six-part drama, *Bloom*.

Ryan played Rudi in Bruce Beresford's period drama *Ladies in Black*, based on Madeleine St John's 1993 best-selling Australian novel *The Women in Black*. For his portrayal of this well-loved role, Ryan received a Best Supporting Actor nomination at the 2019 Australian Film Critics Awards.

Ryan was nominated for a 2018 AACTA Award for his lead role in *1%* (renamed *Outlaws*), which premiered in the Discovery section of the Toronto International Film Festival. Other recent features include *Mary Magdalene*, from renowned director Garth Davis.

His portrayal of Tim Conigrave in Neil Armfield's adaptation of the book *Holding the Man* earned him nominations for Best Actor at the 2016 AACTA Awards and Australia's Film Critics' Circle Awards.

Previous film credits include the award-winning *Hacksaw Ridge*, from director Mel Gibson; *The Water Diviner*, under the direction of Russell Crowe; *Ali's Wedding* and *A Few Less Men*.

Ryan was honoured to be named the GQ Breakthrough Actor of 2015. He has been the recipient of the Australians in Film Heath Ledger Scholarship and the IF Out of the Box award. He has received Logie nominations in the categories of Most Outstanding New Talent and Most Popular New Male Talent.

Other film work includes Greg McLean's *Wolf Creek 2*, *Not Suitable for Children* and Spike Jonze's *Where the Wild Things Are*. *Not Suitable for Children* saw him nominated for Best Supporting Actor at the AACTA Awards and receive a Best Supporting Actor win at the Film Critics' Circle Award.

With several main cast TV credits to his name as a teenager, Ryan went on to study at NIDA. Later TV credits include *Love Child*, *Underbelly: The Golden Mile*, *Tangle*, *Redfern Now*, *The Moodys*, and Coby in the Seven Network's hit series *Packed to the Rafters*.

Ryan made his professional stage debut in *Sex with Strangers* for the Sydney Theatre Company (STC) and was reunited with the company in 2015 for its production of *Arcadia*.

Terry - Anthony La Paglia

Anthony LaPaglia is a multi-award winning actor who has an extensive and diverse list of credits across film, television and theatre.

Anthony recently completed production on the independent Australian feature BELOW alongside Ryan Corr. He recently starred in David Sandberg's horror film ANNABELLE: CREATION, the SBS miniseries SUNSHINE alongside Melanie Lynskey, for which he was nominated for an AACTA Award for Best Supporting Actor in a Television Drama and a Golden Nymph Award for Outstanding Actor at the Monte-Carlo TV Festival, the Sky series RIVIERA with Julia Stiles, the limited series BAD BLOOD, and he guest starred in season five of the popular series RAKE.

Anthony's other recent projects include Walter Hill's feature THE ASSIGNMENT alongside Sigourney Weaver, which premiered at the 2016 Toronto Film Festival, Neil Armfield's HOLDING THE MAN alongside Guy Pearce, for which he received nominations for an AACTA Award, Australian Film Critics Association Award and Film Critics Circle of Australia for Best Supporting Actor, Marco Serafini's feature TOY GUN, BIG STONE GAP with Ashley Judd and Whoopi Goldber, the critically acclaimed ABC series THE CODE, the BBC telemovie THE EICHMANN SHOW alongside Martin Freeman, A GOOD MARRIAGE, based on Stephen King's bestselling novel and Matthew Saville's A MONTH OF SUNDAYS for which he was nominated for an Australian Film Critics Association Award for Best Actor.

He starred in the Australian feature BALIBO where he also served as Executive Producer. His performance as Roger East in the film earned him the AFI Award and Film Critics Circle of Australia Award for Best Actor. His other feature film credits include the critically acclaimed LANTANA, for which he was awarded the AFI Award, IF Award and Film Critic Circle of Australia Award for Best Actor, MENTAL, NEWCOMER, BETSY'S WEDDING, THE HOUSE OF MIRTH, SWEET AND LOWDOWN, THE CLIENT, COMPANY MAN, SUMMER OF SAM, AUTUMN IN NEW YORK, LANSKY, PHOENIX, COMMANDMENTS, BRILLIANT LIES, WINTER SOLSTICE and THE ARCHITECT.

Anthony received widespread critical acclaim for his portrayal of Jack Malone in WITHOUT A TRACE, for which he won a Golden Globe Award and earned an Emmy Award nomination and two SAG Award nominations for Outstanding Male Actor and a SAG Award nomination for Outstanding Ensemble.

