



Presents

100 BLOODY ACRES

A FILM BY COLIN and CAMERON CAIRNES

Starring DAMON HERRIMAN, ANGUS SAMPSON, ANNA McGAHAN,
OLIVER ACKLAND, JAMIE KRISTIAN and JOHN JARRATT

90 min., Australia, 2012

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TAGLINE

They're not psycho killers...they're just small business operators.

SHORT SYNOPSIS

In 100 BLOODY ACRES, brothers Reg and Lindsay Morgan are struggling to keep their organic blood and bone fertilizer business in motion. Their secret “recipe” for success (using dead car crash victims in their product) was a huge boon to business, but lately supply has been gravely low. Months have passed since their last find, and an important new customer is now waiting on a delivery. When junior partner Reg (Damon Herriman of *Justified*) stumbles upon 3 travelers stranded on a remote country road, he cooks up a radical solution to their problem, and a way of finally gaining the respect of his bossy big brother (Angus Sampson). But when Reg starts to fall for Sophie, one of the intended victims, things get complicated... A bloody good time, the Cairnes’ brothers witty horror-comedy blends sly Australian humor, gory fun, and a clever storyline that gives “recycling” a whole new context.

They're not psycho killers...they're just small business operators.

LONG SYNOPSIS

The recent introduction of human cadavers to the Morgan Brothers’ blood and bone fertilizer blend has been a huge boon to business. So when Reg Morgan, the undervalued junior partner in the company, comes across a dead car crash victim while out on his deliveries, it’s only natural that he sees an opportunity to bolster dwindling supplies. It’s been months since their last find, and an important new customer has just put in a big order for their ‘new blend’ of fertilizer.

Meanwhile, twenty-something musical festival-goers James, Sophie and Wes find themselves stranded on a remote country road after their car breaks down. James is all set to propose to his high school sweetheart, but Sophie’s not sure that James is ‘the one’. Her doubts are only compounded by a recent secret dalliance with party boy Wes.

Then Reg Morgan comes along and offers to take the kids to the festival—as long as they don’t mind a little detour past his property. Little do they know Reg is eyeing another ‘business opportunity.’ Until now, murder has never been part of the Morgan Brothers’ modus operandi, but that big order of ‘new blend’ has to be filled. This daring little initiative is also a way for Reg to prove to his domineering big brother that he’s not just the grunt, but an ideas man too.

Sophie hops in the front of the truck with Reg. Against his better judgment, Reg starts to take a shine to Sophie when she reveals she grew up in the bush. In the back of the truck, Wes gets into the festival mood and pops some acid, while James tells of his plans to propose to Sophie. All of a sudden, they discover the bloodied body of the dead driver under a pile of fertilizer bags, but their efforts to alert Sophie are in vain, as she and Reg are having too good a time singing along to a Slim Dusty classic.

Reg returns to the property, still eager to impress his bossy brother Lindsay. But Lindsay goes berserk when he learns that Reg has gone over his head with this new business initiative. It looks like Reg will go on being denied the recognition he has desired for so long.

Held captive in the shed, James, Sophie and Wes watch, horrified, as Lindsay runs the corpse from the truck through a massive meat grinder. But it turns out the 'dead' man isn't all that dead—he comes to as he's fed into the machine. Reg finally shows his true colors and tries to save the man, but Lindsay, ever the pragmatist, is having none of it and goes full throttle on the grinder.

Lindsay checks the potassium levels of their latest 'render'. The levels are incredible—you could fertilize the Nullarbor with this gear. Now it's Lindsay who's getting ideas: to meet the demands of their big new customer, Sophie, James and Wes will be processed alive... or 'hot-boned,' as Lindsay coins the new process.

Then, an acid-fuelled Wes escapes. Lindsay goes after Wes, intent on keeping him alive, but in the process is forced to kill local cop and old pal Sergeant Burke. If this is what being customer-focused is all about, then so be it.

Back at the property, Reg is not only starting to regret his actions, but developing real feelings for Sophie. He wants to help the kids, but he's also scared of upsetting the increasingly unhinged Lindsay.

Amidst all this mayhem, James learns the horrible truth about Sophie and Wes. This revelation couldn't have come at a worse time, but James demands to know all the gory details. In fact, getting to the bottom of Sophie and Wes' affair far outweighs his need to get out of this place alive.

Lindsay returns, with Wes in the boot. Inspired by the connection he seems to have made with Sophie, Reg decides it's finally time to confront his big bad brother—tell him that all of this madness has to stop. It might mean the end of the business, but it's time for Reg Morgan to do the right thing.

They're not psycho killers... they're just small business operators!

CAST

Reg Morgan	Damon Herriman
Lindsay Morgan	Angus Sampson
Sophie	Anna McGahan
James	Oliver Ackland
Wes	Jamie Kristian
Sgt Burke	John Jarratt
Nancy	Chrissie Page
Charlie Wick	Paul Blackwell
Roadie	Iain Herridge
Bernard St John	Ward Everaardt
Maigret	Reg the dog

CREW

Written & Directed by	Colin and Cameron Cairnes
Producers	Julie Ryan
	Kate Croser
Executive Producers	Jonathan Page
	Bryce Menzies
	Costa Theo
Director of Photography	John Brawley
Production Designer	Tony Cronin
Costume Designer	Chloe Spalding
Hair & Makeup Designer	Fiona Rees-Jones
Special FX & Prosthetics	Justin Dix, Wicked of Oz Studios
Original Music	Glenn Richards
Sound Designers	Emma Bortignon
	Craig Carter
Editors	Dale Dunne
	Joshua Waddell

TECHNICAL INFO

Shoot Format	Digital
Camera	Arri Alexa
Finish Format	35mm
Ratio	2.35:1
Length	90 minutes
Sound	Dolby Digital
Year	2012

ABOUT 100 BLOODY ACRES

100 BLOODY ACRES is the debut feature of filmmaking brothers Colin and Cameron Cairnes. Lifelong fans of the horror genre, the brothers began turning their long-discussed ideas for a pure horror film into a script in 2005.

In 2008, the Cairnes brothers were participants in the Australian Film Commission's development lab IndiVision, where they first met producer Julie Ryan. They stayed in touch, and in 2010 Cyan Films picked up the project just when the brothers won both the horror section of the 2010 Slamdance Screenwriting Competition for 100 BLOODY ACRES and the IF Award for best short film CELESTIAL AVENUE.

In the meantime, their pure horror film had somehow become a horror-comedy...

Developing the script: when horror and comedy meet

'100 Bloody Acres is a must-see for people who like gore and love to laugh. It has that perfect balance where one minute you're wincing and the next minute you're rolling around the floor. When I read the script back in 2008 I loved it immediately and wanted to produce it under the Cyan banner. Maybe I identified with the story because I'm from the country like Sophie... or maybe it's because I'm a fanatical gardener and understand the benefits of blood and bone on my pumpkins!'

