

CLUBLAND



PRESS KIT

In Cinemas: June 28 OFLC Rating: M Running Time: 109 mins

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Tagline:

There are never only two people in a family love story;

Long Synopsis:

Meet the Dwight/Maitland family – Mum, Jean Dwight, is a cafeteria worker, loving mother, divorcee and on the road to a comeback on the club comedy circuit. She was a star in the UK before marriage and kids brought her to the edge of the world and over the edge into obscurity!

Jean's ex-husband, John Maitland, is staging a comeback of his own. Armed with his limited edition, self funded promotional CD of songs by Conway Twitty, John's aim is to get his life back to the glory days when he was number one on the country music charts. All three weeks of them. In 1975.

With parents like that and a disabled brother it's hardly surprising life's not always smooth sailing for 21 year old shy and virginal Tim. Driving his mother around while paying off his truck loan is one burden, but not being allowed to spend a night away from home, not to mention her hourly phone calls has done nothing for his sex life.

When the beautiful, sassy and forthright Jill walks into his life everything seems to be looking up.....except a few things stand between him and the perfect romance. Well one thing actually....his mother.

A force to be reckoned with, Jean Dwight is not ready to let her boy go, but Jill's not the type to give up without a fight. As these two strong woman battle over the man they love questions of family loyalty, the mother-son bond and the power of first love all come into play. The result is a funny and moving journey that proves there are never only two people in a family love story.

The hit of the 2007 Sundance Film Festival, Clubland stars Academy-Award nominee Brenda Blethyn in a stellar performance, rising stars Khan Chittenden, Emma Booth, Richard Wilson and Katie Wall, and favourites Australian screen favourites Rebecca Gibney and Frankie J Holden. Clubland will have you laughing, crying and running home to hug your family!

Short synopsis

Meet the Dwight/Maitland family – mum, Jean Dwight, is trying to make a comeback on the club comedy circuit. Her ex-husband John is also trying to revive his showbiz career on the country music scene – 30 years after his three weeks at number one in 1975. So with parents like these and a disabled brother it's hardly surprising life's not always easy for 21 year old Tim who's shy, lives at home and is a disaster with women.

When the beautiful and feisty Jill walks into his life things seem to be looking up – except of course Jean Dwight is not the kind of woman to give up her son without a fight. As these two strong woman battle over the man they love questions of family loyalty, the mother-son bond and the power of first love all come into play. The result is a funny and moving journey that proves there are never only two people in a family love story.

ABOUT THE PRODUCTION

Golden Globe winning actress Brenda Blethyn (*Saving Grace*, *Little Voice*, *Secrets and Lies*, *Lovely and Amazing* and *Pride and Prejudice*) stars in the new feature film CLUBLAND, directed by Cherie Nowlan (*Thank God He Met Lizzie*, *Marking Time*, *Small Claims*).

CLUBLAND features two of Australia's fastest rising stars, Khan Chittenden (*The Caterpillar Wish* and *West*) and Emma Booth (*Shark Net*). The fine ensemble cast includes Australians Richard Wilson, Frankie J. Holden, Rebecca Gibney, Philip Quast, Katie Wall and Russell Dykstra.

Produced by Rosemary Blight for Essential Viewing, CLUBLAND is distributed in Australia by Palace Films with UK based company Goalpost Film as international sales agent.

Writer Keith Thompson wrote the screenplay of CLUBLAND for Brenda Blethyn. Although he has lived in Australia for many years, Keith grew up in Dover, near Brenda's hometown, and created the character of Jean Dwight – a British comedienne who had immigrated to Australia 25 years ago with her Australian performer husband – with her English accent in his mind.

Keith took the script to producer Rosemary Blight who immediately agreed that Brenda Blethyn was perfect to play the lead role. Rosemary had previously worked with Brenda in 1997 on the Australian film *In The Winter Dark*, an experience they both enjoyed immensely.

Rosemary remembers: "After *In The Winter Dark*, I was sent many scripts and CLUBLAND was one of them. I loved it. I can remember when I first read it and I remember the moment I first laughed. There was one line in the script, which is still in the film today, and it stills brings me so much joy. There was something very special about it.

"That was 1993, so the film has had an incredible journey. We didn't want to put the accelerator on to get it made straight away. We all had a professional journey to go on. Firstly Keith and I worked on the script and then we needed to find a director. I remember my first meeting with director Cherie Nowlan. She had fallen in love with the script. Then I approached Brenda, which was five years before we made the film. She fell in love with it too and said 'I'll do it, when do we start.' She hung in with us and hung in with us until we could get it made.

"I think each of us recognised the qualities in the script. It had heart and characters with

life and emotional layers. I like making films that traverse dark emotional places but I wanted to make a film that delivered something back to the audience with joy. At the end of CLUBLAND you come out of it feeling good.”

