

X

SCREEN AUSTRALIA presents in association with FILM VICTORIA CIRCE FILMS ROUGH BEAST a CIRCE FILMS production "X" VIVA BIANCA HANNA MANGAN-LAWRENCE PETER DOCKER STEPHEN PHILLIPS EAMON FARREN and BELINDA McCLORY Director of Photography MARK PUGH Editor CINDY CLARKSON Production Designer MICHELLE SOTHEREN Costume Designer VANESSA LOH Music /Sound J. DAVID FRANZKE & BYRON J. SCULLIN Screenplay BELINDA McCLORY & JON HEWITT Producer LIZZETTE ATKINS Director JON HEWITT

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High-class escort HOLLY (Viva Bianca) is retiring, kissing her callgirl life goodbye. She just has to get through her last night on the job. Meanwhile, teenage runaway SHAY (Hanna Mangan-Lawrence) arrives in the city broke and alone, doing whatever it takes to get through her first night on the streets.

Thrown together on a job that goes horribly wrong, Holly and Shay find themselves on an out-of-control rollercoaster ride through the seedy clubs, strip joints and back alleys of the red light district. If they can get through the night, they might just have a chance at a fresh start.

BIOGRAPHIES

Filmmakers

JON HEWITT

Director

Co-writer

Co-Producer

Jon Hewitt is Australia's most prolific and successful maverick filmmaker. Working, for the most part, outside the mainstream, he has now made five uncompromising features as diverse in their scope as they are focussed in their intent. Along the way he has gathered critical acclaim, festival premieres, awards, controversy and commercial success – and his work has directly influenced an exciting new wave of Australian filmmakers.

Financed by gangsters, banned in Britain, one of the most successful Australian video releases ever – Hewitt's late 80's grindhouse schlocker *Bloodlust* is now a legendary cult film. Blasting out of the oz underground in 1990, its delirious mix of sex, guns, gore and weirdness makes it a foundation of 90's "splatterpunk" – innovative and outrageous horror for a new cinema-savvy generation.

Hewitt's hard-hitting 1997 cop thriller *Redball* was one of the world's first digitally shot features and a precursor to the dogme movement. Premiering at Edinburgh, "Best Film" at the Chicago Underground Film Festival, it's also where Hewitt defined and refined his personal cinema aesthetic – to marry performance-driven ensemble acting, innovative production technique and strong genre storytelling in a work that resonates both artistically and commercially.

A dialectical fairytale about storytelling wrapped in a crime thriller, *darklovestory* stars two of Australia's most acclaimed actors, Aaron Pedersen and Belinda McClory. Screened as a work-in-progress at the Melbourne Underground Film Festival, *darklovestory* continues Hewitt's experiment of embracing cutting-edge technology to produce original, edgy, actor-driven genre.

Hewitt's reputation as an uncompromising writer and filmmaker, an actor's director and a genre innovator was elevated to a new level in 2008 with his first mainstream feature *Acolytes*, a teen chiller starring Joel Edgerton.

LIZZETTE ATKINS

Producer

Lizzette worked in distribution, acquisitions and exhibition for over 15 years prior to becoming a producer, gaining extensive knowledge in marketing, distribution and the overseas market place. During this time she also was director of video festival Experimenta in 1990 and 1992.

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

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

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

BELINDA McCLORY

Co-writer

“Catherine”/“Marilyn”

Belinda is a proud graduate of the Victorian College of the Arts and has enjoyed an extensive career in theatre, film and television.

Theatre productions include: For Sydney Theatre Company: *Motel, Emergency Sex, Frozen, Holy Day*. For Melbourne Theatre Company: *The Ghost Writer, Boy Gets Girl, Frozen, Proof, Sweet Bird Of Youth, The Rover, Macbeth, This Old Man Comes Rolling Home*. For Malthouse Theatre: *The Odyssey*. For Black Swan: *The Odyssey, Zastrozzi*. For Hothouse Theatre: *The Ghost Writer*. For Playbox: *Rapture, Honour*. For Stage Artz Theatre Company: *Sunrise*. For Anthill: *Mother Courage*. For Melbourne Workers Theatre/Performing Lines: *Daily Grind*. For La Mama: *Snorkel, Going Places*.

