

CAUSEWAY FILMS
presents

BUOYANCY

Written & Directed by Rodd Rathjen

Produced by Samantha Jennings, Kristina Ceyton, Rita Walsh

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Winner, Prize of the Ecumenical Jury Panorama 2019
Audience Award Panorama Third Place 2019
GWFF Best First Feature Award Nomination 2019
Amnesty International Award Nomination 2019



TECHNICAL DETAILS

Country of Production	Australia
Year of Production	2019
Format	DCP Colour
Number of Spools	5
Ratio	2.39:1
Sound	5.1 and 2.0
Language	Khmer and Thai
Running Time	1hr 32 mins 6 secs International version 1hr 32 mins 1 sec ANZ version

SHORT SYNOPSIS

A 14-year-old Cambodian boy secretly leaves home in search of a better life, but is sold to a Thai broker and enslaved on a fishing trawler. As fellow slaves are tortured and murdered around him, he decides his only hope of freedom is to become as violent as his captors.

SYNOPSIS

In rural Cambodia, spirited 14-year-old CHAKRA works the rice fields with his family. He yearns for independence and seeks out a local broker who can get him paid work in a Thai factory. Without telling his family, Chakra travels to Bangkok to make his fortune.

Chakra secretly journeys across the border and finally arrives in Thailand. But there he and his new friend KEA (33) realise the broker has lied to them. Both Chakra and Kea, along with other Cambodians and Burmese, are sold to a fishing captain as slaves.

They are trapped at sea indefinitely, trawling fish 22 hours a day, surviving on just a handful of cold rice. Captain ROM RAN (45) quickly weeds out those slaves weakened by the conditions or trying to escape, and throws them overboard. The trawler sells its catch and restocks its supplies without going to land, making escape impossible.

As fellow slaves are tortured and murdered around them, Kea begins to lose his mind. When his only ally is killed, Chakra looks to Rom Ran to understand what it will take to be free. With hope and humanity dwindling, Chakra decides to take control of the trawler.

DIRECTOR'S STATEMENT

I came across an article a few years back about life on board a Thai Fishing trawler from the point of view of Cambodian workers, and I couldn't believe what I was reading. The more research I did, the more vivid and confronting the world and characters became. The scale of modern slavery and exploitation in Thailand is vast and hard to grasp. I have since interviewed a lot of survivors who have miraculously made it back to Cambodia or ended up in limbo in shelters in Thailand. The stories of survival these brave men shared with me are the inspiration behind this project.

I felt a bit strange at first telling a story about Cambodians; the culture's foreign to anything I've experienced growing up in Australia. It was really important that I did the research properly, collaborated closely with Cambodians and Thais and made the film with them not for them. This issue is complex and I thought a film would be a really effective way of bringing the subject to light. Because nobody else was making a film about this challenging subject matter, and I had the will and later, luckily the support, to be able to do it. In saying that, it was really important to be truthful and fully understand what I was doing.

It was fundamental that we made BUOYANCY as authentic as possible. Chakra and the majority of the cast were first time actors. I wanted to cast the non-speaking roles of workers on the trawler with actual workers, who have toiled on these boats for years and survived. Their experience of the day-to-day operations gave the film a presence that is painfully real. All the performances had to be raw and utterly compelling, never venturing into melodrama but always remaining, fresh, focused and dangerous. Chakra's character was always the emotive core of the film. His compromised innocence, the gradual dehumanization that plays out through his story, turns conventional character growth on its head. Violence becomes the only answer for Chakra, and the challenge was to ensure the audience continues to empathize with him once he becomes capable of brutality.

One of the most intriguing elements of this world to me was the perspective of the captains who behave so heartlessly to their enslaved crew. They inflict torture and violence almost as if it is a game, due to the unaccountable power they are allowed to exercise on their isolated trawlers. The only way to comprehend a character such as Ram Ron is to understand that he has experienced the same level of torture and violence in his own rise to power. The audience needs to see that Chakra's youth and resilience offer just the right degree of impressionability to potentially turn him into one of these captains. Through Chakra, the audience should be given uncomfortable insight into how these captains become so devastating in their disregard for human life.

Chakra is unmade as a human being, and once you're unmade you can only struggle to return to what you once were. The actor playing Chakra needed to have the emotional capacity to be clearly just clinging to a sense of humanity, yet continue to interact in the world with some degree of empathy, despite the unhealing experience of the trawler.

We always made sure the camera had a fierce concentration on each image, an unflinching attention to how everything looked and felt. In some ways we wanted the film to be an endurance test of stark immediacy and primitive regression. The claustrophobic proximity with which the confrontations play out on the trawler gives the audience an acute sensory experience. The shooting style is observational, the psychological tension between characters constantly unnerving.

The absence of dialogue was intended to encourage the audience to experience the working rhythm on board the trawler. I want them to hear the voices of these characters to understand how they are dealing with their deprivation. But the power of this film must primarily lie in silence.

The workers are enslaved silhouettes out in the darkness of space where nobody can hear or help them. This opens up the psychological torment where land and reality at times cease to exist. After a period of time at sea, the audience may begin to question if the film is a kind of allegorical nightmare, but the horror of this world is that it's shockingly real and still happening today.

BUOYANCY was shot to reflect the inner battle Chakra endures, as he tries to hold onto his sanity and focus, tries to hold onto himself, amidst chaos and violence. Chakra's point of view is often composed of small, almost incidental moments that help to punctuate his psychological perspective.

I wanted to shoot the quieter moments on the trawler at early morning and dusk wherever possible. The warm colours and soft texture during these transitions exude a tranquillity that provides an awkward respite between raw acts of violence. Chakra manages to hold onto hope for a long time, and the transitions of day into night and night into day provide small periods of calm from the harshness of day, the blackness of night and the terror of what lies ahead.

It was important that the confronting violence was captured in a nonchalant way. The value of life out on the water is almost less than nothing. It was critical not to become too dramatic at these points. I wanted the audience to feel the detachment and dispassion to murder. These scenes aren't overplayed and coverage is simple. In this way the audience will experience the devastating, emotionless milieu that becomes Chakra's reality. Beatings are not graphic or gory, and largely happen off screen. When Chakra also turns to violence it is shown with a mundane directness, echoing the desensitization that has grown with his experience.

BUOYANCY aims to not only express the primitive need to survive the life and death world of the trawlers, but also to suggest the complexity of trying to return from it. Even if he does survive, Chakra will forever battle against the weight of the trauma he has experienced. I want the audience to be left wondering if this young man will ever be able to retain his sense of humanity.

PRODUCTION NOTES OVERVIEW

BUOYANCY commenced principal photography in Cambodia in April 2018 and is the debut feature of Director Rodd Rathjen, who also wrote the screenplay.

BUOYANCY is the fourth feature film from Causeway Films (THE BABADOOK, CARGO, THE NIGHTINGALE) and is produced by Samantha Jennings and Kristina Ceyton with Rita Walsh (I USED TO BE NORMAL).

BUOYANCY was financed by Screen Australia, Ferocious Entertainment, Melbourne International Film Festival Premiere Fund, Film Victoria, and Definition Films. It was produced in association with Anupheap Productions, Cambodia. Umbrella Entertainment is the Australasian distributor and Charades is the international sales agent with Echo Studio handling French distribution.

The lead role of Cambodian teenager Chakra is played by newcomer Sarm Heng, and the captain of the fishing trawler Rom Ran is played by Thai actor and director Thanuwut Kasro.

The film will have its World Premiere at the Berlin International Film Festival in the Panorama program.