It was Cherie’s skill with actors, as evidenced by the performances from Cate Blanchett, Frances O’Connor and Richard Roxburgh in her first feature film *Thank God He Met Lizzie*, that first suggested to Rosemary that Cherie was the right director for CLUBLAND. Subsequently, Rosemary and Cherie worked together on two telefeatures, honing their skills and professional relationship, before finance allowed production on CLUBLAND to begin.

Cherie had already known Keith Thompson through scriptwriting circles. She thought him to be a lovely person and very funny: “I expected to like it (the script) but maybe not love it. What I didn’t expect was to connect with it as much as I did. I loved his humour and his originality and I loved the fact that it was a coming of age story about a mother and a son,” Cherie says.

CLUBLAND is centred on that moment in a young man’s life when a mother/son relationship gives way to the lover relationship.

The film’s very creativity initially made it challenging for Rosemary to attract investors: “What was difficult was that it is Jean’s story but it is also Tim’s story, it’s about a coming of age that is told through sexual exploration and that can be rather confronting. It is a very distinctive film – it has an older viewpoint and it has a younger viewpoint,” she explains.

For Keith, the genesis of the story was his daughter’s birth. With his parents still in England, he felt an immediate need to speak to his mother to tell her the news: “I did that because I think there is something special about the relationship between a boy and his mum. There’s a kind of passion in that relationship and I think that relationship is the nursery for all the relationships that boys are going to have with girls and women for the rest of their lives. There’s something about the reward and the joy that Mums give you for your every little achievement, so giving your Mum a granddaughter is a really big achievement and it was important for me to get that little rush back from her.”

The opportunity to work with Brenda Blethyn was also very attractive to Cherie, who flew to London to meet her before Brenda signed for the role: “I think she is one of the greatest actresses of all time and I really can’t think of anyone apart from Meryl Steep who’s in her sphere. When I read the script it was fairly obvious that it had been written for Brenda but I did do my due diligence. I looked at all her work and Rosemary encouraged me to do that. Rosemary, having worked with Brenda before, knew she was fantastic but didn’t want to force that choice on me. But I came to the same conclusion – there is nobody like Brenda and the experience of working with her exceeded my expectations, if that were possible.”

For Brenda Blethyn, CLUBLAND was special enough to wait five years for: “I loved the

character they were asking me to look at, but what I really loved about the script was how tenderly Keith Thompson had written the part for her son Tim. Tim's falling in love and that first experience of a loving, sexual relationship with someone he's besotted with – played by the fantastic Emma Booth – was so well observed. Often when you see films about young relationships it is like a young person going on 45 with all the knowledge of what goes on behind closed doors, but in this script that wasn't the case, it really was a learning curve for Tim."

But how to find a cast to match Brenda's brilliance, particularly for the roles of Jean Dwight's 21-year-old virgin son Tim and his forthright new girlfriend Jill?

"I think you have to cast every role on its own merit and try not to be too daunted by that prospect. Brenda's skill level is so high I was shaking in my boots when we got her; wondering how we all could match that. I think my biggest concern was Jill because she really has to be a force to be reckoned with, but I was so lucky because Emma Booth was virtually the first person I tested. So right from the jump, this little force of nature appeared and she was the second person to be cast...and I spent that year worrying that she would be discovered and disappear to Hollywood before I got the chance to work with her. And indeed she did keep getting roles but strangely things kept falling over. Word spread very quickly that there was this new hot young actress around. She worked with me a lot during the recalls for the boys and I got to know her as a person and as an actor quite well so I got to be confident that, even though she was inexperienced, Brenda would find her interesting to work with...and luckily she did," Cherie says.

"Emma has all the skills that great actors cultivate, but she is completely authentic with everything she says and does. She can do repeated takes and it's fresh every time. That's what people like Brenda do with all her vast experience. Emma has to bare herself quite literally in this film, but fortunately she has great inner confidence and strength. She has had an unusual life as she travelled the world as a teenager modelling, so she's worldly, and she's really funny and I honestly think she is probably the most natural and gifted person I've ever worked with, and I'm very proud to have discovered her, as it were, in this film."

Finding the best actor to play Tim was a different process. It took three years to cast the right actor to play the role, with many wonderful young actors becoming too old for the part during the process.

Khan Chittenden was filming his first lead role in the feature *West* and auditioned on the second last day of casting. He 'absolutely nailed the audition' according to Cherie who was beaming, along with casting director Nikki Barrett, following the audition.

"Imagine being sandwiched by Jill and Jean – although it would have been pleasurable at times!" Cherie says. "But Khan has an inner strength to him, and a deep understanding of who Tim is. He's got an incredibly kind and generous heart. He loves to be funny and he loves it when other people are funny. He and Emma were the most inexperienced and they really did have to rise in this formidable woman's (Brenda's)

company – which they did, brilliantly.”

