

A SCREEN QUEENSLAND AND Stan. ORIGINAL FILM

THE SECOND

RACHAEL BLAKE SUSIE PORTER VINCE COLOSIMO MARTIN SACKS SUSAN PRIOR

TRUTH IS
DEADLIER
THAN
FICTION



A SCREEN QUEENSLAND AND Stan. ORIGINALS FILM IN ASSOCIATION WITH SCREEN AUSTRALIA TANGERINE ENTERTAINMENT MIND BLOWING WORLD AND THE POST LOUNGE A SENSE & CENTSABILITY AND DUST BUNNY PRODUCTION
RACHAEL BLAKE SUSIE PORTER VINCE COLOSIMO MARTIN SACKS SUSAN PRIOR 'THE SECOND' CASTING BEN PARKINSON COSTUME DESIGNER EMMA LOUISE DOWNIE EXECUTIVE PRODUCERS VANESSA LOH & MANUELA MASOCH EDITOR THOM KELLAR MUSIC BY RYAN WALSH
DIRECTED BY STEVE COOPER PRODUCED BY JON DOWDING EXECUTIVE PRODUCERS MARK WAREHAM ACS EXECUTIVE PRODUCERS AMY HOBBY ANNE HUBBELL NICK FORWARD ROB GIBSON JOHN MOLLOY MITU BHOWMICK LANGE WRITTEN BY STEPHEN LANGE PRODUCED BY LEANNE TONKES S.P.A. STEPHEN LANGE DIRECTED BY MAIRI CAMERON

SCREEN QUEENSLAND Stan. ORIGINALS TANGERINE MIND BLOWING WORLD THE POST LOUNGE SENSE & CENTSABILITY DUST BUNNY PRODUCTIONS

"The Second is captivating. Blake, Porter and Colosimo are at the top of their game here. This trio of Australian acting veterans make up a formidable cast ensemble. I haven't seen any of them this good, ever."

"Mairi Cameron's feature film debut is a splendid introduction to a powerful new voice in the Australian cinematic landscape. I'm already looking forward to her next piece of work."

"The screenplay is well-layered without ever becoming too complex. Audiences are going to love being taken on this elegant, gripping and seductive journey you've laid out for them."
- Matthew Eales (Cinema Australia)

TAGLINE

Truth is deadlier than fiction.

ONE SENTENCE SYNOPSIS

An author's success following the release of her celebrated erotic memoir is threatened when her best friend and muse reveals the truth behind the memoir's provenance, igniting an incendiary tale of sex, lies and betrayal.

SHORT SYNOPSIS

A successful author riding high on the international acclaim of her first book, a sexually explicit autobiography, has everything - money and critical acclaim. Everything is perfect, except she's struggling to produce a second novel. She has writer's block. Attempting to meet her deadline, the author and her publisher and boyfriend, take a long summer weekend at her family's country estate. The grandeur of the property is breathtaking, but it conceals a dark secret that remains unwritten. When a beautiful friend from the past, arrives out of the blue, the secret becomes a deadly problem.

LEAD CAST:	Rachael Blake (<i>Lantana, Sleeping Beauty, Breath</i>), Susie Porter (<i>Hounds Of Love, Two Hands, Little Fish</i>), Vince Colosimo (<i>Lantana, Chopper, The Great Gatsby, Body Of Lies</i>), Marty Sacks and Susan Prior.
DIRECTED BY:	Mairi Cameron
WRITTEN BY:	Stephen Lance
PRODUCED BY:	Leanne Tonkes & Stephen Lance
DURATION:	94 mins
RATING:	TBC
GENRE:	Psychological Mystery Thriller
THEATRICAL TRAILER:	https://vimeo.com/258599589
OFFICIAL SITE:	https://www.thesecondmovie.com/
FACEBOOK:	https://www.facebook.com/thesecondmovie/
TWITTER:	https://twitter.com/thesecondmovie
INSTAGRAM:	https://www.instagram.com/thesecondmovie
HASHTAGS:	#thesecondmovie
ASPECT RATIO:	2,40
RATING:	TBC
AUSTRALIAN RELEASE:	21 June, 2018
AUSTRALIAN DISTRIBUTOR:	MIND BLOWING WORLD



DIRECTOR'S STATEMENT – THE SECOND

I notice and I begin to see the outline of the best friend. The girl she shaped herself around, according to. For so many women, the process of becoming requires two. It's not hard to make out the marks the other one left* – Julie Buntin, from the novel *Marlena

THE SECOND is the story of two female friends who reunite at the grand but isolated property where they spent their teenage summers. One (Rachael Blake) returns with her publisher and lover (Vince Colosimo) to write her *second* novel. The other (Susie Porter) follows unexpectedly to reclaim her identity, stolen and woven into the pages of her friend's first literary success, an erotic memoir. The conflict between the women escalates over the content of the memoir, and an even darker secret from their past.

The story operates at two levels - estranged teenage friends reuniting in their adult years, and a writer grappling with her own morality as she struggles to write her *second* novel. In confronting both her own demons and summoning her friend and muse, she finds inspiration for her next book. But what is the truth and what is the fiction? The writer herself says, 'One can't exist without the other'. The truth can't exist without a lie, or the sun without shadow (Camus).