GENESIS OF THE FILM

BUOYANCY is a cinematic arthouse drama that employs social thriller techniques. It is an elegantly simple story that seeds and grows emotional suspense. While very much a personal director-driven film, it is given extra weight by the fact that it draws on real life accounts of victims of modern slavery, in particular survivors who had been trapped on boats in the South China Sea for many years at a time with little chance of survival. This is a common practice within the multi-billion-dollar Thai fishing industry that supplies seafood to willing buyers throughout the entire world.

Rodd recalls “The inspiration for BUOYANCY began with me coming across an article about modern slavery and exploitation in the Thai Fishing industry, a few years ago. I couldn’t quite believe what I was reading; the level of exploitation, torture, murder that was happening. So I then started to do more research and gradually I could see a cinematic narrative around this world. Through my naivety I thought that a great way to bring this story to the public would be through film. There’s been some documentaries made on the subject but getting access to the world is quite challenging, so I thought I’d try and frame a cinematic narrative around the characters, the world, that expresses the cost of exploitation going on.”

Producers Samantha Jennings and Kristina Ceyton of Causeway Films had seen Rodd’s short film TAU SERU at Critics Week and wanted to work with him. “We met Rodd when we first saw his short at Critics Week in Cannes. We loved the short and had been tracking his journey ever since. He sent us the script of BUOYANCY and it was such a uniquely distilled vision of this horrific story, so simply and beautifully told, that we were on board straight away.”

Samantha adds “Rodd’s vision was completely clear on the page. It had an almost minimal quality to it whilst being really dramatic – full of emotional dread and suspense - bold without ever resorting to contrivance... I actually didn’t know anything about slavery on fishing boats before reading this script. I didn’t know that slavery globally is rapidly increasing. It has been quite an eye-opening experience.” She adds “At the same time, while BUOYANCY is about a wider global tragedy and disaster, this is a deeply personal story.”

Producer Rita Walsh, who joined the Causeway team during financing, articulates the story as “a kind of nightmarish coming of age. Chakra is only 14-years-old and he is hopeful and optimistic about what he can do with his life and learns in the most horrible way possible what humans are capable of.”

For Rodd, the style of the film evolved organically from its subject matter. He explains “BUOYANCY feels pretty unique but I referenced films such as HUNGER by Steve McQueen, SNOWTOWN by Justin Kurzel and ANIMAL KINGDOM by David Michod, a narrative of a young boy being exposed to an incredibly violent world, and his only way out is to actually become violent himself. Those films are really visceral as well, which I hope BUOYANCY is. We wanted to try and keep it raw on the trawler, very claustrophobic and congested, so the audience really feels that sense of isolation and no escape out there on the ocean, both physically and emotionally.”

Cinematographer Michael Latham shot Rodd’s previous short film SWEAT as well as recent festival hits CASTING JONBENET, STRANGE COLOURS and ISLAND OF THE HUNGRY GHOSTS. Having collaborated with Rodd since they both studied at VCA (Victorian College of the Arts), Michael understood Rodd’s aesthetic immediately and what the film was about: “The story is engaging as it not only deals with the intense reality of human trafficking but also explores the loss of childhood.” Samantha adds “Loss of innocence is universal. We all have to grow up and understand tragedy and injustice, but sadly for some people, just because of where they are in the world, that can be a much more violent process.”

BACKGROUND TO SLAVERY IN THE FISHING INDUSTRY

BUOYANCY is the first fictional feature film about the horrific real-life phenomenon of slavery on Thai fishing boats. Kristina explains “There have been some documentaries, but this is the first feature film that’s been made around this subject matter. For us, it was hugely important to bring this story to light.”

Thailand’s fishing sector returned export earnings of \$5.5bn in 2017, with half the estimated 600,000 men working in the industry from countries such as Myanmar and Cambodia, according to the United Nations. They are trafficked and forcibly set to work on commercial fishing boats throughout the region, supplying seafood products to global consumers. Every day approximately 60 boys leave Cambodia for Thailand thinking they are going to work in a factory and send money home to their parents. Less than 8% of them return. Human Rights Watch conducted interviews with 248 current and former Burmese and Cambodian fishermen as well as Thai officials, boat owners, local activists and United Nations agency

staff over a two-year period in all of Thailand's major fishing ports. They reported that "Forced labour is routine. The workers we interviewed described being trafficked onto ships, trapped in jobs they couldn't leave, physical abuse, lack of food, long hours and awful working conditions. The worst thing for many of them was not being paid – the psychological harm and final indignity was the hardest to bear." Workers said they were subject to debt bondage and witnessed captains physically abusing and murdering crew. Despite government pledges to stamp out slavery in its fishing industry, the Thai seafood industry remains plagued by human rights abuses, including forced labour and widespread human trafficking, according to research by Human Rights Watch.

The quote included in the end credits of the film is taken from a transcript of an interview the filmmakers conducted with a 20-year-old man who had been trapped on trawlers for 7 years. He said "Torture is every day and killing about every second day. You are afraid of people, even of daylight. No one can hear you out there. You have no papers, nobody knows you exist. I want to tell people about our nightmares."

RESEARCH & CONSULTATION

As Samantha explains "We were aware from the beginning that this was a story about people in Cambodia and around South East Asia and it was extremely important to us that it had authenticity and truth and that we did rigorous consultation with not just survivors, but also former captains on boats, NGOs, families, communities, different points of view. We really collaborated and consulted with a lot of people to ensure the veracity of the story. Of course, this is a fictional character and a fictional experience, told from a very personal point of view so we don't want to represent it as a factual account. It's intended to work on an allegorical level, to be a small artful story that speaks to much bigger concerns. But we never for a moment lost sight of our responsibility to the truth."

"Research for BUOYANCY" Rodd recalls, "began with a lot of reading. I read many, many articles and survivors' interviews about what they had experienced and what had happened. Eventually I went over to Thailand and Cambodia and interviewed a lot of survivors myself. I got a much clearer understanding of the level of exploitation, and the extent of the torture and murder that is going on over there. For me it was really important to intensely research Cambodia as a culture more generally too – to understand life for teenagers now, the desperation that leads to migrating to Thailand for work. The main challenge with developing the script for me was just getting as comprehensive an understanding as possible of Cambodia. Everything from understanding the desire to migrate to Thailand for work, to the way trafficking works between Cambodia and Thailand, to the dynamic on board the trawler and the challenges that you face out on open water, where you are completely helpless. So I did a lot of homestays in Cambodia. A lot of trips, a lot of interviews, just to give myself a fuller picture of the issue culturally and socially and the economics behind it as well. It was fairly elaborate, the research process."

We interviewed about 50-60 survivors who had been trafficked onto fishing trawlers and undergone all sorts of torture, including being exposed to murder. Initially when I wrote

earlier versions of the script, I thought I was writing an extreme version of events, but actually it turned out it was quite mild, the more interviews we did. It was really important to make sure that the narrative was really close to what's happening over there."

Rodd continues "With the help of a few different organisations and NGOs, we interviewed survivors in Thailand and Cambodia, mainly Burmese and Cambodians and there was a couple of Thais as well. They were pretty devastating stories most of the time. The film that we created doesn't even come close to the kind of trauma that some of these survivors actually experienced; sometimes they had up to 15 years on one of these trawlers with torture and murder daily. The interview process was very confronting at times and it was absolutely critical that we made it right so that we could create a sense of their lives out on the water and the kind of trauma that they experienced."