-Julie Ryan, Producer

Says Colin, elder of the Cairnes brothers: 'We wanted *100 Bloody Acres* to be pure horror. We just wanted it to be a really scary *Texas Chain Saw Massacre* type of film.' But somehow as work progressed, another less sinister element found its way into the script. Cameron continues. 'As we were writing it, we found ourselves writing jokes: we just couldn't help ourselves. But as the characters and the situations developed, it seemed to be going down a slightly different path and we just embraced that.'

The comedy/horror hybrid is a genre with a lot of vigor. Growing up, Colin and Cameron's favorite films were genre hybrids like *An American Werewolf in London* and *Re-Animator*, films of interest to critics and movie audiences alike. Comedy-horror has always been an appealing genre. Loved by hardcore fans of horror, it also has much broader appeal. Think *Fargo*, *Sleepy Hollow*, *Shaun of the Dead*, the *Scary Movie* franchise, *Tucker and Dale vs Evil*. The list goes on.

The comedic instinct of the Cairnes brothers has always been an essential ingredient of the film and television recipes they've cooked up in the past. IF Award-winning short film *Celestial Avenue* centers on a Melbourne girl who falls in love with a boy who works in a restaurant in Chinatown. The story is fall-down funny. But at the same time, it's told warmly; we come to love the main characters. As Colin says, 'Regardless of what the project is, we tend to fall in love with our characters, even the evil ones. Once we flesh them out they become a lot more complex and interesting—and funny.'

Cameron explains that the first draft of the script was written six or seven years ago, and the shooting script 'is essentially the same architecture.' There's an element of innovation, of pushing boundaries, in *100 Bloody Acres*. Early drafts toyed with ambitious ideas of continuous action, à la Hitchcock's *Rope* or the more recent

Russian Ark. The notion of real time interested the brothers. 'Yes, how naïve we were,' laughs Colin. 'But whether or not it was one shot, the idea of continuous action appealed to us. The actual story hasn't changed much since that second draft where that was the plan. But I think as fun as that concept was, it was potentially going to deny us the opportunity to explore all the characters as fully as we wanted to.' The film does retain some of that sense of real time, as events reach their inevitable, inexorable conclusion. 'So I think we've hung onto some of that original vision while giving it more of a classic cinema structure,' explains Colin. 'We have definitely been respectful—to a large degree—of horror film conventions but what will set this film apart is how we play with the audience's expectations of the genre.'

Some sequences within *100 Bloody Acres* could almost stand alone as short films, so perfect is the internal structure and sense of completeness. The Cairnes brothers are drawn to a criss-crossing of stories, themes and characters: short stories within a bigger story, each serving to reflect and reinforce the other minor characters who exist in compelling little worlds of their own, themes that re-erupt, completing the circle.

Cameron refers to one of the supporting characters: 'Wes and his trip—being on acid, he thinks he's the hero—and I think that's one of the fun things about it. When you think about it, every character thinks they're the hero of the story. Even the villains are quite motivated in what they're doing and feel justified—and the heroes are probably even more self-centred than the bad guys. It's all about shades of grey and these different strands and stories criss-crossing and impacting each other. You could make the film from almost any character's point of view—any character could be the hero of the piece... But unfortunately we do have to kill *some* people [laughs].'

The Characters

With a wealth of compelling (and funny) characters driving the action, just who is the protagonist? Colin muses, 'Sort of the last man standing, I guess...' whereas Cameron suggests, 'He's the character who's transformed the most. The character on the classic hero's journey...'

We meet Reg first—he's a bullied younger brother who wants to make something of himself, to move out from the shadow of domineering Lindsay. The Morgan brothers—Reg and Lindsay—have a family business making fertilizer. But they have a secret. On the sly, they've been picking up roadkill for years to augment the more traditional but slightly less *piquant* ingredients available to them.

'Reg is an ideas man,' says Colin. 'He's a flawed human being. But when he messes up, he tries to redeem himself.' Unfortunately, Reg only has himself to blame for what follows. (What follows involves a car accident, a hapless roadie and a huge industrial mincer.) 'I mean, it's a graphically horrific moment,' says Colin. 'But it's a transformative moment for both Reg and his brother. Lindsay becomes a monster. And Reg? Reg becomes the hero of the piece.'

Most slasher movies begin with an established killer preying on a group of innocents. But in *100 Bloody Acres*, the killer is born before our eyes. Cameron: 'Here are guys killing for the first time. What was it like for Jason Voorhees, Michael Myers, killing their victim for the first time? I think that's kind of an interesting idea. You know, you

can imagine those early kills not going too smoothly for Jason—he might have left a few clues behind.’

For the Cairnes brothers, writing a horror screenplay outside the usual conventions was a challenge they wanted to explore. ‘Three beautiful young kids out in the bush, you know, get lost and end up at this awful location. But the fact that it is the killers’ first kill, and that they’re doing it for a ‘good cause’—for the business and to uphold their name in the community—is what makes it a challenge to write, because you are taking it out of those simple conventions. It’s them grappling with the idea of *becoming* killers... with the driving force behind it being the desire to keep their business afloat.’

Inspiration

Growing up, the Cairnes brothers loved seventies classics like *The Texas Chain Saw Massacre*, ultraviolent Wes Craven stuff like *The Hills Have Eyes*, *Last House on the Left*, and *I Spit on your Grave*. As kids, they were blown away by *Raiders of the Lost Ark*. But they also have a deep appreciation for films like Scorsese’s *After Hours*, where story and intricate plot build to something verging on farcical. About *After Hours*, Cameron says, ‘It just builds and starts feeling very credible but as the plot thickens it becomes a bit more of a farce, which is what happens with our work.’ He invokes *Fawlty Towers*, Larry David, the Coen brothers. ‘And of course, for horror and character, we keep going back to *Psycho*.’

The rich variety of inspiration has led to some complicated plotting in *100 Bloody Acres*. As Cameron explains, ‘Everything’s in there for a reason and if its significance is not absolutely clear at first, it should be by the end of the film, and that is one of the film’s pleasures... It’s almost like the fun is writing yourself into a corner, and then how do you get out of that? Sometimes it is just being totally logical and going “What would this character do in that situation?” and hopefully, if the story and characters that force you into that predicament are authentic, then there’s always a solution. Sometimes it might seem ludicrous but it really is the only way out if you’re in that situation. Layer upon layer of good old absurdism!’