Belinda’s film credits include: *Acolytes, darklovestory, Book Of Revelations, Mullet, The Matrix, Redball, Hotel de Love, Life*.

Television roles include: *Kath & Kim, All Saints, Corridors Of Power, Backberner, Blue Heelers, Sea Change, Good Guys/Bad Guys, Frontline, Simone de Beauvoir’s Babies, Halifax FP, Janus, The Seven Deadly Sins*.

Awards: Helpmann Award – Best Supporting Female Actor in a play (2004), Green Room Award – Best Female Actor in a Featured Role (2003), Melbourne Underground Film Festival – Best Actress in a Leading Role (2006).

Belinda is also a screenwriter and script editor and has been the recipient of the SBW Foundation Playwrights Award for an adaptation of Patrick White’s Nobel-prize winning novel, *The Eye of the Storm*.

BIOGRAPHIES

Cast

VIVA BIANCA

"Holly"

On graduating from WAAPA (Western Australia Academy of Performing Arts) in 2005, Viva received the Niegel Rideout award for the highest achieving female actor of her class. This was soon followed by the Best Actor award for her performance in the short-film *Drama School* at the Western Australian Screen Awards. Since then, Viva has worked consistently across film, television and theatre, establishing herself as one of Australia's vibrant emerging acting talents.

Her theater credits include, *This is a Play/Never Swim Alone* directed by John Kochoyan at The Darlinghurst Theatre, *Twelfth Night* directed by Kate Gaul (Siren Theatre) at Studio I, The Wharf Theatres, *Dancing at Lughnasa* directed by Paul Komadina at the Bakehouse Theatre (The Adelaide Fringe Festival) and *Queen C* directed by Kate Gaul at the Downstairs Belvoir Street Theatre (B Sharp.)

In 2008 Viva played Ophelia in the Independent feature film thriller, *Bad Bush* directed by Sam Genocchio (ViniVidiVici Films; released in cinemas in 2009). She then took on the comic-cameo role, Becky, in *Accidents Happen* playing opposite Geena Davis and directed by Andrew Lancaster (Red Carpet Productions) (released in cinemas internationally in 2010). In 2010, Viva played the lead role, Holly, in Jon Hewitt's latest film, *X* (due for international cinema release in 2011.)

Viva has guest starred in Australian television series such as, *All Saints* (Channel 7), *Blue Heelers* (Channel 7), *Eugenie Sandler P.I.* (ABC), *Marshall Law* (Channel 7) and *The Strip* (Channel 9.) In 2010 Viva played Paige in the telemovie *Panic at Rock Island* (Goalpost Pictures/Channel 9, to be screened on Australian TV in 2011.)

In 2010 Viva played the mischievous femme-fatal villain, Ilithya, in the breakthrough US series *Spartacus: Blood and Sand* (Starz Network), alongside Lucy Lawless and John Hannah.

She is currently shooting Season 2 of *Spartacus*.

HANNA MANGAN-LAWRENCE

"Shay"

At 19 years old, Hanna Mangan-Lawrence has an impressive list of film and television credits to her name.

She began her career in 2005 with short films *Simulation 12018* & *Galor.e*, but Hanna's standout performance was in the short *Sexy Thing* which was accepted into the Cannes Film Festival. She was then cast as the lead role "Chasely" in the feature film *Acolytes* directed by Jon Hewitt. The film premiered at the 2008 Toronto Film Festival.

Hanna played opposite Joel Edgerton in director Nash Edgerton's feature *The Square*, and last year was seen in director Kriv Stenders' new feature film *Lucky Country* in the role of "Sarah" alongside actor Aden Young. Just this year she filmed a lead role in Jon Hewitt's new film *X*, due for release in 2011.

She is best known for her role in ABC Television's *Bed Of Roses* for which she received a 2008 AFI nomination for Best Supporting Actress. Hanna is currently shooting Series 3 of *Bed of Roses*.

