

**A STAN ORIGINAL FILM STAN PRESENTS A GOOD THING PRODUCTIONS FILM
IN ASSOCIATION WITH WILD BUNCH INTERNATIONAL
AND MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND**

Nitram

NITRAM depicts the events leading up to one of the darkest chapters in Australian history in an attempt to understand why and how this atrocity occurred.

Release: 2021
Running time: 112 minutes
Language: English
Rating: uncertified as at 1/6/21
Aspect Ratio: 1.43:1
Year of Production: 2020

Website: www.goodthingproductions.com.au

Directed By
Justin Kurzel

Written By
Shaun Grant

Produced By
Nick Batzias, Virginia Whitwell, Justin Kurzel, Shaun Grant

Executive Producers
Nick Forward, Paul Wiegard, Anthony LaPaglia
Alice Babidge, Jenny Lalor

Cast
Caleb Landry Jones
Judy Davis
Essie Davis
Anthony LaPaglia

The producers would like to acknowledge the Traditional Owners of the unceded lands upon which this production was filmed.

Production Company:

GoodThing Productions
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International Sales:

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Key parties' logos:



goodthing
productions

wild bunch



MADMAN

LOGLINE

NITRAM depicts the events leading up to one of the darkest chapters in Australian history in an attempt to understand why and how this atrocity occurred.

SYNOPSIS

Nitram (Caleb Landry-Jones) lives with his mother (Judy Davis) and father (Anthony LaPaglia) in suburban Australia in the Mid 1990s. He lives a life of isolation and frustration at never being able to fit in. That is until he unexpectedly finds a close friend in a reclusive heiress, Helen (Essie Davis). However when that friendship meets its tragic end, and Nitram's loneliness and anger grow, he begins a slow descent into a nightmare that culminates in the most nihilistic and heinous of acts.

KEY CAST AND CREW BIOGRAPHIES

CALEB LANDRY JONES – NITRAM

Named one of “Ten Actors to Watch” by both Variety and The Hollywood Reporter, Landry Jones recently received critical acclaim this year for his work in THE OUTPOST. Prior to that he shot THE FORGIVEN directed by John Michael McDonagh and will next be seen in BIOS opposite Tom Hanks. In 2019, Landry Jones was a recipient of both the SAG award and Critics Choice Award for Best Ensemble for his work in Martin McDonagh’s Oscar-winning THREE BILLBOARDS OUTSIDE EBBING, MISSOURI. In addition, he co-starred in Jordan Peele’s Oscar winning GET OUT, as well as Doug Liman’s AMERICAN MADE and Sean Baker’s Oscar nominated THE FLORIDA PROJECT. Additional credits include Jim Jarmush’s THE DEAD DON’T DIE, Brandon Cronenberg’s ANTIVIRAL and The Safdie Brother’s HEAVEN KNOWS WHAT.

JUDY DAVIS – MUM

Judy Davis came to prominence for her role in MY BRILLIANT CAREER, for which she won BAFTA Award for Best Actress and Best Newcomer. Davis received Academy Award nominations for her roles in A PASSAGE TO INDIA and Woody Allen’s HUSBANDS AND WIVES. She also performed in Allen’s TO ROME WITH LOVE, CELEBRITY, DECONSTRUCTING HARRY and ALICE. The three-time Emmy Award winner Television credits include; LIFE WITH JUDY GARLAND, THE REAGANS, FEUD and RATCHED.

ESSIE DAVIS - HELEN

AACTA and Olivier Award winner ESSIE DAVIS has starred in such films as; THE BABADOOK, AUSTRALIA, TRUE HISTORY OF THE KELLY GANG, ASSASSIN’S CREED and BABYTEETH. On television her list of credits includes; GAME OF THRONES, MISS FISHER’S MURDER MYSTERIES, LAMBS OF GOD and THE WHITE PRINCESS. On the stage Essie won the Olivier Award for her performance in A STREETCAR NAMED DESIRE and earned a Tony Award nomination for TOM STOPPARD’S JUMPERS.