His television credits include a recurring role in FRASIER, for which he earned an Emmy Award for his portrayal of Daphne's brother Simon Moon, Robert Connolly's telemovie UNDERGROUND, which tells the story of a young Julian Assange, MURDER ONE and the movies NEVER GIVE UP: THE JIMMY V STORY, CRIMINAL JUSTICE, for which he received a CableACE nomination, and GARDEN OF REDEMPTION.

Anthony has also appeared on stage in Stanley Tucci's LEND ME A TENOR for the Music Box Theatre and Terry Kinney's CHECKERS at the Vineyard Theatre. He was awarded a Tony Award, Drama Desk Award and Outer Critics Circle Award for his performance in the Arthur Miller classic A VIEW FROM THE BRIDGE. His additional stage credits include THE ROSE TATTOO, which earned him a Drama Desk nomination for Outstanding Featured Actor in a Play, the Off

Broadway productions of BOUNCERS, NORTHEAST LOCAL and ON THE OPEN ROAD and the Off Broadway production of THE GUYS, which went on to become a feature film in which he starred with Sigourney Weaver.

Anthony was the 2014 recipient of the Virgin Australia Orry Kelly International Award presented by Australians in Film which recognises his significant international contribution to the Australian film and entertainment industry.

Azad - Phoenix Raei

Phoenix made his acting debut in the feature film Indefinite (2015) shot in a small town in Western Australia. His first Australian breakthrough came in Kriv Stenders Australia Day(2017) starring next to Bryan Brown, Daniel Webber and Sean Keenan Phoenix was praised by audiences at Melbourne International Film Festival for his performance as Yaghoub Ghaznavi a small time drug dealer who feels the pressure from his family to take action when his brother is violently assaulted.

Since then Phoenix has worked on acclaimed Australian TV show Romper Stomper (2018) teaming up with Stan and the writer/director of the original Geoffrey Wright. He plays as Lukas an Albanian hit-man in Wentworth (2013) on Netflix.

In 2019 Phoenix starred next to Anthony LaPaglia and Ryan Corr in the much anticipated dark comedy film, Below (2019)

He has finished working on the first season of the 30 episode TV series The Heights(2019). He played as Ash Jafari, a confused 22 year old who is trying to find his way in an ever challenging environment. The series is produced by Matchbox Pictures and NBC for the ABC. The series is set in the inner city neighbourhood of Arcadia heights and explores the relationships between the residents of the Arcadia social housing tower and the people who live in the rapidly gentrifying community that surrounds it.

Phoenix is soon to begin on the Cate Blanchett series Stateless for Matchbox. Stateless stars Cate Blanchett, Yvonne Strahovski, Asher Keddie, Dominic West and Jai Courtney.

Aside from acting, Phoenix's other artistic pursuits include writing and directing. He founded Little Fish Films with his partner Kate Lister.

Cheryl - Alison Whyte

Alison Whyte is one of Australia's most accomplished and celebrated actors, with an outstanding reputation in theatre, film and television. On the small screen, Alison has been seen in numerous productions, including *The Doctor Blake Mysteries*, *Miss Fisher's Murder Mysteries*, *Tangle*, *Satisfaction*, *City Homicide*, *Marshall Law*, *Sea Change*, *Good Guys Bad Guys*, *G.P.* and the critically acclaimed *Frontline*, amongst many others. Alison has most recently been seen in *The Kettering Incident* and *Glitch* and was recently seen in the Screentime series *Playing For Keeps*. Amongst her numerous films include *The Dressmaker*, *Centreplace*, *The Jammed*, *Subterano* and *Saturday Night*.

Alison has worked with many mainstage theatre companies. Appearances with Sydney Theatre Company include *The Testament of Mary*, *Love and Information* and *Travelling North*, as well as *Australia Day* for both the Sydney Theatre Company and the Melbourne Theatre Company. Also for the Melbourne Theatre Company, Alison appeared in *Last Man Standing*, *Summer of the Seventeenth Doll*, *Clybourne Park* and *All About My Mother* and for the Black Swan Theatre Company in *Rising Water*. For the Malthouse Theatre, Alison performed in the production of *The Bloody Chamber*, *Tartuffe* and *Eldorado*, as well as *Optimism* which toured the Sydney Festival and the Edinburgh Festival. Last year saw her in the Vass Theatre Group Production, *Hand to God* and this year as Lady Macbeth on the Australian Shakespeare Company's production of *Macbeth* and in the epic *Cloudstreet* as 'Oriell Lamb' for the Malthouse Theatre

She originated the role of 'Grace' in Belvoir St Theatre's critically acclaimed production of *Faith Healer*, starring alongside Colin Friels and directed by Judy Davis, reprising the role for the Melbourne Theatre Company and Adelaide tour.