Samantha adds "A lot of the people we interviewed implored us to tell this story. Because very few people know what's happening to these guys, and they are given no voice. Most never make it home, even their own families have no idea what has happened to them. And it's a story that no one else was telling so it was something that we felt an urgency and responsibility to tell and we were instilled with a widespread feeling that someone has to put this out there. This story needed to be made in collaboration with people directly affected by this tragedy in South East Asia, and with an informed perspective. There are no Western characters in this film and it's not about a white person saving the day."

In this sense, collaboration with the right Cambodian partners became crucial to maintain the integrity of production. Rita says "For us it was so important that this story was told in collaboration and in conjunction with the communities in South East Asia. Sam and Rodd spoke to many survivors of slavery and were heartbroken by their stories and many of the survivors spoke to us on the condition of anonymity and we know that they want this story to be out there. We felt very lucky to work in close collaboration with Anupheap Productions in Phnom Penh who brought so much creatively, technically to the power of this story. The film wouldn't have authenticity or the truth to it without their input."

Once a rigorous process of research and consultation was in place, "The script development process itself" Kristina recalls, "was a relatively smooth one, we received development investment from Screen Australia which was an incredible support early on. We brought on a script consultant called Paul Mezey, the Producer of films such as MARIA FULL OF GRACE and BEASTS OF THE SOUTHERN WILD, who really brought a lot to the script, to the story, to the characters and from then on it was mainly doing research trips that fed back into the script and location surveys that helped build around that as well."

Rodd's focus was on the emotional spine of the story, the ability to build empathy and connection with the main character even as he loses his humanity and hope. "From a very early point it was critical to me that the film encompass the kind of emotional challenges these guys face. They think they are going to work in Thailand, and end up being exploited and marooned out in the ocean with no power whatsoever, no identity, and a lot of their families don't know where they are or what's happened to them; they think they're dead. I

needed to create a sense of that emotional trauma. A lot of the vulnerable areas where these boys and men live, their families are expecting them to go away and send money back home. So when they go away and their families don't hear from them, they have no idea what's happened and there is no money coming back either, so it almost creates a level of shame for those guys if they do make it back somehow. The level of emotional devastation that these guys experience is unbelievably traumatic, so we tried to express that without being overblown or sentimentalized."

"Expressing Chakra's emotional trauma was the priority" Rodd continues. "For me the irony of the story is that he gets what he wants in the beginning, he achieves what he wants, which is independence - but not in any way he expected. A lot of the NGO's that we worked with often said that there should be a film made about survivors coming home and being repatriated because that was almost the most challenging part. Being integrated back into their families and communities after the post-traumatic stress they've experienced. That's why the ending was particularly important to me."

Kristina observes "Added to that, the film is about a more global view on what happens; what the governments, what companies, what the individuals can do by being aware of where the products that they buy come from, when something has been created through slave work. I think we need transparency in that and this is one step in helping to open up the dialogue and make change." An experienced Australian-based Impact Producer is currently preparing an international outreach and education campaign on slavery in the fishing industry and modern slavery more generally along with Echo Studio in France, who are committed to films that inspire social change. A host of anti-slavery advocates and experts are also behind the film and the impact strategy it will launch.

CASTING THE CHARACTERS

Rodd recalls "The casting process started really early. We worked with a wonderful Thai Casting Director Non Jungmeier, who is hugely experienced in South East Asia. Non started looking for Chakra even before I got to Thailand and started sending back videos and auditions. The language barrier was a challenge with actors but we were still able to cast the film really well. I worked closely with Non for months and it was really elaborate, staying true to all the research that we'd done, and making sure to cast it right. I couldn't be happier with the cast we got, it was not easy to find some of them."

Rodd was already prepared for a lot of his cast to have never acted before. "Most of the cast is made up of first-time actors, in keeping with that level of authenticity. You don't have to go far in Cambodia to talk to somebody who knows somebody or has a family member who has migrated to Thailand for work and been exploited. So everybody was committed to that sense of the believability of the world. For example, Dam (Thanuwat Kasro, Dam is colloquial) who plays the captain Rom Ran actually worked on a fishing trawler for a number of years when he was 11, 12 and 13. His family was involved in the fishing industry down in the south of Thailand so he had first-hand exposure and experience to what life was like on a

trawler. It was the same with Saichia who plays one of Dam's assistants, he worked on a trawler for a few months as well."

Rodd insisted that the Burmese slaves on the boat were Burmese men who had actually experienced life as forced labour on fishing trawlers, which was not easy to find. "The Burmese non-actors were incredible in the way they brought so much texture and nuance to what life was like on board the fishing trawlers. And even though they didn't necessarily have any acting experience, it was incredible how quickly and seamlessly they worked in front of camera."

Rodd explains further "The Burmese workers, they were all trawler workers. The actors that played the Burmese slaves, Babu, Chancy, Ko Ko, they all worked on trawlers in Thailand. I think Chancy worked on a trawler for seven years, and Babu for a couple of years and Ko Ko at least one year. So again coming back to that authenticity, it was really important to me to cast first-time actors in those roles, so that they could inform what life is really like on these boats."

INTRODUCING SARM HENG – as CHAKRA

Of course, finding the right Chakra was the crucial first step around which the film would revolve, and the search was intense. Samantha explains "The Casting Director and Rodd eventually found Sarm at a place called the Green Gecko Project in Siem Reap. It's a NGO run by an Australian woman called Tania Palmer and her Cambodian husband Rem that takes in over 100 children who are at high risk and on the streets at a very young age. They feed them, educate them, love and support them and essentially raise them as their own. It's a wonderful organization and Tania and Rem were incredible contributors to the filmmaking process, partly because they too have had loved ones go missing on fishing trawlers."

Cambodian-born Sarm Heng has character beyond his years. Being a natural entertainer since he was a toddler, Sarm has had a ready-made audience at his fingertips. From the age of two, Sarm and his family have been a part of the Green Gecko Project. Although Sarm lost his mother at the age of one and his father 11 years later, Sarm and his siblings have the warmth and love of his big Green Gecko family; "If not for this family, I wouldn't stand here". It was through the creative programs at Green Gecko, that Sarm's artistic spirit and desire to make people laugh and be happy, was encouraged. A joker, a musician, martial artist and an amateur magician, are just some of the many personas he loves to play. He also loves football, delving into photography and making a short movie or two, in between his school and study times. Sarm's introduction to the big screen was made in 2015 as part of the stunt team for *FIRST THEY KILLED MY FATHER*, a Netflix feature directed by Angelina Jolie, which recounts the horrors of the Khmer Rouge regime through a child's eye. Sarm was just 14 when he landed the lead role of Chakra in *BUOYANCY*. Part of the reason he tried out was that the film highlights the cruelty of human trafficking and the pitfalls of illegal migrant work. These are themes close to Sarm's heart so it was impossible for him to say no to such an important film.

Sarm had a very clear motivation to audition for BUOYANCY "My reason for acting in this movie is to help children of the next generations. Young people might think that going to Thailand could be fun but it comes with great hardships as well. Before going we need to talk to our family and friends. Most elderly people have some understanding or experience of this, so before doing anything, we need to work out if it is a good or bad thing to do. I just want to say that making decisions like this isn't easy. We need to think about good and bad consequences and understand the dangers. If we need to go to work, we still have to think about what we might gain and lose, especially its impact on our family, and whether it might put our lives in danger." Sarm adds "I think this movie is important because it portrays the real lives of Cambodians. Something like this happens to most Cambodian's relatives who go to work fishing in Thailand. Some people die and some live with great hardship. This is the reason that I decided to act in this movie. It shows the truth." Sarm cannot wait to share this movie with his fellow Cambodians, "so that other boys and girls don't get tricked or trapped and have to suffer like Chakra did".

