



SCREEN AUSTRALIA PRESENTS
IN ASSOCIATION WITH SCREEN QUEENSLAND

A BLACKLAB ENTERTAINMENT / WOLFHOUND PICTURES PRODUCTION

A FILM BY THE SPIERIG BROTHERS

PREDESTINATION

PRODUCTION NOTES

Release Date: 4th September 2014

Duration: 97:23:48

OFLC: TBC

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PREDESTINATION

Written and Directed by THE SPIERIG BROTHERS

Based on the short story "ALL YOU ZOMBIES" by ROBERT A. HEINLEIN

Produced by PADDY MCDONALD

Produced by TIM MCGAHAN

Produced by PETER SPIERIG / MICHAEL SPIERIG

Executive Producers MICHAEL BURTON/ GARY HAMILTON

Executive Producers MATT KENNEDY/ JAMES M. VERNON

Director of Photography BEN NOTT ACS

Production Designer MATTHEW PUTLAND

Film Editor MATT VILLA ASE

Costume Designer WENDY CORK

Special Makeup Effects Designer STEVE BOYLE

Music by PETER SPIERIG

Casting by MAURA FAY CASTING/ LEIGH PICKFORD

ETHAN HAWKE
SARAH SNOOK
AND NOAH TAYLOR

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PREDESTINATION

ONE LINE SYNOPSIS

Now on his final assignment, a time-traveling Temporal Agent must pursue the one criminal that has eluded him throughout time.

SHORT SYNOPSIS

PREDESTINATION chronicles the life of a Temporal Agent sent on an intricate series of time-travel journeys designed to ensure the continuation of his law enforcement career for all eternity. Now, on his final assignment, the Agent must pursue the one criminal that has eluded him throughout time.

'Anyone who tells you they know what PREDESTINATION is about is lying.'

Ethan Hawke

ABOUT THE PRODUCTION

Writer/director/producer Peter Spierig first read science fiction legend Robert A. Heinlein's famous short story "*All You Zombies*" many years ago. The way the story puts a new spin on the time travel genre and turns it on its head thrilled Peter: 'I had never read a time travel story like that one, and I don't think there'll be another time travel story quite like it again.'

"*All You Zombies*" begins with a young man, known as The Unmarried Mother— it's his true-confession writing pseudonym—who relates his strange life story to a bartender, who is revealed to play a larger part in the story than initially appears to be the case. The story involves several complicated interconnected time travel journeys and the action moves from 1945 to 1993.

The complex, mind-twisting and paradoxical themes of the Heinlein story stuck with Peter and he knew that one day he would turn the story into a film. And, as he says, 'one day I just sat down and started writing it.'

Spierig and twin brother Michael, with two successful features behind them, adapted "*All You Zombies*" with a determination to remain faithful to the feel of their inspiration, but brought what Peter calls 'a significant cinematic arc' to the compelling central characters.

Producer Paddy McDonald responded very strongly to the script: 'It's rare that you read a piece of material that's singularly different from anything else you've read. The execution and the craft of the script deliver something that has never been seen before.... It's a script of singular vision and quality.'

Writer/director/producer Michael Spierig characterises the narrative as 'an unconventional journey. It's essentially like five or six films—an action film, a detective movie... and then it turns into an intimate drama about somebody telling their life story to a bartender.' Producer Paddy McDonald adds, 'It's going to mean different things to different people. It's taking ideas from academia and philosophy and theology and playing with them—it tells a time travel story in a way that's never been told before.'

Ethan Hawke sums up the appeal of the film in describing his reasons for signing up for the production and working with the Spierig brothers for a second time: 'If a movie can simultaneously entertain you and leave you with a subcurrent of something to think about, then that hits the bullseye for me.'

Noah Taylor agrees: 'It's not the sort of film that you can just sit back and predict what's going to happen. As well as being exciting, it's moving as well: because of Ethan and Sarah's performances you really feel for the characters and their journey. It is both thought-provoking and entertaining.'

ABOUT THE DIRECTORS

Identical twins Peter and Michael Spierig have been making films together since they discovered their father's video camera at the age of ten. After completing their tertiary studies at the Queensland College of Art the brothers made many short films together, many of them award-winning, which inevitably brought them to the attention of the advertising industry. Pooling their savings enabled the brothers to make their first feature, *Undead*; its success got them on the radar and their script for *Daybreakers*, with the pair attached as directors, was picked up by Lions Gate Entertainment.

The received wisdom within the film industry is that multiple directors of a film inevitably results in chaos. Director of photography Ben Nott, who also worked with the brothers on *Daybreakers*, found the opposite to be true: 'I did have that trepidation about having two masters. I expected them to be fighting every five minutes while the rest of us smoked cigarettes and waited... But their relationship is incredible in that they won't knock heads about anything—one guy is simply more passionate than

the other and the other guy recognises the threshold of passion and backs off—this is how they work.’

Ethan Hawke: ‘My greatest wish for every good director I’ve ever worked with is that I could bestow on them the gift of a twin—because, let’s face it, most directors, if they’re good, turn into kind of megalomaniacs—they think they know everything. But Peter and Michael have the benefit of their brother standing next to them, saying ‘Well, actually that sounded a bit obnoxious—did you really think that through?’ They test each other and they keep each other humble and hard-working, and it’s a wonderful gift to have a best friend support system. Film directing is such a naturally dictatorial position—with a twin, as an actor you can, say, agree with Michael but disagree with Peter. There’s a lot of little avenues for collaboration to happen along that aren’t normally possible.’

Ben Nott continues: It is a bit of a generalisation but I feel that Peter is the head and Michael is the heart, but even that isn’t true because they swap in and out. They’re both very clever about everything.

CASTING

The writing process brought the Spierig brothers to the realisation that they were working on a time travel story like no other, and that the paradoxes contained within the plot brought huge implications for casting the film. Michael Spierig: ‘A lot of the process was, initially, figuring how we’re going to pull this off—who was going to be playing what part—and at what point do the parts cross over?’

Early on, both brothers found themselves envisaging American actor Ethan Hawke, known for both his dramatic range and his interest in compelling, thought-provoking filmmaking, in the key role of The Bartender. Ethan had worked on the Spierig brothers’ previous film *Daybreakers*, and the brothers liked what he brought to the role—they were just unsure whether such an in-demand actor would be able to fit them in.

They emailed Ethan on Thanksgiving. Within a day he had emailed them back saying ‘I’m in.’ As Michael tells it, ‘Ethan said ‘I have just one question: which part am I playing?’ and we looked at each other and said ‘Not sure yet. We’ll figure that out.’’

Michael Spierig sums up what draws them to Ethan: ‘Ethan is such a talented actor, such a contributor. He likes to get involved in the script, makes suggestions. It’s such a joy when actors come in ready to play—it’s not about coming in, reading lines: they want to contribute to the story.’

Eventually the Spierig brothers decided that Ethan was so perfect as The Bartender that it was a no-brainer. But making this decision raised a difficult question: how should the dual casting/double gender role of The Unmarried Mother and Jane be cast?

Michael Spierig picks up the story: ‘When it came to the initial casting of The Unmarried Mother we went back and forth repeatedly: should it be two parts? Should the part of The Unmarried Mother and Jane be one part or should the two roles be played by two actors of two different genders? What we thought was the most interesting choice was if we could find one actor who could play both parts, and that was in some ways a frightening prospect: what if you don’t pull it off? The whole movie falls apart.’

