

THE SAPPHIRES

PRESS KIT

Find your Family

Follow your Heart

Discover your Soul

Directed by **Wayne Blair**

Produced by **Rosemary Blight & Kylie du Fresne**

Screenplay by **Keith Thompson & Tony Briggs**

Based on the stageplay 'The Sapphires' by **Tony Briggs**



Worldwide Sales:

Tristan Whalley

Goalpost Film

+44 777 196 6190

tristan@goalpostfilm.com

Publicity Contact:

Tracey Mair

TM Publicity

+ 61 419 221 493

traceym@tmpublicity.com

THE SAPPHIRES

GOALPOST FILM & SCREEN AUSTRALIA in association with SCREEN NSW

present a GOALPOST PICTURES PRODUCTION

'THE SAPPHIRES'

CHRIS O'DOWD, DEBORAH MAILMAN, JESSICA MAUBOY, SHARI SEBBENS,
MIRANDA TAPSELL,

TORY KITTLES, EKA DARVILLE Director of Photography WARWICK THORNTON Production
Designer MELINDA DORING

Film Editor DANY COOPER ASE Costume Designer TESS SCHOFIELD Music Producer BRY
JONES

Composer CEZARY SKUBISZEWSKI Choreographer STEPHEN PAGE

Casting Directors NIKKI BARRETT, NATALIE WALL, RANDI HILLER, TAMARA-LEE NOTCUTT

Executive Producers BOB WEINSTEIN, HARVEY WEINSTEIN, BEN GRANT, TRISTAN
WHALLEY, LEE SOON KIE, JOHN SIM Screenplay by KEITH THOMPSON and TONY BRIGGS
Based on the stageplay 'The Sapphires' by TONY BRIGGS

Produced by ROSEMARY BLIGHT and KYLIE DU FRESNE Directed by WAYNE BLAIR

©2012 The Sapphires Film Holdings Pty Ltd, Screen Australia, Goalpost Pictures Australia,
A.P. Facilities Pty Ltd and Screen NSW



IFS Capital Limited

Pastore 430 Grey





THE SAPPHIRES

SHORT SYNOPSIS

1968 was the year the planet went haywire. All around the globe, there were riots and revolution in the streets. There were hard drugs, soft drugs, free love and psychedelic music. There was the shock of Martin Luther King and Bobby Kennedy's assassinations.

And dominating every other news story... There was Vietnam.

For four gorgeous young women from a remote Aboriginal mission, 1968 was the year that changed their lives forever. Sisters Gail, Julie and Cynthia, together with their cousin Kay, are discovered by Dave, a down-on-his-luck Irish musician with attitude, a taste for Irish Whiskey and an ear for Soul Music. Dave steers the girls away from their Country & Western origins then flies them to the war-zones of South Vietnam, where they sing Soul Classics for the American Marines. On tour in the Mekong Delta, the girls sing up a storm, dodge bullets... And fall in love.

Inspired by a true story, THE SAPPHIRES is a triumphant celebration of youth, courage, love, family and Soul Music.

THE SAPPHIRES

LONG SYNOPSIS

1968 was the year the planet went haywire. And for four young Aboriginal women from a remote mission in rural Australia, 1968 was the year their lives changed forever.

All around the globe, there are riots and revolution in the streets. There are hard drugs, soft drugs, free love and psychedelic music. There's the shock of assassination as Dr. Martin Luther King and Bobby Kennedy are both gunned down.

And there's a war in Vietnam.

In Australia, Aboriginal people still face poverty and discrimination but they have learnt the lessons of the Civil Rights movement in America and their voices are clamouring for change.

Against this backdrop of social upheaval, three young Aboriginal sisters, Gail, Cynthia and Julie, live on the Mission and dream of a brighter future singing Country & Western tunes.

The sisters, who have sung together since they were kids, enter a Talent Contest in a nearby country town. They don't win, of course. Aboriginals aren't welcome in town. But the girls are spotted by Dave Lovelace, a down-on-his-luck Irish musician with attitude and a taste for Irish Whiskey. Dave's run of bad-luck has bottomed with a gig as House Pianist at the pub where the Talent Contest is held...a gig that is quickly terminated when Dave dares to voice his approval for the girls' undoubted talent.

Out of a job, Dave attempts to beat a speedy retreat out of town but Julie, the youngest of the mouthy trio of sisters and the star performer, badgers him into securing an audition for a gig she's found out about, needing acts to perform for the American Marines in Vietnam.

There's money to be made and, having none of his own, Dave reluctantly agrees to come on board as their Musical Director cum Manager, with the one proviso that the girls drop their Country & Western songs and learn to sing Soul Music. Which just happens to be Dave's great musical love.

But first, at the girls' prompting, Dave needs to get their parents' permission to take the sisters off the Mission. Firstly to Melbourne for the audition and then perhaps, to Vietnam on tour. Sadly, their mother puts her foot down. She's prepared to allow Gail and Cynthia to go with Dave but not Julie, who's still too young. Problem is... Julie's the star of the show.

Kay, a cousin living in Melbourne, is suggested as a replacement but when Gail and Cynthia arrive at Kay's apartment, it's clear that Gail and Kay are bitter foes. Kay used to live on the Mission with her cousins, but has abandoned her Aboriginal heritage, her fairer skin meaning she can live as a white person in Australian society. However, the lure of showbiz stardom is great, and – despite their mutual animosity – Kay agrees to join the group. And when Julie (with her grandmother's connivance) runs away from the mission to rejoin her sisters, Dave finally has the four-piece girl-group he's been searching for... "The Sapphires".

Dave and The Sapphires arrive in South Vietnam in the darkest days of the war, touring from venue to venue beyond Saigon and into the jungles and rivers. It's an experience unlike anything they have known but the Sapphires sing up a proud, defiant storm, decked out in sequins with their voices and sassiness ensuring they get noticed.

Along the way, Cynthia's heart is broken by the drummer in their support band, Kay falls for a handsome helicopter pilot, Julie's extraordinary talent is spotted by a manager touring major acts from the States whilst Gail and Dave attempt to resist the fact that they're falling deeply in love...

Forced to go it alone without a military escort, events reach a climax when The Sapphires come under attack during one of their shows and in the chaotic evacuation that follows, they fear that Dave has been killed. The attack coincides with the news from America that Dr. Martin Luther King, the inspirational leader of the US Civil Rights movement, has been assassinated.

Evacuated to Saigon in deepest shock, the girls' gather their resources in order to perform at a profoundly moving memorial concert for Martin Luther King... At the conclusion of which, they receive news that Dave is safe.

The Sapphires return home to Australia with the animosity between Gail and Kay resolved and Dave ready to ask Gail's parents for her hand in marriage.

Vietnam has been a life-changing experience, sharpening the girls' sense of who they are and where they belong in the world. They have witnessed the tragedy of war and experienced first-hand the politics of race and revolution. But more than anything else, the Sapphires have found their soul....and with it an optimistic sense of what the future may hold for them as powerful Aboriginal women.

Inspired by a true story, The Sapphires is a triumphant celebration of self-discovery, family and music.

THE SAPPHIRES

DIRECTOR'S STATEMENT

"When I read this script I feel the energy and emotion pulsing in my veins.