Alison is the recipient of numerous awards: 2009 ASTRA Award for *Satisfaction*, 2008 TV Week Logie for *Satisfaction*, 2005 Green Room Award for *Dinner*, 1997 TV Week Silver Logie Award for Most Outstanding Actress, as well as many nominations. Alison won both a Green Room Award and a Helpmann Award in 2010 for her outstanding portrayal of 'Elizabeth' in Melbourne Theatre Company's production of *Richard III*. Alison won the 2013 Green Room Award for *The Bloody Chamber*. Most recently, Alison won a Sydney Theatre Award and a Helpmann Award nomination for her performance in *Faith Healer*.

Michelle - Morgana O'Reilly

Morgana O'Reilly is an actor, writer and creator, based between Australia, New Zealand and the US.

In 2014 she gained much applause for her role as Kylie Bucknell in NZ horror/comedy *Housebound* premiering at the South by South West Film Festival. Most recently, Morgana has just finished filming in the lead role for NZ comedy series *Mean Mums*, due to hit NZ screens in July.

In Australia she is known for her role as Naomi in iconic Aussie soap *Neighbours*, followed by roles in *Rake*, *Wanted*, *Offspring* and the soon to be released Season 7 of *Wentworth*. In New Zealand, Morgana held the lead in NZ telemovies *Safehouse* and *Billy*, playing the wife of iconic New Zealand comedian Billy T James.

In comedy she has starred in *Sunny Skies*, *Nothing Trivial*, *1000 Apologies*, *The Jacqui Brown Diaries* as well as writing and performing in the ABC's *This is Littleton*.

Morgana's theatre credits include *Streetcar Named Desire*, *When the Rain Stops Falling*, *Bare*, *Othello*, *Amadeus*, *Hand to God* and *Venus in Fur*.

She created and performed her one-woman show *The Height of the Eiffel Tower* which toured the Auckland, New York and Edinburgh Fringe Festivals and most famously performed in people's homes all over the world as part of 'The Livingroom Tour'.

Zahra - Lauren Campbell

Lauren Campbell is an Australian actress whose acting career began at 13, when she played the role of Zahra in Below (GoodThing Production Company). The Australian Feature film was directed by Maziar Lahooti and starred Ryan Corr, Anthony LaPaglia and Phoenix Raei. Lauren plays Soccer girl on the SBS web series, Cara and Molly.

Lauren was born and raised in Perth, Western Australia, where she grew a strong passion for the dramatic arts. Still based in Perth, Lauren studies Stage and Screen as well as Voice and Accent at Ali Roberts Studio.

Key Crew Biographies

Director – Maziar Lahooti

Maziar is a Perth based Iranian/Norwegian/Australian, filmmaker, and an AFTRS graduate with a Masters in directing. His short films have screened at several high profile Academy Accredited festivals, and have received awards and nominations for directing, writing, craft & acting including an AACTA nomination.

He has recently completed his directing debut *BELOW*, adapted by Ian Wilding off his award winning play, being produced by Nick Batzias, Veronica Gleeson, Kate Neylon and Virginia Whitwell as a Goodthing Productions film. *BELOW* is due to premiere at Melbourne International Film festival in August 2019.

As a writer, he recently won the Warner Brothers/Blacklist/Veerhuis Pictures screenplay competition for his spec *DIE WELL* which was also a Nicholls Fellowship top 50 Semi Finalist. He has original screenplays in development with Causeway Films, and Warner Brothers Studios.

Maziar Lahooti Filmography:

2019 Below (feature film)
2017 Abraxas (short)
2016 Sprawl (short)
2015 No Plan B: for the unconscious propagandist (short)
2014 Happy Australia (short)
2013 Henry and Aaron's 7 Steps to Superstardom (2 episodes)
2011 Good Pretender (short)
2010 Luger Story (short)
2010 Loveless (short)
2008 Crossroad (short)

Date and Place of Birth: 4th March 1983, Bergen, Norway.

