

# HERE I AM

WRITTEN & DIRECTED BY BECK COLE  
PRODUCED BY KATH SHELPER

PRESS KIT

[www.hereiamfilm.com](http://www.hereiamfilm.com)

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## **TECHNICAL INFORMATION**

Running Time	91 minutes
Length (metres)	2671 metres
Length (feet)	8150 feet
Ratio	1:1.85 35mm colour
Sound	Dolby Digital
Language	English

Filmed on location in Adelaide, South Australia

## **HERE I AM**

Presented by Scarlett Pictures

## **FINANCE PARTNERS**

Screen Australia, Screen NSW, South Australian Film Corporation, Adelaide Film Festival, Australian Broadcasting Corporation

## **DISTRIBUTOR AUSTRALASIA**

Footprint Films with Transmission Films and Paramount Pictures Australia

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## **KEY CAST & CREW**

Karen	Shai Pittman
Lois	Marcia Langton
Rosie	Quinaiha Scott
Jeff	Bruce Carter
Skinny	Pauline Whyman
Big Red	Vanessa Worrall
Jody	Tanith Glynn-Maloney

Writer/Director	Beck Cole
Producer	Kath Shelper
Associate Producer	Fiona Pakes
Director of Photography	Warwick Thornton
Editor	Roland Gallois
Production Design	Sam Wilde
Costumer	Heather Wallace
Make-up	Carol Cameron
Sound Recordist	David Tranter
Sound Design	Liam Egan
Original Music	Cliff Bradley

## **LOGLINE**

The hardest person to forgive is yourself.

## **SHORT SYNOPSIS**

Karen is a beautiful woman with a dark past, but she's got potential and she knows it. Upon her release from prison she realises the hardest person to forgive is herself.

## **SYNOPSIS**

Karen is a beautiful young woman with a dark past, but she's got potential and she knows it. Fresh out of prison, she finds herself on the streets with a burning desire to turn her life around but no one to call for help. Eventually she finds a haven at a shelter for women like herself. With the support of her new community of friends, Karen begins the journey of reconnecting with her estranged mother and her young daughter, and she is soon propelled to face the most difficult truths of her life. But she's determined to never give up. Set and shot in and around Port Adelaide, *Here I Am* is a moving and hopeful story about the strength and resilience of women.

**Beck Cole – writer & director:**

### **Hope and Forgiveness**

For the past five years a character named Karen has lived in my head – she is in her mid-twenties, is a daughter and a mother and has just been released from prison. Yet the film is not about prison and I've never wanted it to be. It is a film about a young woman who has made mistakes and is in a very fragile place – on the outside, unwanted, alone and trying in her own way to make the right choices.

*Here I Am* has been a long journey for me but the reason for wanting to tell this story has always been the same – I strongly wanted to make a film about a family of women on the brink of no return. A family that had suffered loss, grief, anger and resentment but was glued together by love – and in this story love is a child.

I started writing the script soon after I'd had my first daughter. So I was drawn to making a film about mothers and their children. And I also thought that I wanted to deal with some of the difficulties that women have and experience throughout life – particularly women that live an underprivileged sort of life. And I wanted to create a story with a character that showed the difficult side of life but also a journey toward hope and the possibilities of a brighter future.

There are also many reasons why I needed to tell this story: politically I am concerned about the disproportionate number of Aboriginal people incarcerated in our country; personally I continue to consider my own life as an Aboriginal woman and my role as a mother; and creatively I am driven to create interesting roles and characters for Aboriginal women to play in a story that speaks beyond the realms of race and hopefully resonates with us all as people capable and worthy of love and forgiveness.

**Kath Shelper – producer:**

### **Humour, Friendship and the Third Wheel**

Beck and I have been working together on this film during the past five years – intensively in production for the last year and intermittently developing the script prior to that. Whilst the various permutations of the story have changed over the years, there has always been the central character of Karen as the strong protagonist. Beck's previous two short dramas (*Flat* and *Plains Empty*) have also featured strong female characters in isolation. Without dipping into amateur psychology, it's not hard to see her fascination with the place of women in the world and I'm sure this is a theme she will continue to pursue.

We share a great friendship as well as a working relationship, both of which have developed over the past seven or so years we have been a team – along with our third wheel Warwick Thornton (cinematographer, husband, collaborator, drinking partner). Together we have a terrible sense of humour, which often gets us into trouble. Laughing has got us through many trying times and I hope that audiences can appreciate the humour and joy in the film.