Rodd recalls: "I pretty much knew from an early point that Sarm was our Chakra. Initially I thought we were going to cast someone older, who had a bit more life experience, but Sarm was so instinctive and natural. Sarm is just an incredible kid. He is so wise beyond his years. He was 14-years-old when we shot this film. His instinct and intuition and his approach to the film and to life, he's like a little brother to me. He wasn't daunted by the task of working in front of camera, having all this attention on him, he just went with it in a totally uninhibited way and he is just an amazing kid."

Sarm himself observes "There are some similarities between Chakra and me. We're both persistent and brave. He faces every obstacle bravely like me and he is determined to overcome every hardship in life."

Samantha adds "Sarm is a very charismatic, articulate, cheeky young man. He has a very natural charisma to him but at the same time he was very dedicated to the story. He had never done anything like this before, he had never acted for the screen other than a little bit of stunt work. But he was really committed to it because his father's best friend died on a fishing boat and he felt a huge responsibility to carry the story."

Bethany Ryan, the Production Designer, saw how the more experienced actors supported Sarm in his first speaking role: "There was an incredible camaraderie between the actors and each practiced great patience and support for one another. Some of the more 'seasoned' actors took Sarm under their wing and helped bolster his confidence and encouraged and helped develop his performance which was really lovely to see. Sarm had incredible endurance and a wisdom beyond his years. I feel like he really grew up over the course of the shoot and it was a real pleasure to watch this transition."

"In fact, because Sarm was so naturally good at the strengths within this character" Samantha explains "he found the vulnerability and the fear a little bit harder to access immediately, and we worked with a fabulous woman called Miranda Harcourt to help coach him, mainly to give him tools to make the story real for him." These techniques helped Sarm

a great deal, and he became much freer with performing for the camera as the shoot progressed. And this led to a lovely discovery “For me the scene that is the most special in the film, is one that we shot on the last day and it was not in the script. We realized at the end of the shoot that we hadn’t got enough of Chakra just being a playful innocent boy, like Sarm. So we quickly scripted and semi-improvised a scene of Sarm playing with his friends in a waterhole in his village. You see him smiling and laughing and he is so alive and young and there’s a sense of joy and freedom about him that really amplifies what gets lost. And that was something that I was glad that we decided to film at the last moment.”

Sarm loved working with Rodd and the two became close, “Rodd is a good leader; he has good leadership skills. Rodd’s an easy-going person but he is also very serious about his job. If we make a mistake, he will encourage us to work. He isn’t an aggressive person, he’s just really good at convincing people to express their emotions on screen.”

THANAWUT KASRO – as ROM RAN

Thanawut “Dam” Ketsaro is an actor and director in Thailand, who is also experienced in stunts. Securing his first feature film role in 2010, Thanawut appeared in *THE PRINCE & ME: THE ELEPHANT ADVENTURE* (as Thanawut Katesaroe). He was Khaam in Japanese Director Nopporn Watin’s *YAMADA: SAMURAI OF AYOTHAYA* (2010) and a prisoner in Tom Waller’s *THE LAST EXECUTIONER*. In 2015, Thanawut landed two screen roles in feature films *SIAM YOUTH: THE DAWN OF THE KINGDOM* (2015) and *NO ESCAPE* (2015). Just after *BUOYANCY*, Thanawut went onto play the lead role in *MESSIAHS OF GODS ARMY* (2018). He is currently in production on his next feature film as director.

Rodd says: “Dam was great to work with. We had a bit of time in rehearsals to find nuances within scenes, ways we could make the character as interesting as possible. He is also a lot of fun. He is like a young boy in some ways, he likes to joke around and he is really open. But he was also so great at finding the character, he understood the narrative extremely well. He spent some of his childhood years on a trawler, so it was great to get insight into what his experiences were like working on those trawlers as a kid.”

Samantha adds: “Dam is quite a physical actor, and he also has an enormously strong presence - he actually communicates a lot through his presence. Interestingly his character is nothing like who he is in person, he’s a very fun, funny, loving, generous human being.”

For Rodd, “My favourite moments in the film are probably the cockpit scenes between Rom Ran and Chakra. There’s only a few of them but I really like the dynamic between them, the energy between them and the relationship.” This was the spine of the story in many ways, as it tracks out how people can be stripped of their humanity, a process which aims to make the audience question if Chakra will become like Rom Ran or not. Rodd explains why this relationship between Chakra and Rom Ran was so critical during the writing process “these captains are doing devastating things, and they are so emotionally removed from the trauma and the murder that they’re inflicting, it was really important that I tried to understand that on some level. Obviously for the audience as well, Rom Ran can’t just be a one-dimensional

character. Part of the relationship is that Rom Ran sees himself in Chakra coming on board the trawler at such a young age. This reminds him of his own life and his journey to where he is as a captain, and how desensitized he has become to the violence that he is inflicting. The relationship is also really important for Chakra - seeing the trajectory of his life perhaps like Rom Ran's, and where it could go if he can't escape this situation."

MONY ROS – as KEA

Mony Ros is one of Cambodia's leading talents, an acclaimed actor in many films as well as a highly accomplished singer and dancer. His feature film debut was in the Australian production WISH YOU WERE HERE (2010) directed by Kieran Darcy-Smith, which then led to him being cast in the lead role of Phirun in Amiel Courtin Willson's award-winning feature film RUIN (2011), which premiered at the Venice International Film Festival. His subsequent film credits include Sok Visal's DIAMOND (2012), major roles in Quentin Clausin and Sok Visal's KROAB PICH (2014) and award-winning THE LAST REEL by Sothea Kulika. He secured five further feature film roles throughout 2014, before being cast in Angelina Jolie's FIRST THEY KILLED MY FATHER the following year. In 2016, Mony appeared in Jimmy Handerson's hit movie JAIL BREAK as well as Amit Dubey's feature film MIND CAGE and the TV series NEW LAND. 2018 saw Mony play three more screen roles in Cambodian feature films THE PREY (working again with Jimmy Handerson), BLOOD by Long Sarorn, and Kea in Rodd Rathjen's BUOYANCY.

"I knew Mony from other work that he'd done, I didn't even need to audition him." Rodd says "I think everyone was in awe of Mony on set, he just brought a level of intensity that I don't think any of us had seen before. Just so committed and so focused and so emotionally engaged with the character."

"Mony is a consummate professional, he is an incredible actor, there's nothing he can't do" adds Samantha. "He is so immersed in the world, and the character, every single moment. And he actually really supported the other actors and non-actors in that as well by making it very real for them."

Sarm agrees "Mony's acting skills - facial expression, tone and posture - are really so good. He isn't careless about his job. He knows when to act and to play. I learned a lot from him."

For Mony himself "Kea has a huge sense of responsibility for his family. He lives in poverty and there are no jobs available in his village, so he goes to Thailand to earn a living and support his family. I am the same as Kea, we both must earn money to support our family. The difference is that I won't immigrate to another country without a very clear purpose. The other difference between us is that Kea, once he becomes a slave on a fishing boat, starts to think that living and dying are the same. Perhaps the hardest part for me was that my character had two different sides. He starts on the boat as a normal person but it changes him into a crazy person." He adds that the heat and ocean were not so important to him, "I try to put the character's feeling in my body and show it in front of the camera. For

me, location and any other things don't bother me – expressing emotion that is not our own is the hardest part.”