Richard Wilson, who had impressed Cherie and Rosemary with his work on films such as the Nick Cave-penned *The Proposition*, playing the younger brother of Guy Pearce’s character, was offered the role of Jean’s younger disabled son Mark.

The supporting cast is a fantastic ensemble of Australian actors – performer and actor Frankie J. Holden as Jean’s estranged husband, singer and sometime-security guard John; Rebecca Gibney returning to her New Zealand roots as Jean’s blowsy friend Lana; international star Philip Quast as Jean’s admirer Ronnie Stubbs; another talented newcomer Katie Wall as Jill’s flat mate and Russell Dykstra as Jean’s new manager.

Much of CLUBLAND was inspired by Keith Thompson’s childhood as the son of a performer.

“When I was a kid my mother had a dance band in England. I used to sit at the side of the piano while she was performing and so I was always around clubs. The working class milieu in those clubs is really interesting and really powerful. Plus, I love writing about women’s humour. Guys get so many opportunities to be funny, but what makes me laugh is the way women relate to each other with their humour. It’s a kind of domestic humour, they were doing observational comedy 30 years ago before it became popular with *Seinfeld* and people like that,” Keith says.

Brenda Blethyn’s character Jean Dwight was an up and coming comedy star in Britain before she moved to Australia with her new husband. She plays the clubs of Sydney with her bawdy and often caustic act. Her biting wit is also employed at home, particularly against Tim’s girlfriend Jill. It is a demanding role for any actress and Cherie says she felt a tremendous responsibility towards Brenda.

“Brenda has played a lot of flawed characters, including comic monsters, and she has had some criticism for that as well as accolades, so she was very concerned to make Jean likeable. Jean has a sharp tongue in her head, that’s what we love about her. She is hilarious, but she is scary and can be difficult to be around, and you have to be able to create that kind of character without losing sympathy – she must somehow be able to redeem herself, which of course she does. At first I probably did underestimate how important the role was to Brenda, but having gotten to know her, everything is important to her. She does more than her very best, she is exceptional in everything she does.” Brenda’s on-stage performances delighted the many hundreds of extras throughout the shoot, as well as the crew.

“We did have fun,” Cherie says. “Shooting the club scenes was a comedy in itself sometimes, particularly the first set up of a shot, because the audience didn’t know what they were going to hear.

“We had several big extras days. Our casted extras were perfect thanks to Jane Dawkins, our extras casting person, who did an amazing job and we also had the real life extras wandering around...it was pretty amusing. Brenda tells a lovely story about one extra who was sure that they had seen her performing her routine at a club in

Melbourne, Brenda assured her that she couldn't have as she's not actually a stand up comic, but an actor. The extra responded 'Oh don't put yourself down, love'."

Producer Rosemary Blight sought and received the co-operation of a number of Sydney clubs. Many have live shows several times a day and are integral to the fabric of life in their communities.

"The clubs were great, they loved us being there. This film is about a positive experience. It says 'this is life, this is family, this is entertainment'. That's what the clubs are all about. These clubs have tens of thousands of members, they have bands every night, they have ventriloquists, they have the time of their lives and we embraced that," Rosemary says.

Logistically, the club sequences made CLUBLAND a big film to produce.

"It has over 20 songs in it, there are live music recordings, there are big clubs. We have Brenda performing in front of hundreds of extras. So it was daunting, but we had a great team. Cherie and I decided early on that we wanted people around us who knew more than we did, we wanted to work with the absolute best. Unfortunately for the Australian film industry at the time there wasn't a lot of work around, fortunately for us, we had the choice of the most extraordinary people." Rosemary explains.

The recordings included Brenda Blethyn singing, as Jean, Nutbush City Limits along with her screen husband Frankie J. Holden, at a wedding. Brenda and Frankie recorded the song, with the bass player from Jamiroquai amongst others, and then sang again during the filming of the wedding sequence with 150 extras dancing, clapping and cheering.

Rosemary Blight had tears in her eyes hearing Brenda sing: "I want people to come out of the cinema singing Nutbush, with a bit of a dance in their step....so to hear Brenda and Frankie singing it so well, was wonderful".

It also gave Brenda the chance to play at being a rock star, something she's always secretly desired to do: "Recording and singing Nutbush is one of the highlights of my life – never mind my career. I've always had a fantasy about making a record, recording a song, and now I've done it. I kept saying to Rosemary "I don't think I can do that song" and she said 'yes you can, I've heard you', anyway she had faith and faith will move mountains as they say. I went into the studio and with the help of (music producer) Daniel Denholm and Frankie, I did it!" Brenda says.