Writer - Ian Wilding

Ian Wilding is an established playwright of eighteen years standing. Originally from Britain, Ian moved to Australia where he enjoyed successful and critically acclaimed productions of his plays *BELOW*, *TORREZ*, *OCTOBER*, *THE CARNIVORES*, *QUACK* and *THE WATER CARRIERS*. He is the two time winner of Sydney Theatre Company's Patrick White award for *FOREVER SEVEN* and *EVEN AMONGST DOGS*, alongside multiple Guild and Griffin Theatre Company awards.

BELOW is inspired by the central character of his play of the same name. It is Ian's screenwriting debut.

Production Company - Good Thing Productions

GoodThing Productions was founded in March 2018 by Nick Batzias and soon joined by Virginia Whitwell as partner and Head of Production. In July 2018 British veteran documentary producer Charlotte Wheaton joined the team to focus on the company's factual slate. In its first year GoodThing produced three features: *2040*, Damon Gameau's follow up to the award winning documentary *That Sugar Film*. *2040* premiered at Berlinale 2019 and has a major outreach/impact program led by Impact Producer Anna Kaplan; Scripted feature film *Below* directed by Maziar Lahooti and starring Anthony La Paglia and Ryan Corr, set to premiere at MIFF 2019 and lastly feature documentary *The Australian Dream* in production, a UK Co-production with award winning Passion Pictures and BAFTA winning director Daniel Gordon, set for release late 2019. The company has an output deal with Madman Entertainment, Australia's pre-eminent independent distributor and has international partners attached to many of its projects, its slate covering scripted and documentary both for TV and cinema platforms.

Producer - Nick Batzias

Nick Batzias has sixteen years of acquisition, distribution and production experience. Recently he has founded GoodThing Productions after over 15 years at Madman Entertainment (MME) and as head of Madman Production Company(MPC).

GoodThing focuses on the production of Narrative and Factual projects for screens big and small.

At MME he worked on the release of over three-hundred feature and documentary films across various rights exploitation. As a key part of his role, Nick has assessed hundreds of scripts, treatments and rough cuts with a view to acquiring the films for distribution in Australia and New Zealand.

At MPC, he produced a range of critically acclaimed and award-winning films, both narrative and documentary. Nick produced feature documentaries *All For One*, *Westwind: Djalu's Legacy* and *Spookers*, Matthew Saville dark comedy *A Month of Sundays* starring Anthony LaPaglia and AACTA winning Australian box office doco smash *That Sugar Film*.

Most recently through GoodThing, Nick has produced the feature documentaries, *2040* with director Damon Gameau (May 2019), *The Australian Dream*, due for release in August 2019 and the dark, comic feature narrative *Below* with director Maziar Lahooti.

Producer, Veronica Gleeson

Veronica loves writing. She began her career as a playwright and film critic. From 2014 - 2017 she was Head of Creative for Madman Production Company, where she oversaw, developed and produced a slate of feature film, documentary and television projects.

Before Madman, Veronica was the Creative Director at Screen Australia, starting out as a script development executive in 2009 and ultimately managing the development department's \$5

million per annum funding decisions, feature slate, guidelines, staff and policy. Veronica has assessed and worked on thousands of screenplays, and a diverse range of acclaimed and commercially successful Australian feature films including BAFTA-winning, Oscar nominated *Lion*, *The Daughter*, *Holding the Man*, *The Dressmaker*, *Tracks*, *Downriver*, *Red Dog*, *Animal Kingdom*, *The Babadook*, *The Black Balloon*, *Berlin Syndrome* and many more. Recent story consultant credits include documentaries *All For One*, *Westwind: Djalul's Legacy* and web series *Other People's Problems*.

In 2016 Veronica co-wrote the Florian Habicht feature documentary *Spookers*. She is in development as the writer and series creator of television projects *Deep Field*, *Dark Park* and *Sixteen*, produced by Madman and supported by Screen Australia, Film Victoria and international partners including Wild Bunch TV, Pure Grass and Duck Soup UK.