But all the producers, having seen the breadth of talent among Australian actresses, were confident that they wanted to cast the dual role in Australia. They met with Sarah Snook who, since graduating from the National Institute of Dramatic Art in 2008, has appeared in many television and film roles, including the lead in the ABC drama *Sisters of War*, for which she won the 2012 AACTA Award for Best Lead Actress in a Television Drama.

Producer Tim McGahan was amazed by Sarah’s transformation over the course of the film. ‘One of the most amazing things was watching Sarah become The Unmarried Mother—through the casting process and then to watch her on set and in dailies was unbelievable. Sarah is an incredible talent and in this film she really gets to demonstrate her skills and diversity.’

ABOUT THE SHOOT

32-day shoot, 9th April to 21st May.

With a script and themes of such complexity, the Spierig brothers knew they would need to approach pre-production almost with a military mindset in order to present audiences with a film at once deeply intricate but at the same time accessible—no mean feat.

Peter Spierig: 'Time spent shooting a movie is precious... We try to do as much preparation as possible so when we get onto set it's about executing a plan, and we spend a lot of time in pre-production, from the look of the film—getting right down to the details of that look, every bit of costuming, every bit of props, everything we can do—just so there's no guesswork when we get there on the day.'

Producer Tim McGahan: 'We chose Melbourne for a variety of reasons but mostly because it was location-specific and the film requires a whole series of locations and being a time travel film there's a whole series of vignettes. Melbourne catered for just about all of our location needs without having to build too many sets.'

Director of Photography for PREDESTINATION is multi-award winning Ben Nott ACS, one of Australia's most renowned cinematographers. He was drawn to the project because of a rare quality: 'What's interesting to me about this film is the variety. I mean the narrative is fun, but being a man of 'picture' I have to say that first and foremost is the fact that it's about eight different films in one film.'

Because the story traverses a period from the 1940s to the 1990s there's a necessity of differentiating one era from another. Ben Nott enjoyed the challenge: 'The period is defined largely by the architecture and design. Essentially they're the elements that set the movie where it is. I chose some marquis colours and I injected those into different time periods. For instance a sodium-type feel for the '70s, we had a slightly de-saturated look for the '40s with a different filter pack—to aid and abet the art direction and the design in coercing the audience on a ride.'

For this complex story, it was vital to evolve a method of achieving a heightened clarity of storytelling. Unusually for a cinematographer in our high-tech, digital age, Ben loves to operate the camera himself: 'I like operating the camera because of the nuances of where the frame goes and what the frame sees. In doing that I think that you're crafting the story, you're crafting the way the audience is seeing the movie.'

Because the Spierig brothers and Ben Nott have worked together previously, they've developed the kind of trust that can allow filmmakers to build layers of meaning into their film by depicting characters, emotions and atmosphere in more than one way.

Ben Nott speaks of the 'element of trust and a short-hand that makes the process easier, from deciding the photographic style of movie to day-to-day, working shot-to-shot. I completely understand their vision; they have the right of veto.'

The *film noir* story and setting of the film gave Ben the opportunity to bring a rich atmosphere to life: 'It's an interesting thing, *film noir*, because it's as much about the story as the look of the film, by definition. We've used a lot of deep shadows which are borrowed from those wonderful films. So I've tried to use shadows, shadow play a lot ...to give it this more contemporary-type spin.'

DESIGN

The Spierig brothers brought old friend and colleague Matthew Putland in as Production Designer. The three began their careers at the same time after going to university together: Matthew designed the brothers' first film, *Undead*. His experience in both film and television has given him the versatility to transform Melbourne sets and locations to American settings from the forties to the nineties.

Costume Designer Wendy Cork was intrigued by the project: 'Before we even entered into the look of things, the brief was to undo the puzzle... This piece was like putting a huge jigsaw together. They travelled through time, characters, personalities, sexualities.'

Part of this process involved breaking down characters—an intricate journey because characters split in different directions, and these directions have to be reflected in production design and costume. Wendy Cork speaks of 'a lot of dissection of character before we got into design.'

Working with the directors and DOP Ben Nott, Matthew Putland and Wendy Cork developed a palette for each time period, both as a design feature and to better differentiate between eras: 'One of the complexities of the film is the many time periods. Early on we came up the idea of giving each time period its own palette. Forties: de-saturated green, dirty look. Sixties: clean blue hues, peacock greens through to silver modern finishes of Spacecorp. Seventies browns, oranges, earthy and timeless. Eighties/nineties feel quite monochromatic: neutral to make it timeless.'

The backbone of the narrative is the unfolding story told by The Unmarried Mother to The Bartender. The bar is set in 1970s New York and features in many scenes of the film and as such needed, as Matthew Putland puts it, 'to be textural and layered enough to maintain the page content that will be shot in here. So we had to put a lot of layers and detail into the set to hold interest over so long.'

He achieved this by using colour and texture, and combines atmosphere with function: 'The look of the bar is within our 1970s autumn palette: it's very brown, amber glass, brass fittings. We needed to build a full 360-degree set including entrance stair, bar half-island; there's doors to office basement, booths.'

ETHAN HAWKE

Ethan Hawke plays the pivotal role of The Bartender—whose character becomes increasingly compelling and mysterious as the film progresses. When Ethan first saw the script for *PREDESTINATION* he was drawn to it because of its thought-provoking themes: 'Nature of fate and the nature of free will—why is it that every time in our lives something that's happened feels like it was inevitable—and yet, when we're imagining our future, it seems like it could go in so many thousands of directions. I think that is at the essence of what is interesting about the idea of predestination.'

The Spierig brothers had worked with Ethan Hawke on their last film, the \$65 million-plus grossing *Daybreakers*, and although they weren't consciously thinking of him during script development, it was obvious once the writing process was complete that Ethan would be perfect in the role.

Michael speaks about what Ethan brings to a role: 'He's so much fun to work with. Ethan is such a talented actor, such a contributor. He likes to get involved in the script, he makes suggestions. It's such a joy when actors come in ready to play, when it's not about coming in, reading lines, they want to contribute to the story.'

SARAH SNOOK

The character of The Unmarried Mother was always problematic. As Peter says, 'We spent a lot of time talking about the character of The Unmarried Mother and whether we needed to have two actors playing it—the male version and the female version—and our ideal scenario was that we could get an actress to play both male and female. I believe it's one of the hardest make-ups you can do, to turn an actor into the opposite gender. And then we came across Sarah Snook.'

Sarah was given the brief for *PREDESTINATION* by her agent, in the form of the Heinlein short story, rather than the script. Her initial reaction (once she realised "*All You Zombies*" wasn't actually about zombies!) was great excitement: 'I was really excited to get the chance to dive into the complexities of this story and to possibly play both male and female in the one film—that never comes along!'

The dual nature of the role presented many challenges. Producer Tim McGahan speaks about it: 'Once we'd settled on Sarah as The Unmarried Mother we went into an extensive testing process with the makeup. The challenge for us was to keep the prosthetics simple and real, but effective, to help us sell the transformation that Jane has gone through to become The Unmarried Mother.'