ANTHONY LAPAGLIA - DAD

Anthony LaPaglia is an internationally acclaimed stage and screen actor who has won both a Golden Globe, for the TV series WITHOUT A TRACE, and a Tony Award for Arthur Miller’s A VIEW FROM THE BRIDGE. His extensive list of film credits includes; LANTANA, HOLDING THE MAN, BETSY’S WEDDING, AUTUMN IN NEW YORK, THE HOUSE OF MIRTH, SWEET AND LOWDOWN, THE CLIENT and SUMMER OF SAM.

JUSTIN KURZEL - DIRECTOR

Justin’s first feature film SNOWTOWN, premiered at Adelaide Film Festival in 2011, winning the Audience Award. The film screened in over 15 international festivals including Toronto in 2011 and International Critics Week in Cannes in 2012 where it was awarded Special Distinction of the President.

In 2014 Justin directed a feature adaptation of MACBETH starring Michael Fassbender and Marion Cotillard where it was in competition at Cannes Film Festival in 2015.

In 2016 he directed the blockbuster adaptation of ASSASSINS CREED starring Michael Fassbender, Marion Cotillard, Jeremy Irons and Charlotte Rampling.

THE TRUE HISTORY OF THE KELLY GANG, a feature film based on the novel by Peter Carey and starring George McKay, Russell Crowe and Essie Davis premiered at the 2019 Toronto Film Festival Gala Section.

Justin is Executive Producer on the Apple TV/Paramount miniseries SHANTARAM, based on the book by Gregory David, being produced by Anonymous Content.

SHAUN GRANT - WRITER

Shaun Grant is a highly acclaimed screenwriter whose films have premiered at the world’s most prestigious film festivals; including Cannes, Toronto and Sundance. Recently, Shaun won his fifth AWGIE Award (Australian Writer’s Guild Award) for Best Adapted Screenplay for Penguin Bloom. Prior to this, True History of the Kelly Gang, premiered at the 2019 Toronto International Film Festival. The much-anticipated film saw Shaun reuniting with Justin Kurzel after their debut feature film, Snowtown, which was selected for Cannes’ Critic Week in 2011 and went on to win the AACTA Award (Australian Academy Award) for Best Adapted

Screenplay. Shaun's work on Jasper Jones and Berlin Syndrome gave him two further AACTA nominations and an AWGIE win for Best Adapted Screenplay. In television, Shaun has written for multiple series, securing another AWGIE and AACTA nomination for his work on the mini-series, Deadline Gallipoli. More recently, Shaun wrote the finale of Mindhunter for which he, and the show's writing team, received a Writer's Guild of America nomination for Best Drama. NITRAM is Shaun's sixth feature film.

NICK BATZIAS - PRODUCER

Award winning producer Nick Batzias has almost twenty years experience in the film industry having worked across acquisition, distribution and production. In 2018 he founded GoodThing Productions after over 15 years at Madman Entertainment and as Head of Madman Production Company. GoodThing focuses on the production of Narrative and Factual projects for screens big and small. Recent projects include AACTA award winning *The Australian Dream* (Telluride Film Festival 2019), *Below* (Melbourne International Film Festival) and *2040* (Berlin International Film Festival 2019). In addition to Nitram, 2021 will see the release of narrative feature *Nude Tuesday* and feature documentary *Off Country*.

VIRGINIA WHITWELL – PRODUCER

Over a 25-year career, Virginia has become a highly experienced producer of factual and scripted content. Hailing from the UK, she has worked on numerous productions all over the world. Her extensive credits include projects for Warner Bros, HBO, Lucasfilm, EON, 20th Century Fox and Universal. She is the Head of Production and Partner at Good Thing Productions and has produced many projects including AACTA winning documentary *The Australian Dream, 2040, All For One* and *Below*. In addition to Nitram, she is currently producing feature comedy *Nude Tuesday*, an official NZ-Australian co-production with Firefly Films and EP'ing a number of factual projects for Good Thing.

GERMAIN McMICKING ACS – DIRECTOR OF PHOTOGRAPHY

Germain McMicking has worked extensively within the commercial and entertainment industry, shooting documentary, narrative film and television and is a much sort after Director of Photography.