Producer, Kate Neylon

Kate is Executive Producer for pvi collective. pvi create cutting-edge tactical media artworks, developing socially engaged, politically driven digital projects for tech savvy audiences around the world. These events have featured at Perth International Arts Festival], Malmo Festival, Sweden, the International Symposium of Electronic Art, Sydney, Encounters Festival in Mumbai, the Biennale of Sydney, and the South Project in Jogjakarta. Kate has worked in film and television in various roles, focusing on producing in recent years. She has produced three films with director Pete Gleeson; World War 2 short drama *Enemy*, the multi- awarded short doco about love and disability *Something to Tell You* and the critically acclaimed feature documentary *Hotel Coolgardie* – following a highly successful festival run at Hot Docs, Slamdance & Sydney Film Festival to name a few, the team self-distributed a theatrical release in Australia and New Zealand in 2017.

Producer, Virginia Whitwell

Virginia Whitwell is a highly experienced film practitioner and producer with a 25 year career in the industry. She is the Head of Production for the newly formed Good Thing Productions after five years as Head of Production at Madman Production Company. She has co-produced and produced many scripted and factual projects including *That Sugar Film*, *Save Your Legs!*, *A Month Of Sundays*, *All For One* and now released feature documentary *2040* directed by Damon Gameau. *2040* Premiered at Berlinale 2019. Hailing from the UK, she has worked on numerous productions all over the world. Her extensive production experience includes projects for Warner Bros, HBO, Lucasfilm, EON, 20th Century Fox and Universal. As well as *Below*, Virginia is currently producing *The Australian Dream*, an Australian-United Kingdom co-production with Passion Pictures directed by Dan Gordon and developing projects across the GoodThing slate.

Director of Photography – Michael McDermott

Michael McDermott is a career Cinematographer with more than thirty years industry experience. Having lensed international festival feature success, *HOUNDS OF LOVE* followed by *THE NAKED WANDERER*, he has recently completed his latest feature *BELOW*. Michael's scope is focused on feature film production whilst continuing to work on select commercial and short

film projects. Awarded by industry groups, his diverse and compelling body of work continues to grow as he concentrates his efforts on long form production.

Editor – Ken Sallows ASE

Ken Sallows, ASE, Honorary Life Member of the Australian Screen Editors (2000) has been editing feature films, TV drama, documentaries, commercials and music videos for several years. He has won many Awards for Editing, Producing and Sound Editing. Ken has worked throughout Australia, Los Angeles and Paris, France and Tunisia.

His only prerequisite, upon editing any show, is that the idea should be unique and BELOW is unique.

Costume Designer – Lisa Gunning

Lisa is an established Costume Designer and Stylist who has worked in the Australian film industry for over 30 years.

Her work includes feature films, TV series and commercials.

Production Designer – Lawrie Cullen-Tait

As a Production Designer and Art Director, Lawrie has credits in feature films (*Mad Bastards*, *Teesh and Trude*), children's television (*Lockie Leonard*, *Foreign Exchange*), documentaries (*An Awkward Truth: The bombing of Darwin*, *Death of the Mega Beast*) and for the ABC, studio panel shows. She co-owned a construction and design company for fifteen years, which built the 'flying tram' seen at the *Commonwealth Games Opening* in Melbourne. Lawrie is also a Director (*Switzerland* by Joanna Murray-Smith) and Set and Costume Designer (*Year of Living Dangerously* stage adaptation) for theatre. Her degrees in directing and design are from WAAPA. A personal highlight has been the staging of *Romeo and Juliet*, *A Midsummer Night's Dream* and *Macbeth* in the desert with over a hundred students and community members, a Tennant Creek High School initiative with the community and Bell Shakespeare.

Composers – Ned Beckley and Josh Hogan

Ned Beckley

Ned Beckley is an Australian based Composer, Producer and Sound Designer, producing music and sonics for a range of media in both short - and long-form formats, from TV to film and documentary, dance and sound installations. Ned has studied cinema at the University of Melbourne and worked at the National Film & Sound Archive, both of which have served to hone Beckley's understanding of the synergy between film and sound. His work can be heard across Netflix, The Australian Ballet, National Geographic, Discovery International, ABC, SBS and Screen Australia.

Josh Hogan

Josh Hogan is a Composer, Music Producer and Sound Designer, producing music and audio for the Australian Media Industry in a range of media in both short- and long-form formats, from TV to film and Documentary, Apps, Games, Radio and Music. As an educator, Lecturer in Sound and Music Production at the University of Western Australia, and director at the Ableton

Certified Trainer, Noisemaker Academy.