Writer brothers, killer brothers

The obvious question is, is there a link between the Cairnes brothers and the Morgan brothers? ‘I don’t know that the idea we might share some traits with these guys occurred to us early on,’ says Cameron, ‘but as the script developed and as we were getting closer to shooting it, I think we started to notice some, err, *parallels*. Broadly speaking, there’s a pinch of me in Reg, there’s a pinch of Lindsay in Col, but you know that seems to flip and flop all the time. There’s also quite a bit of our father in Lindsay... We’ve told him that, and he’s actually quite chuffed that we’ve likened him to a crazy serial killer.’

A good deal of family background has informed the characters and the setting. ‘Some of the more colorful language comes from Dad and his friends,’ says Colin. ‘And our grandfather used to work in the bush—he was a traveling insurance salesman who worked across the Wimmera, the Mallee. Just the sense of that world that comes from his stories is amazing.’

The Cairnes brothers write and direct as a team, roles chopping and changing. As Cameron puts it, 'We'll sit and mull over ideas, figure out the beats of the story, toss around some dialogue. But then one of us will go away and write for a little while. Write a bunch of pages and then handball it to the other guy.' Directing *100 Bloody Acres*, Colin explains that the roles played by each brother are very fluid. But because the brothers have been working together on this film for some seven years now, since script development began, they tend to be on the same page, share the same vision.

Angus Sampson, who plays Lindsay, worked with the brothers on short film *Celestial Avenue* and says, 'I am constantly surprised at their simpatico— they're almost like *Master Blaster* from *Max Max*—two bodies with one brain—they really appear to be one person. Under these circumstances where it's a tight budget, having two bodies allows them to deal with a much greater amount on set.'

Damon Herriman, who plays Reg, says, 'It actually has been really great having two directors, they work really well together, they both have a really clear idea about what they want. There is always somebody who is able to fill in a gap if one is not sure about something, and they tend to agree most of the time, but when they don't that's great too as you get to see different ideas of what the right thing is for the scene.'

The brothers are three years apart in age, and had separate interests and friends growing up. But by their late teens, a common ground—movies—drew them closer together. They'd get their hands on whatever video cameras were around. Their first shorts were all edited in-camera. They'd come up with a premise 'with no idea of where it was going' and see what happened. Colin describes how 'it became an art form to press the stop button at the right time and be able to pick it up from there with the right action so it looked seamless when you played it back... It taught us discipline, I think. Making those choices and choosing the best possible angle.'

Since then, both brothers have studied filmmaking and taken on editing and directing gigs, gaining a diversity of skills and experience. They wrote 'a big, epic' feature script before *100 Bloody Acres*. It was (of course!) a zombie film—set in Colonial times. 'We learnt a lot of lessons from that... and it got us on the right path, I guess.'

Casting

During the writing process, the Cairnes brothers started tossing around ideas about casting *100 Bloody Acres*. 'We had a few vague ideas,' says Cameron. 'But it was really only the last year when Julie Ryan came on board and said she wanted to produce the film that we started having really serious conversations about casting. Writing it, I don't think we ever really got attached to faces or names.'

Colin adds, 'Now we've got this amazing cast... a few stars of the future and some familiar faces as well.'

This openness to the casting process meant that as new names came on board the brothers found themselves exploring new possibilities. Of leading man Damon, Cameron says, 'Damon Herriman as Reg—a guy we'd met and seen in a few short films—he did an audition for us in LA and as soon as we saw it we were just, 'We've found our Reg!' This guy just got it, and what's more, he took it to another level.'

Cameron reckons Damon is a great fit for the role of Reg: 'I think in Australia we tend not to write great roles for character actors, but in the States those guys can make a living doing quirky eccentric characters and stuff in independent films. We don't write a lot of those sorts of characters here. But Reg is one of those characters.'

For Damon, an Australian and a well-known character actor in the US, filming *100 Bloody Acres* has been an interesting experience. 'From the moment I first read the script I pictured Reg— how he would speak, how he would behave, and it is a credit to the way the guys have written the script just how clear every character is. When I first started acting, I tended to play quite nice guys, a lot of guys who were sweet or dorky, and then I started playing all these bad guys, characters who did bad things. I guess Reg is a bit of a combination of the two—he is a really nice guy who does a very bad thing.'

Angus Sampson had appeared in the Cairnes brothers' hit short *Celestial Avenue*, in a role for which he famously had to learn Cantonese (the character is—surprisingly, given Angus' typical Caucasian looks—Chinese), and the brothers knew they wanted him in their first feature.

Colin says, 'Angus did a read for us and Cam played opposite him in the role of Reg, and Angus actually scared us. It's Angus's rare ability to be both menacing and funny that will make Lindsay a character to remember.'

Angus says, 'Lindsay is real, and that is the difficult thing, to make the character real and not to go into that extreme caricature. His relationship with his brother is borne out of sibling love, geographical isolation and necessity. I am trying to play Lindsay like a big cat, where you don't know if he is going to strike out, or fall asleep.'

Cinematography & Setting

Colin explains, 'We first worked with cinematographer John Brawley on *Celestial Avenue*, which had a very distinctive look. It's a combination: production design, costume and location, but it's also how you shoot it—how you light it, how you stage the action. We think we've created something just as distinctive pictorially with *100 BLOODY ACRES*. John is always willing to try something different, but that openness to new ways of doing things is underpinned by a love of classical cinematic storytelling—a passion we share with him and much of the reason we ended up shooting anamorphic. Ultimately, the key thing is how you manipulate and unify all those elements that influence the look and sound of the film to create a compelling and distinctive world for your characters to inhabit.'

Locations

Landscape was always central to *100 Bloody Acres*. The film is set in remote rural Australia, and the loneliness of the location is intrinsic to the story. During the writing process, this sort of typically and uniquely Australian landscape played a central role in terms of inspiration too.

Colin recounts, 'When we'd get writers' block, we'd just drive—go into the country for a day or two and see if we could get inspired by the countryside, just get lost down dead-ends and you'd never know what would pop up and suggest itself as a story idea or even a location.'

But it's one thing to envisage locale in a film script. It's another thing altogether to pin down your locations. Colin continues, 'In the end, it was all about a location that worked really well for the story, for the brothers having this pretty nasty, serious business concern, but also about having a public face—this quaint old house that would have been their mum's pride and joy. The location was really key to creating an authentic Morgan Brothers world. And we had to *find* a location. We're small budget and there's just no way we could have built something. It was a matter of finding a place that had all those components we needed: the house, the sheds, the remoteness, long driveways, hills.'

The brothers and their location scout used Google Maps, real estate websites and good old-fashioned driving around knocking on doors to assist in their search. The very specific requirements of the location—large sheds to house the hideous industrial grinding machine and the like—made it unlikely that they would find everything in one spot, and in the end two locations were found in the Adelaide Hills.

Special Effects

Special effects were designed by Justin Dix of Wicked of Oz Studios in Melbourne.