The Sapphires are four black twenty-something women who for one brief period of time, have an opportunity to transcend beyond the circumstances they're born into and reach their full potential not only as musical talents but more so as human beings.

In Australia 1968, the racial divide was significant.

Aboriginal people had just got the right to vote. My own Nana died in 1966... she died in her own country classed as an outsider.

In our film, these outside girls match their talent with sheer will and through the eyes of an Irish man, and on the heartbeat of soul music, they get plucked from obscurity to sing for the soldiers in Vietnam. Through this chance of a lifetime they find themselves momentarily free.

Soul music is one of the defining elements in the project. My family grew up on the sounds of Aretha and Marvin, Sly and the Family Stone. Yet the true power of this music is that all classes of people love this music. It is infectious.

It remains with you and becomes you.

The Sapphires is inspired by a true story, and it possesses all the qualities of ordinary people achieving amazing things in extraordinary circumstances. Four sexy, young, talented, black, strong women, make a decision and take a chance.

A chance my Nana never had, but through her tenacity and strength of character, now... I do."

Wayne Blair

THE SAPPHIRES

ABOUT THE PRODUCTION

When *The Sapphires* director Wayne Blair, who is also an acclaimed actor, starred in the original production of the stage play of the same name in 2005, he had little idea of the extraordinary presence this amazing story, inspired by real events, would have in his life over the coming years.

The stage play was written by writer/actor Tony Briggs to tell his own family's story and was an immediate hit, playing to packed theatre audiences across Australia. Actress Deb Mailman, one of the leading ladies in film of *The Sapphires*, also starred in an early production with Wayne Blair - and Tony Briggs himself took over Wayne's role when Wayne was invited to the Berlin Film Festival with his short film *The Djarns Djarns* (produced by Goalpost Pictures' Kylie du Fresne who with Goalpost partner Rosemary Blight are producers of *The Sapphires*).

Wayne returned from Berlin, with the Crystal Bear Award for Best Short Film in hand, and the emerging idea of directing a feature film based on *The Sapphires* play.

"After the early success of the play Tony Briggs began thinking about a film as he had been approached by a number of producers. He'd always thought of me as the director and, as Kylie had produced *The Djarn Djarns*, she and Rosemary came on board as producers and Tony began to work on the script with Keith Thompson," Wayne says.

"The film has taken a few years, and we've all been doing other things in the meantime, but *The Sapphires* has always been there as a touchstone."

For Deb Mailman, who plays Gail in the film, the journey has also been a heartfelt one.

"Having been in the play in 2005, I knew then how wonderful the story was and to finally see it come to the big screen and the fact that I'm here in it, is just amazing. I don't take this for granted at all. It's just been an incredible journey. They are extraordinary women and it's really great to see their family story represented on the big screen," she says.

"*The Sapphires* to me is a story of empowerment, especially for our younger generation. The story gives us an understanding of what it was like in Australia in 1968 for Aboriginal people and to understand what these women did – with their strength and their humour - to just move through that and become singers and embrace the opportunity. It's really inspiring."

For producers Rosemary Blight and Kylie du Fresne, the story immediately felt distinctive and cinematic – with emotion, humour, drama and music – and it came to them in a number of ways. They were already working with Wayne Blair, Tony Briggs was an actor in *The Djarns Djarns* and their regular writing collaborator, Keith Thompson, now head of the Goalpost Pictures development arm – had also discovered the magic of the original Sapphires story and shared it with them.

Rosemary and Kylie brought on Australian and international partners including Hopscotch as Australian domestic distributor, Tristan Whalley from Goalpost Film, their sister company in the UK and IFS Capital in Singapore.

Then came the enormous job of casting four lead actresses and a lead actor.

“It was a challenge because, for the girls, we were looking for four really distinct characters and they had to be Aboriginal and, ideally, at least one of them had to be an amazing singer. As well, we learnt about the balance of voices that you need for a four-girl group and that voice balance was equally important as the acting chops. So we had probably about two or three extra elements that we were looking compared to a usual casting process,” producer Kylie du Fresne says.

Rosemary Blight continues: “It was the longest casting process I think we’ve ever done! It was always going to be about the four girls and obviously we had the various stage play productions and their combinations of girls to consider, but Wayne, who is brilliant at casting, wanted to be really rigorous about this process and make sure he got the right on-screen Sapphires. So we set up a website and through our casting director Nikki Barrett, we got messages out to all the Aboriginal communities around the country and all the acting schools asking girls to upload test scenes and songs onto this website. Then we’d scour to see who had emerged. It was very exciting.”

They began with around 150 actresses to audition - mixing and matching for week after week, scene after scene, before deciding on the amazing cast of Deborah Mailman, Jessica Mauboy, Shari Sebbens and Miranda Tapsell as *The Sapphires*.

Wayne says that after multiple auditions, intense drama rehearsals as well as dance rehearsals with the renowned choreographer Stephen Page, from Bangarra Dance Theatre, the bond between the four was unbreakable.

“It was not something that we scheduled - they just chose to hang out as a foursome and really bonded. I think they knew that they had to get to know each other well to play sisters. They just wanted to hang out and having the generosity of Stephen Page was a catalyst for good things. There was me, our drama coach Rachel Coopes, Keith Thompson, Rose and Kylie and all egos were left at the door. We did some hard physical training

together, we sang together, we ate together and we rehearsed the scenes together. Even Warwick Thornton, our DOP, came down to Sydney from his home in Alice Spring for a couple months before we started. So before we even shot one scene, everyone knew each other well and there was a lot of trust,” Wayne says.

Rosemary and Kylie can’t speak highly enough of their four leading ladies.

“Deb is just one of Australia’s greatest actors and she brought heart, a depth of experience, ‘grounded-ness’ and absolute soul to this piece. Her role is to play Mumma bear. She is the one who has got to take her little cubs through Vietnam and keep them alive while in her sight lines there’s this gorgeous man. She has to work out how to look after her family as well as fulfill where her own heart is going. Deb Mailman does it with such beauty and grace and I just can’t wait for everyone to see what she has done with Gail,” Rosemary says.

Kylie continues: “Jessica Mauboy, who plays the youngest of the four, came into the casting process quite late. We’d been looking around for quite a while and we realised that the character of Julie had to have an extraordinary voice as we didn’t want to have to go into voice replacement. Jessica had only done one film before which was *Bran Nue Dae*, and finally, just as we were about to make some decisions she emerged and agreed to audition for us. Jessica is a very big name in the music world so that’s a big thing. When she auditioned Wayne could see something really exciting about her – a real spark – and we already knew that she was an amazing singer. And Jess is made to sing soul music!

The production made two exciting discoveries in Shari Sebbens and Miranda Tapsell for the roles of Kay and Cynthia. Both, like Jessica Mauboy, are originally from Darwin and both are graduates of the Western Australian Academy of the Performing Arts and NIDA, so they knew each other well.

They auditioned several times, together and separately, for the roles.

Kylie says: “Afterwards, the girls told us because they grew up together they went through the audition process supporting each other, although there were points when they were too scared to tell each other that they’d gone to the next stage. But they just kept on practicing and reading against each other before they came into the test room with us, so their journey has really been behind the scenes from the beginning as well as being on camera.”