In 2009 Hanna was nominated for a Filmink Award for Best Australian Newcomer (*The Square*), and received a TV Week Logie nomination – Graham Kennedy Award for Most Outstanding Talent (*Bed of Roses*).

PETER DOCKER

“Ligurian”

Peter was born in Narrogin, WA – Wiilman Country, of mainly Irish heritage, and grew up on Lort River Station at Coomalbidgup, Wudjari Country. He’s worked as a dairy-hand, hay-carter, wheat-bogger, window-washer, bank teller, lift driver, barman, concierge, a seller of adult products, a sorter of mail, an infantry officer in the army reserve, and a professional actor and writer for over twenty years. He lives with his family in Yawuru Buru (Broome).

Peter has a BA (English) from Curtin University, with majors in Creative Writing, Literature, and Literature, Language, and Culture.

Peter has a Diploma of Dramatic Art (Acting) from the Victorian College of the Arts, Melbourne University.

On the small screen, Peter has played a cop or a drug dealer in *The Circuit*, *Blue Heelers*, *The Shark Net*, *Marshall Law*, *Stingers*, *State Coroner*, *Neighbours*, *Mercury*, *The Feds* and *Phoenix II*.

Peter last collaborated with Jon and Belinda on *Redball*. Other films include *Dying Breed*, *Harry’s War* and *The Missing*

Writing credits include: *Rock Hole Long Pipe* for CANWA (2008); *Someone Else’s Country*, a full-length non-fiction depiction of indigenous – non-indigenous relations in Australia, through Fremantle Press (2005); & *Marrying My Family*, a full-length radio play for ABC Radio National (1995).

Peter has a new novel, *The Waterboys*, coming out through Fremantle Press in January 2011.

STEPHEN PHILLIPS

“Bennett”

A 2002 graduate from the Victorian college of the Arts, Stephen has worked predominantly in theatre, appearing with Melbourne Theatre Company in *Boy Gets Girl*, *Take Me Out*, *Metamorphoses*, *Les Liaisons Dangereuses*, *Who’s Afraid of Virginia Woolf?*, *The Madwoman of Chaillot*, *Realism* and *A Streetcar Named Desire*. *The Odyssey* for Malthouse and *Black Swan*, *The Tempest* and *As You Like It* for Bell Shakespeare, *Taize* for the Castlemaine State Festival, *The Champion Male* for On a Mat Appear, *Wounds to the Face* for Black Box, *Love Death Music* and *Plants* for the National Herbarium’s Ferdinand Muller Project, *Remembrance of Things Past* directed by Di Trevis for the Melbourne International Arts Festival.

Television credits include *Blue Heelers*, *Neighbours*, *Love Letters*, *Last Man Standing*, *Offspring* and *Winners and Losers*. Feature film credits include *Disclosure*, *The Catalyst* and *The Killer Elite*. Stephen also works as a voice over artist, as an audio-book narrator for the Vision Australia Foundation and Bolinda Publishing and has done various poetry and play readings for ABC Radio.

EAMON FARREN

“Harry”

Eamon began his acting career at an early age in the 2001 romantic Western telemovie *The Outsider*, alongside Naomi Watts. He then went on to play the role of Dim in the ABC series *The Sleepover Club*. Taking several years off to train at the National Institute of Dramatic Art (NIDA), following his graduation in 2007 he was cast as Corporal John Powell in Stephen Spielberg's and Tom Hanks' HBO series *The Pacific*.

In addition to television roles in high profile dramas *All Saints* and *Rescue Special Ops*, Eamon has been a fixture on the Australian stage, including four separate Sydney Theatre Company productions in as many years from 2006-2010.

Eamon made his big screen debut in 2008, appearing alongside his future *X*co-star Hannah Mangan-Lawrence in outback thriller *The Lucky Country*. In 2009 he appeared in *Blessed* by award-winning auteur Anna Kokkinos. Following his turn as Harry in *X*, Eamon will reunite with his *Lucky Country* director Kriv Stenders for the big-budget family adventure *Red Dog*.

In 2010, he was runner-up for the Heath Ledger Scholarship Award.