Ben Nott, DOP, speaks about the role of the cinematographer in the process: 'Turning beautiful women into men is done mostly by makeup and prosthetics but I've taken certain care with aspects of how she's lit or not lit, which is more the case. For the female character we'd make her more high-key and we'd see her in all her beauty. For the male character it should be darker and more brooding in the way she was lit. And that in turn helps the makeup and the prosthetic because you're not exposing it to a full frontal nudity, it's more shrouded in shadow. The rest is built by her and her attitude. But we've helped her out where we could.'

Costume design provided another opportunity to build time and gender differences between characters. Costume Designer Wendy Cork says, 'We start in 1945 and go through to 1993. I wanted to reflect that in the silhouette of her costumes, and also her progression through to a man. Flared skirts straight skirts pencil skirts to an A-line and eventually into trousers. So it was a natural progression of both history and fashion and it carried her character through so it all married together very well. Creatively, casting the role of The Unmarried Mother was the our greatest challenge. Challenge with prosthetics—finding the right balance of reality and simplicity and that went hand-in-hand with the casting process.'

NOAH TAYLOR

With casting the versatile Noah Taylor as Mr Robertson, the Spierig brothers had only their own vision to work with.

Michael explains 'The character of Mr Robertson does not appear in the original short story. He was created as a guide for Jane's journey into her new world out of her orphanage and into a life of Government Service'.

'Noah Taylor was the perfect chameleon-like actor to play the role. We needed someone who could appear fatherly to Jane but also project a sense of mystery and authority when it comes to his involvement with the Temporal Bureau. There is something very warm yet at times slightly sinister about the character.'

Audiences will second-guess his motives through the story.

In terms of costume design for the character, Wendy Cork sums it up: 'Mr Robertson came from the '60s so he wears a '60s 3-piece suit. He never changes.'

ABOUT THE CAST

Ethan Hawke

Gather ye rosebuds while ye may, is a phrase a young Ethan Hawke took to heart while filming *Dead Poets Society*, the Academy Award winning drama which launched Hawke's career. Twenty years, and several Tony® and Oscar® nominations later, Hawke has emerged a multifaceted artist, challenging himself as a novelist, screenwriter and director, while earning world acclaim for his brave and nuanced roles. Hawke constantly escapes stereotype and convention, pushing the boundaries of his art, constantly educating himself and forging his own way free of any set label.

Tapping into the pop culture zeitgeist with Ben Stiller's 1994 comedy *Reality Bites*, Hawke has starred in over forty films, including; *Explorers*; *Dad*; *White Fang*; *Waterland*; *Alive*; *Rich In Love*; *Gattaca*; *Great Expectations*; *Hamlet*; *Assault on Precinct 13*; *Taking Lives*; *Before The Devil Knows You're Dead*, *What Doesn't Kill You* and *Brooklyn's Finest*. In 2002, Hawke received Academy Award® and Screen Actors Guild® Supporting Actor nominations for his work in *Antonie Fuqua's Training Day* opposite Denzel Washington.

Notably, Hawke has collaborated with filmmaker Richard Linklater on multiple occasions, including *Fast Food Nation*; *Waking Life*; *The Newton Boys* and *Tape*. Marking their most celebrated collaboration, Hawke starred opposite Julie Delpy in the critically acclaimed film *Before Sunrise* and its two sequels *Before Sunset* and *Before Midnight*. The trio co-wrote the screenplay for *Before Sunset*, and in 2004, they went on to receive an Academy Award® nomination for *Adapted Screenplay*, a Writers Guild Award nomination for *Best Adapted Screenplay* and an IFF Spirit Award nomination for *Best Screenplay*.

Following a critically acclaimed debut at Sundance, *Before Midnight* was released by Sony Pictures Classics on May 24, 2013. In addition to starring in the film, Hawke once again collaborated with Linklater and Delpy on the screen play. Peter Travers of "Rolling Stone" says of the film "Whatever a modern love story is, "Before Midnight" takes it to the next level. It's damn near perfect."

Hawke also recently starred in James DeMonaco's "The Purge" alongside Lena Headley. Made on a budget of only \$3 million dollars, "The Purge" became Ethan's largest box office opening weekend ever grossing over \$34.5 million dollars.

Behind the lens, in 2001, Hawke made his directorial debut with his drama *Chelsea Walls*. The film tells five stories set in a single day at the Chelsea Hotel and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson, and Steve Zahn. Additionally, he directed Josh Hamilton in the short film *Straight to One*, a story of a couple, young and in love, living in the Chelsea Hotel.

In 1996, Hawke wrote his first novel, *The Hottest State*, published by Little Brown and now in its nineteenth printing. In his sophomore directorial endeavor, Hawke adapted for the screen and directed the on-screen version of *The Hottest State* and also directed a music video for the film. In 2002, his second novel, *Ash Wednesday*, was published by Knopf and was chosen for Bloomsbury's contemporary classics series. In addition to his work as a novelist, Hawke wrote an in-depth and celebrated profile of icon Kris Kristofferson for *Rolling Stone* in April 2009.

On stage, Hawke first appeared in *The Seagull* on Broadway at the Lyceum Theater in 1992. Hawke has returned to the theater in recent years where he has found the most personally rewarding work of his life. "I have a passion for theatre and think it's a beautiful way of living. It creates a better, more humble lifestyle," said Hawke. Hawke has appeared in *Henry IV* alongside Richard Easton; *Buried Child* (*Steppenwolf*); *Hurlyburly* for which he earned a Lucille Lortel Award Nomination for Outstanding Lead Actor and Drama League Award Nomination for Distinguished Performance (*The New Group*); Tom Stoppard's *The Coast of Utopia* for which he was honored with a Tony Award nomination for Best Featured Actor in a Play and Drama League Award nomination for Distinguished Performance (*Lincoln Center*); the inaugural season of *The Bridge Project's* double billings of *The Cherry Orchard* and *A Winter's Tale*; for which garnered Hawke a Drama Desk Award Nomination for Outstanding Featured Actor in a Play (*Brooklyn Academy of Music and The Old Vic*); and most recently *Scott Elliott's Blood*

From *A Stone* (The New Group) which garnered him a 2011 Obie Award. Also for theatre, in 2007, Hawke made his Off-Broadway directing debut with the world premiere of Jonathan Marc Sherman's dark comedy, *Things We Want*. In 2010, Hawke directed Sam Shepard's *A Lie of the Mind*, for which he received a Drama Desk Nomination for Outstanding Director of a Play; as well as recognition in the *New York Times* and *The New Yorker* top ten lists of the leading theatre productions in 2010. In 2012, he starred in Chekov's *Ivanov* for the Classic Stage Company. In 2013, he directed and starred in *Clive*, the stage adaptation of Bertolt Brecht's *Baal*, by Marc Sherman for The New Group. Hawke will next be seen on the Broadway stage this fall in Lincoln Center Theatre's production of *Macbeth*.

For television, Hawke most recently appeared in the television adaptation of *Moby Dick* that aired on Encore. He starred alongside William Hurt as the stalwart and experienced first officer Starbuck, the only member of the crew who dares to oppose Captain Ahab (William Hurt).

Several recent projects include Pawel Pawlikowski's *The Woman in the Fifth*, in which Hawke stars opposite Kristin Scott Thomas as a college lecturer who flees to Paris after a scandal costs him his job. The film premiered at the 2011 Toronto International Film Festival and was released by ATO. Hawke also starred in Scott Derrickson's horror-thriller box office hit *Sinister* which was released by Summit in October 2012. With a budget of \$3 million, it has grossed over \$48 million worldwide. He is also currently directing an untitled documentary about an 85 year old piano maestro Seymour Bernstein.