Justin tells the story: 'One of the most fun things about the job is to do with these directors. We sit around and have coffee and talk about how were going to eviscerate someone, and how much blood will pump out, and the fact that the directors are such big genre fans means I know they are relishing and loving everything we are doing for the film and that makes it a treat.

'This is the first time I have done prosthetics for comedy rather than pure horror, and it was interesting to establish whether the effects need to be realistic or funny. 'The scene where the Roadie goes through the mincer is a "one-take wonder". We have to grind him up and it needs to happen practical, not digital.

We spent two months building the top half of his body, from doing a body cast on the actor, to working out in reverse how the effect is going to work. It's the first time we made a body from the inside out. After the processing of casting the actor and making the moulds, once in the negative space we start laying in the skin—a really thin layer of silicon skin which we have deadened a bit to make it look a bit more plasticized, and then layers of yellow fat and red fat.

'Veins are usually painted on, but for this body we created muscle, fat and veins that were individually rolled, and go right through each finger and up the arms. He's got about 100 condoms of blood in him, and a urethane skull loaded with everything, including a loose jaw bone.

'We hair-punched all the chest, arm and head hair and painted it really well. We enhanced the internal organs with contusions and at the moment it is quite a photo-realistic prop and it is shame that we are not going to be able to keep it!

'I am particularly proud of the Roadie, as when the actor wrapped on set, and the directors realized they needed a couple of reverses with Damon in shot, we were able to string up the Roadie body and puppeteer it so it seemed to turn and look at

Damon, and watching the rushes you cannot tell. For me, that is the most gratifying thing: when you can't tell that we swapped the real body for the prosthetic body.

'The first question I get asked by a DOP on any effect is "what is this going to do?" and I really don't know!

'For 100 Bloody Acres we have created lots of body parts—arms, legs, and we had to make a couple of doubles for the actors, which are the effects I really like, as they are invisible—no one would pick them as an effect.'

Wicked of Oz also needed to create a body double of Oliver Ackland for his role as James.

Oliver recalls, 'You stand there for half an hour while they pour various gooey substances all over you. Your head is fully submerged, and it was quite calming; I wanted to go to sleep. You can't see or hear anything, and there is someone busy keeping your nasal passages clear so you can breathe.

'When I first saw the body, I didn't think it looked that much like me, as he has a big hairy chest and beard and long hair, but when they trimmed him all down, cut the hair and beard, it was kind of creepy. He was just laying there while I was having lunch and it was like that moment when you catch yourself in the mirror, but I looked really lifeless and was lying shirtless on a table with a bunch of cattle prods—a little disconcerting.'

CHARACTER BIOS

Reg Morgan

'We're not psychos, alright! We're small business operators.'

Known to his family as the 'runt of the litter', Reg has lived his life in the shadow of his domineering older brother Lindsay. But beneath Reg's biddable exterior beats the heart of an entrepreneur. Reg is an ideas man, driven by his passion for the family business: Morgan Bros Organic Fertilizer. Of course, fertilizer is not the only thing that makes Reg's heart beat faster. One day, he would love to meet that special someone, a real lady...

On playing Reg, Damon Herriman says:

"Reg is all about doing the "right" thing, and he says in the film *"that's not the right thing"*. He refers a lot to the "right" thing to do, even though he has picked up these 3 kids on their way to a music festival intending to put them through a mincer – he actually has a really strong sense of wrong and right, and a strong set of morals, but they just get a bit skewed."

Lindsay Morgan

'The more they struggle, the better, I reckon...wanna keep those glands as excited as possible.'

Lindsay's a laid-back, no-nonsense country bloke—as long as everything goes his way. While folks in his part of the world don't talk about all that airy-fairy head-shrinking crap like 'anger management' or unresolved 'oedipal' issues, people do instinctively tread carefully around him, just in case he has one of his infamous 'turns...'

Cultivating his prize-winning pumpkins seems to be good for his soul though. No Royal Agricultural Show judge has yet dared to *not* award him a prize. Seeing Lindsay lose it is not a pretty sight.

Angus Sampson says:

'Lindsay is real, and that is the difficult thing, to make the character real and not go into that extreme caricature. His relationship with his brother is borne out of sibling love, geographical isolation and necessity. I am trying to play Lindsay like a big cat, where you don't know if he is going to strike out, or fall asleep.'

Sophie

'Shot a few pigs in my time. Got no problem shooting another...'

Sophie's smart and down-to-earth, traits you don't often associate with someone so damn gorgeous. She's perceptive, has a good sense of humor and an easy way with people. Probably the only thing she's lacking (and it's starting to bother her) is a clear sense of purpose in her life. Boyfriend James is starting to put the pressure on to get 'serious' about their future, but Sophie knows there's something better out there for her. Maybe a bit of danger isn't altogether a bad thing to have in her life right now.

Life was much simpler when she was a little girl on the farm...

Anna McGahan says:

'Sophie is a city girl that grew up in the country, has been with the same bloke for 7 years, has a job, but she is not happy! She is at a crossroads, and this event at the farm has a profound effect on her. Meeting Reg brings back a lot of those memories of the country. Reg is such a small time character, and she immediately recognizes it and appreciate it. City boys have nothing like the charm of Reg.'

James

'I wanna keep a straight head this weekend.'

James is Sophie's high-school boyfriend. He's fairly attractive but a bit blinkered when it comes to the big picture, and lurking beneath his middle-class blandness is an insecure and jealous young man.

Oliver Ackland says:

'James is about structure, order and planning for the future . He is such a rigid characters and is put in all these uncomfortable situations – cheated on, electrocuted with a cattle prod, tied to a pole, hung upside down, dunked in blood and guts, broken up with...and it's fun because we get to watch him squirm and deal with it all so hopelessly.'

Wesley

'This shit happens, man. It happens all the time. I don't know what the stats are off the top of my head, but fuck, you head into the bush, you run every risk of bumping into one of these psycho hillbilly fucks. First, they have a bit of fun with you, tie you up and watch you squirm, then they start shoving pencils up your arse and setting fire to your cock.'

Utterly self-centered and totally charming, Wes has spent his adult life sponging his way around the globe, befriending anyone who could offer him drugs, booze or a bed to share. Walk away from him if you can, and you'll see what a ratbag he is, but there's something infectious about him. His wicked sense of humor and sheer bravado distract you from realizing he's a bit of a user, maybe even a con artist.

Wes is the kind of guy who's always in great shape but never has to work out. He's also one of those blokes who doesn't seem to get hangovers, thanks to a Keith Richards-like constitution. But hard living and all those mornings waking up on some exotic sun-drenched beach are starting to add a few years to his appearance.

Jamie Kristian says;

'Wes is that guy that every backpacker meets - every Aussie can identify with as the pommy prat they hate, and every English person can identify with as the person they did not want to meet while travelling. He takes advantage of everyone he meets, but is always forgiven as he is such a lot of fun.'