To my knowledge, this is the first feature film that has concentrated on urban Aboriginal women in a contemporary setting. Most films that have come before have been about

blokes, set in the past or set in the regions. *Here I Am* is a rare insight into a world of women most people know little about, but which has a universality about it by the fact that they are all just getting on with their lives in the best way that they know how, hoping for a better future. And in some cases getting it.

## **LOCATION**

### **Sailors and Inmates**

The film was written specifically for a Port Adelaide setting. It was shot entirely on location in Port Adelaide and the surrounding areas for six weeks during May/June 2010. Beck grew up spending half her time between Adelaide and Alice Springs and has many family members, including her mother, who reside in Adelaide, so she knows it well.

Filming in Adelaide was a pleasure and meant we were able to work with most of our usual favourite crew, who reside in Adelaide and have in the past come up to Coober Pedy or Alice Springs or wherever we are filming for Beck or Warwick's projects. This time they were able to stay at home and we came to them.

### **TEMPLE HOUSE**

The main location of the women's shelter was an old vacant building we discovered by walking around the streets of Port Adelaide. We took over the premises for the entire duration of pre-production and the shoot and used the old house as our production office as well as the location. This worked well most of the time, but some shoot days it got a bit much when we had a full house of eight women actors, a crew of approximately 24, stray kids of cast/crew whose childcare had fallen through (some in tears), a few attachments, curious family members and sometimes Marcia Langton's large, energetic dog.

We're not entirely sure of the history of the 1868 building, but passers-by told us it was anything from the rectory for the nearby church or a house for sailors. This century it has been a drop-in women's health centre and offices for a financial institution. It had been vacant for several years before we dusted away the cobwebs, but it was in such good condition that our scenic artist worked overtime to grubby it up for the screen. It has since been sold to a group of filmmakers who are making it a home as well as studios and offices.

### **THE PRISON**

We shot the opening scenes of the film inside the Adelaide Women's Prison on our first shoot day, which was a great reality check for the cast and crew. We are very grateful to the Prison for allowing us to film there. The inmates also painted the mural that appears on the wall in the counselling session scene at Temple House. Based on a design by production designer Sam Wilde, on completion of filming it was donated to the Prison.

## **CASTING**

### **Fresh Faces**

Beck: I wanted to cast women who I believed had qualities that the characters actually had or owned. So I was generally looking for women who hadn't acted before because I wanted there to be a real edge and rawness to the performances. I wanted fresh faces. I wanted to give women the opportunity to act. I had a number of people in mind that I auditioned. We spent a lot of time in Port Adelaide and through the Aboriginal community there we put out a big call and had hundreds of women come and meet us. Everyone was really keen and very supportive. And so from there we just began to compile a shortlist to get people back to re-test. We cast a number of people out of the Port Adelaide community and then of course

Shai Pittman (Karen) is from Sydney and other actors from all around Australia.

## **CAST BIOGRAPHIES**

### **SHAI PITTMAN: KAREN**

Shai started her acting career at the age of seven as a featured extra on a run-away bus in an episode of *Police Rescue*. She's still got an on-set photo of her with Gary Sweet.

More recently she is the proud mother of her son – two year-old Braith.

In between she has featured as Cathy Freeman's body double in an Earth Hour commercial, posed as an athlete on the billboards and postage stamps celebrating the Athens Olympics and played a supporting role in an episode of *All Saints*.

Her most significant work is playing opposite Chris Haywood in an AFTRS short film, the celebrated two-hander *Fuse* in 2005.

Shai, a Blacktown girl, is a water baby and loves diving for abalone with her Yuin family and friends on the South Coast of NSW. *Here I Am* is her first feature film.

### **Prof MARCIA LANGTON, AM: LOIS**

Marcia has previously acted for the screen in Tracey Moffatt's short film *Night Cries: A Rural Tragedy*, which screened In Competition at the Cannes Film Festival in 1990. We convinced her to come out of her acting retirement by promising to babysit her (rather large) Chow-Chow dog *Finn* while she was on set.

In her day job, Marcia is an anthropologist and geographer. Since February 2000, she has been the Foundation Chair of Australian Indigenous Studies at the University of Melbourne. Marcia has made a significant contribution to Indigenous studies at three universities and to government and non-government policy and administration throughout her career.