Hawke recently reteamed wit writer-director Michael Almereyda on William Shakespeare's *Cymbeline*. Hawke stars in the contemporary-set romance set against the backdrop of a war between dirty cops and drug-dealing bikers, in what's being described as *Sons of Anarchy* meets *ROMEO + JULIET*.

Ethan Hawke was born in 1970 to teen-age parents in Austin, Texas. At the age of thirteen he performed in his first professional play and from a very young age has committed himself entirely to the arts. At the age of twenty one, Hawke founded Malaparte Theater Co., which remained open for more than five years giving young artists a home to develop their craft.

Hawke is happily married with four children

Sarah Snook

Sarah Snook is one of Australia's most exciting actresses. Since graduating from the National Institute of Dramatic Arts (NIDA) in 2008, Sarah has performed in feature films, theatre and television where she received the 2012 AACTA Award for Best Lead Actress in a Television Drama for the ABC series *SISTERS OF WAR*.

Her television credits include *SPIRITED SERIES 2*, the Channel 9 Telemovie *BLOOD BROTHERS*, *PACKED TO THE RAFTERS*, *MY PLACE*, *ALL SAINTS*, the ABC award-winning Telemovie *SISTERS OF WAR* and most recently *REDFERN NOW (SERIES 2)*.

Her theatre credits include *ROPE* and *DNA* (Tamarama Rock Surfers), *S27*, *LOVELY/UGLY: TRANSFORMER* and *CRESTFALL* (Griffin Independent), and *KING LEAR* (State Theatre Company of South Australia).

Sarah performed alongside Emily Browning in the Julia Leigh film *SLEEPING BEAUTY*, which was in competition at Cannes in 2011. She starred alongside Ryan Kwanten in Peter Templeman's Australian comedy-drama *NOT SUITABLE FOR CHILDREN*, which premiered at last year's Sydney Film Festival and garnered her a Film Critics Circle of Australia award for Best Lead Actress, and a nomination for Best Lead Actress in a Feature Film at the 2013 AACTA Awards. More recently Sarah starred in the Lionsgate horror film *JESSABELLE* directed by Kevin Greutert, *THESE FINAL HOURS* and *PREDESTINATION* alongside Ethan Hawke.

Sarah was nominated for the 2011 Graham Kennedy Most Outstanding New Talent TV Week Logie Award for her performance in *SISTERS OF WAR* and announced as the runner up in the Australian's In Film 2011 Heath Ledger Scholarship.

Noah Taylor

Noah Taylor is one of Australia's most accomplished actors and has worked with some of the world's finest directors and actors. His credits include *THE YEAR MY VOICE BROKE*, *FLIRTING* (both directed by John Duigan), *NOSTRADAMUS KID* (director Bob Ellis), *SHINE* (director Scott Hicks), *ALMOST FAMOUS* (director Cameron Crowe), *TOMB RAIDER, MAX, LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE, THE LIFE AQUATIC* (director Wes Anderson), *CHARLIE AND THE CHOCOLATE FACTORY* (director Tim Burton), *NEW WORLD* (director Terrence Malick) and *LECTURE 21* (director Alessandro Baricco). Noah has collaborated twice with director Richard Ayoade on *SUBMARINE* (2011 Giffoni Film Festival Golden Griphyon Award for Best Film) and *THE DOUBLE*. Noah's recent credits also include *RED WHITE AND BLUE* (director Simon Rumley), *LAWLESS* (director John Hillcoat), and the prominent and recurring role of Locke on HBO's *GAME OF THRONES*.

Noah's performances have garnered critical and public acclaim alike and subsequently he has been recognized internationally with the following awards and nominations:

Awards

1988 Film Critics Circle of Australia Awards – Best Actor - *The Year My Voice Broke*

1996 Ft. Lauderdale International Film Festival – President Award for Best Actor (*Shine*)

1997 Film Critics Circle of Australia Awards – Best Supporting Actor (*Shine*)

2012 Fant-Asia Film Festival – Jury Prize for Best Actor (*Red White & Blue*)

Nominations

1987 Australian Film Institute – Best Actor in a Lead Role – *The Year My Voice Broke*

1995 Australian Film Institute – Best Actor in a Supporting Role – *Dad and Dave: On Our Selection*

1996 Australian Film Institute – Best Actor in a Lead Role – *Shine*

1997 Screen Actors Guild Awards - Outstanding Performance by a Male Actor in a Supporting Role (*Shine*)

CREATIVES

Peter Spierig: Director, Writer, Composer, Producer

Michael Spierig: Director, Writer, Producer

Identical twin brothers Michael Spierig and Peter Spierig were born April 29, 1976, known together professionally as the Spierig Brothers, are German-born Australian film directors, producers and writers.

Peter and Michael made their directing debut in 2003 with *Undead*, and in 2010 made their second film *Daybreakers* starring Ethan Hawke and Willem Dafoe, for which they won their country's top prize for Best Visual Effects at the Australian Film Institute Awards. They write, direct and produce their films together, and are heavily involved in the editing, sound and visual effects of all their works.

Their latest film, *Predestination*, is based on the science fiction short story "All You Zombies" by Robert A. Heinlein and co-written and co-directed by the twins.

Peter and Michael Spierig were born in Buchholz, Germany to parents John and Marianne Spierig. The brothers were four years old when their parents decided to move to Sydney, Australia is where they spent their childhood. The family then moved to Brisbane in the late 80s where the twins continued their high school and college education. Both Peter and Michael earned their Bachelor's Degree from The Queensland College of Art (QCA) where Michael majored in Graphic design and Peter in Film and Television.

When they were children, Peter and Michael developed a fascination with filmmaking after discovering their father's video camera at age 10.

Throughout high school and college, the twins kept directing short films, many of which were featured in local film festivals and film awards ceremonies. The twins earned over 15 different awards for their short films. Their work eventually caught the attention of Queensland's foremost commercial director Dick Marks, who subsequently hired the brothers to direct television commercials. Peter and Michael ended up jointly directing over sixty television commercials for a large list of clients including Coke, Universal, Myer, Lend Lease, Energex, and Telstra, to name a few.

While working in the advertising industry, Peter and Michael continued to write and direct short films. Their final short film *The Big Picture* went on to screen and win awards at several prestigious national and international film festivals including Rotterdam International Film Festival. After making over fifteen short films and many television commercials, the Spierig Brothers finally ventured into feature film production in early 2000.

Peter and Michael created their first film, *Undead*, a low-budget zombie horror-comedy, after they agreed on pooling together their life savings.

"*Undead*" screened at 17 major film festivals, including Edinburgh, Montreal, Toronto, Sitges, Berlin, Amsterdam and Puchon. At the Melbourne International Film Festival, the International Federation of Film Critics awarded "*Undead*" the prestigious Fipresci Award. The film was sold to 41 countries, and was released in the US and Canada by Lions Gate Entertainment, who developed a close relationship with Peter and Michael, and backed their second production "*Daybreakers*."

Their second feature film *Daybreakers* starred two-time Academy Award nominee Ethan Hawke, Willem Dafoe, Sam Neill, Claudia Karvan, Vince Colosimo, Michael Dorman, and Isabel Lucas. The film was released in the United States on 2,500 screens in January 2010, and has gone on to gross more than \$65 million worldwide.