Recent credits include *MORTAL KOMBAT* for New Line Cinema; the 3rd series of *TRUE DETECTIVE* for HBO, with Germain receiving an Emmy Nomination for Outstanding Cinematography For A Limited Series Or Movie; the feature film *ACUTE MISFORTUNE* for director Thomas M Wright; *TOP OF THE LAKE: CHINA GIRL*, with writer/director Jane Campion and Ariel Kleinman; *BERLIN SYNDROME* for producer Aquarius Films and director Cate Shortland; *THE EMPYREAN* and feature documentary *SILENT EYE* with director Amiel Courtin-Wilson; *PARTISAN* with director Ariel Kleiman, winning the 2015 World Cinema Dramatic Special Jury Award for Cinematography at the Sundance Film Festival. Other projects include the epic TV series *GALLIPOLI* for producers Southern Star Productions, the Nine Network and director Glendyn Ivin; the feature film *HOLDING THE MAN*, for producers Goalpost Pictures and director Neil Armfield; *THE ACCIDENTAL SOLDIER* with director Rachel Ward and producers Goalpost Taylor Productions, which garnered Germain a 2013 ACCTA nomination for Best Cinematography; *COCKLESHELL*, a segment of *THE TURNING* feature film for Director Tony Ayres and based on the Tim Winton novel.

Prior to this, Germain shot the feature film screen adaptation of Christos Tsiolkas' award winning novel *DEAD EUROPE*, directed by Tony Krawitz for Porchlight Films and See Saw Films. This film premiered in competition at Sydney Film Festival 2012, and also screened at the Toronto and London Film Festivals. This was the second collaboration with director Tony Krawitz, Germain shot Tony's award-winning feature documentary *THE TALL MAN* for Blackfella Films. The film focuses on the infamous death in custody of Cameron Doomadgee on Palm Island in 2004. Germain was nominated for an AACTA award for Best Cinematography in a Documentary in 2012.

ALICE BABIDGE – PRODUCTION AND COSTUME DESIGN

Alice designs set and costumes in film, television, theatre and opera. Her feature film credits include *THE DIG*, directed by Simon Stone and starring Ralph Fiennes and Carey Mulligan, for which Alice has been nominated for a 2021 Best Costume Design BAFTA award; *TRUE HISTORY OF THE KELLY GANG* from director Justin Kurzel for which Alice won the 2019 AACTA Award for Best Costume Design in a Feature Film; *HOLDING THE MAN* directed by Neil Armfield; and *SNOWTOWN*, Kurzel's debut feature which was selected for Critics Week at Cannes and was awarded the Special Distinction of the President. Her recent work includes Costume Designer on *THE DIG* A Netflix Original Film starring Ralph Fiennes and Carey Mulligan 2021

JED KURZEL - COMPOSER

Jed Kurzel is best known as the front man and song writer for duo, THE MESS HALL. They were the recipient of the Australian Music Prize in 2007. Jed's composition career began several years ago with contributions to several independent short films. He then wrote the score for the critically acclaimed documentary NAKED ON THE INSIDE before composing the music for the Griffin Theatre production SAVAGE RIVER in 2009. His television debut came in scoring the music for both seasons of the Southern Star/Foxtel television series SPIRITED. In 2010, Jed made his feature film debut composing the soundtrack for SNOWTOWN for which he won Feature Film Score of the Year at the 2011 Screen Composer Awards. He has since composed the score for DEAD EUROPE, directed by Tony Krawitz and his third feature film, THE BABADOOK.

NICK FENTON - EDITOR

Nick Fenton is a film editor who has worked on a diverse range of films. Early in his career, he worked with Turner Prize winner Jeremy Deller, and he also frequently collaborates with outstanding British director Clio Barnard (including THE SELFISH GIANT, which was screened in Karlovy Vary in 2013). He worked with Icelandic band Sigur Rós on their films HEIMA (2007) and INNI (2011). Other credits include AMERICAN ANIMALS, THE DOUBLE, SUBMARINE, ESCAPE FROM PRETORIA.

DIRECTOR'S STATEMENT, JUSTIN KURZEL

I have lived in Tasmania for the last four years where my wife and I have decided to bring up our daughters. We have done this because there is no more beautiful place than this land and people. There is a spirit and resilience unlike any other. In winter the storms from the Antarctic batter the coasts and in a strange way Tasmania comes alive with energy, a curiosity, a need to explore, to understand this place and it's past.

It's past has ghosts, terrible unresolved tragedies, which haunt and have settled like a constant fog over it's exquisite beauty. This reflection is complex and cautious; there are things best not talked about, a darkness to evade. The shadows flicker, but they mostly sit in blackness.