Casting – Alison Telford CGA

Alison Telford sat in an office with no natural light as the Casting Director for ABC TV for 25 years. Her skin probably suffered some pigment loss, and seasons came and went while she happily toiled away on some of the most successful dramas and comedies the national broadcaster had the pleasure of producing. Her years at the ABC gave her the gift to work with a diverse group of local and overseas production companies including HBO, Netflix, All3 in the UK, Matchbox Pictures, Every Cloud, Princess Pictures and many more.

Credits:

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| card 2 | | |
| | A GOOD THING PRODUCTIONS FILM | |
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| | SCREENWEST AND LOTTERYWEST | |
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| End Cards: | | |
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| | Veronica Gleeson | |
| | Kate Neylon | |
| | Virginia Whitwell | |
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| | Screenplay | |
| | Ian Wilding | |
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| | Story by | |
| | Ian Wilding | |
| | Maziar Lahooti | |
| | Veronica Gleeson | |
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| | Inspired by the stageplay "Below" by Ian Wilding | |
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| | Executive Producers | |
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| Music By |
| Ned Beckley and Josh Hogan |
| |
| |
| Casting |
| Alison Telford CGA |
| |
| |
| RYAN CORR |
| |
| |
| |
| PHOENIX RAEI |
| |
| |
| |
| LAUREN CAMPBELL |
| |
| |
| |
| ALISON WHYTE |
| MORGANA O'REILLY |
| |
| |
| ZENIA STARR |
| ROBERT RABIAH |
| |
| |
| |
| and |
| ANTHONY LA PAGLIA AS TERRY |
| |
| |
| |

| | |
|---|-------------------------|
| Perth Casting Director | Megan Carpenter |
| Casting Associate | Kate Leonard CGA |
| | |
| Location Manager | Claire Burton |
| Assistant Location Manager - Additional | Will Jacobs |
| Additional Location Assistant | Tarrant Hartstone |
| Additional Location Assistant | Michael Sgro |
| | |
| Focus Puller | Bryn Whitie |
| 2nd Assistant Camera | Dan Stone |
| Data Wrangler | Paul Komadina |
| ScA Camera Attachment | Max Nelson |
| | |
| Gaffer | Perry Sandow |
| Best Boy Electrics | Keith Martyn |
| 3rd Electrics | Tobiyaez Haynes |
| Additional Best Boy Electrics | Pete Gleeson |
| | |
| Key Grip | Greg Stirling |
| Assistant Grips | Hemi Davies |
| | David Boone |
| Additional Assistant Grip | Clint Lawrence |
| | |
| Sound Recordist | Scott Montgomery |
| Boom Operator | Chris O'Shea |
| | |
| Production Coordinator | Amy Hammond |
| Production Secretary | Tayla Woodhouse |
| Director's Assistant | Louis Neylon-Wiliams |
| Production Runner | Cassandra Lionetto-Civa |
| Production Assistant - Work Experience | Hayley Edwards |
| | |
| Production Accountant | Susie Campbell |
| Accounts Assistant | Roslyn Park |
| | |
| Script Supervisor | Chrissie O'Connell |
| | |
| Fight Coordinator | Pete West |
| Boxing Coach | Warren Lyons |
| | |
| 2nd Assistant Director | Rachael O'Brien |
| 3rd Assistant Director | Sam Lara |
| Additional Assistant Director | Jesse Baker |
| | |
| Art Director | Patrick Howe |
| Art Director (pre) | Anne Liedel |
| Art Department Coordinator | Kathryn Dart |
| Art Buyer/Dresser | Craig Williams |
| Dresser | Emma Vickery |
| Standby Props | Dave Norton Woad |
| Graphics | Alex Locke |
| Scenic Artist | Kate Lockyer |
| Motion Graphics Designer | Connor Fantastia-Serve |
| Art Department Runner | Jasper Garrett |
| Art Department Runner & Poster Graphics | Nicholas Camerer |
| Vehicle Wrangler | Lynda Doulas |
| Art Department Additional Crew | Kelly-Marie Thomas |
| Art Department Assistants | Ashley King |
| | Abbey Robinson |
| | Paige Liedel |