Patrick McDonald
Producer

Patrick Mc Donald joined Bord Scannan na hEireann / the Irish Film Board in May 2000. During his time at the Irish Film Board was involved in the financing and production of over sixty film and television projects, and over one hundred documentary projects.

He worked across projects such as Bloody Sunday (Paul Greengrass), Intermission (John Crowley), The Count of Monte Cristo, Reign of Fire, Ella Enchanted, and Disney's King Arthur, and John Boorman's Country of My Skull.

With partners such as BBC, Film Four, Miramax, IFC, Universal, the UK Film Council, ZDF Arte, Granada Television, RTE, Australian government funders, MEDIA, and Eurimages.

He left the Irish Film Board in 2004. He produced **The Mighty Celt**, starring Robert Carlyle and Gillian Anderson for BBC Films with worldwide sales by The Works. It premiered at the 2005 at the Berlin Film Festival.

He went on to produce the horror film **Shrooms** in 2006, Capitol Films handled international sales. The film was financed by Ingenious Media, IFB, NIFTC, Nordisk, TV3 and BVI. It received its world premier at the Edinburgh Film Festival.

In 2006 he also acted as Executive Producer the Irish Film and Television Award winning mini-series **The Running Mate** a ground breaking comedy drama based upon an idea by leading Irish playwright Conor Mc Pherson. He also served on Executive Producer on **The Eclipse** a feature film written and directed by Conor McPherson and starring Aidan Quinn and Ciaran Hinds. It premiered at the Tribeca Film Festival in 2009 where Ciaran Hinds won the best actor award.

During his time there he worked on films such as Bait 3D (the first Australian/Singaporean Co-production), PJ Hogan's Mental, and Iron Sky. Television drama series such as Slide (Fox), Sea Patrol (Nine), and The Straits (ABC) in addition to a range of documentaries.

In July 2011 he set up a new company **Wolfhound Pictures** to produce high quality film and television projects for the Australian and international marketplace.

Wolfhound Pictures has a busy slate and is in post-production on it's first project the feature film **Predestination** (Sony Pictures) written and directed by the Spierig Brothers, starring Ethan Hawke.

Wolfhound Pictures is currently in pre-production on the feature documentary **Only the Dead** chronicling the story of CNN and Time war correspondent Michael Ware's time in the Iraq war. The film is being co-directed by **Michael Ware and three time Oscar winner Bill Guttentag**.

Tim McGahan

Producer

A Producer, Cinematographer and Creative Business Entrepreneur. Tim McGahan ACS is the owner and company director of **Blacklab International** - a leading TV commercial production company, **Blacklab Entertainment** an emerging long form production company, **Filmighting** - one of Australia's fastest growing independent film lighting equipment rental companies and an active Cinematographer.

As Producer and Executive Producer Tim has bought to life more than 400 television commercials, corporate videos, and music videos. As Managing Director of Blacklab Entertainment Tim has Executive Produced in excess of 44 hours of Broadcast Television and the feature film Predestination in the companies first three years.

A highly regarded and award-winning Cinematographer in demand for his creative vision, speed and knowledge, Tim was the youngest ever Australian Cinematographer to be accredited by the Australian Cinematographers Society. As Cinematographer Tim has shot over 250 television commercials, 40 music videos, as well as short films and television drama.

Tim graduated from the inaugural intake of the Australian Film Television and Radio School's – Graduate Diploma in Screen Business Administration and has also served as QLD President of the Australian Cinematographer Society.

A passionate and active member of the Australia Media industry, Tim is dedicated to producing creative excellence in innovative visual content and to developing sustainable and economically responsible businesses within the industry.

Michael Burton
Executive Producer

With over 25 years experience in film and television, Michael Burton is an acknowledged leader in the industry. Michael is characterised by his immense technical knowledge and ongoing passion for promoting the production and postproduction industries, and his stature as a respected leader is well earned. He has most recently played a pivotal role in the delivery of post production services to Baz Luhrmann's huge international success, *The Great Gatsby*.

Michael has been CEO of Cutting Edge one of Australia's leading post production and content creation studios for 2 years; prior to this he ran the technical services and outside broadcast divisions of Cutting Edge over a period of 15 years.

Additionally, he has worked in both the production and technical departments at Channel 7 and Channel 9. The combination of this experience means that Michael is considered by most to be a true content and technology expert. Possessing an incredibly broad knowledge of every aspect of film and television, Michael is uniquely positioned to play a key role in the championing of the film and television industry.

Projects in which he and Cutting Edge have recently played a key role in include: *The Great Gatsby*, *Wish You Were Here*, *Beneath Hill 60*, *A Heart Beat Away*, *Slide*, *Australia*, *Daybreakers*, *The Strange Calls*, *Big Brother*, *I'm A Celebrity Get Me Out Of Here*, *Wasted On The Young* and *Happy Feet Two*.

Gary Hamilton
Executive Producer

Gary Hamilton's career in the arts and entertainment industry spans over 30 years of ingenuity, proactive dedication and international success. He has played a pivotal role in launching the careers of such international superstars as Russell Crowe, Cate Blanchett, Baz Luhrmann, Hugh Jackman and Heath Ledger as well as the international success of quality films including the recently released *BAIT 3D* that has grossed more than \$30M US worldwide and has become the most successful Australian Film in China ever.

Hamilton has myriad producing and executive producing credits to his name and was a key figure in the theatrical releases of films including 2004 Best Picture Oscar® winner *CRASH*, and 2007 Golden Globe® Best Picture Nominee *BOBBY* to name a few.

In 2002, Hamilton co-founded Arlight Films, the world's leading independent film sales company with former Strand Releasing financier Victor Syrmis. With a focus on medium to high budget theatrical product, the company has a library with hundreds of titles and has received nearly 30 award nominations this year alone. Arlight Films has offices in Beverly Hills, Sydney, Hong Kong and Toronto.

Films under the Arlight banner include but are not limited to: *LORD OF WAR*, starring Nicolas Cage, Ethan Hawke and Jared Leto; *INFAMOUS*, starring Sandra Bullock and Gwyneth Paltrow; *THE MERCHANT OF VENICE*, starring Al Pacino and Jeremy Irons; *MATERIAL GIRL*, starring Hilary Duff; *HEAD IN THE CLOUDS*, starring Charlize Theron and Penelope Cruz; and *BOBBY*, starring Anthony Hopkins, Lindsay Lohan, Demi Moore, William H. Macy.

Screen International named Mr. Hamilton as the most influential person in the private sector of the Australian film industry and *Encore* magazine placed him among Australia's top executive producers.

Matt Kennedy
Executive Producer

Matt Kennedy has nearly 20 years of experience in the film and television industry. Matt started his career at Miramax Films in New York working in the office of the co-chairman, Harvey Weinstein.

Prior to forming his production company, Relentless Pictures, Matt was a New York based Development Executive, working first for Crossroads Films and later for Bingham Ray at United Artists. During this time he worked on such films as: *Bowling For Columbine*, *Nicholas Nickelby*, *City Of Ghosts*, *Together*, *Jeepers Creepers II*, *Pieces Of April*, *The Woods* and *Romance & Cigarettes* and many more.

His other producing credits include the 2005 award-winning documentary PURSUIT OF EQUALITY.

James M. Vernon
Executive Producer

Mr Vernon is the managing director of Media Funds Management (MFM) and Screen Corporation.