Brenda says the role of Jean has also given her a new respect for comedians: "I take my hat off to all those wonderful stand up comics we know and love; it's quite hard. Doing comedy for film was different again – if you're doing it for real in a club, you get the instant reaction from the audience and you know how you're going, but on film however, depending on which way the camera is shooting, the audience is not allowed to make a sound. So before filming, we did each routine so that we would know what response I would get if I was performing live."

Because the schedule was so demanding and her style of improvisation, Cherie

wanted a cinematographer who could get excellent results quickly and who was flexible. She and Rosemary had both worked with Mark Wareham on a telefeature in the *Small Claims* franchise.

“He is a great improviser. While we talked about look, at the end of the day it really is about story and character. The look is not secondary but rather second nature to us. What I love is that Mark allows changes within a scene to happen. I’m not really interested in knowing what I’m going to get, I want to be surprised by everything. I would be bored otherwise...and I think so would the audience,” Cherie says.

Mark says that Cherie was very specific about the kind of film she didn’t want to make. “Being a film about relationships it was important that we didn’t let the camera get in the way of those relationships. The thing was to find the visual language which suited the film. I tried to deconstruct the visuals a little so that everything is not perfect. I didn’t want audiences to feel like they are watching a ‘film’; it was really important to ground the film in reality and honesty.

“We were very careful that we don’t parody the characters with the visuals. It’s not a film about ugly people in an ugly world, the people are really warm.”

Other heads of department include production designer Nell Hanson, costume designer Emily Seresin and make-up supervisor Chiara Tripodi.

Nell Hanson explains how she approached the film: “The tone of the film is complex; it is bitter-sweet where every bit of comedy has an underlying sadness to it. I found the character of Jean compelling and fascinating -the private life of a comedian, the dark side to the light, seeing all those different worlds in there, and being able to create all those different worlds – I could already visualise the film as I was reading it.

“Even though it is a comedy, we talked about approaching it from a fairly ordinary level to start with in terms of design. We didn’t want to send anyone up; so we talked about the reality in Jean’s life -who she was and therefore where she’d been. It became more stylised as we went on. I was very aware of pulling from the natural and working from there. The only thing that needed to be funny was Jean on stage.

“Cherie had a very strong idea that Jean lived in a 60’s house. The whole thing about Jean’s world is that she is harking back to a time in the past, but she’s still in the spotlight. So, under the right light the carpet looks glamorous, but when you turn the house lights on or daylight is on it, you realise it is actually stained and flawed. So that was our conceptual starting point. We picked a colour palette of very rich colours and then knocked the saturation out of all of them. Everything in the daytime should look fairly faded and dusted -but at night, with Mark Wareham’s lighting, it kind of glows and has a richness and a warmth. Jean is so charismatic, it has to be a very warm space when she is in full flight.

“Creating the world of the clubs was a lot of fun. A lot of them update very often and there must be a lot of pressure to be snazzy and up to the minute but what we wanted

to capture was that little bit of a run-down Las Vegas style feeling. I think we found the few clubs left in Sydney with character and old world charm and then we introduced more of our own colour and life, to make it a little more 'fantastical'."

As with the visual style, Cherie wanted subtly in the design of the film: "I don't like noticing production design, wardrobe and makeup on the screen – I'm taken out of the story. I wanted to work with people who understood the world of CLUBLAND and had a great affection for it.

"The wardrobe and make-up is quite wonderful; I loved watching the picture grade and not seeing the make-up or indeed seeing it when I needed to, when Brenda is performing. We all had an awareness that Brenda is quite vulnerable up there on the stage and that we needed to create a look that would be real and that she would feel comfortable with. She's the sort of actor who likes to know why her wardrobe is what it is, from the shoes up. It has to be real.

"It was a beautiful team, I wouldn't hesitate to work with any of them again."

PRINCIPAL CAST

BRENDA BLETHYN as Jean

Brenda Blethyn is one of Britain's most celebrated actors in film, television and theatre. She has twice been nominated for an Academy Award for Best Actress and she has won the Best Actress Award at the Cannes Film Festival, a BAFTA Award for Best Actress and a Golden Globe Award as well as several major award nominations for films such as *Secrets and Lies*, *Little Voice*, *Saving Grace* and *Pride and Prejudice*.

Brenda joined the National Theatre Company in 1975 where she worked with many of the UK's most acclaimed theatre directors. Her work at the National included *Tamburlaine* and *Bedroom Farce* which were both directed by Peter Hall; *The Passion* and *A Midsummer's Night Dream*, directed by Bill Bryden; *The Beaux Strategem* and *The Provok'd Wife*, directed by Peter Wood; and Tom Stoppard's *Dalliance*. She then went on to join The Royal Shakespeare Company.