| | | |
|-------------------------------|--|---|
| | | |
| Costume Coordinator | | Nora Stelter |
| Costume Buyer/Finisher | | Mandy Elmitt |
| Standby Costume | | Jennifer Stan-Bishop |
| Costume Art Finisher | | Ailise Sinclair |
| Costume Assistants | | Megan McKay |
| | | Hannah Letizia |
| | | Arabella Gunning |
| | | Nicola Burns |
| | | |
| Hair & Make-up Designer | | Karen Sims |
| Assistant Hair & Make-up | | Virginia Hawdon |
| Additional Make-up Assistants | | Mercyll Cooper |
| | | Brittany McNeill-Fisher |
| | | |
| Safety Supervisor | | Pete West |
| Additional Safety Assistant | | Lee Burns |
| Set Nurse | | Jeny Beale |
| | | |
| Additional Casting (Zahra) | | Ali Roberts |
| Extras Coordinator | | Jade Chamberlain |
| Drama Coach (Zahra) | | Sally Clune |
| | | |
| Unit Managers | | Cheryl Baird |
| | | Paul Balinski |
| Unit Assistant | | Fiona Young |
| Additional Unit Assistant | | Loralyn Plummer |
| Location Security | | Greg Peacock, John Rodda, James Pentacost |
| | | |
| Stills Photographer | | David Dare Parker |
| Additional Stills | | Daniel Grant |
| EPK Director | | Martin Lundmark |
| | | |
| Catering | | Diablo's Oven |
| | | Eamon Clifford |
| | | Jimmy Caporn |
| | | Sean Clifford |
| | | |
| Post Production Supervisor | | Melissa Lee |
| Post Production Assistant | | Bessie Byrne |
| | | |
| Assistant Editors | | Lara Benwell |
| | | Ivan Rojas |
| | | Jenna Dawkins |
| | | Alex Archer |
| | | Kerrin Michael |
| | | |
| Post Production Facility | | |
| Sandbox Productions | | |
| | | |
| Post Production Producer | | Jasmine Leivers |
| Head of Post Production | | Grady Habib |
| | | |
| Colourist | | Jaemie Manners C.S.I |
| Data Technician | | Denzil Heeger |
| | | |
| Lead Compositors | | Tony Bannan |
| | | Matthew Kerley |
| | | |

| | |
|--|---------------------------------|
| Theatrical and Titles Designer | Taeyn Nossiter |
| End Roller creation | Jaemie Manners |
| | |
| Editorial Facility | Roar Digital |
| | Sean Meltzer |
| | Charlie Ellis |
| | |
| Sound Post Production Facility | |
| WINDMILL AUDIO | |
| | |
| Sound Post Facility | Windmill Audio |
| Post Producer | Melissa Lee |
| Sound Supervisor | Simon Rosenberg |
| Re-Recording Mixer | Simon Rosenberg |
| Sound Designer | Andrew Neil |
| Sound Effects Editor | Pip Atherstone-Reid |
| Dialogue Editor | Simon Rosenberg |
| ADR Recordist/ADR Editor | Liesl Pieterse |
| Loop Group Recordist | Scott Montgomery |
| | |
| Foley Artist | John Simpson |
| Foley Mixer | Lisa Simpson |
| Foley Facility | Feet N Frames |
| | |
| ADR Facility Perth | Soundbyte Studios |
| ADR Recordist | Shaun Sandosham |
| | |
| Camera Equipment | CINEMACHINE |
| | |
| Unit Vehicles | Tim Burns Productions |
| Cast Winnebagos | Maui |
| | |
| Picture Vehicles | Thifty Car Rental |
| | Leon Musca & Ian Whittick |
| | |
| Travel & Accommodation | TAG Group |
| | Showgroup |
| | |
| Legal Services | Beach Street Entertainment Law |
| | Joan Peters |
| | Luci Silvestrin |
| | |
| Insurance | Galvaniize Insurance |
| | David McEwan |
| | |
| Completion Guarantor | Film Finances |
| | Poppy Dowle |
| | Paula Jensen |
| | |
| Score produced by Ned Beckley & Josh Hogan | |
| | |
| Score mixed by Ned Beckley & Josh Hogan | |
| | |
| Music Production Facility | Envelope Studio |
| Recording Engineer | Elliot Smith at Sundown Studios |
| Solo Strings | Phillip Waldron |
| Drummer | Elliot Smith |
| | |