MFM's business is the identification, structuring, financing, and on-going supervision of motion picture and television assets with an emphasis on identifying and controlling investment risk through active management.

Screen Corporation is a production house which has a distribution partnership with Universal Pictures to distribute Australian and New Zealand motion pictures in the Australian and New Zealand territory.

Mr Vernon has been a Producer or Executive Producer on the following Motion Pictures.

Hard Drive directed by Brian Tranchard-Smith starring John Cusack and Thomas Jane shot on the Gold Coast; Predestination directed by the Spierig Bros. starring Ethan Hawke, shot in Melbourne; The Eye of the Storm directed by Fred Schepisi, starring Geoffrey Rush, Judy Davis and Charlotte Rampling; The Cup directed by Simon Wincer, starring Brendan Gleeson and Stephen Curry; A Few Best Men directed by Stephan Elliott, starring Xavier Samuel and Olivia Newton-John; Goddess directed by Mark Lamprell, starring Ronan Keating; John Doe directed by Kel Dolen starring, Jamie Bamber and Lachy Hulme; Bad Karma directed by Suri Krishnamma, starring Dominic Purcell and Ray Liotta; Deception directed by Brian Tranchard-Smith starring Cuba Gooding Jr. and Emmanuelle Vaugier; Prime Mover directed by David Ceaser, starring Emily Barclay and Ben Mendelsohn; 'Oakie's Outback Adventures directed by Troy Dann - an animation movie; Gabriel directed by Shane Abbess, starring Andy Whitfield; Hidden Universe a 3D IMAX movie, shot in Melbourne, The Stolen directed by Geoff Davis starring Tony Bonner and Ella McLivena, shot in Brisbane; Cut Snake to be directed by Tony Ayers starring Sullivan Stapleton shooting in Melbourne; The Wonder directed Peter Hewitt starring Karl Urban, Willow Shields and Toni Collette; and Forever Seventeen directed by George Mendeluk starring Andrea Roth and Tierra Skovbye; Suddenly directed by Uwe Boll, starring Ray Liotta, Dominic Purcell and Erin Karpluk; Way of the Wicked starring Vinnie Jones and Christian Slater directed by Kevin Carraway; The Town That Came 'A Courtin'; all shot in Canada; and three pictures to be shot back to back in Bulgaria titled Masters of Disaster.

Ben Nott ACS
Director of Photography

Multi award winning Ben Nott is one of Australia's leading cinematographers. In a career spanning two decades, it was at the age of 23 that Ben discovered the right side of his brain. Schooled in the faculty of Science, he picked up a camera for the very first time and his life changed forever.

His outstanding list of credits includes **Tomorrow When the War Began**, **Daybreakers**, **Accidents Happen** and **Singh Is King**. On television his credits include the celebrated telemovie **Sisters of War**,

Nightmares & Dreamscapes, The Stories of Stephen King and Ridley Scott's miniseries **The Company** for which he received a *Prime Time Emmy Award* nomination.

Bestowed the honour of *Australian Cinematographer of the Year Mille Award* in 2006, 2008 and most recently in 2012, Ben has twice been nominated for Excellence at the prestigious *American Society of Cinematographers Awards*, voted winner in 2008.

Ben recently completed production on the new feature **Singularity** and his latest work, **Predestination**, for directors Peter and Michael Spierig promises to be another visual treat.

Matthew Putland

Production Designer

Production Designer Matt Putland began his career in production design after graduating from the then Queensland College of Arts at Morningside (now part of Griffith University) with a Bachelor of Visual Arts, majoring in Film and Television.

His first position was as an art department runner on *Medivac* after work experience turned into a paying job in 1996.

Matt then was the production designer on *Wind*, a TV drama set in the 1870s in the NSW Blue Mountains, which was directed by his university peer Ivan Sen in 1998.

His television work includes *Conviction Kitchen, Rescue Special Ops, For Richer For Poorer, The Strip, Monarch Cove, H2O – Just Add Water, Sailing into the Wind, Returning Lily, Lost in Oz, Chameleon III, Curse of the Talisman*.

Matt's feature film credits include *The Black Balloon, Narnia – Voyage of the Dawn Treader, Singh is Kinng, Daybreakers, Aquamarine, Goodnight, House of Wax, The Great Raid, Inspector Gadget, Undead, Scooby Doo, Crocodile Dundee III, and Feeling Sexy* and most recently Ivan Sen's Australian Feature 'Mystery Road', starring Aaron Pederson, Hugo Weaving and Ryan Kwanten.

Matt Putland's work also include television commercials and music videos, and he has collaborated with *Ben Lee, Something for Kate, Darren Hayes, Jackson Mendoza, Body Jar, Alex Lloyd* and *The Whitlams*.

Matt Villa ASE

Film Editor

Matt Villa has been part of the Australian film community for twenty years. Before becoming an editor in his own right, he rose through the ranks of assistant and VFX editor, serving on many local and international productions. His thorough understanding of both the technical aspects of filmmaking and the intricacies of story telling have made him an asset on films diverse in genre, style and scale.

His editing credits include "Daybreakers", "Happy Feet 2", "Australia" and "The Great Gatsby" and "Predestination"

He is soon to commence work on the World War 1 drama "The Water Diviner" with Russell Crowe.

Wendy Cork

Costume Designer

Wendy is a passionate and talented costume designer who approaches all her projects with enthusiasm and experience. Wendy loves the process of turning scripts into pictures, words into colour and ideas into films; working closely with directors and actors to create characters through costume.

Wendy's recent credits include "Beneath Hill 60" (AFI Nominated), "LA Noire" (APDG awarded), The

Mystery Of A Hansom Cab (costumes now on display at The Melbourne Museum), Predestination , Eternity Man (Winner Rose dor) “INXS - Never Tear Us Apart” to name a few.

Wendy has also been working internationally on museum recreations and 3 D displays in Canada and Malaysia. Wendy works in many mediums, from live performance, through film and TV and has also worked in 3D games.

Steve Boyle

Special Effects Makeup Designer

After a childhood of making monsters and watching movies (often at the same time) Steve decided to focus on becoming a special effects artist fulltime.

After working on films such as *Star Wars EP1I*, *The Matrix Reloaded* and *Ghost Ship*, Steve had the pleasure of showcasing his talent to Academy Award winner Richard Taylor who promptly offered him work in New Zealand on Peter Jackson's *King Kong*.

From there Steve continued to work at Weta Workshop on various films such as: *Black Sheep*, *30 days Of Night* and *Under The Mountain*.

After five years, Steve relocated back to Australia to design the Vampire FX for the Spierig brother's next film, *Daybreakers*. Now basing himself in Queensland, he went on to design Special Makeup FX for the films, *BAIT 3D*, *Mental*, *The Jungle* and *What We Do In The Shadows*.

Most recently, Steve has designed the Makeup FX for *PREDESTINATION* – his latest collaboration with the Spierig Brothers.

Tess Natoli

Makeup / Hair Designer

TESS NATOLI is one of Australia's most respected hair and makeup designers with over 26 years experience in the industry working both nationally & internationally. She has worked across all mediums, print, commercials, runway, theatre, music videos, television, & film.

Tess's many feature film credits & career highlights include **The Great Gatsby**, **Three Dollars**, **Australia**, **Charlottes Web**, **Footy Legends**, **Ned Kelly**, **Gettin' Square** and the Spierig Brothers' science-fiction thriller **Daybreakers** which included significant prosthetic makeup.