The last major role to be cast was that of Dave, The Sapphires’ roustabout Irish talent manager, played by rising international star Chris O’Dowd. Wayne was a fan of his work in the *IT Crowd* and, on a casting trip to LA, saw the smash hit comedy *Bridesmaids*, in which Chris also stars. Wayne felt that Chris had all the qualities required for Dave and immediately contacted Rosemary and Kylie who readily agreed.

Chris worked closely with Wayne and the writing team on honing the character and, while simultaneously shooting a Judd Apatow film in the US, *I am 40*, enthusiastically embraced the idea of coming to Australia and Vietnam to film.

“When I read the script I had never really read anything like it before. It was covering things I was unfamiliar with which I was kind of attracted to and it was a genre of music that I love which really helped. I thought it was interesting to play that kind of character - I’d never played a character that was capable of doing anything before!” Chris laughs.

“In terms of what I knew about Australia, my brother had travelled around a lot and when I was young he told me loads of great stories, so I was always conscious of wanting to come over here to see what it was like. And people who come here seem to love it and never leave.

“I knew bits and pieces about the Vietnam War. I have a degree in politics and it was something that I had majored in back at the time. So I thought that world was interesting to go and look at. And I had never done a war kind of a thing before because I look so ridiculous in uniform so this was a good opportunity.”

Chris wasn’t aware of Wayne Blair’s background but he did his research and realised they had worked with some of the same people, such as Phillip Seymour Hoffman, who spoke very highly of Wayne.

“I talked to Wayne several times on the phone and it all then happened very quickly. He was very on the ball, had great ideas, so I really warmed to him,” Chris says.

Director of Photography Warwick Thornton is both a DOP and a director. As a director, he won the Caméra d’Or at the 2009 Cannes International Film Festival for his film *Samson & Delilah*. Wayne visited Warwick at his home in Alice Spring while working on another project but the conversation turned to *The Sapphires*.

“We were talking about actresses and cinematography and, at the time, I thought to myself that I should ask Warwick to do it, but I didn’t ask him that day. It came back to me a week or so later. I read the script again another couple of times and mentioned Warwick to Rosemary and Kylie and it was like a light bulb had gone off in their heads,” Wayne says.

“Warwick’s been in the industry for longer than I have. He’s very experienced, he began making documentaries at CAAMA* when he was 15 or 16. So I wasn’t sure, with his own directing career and experience, how he would react to being asked to shoot *The Sapphires*. But he was really excited when the producers called. Then I went up to Alice Spring for a weekend and we were just like two kids in a lolly shop. The film wouldn’t be what it is today without our friendship and the professionalism that he brought to it. The schedule was tight, we had 14 songs we had to shoot, three relatively inexperienced leading ladies beside Deb Mailman, we had many locations - Saigon, Albury, various locations in Sydney and on its

western outskirts, we had helicopters and guns – and all set in 1968, to it was period as well!”

Other heads of department are among the most experienced in the Australian film industry – Melinda Doring as Production Designer, Tess Schofield as Costume Designer, Nikki Gooley as head of the Hair and Makeup department, Dany Cooper as Editor and Ben Osmo as sound recordist.

“The production designer was really important and key to the success of this film. We’re lucky in Australia to have a really healthy talent pool of designers so we met lots of people, but Melinda has got an eye for detail quite unlike anyone else. Her research was just impeccable. In our discussions, she knew exactly what every one of these characters would be doing, what they would be wearing, what rooms they were staying in, what a chair looked like, what magazines they would have - her attention to detail is extraordinary, you can see that in the film,” Rosemary says.

Once Wayne, Warwick and Melinda came together, one of their starting points for the look of the film was the mission on the Murray River where the girls had grown up. Kylie du Fresne continues: “They wanted a film that was beautiful, a world that was welcoming and was somewhere you wanted to live. It’s not necessarily how Aboriginal missions have been portrayed very often in cinema. Wayne spoke a lot about the *Colour Purple* as a kind of reference - that there was beauty in everything, regardless of where.”

Melinda Doring’s sets included US military bases and hospital, built on the outskirts of western Sydney which doubled as Vietnam for some scenes, and she transformed a nightclub in contemporary Kings Cross, Sydney, to one set in 1968 Saigon. Other scenes were filmed on location in Saigon, where the cast and crew stayed at the landmark Rex Hotel.

Costume Designer Tess Schofield is renowned for her work in opera, theatre and film.

“We just fell in love with Tess Schofield - she’s just an extraordinary, crazy, wonderful genius type I think. She just kept going harder and harder, she was constantly trying to make it better. For example, she created a whole look for one musical sequence, but then once we did a camera test on it, she looked at us and said ‘it doesn’t work’ and then she rebuilt it again. She has an incredibly free way of looking at things.” Rosemary says.

Choreographing the film was Stephen Page, Artistic Director of Australia’s acclaimed Indigenous dance company, Bangarra; and the Music Producer, who worked with *The Sapphires* in the studio to record the classic 1960s soul tracks that underscore the film, was Bry Jones, founding member of Australian music legends The Rockmelons and a successful record producer in his own right. Byron was brought into the production early in the process to work with Wayne and the producers on the music selection.

Music in the film includes some of the period's biggest hits – 'I Heard it on the Grapevine', 'I Can't Help Myself/Sugar Pie Honey Bunch', 'Whatta Man' and 'Land of One Thousand Dances' amongst many others.

"The great thing about this era is you're not looking for a needle in a haystack. You're looking for the best song in a pile of gold," Bry says. "The golden era of 60s soul had an incredible supply of brilliant songs and incredible singers. It was a timeless soundtrack to a tumultuous period in history that reset the board in terms of popular music and society's view of itself. When you record these songs - you realise they are as good as it gets. Real soul music is no place for the faint hearted - it's raw - funky - digs deep and absolutely rocks."

Reflecting on the creative team gathered for *The Sapphires*, Rosemary says: "We got the A team – it's as simple as that. Together they brought a wealth of experience virtually unmatched on any recent Australian feature film. They were a wonderful team around Wayne in his feature film directorial debut.

"It was incredibly challenging for all of us – after all, we were recreating the Vietnam War on the outskirts of Sydney – and none of us were interested in compromise."

The quest for authenticity was further challenged by having to recreate the American side of the Vietnam War – with American military vehicles, helicopters, uniforms, weapons etc. *The Sapphires* were flown to Vietnam to perform for US troops, not Australian soldiers.

Dozens of local extras from in and around Albury were excited to play residents of the Aboriginal mission, while Sydney's multi-cultural population, including a burgeoning Sudanese community in the city's western suburbs, were recruited to play hundreds of African-American soldiers. The days when *The Sapphires* were performing for the troops were huge, but a party atmosphere regularly developed with extras clearly delighting in the performances of some of the world's best known soul music.

"There was some pretty mean dancing going on," Rosemary laughs. "It really was a wonderful atmosphere."

After several weeks in Australia – on the Murray River and in Sydney – key crew and cast moved to Saigon where, in a city of 18 million, they managed to stop the traffic while shooting on a bridge in the middle of town.