Shaun Grant's script NITRAM came from those shadows. It was unexpected and revealing in its honesty and genuine desire to understand and ask questions about one of the darkest chapters in Australian history, the 1996 Port Arthur shootings.

The forensic unpeeling of the character in the weeks leading up to the shootings was as vivid as it was elusive that it reached beyond the monster echoes and confronted me with someone who I felt I had known, walked past, ignored, would see but then forget.

The portrait he invented, the family he created, the street they lived on all felt conversant and familiar. This step by step unpeeling of a character, their dismantling and isolation dared me to consider how someone could evolve into a leviathan. When that person was at their most dangerous and volatile, how were they able to make the worst choices imaginable?

The moment we feel the most, unsure and uncertain of "Nitram" is the moment that he buys his first guns. The horror of this scene spoke more to me about gun reform than any statistic or opinion piece. It crystallised the tragedy in a way, which made me clearly see the failings of the past, how gun laws could easily be exploited by the most vulnerable and dangerous.

Since my first film SNOWTOWN I have been interested in why these young men search for answers in such extreme violence. Is there a cultural void, which starves these human beings of a tribe, an absence of belonging? When there is no church, no sense of origin, no connection to land and country, what becomes their compass, what corrupts them towards this apathetic and senseless need to destroy life?

As filmmakers we have tried to tread gently. I am conscious that this film is speaking to an event in time, which we would rather look past. The profound pain runs deep. Forgetting helps us survive but freedom comes from memory. I have sought to reach into the darkness to find a truth and to understand the unimaginable. There are no answers but the legacy of Port Arthur is our albatross around our necks, it is part of our history and it warns the future of its perils.

WRITER'S STATEMENT, SHAUN GRANT MAY 2021

There are certain catastrophic events that stay with you, events where you will forever recall when and where you heard the news. For my country, and for me, it was the news of the Port Arthur massacre. Thirty-five people killed and 23 wounded at the hands of a lone gunman. At the time, it was history's worst ever mass shooting. Viewing the harrowing images on my TV screen on that fateful day I kept asking myself the same question. A quarter of a century later, that very question remains; Who would do such a thing?

In late 2018 I was living in Los Angeles, California, watching basketball when two broadcasters started arguing about gun laws. There had been two senseless mass shootings in America within the space of ten days and a former-athlete was defending his right to bare arms and hunt with his semi-automatic rifle. It was in this moment my mind went back to Port Arthur. I revisited my research, that I had first undertaken almost a decade ago, and I went online to learn that some gun laws in Australia had been relaxed since the introduction of the National Firearms Agreement in 1996 and that many of its suggestions were never even implemented. In fact, I learnt that there are more weapons in Australia now than in 1996. Having attempted throughout the years to tell this story from various points-of-view (be it police, victims or survivors) I now knew the best way to do it, in order to convey my message, was from only one POV; the perpetrator's. I wanted the audience, especially those pro-gun, to sit with a character who clearly should not have access to firearms and watch as they are so easily granted access to them.

Whenever such a heinous act occurs the perpetrators are quickly labelled evil and crazy, for this makes the news easier to digest. But I believe this to be dangerous, as we as a society stand to never learn anything from the tragedy. Instead I choose to look closer. Not in any attempt to sympathise with the killer but rather to try and better understand what leads an individual to carry out such a crime. I understand a community's wish to forget the man's name, but to forget the event risks it repeating itself and I would much prefer our reminder to be a scripted narrative film than another news report.

While I realise it is hard for any nation to examine the ghosts of its past, I also believe it to be necessary. It is what art does so very well. An attempt to try and bring sense to the senseless. Yes, we should have films that celebrate Australia, its sporting triumphs, its natural beauty, its good natured humour. But we should not shy away from the uncomfortable if there is some good that can come from it and I am not merely referring to our history of colonisation but our contemporary history as well. Filmmakers I admire, such as; Coppola, Kubrick and DePalma, all made films coming out of Vietnam that were 'anti-war films'. Currently I feel western society is in a war with its self, where senseless random acts of violence are being carried out daily. Thus in my frustration I wrote NITRAM, which among many things I consider to be an 'anti-gun' film. My intention is not to give exposure to the perpetrator but the issue. Art, if done well, gives us the tools to confront the darkest of events and I know that everyone behind NITRAM, myself included, have done all we possibly can to 'do well' in the telling of this story.