She has also designed some of Australian television's most successful programs across a range of genres such as **Underbelly**, **Killing Time**, **Rush**, **Rain Shadow**, **Reef Doctors**, **The Elephant Princess**, **Mortified**, **Monarch Cove**, and **Round The Twist**.

Her broad experience in the industry and passion for her craft inspires her to seek out new innovative ideas & welcome challenges, most notably evident when she headed the Animal Make-up department on the international film **Charlottes Web**.

Tess's most recent work can be seen on the forthcoming feature films, **Predestination**, & **Mad Max Fury Road**, demonstrating her wealth of experience with international artists. She is currently working on Series 2 of the very successful Television Program, **Wentworth**

Tess continues to develop her own skills and actively encourages others to do the same under her instruction as an industry educator and lecturer. She believes 'there is always more to learn'.

CLOSING CREDITS

ARCLIGHT FILMS
SCREEN AUSTRALIA
SCREEN QUEENSLAND

PREDESTINATION

Written and Directed by THE SPIERIG BROTHERS
Based on the short story "ALL YOU ZOMBIES" by ROBERT A. HEINLEIN
Produced by PADDY McDONALD
Produced by TIM McGAHAN
Produced by PETER SPIERIG / MICHAEL SPIERIG
Executive Producers MICHAEL BURTON/ GARY HAMILTON
Executive Producers MATT KENNEDY/ JAMES M. VERNON
Director of Photography BEN NOTT ACS
Production Designer MATTHEW PUTLAND
Film Editor MATT VILLA ASE
Costume Designer WENDY CORK
Special Makeup Effects Designer STEVE BOYLE
Music by PETER SPIERIG
Casting by MAURA FAY CASTING/ LEIGH PICKFORD

ETHAN HAWKE
SARAH SNOOK
AND NOAH TAYLOR

SCREEN AUSTRALIA /PRESENTS
IN ASSOCIATION WITH SCREEN QUEENSLAND
A BLACKLAB ENTERTAINMENT / WOLFHOUND PICTURES PRODUCTION
A FILM BY / THE SPIERIG BROTHERS

PREDESTINATION

CAST

(in order of appearance)

The Barkeep ETHAN HAWKE
The Unmarried Mother SARAH SNOOK
Mr. Miles CHRISTOPHER KIRBY
Mr. Miller CHRISTOPHER SOMMERS
Dr. Fujimoto KUNI HASHIMOTO
Lab Technician SARA EL-YAFI
Boxing Commentator 1 PAUL MODER
Boxing Commentator 2 GRANT PIRO
Jerry CHRISTOPHER BUNWORTH
Dirty Hippie JAMIE GLEESON
Female Reporter CHRISTINA TAN
Mayor Davidson DENNIS COARD
Baby Jane 1 MILLA SIMMONDS
Baby Jane 1 RUBY SIMMONDS
Beth CATE WOLFE
Dr. Clarke BEN PRENDERGAST
Grace CARMEN WARRINGTON
Abigail SHARON KERSHAW
Baby Jane 2 CHARLIE ALEXANDER-POWELL
Baby Jane 2 SMITH ALEXANDER-POWELL
Jane (5yo) OLIVIA SPRAGUE

Ice Cream Daughter KATIE AVRAM
Ice Cream Mother MELISSA AVRAM
Ice Cream Vendor GIORDANO GANGL
Driver TONY NIKOLAKOPOULOS
Jane (10yo) MONIQUE HEATH
Older Fighting Girl SOPHIE CUSWORTH
Fighting Boy FINEGAN SAMPSON
Orphanage Administrator 1 DAVID ROCK
Orphanage Administrator 2 RICHARD WHYBROW
Mrs. Rosenblum FELICITY STEEL
Blonde Classmate LUCINDA ARMSTRONG HALL
Mr. Robertson NOAH TAYLOR
Space Corp Receptionist MAJA SAROSIEK
Recruit 1 VANESSA CROUCH
Recruit 2 ELIZA D'SOUZA
Recruit 3 SOPHIE VAN DEN AKKER
Recruit 4 MADELEINE DIXON
Recruit 5 HAYLEY BUTCHER
Dumb Girl Recruit REBECCA CULLINAN
Hooker Girl Recruit ALICIA PAVLIS
Lazy Girl Recruit EWA BARTECKI
The Interviewer CHRISTOPHER STOLLERY
Nauseous Girl ARIELLE O'NEILL
Marcy ALEXIS FERNANDEZ
Physical Fitness Trainer KRISTIE JANDRIC
Trainer's Assistant MARKY LEE CAMPBELL
Mrs. Stapleton MADELEINE WEST
Mr. Jones ROB JENKINS
Dr. Baldwin RAJ SIDHU
Suburban Daughter ANNABELLE NORMAN
Suburban Father SCOTT NORMAN
Suburban Mother KIRSTEN NORMAN
Suburban Son MICHAEL NORMAN
Mrs. Garner LOUISE TALMADGE
News Report Announcer GRANT PIRO
Nurse ELISE JANSEN
Dr. Heinlein TYLER COPPIN
Older Nurse CAROLYN SHAKESPEARE-ALLEN
Dr. Belfort JIM KNOBELOCH
Dr. Davis NOEL HERRIMAN
Conner RAY TIERNAN
Alice FREYA STAFFORD

Stunt Coordinator MITCH DEAN
Fight Choreographer MARKY LEE CAMPBELL
Stunts by MARKY LEE CAMPBELL
CHRIS WEIR
Driver Stunt Double DAVIN TAYLOR
Doubles and Stand Ins (in alphabetical order) CECILIA CONDON
MATTHEW GOLDSWORTHY
RHYS HAMLIN
MARIANNA JANS
KASIA KACZMAREK
JOHN KLOTZ
DANIELLE LARCHE
BEN PRENDERGAST

Loop Group (in alphabetical order) ABBE HOLMES
PAUL MODER
GRANT PIRO
SIMONE RAY
MARCELLA RUSSO
CURT SKINNER
STIG WEMYSS

CREW

Production Manager YVONNE COLLINS
First Assistant Director JAMIE LESLIE
Art Director JANIE PARKER
Second Assistant Director ANGELLA MCPHERSON
Script Supervisor CARMEL TORCASIO
Production Coordinator SERENA GATTUSO
Production Secretary MIM DAVIS
Production Assistant and Runner KELLY HAMILTON
E.H. Production Assistant BEN STEEL
Director's Assistant and EPK ANDREW MACDONALD
Producer's Assistant ASHLAN DOWLING
Assistant BRIONY BENJAMIN
Cast Driver HANS VAN BEUGE
Production Accountant ANGELA KENNY
Assistant Accountant GABRIEL BARBER-SHIPTON
Pre Production Accountant SARAH BOYER
Third Assistant Directors DAVID YOUNG
SCOOTER WELBOURN
Casting Director Melbourne LOU MITCHELL
Extras Casting CLARE CHAPMAN
Camera Operator DARRIN KEOUGH
First Assistant A Camera ANDREW JERRAM
First Assistant B Camera AARON FARRUGIA
Second Assistant A Camera MICHELLE MARCHANT
Second Assistant B Camera SARAH TURNER
Video Assist Operator AARON JONES
Video Split Attachment ADAM RUSS
Data Wrangler REZA SHAMS LATIFI
Sound Recordist GRETCHEN THORNBURN
Boom Operator CAM EASON
Sound Assistant NATHALIE RESCINITI
Key Grip CRAIG DUSTING
Best Boy Grip and Dolly Grip STEVE ROBINSON
Dolly Grip LUKE STONE
Grip JAKE HILL
Assistant Grip RYAN WILSON
Gaffer ADAM WILLIAMS
Best Boy Electrics PENIAKU LOLOA
Electrics VILIAMI TOPUI
CLINT ROCHE
ANDREW WARD
Location Manager ALISTAIR REILLY
Locations Coordinator EMA THORNELL
On Set Locations MICHAEL MADIGAN
Unit Publicist CATHY GALLAGHER
Stills Photographer BEN KING
Set Decorator VANESSA CERNE
Art Department Coordinator CARLY BOJADZISKI