Mony also really understood and appreciated the subtlety of Rodd's approach. As he puts it “I've worked on a lot on films before, but working with Rodd is something special. For example, when we're acting angry, often we have to shout. But working with him, when we're angry, the flame is from inside. We don't have to shout.”

Mony would also love to see the world engage with the important and little-known subject matter of the film “This movie is really important as it shows the true story of Cambodian people. There are many people who have immigrated to work in Thailand and then disappeared forever. I really hope that when this film is released, there will be a lot of supporters, a lot of audience, and the world will know that it is a true story of what happens in Cambodia.”

DESIGN & VISUAL LANGUAGE

The guiding principle through pre-production remained Rodd's commitment to the natural honesty of the world, which support the truthful performances and create a canvas for his visual style. Production Designer Bethany Ryan explains “Rodd has an incredibly strong directorial voice. It was very clear from both reading the script and through early discussions with Rodd, that we had to take great care to create something that was incredibly authentic. Early on, Rodd stressed the need for thorough research and an eye that could absorb and translate those details. Above all, the design had to serve the story in a way that was both honest and evocative. This meant constructing a believable world that justly portrayed the extreme and confronting nature of the environment. On top of this, we had to subtly bring colour and texture in our considered aesthetic to evoke an atmosphere that would help audiences empathise with the emotional horror. Rodd has an unflinching attention to detail and a relentlessness in his pursuit for authenticity and I really admire him for that. I believe that we are in safe hands with Rodd's direction.”

“It was an immense responsibility to sensitively and accurately create environments for our characters that honoured them and the experiences of those who inspired the film. This called for a lot of research, as is so often the responsibility of filmmakers. I watched as many documentaries as I could find, read articles and interviews and familiarised myself through the work of photojournalists. In Cambodia, I visited villages and fishing communities to see for myself the way that people live. I was also able to visit other trawlers which we documented and surveyed to help inform the construction, scenic work and set decoration of our trawler. We were constantly foraging for details to help round out the design.”

Bethany built up references through her research, “There were narrative fiction films I referenced which felt to me tonally significant, or a good precedent for textural grit and sparsity in decoration that we were aiming to achieve. Some of these were, BEASTS OF THE SOUTHERN WILD, WAR WITCH and INCENDIES. Just as pertinent was finding reference in documentaries. THE GUARDIAN, ENVIRONMENTAL JUSTICE FOUNDATION and AL JAZEERA

MEDIA provided resources for educating myself and achieving some fluency in the world. I also looked to the work of many photojournalists including Luc Forsyth, Renée C. Byer, Charlotte L. Pert and Christopher Occhicone and photographer and cinematographer, Jeremy Snell. These became valuable assets for Rodd, Michael and me to discuss and draw inspiration from.”

The set, or stage, for the majority of the film, was a real fishing trawler of about 20 metres in length and 6 metres in width. Bethany says “The narrative called for a specific type of fishing trawler, so we had to do a lot of fast work to augment and restructure the boat that we had. This required new fishing mechanisms to be built on top of the original structure, to allow for live fishing sequences, as well as a new deck and cockpit on the top level. All of this new construction had to be seamlessly and safely added and then the entire boat had to be painted and aged. We were lucky enough to be able to forage for some secondhand elements and when we fell short, called on the expertise of local boat builders and our own carpenters. Through the whole process, painters and carpenters showed heroic strength battling seasickness and blistering sun.”

Michael Latham DOP had his work cut out for him too, finding inventive ways to shot-list the film. “Filming on the water is also tricky as the backdrop, or in other words the landscape tends to all look the same. That was a challenge, just trying to make the film visually engaging whilst essentially shooting the same backdrop over and over.”

And through the language barriers, a visual language evolved. “During pre-production and production, people of course spoke a lot of different languages without much crossover” Samantha explains “We had Khmer, English, Thai, Vietnamese, Burmese and a lot of people only spoke one language, and the Director didn’t speak the language of either his Thai or his Cambodian actors. We had translators, but we also had to find new ways to communicate, which was positive in some ways.” Bethany attests “Our art department overcame that language barrier by communicating with visuals, pulling up photos, or making sketches to articulate ourselves where words fell short.” The small production office in Phnom Penh boasted a storyboard of the entire film stuck up around each of the four walls, so that at any time, even without shared language, an actor or crew member could refer to a specific point in the film.”

SHOOTING IN CAMBODIA

For Producer Samantha Jennings “Filming in Cambodia in the middle of summer was extremely challenging. It was very hot, most of the filming was on a boat out in the middle of the ocean. We also had a 14-year-old lead so obviously a huge duty of care there. Half the time we were filming in places where we had no electricity, no phone reception, no Wi-Fi, no hot water. So conditions were pretty intense. A lot of Cambodians got seasick, and a lot of Australians got sick adjusting to the conditions in Cambodia, so between us we were all sick a lot of the time! We had a 1st AD Greg Cobain, who had to have surgery during the shoot and an Associate Producer who dislocated an elbow; it was a physically taxing process. There was also the intensity and claustrophobia of being on a small boat for that long, with little

communication to land. On the up side, that certainly gave us a sense of camaraderie!”

Rodd says “One of the main challenges was filming on water. A lot of people got seasick whilst filming. We were filming on a remote island, so no internet. The only way you could get internet was going further out on the water. For a lot of people it was quite isolated which initially I thought would be a good thing, but people were starting to go a bit stir crazy by the end of it. We had a 5 week shoot and we had to move quickly, so there wasn’t a hell of a lot of days off. But everybody worked really hard and we were fortunate with our cast and crew, they never complained, just fought their way through it.”

Like all the crew, Bethany was deeply impressed by the level of commitment “The job required a group of people who were willing to almost give themselves to the project, it was such an incredibly demanding project in terms of the conditions, resources and ambitions at play. We had a truly democratic approach, where we all had to get our hands dirty and fully support one another to ultimately serve the film we all wanted to make.”

Samantha adds “Most of the cast and crew knew somebody who had become caught up in slavery, someone close to them. It was a subject that was very close to a lot of people’s hearts, so I think that was partly why there was such a dedication to supporting the story and helping to get it made.”

Michael Latham DOP adds “I really enjoyed working in Cambodia, it’s a tough environment in the heat and humidity but the cast and crew were really professional and supportive and lovely people to be around.”

Rita adds “During the shoot, myself and the co-producer Steven McKinnon were based in Melbourne. We worked Cambodian hours, and mostly it was about how we could communicate with them. They would call us from a boat in the middle of the high seas, sometimes audibly sick, but we needed that communication so much that we just kept talking.”

POST PRODUCTION

Although under pressure in terms of time and finances, post-production was a wonderful process. Rodd chose to work with Graeme Pereira as his Editor, who cut Rodd’s short films. Like Rodd, BUOYANCY is Graeme’s debut feature, though he had been giving Rodd feedback on the script for years. Samantha explains “Graeme had a long-standing relationship with Rodd and they just have a very close symbiosis. They have a very shared aesthetic and sense of truth in terms of storytelling. They share a preference not to overcomplicate story or to force or contrive anything, so that was a beautiful process to watch.”

“We also worked with Sam Petty as the Sound Designer which is perfect for this film. It’s absolutely one of those films that is half sound, the sound and music had to carry a lot of the emotional and the internal narrative of our main character. Sam Petty is super experienced

and thinks unconventionally, plus he absolutely got the sparse poeticism of the film. He added so much scope and texture and at the same time a real intimacy and a detail to Sarm's performance."