CAST BIOS

DAMON HERRIMAN (*Reg Morgan*)

Damon was born in Adelaide, Australia and began acting at an early age, making his career debut in the iconic Australian drama *The Sullivans*, an auspicious start for which he received multiple Logie award nominations.

Perhaps best known in Australia for his work in Fox 8's award winning television series, *Love My Way*, Damon's extensive credits are a testament to his versatility and reflect his standing as one of Australia's best character actors.

Damon's US film credits include *Red Belt* directed by David Mamet (Sony), *House of Wax* (Warner Bros), *The Mask II* (New Line), *The Last Time I Saw Michael Greg* (directed by Steven Soderberg), and most recently *J. Edgar* (directed by Clint Eastwood, for Imagine Entertainment/Warner Bros). Australian film credits include independent features *The Square*, *Candy*, *Ned*, *Praise* and *The Big Steal*. Damon also won the Best Actor award at the St. Kilda Film Festival for his performance in the short film *Len's Love Story*. Damon is currently shooting Gore Verbinski's *The Lone Ranger*, opposite Johnny Depp.

Damon's US television credits include the recurring role of Dewey Crowe in the critically acclaimed FX series *Justified*, opposite Timothy Olyphant, Other guest roles include *Breaking Bad*, *Wilfred*, *CSI*, *The Unit* and *Cold Case*. His Australian television credits include *Rake* (ABC), *Offspring* (Network 10), *Satisfaction* (Showtime), *Chandon Pictures* (Movie Network) and most recently the new series co-lead in *Laid* (ABC).

Damon has also written and/or directed many successful short films, including the Tropfest finalists *They* and *The Date*, and was awarded Best Screenplay and Audience Award for his short film *Soar*.

ANGUS SAMPSON (*Lindsay Morgan*)

Angus Sampson is regarded as one of Australia's most distinctive, diverse and successful performers. He collaborated with Spike Jonze on *Where the Wild Things Are* and starred in the AFI award-winning film *The King*, TV series *Wilfred* and *Thank God You're Here*, to name a few. Angus has an extensive body of creative work spanning film, theatre, television, photography, broadcasting, journalism and copywriting. Now Angus is turning his hand to directing, having recently completed *The Last Supper*, a 14-minute opus that is currently wowing the festival circuit worldwide.

A former professional rugby union player with Wests before choosing a career in the arts, Angus is also a trained copywriter, graduating from the prestigious AWARD School in 2002.

Feature film credits include *Summer Coda*, *Legend of The Guardians: The Owls Of Ga'Hoole*, *Where the Wild Things Are*, *Kokoda*, *Footy Legends*, *You and Your Stupid Mate*, *Razor Eaters*, *Rats and Cats*, *Darkness Falls* and *Dags*, as well as many

acclaimed short films. Recent TV credits include *Spirited* Series 2 and *The Librarians* Series 3.

Angus has also appeared in the films *Insidious*, directed by James Wan (*Saw*), Richard Gray's *Blinder*, and Andrew Denton's *Randling*, as well as on stage in *Q! Live* with Stephen Fry.

ANNA McGAHAN (*Sophie*)

Anna is one of Australia's most promising young actors and a graduate of 2010's QUT's Bachelor of Fine Arts. Immediately after finishing school, Anna secured a guest lead in the Nine Network's TV series *Rescue Special Ops* and the role of Portia in Queensland's La Boite Theatre Company's production of *Julius Caesar* in 2011. That same year, she filmed a recurring guest role in the Southern Star/Foxtel series *Spirited*.

Anna has earned many acting honors, including the Out of the Box Award at the 2011 IF Awards, Queensland Theatre Company's Young Playwrights Award in 2009 and 2010, shortlist for the Queensland Premier's Drama Award, and nominations for Most Popular New Female Talent and the Graham Kennedy Award for Most Outstanding New Talent at the 2012 Logies.

In late 2011, Anna was a series lead in Channel 9's successful *Underbelly 4: Razor* and shot a guest role for *Miss Fisher's Murder Mysteries* for ABC TV. Her theatrical credits include *I Feel Awful*, *Blood Wedding*, *A Streetcar Named Desire* (as Stella), *Cymbeline*, and *The Seagull* (as Nina). Her film credits include independent films *Undertow* and *Reef'n'Beef*, along with TV credits in the pilots *The Boys' Place*, *Popcorn*, and *Semi-Detached*.

OLIVER ACKLAND (*James*)

Oliver Ackland is a rising star of Australian film and television who was awarded the inaugural Heath Ledger Scholarship by Australians in Film in 2009.

He starred in Ben Lucas' *Wasted on the Young*, which premiered at the 2010 Sydney Film Festival and screened at the 2010 Toronto International Film Festival. His other feature film credits include Roger Scholes' *Cable* and John Hillcoat's highly acclaimed feature *The Proposition*. Oliver has appeared in numerous short films including Damian Walshe-Howling's *The Bloody Sweet Hit* and *Eve*, directed by Hannah Hilliard. His television credits include *All Saints*, *Always Greener*, *Young Lions* and *Outriders*. He also appeared in the telemovie *Emerald Falls* and co-starred in the miniseries *Jessica*, both directed by Peter Andrikidis.

Most recently, he appeared as 'Toby Raven' in the highly acclaimed mini-series realization of Tim Winton's *Cloudstreet* and as 'Rhys' in *The Slap*, adapted from the multi award-winning novel by Christos Tsiolkas.

JAMIE KRISTIAN (*Wesley*)

At 17, Jamie was awarded a full scholarship to LAMDA (London Academy of Music and Dramatic Art), where he trained on a 3-year classical acting course. Jamie relocated to Australia in 2011, and credits there include *Rescue Specials Ops*, *Myall Creek*, and *Underbelly Razor*. Jamie has worked with The Royal Shakespeare Company and Young Vic Theatre Company, and his theatre credits include *Antony and Cleopatra*, *Coriolanus*, *Hobson's Choice*, *A View From The Bridge*, and the world premiere of *Fucking Men*.

Jamie was a lead regular in Channel 4's ground-breaking award winning TV series *As If*. Other television credits include lead roles in various BBC productions, including *In Deep* alongside Stephen Tomkinson and *Doctors*. Jamie spent time working in Los Angeles as the host of KTV.

Film credits include supporting roles in *Devil's Gate* and *Shaking Dreamland*. In 2009, Jamie played the lead in the British feature *Big Font, Large Spacing*.

JOHN JARRATT (*Sergeant Burke*)

John graduated from the National Institute of Dramatic Art in 1973 and his career has spanned theatre, film and television, making him one of Australia's most well known personalities.