INTERVIEW

Jon Hewitt

X is the second film in the Red Light trilogy, which has been a career-long labour of love for you. X in particular has been 10 years in the making. Where did the story come from, and what is it about these characters and this world that have inspired you over such a long period to make this film?

My wife and co-writer Belinda McClory and I have lived in the heart of Sydney's red-light district Kings Cross since 2000. Kings Cross is a legendary and mythical urban place that resonates for Australians the same way Montmartre does for the French or Times Square does for Americans. Everyone knows it and has an opinion about it. It's a 24x7x365 melting pot of excitement, crime, sleaze, danger, tolerance and diversity.

It's also a place that doesn't exist in a literal postcode sense - it's a confluence and collision of the inner eastern suburbs of Darlinghurst, Potts Point, Woolloomooloo, East Sydney, Elizabeth Bay, Rushcutters Bay and the Naval Docklands - so in a metaphoric sense, KX is as much a state of mind as a geographical location.

We want to make a trilogy of films set in KX (red light trilogy) that are individually very different, but that can be seen as related in a dialectical sense to tell a broad story.

darklovestory (redlight #1) was produced in the underground and is still not finished. It has screened as a work-in-progress at a number of festivals like MUFF, PIFAN and Revelation. It is a dialectical fairytale about storytelling wrapped in a crime thriller. I'm still trying to raise the finance to deliver it.

X (redlight #2) is an edgy commercial thriller about a couple of prostitutes who go through the night from hell. They want what all human beings want at some stage or other - to change their life. But you have to fight to change and sometimes the results can be lethal.

5 HITS (redlight #3) is a detective thriller about 5 junkies trying to score, told in 5 shots and a prologue and epilogue.

The story of *X* comes from what Belinda and I see around us every day living in the cross - human beings trying to survive, get on and get out.

Viva Bianca is a revelation in the role of Holly, and her performance in X is a huge departure from her other work, such as Spartacus. Holly would have been a huge challenge for any young actress -- what was it about Viva that convinced you she was right for the part?

As soon as Viva walked in the room, Lizzette and I knew we'd found our lead - she's smart, sexy as hell, a really nice person and a great actor. Because of the nature of the role, it's really important that an audience unequivocally believe you'd pay a thousand dollars an hour to be with Holly (Viva's character). With Viva that wasn't an issue - she's got it going on! And she's also fearless as a performer.

And what about Hanna Mangan-Lawrence, who is equally impressive with the incredibly difficult and confronting role of Shay?

I worked with Hanna on *Acolytes* in 2007 when she was just sixteen - she's very beautiful and incredibly talented. Belinda and I showed her the script back then and she was into it. Her character, the teenage runaway turned hooker Shay, is a very challenging role to say the least. But Hanna was up for it and she totally nails it.

Viva and Hanna are the heart and soul of the movie. We're thrilled with their performance.

Visually, X is striking. Tell us a bit about your collaboration with DoP Mark Pugh to achieve such a rich and sophisticated look shooting on the Red camera.

X is Mark Pugh and my 3rd feature together. We've made no-budget guerilla (*Redball*) and large budget circus (*Acolytes*) so we've shared the spectrum of production experiences together. X was somewhere in between in terms of a production logistic. Mark and I have always embraced bleeding-edge technology so the RED was the natural choice for us at the time. My next film will be shot mostly DSLR - we continue to embrace the edge technologically.

Mark is a wonderful, organic and intuitive cinematographer with an artist's feel and sympathy for drama. We both understand that filming is not merely recording actors, locations and interactions - it's a chance to elevate and transcend through imagery and composition. We've always strived for that whether we're shooting guerilla mini-DV or super 35mm.

X sees you reunited with many of your previous collaborators -- most notably your longtime co-writer and actor Belinda McClory, but also Mark Pugh, Cindy Clarkson (Editor), David Franzke (Composer), and actors such as Hanna and Peter Dicker. What do you look for in collaborators? Is it about working relationships? A shared creative vision/mindset? A bit of both?