The ambiguity and layers of the script excited me from the outset - a hall of mirrors with major twists and turns and a complete tonal shift in the third act. What starts as a brooding conflict-fuelled triangle becomes a classic action-thriller, with the female characters as the

predators. As the days draw to a dramatic end, the writer picks up her gun to carve out the ending, her friend by her side, her publisher the 'collateral damage'. Every decision I made as a director on THE SECOND was a balancing act between reality and fiction. I wanted to lull the audience into a false sense of reality, and then gradually tip the scales. This is not a film that encourages simplistic judgments; the truth is always duplicitous. I hope the audience leave the film debating the tipping point between reality and fiction, and the deeper motivations of the characters.

The writer has learned to lie, tell stories and hide behind the seemingly more interesting lives of others. Her silenced, guilt-ridden friend has learned to find relief in denial and self-destruction, lighting small fires wherever she goes. In silencing her, father and daughter created the very pathology that makes her now the perfect muse. She may appear to be the more ferociously alive of the two – the one worth writing about – but the writer is the powder keg to the muse's spark. Together they are a creative and dangerous force.

I've always been more interested in stories that don't sanitise or over-simplify the human heart. The way inside the female characters for me was to explore their individual pathologies, their deeper wounds, and to find the balance between their agency and victimhood. Rachael and Susie depict damaged but strong female characters, survivors - one of neglect, the other of abuse - who don't behave in the traditional, expected or palatable ways we might expect victims to behave. Most importantly, both their characters refuse the role of victim, even if it means seeking out trouble and telling tales, taking revenge on the wrong men, and punishing themselves and each other. In her exploration of 'scandalous feminism', Jacqueline Rose asks the difficult questions - 'how to think of women as subjected but not – solely - the victims of their lives?' As the writer starts to piece together her ending, her question '*can I do that?*' is one that all women who have struggled to claim some power know well - that feeling of breaking an ancient rule - 'women are not supposed to do this!' The psychology I found in Stephen Lance's script was rich and dark and fascinating, and allowed us to explore all of this terrain and more. Rachael Blake and Susie Porter embraced their characters' contradictions so fully, with such instinctive intelligence and courage and I'm so proud of their performances in the film.

'A work of art is a confession' – ALBERT CAMUS

There's a deliberate ambiguity to the end of THE SECOND as the writer reads from the pages of her new novel to a room of devoted fans. She sees herself as a liar and a predator, but I see her as a storyteller, an artist, a woman struggling to find her own voice separate from her father's. While I always wanted to leave room for audiences to make up their own minds about the characters' primary motivations, for me the writer, Kit O'Connell's *second* novel is a genuine confession, a tale spun from truth. An unreliable narrator, she depicts herself (the character of the writer) quite cruelly as a ruthless and violent predator, hungry for a story and the praise that comes with it. However, her novel, aptly called *The Second*, is actually a confession, and a gift to her friend and muse. Instead of exploiting her this time, she is giving her back both her voice (stolen as a teenager), and her identity (stolen as an adult). The book's dedication (*for my darling muse, Nina*) revealed in the final sequence of the film is a genuine act of love.

'There is no sun without shadow' – ALBERT CAMUS

As teenagers, one provided the summer venue and access to a rarefied world of privilege and culture, and the other provided the mischief and entertainment. In flashback, we meet the two women as teenagers, played by young Brisbane actors Megan Dale and Bridget Webb. In the present day, Kit O'Connell is trying to free herself from the influence and shadow of her famous father, but as a teenager she wanted his attention and love. As his gaze shifts dubiously towards the vivacious friend, the tussle over 'first' or 'second' place leads the young women down a dark path. When things get out of control down by the lake, the young writer makes a devil's pact to *step out of the shadows and into the light*. By claiming her friend's experience as her own, she reclaims her father's attention and love. This first appropriation of her friend's life is desperate, but innocent in comparison with her *second* - a deeper more calculated transgression, found within the pages of her first book *Viol* (rape in French), the erotic memoir that propelled her into critical acclaim.

'Fuck Camus!' – THE MUSE

When the muse says 'fuck Camus' she's really saying fuck the father, the male author, the male gaze that casts women into the shadows, and turns them into mute muses. When she finally speaks of her gang rape in Russia, even a heavy dose of bravado can't disguise her pain. *It's hard to imagine terror can be so erotic but it can be when you are being fucked by shadows*. Even though we don't know if she's real or a character in a work of fiction, we still have to ask is this her story or a romanticised, fetishized version of events, the twisted words of an exploitative writer hungry for attention and scandal? Whatever it is, it's still within the confines of an all-pervasive male gaze. It's not until the third act of the film, that the women really start to 'fuck Camus'.