His theatre credits include *The Visit*, *Aftershocks*, *Diving for Pearls*, *A Streetcar Named Desire*, *The Sentimental Bloke*, *Deadheart*, *Obsessive Behaviour in Small Places*, *Season at Sasparilla*, *The Owl and the Pussycat* and most recently, Hit Productions' touring show *The Sum of Us*.

John's film credits include the highly acclaimed *Picnic at Hanging Rock* under the direction of Peter Weir, *We of the Never Never*, *The Odd Angry Shot*, *Deadheart*, and *All Men are Liars*— for which he received nominations from the AFI for Best Performance by an Actor in a Leading Role and the Australian Film Critics' Circle for Best Actor.

John's television credits include *Review With Myles Barlow*, *Blue Murder*, *Police Rescue*, *Blue Heelers*, *G.P.*, *Joh's Jury*, *A Country Practice*, *Inspector Morse*, *Fields of Fire III*, for which John received an AFI nomination for Best Performance by an Actor in a Leading Role, *Special Squad*, *The Last Outlaw*, for which John received a Logie Award for Best Actor in a Mini-Series and *McLeod's Daughters*.

John was a writer and presenter for Australia's highly rated *Better Homes and Gardens*, which won the coveted Logie Award for Best Lifestyle Program for four consecutive years. He then went on to produce and present *The House That John Built*, a video that provides practical tips and instructions on building a house.

John re-established himself as one of Australia's finest actors with his chilling performance as Mick Taylor in the film *Wolf Creek*. Other credits include *Rogue*, *The Last Winter*, *Australia*, and *Savage Crossing*. His most recent features, *Needles* and *Bad Behaviour*, have been very successful at film festivals, collecting numerous awards. He will be seen shortly in the Robert D Weinbach thriller *Shiver*.

CREW BIOS

COLIN & CAMERON CAIRNES—WRITERS/DIRECTORS

Brothers Colin and Cameron Cairnes are writers, directors, editors and producers. Their entertaining shorts have screened at festivals around the world. Their comedy BEGGAR'S BELIEF was a 2008 TROPFEST finalist and their AWGIE-nominated script CELESTIAL AVENUE secured production funding from Screen Australia. In 2010, CELESTIAL AVENUE won the IF Award for short film, Best Australian Film at Flickerfest, the Audience Award at St. Kilda Film Festival, Grand Prize at the Rhode Island Film Festival, and Best Comedy at the Arizona Film Festival, in addition to screening at Slamdance, the Singapore Film Festival and San Diego Film Festival.

Their other shorts include *This Is Melbourne...Wow!* (2005), which earned Best Achievement in Video at the St. Kilda Film Festival in 2005; *They Shoot Hostages Don't They* (2002) and *One Shot Wonder* (2001).

In 2008, the Cairnes brothers were participants in the Australian Film Commission's IndiVision development lab and went on to win first place for 100 BLOODY ACRES in the horror section of the prestigious Slamdance Writing Competition.

As an editor, CAMERON CAIRNES has worked on many seminal Australian television series like *Thank God You're Here*, *Newstopia*, *The Wedge*, *The Hollowmen*, *We Can Be Heroes* and *Hamish and Andy*.

As a television director in Singapore, COLIN CAIRNES was instrumental in the creation and production of a number of high rating series including *Phua Chu Kang Pte Ltd*, which won the Best Comedy award at the Asian TV Awards, and *Parental Guidance*, a half-hour TV comedy which was nominated for Best Comedy Program at the 2007 Asian TV Awards.

JULIE RYAN—PRODUCER

Based at Adelaide Studios in South Australia, Julie formed production company Cyan Films in 2007. 100 BLOODY ACRES is her tenth feature film and the second feature under the Cyan banner. The first was MY TEHRAN FOR SALE, shot entirely on location in Tehran in 2008, officially selected for the 2009 Toronto International Film Festival, and winner of the Independent Spirit Award at the 2009 IF Awards.

Julie has partnered with a number of Australian producers, including Nelson Woss for RED DOG in 2010. The film grossed \$21m at the Australian box office and is now included in the top ten Australian films of all time. It won Best Film at both the IF Awards 2011 and AACTA Awards in 2012, along with the Member's Choice Award.

In 2011, she worked with producer David Jowsey on the feature film SATELLITE BOY, shot in the beautiful Kimberley region of Western Australia. The film stars Australian living legend David Gulpilil and is scheduled for release in 2012-2013.

Prior to Cyan, Julie produced five feature films with Rolf de Heer at Vertigo Productions: THE OLD MAN WHO READ LOVE STORIES starring Richard Dreyfuss and Hugo Weaving, THE TRACKER, ALEXANDRA'S PROJECT (Official Selection,

2003 Berlin Film Festival), TEN CANOES (Special Jury Prize, Un Certain Regard, 2006 Cannes Film Festival) and black-and-white silent comedy DR PLONK (2007 Toronto Film Festival).

Julie was recently scheduled to co-produce TRACKS, the true story of Robyn Davidson's trek across the Australian desert in the 1970s.

KATE CROSER - Producer

Kate's first feature film as producer, the Australian-Iranian collaboration MY TEHRAN FOR SALE, was shot entirely on location in Tehran in 2008. The film screened at prestigious international festivals (Toronto, Vancouver, Pusan & Rotterdam) and earned Kate and her fellow producers the 2009 IF Independent Spirit Award.

In 2010, Kate was awarded Screen Australia's inaugural producer internship at Film4, spending six months embedded in the Film4 development department in London. In that year she also produced THE PALACE (Official Selection, Telluride Film Festival 2011), an international short film collaboration between Australia and Cyprus with AFI Award winning director Anthony Maras, which has taken top prize at every competitive film festival where it has screened, the Audience Award at the Adelaide Film Festival, and Best Short Film at the 2012 Australian Academy Awards.

In 2011, Kate produced her first television series DANGER 5, a comedy action-adventure TV series with Dario Russo, broadcast on SBS in late February 2012. Currently, Kate has feature film THE INFINITE MAN financed and ready for production through the innovative low-budget FilmLab initiative with the SA Film Corporation.

JOHN BRAWLEY—DIRECTOR OF PHOTOGRAPHY

Since completing his MA in Cinematography at the Australian Film, Television & Radio School (AFTRS) in 2007, John has racked up an impressive and diverse credits both domestically in Australia as well as the United States, Europe and Asia.

His first 35mm short film BIRD IN THE WIRE was nominated for a Palme d'Or at the 2001 Cannes Film Festival and the AFI Best Cinematography award. In the same year, he won the Best Cinematography award at Tropfest for the short LIKE IT IS.

John has a strong background in VFX and post, and in 2005 was VFX Supervisor on the Palme d'Or nominated short film CLARA, which earned a rarely awarded special mention for technical achievement.