You're only as good as the people you work with and this has never been truer than in filmmaking. Collaborator is a very apt definition for director. Belinda and I are married and we always work together and always will. She's intrinsically involved with me in every aspect of the creative process. Lizzette is an old friend and working with her for the first time as producer was one of the most rewarding experiences I have had in filmmaking. It took me a long time to convince her, and I look forward like you wouldn't believe to doing it again. My dream is to continue making movies with people I like, love and respect.

INTERVIEW

Lizzette Atkins

As a Producer, X is - in the surface of things, at least - something of a departure from your previous work, which has tended towards documentaries and more traditional "art" cinema. What was it about Jon's work, and this project in particular, which attracted you?

I have known Jon Hewitt for over 20 years. We both worked in film distribution and exhibition in Sydney and Melbourne during the 1980's and 90's. Although we worked for different companies, there was always a strong affinity. We both made the move across to film production in the last decade, Jon primarily as a writer/director and myself as a producer.

Jon and I have talked on and off over the last few years about working together on a film so it was a timing issue, really. We were both at the Cannes Film Festival in 2009 and the timing was right. I read the script and agreed immediately to come on as producer. It's like all the stars lined up and within 9 months *X* was financed and we were in production.

Producing *X* may seem like it was a departure from my credited body of work, which tended towards documentaries and more traditional "art" cinema but they are a result of the simple fact that these were the projects which were green-lighted at the time. They are not particularly representative of my full slate of projects in development, which are quite broad and include biopics, psychological thrillers, comedies, dramas with suspense elements and political/social documentaries. I was attracted to *X*, first and foremost because Jon Hewitt was the director. He is a risk taker and I like that. This industry needs more risk takers. However the film turned out, I knew the process was going to be enjoyable as Jon is very collaborative by nature.. He was experienced (this was his 5th feature film), was well versed with the demands of this genre and had a clear vision. I also liked the story. It was truthful and edgy and non-judgemental of the world in which the story is set. It worked extremely well within the conventions of the thriller genre with erotic elements and, in the hands of Jon, was achievable on a low budget.

X was a whirlwind production, shot by a small crew in only 4 weeks, often guerilla-style on location. Do you think this way of working contributed to the energy of the film? How, as a producer, do you pull off this kind of schedule?

We were able to pull off this schedule due to several key factors.

We had a healthy amount of time set aside for official pre-production for myself, Jon, the locations manager and the production manager/line producer. By the time other crew members came on board, the systems were set up and road tested. I made it my business to be very available at all times. I spent half my time in the production office and half my time going out on location. A lot of my time was spent trouble shooting - anticipating and preventing problems from getting out of hand. I kept an extremely tight control on the budget and we rarely went into overtime. This was mostly a money issue but it was also important to conserve the energy of the cast and crew given the fact the whole schedule was night shoots. More often than not we finished between 5am and 6am in the morning. The night shoots really started to take a toll, so it was important to factor this in.

We tried to give the cast and crew a sense that they were involved in something special. That it wasn't just about the money but a significant opportunity to work on a cool, independent film, something they could really be part of and hopefully ultimately proud of. Everyone was paid award minimum, including cast and crew. This was an important leveler and worked from the perspective of the budget and morale.

We used a combination of highly experienced crew in some key position, starting with the location manager, Chris Wheeler. He had just come off the *Underbelly* series set in Kings Cross and knew everyone in the Cross, from the club owners, to the pimps on the streets, to the local police, to the girls working in the clubs. Through these relationships he was able to organise recces for both the crew and cast in pre-production and negotiate access to all our main locations. He also negotiated a production office on the top two floors of a hotel in the middle of the Kings Cross, which had 24-hour security, an enormous plus given the schedule was entirely night shoots. This

proved to be the single most important factor in keeping the shoot contained and costs down. We could literally walk to most of our locations, the hotel doubled as some key locations, props and wardrobe and our caterers worked out of there.

It also helped that Jon was used to working low budget. He and Mark Pugh had already worked together previously and they developed a very economical style. Set ups were kept simple, lighting was minimal and nothing extraneous was shot. They shared a shorthand when it came to shooting. Shooting on the RED gave us a lot of flexibility in conjunction with Mark's astounding handheld, "run and gun" skills.