"Filming in Saigon was a once in a life time experience. Saigon is a pretty crazy place to make a film, particularly when it's period. When we arrived we discovered that we were the first foreign film allowed to shoot in Saigon in 10 years and probably the first foreign film ever about the war. So it was a really big deal to be there and tremendously exciting for all of us," Kylie says.

Rosemary concludes: "*The Sapphires* was huge film to undertake on every level and Wayne Blair took it on with incredible aplomb. Now we're all looking forward to taking it out into the world and are hoping that people love it as much as we do and fall in love with these beautiful girls and this crazy Irish man."

THE SAPPHIRES

THE REAL SAPPHIRES

THE SAPPHIRES feature film is inspired by a true story, about four extraordinary Aboriginal women, sisters Laurel Robinson, Lois Peeler and their cousins Beverley Briggs and Naomi Mayers,

Yorta Yorta women born along the Murray River, they were part of an extended family of brothers and sisters who regularly sang together during the 1960's and 70's. Sisters Laurel and Lois toured Vietnam in the late 1960's singing to the American troops - an extraordinary achievement for two young Aboriginal women, considering that Aboriginal people had just received the right to vote.

All four women still live in Australia. Naomi Mayers has been the Chief Executive Officer of the Aboriginal Medical Service for 30 years. Beverly and Laurel have tirelessly worked by her side striving to improve the health of the Aboriginal community. Naomi received an Order of Australia Medal in 1984.

Lois Peeler became Australia's first Aboriginal model, is now the Executive Director of Worawa Aboriginal College, a secondary education facility for young Aboriginal Women, founded by one of her seven sisters the late Hyllus Maris. Lois is also the former head of Aboriginal Tourism Australia.

THE SAPPHIRES

THE SONGS FROM THE FILM

- Run Through The Jungle
- Ngarra Burra Ferra
- In The Sweet By And By
- Yellow Bird
- Mornington Ride
- Soul Man
- Sadie The Cleaning Lady
- Today I Started Loving You Again
- Burnt Biscuits
- Soul Sister, Brown Sugar
- Hold On, I'm Coming
- I'll Take You There
- Who's Loving' You
- Lonely Teardrops
- Hush (South)
- Saigon '68
- What A Man
- Shouting Out Love
- If You Need Me
- The Banana Boat Song (Day-O)
- Land Of One Thousand Dances
- These Arms Of Mine
- People Make The World A Better Place
- Nha Trang Vamp
- I Can't Help Myself (Sugar Pie Honey Bunch)
- Gotcha!

THE CAST

THE SAPPHIRES ARE:

GAIL played by Deborah Mailman

Gail is the oldest Sapphire. She has a tough love approach and pushes her sisters to make the most of their talents. Their bossy self-appointed manager, she is stern, to the point and will never take a backward step. She just needs to *let go*.

About Deborah Mailman

Deborah Mailman was the first Aboriginal woman to win the AFI Best Actress Award. She won in 1998 for her performance in the feature film *Radiance*. Deb has since won two more AFI Awards, for Best Supporting Actress for her *Bran Nue Dae* (2009) and for Best Guest or Supporting Actress in a television drama for *Offspring* (2011), and she was nominated for her much loved work on the series *The Secret Life of Us*, a role for which she was twice awarded Most Outstanding Actress In A Drama Series at the Logies (2002 and 2004).

Deb appeared in Phillip Noyce's film *Rabbit-Proof Fence*, was part of The Actors Company for the Sydney Theatre Company (2006–2007), and has had roles in *The Alice*, *Rush*, *The Book of Revelation* and *Monkey's Mask*. Deb is also a talented writer and director, winning the IF Award for Best Short Film for *Ralph*, produced by Goalpost Pictures' Jessie Mangum.

Deb also appeared in the original stage production of *The Sapphires*.

THE SAPPHIRES

JULIE played by Jessica Mauboy

Julie is the youngest of the sisters with a huge passion for singing. She can stop a room with her voice that is as sweet as honey. Although timid and naïve when we first meet her, she has a fire and determination in her belly for independence.

About Jessica Mauboy

Jessica Mauboy burst onto the Australian music scene when she was runner up in the 2006 *Australian Idol* series. She subsequently signed a recording contract with Sony Music Australia. Her debut live album, *The Journey*, debuted at number four on the ARIA Albums Chart and was certified gold by the Australian Recording Industry Association (ARIA). Her debut studio album, *Been Waiting*, produced her first number one single, "Burn", as well as the album's other top ten hits, "Because" and "Running Back". *Been Waiting* certified double platinum and became the second highest-selling Australian album of 2009. It earned Jessica seven ARIA Music Award nominations, winning the ARIA for "Highest Selling Single" for "Running Back".

Jessica's acting debut was in the film adaptation of the Aboriginal musical, *Bran Nue Dae* which became one of the highest grossing Australian films of recent years. She's since released her second studio album, *Get 'em Girls*, which debuted at number six on the ARIA Albums Chart and was certified gold by the Australian Recording Industry Association (ARIA). The album features the top-ten hit, "Saturday Night", with American rapper Ludacris.

THE SAPPHIRES

KAY played by Shari Sebbens

Kay is the level headed one. She is intelligent, caring, and strong. And, after a distance from her cousins for a number of years following her forced removal from her family as a child, she is still coming to terms of who she is. A lonely soul, she is looking for something or someone to replace the emptiness inside of her.

About Shari Sebbens

Shari is a proud Bardi, Jabirr-Jabirr woman born and raised in Darwin; she is one of six children, aunty to 14 and great aunt to 1. At 19 Shari was one of ten young artists chosen for “SPARK”, the Australia Council for the Arts first theatre mentorship program. After 20 years desperately wanting to escape the humid north for bigger and better things she was accepted into WAAPA where she completed a one year, certificate 3 course in Aboriginal Theatre. At the end of the year she auditioned for and was accepted into NIDA. Shari has always had a passion for Indigenous theatre and through her training and opportunities’ at NIDA and exposure to Sydney’s art scene she has (further) developed her love for Shakespeare and film and television. *The Sapphires* is her first film role.

THE SAPPHIRES

Cynthia played by Miranda Tapsell

Cynthia loves life to the full. She is a cheeky, rebellious risk taker with a sharp tongue and a wit to match. She glows with an outward confidence that is attractive to all around her, especially the men. But her loyalty and complete adoration are reserved for only one man. Jimmy.

MIRANDA TAPSELL

Miranda Tapsell was born in Darwin. She is of Aboriginal descent and her people are the Larrakia. Miranda grew up in Kakadu National Park. She began performing at the age of seven when she joined a tap dancing group. At 13, her parents enrolled her into her first of many Summer Short Courses at NIDA in Sydney. Miranda completed high school in Darwin, with drama as a major subject. She also performed with Corrugated Iron Youth Arts, a local youth drama group and in 2004, at just 16, she won the Bell Shakespeare Regional Performance Scholarship with the Bell Shakespeare ensemble. Miranda graduated from NIDA in 2008 and has performed in several theatre productions, including the leading role in Company B Belvoir Street and the Malthouse Theatre production of *Yibiyung*, directed by Wesley Enoch.