Brenda's television career began with an appearance in the BBC2 Playhouse presentation of Mike Leigh's *Grown-Ups*. Mike Leigh would later cast Brenda in her break-through film role, *Secrets and Lies*. On television she has also appeared in *Yes Minister*, the BBC's Shakespeare series *The Buddha of Suburbia* and *Outside Edge*, for which she was named Best Comedy Actress in the 1994 British Comedy Awards. More recently, she featured in the six-part comedy/drama *Between the Sheets*.

Brenda's other early films roles include *The Witches* with Anjelica Huston and Robert Redford's *A River Runs Through It*, starring Brad Pitt. Following her Academy Award nomination for *Secrets and Lies*, she was nominated a second time for *Little Voice*. In the late 1990's, she came to Australia to star in *In The Winter Dark*, with Ray Barrett, Richard Roxburgh and Miranda Otto. The film was produced by CLUBLAND producer Rosemary Blight.

The next big international hit for Brenda was *Saving Grace*. She went on to feature in, amongst others, *Lovely and Amazing*, *Pride and Prejudice*, *Beyond The Sea* and *On A Clear Day* and she was the voice of Mrs Fairgood in the family film *The Wild Thornberry's*.

Brenda has continued to work on stage. She returned to the West End in 2002 appearing at The Strand Theatre in George Bernard Shaw's *Mrs Warren's Profession* directed by Peter Hall, and in 2004 she opened on Broadway at the Royale Theatre in *'night Mother*.

Brenda's autobiography, *Mixed Fancies*, was recently released.

KHAN CHITTENDEN as Tim

Khan Chittenden's compelling performances in the films *West* and *The Caterpillar Wish*

have stamped him as one of Australia's rising young cinema stars. Khan was first seen by audiences in the television series *The Gift* and *Blue Water High* before taking on his first film role in the short *Wobbegong*.

EMMA BOOTH as Jill

Emma Booth had a hugely successful international career as a model before choosing to become an actor. She has featured in the ABC TV mini-series *The Shark Net* and the telefeature *Small Claims: The Reunion* where she first worked with CLUBLAND producer Rosemary Blight. CLUBLAND is her first major role.

RICHARD WILSON as Mark

Richard Wilson appeared in his first screen role at 15 years of age as a lead in the sitcom *Flat Chat*, then starred in the Australian film *Deck Dogz* from Oscar-nominated writer/director Steve Pasvolsky. In 2004, Richard was nominated for the 2004 AFI Award for Best Young Actor for his role as thinking girl's sex symbol Miller McKee in the ABC TV series *Out There*. His next role was in *The Proposition*, written by Nick Cave and directed by John Hillcoat, in which he starred as the young brother of Guy Pearce's character. His most recent film role was the lead in *48 Shades*.

FRANKIE J. HOLDEN as John

Frankie J. Holden is one of Australia's best known and loved performers. As the lead singer of the Australian rock band Ol '55, he was a bona fide rock star in the 70's and the band became one of the country's most successful recording acts of all time. While continuing to work as a live performer, Frankie has established a substantial career as a highly respected actor. In 1990 he was awarded Best Actor in a telefeature by both the Australian Film Institute and the Australian Television Society for his performance in *Police Crop* and in the same year was nominated for an AFI Award for Best Actor in a Lead Role for the film *Return Home*.

Frankie has appeared in more than 30 films both in Australia and overseas. Highlights include *The Odd Angry Shot* and *A Cry in the Dark*. On television, he has created memorable characters in series such as *Something in the Air*, *Round the Twist*, *Police Rescue*, *Embassy* and *Prisoner*.

REBECCA GIBNEY as Lana

Rebecca is one of Australia's most successful actors and is loved by television

audiences for her roles as Chrissy in *Small Claims*, Jane Halifax in *Halifax f.p.* and in the recent Australian/UK series *Tripping Over*.

Rebecca has been nominated almost every year since 1988 for a Silver Logie award for Most Popular or Best Actress and in 1991 she won the Silver Logie for Most Outstanding Actress on Television.

Other television credits include an on-going lead in *Stingers*, *Farscape*, *The Lost World*, the award-winning *Day of the Roses*, *Finding Hope*, *13 Gantry Row*, *G.P.* and *Flying Doctors*. Rebecca received her first AFI Award for Best Actress in a Mini-Series for *Come in Spinner* and since then has been nominated for Best Supporting Actress in a Feature Film for *Lucky Break*.

PHILIP QUAST as Ronnie

Philip Quast is an international star of stage and screen. He is one of the most acclaimed theatre performers of his generation and is the winner of three of Britain's prestigious Olivier Awards. His first Olivier was for his performance in Stephen Sondheim's *Sunday in the Park with George*; the second for the musical *The Fix* with *American Beauty* director Sam Mendes, the third for *South Pacific* with director Trevor Nunn.

Philip's career has included work with Australian theatre companies such as the Sydney, Melbourne and Nimrod Theatre Companies and on the stage in Britain with the Royal National Theatre and the Royal Shakespeare Company and in many other hugely successful theatrical productions.