Set Designer JAMES PARKER
Senior Buyer DENISE GOUDY
Junior Buyer and Dresser JON COLMAN
Props Master LISA 'BLITZ' BRENNAN
Props Maker NICK PLEDGE
Graphic Designer GEORGE KABOT
Standby Props TIM DISNEY
Standby Props Assistant LIV PULBROOK
Art Department Runners DARYL WATSON
BEN STOLTZ
Art Department Swing Gang GUS LEUNIG
BEN AGUESSE
Theatrical Armourer SCOTT WARWICK
SFX Supervisor BRIAN PEARCE
SFX Senior Technician PETER ARMSTRONG
SFX Technicians ALI PEARCE
CASSIE PEARCE
CERI NICHOLLS
Construction Manager ROSS MURDOCH
Leading Hand JEREMY FORD
Set Builders BEN GILL
DAN WHEELER
Carpenters SAMUEL 'MAVIE' MURPHY
MORGAN SKIVVING
MICHAEL 'CHICKEN' HOOLAHAN
Trade Assistants JEAN LUC TRAN
SARA SMITH
Scenic Artist OLIVER ANDERSON
Set Finisher STEWART BIRCHALL
Set Painters NIDAL HANNA
SAM NOACK
Brush Hand RAKESH MCCRAE
Costume Supervisor CHRISTIANA PLITZCO
Costume Buyer RENEE GOODMAN
Costumiers DAVID ANDERSON
HEATHER MCCALLUM
Milliner ROSIE BOYLAN
Costume Assistant ZOE FELICE GYMER-WALDON
Art Finisher JOSEPHINE JOHNSON
Costume Standby JULIE BARTON
Costume Standby Assistant PETER O'HALLORAN
Makeup and Hair Designer TESS NATOLI
Makeup and Hair Artists LYNN WHEELER
TROY FOLLINGTON
Makeup and Hair Work Experience SARAH JONES
Hair Colourist CAST SALONS
SFX Makeup Supervisor SAMANTHA LYTTLE
SFX Makeup Workshop Technician EDWARD YATES
Contacts and Eyes DR SUMNER - PROVISION CARE
Unit Manager TOM WRIGHT
Assistant Unit Manager CLAY DUNN
Unit Assistants BRENDAN O'GRADY
BRUCE MITCHELL
DAN MATHEWS
NEIL JACOB
Unit Vehicles SHOWBIZ FILM VEHICLES
ALPHA ONE

PACIFIC FILM LOGISTICS

UNIT ONE

Safety Supervisor DANNY WOODROW

Unit Nurse JESSICA DRAKE

Unit Midwife CAROLINE COURTIS

Medical Advisor ADRIAN CHIN

Catering FRINGE BENEFIT CATERING

Chef KAREN NICHOLLS

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Post Production Supervisor HARRY AVRAMIDIS

Post Production Accounting and Offset Services PREP SHOOT POST AUSTRALIA PTY LTD

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Second Assistant Editor (Brisbane) FIONA MACINTOSH

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Matte Painters and Compositors MICHAEL SPIERIG

PETER SPIERIG

Digital Visual Effects by CUTTING EDGE

VFX Supervisors RANGI SUTTON

JEFF GAUNT

Matte Painter RICHARD DEAVIN

3d MATT HANGER

PHIL JACKSON

Compositors GENEVIEVE SERNA

LARS ANDERSEN

JOHN PERRIGO

RAOUL TEAGUE

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VFX Coordinator JESSICA VINES

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CEO MICHAEL BURTON

Executive Producer – Longform FELIX CRAWSHAW

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Supervising Sound Editor CHRIS GOODES

FX & Foley Editor STEVE BURGESS

Dialogue Editor JAMES ASHTON

ADR Editor GLENN NEWNHAM

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Foley Recordist GEORGE ALAMARIS

Mix Assistant JUSTIN HARRIS

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Sound Post Coordinator MELISSA LEE

Dolby Consultant BRUCE EMERY

Loop Group Agency EM VOICES

ADR Studios SOUNDFIRM AUSTRALIA

BUTTONS NY

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Lab Liaison ANN SAOWANEE CHOMPUMING
Post Production Script REEZY MILLER
Caption and Audio Description RED BEE MEDIA AUSTRALIA
Legal Services MARSHALLS AND DENT LAWYERS
BRYCE MENZIES
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WITH SPECIAL THANKS TO
John and Marianne Spierig
Julia Chun, Bella, Zinzan & Greta McDonald
Alana Jessop, Jane Wallace, Sean Mergard, Kevin Zwierzchaczewski, Jason Chin

PRODUCERS WOULD LIKE TO THANK
Karen Hayward, Kate More, Bryan Lowe, Jennie Hughes, Rocky Bester, Jock Blair, Nat
Lindwall, Vince Gerardis, Mark Lazarus, Ross Matthews, Poppy Dowle, Anni Browning,
Paula Jensen, Sherard Kingston, Martin Gallery, Clay Epstein, Chris Perry, Rob Carlson, Lou
Pitt, Graham Taylor

WITH THANKS TO
Film Victoria, Ingenious Media, Abbotsford Convent, RMIT Design Hub, Melbourne
University, Royal Melbourne Hospital, Melbourne Water, City of Melbourne, City of Yarra,
Maribrynong City Council, Glen Eira City Council, SAE Creative Media Institute

Filmed at Docklands Studios Melbourne
Melbourne, Australia

"1970 (I Feel Alright)"
Composed by Scott Asheton, Ronald Asheton, James Osterberg and David Alexander
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"Is It Over"
Written by Emma Bosworth and Tim Buckley
Performed by Emma Bosworth
Recorded by Brendan Watterson at Zombie Queen Studios
Produced by Brendan Watterson and Emma Bosworth

"I'm My Own Grandpa"
Composed by Dwight Latham and Moe Jaffe
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'Rescue Workers at Destroyed Federal Building', 'Remains Berlin After War', 'Charred

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'Section of City Demolished by Earthquake', 'Bombed Double-Decker Bus'
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/SDDS IN SELECTED THEATRES
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International Sales ARCLIGHT FILMS WORLDWIDE SALES LOGO

Developed, Financed and Produced with the Assistance of QLD GOVT, SCREEN QLD
In Association with Screen Queensland's Professional Attachments Programme

A Blacklab Entertainment / Wolfhound Pictures Production
Principal Investor SCREEN AUSTRALIA LOGO

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ISAN 0000-0003-9544-0000-C-0000-0000-1