WHY NITRAM IN FILM'S TITLE IF WE ARE NOT NAMING HIM IN THE FILM?

As filmmakers we have sought to avoid naming the key characters in our film out of respect for those most impacted by the actual events on which the story is based. In addition there is a school of thought that believes that in naming Perpetrators of such acts, one may be offering up the precise notoriety they were seeking in undertaking their violence.

So why Nitram? It is after all simply the actual gunman's name reversed. But it is much more than this. It is established as a term of derision in the film. It was the label given to an outsider, to someone who didn't fit, who wasn't 'quite right'. It is a name he didn't want or like; the polar opposite of the notoriety he would seek. Beyond this, Nitram as a title talks to the point of view in this film, without ever seeking to give the actual perpetrator any satisfaction whatsoever.

KEY QUOTES

Judy Davis - MUM

On the character of Mum:

"There is a degree of protection for her son because she's lived with him for 20 odd years and this woman must be misunderstanding him and it has the potential for damage either to him or maybe even her."

Anthony LaPaglia – DAD

On the script:

"It's a really good script. It's deceptively alluring, the film."

On Justin Kurzel:

"I'll put him there with Ray Lawrence, he's so good. He is genuinely one of the best directors I have ever worked with in my entire career. He just knows each actor, they're all different and there's a difference sociology that goes with them and he knows exactly where to go for you."

Essie Davis – HELEN

"I thought it was extraordinary how important it was in terms of what is happening in the world now, particularly in Western society of people getting guns and taking out their frustrations on humanity."

"This film will be so important for Americans and Europeans, all of the places where this extreme reactivity or power play is happening. I believe this film could bring about change, and I hope it does."

"It is really important that we don't forget that this happened. I was nervous about making it, Justin and I were both extremely nervous about making it. But this is not a celebration, and it is not an eyewitness re-enactment, it has very little violence in it."

Justin Kurzel - DIRECTOR

"Caleb has an extraordinary look about him, he's almost childlike but also feels very dangerous and unpredictable. We met him in LA, and he was really interested in the storytelling and who this guy was and the different layers of him and how to play him. He had some interesting things to say about him."

"Anthony La Paglia, he usually plays these big alpha male roles and known for being that ultra-masculine kind of character in films and TV series, I loved the fact that he was this sort of B-male that was kind of an enabler for his son, that was someone that was quite weak in a way, in the way he disciplined his son and took responsibility within the marriage. I hadn't seen Anthony play that fragility and weakness since Lantana, one of the greatest performances."

Shaun Grant - WRITER

"Nitram is the unpacking of an individual, it is very much a character piece looking at how someone can potentially slip through the cracks in society and how certain moments in time and events that happen in his life led to and culminated at the day of April 28."

Nick Batzias - PRODUCER

“Everyone, us included, was really nervous. And I don’t think you should approach material like this unless you are nervous. That was two years ago and then we started conceiving how we might pull it together, production and financing and so forth.”

“It has always been key to remind both Australians not to loosen those gun laws, but also it is a way of showing the rest of the world what can be done when you have stricter gun controls.”

“The gun control conversation has always been at the forefront of our thinking, alongside exploring how we deal with individuals that slip through the cracks of our community – be it because of economic or social disenfranchisement, because of mental health issues, and certainly in looking at the protagonist in our film. He had a life that ticked a lot of those indices. We don’t propose to know what the answers are, by any stretch, but I think there is an opportunity, using this material, to drive conversation around that.”

Caleb Landry Jones – NITRAM

“I remember when reading it I was quite skeptical of this idea of trying to force empathy on an audience. But when I met Justin, it was clear to me that we weren’t going to be doing that. By the time we were filming it, it didn’t feel like that at all. It felt like we were just giving them life, the kind of life that every human deserves, to try and stretch or reach for some of these emotions and to try and process some of these emotions realistically. I feel like it was quite natural.”

“I think we’re afraid to look at ourselves.”

