

# closed for winter

Written & directed by James Bogle ~ Starring Natalie Imbruglia  
Based on the acclaimed novel by Georgia Blain

## PRESS KIT

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

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A U S T R A L I A

## **ONE-LINE SYNOPSIS**

**Closed For Winter** – a transcendent film about the things we never say, the deeds we never admit to, and the love we cannot live without.

## **SHORT SYNOPSIS**

The seaside in winter. A lonely young woman wanders the beach, haunted by the tragic memories of her childhood. But this winter, for lots of unexpected reasons, something finally shifts. Elise finds the courage to confront the past, unlock her heart, and begin to live her own life at last.

## **SYNOPSIS**

The seaside in winter. A lonely young woman wanders the beach, haunted by the tragic memories of her childhood. Summer, it seems, belongs to the past.

For years Elise has lived with a few fragments of the family that broke apart – a photograph of the father she never knew; memories of the sister who walked across the beach one afternoon and never came back; and the jagged edge of her mother's sanity, held together by newspaper clippings of unsolved crimes.

Marooned in her grief, Elise finds it difficult to connect to the people around her, even when they reach out. Her life feels small, uncertain. As if it's happening to someone else.

But this winter, for lots of unexpected reasons, something finally shifts. Even if the sand dunes refuse to yield up their secrets, Elise discovers there is a way to be happy again. She finds the courage to confront the past, unlock her heart, and begin to live her own life at last.

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## ABOUT THE PRODUCTION

**In her first major film role**, internationally acclaimed recording artist and actress Natalie Imbruglia is Elise – a young woman who dares to relive the darkest moments of her childhood, knowing there are questions which will never be answered. Much loved Australian actor, Tony Martin, is John, the family doctor who has watched over the wreckage for twenty years, and now finally comes forward to help Elise put the past to rest. With Deborah Kennedy as her ruined mother Dorothy, a woman living in a fractured fantasy world, holding her surviving daughter at arms length. And rising romantic lead, Daniel Frederiksen as Martin, the eccentric bachelor who offers Elise the love she's never had, and the promise of a new life.

Based on Georgia Blain's critically acclaimed novel of the same title, **Closed for Winter** is directed by writer/director James Bogle, produced by Ben Grant, executive producer Rosemary Blight (In The Winter Dark, Clubland), for Goalpost Pictures (Scorched, Lockie Leonard, Eternity Man, Djarn Djarns), in association with Kojo Pictures whose credits include Mulari Thalluri's 2:37, which premiered at 2006 Cannes Film Festival official selection, Un Certain Regard.

**Closed for Winter** was developed with the assistance of the European based script development workshop eQuinox.

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Natalie Imbruglia admits it took courage to take on the character of Elise, her first leading role in a motion picture, and her first acting experience since she was a teen star of the Australian soap opera Neighbours.

"I haven't lived in Australia for a long time and I suppose I feared that I might not be accepted and would people really know who I am anymore?", " she says.

But in many ways Imbruglia couldn't grow her career without coming home.

"The roles I get offered are not usually as dramatic and juicy as this, so I spend a lot of time saying no to things," she explains. "And I have a record deal, I've been focused on my music, and that's been my priority for years."

When James Bogle offered her the role of Elise three years ago, she says "I thought it was very brave of him and I was flattered, but at the same time, it was like, Are you crazy?!"

“We did a little workshop in London and I was in the middle of promoting an album, and there were moments of absolute hideousness where I was over-acting, and there were moments where we both felt like wow that WAS good. So I knew I had a big journey ahead of me. When I got to Australia I did 2 weeks in Sydney with an acting coach, and I was having panic attacks. I was terrified. I didn’t have a clue what to expect, how it was going to feel. If I could produce the emotions on cue.”

Quelling her fears, Imbruglia quickly found the support she needed from her co-stars and crew on set.

“I had so many great people who cradled me through this. I’ve been overwhelmed by how much of a little family this film was, and how much everyone cared about the characters, and their journeys, and about Elise.”

Imbruglia’s initial reaction to the screenplay stayed with her throughout the shoot.

“I remember I cried when I read the script. It was so sad to see someone carrying around that much unresolved pain,” she says of Elise. “But the important thing to highlight, which is why I loved the film, is that you can’t change your past. All you can do is accept it.”

From this starting point Imbruglia became obsessed with the dilemma confronting her character.