Rita adds "And Sam Petty working with the original score from Lawrence English, as Sam said, created an emotionally and physically integrated world on the boat." Samantha adds "It was really important to Rodd that the music didn't feel emotionally manipulative, but as also that it didn't even feel like music. That it emerged from the sounds and the soundscape of the story. So it added without seeming to push any buttons, and I think there was a slight abstractness to Lawrence's score that was really beautiful."

FILMMAKER BIOS

RODD RATHJEN – WRITER/DIRECTOR

Rodd Rathjen is an Australian Writer/Director born on 15th July 1981 and raised in Colbinabbin, a small country town in central Victoria. Rodd completed a Bachelor of Film and Television with Honours, from the Victorian College of the Arts in 2010. Rodd made the short TAU SERU in India, which had its World Premiere at Cannes as part of Critics Week 2013. The film also won Best Australian Short at MIFF 2013 and has since screened at over 50 International festivals and received a number of awards.

At the beginning of 2014 Rodd received the Directors Acclaim Fund from Screen Australia and also participated in the Berlinale Talent Campus as a Director. He was awarded Hot Shots funding and made the short film SWEAT, featuring Colin Friels (THE TURNING, DARK CITY), which had its World Premiere at MIFF 2015. BUOYANCY is his debut feature film.

SAM JENNINGS & KRISTINA CEYTON, CAUSEWAY FILMS – PRODUCERS

Causeway Films is a Sydney-based production company focused on the development and production of one-of-a-kind screen content that delivers emotional impact and attracts an international audience. Causeway's first feature film, award-winning psychological thriller THE BABADOOK by Writer/Director Jennifer Kent premiered at the 2014 Sundance Film Festival to great critical acclaim. The film went on to win many Best Film and Screenplay Awards, including three Australian Academy Awards (AACTAs), the 2014 New York Film Critics Circle Award for Best First Film, and receiving a British Independent Film Awards Nomination.

In 2018, Causeway launched two features, Jennifer Kent's highly anticipated second feature, period drama THE NIGHTINGALE, co-produced with Made Up Stories' Bruna Papandrea and Steve Hutensky. THE NIGHTINGALE had its World Premiere at the prestigious Venice Film Festival, where it won two awards. Feature film CARGO, starring Martin Freeman, was released as Australia's first Netflix Original feature film in May 2018, after premiering at Tribeca, and received five ACCTA award nominations including Best Film and a 2019 SATELLITE AWARDS Nomination for Best Motion Picture Made for Television.

With a passion for discovering and fostering exceptional new talent, Causeway has just completed Cambodian-shot BUOYANCY, a feature debut by Rodd Rathjen, which is having its World Premiere at the Berlin International Film Festivals' Panorama Section 2019, and is currently financing Goran Stolevski's first feature YOU WON'T BE ALONE, Writer/Director of the 2018 Sundance winning Best International Short Film WOULD YOU LOOK AT HER.

Says Rodd "Producers Sam and Kristina read an early draft of Buoyancy and immediately

loved it and so it was a really easy decision to work with them and then Rita came on a little bit later. They've just worked so hard and been so diligent and I couldn't have asked for a better team and more support as a first-time Director. They've been absolutely incredible throughout the entire process."

RITA WALSH – PRODUCER

Rita Walsh is an independent Producer working across drama and non-fiction filmmaking. Most recently, Jessica Leski's feature documentary I USED TO BE NORMAL: A BOYBAND FANGIRL STORY, produced by Rita, has been an international festival hit, playing to sold out houses at Hot Docs, BFI London Film Festival, Fantastic Fest, DOC NYC, Melbourne and Sydney Film Festivals, amongst others, and released in Australia by Madman Entertainment. Rita was also Associate Producer on Kitty Green's Sundance and Berlin-selected CASTING JONBENET - a Netflix Original.

Rita's previous credits include co-producing STORIES I WANT TO TELL YOU IN PERSON for Matchbox Pictures/NBCU and ABC TV, and Billie Pleffer's short films FYSH and BINO. BINO received two awards at the 2012 Berlinale, and was nominated for two AACTA Awards, while FYSH was a finalist at BFI London Film Festival 2017. Following her Creative Arts degree at the Victorian College of the Arts, she was Intern Producer to Jan Chapman on Jane Campion's BRIGHT STAR, and she also has production credits on SNOWTOWN, TIM WINTON'S THE TURNING, PARTISAN, KATH AND KIM, MARY & MAX, NOISE, LAKE MUNGO, CRACKERJACK and others. BUOYANCY is Rita's debut dramatic feature as producer.

ANUPHEAP PRODUCTIONS

ANUPHEAP Productions, formerly BOPHANA Productions, is a production and service company in Cambodia, founded by acclaimed Cambodian filmmaker Rithy Panh. The company has handled both local and foreign film productions, including THE MISSING PICTURE by Rithy Panh in 2013, THE GATE by Regis Wargnier in 2015 and FIRST THEY KILLED MY FATHER by Angelina Jolie in 2017, as well as another 20-plus projects since 2007, spanning feature film, television and documentaries.

"Anupheap's Sovichea Cheap (Line Producer), Boluny Ros (Production Accountant) and Rithy Panh (Executive Producer) were from our first meeting hugely supportive of BUOYANCY. They were a vital part of how BUOYANCY was realised and bought so much to the story too", say Samantha and Rita.

MICHAEL LATHAM - CINEMATOGRAPHER

A graduate of VCA school of Film and Television, cinematographer Michael Latham currently works internationally between genres and formats. Michael's debut documentary feature, UKRAINE IS NOT A BROTHEL, was his first collaboration with director Kitty Green. Premiering at Venice Film Festival the film went on to be nominated for 7 AACTA awards (including

cinematography), and went on to win Best Documentary. Their next project, THE FACE OF UKRAINE: CASTING OKSANA BAIUL won Sundance's prize for the Best Short Documentary. This was followed by the Netflix Original CASTING JONBENET also premiering at Sundance, which again went on to win the AACTA award for Best Documentary. Michael's other collaborations include Luci Schroder's Sundance short SLAPPER and Rodd Rathjen's Cannes short TAU SERU. Both projects went on to win best Australian short awards. Most recently Michael's work on Gabrielle Brady's Tribeca award-winning documentary ISLAND OF THE HUNGRY GHOSTS was nominated for an AACTA award for cinematography. Michael continues to work internationally across documentary and narrative mediums alongside music videos and commercials.

Rodd: "Michael the DP I'd worked with before and he's super tough. We went to VCA together and he's shot most of my shorts and we work well together. So he was the easy one to choose... All my heads of department, I got along with really well. It made my job really easy, as a first-time director to be so well supported."

GRAEME PEREIRA – EDITOR

Graeme began his path in the moving image by studying Media Arts at Swinburne University. At the time Media Arts allowed Graeme to experiment with digital filmmaking and explore different forms or non-linear storytelling. Graeme's graduating film was accepted into the Australian Centre for the Moving image permanent collection. This film also caught the attention of Editor Gary Woodyard (MAN FROM SNOWY RIVER II, ONE PERFECT DAY, PAWNO. 2:22) of Tide Edit. Between 2006-2010 Graeme moved to the United States to further his commercial editing career. Upon returning from the USA, Graeme joined the The Butchery Editorial working under the guidance of Jack Hutchings (LAST RIDE, PARTISAN, BERLIN SYNDROME). Here Graeme worked with Australia's top Commercial and Film Directors, editing short films (Glendyn Ivin THE WIND AND THE DULL ROAR, Rodd Rathjen's SWEAT) and award-winning commercials. Now firmly established in the commercial editing industry, in 2016 Graeme moved to Arc Edit to further his longform editing. Working at Arc was an opportunity to work with Australia's best team of long form and commercial Editors. In 2017 Graeme edited PROXIMITY, a feature length surf documentary directed by Taylor Steele and Nash Edgerton's TV series MR INBETWEEN, which screened at the 2018 Sundance Film Festival. Graeme's work has been awarded at the Australian Screen Editors Guild, Melbourne art Directors Club and Award awards.