Pre Presentation

Logo 1	Stan Original Ident	Animated Logo
Logo 2	MIFF Premiere Fund	Animated Logo
Logo 3	Wild Bunch International	Animated Logo
Logo 4	Madman Entertainment	Animated Logo
Logo 5	Good Thing Productions	Animated Logo

Presentation

Card 1	A STAN ORIGINAL FILM
Card 2	STAN PRESENTS
Card 3	A GOOD THING PRODUCTIONS FILM
Card 4	IN ASSOCIATION WITH WILD BUNCH INTERNATIONAL
Card 5	AND MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND

End Credits

card 1	On April 28th 1996, thirty-five people were killed and another twenty-three wounded in Port Arthur, Tasmania. The lone gunman was sentenced to thirty-five life sentences.
card 2	The events of that day resulted in an overhaul of Australia's gun laws and the introduction of a National Firearms Agreement. The reforms were agreed to in twelve days. Over 640 000 firearms were bought back by the government and destroyed.
card 3	No State or Territory has been fully compliant with the National Firearms Agreement. There are now more firearms owned in Australia than in 1996.
Card 4	CALEB LANDRY JONES
Card 5	JUDY DAVIS
Card 6	SEAN KEENAN
Card 7	with ESSIE DAVIS
Card 8	and ANTHONY LAPAGLIA
Card 9	Director

JUSTIN KURZEL

Card 10
Writer
SHAUN GRANT

Card 11
Producers
NICK BATZIAS
VIRGINIA WHITWELL
JUSTIN KURZEL
SHAUN GRANT

Card 12
Executive Producers
NICK FORWARD
PAUL WIEGARD
ANTHONY LAPAGLIA

Card 13
Executive Producers
ALICE BABIDGE
JENNY LALOR

Card 14
Associate Producer
JAMES HEWISON

Card 15
Director of Photography
GERMAIN McMICKING ACS

Card 16
Editor
NICK FENTON

Card 17
Production and Costume Design by
ALICE BABIDGE

Card 18
Makeup & Hair Supervisor
FIONA REES-JONES

Card 19
Music by
JED KURZEL

Card 20
Supervising Sound Editor
STEVE SINGLE

Card 21
Casting
NIKKI BARRETT CSA, CGA
ALISON TELFORD CGA
KATE LEONARD CGA

Roller

Cast in order of appearance

NITRAM	CALEB LANDRY JONES
MUM	JUDY DAVIS
DAD	ANTHONY LAPAGLIA
RILEY	PHOEBE TAYLOR
JAMIE	SEAN KEENAN
DOCTOR	CONRAD BRANDT
MOTHER	JESSIE WARD
YOUNG CHILD	ZAIDEE WARD
TEACHER	ETHAN COOK
SCHOOLBOY	KYAN HUGH MANA WALTERS
HELEN	ESSIE DAVIS

SALESMAN	LUCAS FRIEND
WAITRESS	CHARLOTTE FRIELS
REAL ESTATE AGENT	ANNABEL MARSHALL-ROTH
NURSE	CHRISTIANA PLITZCO
BARMAN	NICK BATZIAS
WOMAN OUTSIDE BAR	LUCY-ROSE LEONARD
HUSBAND	IAN HUME
WIFE	CAROLYN HUME
OFFICER	TRELAWNEY DEWE
TRAVEL AGENT	ANITA JENKINS
GUN SHOP OWNER	RICK JAMES
GUN SALESMAN	FERGUS O'LUANAIGH
SURFER FRIEND	JOSH JOHANSSON
FARMER	SIMON GILBERTSON
SON	GEORGE BATZIAS

STUNTS

NITRAM STUNT DOUBLE	JAYDEN "MOZZIE" IRVING
DAD DOUBLE	CHRIS CHALMERS
HELEN STUNT DOUBLE	DEIDRE NAUGHTON
DIVER #1	ROSCO CAMPBELL
TRUCK DRIVER/DIVER #2	HAYDEN STEWART
BG DRIVER	CODY RILEY

1st Assistant Director	NATHAN CROFT
2nd Assistant Director	OLIVER TUMMEL
3rd Assistant Director	SAM HEWISON
Additional ADs	MATTY BARKER MICHAEL MCLEAN

Line Producer	JOHN SANDOW
Production Coordinator	JAY ADSHEAD
Production Secretary	REBECCA GIRARD
Director's Assistant	CONOR CASTLES-LYNCH