THE SAPPHIRES

AND

Dave played by CHRIS O'DOWD

Dave Lovelace was the music director on a cruise ship until he was 'dishonourably' discharged. He's not the world's greatest musician, but Dave is passionate about music – especially soul music. He also has a pretty sharp wit and oodles of Irish charm. Although he's made a bit of a hash of his life so far, Dave recognises in *The Sapphires* his chance to be the man he's always hoped to be.

THE SAPPHIRES

CHRIS O'DOWD

Chris O'Dowd delighted television audiences around the world with his performance as Roy in the hilarious British comedy *The IT Crowd* and his leading role in the box office hit *Bridesmaids*. Chris also stars in the upcoming Judd Apatow film *This is 40* and John Michael McDonagh's *Calvary*. His earlier credits include *The Boat that Rocked*, *Friends with Kids* and the television series *FM*.

Chris also wrote a TV series based on his childhood called *Moone Boy* for Sky One and in 2012 was nominated as a Rising Star at the BAFTAs.

TORY KITTLES as ROBBY

Tory Kittles stars in the US series *Sons of Anarchy*. His first big acting break was also in a Vietnam War feature, Joel Schumacher's *Tigerland*. Tory was also invited by Schumacher to write a song for the film, which became its theme song *Looking for Charlie*. He has appeared in films such as *Malibu's Most Wanted*, *Get Rich or Die Tryin'*, *Next*, and *Miracle at St. Anna* and the television series *CSI: NY* and *House, M.D.*

EKA DARVILLE as HENDO

Eka Darville grew up in the iconic Australian surfing town of Byron Bay and is still an avid surfer and skate board rider. His film and television credits include *Blue Water High*, Stephen Spielberg's *Terra Nova*, *Spartacus* and in two seasons of the US television series *Power Rangers*.

Eka will soon be seen in the feature film *Mister Pip* (as Pip) with Hugh Laurie and Kerry Fox.

LYNETTE NARKLE as NANNY THERESA

Lynette Narkle is a highly respected performer and director of Indigenous theatre and film. She has been a pivotal force in Indigenous Australia theatre for more than three decades, often starring in the plays of seminal Aboriginal playwright and activist Jack Davis, such as *No Sugar* and *Honey Spot*. Lynette has appeared in several films and television productions including *Heartlands*, *Heat* and *Natural Justice*.

KYLIE BELLING as GERALDINE

Kylie Belling is a Yorta Yorta/Bangarang/Wiradjurri woman and a graduate of the Victorian College of the Arts School of Drama. Kylie's acting career has covered a broad range of works across film, television and theatre, including on-going roles in the enduring television hit series *Prisoner* and in *The Flying Doctors* and *The Genie from Down Under*. She also appeared in Wim Wender's film, *Until the End of the World*, which was shot in central Australia. Kylie's theatre directorial credits include *Nidjera* for Melbourne Workers' Theatre *Up the Road*, *Oh My God I'm Black* and *Casting Doubts* for the Ilbijerri Theatre Company, where she served as artistic director for several years.

GREGORY J. FRYER as SELWYN

Well known as an actor, musician and comedian, Gregory J. Fryer featured in the critically acclaimed Australian television series *The Circuit* and has performed at the Melbourne International Comedy Festival as well as for the Melbourne Theatre Company in productions including Harold Pinter's *The Birthday Party*.

DON BATTÉE as MYRON RITCHIE

Don Battée's film credits include *The Matrix*, *Sniper* and *Peter Pan* and the television series *Los World*, *BeastMaster* and *Frankie's House*.

T.J. POWER as LT. JENSEN

A graduate of the Western Australian Academy of the Performing Arts, T.J. Power's roles include opposite Javier Bardem and Julia Roberts in *Eat, Pray, Love*, filmed in Bali, the Australian film *Wasted on the Young* and the television series *Underbelly: Razor*.

And introducing

TANIKA LONESBOROUGH AS YOUNG GAIL and NIOKA BRENNAN as YOUNG KAY

THE SAPPHIRES

THE FILMMAKERS

DIRECTOR - WAYNE BLAIR

Wayne Blair is an actor, writer and director. He has directed several short films including *The Djarns Djarns*, winner of the prestigious Crystal Bear Award at the Berlin Film Festival and *Black Talk* which won the Sydney Film Festival Dendy Award for Best Short film.

For their inaugural season and very first show, Sydney Theatre company artistic directors Cate Blanchett and Andrew Upton chose Wayne to direct the stage play *The Removalists*. His other theatre directing credits include *Romeo and Juliet* also for the Sydney Theatre Company (STC) and *Reuben Guthrie* and *Jesus Hopped the A Train* for Belvoir St Theatre. He also directed *Unspoken*, which won Best Independent Production at the Sydney Theatre Awards.

As an actor, Wayne has appeared in numerous stage and film roles including his production of *Jesus Hopped the A Train*. It was this performance that so impressed Phillip Seymour Hoffman that he asked Wayne to star in *True West* which he directed for the STC. Wayne also starred in the STC's production of Steven Soderbergh's *The Mystery Project*.

As a writer, he has written for the acclaimed BBC/Nine Network series *Lockie Leonard* and he won an Australian Writers' Guild Award for his work on the SBS series *The Circuit*.

THE PRODUCERS – ROSEMARY BLIGHT and KYLIE DU FRESNE

Rosemary Blight and Kylie du Fresne are partners, with Ben Grant and Cass O'Connor in Goalpost Pictures, one of Australia's leading independent production companies. Recent credits for the company include the Julien Temple-directed *The Eternity Man*, the 2007 Sundance Film Festival hit *Clubland*, starring Golden Globe winner Brenda Blethyn, the BAFTA nominated television series for the BBC and the Nine Network *Lockie Leonard* and the Cannes Film Festival Closing Night film (2010) *The Tree* (as Executive Producer), starring Charlotte Gainsbourg. The company also produced Wayne Blair's short films *The Djarns Djarns*, winner of the prestigious Crystal Bear Award at the Berlin Film Festival, and *Black Talk*, winner of the Dendy Award for Best Fiction under 15 Minutes at The Sydney Film Festival.

The company's film and television productions have sold around the world and have screened at key international festivals including Cannes, Berlin, Sundance, Locarno and Toronto. They are proud recipients of Rose d'Or, BAFTA, AFI, Crystal Bear and Logie awards and nominations.

SCREENWRITER - KEITH THOMPSON

Keith Thompson is an eight-time (Australian Writers' Guild) AWGIE Award winning screenwriter. He has twice won the prized Gold AWGIE Award for the Best Script of the Year in all categories (stage, film, television and radio) for his 2007 Sundance hit film *Clubland*, starring Golden Globe winner Brenda Blethyn, and for his 1991 episode of the ABC TV series *GP*. Other work includes the *Small Claims* telefeature franchise with partner Kaye Bendle and 16 episodes of the BAFTA nominated television series for the BBC and the Nine Network *Lockie Leonard*. Keith has been a script editor on over 25 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. He is currently Head of Creative at Goalpost Pictures, Australia.