Philip shot to prominence in 1987 as Javert in the original Australian production of *Les Misérables*, winning a Sydney Critics Award and a Mo Award before relocating to London to reprise the role in the West End. He was chosen to sing on the international cast recording with the London Symphony Orchestra and also joined the 'Dream Cast' as Javert in the 10th Anniversary Concert at the Royal Albert Hall in October 1995, a concert which was televised around the world.

Philip's film credits include *The Caterpillar Wish*, *Emoh Ruo*, *Around the World in 80 Ways*, *To Market, To Market* and *Napoleon*. He has also appeared on television in, amongst others, *Cassidy*, *Fields of Fire*, *Brides of Christ*, *Flight into Hell*, *Police Rescue* and *The Damnation of Harvey McHugh*. Perhaps his most famous television role is as a host on the much-loved children's program *Playschool*. In the UK Philip has appeared in the television series *All Good Friends*, *The Governor*, *Inspector Morse: The Wench is Dead* and *Ultraviolet*.

RUSSELL DYKSTRA as Shane

Russell Dykstra's mesmerising performance in Christina Andreef's *Soft Fruit*, his first

major role, won him the AFI Award for Best Actor in a Leading Role. He has gone on to feature in *Lantana*, *Ned Kelly*, *Garage Days, 8* and *Romulus, My Father*. Russell has appeared in the *BlackJack* series of telemovies and his other television credits include *Grass Roots*, *Water Rats* and *White Collar Blue*.

KATIE WALL as Kelly

On television Katie has had major roles in the critically acclaimed series *The Secret Life of Us*, *Love My Way* and *The Surgeon*. She first worked with director Cherie Nowlan on the multi-award winning mini-series *Marking Time* for which she won an AFI Award for Best Actress in a Supporting or Guest Role in a Television Drama or Comedy. Early career credits include *All Saints* and *Water Rats*. *CLUBLAND* is Katie's first feature film, and she also has a major supporting role in the feature film *Noise*, also screening at the 2007 Sundance Film Festival.

THE FILMMAKERS

DIRECTOR -CHERIE NOWLAN

Cherie Nowlan's first feature film as director was *Thank God He Met Lizzie* which starred Cate Blanchett, Frances O'Connor and Richard Roxburgh.

The film received five AFI Award nominations, with Cate Blanchett receiving the AFI Award for her performance. Cate also won an Australian Film Critics Award for the same role.

In 2003, Cherie directed the critically acclaimed four-hour mini-series *Marking Time* for the ABC. The mini-series won a record 7 AFI awards in 2004, including Best Director. She has since directed two telemovies *Small Claims* and *Small Claims – White Wedding*, starring Claudia Karvan and Rebecca Gibney for Network Ten. Both were produced by CLUBLAND producer Rosemary Blight. Other television credits include the multi award-winning drama series *The Secret Life of Us* and *The Alice*.

Cherie is also an award-winning commercials director and she was nominated for an AFI Award for Best Documentary for *God's Girls*.

PRODUCER – ROSEMARY BLIGHT

Rosemary Blight is a leading Australian screen producer, producing both film and television.

Rosemary's feature film credits include *Fresh Air* (Dir: Neil Mansfield) made in conjunction with SBS Television (Australia) and Channel 4 (UK) and Tim Winton's *In The Winter Dark* (Dir: James Bogle), starring Oscar nominated Brenda Blethyn, Ray Barrett, Miranda Otto and Richard Roxburgh. *In The Winter Dark* was selected to screen in the Discovery section of the Toronto Film Festival, was nominated for three AFI Awards and opened the Sydney Film Festival.

Rosemary's television credits include the ratings winning telefeatures *Stepfather of the Bride* for ABC Television and *Go Big* for Network Ten, the critically acclaimed 26-part series for ABC Television, *Love is a Four Letter Word* and the AFI and Logie nominated telefeature series *Small Claims* 1, 2 & 3 for Network Ten. Rosemary is also Executive Producer of the 26-part children's series for the Nine Network, *Lockie Leonard*, based on the novels by Tim Winton.

Rosemary has been Managing Director of her own company since 1991, with partners Ben Grant, Kylie du Fresne and Cass O'Connor, which has recently joined forces with another major independent producer, Chris Hilton, to form Essential Viewing.

WRITER -KEITH THOMPSON

Keith Thompson is a six-time (Australian Writers' Guild) AWGIE Award winning screenwriter. He wrote the *Small Claims* telefeature franchise with partner Kaye Bendle and his 1991 episode of the ABC TV series *GP* won the prized Gold AWGIE Award for the Best Script of that year in all categories (stage, film, television and radio). Keith's feature-length television documentary *He's Coming South* (about the Japanese midget submarine attack on Sydney Harbour) received both an Astra Award and a Logie Award in 2006 for Most Outstanding Documentary. Keith also recently adapted for television Tim Winton's *Lockie Leonard* childrens' books.