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| | | |
| Licensed Music | | |
| | | |
| "Lifeless Crisis" | | "Revolver" |
| written by Thomas Ridgewell, Hugh Young, Amy Hill, Andrew Murray | | Written by Ned Beckley & Josh Hogan Taken from Rift, Published by Envelope Studio |
| | | |
| Our Huge Thanks To | | |
| | | |
| Our Locations | | |
| Jason Hapeta - Harcourts Realty Spearwood, Tanya Linford – City of Cockburn | | |
| Julie Hemen – Fremantle Prison, Matthew Hammond - City of Fremantle | | |
| Sean Stahlhut – YHA Fremantle Prison, Tony Eddleston – Department of Parks & Wildlife | | |
| Robert Campbell – Department of Biodiversity, Conservation and Attractions | | |
| Samantha Gleeson – Department Fire & Emergency Services, John Sarich, Brett Court & Jamie Anderson - Fire4Hire | | |
| City of Perth, City of Rockingham, John Newton | | |
| Patrick Rivers, Elaine Ashurst, Tabor Kelly and the team at Coogee Beach SLSC | | |
| Town of Cottesloe, Cottesloe Rugby Union Club, East Perth Cemetery | | |
| Micaela Pereira – National Trust Western Australia, Andrew Thorpe – SKYRISE WA | | |
| | | |
| Port City Roasters, Ali Tamer, Barbagello Alfa Fiat, Westside KickBoxing | | |
| 3d Frontier - Tim Courtland, West Oz Theatrical Armoury Brendan, Emma-Lee Dellar | | |
| Cybertech - Jo, Subra and Pooja, Stony Creek Campers, Savannah and the Strays | | |
| Johnny Ma, Jonny Pratt, Tech Rhett, Steve Berrick, Jason Connell | | |
| | | |
| Graeme Mason, Shana Levine, Andrew Dillon, Annabel Landels, Kelly Vincent | | |
| Matthew Horrocks, Ross Grayson Bell, Gabrielle Cole, Shaye Guillory, Caroline Middleton, Hannah Outtrim | | |
| Rikki-Lea Bestall, Ian Booth, Caroline Pitcher, Cathy Rodda, Mark Woods, Eddie Coupe | | |
| Erin O'Connor, Tenille Kennedy and Sue Taylor, Wayne Davies | | |
| Saya Jones - Asylum Seeker Resource Centre | | |
| | | |
| The Producers acknowledge the support of the Australian Government through the Producer Offset and Screen Australia | | |
| | | |
| Paul Wiegard, Lee-Ann Woon, Caroline Whiteway, Lee Hunter and all at Madman Entertainment | | |
| | | |
| All our wonderful cast and crew and their families | | |
| | | |
| The Lahooti Family, The Wilding Family | | |
| Katie, George and Fred Batzias, Anouk and Tessa Gleeson-Mead, Andy Cox, Chris Williams, Louis Neylon-Williams & the Neylon Family, Duncan, Davida and Sarah Whitwell | | |
| | | |
| The Filmmakers acknowledge the Traditional Owners, past, present, and emerging of the unceded lands where this film was made. | | |
| | | |
| | | |
| Logos for post houses/other investors | | |
| SANDBOX / CINEMACHINE / WINDMILL AUDIO / PORT CITY ROASTERS/ FREMANTLE PRISON | | |
| CITY OF COCKBURN | | DPAW |
| | | |
| All characters appearing in this work are fictitious. Any resemblance to real persons, living or dead, is purely coincidental. | | |
| [ISAN LOGO] | | |
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| END CARDS | | |
| | | |
| [FILMED ON LOCATION IN WESTERN AUSTRALIA] | | |
| "Filmed in Western Australia" animated logo with audio | | |
| | | |
| | | |
| | | |
| PRODUCED WITH THE ASSISTANCE OF | | |
| [FILM VICTORIA LOGO] | | |
| | | |
| | | |
| | | |
| Produced with the financial assistance of | | |
| THE MELBOURNE INTERNATIONAL FILM FESTIVAL (MIFF) PREMIERE FUND | | |
| Supported by the State Government of Victoria, Australia | | |
| Executive Producer: Mark Woods | | |
| This film was pitched at MIFF 37°South Market | | |
| <i>(A 37°South logo may also be used if desired)</i> | | |
| This film's director is a graduate of MIFF Accelerator Lab | | |
| <i>(An Accelerator Lab logo may also be used if desired)</i> | | |
| | | |
| PRODUCED WITH THE ASSISTANCE OF | | |
| SCREENWEST [CO-BADGED LOGO] AND LOTTERYWEST [LOGO] | | |
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| | | |
| | | |
| [GOODTHING PRODUCTIONS LOGO] | | |
| | | |
| | | |
| | | |
| PRINCIPAL PRODUCTION FUNDING FROM | | |
| [SCREEN AUSTRALIA LOGO] | | |
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