“While I was going into this role a little English girl went missing and the parents were splashed across the media and it made it very real for me, seeing the grief etched on their faces. How do you deal with the fact that somebody didn’t die, they just went missing? What would it feel like to have no closure? That was fascinating to me.”

Working with James Bogle was both an initiation into film acting and a revelation.

“I knew he was after a very still performance and I was worried I would feel like I wasn’t doing anything, but I trusted him. It’s been great. James is brilliant. I’m so green, and I don’t have anything to compare it to, but this film has given me the bug for sure. It was a very powerful experience for everyone involved.”

Casting the leading lady took a lot of pressure off producer Ben Grant, who knew **Closed For Winter** was going to be a challenge from the moment fellow Goalpost Pictures partner Rosemary Blight encouraged him to read the book in 1998. Both producers loved Blain’s powerful novel.

“The story deals with subjects and issues that are still taboo,” says Grant. “So it was never going to be an easy sell.” But he says he was fascinated by the mystery at the heart of the story.

“The person who knows what happened is the person who has disappeared,” he explains. “So how is anyone ever going to find out the truth?”

For James Bogle, interpreting Georgia Blain’s novel was all about “how do you make sense of the cruelly inexplicable? How can you be expected to pick up the remaining pieces of your life and go forward? Essentially it’s the story of a power we all have: the power to heal thy self.”

Embracing the challenge, Bogle says writing the screenplay and then directing **Closed For Winter** was like playing with half a jigsaw puzzle, starting with the missing pieces.

“Sometimes you can’t solve things in your life and you have to get on with it anyway. Elise’s life is like that. She needs to make sense of it to go forward, even without all the information. There are some things she will never know.”

Adaptation can be a fraught process, especially for the author, but novelist Georgia Blain was struck by Bogle’s tenacity, and his sensitivity.

“James stuck by the project for an incredibly long time,” Blain recalls. “It’s a very sparse book and James understood the emotional tenor of it. He captured the sense of place and gave it room to breathe.”

With such a tight knit character-driven story, casting was always going to be key. Complementing what Bogle calls Imbruglia’s “serenity, charm and depth of character”, Grant and Bogle assembled a talented cast including veterans Tony Martin, and Deborah Kennedy, and newcomers Danielle Catanzariti as Frances, and Tiahn Green as the child Elise.

In a very quiet yet haunting performance, Green becomes the window to the soul of the film.

“Tiahn just came out of the blue,” Bogle reveals. “She’s never done any acting before, and we found her very late in the piece. She had this stillness about her. She was so composed amidst all the mayhem of film-making.”

With so much to learn, Imbruglia says the experience of working with Tony Martin was a saving grace.

“I don’t think many actors would be as generous as Tony - I will never forget what he did for me. It was well and above the call of duty. He’s an artist and he really cares about the script and the characters and the truth. Anything that appeared to me to be an obstacle, he somehow made me see it as an opportunity, something to use. So he is my first teacher, really, and I hope I get to work with him again.”

She was also delighted to find her onscreen love interest, Daniel Frederiksen, wasn't just talented, he was fun.

"Freddy, Freddy, Freddy. I think he could very well upstage me in this film which is a bit of a worry," she laughs. "The guy is hysterical. He is such a brilliant actor and we got on instantly, and I felt really comfortable with him and I didn't feel intimidated. In the initial drafts of the script he wasn't such a likeable character, but when I saw Freddy's reading of the role, I was literally blown away."

Frederiksen was just as chuffed.

"I see Martin as a bit of a nerd and you know socially retarded, and I love the opportunity to do a bit of comedy if you can, so it was great in that respect. For Natalie it was comic relief I think. Acting can be quite a tough job at times and she is carrying the whole film. She did great work and she's a really lovely human being as well."

As for the contentious mother/daughter relationship at the centre of the story, Imbruglia says, "it's very common when a sibling has gone missing (and I have researched this), that the parents are inadvertently cruel to the sibling left behind. It goes against every natural instinct, so there were moments when Deb Kennedy broke down and had to stop because Dorothy lost a husband and a daughter and she's stuck. When Elise asks her, please be my mother, she can't. Deborah would often say 'I can't look at you or I will cry'. So I think it was really hard for her."

Kennedy concurs.

"Dorothy can never cry because she has sealed off that part of her heart," she explains. "If she could cry she'd be ok. But if you actually go to where her head must be at, it's an incredibly sad place. So I had to bottle in most of my instincts about how to tackle big emotional scenes."