Her work in anthropology and the advocacy of Aboriginal rights was recognised in 1993 when she was made a member of the Order of Australia. She became a Fellow of the Academy of Social Sciences in Australia in 2001 and was awarded the inaugural Neville Bonner Award for Indigenous Teacher of the Year in 2002.

### **QUINAIHA SCOTT: ROSIE**

Quinaiha makes her acting debut in *Here I Am* after her mother Lena taught her 'gammin' acting by watching TV and encouraging her to copy the actors. Lena also taught her to listen and do what she's told – perfect mothering for an aspiring actor! Quinaiha was four when we shot the film and this year she has just started school.

### **BRUCE CARTER: JEFF**

Bruce is from Murray Bridge near Adelaide. Apart from being a great actor he is also a talented singer, musician and footballer. Bruce has acted before in supporting roles in several films including *The Life of Harry Dare* by Aleksis Vellis.



## **THE WOMEN OF TEMPLE HOUSE:**

The women of Temple House range from an award-winning actress to a psychologist who has never acted before:

### **PAULINE WHYMAN: Skinny**

Pauline is a two-time Victorian Indigenous Performing Arts Award winning actor. Career highlights include *Stolen* (Ilbijerri/Malthouse Theatre), *Windmill Baby* (Yirra Yaarkin), *Fever & Up The Ladder* (Melbourne Workers Theatre), *The Birthday Party* (Melbourne Theatre Company), *The Cherry Pickers*, *Stolen & Blacked Up* (Sydney Theatre Company). She lives in Melbourne and wrote and directed an SBS-TV short film (which Kath produced) based on an event from her childhood called *Back Seat*.

### **TANITH GLYNN-MALONEY: Jody**

Nepotism gets you to the audition, but then you're on your own. Tanith is Beck's niece and, we suspect, has always harboured a secret desire to act. Lucky she's good at it. She lives in Alice Springs, has two children and has worked in different jobs including as a runner on several film-sets and as a librarian at Alice Springs library.

### **VANESSA WORRALL: Big Red**

Vanessa is a psychologist in central Sydney, mainly working with Aboriginal youth in Glebe and Redfern. We met her through a mutual friend and Beck spent many hours picking her brains as a sounding board for the script. Then before you knew it, the character of Big Red became Vanessa and Vanessa became Big Red. Prior to being in the film, she hated having her photo taken.

### **BETTY SUMNER: Anita**

Betty is a prominent actress, singer, and songwriter and has appeared in many films and theatre productions around Australia. Betty is a walking history book of Aboriginal culture and society, a compelling storyteller and an expert in the Ngarrindjeri weaving technique, which you can see her performing in the film. Betty lives in Adelaide next door to Beck's Aunty Helen.

### **YANJA THOMPSON: Vanessa**

Beck first spied Yanja on the street when we were hanging around outside the Tandanya Centre in Adelaide waiting to go in to see a show. Originally from Ramangining in Arnhem Land, Yanja was in Adelaide attending university and looking after her young daughter. She now lives in Wagga Wagga with her partner and has a newborn baby – a second little girl.

### **MISTY SPARROW: Genna**

In addition to having the best name of all the cast and crew, Misty is also the best dancer. *Here I Am* is her second feature film, after having appeared in Kriv Stenders' *Boxing Day* in 2007. She has just finished high school and would like to pursue a career in acting. She lives in Adelaide.

### **RHIANNON SPARROW: Gecko**

Rhiannon is Adelaide born and bred and older sister to Misty. We came across her when we were trying to track down Misty and asked if she would like to audition. Despite very little acting experience she decided to give it a go – and we loved her. She is in her mid-twenties

and has a young son.

### **CAROL COLLINS: Cookie**

Another case of nepotism and art imitating life – Carol is Beck’s aunty. We went to a women’s hostel on the outskirts of Adelaide to audition some potential actors and to get some reference photos for the design department of a real life hostel. And there was Beck’s aunty – working at the hostel and practicing her method acting complete with apron.

### **BECK COLE – writer/director**

Beck Cole is a writer and director and she lives in Alice Springs. *Here I Am* is her first feature film.

Beck shares a love for both drama and documentary and is currently working on a new script and trying her hand as a novelist.

Documentaries written and directed by Beck include *Making Samson & Delilah*, the cheeky little sister of the feature film, award-winning *Wirriya: small boy*, *The Lore of Love* and the acclaimed SBS history series *First Australians: The untold story of Australia*.