Production Runners	FELICITY PARKER-HILL JOHN HEWISON
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Production Accountant	DEBORAH EASTWOOD
Good Thing Production Assistants	ANNA CHARALAMBOUS OLIVER RAMSAY

Dialogue Coach	JENNIFER KENT
Extras Casting	BROOKE HOWDEN
Community Consultant	JACKI WHITWELL

Location Manager	NICCI DILLON
Location Scouts	ANDREW PERRY BJ TURNER BEN SAUNDERS

Art Director	MARNI KORNHAUSER
Associate Art Director	LUCINDA THOMSON
Art Department Coordinator	JAIME GILLESPIE
Set Decorator	QUINN DELANY-VELDHUIS
Senior Buyer/Dresser	ELLA CAREY
Buyer/Dresser	LIAM LINLEY
On Set Dresser	ARA STEEL

Props Master	STEPHANIE D'ALESSI
Standby Props	SOPHIE DURHAM
Construction	SAM DESMOND
Art Assistants	SOPHIE HAYWARD PAUL DENNIS ROMEO SILVA LACHLAN HIBBINS
Graphics Artist	ANNA MCEWAN
Art Department Runner	GRACE GOODWIN
1st Assistant Camera	CAMERON GAZE
2nd Assistant Camera	JENSEN COPE
Data Wrangler	DARCY GOODING
Underwater Camera Operator	TYGE LANDA
Publicists	NIXCO FIONA NIX HARRIET DIXON-SMITH
Stills Photographer	BEN SAUNDERS
Gaffer	CRISPIAN HAYLER
Best Boy	SIMON ZAGAMI
3rd Electrics	TONY IARIA
4th Electrics	DAN COATES
Key Grip	SIMON HAWKINS
Best Boy Grip	KIERAN KING
3rd Grip	JAMES ROYLE-YOUNG
Costume Supervisor	CHRISTIANA PLITZCO
Costume Assistant	PHOEBE TAYLOR
Costume Standby	KATRINA HENLEY
Costume Buyers	FIONA MACKINNON ORIANA MERULLO
Costume Attachment	ALEISHA WHITSON
Costume Assistant	ZOHIE CASTELLANO
Makeup Artist	TROY FOLLINGTON
Additional Makeup Artists	BROOK PEARSON AMANDA ROWBOTTOM
Sound Recordist	DEAN RYAN
Boom Operator	MARK LAVERY
Action Vehicles	MAX'S ACTION VEHICLES
Action Vehicle Driver/Mechanic	MARK OGLE
Action Vehicles Coordinator	DEBORAH FOWLER
Animal Trainers	PAWS ON FILM LAUREN SELLWOOD JASON HURA ALISHA WATSON JULIA KINGHORN FIONA DAVIES
Special Effects	SHOWFX
SFX Supervisor	ALLAN SPIEGEL
SFX Pyrotechnicians	WILLIAM HATCHER ROHAN THORNTON TIM LEDGER

Armourer	SCOTT WARWICK
COVID Plan	PHILLI ANDERSON
Safety Officer - Report	LANA WILLIAMS
Safety Supervisor	CHRIS WILSON
COVID Officer	WAYNE DEAKIN
Paramedic	MARKOS BATZIAS
Assistant Stunt Coordinator	PHILLI ANDERSON
Head Stunt Rigger	CLINT DODD
Rigger	ROSCO CAMPBELL
Stunt Assistants	KEVIN WILLIE CODY RILEY
Water Safety Supervisor	JEFF SWEENEY
Water Safety	JAYDEN "MOZZIE" IRVING
Catering	HIGHER MARK EVENTS JAMES BROWN
Unit Manager	KARL DEMMLER
Additional Unit Manager	JAMES MILES
Unit Assistants	ADAM LEWIS ANDREW BRONSVOORT
Drone Shoot	HELIGUY TONY DRIVER JACKSON FINTER
Location Manager Drone Shoot	FIONA WOOD
Post Production Supervisor	MARYJEANNE WATT
Assistant Editor	DANIEL NEWFIELD
Post Production Facility	SOUNDFIRM AUSTRALIA
Picture Post Producer	GEMILA IEZZI
Operations Manager	ROSS MITCHELL
Colourist	EDEL RAFFERTY
Online Editor	JOHN KERRON
Conform Editors	ROSS MITCHELL VERONICA LYNCH
Digital Dailies & Operations Assistant	TIM MORTON
Lead VFX Artist	LEATH MATTNER
VFX Artist	RUI LI KKYE HALL JOHN KERRON
Sound Post Producer	SKYE HOLLINGSWORTH
Re-Recording Mixer	STEVE SINGLE
Dialogue Editor	STEVE SINGLE
Sound Designer	JAMES ASHTON
ADR Recordist	DAVID WILLIAMS
Foley Recordists	MARIO VACCARO ALEX FRANCIS
Foley Editor	MEGAN HOWIESON
Technical Assistants	OWEN GRIEVE VERONICA LYNCH