John's first feature was the supernatural cult thriller LAKE MUNGO, directed by Joel Anderson. Another career highlight was the world premiere of gothic suspense thriller THE PERFECT HOST at the Sundance Film Festival in 2010. Also in 2010, Kate Miller Heidke's latest music clip, directed by Mark Alston for *Last Day On Earth*, was nominated for an ARIA for best music clip.

Recent short credits include A PARACHUTE FALLING IN SIBERIA, selected for official competition at the 2010 Sydney Film Festival Dendy Awards and John's MA

graduation film *FOUR*, directed by Erin White and nominated for both the AFI and IF Award for Best Short Film, eventually winning the IF Award.

John has broken new ground in Australian television, shooting the first episodic free-to-air series using RED. *LOWDOWN* is a delightful series narrated by Geoffrey Rush and nominated for best TV comedy series in the forthcoming AFI awards. He has also just wrapped *OFFSPRING*, a new primetime TV series starring Asher Keddie.

John's collaboration with the Cairnes brothers began with *CELESTIAL AVENUE*, winner of the Grand Prize at the Rhode Island Film Festival, Best Australian Short at the 2010 Flickerfest Awards, and the 2010 IF award for best short.

JUSTIN DIX/ *WICKED OF OZ*—SPECIAL EFFECTS

Wicked of Oz is an award-winning special effects studio established by Justin Dix to cater to the ever-expanding film industry in Australia, specializing in prosthetic makeup effects, props, miniatures, animatronic characters and set pieces.

Justin has worked with respected directors such as George Lucas and Roger Donaldson, re-creating iconic robots R2-D2 and C3PO for *STAR WARS* Episode 2 & 3 and 1960's *Trinidad* for the UK production *THE BANK JOB*.

Wicked of Oz has also established itself amongst a new breed of directors such as Greg McLean of *WOLF CREEK* and Jamie Blanks of *URBAN LEGEND*.

Known for injecting his enthusiasm into each and every project, Justin has led his talented and professional team to international recognition, including awards for 'Best Special Effects Make-Up' for Jamie Blank's *STORM WARNING*, which set a new benchmark for effects work in Australia.

Wicked of Oz Studios is a workshop that sets itself apart from any other, situated in beautiful, historic Williamstown and inspiring those who visit and work there.

GLENN RICHARDS - ORIGINAL MUSIC

The musical oeuvre of Glenn Richards—vocalist, guitarist and songwriter of acclaimed independent Australian band Augie March—has been described as lush, poetic and compelling. Formed by Richards in 1996, the band has won many awards including Song of the Year. Richards' distinctive voice, his sharp, literary lyrics and the band's off-kilter rock 'n' roll have created a niche for Augie March over the past 12 years, bringing multiple awards for their five albums and attracting an ever-increasing and loyal fanbase in Australia and beyond.

Augie March's musical abilities were recognized when they won the second annual Australian Music Prize in 2006 for 'the most outstanding and creative Australian album released in the past year'. Extensive touring in the US followed, and their work has high profile international fans including Johnny Depp.

Broadly classed as indie-pop rock, Richards' work is informed by many styles and musical genres. One unifying element is the storytelling—the densely layered and

poetic lyrics. Another is Richards' proficiency as a tunesmith; he is widely regarded among the Australian songwriting fraternity as one of the best of his generation. While on hiatus from *Augie March*, Richards released his first solo album in 2010, in collaboration with other artists. Richards has featured on the soundtracks of several films, including composing work for the score of *Lou*, Australian director Belinda Chayko's feature film starring John Hurt, and *Summer Coda* starring Rachael Taylor. Richards has worked on scores for several short films including Colin and Cameron Cairnes' multi-award winning short *Celestial Avenue*. He is also a writer/member of *Toni Collette & the Finish*.

100 BLOODY ACRES

SCREEN AUSTRALIA and CYAN FILMS

present

In association with

SOUTH AUSTRALIAN FILM CORPORATION

and

FILM VICTORIA

and

MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND

and

THE WORKS

100 BLOODY ACRES

DAMON HERRIMAN

ANGUS SAMPSON

ANNA MCGAHAN

OLIVER ACKLAND

JAMIE KRISTIAN

and
JOHN JARRATT

Casting
CHRISTINE KING
DAVID NEWMAN

Production Designer
TONY CRONIN

Costume Designer
CHOLE SPALDING

SFX Make-up & Hair Designer
FIONA REES-JONES

SFX Prosthetics Designer
JUSTIN DIX
WICKED OF OZ STUDIOS

Original Music by
GLENN RICHARDS

Sound Designers
EMMA BORTIGNON
CRAIG CARTER

Editors
DALE DUNNE
JOSHUA WADDELL

Director of Photography
JOHN BRAWLEY

Executive Producers
JONATHAN PAGE
BRYCE MENZIES
COSTA THEO

Producers
JULIE RYAN
KATE CROSER

Written and Directed by
COLIN & CAMERON CAIRNES

END CREDITS:

Cast

James	Oliver Ackland
Charlie Wick	Paul Blackwell
Bernard St John	Ward Everaardt
Roadie	Iain Herridge
Reg	Damon Herriman
Sgt Burke	John Jarratt
Wes	Jamie Kristian
Sophie	Anna McGahan
Nancy	Chrissie Page
Maigret	Reg the Dog
Lindsay	Angus Sampson

Production Manager
Fiona Lanyon

1st Assistant Director
Brad Lanyon

Stunt Co-ordinator	Reg Roordink
Stunt Driver	Russell Allan
Stunt Double	Clint Dodd
Sgt Burke Double	John Koch

Production Accountant	Elsbeth Baird
-----------------------	---------------

Production Co-ordinator	Megan Huitema
Production Runner	Michelle Murphy
2 nd AD/Locations Manager	Jesse Goninon
Locations Assistant/Runner	Katrina Huber
Continuity	Sabi Paisa
Continuity Attachment	Caitlin Hall
Steadicam Operator	Matt Temple
Focus Puller	Frank Hruby
Clapper Loader	Maxx Corkindale
Video Split Operator	Jim Hogeponder
Data Wrangler	Mik Gojic
Gaffer	Richard Rees-Jones
Best Boy	Leigh Nemeth
Key Grip	Mike Smith
Grip	Django Nou
Grips/Elex Assistant	Josh Axford
Sound Recordist	Des Keneally
Boom Operator	Marco Arlotta
Art Director	Chris Jobson
Art Department Co-ordinator	Gareth Wilkes
Props Buyer/Dresser	Brad Maddern
Standby Props	Geoff Tarr
Art Dept Assistant	David Roberts
Vehicle Wrangler	Jon Blaikie
Painter	Damon Hill
Carpenter	Rick Huxholl
Scenic Artist	Marisha Matthews
Reg the Dog Handler	Paul Blackwell
Costume Assistant	Cassie Sibbin
Costume Assistant (Casual)	Sophie Spalding
Costume Dept Work Experience	Jen Veale
Hair/Make-up Assistant	Marion Lee
Additional Hair/Make-up	Sue Taylor
Wicked of Oz Studios crew	
SFX Prosthetics Artist	Luke Polti
SFX Prosthetics Artist	Dale Bamford
SFX Prosthetics Sculptor	Leigh Marsh
SFX Prosthetics Hair Technician	Kelly Richardson
SFX Prosthetics Assistants	Emily McGregor
	Zachary Dix
	Martin Dziuba
Safety Officer/Nurse	Jen Bichard
Armourer/Additional SFX	Mark Hollowell
Unit Manager	Josh Jaeger
Unit Assistants	John Knight
	Matt Richardson
	Roger Lamey
Unit Base Security	Daren Moore