Her drama *Plains Empty*, set in the remote South Australian township of Coober Pedy, premiered at the Sundance Film Festival in 2005, the previous year her first short film *Flat* also screened at Sundance and the Edinburgh Film Festivals.

Beck was featured as one of seven filmmakers (including Jackie Chan and Apichatpong Weerasethakul) in the 5<sup>th</sup> Asia-Pacific Triennial of Contemporary Art at the Gallery of Modern Art (GoMA), Queensland.

Little known fact about Beck: She was a teenage weather girl on the Central Australian television station – Imparja.

### **KATH SHELPER - producer**

Kath Shelper is the producer of many award-winning films most noticeably *Samson & Delilah* which won the prestigious Camera d’Or at the Cannes Film Festival in 2009. The film is hailed as one of the country’s finest and took out many other awards including the IF and AFI Awards for Best Feature Film.

Kath produced the documentary *Making Samson & Delilah*, which premiered at Melbourne Film Festival and screened at Telluride Film Festival alongside the feature film. She also collaborated with director Beck Cole on the half-hour short *Plains Empty*, which premiered at Sundance in 2005. The same year she received recognition for her work when she took home the IF award for Rising Talent.

Kath has made many short films including *Green Bush* (dir: Warwick Thornton, Best Panorama Short Film, Berlin Film Fest), *Confessions Of A Headhunter* (dir: Sally Riley, Best Short, Australian Film Institute Awards), *Above The Dust Level* (dir: Carla Drago, Best Comedy, Melbourne Film Festival), and *House Taken Over* (dir: Liz Hughes, nominated,

Australian Film Institute Awards).

She also produced the TV series *Bit Of Black Business*, which included short films *Nana* (dir: Warwick Thornton, Crystal Bear, Berlin Film Fest) and *Hush* (dir: Dena Curtis, Audience Prize, Creteil Women's Film Fest).

Kath lives in Sydney where she runs her own production company Scarlett Pictures and has a number of projects in development. She wore baby's breath in her hair to her high school debutante ball in the eighties and Beck has a photograph to prove it.

## **BECK COLE – BIOGRAPHY HIGHLIGHTS**

### **MAKING SAMSON & DELILAH**

Directed and shot by Beck Cole  
Produced by Kath Shelper and Beck Cole

2009 – One hour documentary about the making of the feature film *Samson & Delilah*.

“Beck Cole’s *Making Samson & Delilah* is a rare gem; a gorgeous documentary. But it’s also a short feature film in its own right, often touching and very funny. Cole captures the random and fleeting intimacies of moviemaking reality in this country in a way few other filmmakers have done.” Graeme Blundell THE AUSTRALIAN November 21, 2009.

Telluride Film Festival 2009  
Melbourne International Film Festival  
New Zealand Film Festival

### **PLAINS EMPTY**

Written and directed by Beck Cole  
Produced by Kath Shelper

2005 – A half-hour short drama set in Coober Pedy about a woman with an unwanted visitor.

“I loved the atmosphere of this film... Cole’s film tells its story with great confidence and understatement. It leaves us to see things, and work them out rather than telling us what to see. This is very accomplished film-making...” Julie Rigg RADIO NATIONAL 2005

“Punctuated with stunning landscape shots that emphasize our protagonist’s sense of isolation, Cole has put together a haunting and effective story. And between this, *Fuel* and *Wolf Creek* I don’t think I’ll be driving through Australia any time in the near future.” FILM THREAT January 26, 2005

Sundance Film Festival 2005  
Hawaii International Film Festival  
Uppsala International Short Film Festival, Sweden

### **WIRRIYA: SMALL BOY**

Shot and directed by Beck Cole  
Produced by Beck Cole, Citty Williams

2004 – A half-hour documentary about seven year old Ricco and his life in Hidden Valley and Alice Springs.

Best Australian Film, WOW Film Festival, Sydney 2004  
Nominated, Best Documentary, IF Awards

### **FLAT**

Written and directed by Beck Cole  
Produced by Rachel Perkins & Darren Dale

2002 – A lyrical ten-minute short film set over a day in Alice Springs through the eyes of a teenage girl with a video camera.

Sundance Film Festival 2004  
Edinburgh Film Festival 2003

## **Extended interview with creator Beck Cole:**

### **Tell us about the film**

The film is called *Here I Am* and it's a story about a young woman trying to reconnect with her mother and daughter, so it's a film about the strength and resilience of one young woman who's desperately trying to turn her life around for the better and make a better future for herself, so it's kind of her journey.