This emotional deep freeze meant the challenge for the Production designer Rita Zanchetta, was to capture a sense "that the main character and her mother have not moved on from the time of the sister's disappearance."

Consequently Zanchetta found she and Director of Photography (DOP), Kim Batterham, were living in the 1970s the whole time they worked on *Closed for Winter*.

"There is a photographic book that I love to bits by Martin Parr," Zanchetta explains, "and we both agreed that it was the perfect look for Dorothy and Elise's interior. It's very Spartan, with discordant patterns and wallpapers. The feel had to be uncomfortable."

Batterham found his challenges on a number of other levels.

“Originally we were going to shoot HD Cam, not film,” he says. “But we ended up using a camera no-one has used in Australia before, a Sony F23. It’s one of the new breed of digital cameras that produces an image that has a bigger latitude and a greater complexity in its colour palette. It’s the closest thing that video has come to producing a digital negative that performs like a high speed film.

The quality of the footage was a joy for film editor Denise Haratzis, working with moody material that couldn’t afford to drown in pessimism.

“It’s incredibly cinematic,” she marvels. “Every frame is beautifully put together and beautifully lit.”

Ultimately cast and crew seem to agree with Natalie Imbruglia about the message of the film.

“Some people might look at it and think it’s a really sad story,” Imbruglia says. “But I think it’s really hopeful. There’s pain in everyone’s life. We all get caught up in our families or our relationships and forget to live in the moment. But we are each responsible for our own happiness. Sometimes, as Elise discovers, you have to let yourself be happy.”

“Considering the magnificence of the human mind,” concludes Bogle, “nothing is impossible.”

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## PRINCIPAL CAST

### **NATALIE IMBRUGLIA as Elise**

Natalie Imbruglia made her big screen debut in the popular 2003 spy-spoofing British comedy *Johnny English*, starring alongside comedian Rowan Atkinson.

The Australian actress is best known internationally for her musical career. In 1997, she released her debut album, *Left of the Middle*, which sold more than six million copies worldwide. Imbruglia wrote or co-wrote nine of the 12 songs on the album. Her first internationally released single, *Torn*, became one of the biggest hits of the '90's. She won 1998's MTV Video Music Award for Best New Artist and 1999's Billboard Music Award, also for Best New Artist.

In 2002 she was named as the new face for L'Oreal cosmetics. Her five-year contract expired in 2007.

Imbruglia grew up on the Central Coast, north of Sydney. Her first job was as a TV extra on a Japanese bubblegum commercial. Then, at the age of 16, she was offered a two-week trial to play Beth Brennan on hit Australian soap opera, *Neighbours*. She went on to play the role for two years before moving to the UK to launch her international career.

### **DANIEL FREDERIKSEN as Martin**

Daniel Frederiksen was nominated for an Australian Film Institute (AFI) award in 2007 for Best Lead Actor in a Television Drama for his role as Greg Combet in television mini-series *Bastard Boys*.

Frederiksen appeared in 58 episodes (2003-2004) of hit Australian drama, *Stingers*, as Leo Flynn. His other television credits include *Mermaids*, *Blue Heelers*, *Young Lions*.

Film credits include the Marvel Comics adaptation of *Ghost Rider*, which starred Nicholas Cage and the recent Australian film *Ten Empty*.

Frederiksen is a founding member of the *Red Stitch Theatre Company*.

## **DEBORAH KENNEDY as Dorothy**

Deborah Kennedy is a stalwart of the Australian film and television industry. She was nominated for an Australian Film Institute (AFI) award for Best Actress in a Supporting Role for her role of Joyce Johnson in *The Sum of Us* (1996).

Throughout her career she has played supporting roles in numerous feature films including *Tim* (1979), *The Empty Beach* (1985), *Death In Brunswick* (1991), *Idiot Box* (1996), *Thank God He Met Lizzie* (1997), *My Mother Frank* (2000), *Swimming Upstream* (2003) and *Thunderstruck* (2004).

She started her acting career with the Marion Street Theatre, appearing in the *Trojan Woman* and *Macbeth*. Other theatre roles include *Travelling North*, *Accidental Death of an Anarchist* and *Desert Flambe*.

Her various television credits include *Silent Number*, *The Restless Years*, *Bellamy*, *Chances*, *Police Rescue*, *McLeod's Daughters*, *Bastard Boys* and *Neighbours*.

In 2006 she appeared in the iconic *Not Happy Jan* commercial for Yellow Pages.