SCREENWRITER – TONY BRIGGS

Tony Briggs won the Helpmann Award for the stage play of *The Sapphires*, which was inspired by the story of an Aboriginal all-girl group, featuring his mother, who performed for the troop during the Vietnam War. Tony is best known as an actor. His early career included an on-going role in *Neighbours* and he featured in the recent acclaimed television series *The Slap* and in the films *Bran Nue Dae* and *Australian Rules*. Other credits include *The Circuit*, *Blue Heelers*, *Stingers*, *The Man from Snowy River* and *Ocean Girl*.

DIRECTOR OF PHOTOGRAPHY – WARWICK THORNTON

Warwick Thornton won the Camera d'Or at the 2009 Cannes International Film Festival for his feature film directorial debut *Samson & Delilah*. Warwick also wrote and produced the film, and was DOP and composer. The film won four AFI Awards, for Best Film, Best Direction, Best Original Screenplay and Best Sound and its many other accolades include Best Film at the 2009 Asia Pacific Screen Awards. Warwick began his career at the CAAMA, the Central Australian Aboriginal Media Association, as a DJ and, while still a teenager, began making documentaries. He later studied cinematography at the Australian Film Television and Radio School. As a cinematographer his credits include the feature films *Radiance* and *Here I Am* and the documentaries *My Mother India* and *Buried Country* and the ground-breaking television series *The First Australians*. His body of work includes short films *Payback*, *Mimi*, *Green Bush* and *Nana*.

EDITOR – DANY COOPER

Dany Cooper won the Australian Academy of Cinema Television and Arts (AACTA) Award for Best Editing in 2012 for *Oranges & Sunshine*. She also won the Award, previously known as the AFI Award, in 2005 for *Angel Baby* and was nominated for *Beneath Hill 60*, *Candy* and *The Well*. She has won three Australian Screen Editors Awards and was nominated for an Emmy Award for *Battlestar Galactica*.

PRODUCTION DESIGNER – MELINDA DORING

Melinda Doring is constantly in demand as both a Production Designer and Costume Designer. Her impressive body of work includes, as Production Designer, the feature films *Oranges & Sunshine*, *Eye of the Storm*, *Somersault* and *Home Song Stories* and the recent television series *The Slap* as well as Gillian Armstrong's feature documentary *Unfolding Florence: The Many Lives of Florence Broadhurst*. As a Costume Designer, her credits include *Suburban Mayhem*, *Walking on Water*, *Little Fish* and *Mullet* and the television series *Marking Time*. Melinda has won three AFI Awards (renamed AACTA Awards in 2012) for Best Production Design and was nominated twice for Best Costume Design. She has also won two IF Awards. Melinda graduated from the AFTRS with an MA in Design in 1998, winning the Fox Studios Australia Award for Design Excellence.

COSTUME DESIGNER – TESS SCHOFIELD

Tess Schofield graduated from NIDA in 1986 and has worked ever since in theatre, film and opera. Tess has received an Australian Film Institute Awards for the feature films *Dirty Deeds*, *Bootmen* and *Spotswood* and Green Room Awards for her designs for the theatre productions *Cloudstreet* and *Lady Macbeth of Mtsensk*. Her many other film credits include *Radiance*, *Unfolding Florence: The Many Lives of Florence Broadhurst*, *Cosi* and *Diana & Me*.

Her numerous theatre credits include many Belvoir St productions such as *Wild Duck*, *The Diary of a Madman* (Belvoir St and BAM productions), *Namatjira* (with Big hART), *Toy Symphony*, *The Adventures of Snugglepoot & Cuddlepoot* and *Little Ragged Blossom*, *Ray's Tempest*, *A Midsummer Night's Dream*, *The Lieutenant of Inishmore*, *Waiting for Godot* and *Cloudstreet*. She was Resident Designer at the Sydney Theatre Company from 2006 – 2009 where her many credits include *A Long Day's Journey Into Night*, *A Streetcar Named Desire*, *Elling*, *The Wonderful World of Dissocia* and *The Convicts Opera*. Tess's opera credits include *Peter Grimes* (Houston Grand Opera), *Sweeney Todd* (Lyric Opera of Chicago and The Royal Opera); The Triple Bill – *The Prisoner / Berio Folk Songs / La Strada* (English National Opera); and *Peter Grimes*, *Lady Macbeth of Mtsensk*, *Jenufa*, *Whitsunday* (Opera Australia) and the ambitious arena-style production of *La Traviata*, by Opera Australia, held on Sydney Harbour.

HAIR AND MAKE UP DESIGNER – NIKKI GOOLEY

Nikki Gooley has worked on some of the largest international film productions ever made in Australia including *X-Men Origins: Wolverine*, *Nim's Island*, *Superman Returns*, *The Matrix*, *The Chronicles of Narnia*, *Peter Pan* and *Queen of the Damned*. Other film and television credits include Bruce Beresford's *Paradise Road*, *In The Winter Dark* and, more recently, the charming television series *Dance Academy*.

MUSIC PRODUCER – BRY JONES

Bry Jones was a founding member of the legendary Australian pop/dance/R&B outfit *The Rockmelons* which had such hits in the early 1990s as "Ain't No Sunshine" and "That Word (L.O.V.E.)". Bry has gone on to become one of Australia's top music producers for artists including the *Australian Idol* recording stars Jessica Mauboy, Guy Sebastian, Shannon Noll and Kate DeAraugo.

COMPOSER – CEZARY SKUBISZEWSKI

Cezary Skubiszewski first made his mark composing the score for Jerzy Domaradzki's *Lilian's Story*. He has worked with many Australian directors in recent years, composing scores for Gregor Jordan's *Two Hands*, Tony MacNamara's *The Rage in Placid Lake* and Gillian Armstrong's *Death Defying Acts*. For his work on film music Cezary received many awards including two from the Australian Film Institute (now ACCTA) for *Bootmen* and *La Spagnola*. Other film and television credits include *Beneath Hill 60*, *After the Deluge*, *Black and White*, *The Society Murders* and *The Book of Revelations*.

CHOREOGRAPHER – STEPHEN PAGE

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh tribe from southeast Queensland. Stephen began his career with the Sydney Dance Company and was appointed Artistic Director of Bangarra Dance Theatre, a position he stills holds, in 1991. Under his leadership, Bangarra has built a strong reputation touring throughout Australia and the world. Memorable works *Ochres*, *Skins* (Best New Australian Work and Best Dance Work, 2001 Helpmann Awards), *Bush* (Best Dance Work, 2004 Helpmann Awards) and *Mathinna* (Best Dance Work and Best Choreography, 2009 Helpmann Awards) have become milestones in Australian performing arts. He also received the 2010 Helpmann Award for Best Choreography for *Fire – A Retrospective* and he accepted Bangarra Dance Theatre's award for Outstanding Performance by a Company for the same production. Stephen has choreographed for The Australian Ballet, the 2000 Sydney Olympics Opening and Closing Ceremonies and the feature film *Bran Nue Dae*. He was Artistic Director of the 2004 Adelaide Festival of the Arts and, and, in 2008, was named NSW Australian of the Year in recognition of his efforts to bring cultures together through performing arts and his commitment to developing the next generation of Indigenous storytellers by mentoring emerging artists.