Catering Phil Pike

Unit Publicists Cathy Gallagher
Fiona Henry

Stills Photographers Matt Netthein
Sam Oster
Brad Lanyon

EPK Camera Operator Sam Cherry
EPK Editor Josh Waddell
Graphics Consultants Alex & Paddy Stitt
Key Art Designer Marcus Cobbledick
Trailer Editor Jamie Blanks

Post Production Supervisor Octavia Mansfield
Post Production Assistant Kathleen Haynes
Post Production Script Reezzy Miller Script Services

VFX Supervisor Adam White
3D Artists Peter Leary
Greg Cooper

Post Production Facility Deluxe Melbourne
General Manager Ian Anderson
Post Production Manager Ross Mitchell
Colourist Stanley Lopuszanski
Online Conform Sarah Sparnenn
Senior Compositor Kaspar Zwirner
Rushes QC Gordon Anderson
DI Record Nathan Smith
Laboratory Deliverables Jan Thornton

Captions and Audio Description Captioning and Subtitling International

Mixer Pete Smith
Dialogue Editor Simon Walbrook
Foley Artist John Simpson
Foley Recordist James Carroll
Foley Facility Feet 'n' Frames
Sound Mixing Facility Soundfirm, Melbourne
Facilities Manager Helen Field
Technical Support Justin Harris
Music Clearances Kim Green

"Duncan" by Slim Dusty
Composed by P. Alexander (Mushroom Music
Publishing)
Licensed Courtesy of EMI Music Australia Pty Limited

"Sith Prawn"
Performed by TTTDC
Written By P. Warner, N Grammenos &
G. Grammenos

"The Class of '74" by Brian Cadd
Composed by B. Cadd
© 1974 EMI Music Publishing Australia Pty Ltd
(P) 1974 Fable Records
Licensed Courtesy of Mana Music Productions on

"Old Man Emu" by John Williamson
Composed by J. Williamson

July Music
Administered by : Universal Music Publishing Pty Ltd
Courtesy of EMusic Pty Ltd
Under Licence from EMI Music Australia Pty Limited

"Skeleton Dance" by Edison Concert Band
Public Domain

"Susan Jones"
Composed P. Best
Courtesy Bill Armstrong

Behalf of Dream Investments Pty Ltd

"The Sheik of Scrubby Creek" by Chad Morgan
Composed by C. Morgan
© 1952 EMI Music Publishing Australia Pty Ltd
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"I Can't Even Do Wrong Right" by Chad Morgan
Composed by Anderson
Published by Sony/ATV Music Publishing
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"You Weren't in love With Me" by Billy Field
Composed by Billy Field

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Australia Pty Ltd
Licensed Courtesy of Billy Field

"Good Morning (How Are You)" by the Moir Sisters
Composed by J. Moir, L. Moir and M. Moir
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"Shoes and Ships", "I'll Remember Her face, I'll
Remember Her Name", "Me and My Kite", "Brown's
Cracker Dips"
Composed by T. Durant

"One in a Million", "Do it all for You"
Composed by M. Kristian

"Absent Friends"
Composed by R. Chudley

Harmonica Soloist on "Theme From a Bloody Face"
Kiernan Box

"Morgan's Organic", "Dazzlers", "Tinnybrook Tractors"
and "Sunshine Radio Indent"
Written and Arranged by The Cairnes Brothers
Sound Engineer – Dav Byrne

Dazzler's Vocals – Tamm Hyde
Additional Vocals – Gerasimos Grammenos

"Whip Willy Wiggins"
Written and Arranged by Drake Delroy and the
Dragons
Composed by D. Delroy

Cast & Crew accommodation:



Audience Test Screening provided
by Landell Consulting



Offline Edit Equipment supplied by:



Script Consultants

Luis Bayonas
Deborah Parsons

Legals
Insurance
Travel Agent
Freight
Unit Base Security Accom
Camera Equipment

Bryce Menzies, Marshalls & Dent
Tony Gibbs & Dave McEwan, HW Wood
Trudi Gregory, Showtravel
Jill Spellicy, Toll Priority
Jean Claude Campervan Damme (aka JC)
Brett Dwyer, Lemac

Grip Gear Robbie Morgan
Trailers Mason Curtis, Masonfilm
Motorolas Andy Stankovich, Vital Image

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Jilly Smith
Joan Sauers
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For The Works International Sales
Clare Crean, Beatrice Neumann

Completion Guarantee by Film Finances

World revenues collected and distributed by Compact

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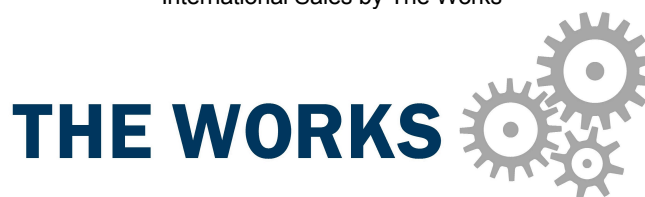
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About Doppelgänger Releasing

The new cutting-edge genre label of Music Box Films, Doppelgänger Releasing launched in 2013 and kicked off its slate with EDDIE: THE SLEEPWALKING CANNIBAL. Upcoming releases include the Torrente films, starring Santiago Segura. Founded in 2007, Music Box Films has quickly established itself as one of the leading theatrical and home entertainment distributors of foreign language, American independent and documentary films in the US. Past releases include the film adaptations of Stieg Larsson's trilogy of international mega selling novels; the first in the series, THE GIRL WITH THE DRAGON TATTOO, with over \$10 million in US box office, was one of the most popular international releases of the decade. 2012 heralded diverse new titles such as Terence Davies' THE DEEP BLUE SEA, starring Rachel Weisz, and Philippe Falardeau's Academy Award nominated MONSIEUR LAZHAR, one of the top grossing foreign language films of the year. 2013 releases include Cate Shortland's LORE and Baran bo Odar's THE SILENCE, starring Ulrich Thomsen. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.

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