BETHANY RYAN – PRODUCTION DESIGNER

Bethany is an Australian Production Designer working across film, television and commercials. A graduate of RMIT'S prestigious Design School with honours in Interior Design, Bethany first began work in Architecture. In pursuit of a career in film, she continued her studies at AFTRS in Sydney, graduating with a Diploma in Production Design. Shortly after her graduation Bethany art directed several films including Warwick Thornton's THE DARKSIDE (2013).

Bethany most recently designed BUOYANCY for Causeway Films. Further credits include feature films THE PRETEND ONE (director Tony Prescott) and PIMPED (director David Barker), set for release in 2019.

Bethany has also designed numerous short films, including THE GUESTS (director Shane Danielsen), nominated for the Palme d'Or in official competition at Cannes Film Festival 2015; Emerald Pictures' SPICE SISTERS (director Sheila Jayadev), Sydney Film Festival 2016; and the AWGIE award winning BABY BABY (dir. Billie Pleffer), Melbourne International Film Festival 2014.

In 2016 Bethany designed AACTA-nominated series HIGH LIFE (director Luke Eve), made in cooperation with Canal Play and Sprout Pictures (Stephen Fry and Gina Carter). The series picked up numerous awards and played countless festivals.

SAM PETTY – SOUND DESIGNER

Sam Petty is a highly experienced and award-winning sound designer and mixer with over 60 sound credits to his name. Recent feature film credits include: David Michod's THE ROVER (2014) and ANIMAL KINGDOM (2010), RUIN (2014), THE ROCKET (2013), SHERPA (2015), WAR MACHINE (2017), CASTING JONBENET (2017) and HOTEL MUMBAI (2018).

FULL CREDITS

SCREEN AUSTRALIA
presents

in association with
FERACIOUS ENTERTAINMENT
and
FILM VICTORIA

MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND

International distribution by
CHARADES and ECHO STUDIO
French distribution by
ECHO STUDIO

A CAUSEWAY FILMS PRODUCTION
with
ANUPHEAP PRODUCTIONS
and
DEFINITION FILMS

END CARD: Torture is every day and killing about every second day. You are afraid of people, even of daylight. No one can hear you out there. You have no papers, nobody knows you exist. I want to tell people about our nightmares.' Anonymous Cambodian Survivor

END CARD: The filmmakers gratefully acknowledge the many survivors of modern slavery in South East Asia who shared their stories.

An estimated 200,000 men and boys are thought to be in slavery and forced labour in the fishing industry in South East Asia. It is an industry worth over \$6 billion that supplies fish products to the world.

In Loving Memory of
Vanna Seang
1983 - 2018

Chakra	Sarm Heng
Rom Ran	Thanawut Kasro
Kea	Mony Ros
Kadir Danchi	Saichia Wongwirot Yothin Udomsanti
Written and Directed by	Rodd Rathjen
Produced by	Samantha Jennings Kristina Ceyton Rita Walsh
Executive Producers	Jeff Harrison Kate Kennedy Bryce Menzies

	Jonathan Page
Executive Producers	Michele Turnure-Salleo Alicia Brown Jonathan Duffy Paula Smith Arrigoni
Executive Producer Cambodia Line Producer	Rithy Panh Sovichea Cheap
Co-Producer Associate Producer	Steven McKinnon Non Jungmeier
Cinematographer	Michael Latham
Editor	Graeme Pereira
Sound Designer	Sam Petty
Composer	Lawrence English
Production Designer	Bethany Ryan
First Assistant Director	Greg Cobain
Costume Supervisor	Kanhchana Samrith
Makeup & Hair Artist	Rachana Boun

CAST (in order of appearance)

Chakra	Sarm Heng
Samnang	Chan Visal
Friend in Waterhole	Chheung Vakhim
Girls From Rich Families	Terb Sophon
	Phouen Nisa
Chakra's Father	Sareoun Sopheara
Kravaan (Eldest Brother)	Nhim Chhun
Chakra's Mother	Kunthea Sngoun
Chakra's Sisters	Phouern Mey Mey
	Ros Leang Hong
	Sim Lyma
Chakra's Younger Brother	Bou Samnang
Romli	Samphos Phon
Minivan Driver	Sovichea Cheap
Kea	Mony Ros
Jimmy Truck Driver	Decha Chinpornkawe
Toh	Vuthy Sao
Sokchan	Bonthea Seng
Rom Ran	Thanawut Kasro
Danchi	Yothin Udomsanti
Kadir	Saichia Wongwirot
Old Burmese Worker	Chancy Prum
Second Burmese Worker	Myo Thu
Chakra Picture Double & Stand-In	Chheung Vakhim
Ladies of the Night	Chhum Sreyrath

	Horn Dyna
	Lay Kimhong
	Nai Kosoll
Sokchan Stunt Double	Phearom Sen
Woman in Magazine	Champagne Nattanun
Supply Boat Slave Broker	Pich Sophorn
Third Burmese Worker	Ko Ko Lwin
New Young Burmese Worker	Seavphat Ly
Supply Boat Captain	Vuthypul Kaom
Kea Stunt Double	Sila Chhem
Other Trawler Captain	Jakkawan Worasup
Kadir Stunt Double	Sao Tha
Rom Ran Stunt Double	Tep Samphors Reatrey
Young Man With Drink	Khem Ratha
Other Ute Passenger	Khorn Channara

PRODUCTION CREW

Casting Director	Non Jungmeier
Cambodian Casting	Sam-Ath Cheng
Production Accountant	Boluny Ros
Production Coordinator	Sereivuth Kung
Production Assistant	Samon Mean
Assistant Accountant	Chansovannary Ros
Office Production Assistant	Ung Nita
Office Runner	Panhaly Ouk
Second Assistant Director	Sreyra In
Production Assistant On Set	Tithya Nouhem
2nd Production Assistant On Set	Chansovannarath Ros
Director's Attachment & Drama Coach & Interpreter	Vanna Seang
Script Supervisor	Virak Ros
Interpreter On Set	Chhay Kea
First Camera Assistant	Sokseyha Chhinchhum
Second Camera Assistant	Kongkea Vann
Additional Camera Assistants	Phimsornthong Phiphat
	Tran Trung Hau
Additional 2nd Camera Assistant	Ray Chanthou
Steadicam Operator	Yin Nhor
Underwater Cameraman	Simon Christidis
Data Manager	Sophorn Pich
Aerial Cinematography	Matthew Chang
Sound Recordist	Dane Cody
Sound Assistant	Sony Morm
Gaffer	Ngov (Benny) Bora
Best Boy Electrics	Un Sam Chhorn