You and Jon are incredibly hands-on filmmakers, both creatively and in terms of managing the entire filmmaking process. Tell us a bit about your collaboration on X, and your plans for the future.

Within our respective roles Jon and I collaborated closely across all areas of the process, from financing to producing to sharing certain creative decisions. There was quite a lot of crossover but we seemed to instinctively know, how far was enough, and when to pull back. As writer/director Jon always drove the creative vision. During the shoot we conferred daily on the rushes. During post-production we worked very closely on decisions around the edit, the grade, the music, the sell and the trailer. It was a very satisfying experience, as for the producer it's not always the order of the day. The fact it was a low budget project also contributed to the collaborative nature of experience as well a sense of freedom.

In terms of the future, Jon and I have several feature projects in development from a low budget feature to a high concept, big budget ideas. It is too early to talk about them yet but we hope to go into production on the low budget project within the next year.

CREDITS

Director
JON HEWITT

Producer
LIZZETTE ATKINS

Screenplay
BELINDA McCLORY & JON HEWITT

Director of Photography
MARK PUGH

Editor
CINDY CLARKSON

Music/Sound
J. DAVID FRANZKE & BYRON J. SCULLIN

Production Design
MICHELLE SOTHEREN

Costume Design
VANESSA LOH

Re-Recording Mixer
KEITH THOMAS

Additional Sound Editing
LIVIA RUZIC

Colourist
FERGUS HALLY
[Complete Post]

Line Producer
MICHAEL FARANDA

CAST

Holly Rowe	VIVA BIANCA
Shay Ryan	HANNA MANGAN-LAWRENCE
Ligurian	PETER DOCKER
Bennett	STEPHEN PHILLIPS
Harry	EAMON FARREN
Katherine/Marilyn	BELINDA McCLORY
Giles	DARREN MOSS
Cindy	FREYA TINGLEY
Customer	ANTHONY PHELAN
Willie	HAZEM SHAMMAS
Bob	WAYNE BLAIR
Rose	BILLIE ROSE PRICHARD
Luke	ROWAN WITT
Karlene	REBECCA IRWIN
Rocky	JORDAN FIELDING
Stick	JOSHUA PAYNE
Shay's Mother	NATASHA HERBERT
Night Man	TOBY ZDATES
Kelly	BURNETTA HAMPSON
Pensioner	DAVID PEACOCK
Muzzy	MUZZY
Woman #1	VICTORIA MORGAN
Woman #2	SELDA MACDONALD
Woman #3	LEE COATES
Woman #4	JENNI HUNTINGDON
Woman #5	SIMONNE KRANZ
Woman #6	HELEN LUCAS
Woman #7	RAEWEYNE WATSON
Maid	LILY ROLFE
Beggar	GRANT THOMPSON
Waiter	GIACOMO ZANELLO
Crash Meathead #1	DOUG GRIFFITHS
Crash Meathead #2	SCOTT MAIN
Crash Meathead #3	BEAU MOLONEY
Punter #1	RICHARD WOLSTENCROFT
Punter #2	MARK LAZARUS
Punter #3	BENNY SMITH
Punter #4	JACK SARGEANT
Tattooed Man	PAUL REDMOND
Love Machine Spruiker	SEBASTIAN
Showgirls Spruiker	GEORGE
Featured at Showgirls	SARAH SMITH
	THE SHOWGIRLS DANCERS
	LUKE HEWITT
	JOHN HALKETT
	ANT GEERNAERT
	SAM WORRAD
	BAIN WOLFKIND
Stunts	HOLLY THOMPSON

KIM FARDY

PRODUCTION

Co-Producer JON HEWITT
Production Coordinator AMBER MOSDELL (Sydney)
AMELIA PHILLIPS (Melbourne)

Production Accountant JILL COVERDALE

1st AD MARIA PHILLIPS
2nd AD ADAM SMILLIE
JON ATTENBOROUGH
JAMIE PLATT
3RD AD JENNIFER GAL

Continuity AMREE HEWITT

Location Manager CHRIS WHEELER
3RD AD / Unit Manager BENNY SMITH

Camera Operator MARK PUGH
Focus Puller/Camera Assistant ALEXIS CASTAGNA
Clapper Loader/Data Wrangler TIM WALSH
Additional Assistant MARK COLLINS