The character in the film's name is Karen and the story begins on the day that she's released from prison and it follows her in the few weeks after her release, and upon her release she realises basically that she's got nowhere to go, she's burnt a lot of bridges in the past, so she ends up at a woman's shelter in Port Adelaide where the story's set, and from there she begins the process of trying to put the steps in process to get access to her daughter, to strive for a goal which is to see her child.

### **How did you come to tell this story?**

I sort of had the character of Karen in mind for the whole time that I was writing the script, and writing the script took a long time, it was about a five year process, and so I just wanted to create a character that was quite dark but also quite unique, and actually had this positive drive, so she's come from a dark place but she's working towards a goal, and I wanted to write a film that looked inwardly, that doesn't point the finger at anyone else, and cast the blame on anyone. It's about her choices and her responsibilities, and the mistakes she's made in the past and how she wants to make amends with that.

### **Would you call it an indigenous film?**

The film is set in an Aboriginal community, the women are all Aboriginal women, but it's a universal story. There are lots of people that have broken families and difficulties with relationships between their mums and their daughters. I think it's very truthful to being an Indigenous experience, as well as other people can relate to it.

### **When did you start shooting?**

We started shooting the film in May of 2010 and we shot for six weeks in Port Adelaide which is kind of the epicentre for social services in that part of Adelaide, so we were always constantly reminded of the issues that the film deals with because it was all around us, so it was a really great setting to make the film.

Everyone was really generous because we made a film here in Adelaide, it's a really laidback friendly supportive environment to make the film and I really wanted to cast a lot of the women from Adelaide so we went high and low and met a lot of the people along the way in the pre-production process and overall, yeah, everyone's been really supportive and eager to help out and keen to be a part of it, so yeah, it was great.

### **How did you go about casting?**

Firstly it was really important to cast the character of Karen and then we needed to build the

other cast members around her so we started there. We came to Adelaide and looked quite thoroughly around for someone I thought could pull it off, and then we met Shai who's actually from Blacktown in Sydney, and she came down to Adelaide to meet Kath and I and almost immediately it was clear that you know, she had an edge, a uniqueness, that I thought was really interesting, and obviously she's very beautiful, and because the character Karen is in every single scene it was really important that the woman that we cast had that energy and that beauty for an audience to want to watch her for the whole film. And also I think Shai was fantastic because she's got lots of dimensions. She can look very different from different angles, and is just a very intriguing, I think, character.

So we cast Shai and then we started looking further afield. I also always had Marcia Langton in mind for the character of Lois, because she owns that sort of strength and that hard edge that I wanted Lois to have, so those two had to come together first and from there we were looking further afield for all the women in the house.

### **Were you taking a risk using women who hadn't acted much?**

Maybe, I think the good thing about - I always wanted to cast women who hadn't done a lot of acting before simply because I wanted the performances to be really raw, and I just wanted there to be lots of fresh faces and great opportunities for women to play characters in the film, and it kind of gives the film a kooky edge to it in that, there's all sorts of personalities, and the women who have been cast in these roles are all sort of very similar to the way I've written the characters, and often I've got those women in mind as I'm writing. For instance, Pauline Whyman who plays Skinny, I always knew it would be Pauline who plays that role. Jodie, Tanith, and others as well. I just think it gives the film a bit more realism and a sense of reality.

### **How did the shoot go?**

It was all pretty straightforward really. We were shooting in Adelaide in the height of winter. I wanted the film to look really cold, for it to be wet and windy and pretty miserable, like Adelaide is a lot of the time, so I guess everyone was battling the elements a little bit. But no, everything went really smoothly, all the women became friends instantly. All the women were really supportive of each other. I mean it sounds a bit wanky to say that, but it was true I think in this instance. It was a really generous warm experience for me, and hopefully for Shai and Kath as well.

### **What do you hope the audiences get out of this?**

I hope that the audience will come away with a sense of joy and hopefully a smile on their face, and a kind of positive attitude or outlook, because although the film does deal with many difficult issues and emotions and obstacles that Karen goes through, I think the, well I'd hope that the audience really wants to back her up and see that she gets to where she wants to go, so I hope that people appreciate the humour and the joy in the film, and the romance and the friendships, because I think that's key to the story.