Keith has been a script editor on over 20 produced feature films including *Japanese Story* and *Love Serenade*, and for television he was script editor for both of John Doyle's multi award-winning mini-series *Changi* and *Marking Time*. Keith was also ABC TV Script Executive for the first series of Geoffrey Atherden's *Grass Roots*. In 1997 Keith was awarded the Australian Writer's Guild Hector Crawford Award for Contributions to Script Editing.

DIRECTOR OF PHOTOGRAPHY – MARK WAREHAM, ACS

Mark Wareham has been Director of Photography on numerous Australian productions including the recent Australian hit film *BoyTown*, the telemovies *To Catch a Killer -The Joanne Lees Story*, *Little Oberon*, *Small Claims: The Reunion*, *Small Claims: White Wedding*, *The Postcard Bandit*, *Go Big* and *BlackJack*. Mark shot the acclaimed mini-series *Answered By Fire* and his US credits include Dominick Dunne's *Murder in Greenwich*.

PRODUCTION DESIGNER – NELL HANSON

Nell Hanson was production designer on the multi-award winning film *Suburban Mayhem* and the upcoming *Hey Hey It's Esther Blueburger*. Previously she worked as art director on several Australian features including *Australian Rules*, *Opal Dream*, *The Illustrated Family Doctor*, *A Man's Gotta Do* and *Russian Doll* and she also worked in the art departments of *Dark City* as a model maker, *Ned Kelly* as assistant designer and *Like Minds* as assistant art director.

COSTUME DESIGNER – EMILY SERESIN

Emily Seresin has been working in costume design since 1990. She won the AFI Award for Best Costume Design in 2004 for *Somersault* and she has been nominated a further three times for *Praise* (1997), *Two Hands* (1998), and *The Night We Called It a Day* (2002). Her other Australian feature film credits include *48 Shades*, *Gone* and *Strange Planet*.

Emily began her career in the UK as Assistant Costume Designer, working on feature films such as Michael Karbeinikoff's *Mobsters* (1990) and David Seltzer's *Shining Through* (1990). Emily then worked on *Damage* (1992) and *The Secret Garden* (1992) before returning to Australia to continue work in film and television. She served as Costume Supervisor on Stephen Elliot's internationally successful feature *Priscilla Queen of the Desert* (1993) and also on Margot Nash's *Vacant Possession* (1993). Emily was costume designer on director Cherie Nowlan's early short film *Lucinda*, 31 and she was costume designer for the acclaimed television series *Love My Way*.

KEY HAIR/MAKEUP – CHIARA TRIPODI

Chiara Tripodi has previously worked with director Cherie Nowlan on the feature *Thank God He Met Lizzie* and the television mini-series *Marking Time*. Chiara's substantial career in hair and makeup includes credits on such acclaimed productions as *Moulin Rouge*, *Love My Way*, *My Husband My Killer*, *The Thin Red Line*, *Paradise Road*, *Floating Life*, *Bordertown* and *The Leaving of Liverpool*.

EDITOR – SCOTT GRAY

Scott Gray edited the multi-AFI Award winning film *Somersault* and the acclaimed television mini-series *The Silence*. Scott studied theatrical lighting, then established a career in the film industry working in camera and art departments. He then joined post-production house Guillotine as assistant editor to Alexandre de Franceschi. During his time at Guillotine he edited several short films including the Dendy Award winners *The Existentialist Cowboy's Last Stand*, *Pentuphouse* and *Flowergirl*. In 1996 he won an MTV Award for best editing for the music video to Alanis Morissette's song *Ironic*.

COMPOSER – MARTIN ARMIGER

Martin Armiger has composed music for a dozen feature films, among them Cherie Nowlan's first film *Thank God he met Lizzie*, Jane Campion's *Sweetie*, George Ogilvie's *The Crossing* and Yahoo Serious' *Young Einstein*; and for several television dramas including *The Secret Life of Us*, *Marking Time* (again with Cherie Nowlan), *Come In Spinner*, *The Rainbow Warrior Conspiracy* and *Bodysurfers*. His documentary scores include *Cane Toads: An Unnatural History* and *The Wonderful World of Dogs*.

Martin has won, amongst many others, the AFI Best Music for Film, APRA Best Music for TV and Best Soundtrack Album Awards, ARIA Best Adult Contemporary Album, AGSC Best Music for Television Mini-series. Among his highly successful soundtrack albums are the Kate Ceberano/Wendy Matthews album *You Always Got the Blues*, which was the soundtrack to the series *Stringer*, and the Grace Knight/Vince Jones album *Come in Spinner*. Both earned multi-platinum sales awards. As well, Martin has produced albums for *Playschool* and for *Marking Time* (with John Butler) and for artists

including Paul Kelly, Deborah Conway and Renee Geyer.