## **TONY MARTIN as John**

Tony Martin has been nominated for many awards throughout his outstanding career. He won back-to-back silver Logies in 1998 and 1999 for Most Outstanding Actor in television drama, *Wildside*.

Martin received an Australian Film Institute (AFI) award nomination for Best Performance of an Actor in a Television Drama in 1998 for *Wildside*.

He garnered a Film Critics Circle of Australia award nomination for Best Supporting Actor (male) in 1999 for *The Interview* and in 2005 he was nominated for a silver Logie for Most Outstanding Actor in a Drama series for *Jessica*.

Martin has appeared in a slew of Australian television shows and mini-series including *Chopper Squad*, *E Street*, *Heartbreak High*, *Captain James Cook*, *Blue Murder*, *Mary Bryant* and *The Games*.

His movie credits include, *Evil Angels*, *Inspector Gadget 2*, *Candy* and is currently working on *Hodads*.

## **TIAHN GREEN as young Elise**

Tiahn Green is a newcomer to the Australian movie scene. The 10-year old caught the eye of director James Bogle and she now wants to take acting classes after her stint on this feature film.

## **DANIELLE CATANZARITI as Frances**

Danielle won her first feature film role when she was chosen from more than 3000 girls for the role of Esther Blueburger in this year's *Hey Hey It's Esther Blueburger*.

In 2007, Danielle was a principal cast member of the Sydney Theatre Company's production of *Blackbird*, directed by Cate Blanchett.

Danielle is now being touted as one of Australia's hottest up and coming film actors.

## **SOPHIE ROSS as Jocelyn**

Sophie graduated from WAAPA in 2005.

Her recent theatrical credits for the Sydney Theatre Company include playing Juliet in Wayne Blair's production of *Romeo & Juliet*, *Waikiki Palace / Hip Hip Hooray* and *A Woman In Mind*.

Sophie's film credits include *The Jammed* and *Ingrid Sits Holding a Knife*.

## **THE FILMMAKERS**

### **WRITER / DIRECTOR – JAMES BOGLE**

James Bogle's feature films include *Stones of Death*, *Mad Bomber in Love* (1992) and *In the Winter Dark* (1998) and currently he is working on *The Darkest Hours* and *Sex Sells*.

The Perth-based writer/director's most acclaimed film is his adaptation of Tim Winton's psychological drama, *In The Winter Dark*.

In addition to making films Bogle has worked in television drama, music videos, short films, commercials, documentaries, comedy and interactive media. Bogle is a respected member of the screen industry and has also taught and consulted.

He was named Western Australian Young Filmmaker of the year in 1981.

### **EXECUTIVE PRODUCER – ROSEMARY BLIGHT**

Rosemary Blight is one of Australia's leading producers.

Rosemary was executive producer of the 2007 Sundance hit *Clubland* (released as *Introducing The Dwrights* by Warner Independent Pictures in the USA), starring Oscar nominee Brenda Blethyn, directed by Cherie Nowlan and written by Keith Thompson.

Recently Rosemary has completed *The Eternity Man* with Julien Temple.

Other feature film producer credits include *Fresh Air* and the award winning *In the Winter Dark*.

## **PRODUCER – BEN GRANT**

Ben Grant is one of Australia's most experienced film and television financial managers whose credits include feature films, television series and documentaries.

Grant was producer for the feature film *Clubland*, which starred Brenda Blethyn and was directed by Cherie Nowlan.

He was nominated for an Australian Film Institute (AFI) award in 2004 for Best Telefeature or Mini-Series for *Small Claims*.

His television experience includes more than 130 hours of Southern Star's *Water Rats* and more than 40 hours of television drama *White Collar Blue*.

He co-produced the documentary *Boxers of the Desert* for French production company Gedeon and was co-producer of *Shambhala: A Central Asian Journey* and *Watching the Detectives*.

Grant has produced three instalments of the *Small Claims* telemovies.

## **PRODUCER – KENT SMITH**

Founding partner of the KOJO Group, Kent now heads up the feature film division KOJO Pictures.

Kent produced Mulari Thalluri's *2:37*, which premiered at the 2006 Cannes Film Festival, official selection, Un Certain Regard.

Kent is also an accredited cinematographer and some of his feature film credits include *Wolf Creek*, *2:37* and *Rogue*.