THE SAPPHIRES

THE CAST

Dave Lovelace

Gail

Julie

Kay

Cynthia

Robby

Hendo

Nanny Theresa

Geraldine

Selwyn

Myron Ritchie

Lt. Jensen

Young Gail

Young Kay

Evelyn

Young Julie

Young Cynthia

Young Jimmy

Baby Hartley

Stevie Kayne

Jimmy Middleton

Merle

Noelene

Chris O'Dowd

Deborah Mailman

Jessica Mauboy

Shari Sebbens

Miranda Tapsell

Tory Kittles

Eka Darville

Lynette Narkle

Kylie Belling

Gregory J. Fryer

Don Battée

T.J. Power

Tanika Lonesborough

Nioka Brennan

Tammy Anderson

Miah Madden

Ava Jean Miller-Porter

Carlin Briggs

Koby Murray

Hunter Paige-Lochard

Meyne Wyatt

Judith Lucy

Annette Hodgson

Young Tommy

Glynis

Uncle Ed

Singing Sailors

Ed's Bass Player

Ed's Guitarist

Ed's Drummer

Vera

Bruce the Handyman

Major Wicks

Myron's Girl

Seamstress

Seamstress' son

Duggie

Max

Fish

Pinky

Government Official

Vietcong Commander

Lou McGarrick

Marine Sergeant

Young Marine

Desk Clerk

Stunt Marines

Tom Whitechurch

Georgina Haig

Rhys Muldoon

Barry Southgate, A. Spencer Davis

Rodney Todd

Eric Rasmussen

Julian Bel Bachir

Amy Miller Porer

Clarence Thane

Merelyn Anderson

Kim Quyen

Hai Thao

Hoang Hiep

Cleave Williams

Martin Farrugia

Ben Rodgers

Jasper Sarkodee

Stuart Christie

Quan Tran

Wayne McDaniel

Beau Brady

Sam North

Kenny Luu

**Leon Stripp, Beau Karolos, Neil Horton,
Ben Toyer**

THE SAPPHIRES

THE FILMMAKERS

Director	Wayne Blair
Writers	Keith Thompson & Tony Briggs
Producers	Rosemary Blight & Kylie de Fresne
Executive Producers	Ben Grant, Tristan Whalley
Executive Producers	Lee Soon Kie, John Sim
Executive Producers	Bob Weinstein, Harvey Weinstein
Line Producer	Belinda Mravicic
Director of Photography	Warwick Thornton
Production Designer	Melinda Doring
Editor	Dany Cooper
Costume Designer	Tess Schofield
Hair & Make-Up Supervisor	Nikki Gooley
Music Producer	Bry Jones
Choreographer	Stephen Page
Composer	Cezary Skubiszewski
Sound Recordist	Ben Osmo
Sound Supervisor	Andrew Plain
Music Supervisor	Gary Seeger
Associate Producers	Tony Briggs, Lauren Edwards
Australian Casting	Nikki Barrett & Natalie Wall
US Casting	Randi Hiller & Tamara-Lee Notcutt
1 st Assistant Director	Thomas Read

2nd Assistant Director	Adam Smillie
3rd Assistant Director	Tremaine Egan
4th Assistant Director	Ziggy Coolahan
Additional Assistant Director	Andy Pante
Director's Attachment	Tracey Rigney
Production Co-ordinator	Cassandra Simpson
Production Secretary	Mike Horvath
Production Runner	Daniel Palmer
Additional Production Runners	Emily England, Natasha Saba Roper
Producer's Assistant	Raquelle David
Producers Intern	Ryan Griffen
Travel Co-ordinator	Lauren Wild
Camera & Steadicam Operator	Matt Temple
1st Assistant Camera	Jules Wurm
Focus Puller	Paul Makeshaft
2ns Assistant Camera	Drew English
Clapper Loader	Ben Lindberg
Truck Loader	Kyle Mathis
Pickup Director of Photography	Nina Martinetti
Pickup 1st Assistant Camera	Jason Binnie
Pickup 2nd Assistant Camera	Sherlyn Hii
Camera Attachment	Cornel Ozies
Art Director	Janie Parker
Set Decorator	Glen W. Johnson
Props Mistress	Rebecca Cohen
Art Co-ordinator	Diane Snape

Designer Assistant	Callum Webster
Senior Buyer & Dresser	Chris Cleary
Buyer & Dresser	Kate Campbell
Buyer & Dresser	Anne McEwan
Set Dresser	Jeff Sturm
Graphic Design	Suzanne Buljan
Additional Buyers	Marnie Kornhauser, Lauren Richards
Art Department Assistant	Jodie Cooper
Standby Props	James Cox
Assistant Standby Props	Anthony McNeil
Vehicle Co-ordinator	Dean McGuire
Assistant Vehicle Co-ordinator	Cameron Rock
Helicopter supplied by	Heliaust Pty Ltd
Construction Manager	Greg Hajdu
Foremen	Marke Ikke, Shaun Hayes
Leading hand	Mark Panucci
Set Builders	Chris Forde, Rory McKernan
Carpenters	Matt Dunn, Parihaka Beazly
Scenic Artist	Andrew Robinson
Set Finisher	Rohan Dawson
SFX Supervisor	Rodney Burke, SPFX Australia
Greens	Glen Johnson
Armourer	Gideon Marshall
Military Advisor	Ian Sparke
Assistant Military Advisors	Sam Wright, Dennis Kreusler
Military & Webbing Assistant	Peter Sparke

Storyboard Artist	Peter Sheehan
Costume Supervisor	Lisa Javelin
Costumers	Weaver, Shane Phillips, Ghosne Aoun
Standby Costume	Carolyn 'Ruby' Wells
Additional Standby Costume	Heather Wallace
Extras Standby	Zoe Churchill
Costume Assistant	Ruby Langton Batty
Hair & Make Up Artist	Sarah Bernard
Hair & Make Up Assistant	Jackie Wallington
Additional Hair & Make Up Artists	Wendy de Waal, Bec Taylor, Dalia Fernandez, Sheldon Wade, Troy Follington, Melissa Chew, Chloe Brunskill, Ann-Maree Gosse
Wigmaker	Kylie Clarke Wigmaking
Location Manager	Peter Hicks
Location Scouts	Edward Donovan, Daniel Power
Location Assistants	Mena Magill, Thomas Grant
Unit Manager	Tic Carroll
Unit Assistants	Michaela Gerhaty, Andrew Playford, Fiona Young, Brian Carpenter
Gaffer	Paul Booth
Best Boy	Russell Fewtrell
Lighting Assistant	Tommy Hankinson
Gene Operator	Joseph Heks
Additional Electrics	Robbie Burr, Garfield Darlington, Effron Heather
Key Grip	Martin Fargher
Best Boy Grip	Ian Barton