### **What's next for you?**

I hate this question, because I don't know what I'm doing next! Okay, next I am co-writing a

script with Warwick Thornton and beginning to write a novel that I've been working on for a little while, and have a few other projects that I'm thinking of but it's early days because this has been such a big project for such a long time, so just looking at other options for now. What's next, I don't know.

**What's it like working with Warwick?**

Warwick, who?! No, basically I work with Kath Shelper, the producer, and Warwick, the cinematographer, a lot. We sort of work together on each other's projects. Kath produces my films as well as Warwick's. So, we're all very close and have a really great working relationship, and in terms of how Warwick and I work together, we've been doing it for a pretty long time, you know. Warwick's pretty much shot everything I've done as a director, so it's just second nature, easy. We understand each other, and it just seems to fit, so yeah.

**FULL CREDITS**

Opening credits:

SCREEN AUSTRALIA

IN ASSOCIATION WITH

SCARLETT PICTURES

SCREEN NSW

SOUTH AUSTRALIAN FILM CORPORATION

ADELAIDE FILM FESTIVAL

AUSTRALIAN BROADCASTING CORPORATION

**HERE I AM**

End Credits:

**HERE I AM**

starring  
SHAI PITTMAN  
as  
Karen

with  
MARCIA LANGTON  
as  
Lois

QUINAIHA SCOTT  
as  
Rosie

and  
BRUCE CARTER  
as

Jeff

THE WOMEN OF TEMPLE HOUSE

Skinny	PAULINE WHYMAN
Big Red	VANESSA WORRALL
Jody	TANITH GLYNN-MALONEY
Anita	BETTY SUMNER
Vanessa	YANJA THOMPSON
Genna	MISTY SPARROW
Gecko	RHIANNON SPARROW
Cookie	CAROL COLLINS

BECK COLE  
Writer & Director

KATH SHELPER  
Producer

FIONA PAKES  
Associate Producer

WARWICK THORNTON  
Director of Photography

SAM WILDE  
Production Designer

ROLAND GALLOIS  
Editor

LIAM EGAN  
Sound Designer

CLIFF BRADLEY  
Original Music

FILMED ON LOCATION  
ON KAURNA COUNTRY  
SOUTH AUSTRALIA

*Credit Roll*

Sound Recordist	David Tranter
First Assistant Director	Richard McGrath
Costume Designer	Heather Wallace
Hair & Makeup Artist	Carol Cameron
Art Director	Chris Jobson
Continuity	Daryl Watson
Focus Puller	Jules Wurm
Key Grip	Martin Fargher
Gaffer	Robertto Karas
Unit Manager	Christopher Ryan
Production Accountant	Antonetta Russo
Production Co-ordinator & Locations	Jesse Goninon
Art Department Co-ordinator	Gareth Wilkes
Standby Props	Obie O'Brien
Scenic Artist	Nicholas Whitfield Moore
Casual Buyer/Dresser	Jen Drake
Art Dept Casual Assistant	David Roberts
Standby Costume	Lachy Lang
Hair & Makeup Assistant	Jen Rossiter
Additional Makeup Artist	Tracey Philpot
Second Assistant Director	Travis Kalendra
Boom Operator	Will Sheridan
Production Casual	Sylvia Warmer
Production Runner	Duane Rankine
Clapper Loader	Maxx Corkindale
Steadicam	Luke Nixon
Best Man Grip	Django Nou
Low Loader Grip	Peter 'Itchy' Itsines
Best Man	Hugh Freytag
Unit Fairy Godmother	Patricia Shelper
Additional Unit	Steve Russell
On-set Nurses	Bec Knott
	Angela Singline
	Tina Jenkins
Producer's Assistant/Clearances	Lara Esden
Drama Coach	Tracy Mann
Script Consultant	Keith Thompson
Stills Photography	Samantha Oster
	James Geurts
	Mark Rogers
Safety Supervisor	Cathie Small
Security/Traffic Control	Dean van Kempen
EPK Footage	Kirsty Stark
Catering	Phil Pike
	Sam Brooks
Attachments:	