Key Grip Grip	Phally But Phirum Oudom
Art Director Assistant Art Director Standby Props Set Decorator Picture Vehicle Coordinator Props Labourer Props Fisherman Head of Construction Construction	Chanry Krauch Ban Heng Tita Na Ol Sam Orn Vuthy Keo Roeun Phyrom Thoeun Seihak Chhe Sros Mengvibol Lak Sambath Pech Mach Sdeung Meach Chivy Noeun Nem Sokun Rem Soheng Hing Mao Sohoeun Kan Koeum
Head Painter Painters	
Costumier Assistant Costumier Additional Assistant Costumier Costume Coordinator Makeup Assistant	Salin Kuong KeoSotheavy Ouk Chea Soviton Niamh Peren Sovith Son
Safety Supervisor & Stunt Coordinator Cambodian Safety Supervisor Transport Coordinator & Armourer	Andrew Clarke Dara Our Pros Phauk
Unit Manager & Locations Assistant Unit Labour Casual Catering	Chamrong Chhel Sokheng Chey Yunly Chhe
Rushes Translator	Nehru Pry
Production Consultant	Nicholas Simon
Script Consultant	Paul Mezey
Acting Coach Consultant	Miranda Harcourt
Cultural Consultants	Vireak Soung Sebastian Boll Pok Bunna Richard Kuipers
Storyboard Artist	Peter Sheehan APDG
Stills Photographer	Rafael Winer

PICK UPS CREW

Production Manager Pickup Shoot Sound Recordist Pickup Shoot	Non Jungmeier Rittichai Cheepho
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2nd Camera Assistant Pickup Shoot	Thitiwat Pradthanadee
Hair Stylist Pickup Shoot	Nawaporn Loungchai

POST PRODUCTION CREW

First Assistant Editor	Ashlee Lukas
Additional Assistant Editor	Jana Plumm
Post Production Facility	Definition Films
Head of Post Production	David Gross
Production Supervisor	Maile Daugherty
Senior Colourist	Brett Manson
DI Supervisor	Hamish Mason
DI Conform	Marcus Friedlander
Joyce Escudro	
Flame Artist	James Hughes
Data Managers	Marcus Friedlander
	Simon Ashby
Post Facility Coordinator	Freya Rogers-Fauske
Offline Facilities provided by	ARC Edit
	Joseph Perkins
	Bird Studio
	Jono Hill
Production Accountant (Australia)	Steven McKinnon
VFX Supervisor	Leo Baker
Lead Compositor	Julia Egerton
FX & Dialogue Editor	Sam Petty
Foley Artist	Adrian Medhurst
Foley Engineer	Vanessa Carr
ADR Editor	Petar Ristic
Re-recording Mixer	Sam Petty
Sound Facilities	Big Ears
	Definition Films
ADR Studio	Cambodian Film Commission
ADR Recordist	Sopheakday Touch
Studio Technician	Sereiratanak Vann
ADR Studio	Jingle-Bell Studio
ADR Recordists	Watanakit Chakornbundit
	Manasnit Setthawong
Music Editing & Composition	Sam Petty

Exquisite Human Microphone
 Written & performed by Lawrence English
 From the album Cruel Optimism

Big Sea
 Written & performed by Sam Petty
 Licensed courtesy of Big Ears

8th Month
 Performed by Band-Kai
 Lyrics, music, arranged by Kritaya Jalermraz

The Waiting Dog
 Written & performed by Saichia Wongwirot
 Courtesy of Saichia Wongwirot

The Captain's Last Dance

Written & performed by Sam Petty
Licensed courtesy of Big Ears

Post Production Scripts
Stills Grading & EPK Shoot
EPK Editor

Watching It Unfold

Written & performed by Lawrence English
From the album A Colour For Autumn

Words on Time
Steven Woodburn
Angus Stevens

Production & Development Executive for Causeway Films Taylor Goddard

Legals

marshalls+dent+wilmoth lawyers
Bryce Menzies
Marco Angele

Collection Agent
Insurance

Freeway CAM B.V
Gallagher Insurance Brokers
Natalie Hunt
Katia Koudrina

Auditor
Tax Advisors

Sean Denham
Tony Nagle, Nagle Accounting
Lauren Hillier, Generate

Foreign Exchange Broker

HiFX

Filmed with cameras & equipment from

Film Services Supplier Production (Cambodia) Co. Ltd

Lenses
Two Way Radios supplied by

Big Eye / Lighthouse Film Service
Beauty Radio

Impact Producer

Jackie Turnure

International Distribution by
Sales Agent

Charades
Carole Baraton
Yohann Comte
Pierre Mazars
Jean-Félix Dealberto
Alexandra Reveyrand-de Menthon
Nicolas Rebeschini
Jonas Benhaïem
Constantin Briest

Sales & Marketing Manager
Head of Business Affairs
Festival Manager
Acquisition Manager
Business Development

French Distribution by
Partner, Managing Director
Partners

Echo Studio
Philippe de Bourbon
Yves Darondeau
Serge Hayat
Emmanuel Priou
Thibaut Bruttin
Vincent Flécheux
Christophe Plantin

Head of Development
Head of Legal
Head of Finance

Cashflow Provider
Managing Director
Simpsons Solicitors

Fulcrum Media Finance
Sharon Menzies
Mark Bamford

Completion Guaranty

First Australian Completion Bond Company Pty Ltd
David Noakes
Corrie Soeterboek

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Governor of Preah Sihanouk Province
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PSE (Pour un Sourire d'Enfant)
Green Palace Hotel, Phnom Penh
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Lazy Beach Resort
Karlo & Parisa at Sunboo
Mr. Chourn Sam At.
Yves & Christophe at Sleeping Trees
Cameron at Huba Huba

SPECIAL THANKS TO
Tania Palmer, Poum Rem, Green Gecko Project, Paul Rowe
Brad Gordon, Samnang Seang
Chelsea F.C, Cambodian Diving Group
Ella Millard, Angus Stevens, Sachin Stevens, Edie Stevens, Shaun Patten
Justin Demien, Gina Tan, Leon Tan, Long Chanpea
Tim Pek, Areeda Wilaiwongsakul, Sabouphary Tuy
Nerida Moore, Graeme Mason, Sally Caplan, Cathy Rodda, Mark Woods, Kelly Vincent, Ari Harrison
Sreylin Meas, Vandy Piseth, Kulikar Sotho, Michael Cody
Cypress Properties, Arthur Humphrey, Old Mill Ventures, Jennifer Rainin, Singh Family Trust
Malinda Wink, CCPCR, IOM, LPN, Hagar International, Brett Dickson, Dick Simon, ICE, Barry Gamba,
Louise Gough, Veronica Gleeson, Nam Le, Kitty Green, Isaac Wall, Johanna Scott,
Louise Rathjen, Guy Rathjen, Michelle Rathjen, Kurt Rathjen, Emma Rathjen, Michael Tassis, Laila Tassis,
Sam Brennan, Matthew Doolan, Isaac Wall, Mischa Baka, Jack Hutchings
Nicole Roberts, Kate Yunky, Alan Thomson, Luca Capelli
Mitch Stanley, Millie Gligorevic

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FINANCED IN ASSOCIATION WITH: FULCRUM MEDIA FINANCE MEDIA SUPER

POST PRODUCTION SERVICES BY: DEFINITION FILMS

PRODUCED WITH THE ASSISTANCE OF: FILM VICTORIA

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

This film was pitched at film co-financing event MIFF 37th South Market. The Director
participated in the MIFF Accelerator Program.

SUPPORTED BY THE STATE GOVERNMENT OF VICTORIA AND FILM VICTORIA

FERACIOUS ENTERTAINMENT

PRINCIPAL DEVELOPMENT AND PRODUCTION INVESTOR SCREEN AUSTRALIA

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