Martin is foundation Head of the Department of Screen Composition at the Australian Film Television and Radio School in Sydney.

SALES COMPANY – GOALPOST FILM

Goalpost Film is a newly formed international sales company set up by veteran sales agent Tristan Whalley who has extensive experience in feature film international distribution and marketing.

Tristan cut his teeth in publicity and marketing on productions such as *Dance with a Stranger*, *Without a Clue* and *No Surrender*. He became Director of Marketing and Distribution for Majestic Films and Television International, reporting to CEO Guy East for seven years.

During this time he handled the international marketing and distribution on over 50 theatrical titles, including the Oscar winners *Driving Miss Daisy* and *Dances with Wolves*. Other global successes Tristan handled at Majestic include *Henry V*, *Damage*, *Black Robe*, *Last Exit to Brooklyn* and *City of Joy*. With Kevin Costner and Jim Wilson's company, Tig Productions, Tristan executive produced *Head Above Water*.

He joined Portman six years ago where he sold and marketed *Saving Grace*. He also orchestrated the sales, distribution and Exec produced Paul Greengrass' *Bloody Sunday*. Other titles he executive produced, sold while at Portman include *Intermission*, *Omagh*, *Anita and Me*, *Bullet Boy* and *A Way Of Life*.

Other projects in pre-production include *China Project No8* written and directed by Richard Bowen, *The Tourist* written and directed by Tom Petch and *The Climb* written by Cris Cole, to be directed by Matt Lipsey. Tristan is also an Executive Producer of

CLUBLAND.

AUSTRALIA & NEW ZEALAND DISTRIBUTOR – PALACE FILMS

Major independent distributor and cinema owner Palace films will distribute CLUBLAND throughout Australia and New Zealand. Palace films are responsible for some of Australia's greatest film successes such as Lantana, Ten Canoes and Chopper. Palace's distribution activity began in 1965 and as well as distributing Australian films, they import quality international cinema for release in Australia and New Zealand.

Palace Films are screened all around the country at Palace Cinemas and with other exhibitors, both major and independent. Antonio Zeccola, Managing Director of Palace Films, is also an Executive Producer of CLUBLAND.

CAST LIST

JEAN	BRENDA BLETHYN
TIM	KHAN CHITTENDEN
JILL	EMMA BOOTH
MARK	RICHARD WILSON
JOHN	FRANKIE J. HOLDEN
LANA	REBECCA GIBNEY
RONNIE STUBBS	PHILIP QUAST
KELLY	KATIE WALL
SHANE	RUSSELL DYKSTRA
TORI	TRACIE SAMMUT
BRETT	JUSTIN MARTIN
COLIN	DAVID WEBB
SHARON	SUSAN KENNEDY
NEST MANAGER #1	PAUL BARRY
NEST MANAGER #2	BRENDAN CLEARKIN
NEST MANAGER #3	BOB MARCS
CANTEEN GIRL #1	YESSILIA LIAWIJAYA
CANTEEN GIRL #2	LYNETTE BARROW
CANTEEN GIRL #3	GIGI CONNELLY
TERRY THE BAKER	PETER CALLAN
SHOWGIRL #1	SHERIDAN FARR
SHOWGIRL #2	KORRIN REARDON
SHOWGIRL #3	HAYLEE MCGUIRE

SHOWGIRL #4	BELINDA ASTRIDGE
POKIE ROOM MAN	PHILLIP RUTTER
#1	
TED	DARREN CARR
VENTRILOQUIST	
RONNIE RONALDE	RONNIE RONALDE
- WHISTLER	
GIRL STUDENT	HANNAH GARBO
BOY STUDENT	PATRIC KUO
JILLS'S	RAY NOWLAN
RELATIVES	
	JUNE NOWLAN
	KYLIE STIBBARD
	LINDA FRAZER
LOUIS	LOUIS STIBBARD
MAGICIAN	BRENDAN MONTANA
MAGICIAN'S	CHRISTINE DAVIES
ASSISTANT	
SHANE'S	ROGER FONG
BOYFRIEND	
HAPLESS MAN #1	SKY TSE
HAPLESS MAN #2	ANTONY PONNER
WHEELCHAIR	VERNON HAYMAN
MAN	
BRIDESMAID #1	ELLEN BAILEY
BASS PLAYER	KIM CONSTABLE
KEYBOARD	ROD CRUNDWELL
PLAYER	
TENOR SAX	MARK LORD
PLAYER	
ELECTRIC GUITAR	BRENTON DEHN
PLAYER	
DRUMMER	NOEL TAYLOR
BARRITONE SAX PLAYER	MALCOLM QUINE
TRUMPET PLAYER	PETER CROSS