Production/Extras Casting	Alexis West
Camera	Ella Bancroft
Technical	Nathan Parker
Hair & Makeup	Tjunkaya Ken
Sound	Andy Finn
Music Supervisor	Kim Green
Post Production Consultant	Helen Lovelock
Post Production Script	Clevertypes
Closed Captioning	Red Bee Media
Completion Guarantor	Film Finances
First Assistant Editors	Elliot Magen
	Ben Blick-Hodge
	James Sutton
Film Edit Suites	Definition Films,
	David Gross
Laboratory Services	Deluxe Sydney
Lab Liaison	Jan Thornton
Dailies Transfers	Efilm Australia
	Luke Buckley
	Kieran Bleakley
Digital Intermediate	Efilm Australia
DI Colourist	Jamie Hediger
DI Producer	Gordon MacPhail
DI Supervisor	Matthew M. North
DI Conform	Matthew T. Griffin
Lead Composer	Takahiro Suzuki
Compositors	Brad Dunn
	John Durney
I/O Technical Supervisor	Simon Alberry
Senior I/O Operator	Henry Yekanians
I/O Operator	Peter Luczak
I/O Operations Liaison	Nathan Smith
Sound Effects Editor	Yulia Akerholt
Dialogue Editor	Tony Murtagh
Sound Mixer	Robert Sullivan
Foley Artist & Editor	Les Fiddess MPSE
Foley Engineer	Mitchell Willard
ADR Recording	Phil Judd, Filmsound
	Andy Wright, Soundfirm
	Martyn Zub, Oasis Post
	Andrew McGrath, Soundwaves
Sound Post Facilities	Definition Films
	Philmsound
Piano	Steven Baker
Guitars	Cliff Bradley

Piano recorded at NuCool Studio, Chiswick, London, UK  
Guitars recorded at ArtSpace Studio, Brixton, London, UK

Camera & Lenses	Panavision
Film Stock	Kodak Australasia
Freight	Panafreight
Insurance	Holland Insurance Brokers
Legals	Brett Oaten Solicitors

Key Art  
Distributor Australasia

Jeremy Saunders  
Footprint Films

SUPPORTING CAST

Man in Bar	Brendan Rock
Shop Owner	Zacki Kayal
Job Shop Woman	Kaylene O'Loughlin
Supervisor	Susie Fraser
Robbie	Warren Milera
Daniel	Elijah Valadian-Wilson
Juney	Wendy Rayner
Child Services Woman	Mandy Brown
Lois' Neighbour	Chris Carpenter
Parole Officer	Peta Lee Cole Manolis
Mother on Train	Kristy Williams
Baby on Train	Leikeisha Williams
Case Worker	Jasmine Valadian
Cell Mates	Sandy Watson
	Kelly Wilson
	Asta Wanganeen
Prison Guards	Lois Agius
	Andrea Fraser
Black Girl	Ricky Wilson
Bar Man	Greg Viles
Junkie Woman	Janette Milera
Drunk Wharfie	Brian Hill
Policemen	John Doherty
	Heath Michalik
Nunga Elder	Stefanie Gollam
Nurse	Tina Jenkins

THANKS

Sally Riley, Erica Glynn, Miranda Dear, John Maynard  
Katrina Sedgwick, Defrim Isai, Richard Harris, Nerida Moore  
Tania Rankine, Matthew Rigney & family  
Anousha Zarkesh, Wayne Blair, Barbara Gibbs, Ngaire Pigram  
Kalina Morgan-Whyman, Tony Mott, David White  
Cate Shortland, Tony Krawitz, Michele Cranston, Warwick Orme  
Sandra Russell & staff of Adelaide Women's Prison  
The AWP women for the beautiful mural  
Kurruru, Tandanya, ATEC, University of South Australia  
Kath McIntyre, TransAdelaide  
& all our fabulous Adelaide locations

BIG THANKS

Nana Freda, Nana Cheryl, Nana Fisk, Nana Pat & Grumpy Tony  
& Luka May

*New Idea*, Pacific Magazines

*New Weekly*, ACP Magazines

*The Monthly*, The Monthly

*Lesbian Vampire Killers* footage courtesy of

Alliance Films (UK) Limited/Velvet Bite Limited/AV Pictures Limited

*A Current Affair* footage courtesy of Nine Network Limited

*Boxing Match* footage courtesy of Christopher Ryan and Greg Eadie

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Composed by Debbie Wiseman  
The Royal Philharmonic Orchestra conducted by Debbie Wiseman  
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Written by Keren Zeidel  
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Long Black Lab  
Indigenous Department, Screen Australia

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Scarlett Pictures Pty Ltd, & Rebecca Cole.