## **AUTHOR OF *Closed for Winter* – GEORGIA BLAIN**

Georgia Blain has written four novels: *Closed for Winter*, *Candelo*, *The Blind Eye* and *Names for Nothingness*.

She was named one of the *Sydney Morning Herald's* Best Young Novelists in 1998, and has been short listed for the NSW Premier's Literary Awards. Two of her other novels have also been optioned for feature films.

After years of writing fiction, Blain has written her own honest account of her brother, Jonathan's, battle with schizophrenia and his death titled, *Births Deaths Marriages*.

Blain was born in Sydney's northern beaches and at the age of 14 moved to Adelaide where she spent her formative years in the beachside suburb of Grange.

She has worked in a variety of occupations, as a copyright lawyer and a journalist and she also has experienced working with artists.

## **DIRECTOR OF PHOTOGRAPHY – KIM BATTERHAM**

Kim Batterham's numerous television credits include the documentary series *First Australians*, *Foreign Exchange*, *Stepfather of the Bride*, *Floodhouse*, and the mini series *The Potato Factory*, for which he won the ACS award for Cinematographer of the Year, in 2000

His other feature film credits include *A Man's Gotta Do* and second unit on *Master and Commander*.

## **PRODUCTION DESIGNER – RITA ZANCHETTA**

Rita Zanchetta's feature film credits as production designer include *Look Both Ways*, (for which she received an AFI nomination in 2005), *The Honourable Wally Norman*, *Kabbarli* and *Selkie*.

Rita's television credits include *Pick Your Face*, *Magic Shop*, *Behind The News (BTN)* and *Here's Humphrey*.

## **COSTUME DESIGNER – ANITA SEILER**

Anita Seiler's feature film credits as costume designer and or supervisor include, *The Resident Magician*, *Like Minds*, *The Honourable Wally Norman*, *Kabbarli*, *Paradise Found* and *Selkie*.

In addition Anita has worked as standby wardrobe / buyer on *Opal Dream*, *Look Both Ways*, *Cut, Dingo*, *Strangers* and *The Dreaming*.

## **EDITOR – DENISE HARATZIS**

Denise Haratzis won both the AFI and IF awards for Best Editing in 2005 for her work on *Look Both Ways*. In addition she also won the 2007 AFI Best Editing award for *Home Song Stories*.

Denise's other feature film credits include *The Illustrated Family Doctor*, *Walk the Talk*, *Dead Letter Office* and *Love Serenade*. While her television credits include *Rain Shadow*, *Valentines Day* and *Love My Way*.

## **COMPOSER – DANIEL DENHOLM**

As a composer and producer, Daniel Denholm has worked with numerous Australian artists, both in recorded music and live performance. Daniel's television credits as composer include, *Lockie Leonard*, *Small Claims* and *Love is a Four- Letter Word*.

## **MAKEUP & HAIR DESIGNER – FIONA REES JONES**

Fiona Rees Jones's feature film credits as makeup and or hair designer include *Lucky Miles*, *December Boys*, *Opal Dream*, *Wolf Creek*, *Peaches*, *Travelling Light* and *Black and White*.

Fiona's television credits include *Rain Shadow*, *McLeod's Daughters* and *Disappearance*.

## **KEY MAKEUP & HAIR – TRACEY PHILLPOT**

Tracey Phillipot's feature film credits include *The Caterpillar Wish*, *Look Both Ways*, *Deck Dogz*, *The Honourable Wally Norman*, *Black and White* and *Sally Marshall is not an Alien*.

Tracey's television credits include, *Rain Shadow*, *Australian Idol*, *McLeods Daughters* and *Chuck Finn*.

## CAST

Elise NATALIE IMBRUGLIA  
Martin DANIEL FREDERIKSEN  
Dorothy DEBORAH KENNEDY  
John TONY MARTIN  
Little Elise TIAHN GREEN  
Frances DANIELLE CATANZARITI  
Jocelyn SOPHIE ROSS  
Sergeant Dodds GEORDIE TAYLOR  
Jim Hunt GUY O'DONNELL  
Fat Tony HENRI PHILLIPS  
Police Woman ANTJE GUENTHER  
Steve RAFFAELE SPANO  
Mrs Brownsord CARMEL JOHNSON  
Police Constable MICHELLE NIGHTINGALE  
Police Constable LINCOLN ZOMER  
William DUNCAN GRAHAM  
Adult Fat Tony PATRICK GRAHAM  
Sophia ALEXANDRA SICARI  
Girl from Car MICHELLE RANALDO  
Hooded Youth JOE RAFALOWICZ  
Franco ANTHONY BRDAR  
Mariel (Mrs Mills) KALIOPI BRDAR  
Foreman ADAM MORGAN  
Workman ROHAN HARRY  
Jetty Boy #1 DEAN POLISENA  
Jetty Boy #2 JORDI COLLEY  
Dune Kissing male MARK FANTASIA  
Dune Kissing female ALICE DARLING  
Pylon Lover #1 ADAM PHILIPPOU