Grip Assistants	Ryan Thompson, Aaron Rapira
Scorpio Head Technician	Richard Brown
Boom Swingers	Sue Kerr, Shanti Burn
Sound Attachment	Katherine Glass
Synch Check Technician	Sam Zubrycki
Script Supervisor	Melina Burns
Script Amendments	Milli Howson
Vietnamese Script Translation	Hoa Tran
Production Accountant	Christine Moran
Assistant Accountant	Jane Moroney
Post Production Accounts	Jolie Phillips
Extras Casting Co-ordinator	Andrew Arbuthnot
Cultural Advisors	Zeta Thomson, Lou Bennett
Drama Coach	Rachael Coopes
Keyboard Teachers & Hand Doubles	Paul Gray, Scott Aplin, David Pritchard
Assistant Choreographer	Chrissy Norford
Person Trainer for The Sapphires	Millie Herzberg
Stunt Co-ordinator	Dean Gould
Safety Supervisor	Adam Stripp
Nurses	Rosie Murray, Deidre Eldridge-Doyle
Additional Nurses	Kerrie Smith, Scott Glading
Security	Wrights Security
	MDPI Investigations And Security
Caterer	Clare Pollard, Camera Cooks
Vietnam Production Supervisor and Government Liaison	Hoa Tran

Vietnamese Production Services**Fatman Producer****Production Managers****2nd Assistant Director****Location Managers****Production Assistants****Gaffer****Lighting Department****Art Director****Props Master****Wardrobe Supervisor****Wardrobe Assistant****Catering****Publicist****Stills Photographer****Additional Photographer****EPK Camera Operator****EPK Editor****Look Book Designer****Editing Facilities****1st Assistant Editor****Assistant Editor****Archive & VFX Assistant Editor****Archive Researcher****Fatman Films****Gordon Westman****Trang Pham, Lili Pham****Kenny Luu****Tri Tran, Hai Ta****Dani Chu To, Chop Tn, Hai Ho, Phi Anh****Tram Trang, Hue Hoang****Mr Seven****PS Studio****Charporn Meng****Huy Hien Phan****Trang Pham****Thanh Dinh, Ba Tuoc****Xuan Tran****Tracey Mair, TM Publicity****Lisa Tomasetti****Joseph Mayers****Damian Beebe****Sam Leighton-Dore****John Marsh****Spectrum Films****Luca Byrne****Alicia Gleeson****Adam Smith****Lisa Savage**

VFX by	Method Studios
VFX Executive Producer	Andrew Robinson
VFX Supervisor	James Rogers
Digital Effects Supervisor	Grant Everett
Digital Effects Supervisor	Ian Dodman
Senior VFX Producer	Jayne Da Costa
VFX Co-ordinator	Helen Kok
Senior Designer	Liz Ellis
Lead Compositors	Gabriel Reichle, Blake Muir
Compositors	Chris Jackson, Dustin Cumming, Tim Parsons
	Randy Vallacott, Ben Tanti, Rosano Lepri
Lead 3D Supervisor	Gyuri Kiss
Lead Animator	Konstantin Kovalenko
3D Artists	Jensen Thoms, Sebastian Ravagnani, Chris Young, David Henderson, Llaszlo Kiss, Rahul Deshprabhu, Jongsu Oh, Rakitha Vithanage
Matte Painters	Danny Janevski, Mike James, Jonathan Taranto, David Woodland
Data Management	David Orman
Digital Intermediate	EFilm Australia
EP Post Production	Anthos Simon
DI Colourist	Olivier Fontenay
DI Producer	Katherine Heads
DI Supervisor	Matthew M. North
DI Editor	Matthew T. Griffin
DI Compositors	John Durney, Rod Wallwork, Geoff Aitken

Video & DCP Mastering	Kieran Bleakley, Kristian Whitlock, Lucas Cain, Kirstin-Marie Cetinich, David O’Brien
Titles & Credits	Takahiro Suzuki
Dailies Transfers	Kieran Bleakley
I/O Operators	Nathan Smith, Peter Luczak, Henry Yekanians
Laboratory Services	Deluxe Australia
Front Title Design	Creative Partnership
Sound Facility	Huzzah Sound
Dialogue Editor	Bronwyn Murphy
FX Editor	William Ward
Atmos Editor	Megan Wedge
Assistant Sound Editor	Jared Dwyer
Sound Attachment	Tara Webb
Foley Artist	John Simpson
Foley Engineer	Lisa Simpson
Foley	Feet ‘N’ Frames
Dolby Engineer	Bruce Emery
Re-Recording Mixer	Peter D. Smith
2nd Re-Recording Mixer	Glenn Butler
StageOne Head of Sound	Angus Robertson
Sound Re-Recording Stage	Deluxe Stageone Sound
Additional ADR Facilities	Soundfirm Melbourne, Nutmeg Post, De Lane Lea, Buzzy’s Recording
Song Pre Production Programming	Paul Gray & Rich Sandford
Associate Music Producer Band Recordings	Greg Morrow
Drums	Greg Morrow
Bass	Mike Brignardello

Guitar	Pat Buchanan
Keyboards	Tony Harrell, Michael Rojas
Horn Arrangements & Trumpet	Steve Herman
Trombone	Chris Dunn
Tenor Sax	Chris West
Baritone Sax	Jim Hoke
Keyboards (People Make The World A Better Place)	Paul Gray
"I Can't Help Myself (Sugar Pie Honeybunch) Strings Arranged & Performed by	Chris Carmichael, in Stonehurst Studio
Nashville Band Recordings Engineer	Russ Long
Recorded at	The Brown Owl, Nashville
Engineered by	Russ Long
Assistant Engineer	Mark Zellmer
Overdubs Recorded at	Sound Emporium & Sony Tree
Overdub Engineer	Adam Engelhardt
Vocals Recorded at	Reily HQ & Sony Studios Sydney
Vocal Recording Engineers	Braddon Williams & Bry Jones
'Burnt Biscuits' & 'Hush' Drums	Don Littleton
Burnt Biscuits' & 'Hush' Bass	Larry 'Fuzzy' Knight
Burnt Biscuits' & 'Hush' Guitar	Dave Raven
Burnt Biscuits' & 'Hush' Harmonica & Guitar	Trent 'Kunga' Williamson
Burnt Biscuits' & 'Hush' keyboards	John 'JT' Thomas
The Melbourne Studio Orchestra	
Oboe	Vicky Philipson
Guitar	James Black, Doug de Vries
Electric Piano	Jake Savona

Bass	Steve Hadley
Electric Piano, Organ	Cezary Skubiszewski
Orchestration & Conducting	Daryl McKenzie
Orchestra Director	Brett Kelly
Recording Engineers	Robin Grey (Allan Eaton Studio)
	Michael O'Connell (C-Zee Studio)
Mixed by	Chris Scallan at Sing Sing Studios
	Melbourne, Australia
Completion Guaranto	Corrie Soeterboek, FACB
Legals	Bryce Menzies, Marshall and Dent Lawyers
Insurance	Steve Pratt, Webster Hyde Heath
Production Auditor	Rosenfeld Kant & Co
Freight	Mark Flynn, Reel Freight Solutions
Production Facilities by	Canal Road Film Centre
Travel Agent	Encore Travel

Developed with the assistance of Film Victoria

Financed with the assistance of Export Finance & Insurance Corporation

Australian Producer Offset Financing Provided by IFS Capital Limited

International sales by Goalpost Film Limited

Produced in association with EFilm Australia

Financed in association with Screen NSW and its Regional Filming Fund

Principal Investor (Development, Enterprise Program and Production) Screen Australia