Gaffer MARTIN (MORT) PERROTT
Best Boy/Grip YOSHI (JOSHUA) KWAN
Additional Grips JITH SEN
BEN PORTEOUS
KRIS WALLIS
CHRIS DAVIES

Sound Recordist STUART WALLER
Boom Operator ARON DYER

Makeup Supervisor RACHELLE O'DONNELL
Hair/Wigs/Makeup LAUREN PROIETTI
Additional Makeup KALA HARRISON
RACHEL COHREN

Art Department Assistants CIARAN JORDAN
SHONA MENZIES
Armourer JOHAN EARL

Costume Assistant MELISSA GOOLEY
Assistant Buyer LORENA ARANCIBIA

Stunt Coordinator ZEN STUNTS
- GRANT PAGE
Safety Officer ADAM STRIPP

Catering MOVIE MEALS
- RITA & STEVE DRAKE

Production Runner MORGAN MACKAY (Sydney)
ADAM FARRINGTON-WILLIAMS (Melbourne)
Driver SAMUEL BOWEN

POST-PRODUCTION

Post-Production Coordinator ROB RUMINSKI

Assistant Editor MALGORZALA SWIERCZAK

Dailies/DI Grade/VFX COMPLETE POST
Post-Production Supervisor CHRIS SCHWARZE
Post-Production Producer KERRI SCHWARZE
DI Conform GRAYTON HEVERN
VFX Artist DANE SCOTCHER
VFX Artist EDWARD (TED) ADAIR

Trailer DIESEL

Editing Facility CIRCE FILMS
Promo Grade RODNEY BOLT

Post-Production Script PPS
- ANNE MARIE ALLEN

Assistant Sound Editor RHYS RICHARDS
Foley Artist/Editor LUKE SMILES
PAUL HUNTINGFORD
Foley Artist VICTORIA HUF

Sound Post-Production ALCHEMY AUDIO POST PRODUCTION
ANOTHER ROOM WITH A VU

Dolby Digital Mastering MUSIC AND EFFECTS
Mastering Engineer DORON KIPPEN
Dolby Engineer BRUCE EMERY

EPK Camera/Editor JES SIMPSON

Casting McGREGOR CASTING
- KIRSTY McGREGOR
Extras Casting GRANT THOMPSON

Script Editor MIRA ROBERTSON
Script Consultant SAMANTHA LANG

French Tutor for Ms. Bianca OSCAR BOCQUILLON

Legals SHAUN MILLER LAWYERS
MARSHALLS & DENT LAWYERS

Insurance BRIAN HOLLAND INSURANCE BROKERS
- BRIAN HOLLAND

Completion Guaranty FACB
- CORRIE SOETERBOEK
- DAVID NOAKES

Camera Equipment Supplied by MARK PUGH
Lenses Supplied by PANAVISION
Lighting Equipment Supplied by MARTIN (MORT) PERROTT

International Sales CELLULOID NIGHTMARES

World Revenues Collected and Distributed by
FINTAGE COLLECTION ACCOUNT MANAGEMENT BV

THE PRODUCERS WISH TO THANK

The People and Places of Kings Cross,

Showgirls, The Love Machine, Porky's, Kings Cross Budget Motel, KX McDonalds,
Paul Yau and staff - DeVere Hotel Potts Point, Mezza Luna Potts Point, Leona Edmiston,
Sam Wigs, Scott Fisher - Sydney Theatre Company, City of Sydney,
Road and Traffic Authority, Peter Castaldi, Beth Frey, Andrew Mason, Tait Brady,
Richard Brennan, Carole Sklan, Jackie McKimmie, Duncan Thompson, Ross Matthews,
Mark Lazarus, Scott Meek, Heather MacFarlane, Sandra Solranlig, Sue Edwards, Jana Blair,
John Banagan, Claudette Koller, Danielle Sexton.