Pylon Lover #2 TERESA LOPRETE  
Simon Hughes ROB MACPHERSON  
Fisherman #1 MICHAEL MOODY  
Fisherman #2 DARREN DAWE  
Taxi Driver FLAVIO ANFITEATRO  
Stranger at Gallery JOHN WALTER  
Neighbour #1 TAMARA LEE  
Neighbour #2 SUSIE FRASER

## CREW

Executive Producer ROSEMARY BLIGHT  
Producer BEN GRANT  
Producer KENT SMITH  
Writer / Director JAMES BOGLE  
Based on the book "*Closed for Winter*" by GEORGIA BLAIN

Line Producer PAUL RANFORD  
Production Accountant DEBORAH WILDE  
Production Co-ordinator MATTHEW BYRNE  
Production Runner NICK BOLLARD  
Production Assistant ANDREW RUSSO  
Production Assistant JESSE GONINON  
Production Assistant FELICE BURNS  
Location Manager SARAH ABBEY  
Location Assistant SHARYN PANCIONE

1<sup>st</sup> Assistant Director VICKY SUGARS  
2<sup>nd</sup> Assistant Director TRAVIS KALENDRA  
1<sup>st</sup> AD Attachment SHANNON CROTTY  
Directors Assistant /child drama coach CLAIRE MARSHALL

Script Supervisor DARYL WATSON

Director of Photography KIM BATTERHAM  
1<sup>st</sup> Camera Assistant JULES WURN  
2<sup>nd</sup> Camera Assistant RUSSELL MARRATT  
Camera Attachment HENRY SMITH  
Underwater DOP MALCOLM LUDGATE  
Aerial Camera Operator NATHAN TOMLINSON

Production Designer RITA ZANCHETTA  
Art Department Co-ordinator CHRISTINE WILLIAMS  
Set decorator / buyer KAREN HANNAFORD  
Art Department Assistant LAUREN RICHARDS  
Standby Props JAMES PARKER  
Construction PAUL SPENCER  
Scenic Artist KYLIE LAWSON  
Art Department Assistant DANIEL VIECCOLI  
Graphics CHRISTA FOREMAN

Costume Designer ANITA SEILER  
Standby Costume HEATHER WALLACE  
Costume buyer / dresser SIENNA DEAN

Makeup & Hair Designer FIONA REES JONES  
Key Makeup & Hair TRACEY PHILLPOT  
Wig Maker KYLIE CLARKE

Key Grip MIKE SMITH  
Best Boy Grip BEN WALSH

Gaffer STEPHEN PRICE  
Best Boy ANDREW ROBERTSON  
3<sup>rd</sup> Electrics STORM ASHWOOD  
Swing Electrics & Grip LEIGH NEMETH

Sound Recordist JAMES CURRIE  
Boom Operator MICHAEL BAKALOFF

Safety Supervisor JEN BICHARD

Safety Assistant KEITH BICHARD  
Unit Nurse KAREN COCKS  
Unit Nurse ANNA CHENEY  
Unit Manager MARK SHARKY JOHNSON  
Assistant Unit Manager MICK KILDARE

Goalpost Pictures – Publicity TRACEY MAIR  
Unit Publicist STEVEN WATT  
Stills Photographer SAM OSTER  
EPK MEGAN SPENCER

Directors Cut Catering SONYA MARSHALL  
FIONA HART

Casting Director NIKKI BARRETT  
Casting Director ANGELA HEESOM  
Casting Assistant / Extras BIELA McMILLAN

Editor DENISE HARATZIS  
Assistant Editor JENNY WARDROP  
Digital Tech Reports MARK MACHIN  
Composer DANIEL DENHOLM

Oasis Post –Post Production Producer KATE BUTLER  
Tracks – Sound Supervisor STEVEN R SMITH  
Tracks – Studio Producer NICOLA TATE  
Tracks – Studio Producer ALICE WILSON