Music Composed and arranged by JED KURZEL
Additional arrangements ROBERT AMES
BEN CORRIGAN
Music mixed by MATT LOVELL
Music Supervisor JEMMA BURNS, LEVEL TWO MUSIC

'Three Little Maids'

Written by W.S. Gilbert & A. Sullivan
Performed by Elsie Morison, Jeannette Sinclair, Marjorie Thomas
Glyndebourne Chorus, Pro Arte Orchestra, Sir Malcolm Sargent
Licensed courtesy of Warner Music Australia

'I Am the Monarch of the Sea'

Written by W.S. Gilbert & A. Sullivan
Performed by George Baker, Marjorie Thomas, Glyndebourne Chorus
Licensed courtesy of Warner Music Australia

'Sorry Her Lot Who Loves Too Well'

Written by W.S. Gilbert & A. Sullivan
Performed by Elsie Morison, Pro Arte Orchestra, Sir Malcolm Sargent
Licensed courtesy of Warner Music Australia

'Tit Willow'

Written by W.S. Gilbert & A. Sullivan
Performed by D'oyly Carte Opera Company
Courtesy of Bacci Bros Records
License arranged by Fine Gold Music

'My Eyes Are Fully Open'

Written by W.S. Gilbert & A. Sullivan
Performed by George Baker, Pamela Bowden, Owen Brannigan,
Pro Arte Orchestra, Sir Malcolm Sargent
Licensed courtesy of Warner Music Australia

'I've Got A Little List'

Written by W.S. Gilbert & A. Sullivan
Performed by Sir Geraint Evans, Glyndebourne Chorus,
Pro Arte Orchestra, Sir Malcolm Sargent
Licensed courtesy of Warner Music Australia

'Chopsticks'

Written by Arthur de Lulli
Performed by Caleb Landry Jones & Essie Davis

Tit Willow'

Written by W.S. Gilbert & A. Sullivan
Performed by Essie Davis & Caleb Landry Jones

'A Star is Born'

Written by Max Steiner
(Bourne Music Co.)
Administered by Universal Music Publishing Pty Ltd)

'Take A Long Line'

Written by Brewster-Jones/Brewster-Jones/Neeson
(© BMG AM Pty Ltd)
Performed by The Angels
(P) 1978 BMG AM Pty Ltd.
Licensed Courtesy of BMG AM Pty Ltd

'I Could Be Your Lover'

Written by J. Carmichael/ L. Julian
(Henstone Music/ Musicworks)
Performed by James Carmichael
Licensed courtesy of Essential Music Group

Archive Researcher LAVINIA RIACHI

Australian Broadcasting Corporation Library Sales

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Marc Sprodefeld

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The Producers would like to acknowledge the Traditional Owners of the Land on which this film was produced.

Filmed in the City of Greater Geelong



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6th Last Card	Financed in association with Nude Run
5th Last Card	International Sales [WILD BUNCH INTERNATIONAL LOGO]
4th Last Card	Australian and New Zealand Distributor [MADMAN ENTERTAINMENT]
3rd Last Card	Produced with the financial assistance of THE MELBOURNE INTERNATIONAL FILM FESTIVAL (MIFF) PREMIERE FUND [MIFF/PREMIERE FUND LOGO] Executive Producer: Mark Woods This film's director is a graduate of [MIFF Accelerator Lab Logo]
2nd Last Card	GOOD THING PRODUCTIONS LOGO
Last Card Card	STAN ORIGINALS