Stephen Lance and I share a love of the charismatic, intelligent and dangerous femme fatales of 90s psychological thrillers. Rachael Blake's character in a way is a modern-day Catherine Tramell (from *Basic Instinct*) serving up her transgressions as confessions, and hiding them in fiction. However, in developing the script it was important to me that the female characters provide the core conflict and propel the plot, but also reunite in the final act. I wasn't interested in the dramatic but simplistic 'woman as dangerous other' or 'Single White Female' type representations of women. Stephen delivered a script that embraced the complexity of female friendship. The women are bonded through moments of violence and genuine tenderness, revenge and generosity, competition and intimacy. You could call our female leads femme fatales without the male gaze, but that would be too simplistic.

THE SECOND focuses on two women, but the backdrop of the male gaze is ever-present - in the lustful eyes of the teenage boy, in the vengeful stares of his older brother, in the possessiveness of the publisher, and the predatory gaze of the famed father. Until they are free of these characters, the women remain both allies and competitors. Kit O'Connell has lived her life in the shadow of her celebrated father, whose portrait hangs on the walls in the house, staring down all of the characters. In her desire for success, her taking of a female muse, and her fetishizing of the muse's point of view, she has been consumed by her father's authorial voice. *It's hard to imagine terror can be so erotic...* Her words have certainly titillated her publisher who, although '*really nice and smart once you get to know him*', actually views her as a commodity, a sexual object from the pages of memoir, a pay check, and a 'little bit' of a whore. As the writer starts to grapple with her exploitation of her friend, her 'daddy issues', and her 'self entitled' boyfriend/publisher, she starts to discover her real power. She takes her friend down to the lake to reveal the truth in all its complexity for the first time.

Part of reclaiming our power as women is in talking about the truth of our power struggle with men – the parts of it where we were abused, the parts we enjoyed or used for our benefit, the parts where we lied or hit back, and the parts we romanticised. The publisher is technically not a violent sexual predator, but, within the pages of her second novel, he represents predatory masculinity. Bang. She doesn't just kill him because he 'knows too much', she kills him because he's a man, and in doing so she's killing her father (or his dominance over her), owning her part in the killing of the boy, and freeing her friend with the truth. In one way or another, Kit O'Connell kills all of the male characters in her book and in doing so finally claims her power as a woman and as an author.

A total sadist in tortoiseshell glasses – KIT O'CONNELL

Vince Colosimo plays the role of publisher, the third player in what is set up as a classic triangle and he's a perfect foil for the two women. As an actor, Vince brings humour, intelligence, machismo and physicality to the role, and I'm thrilled by his performance in *THE SECOND*. At some primitive level, the publisher is just chasing money and sex, but it's his search for the truth that is his undoing. He is titillated by the content of his lover's erotic memoir but when her friend (the 'real thing') turns up, the attraction is palpable. He becomes a pawn in a deeply emotional identity war. His power diminishes further when he realises that the bond between the women runs deep and is sealed in blood. Their first victim was a teenage boy, and as the past and present entwine, and history repeats, it's inevitable he'll become their *second*.

If a real estate agent tries to sell you a parcel of paradise with those beautiful bellbird calls, don't walk, run! – KIT O'CONNELL

The bellbird's call is distinct, deceptively sweet for a creature associated with the destruction of forests. The bellbird motif lent itself to many aspects of the film including make up, costume, sound design, and the 'bellbird point-of-view' drone shots. Bellbirds are small olive green minor birds with distinctive red markings above their eyes. They are fierce predators who viciously kill other birds that enter their territory, and destroy whole forests from the top down by farming sap-sucking insects on the trees. The process is called Dieback and once infected, forests must be completely burnt to the ground to allow something new to grow. The writer has done the same with her book, *erased the past and turned it into something new*, a new story about a real murder. But unlike her teenage police statement, this time the story is the truth. The bellbird chime is described as warning, but it's actually a calling for the writer. She shifts from 'hating that sound', to inviting the bellbird inside, to fully embodying its spirit. In her olive green dress, in the police interview room and at the book launch, she seems at once surrendered to and empowered by her role as a predator and storyteller.

The isolated property is haunted with the dark secrets and memories of a teenage summer. Gilded family portraits and literary awards share the long hallways with iconic Australian art. This was my vision for the house in *THE SECOND*, and when we stepped inside the majestic rooms of Jimbour House for the first time, I knew it was perfect. I wanted the house to feel like a mirage, a structure that lies somewhere between reality and fiction. Mark Wareham (Director of Photography) and I were deliberate in not revealing its full scale until later in the story.

I wanted the world beyond the house to be foreboding, harsh, beautiful and omnipotent. The lake holds the terrible secrets of the past. Unlike the formal hallways and deceptive mirrors of the house, I loved the gothic primordial characteristics of Lake Broadwater with its swampy shores, gnarly gums, and black swans. The truth doesn't come naturally to a novelist – not under the fluorescent lights of a cop station interview or at a book reading - but down at the lake the writer and muse confess their truth about the death of the boy for the first time.

Thematically the film explores the complexity of female friendship, the morality of authorship, and the sexual politics of the male gaze, but at its heart *THE SECOND* is about stepping out from the shadow of another. All of the characters are living or have lived in the shadows in one way or another. The writer lives in the shadow of her formidable father and as a teenager also in the shadow of her vivacious friend. Now, decades on, the tables have turned, and her friend has been relegated to the shadows. It's a theme that lent itself to the cinematic. With a twenty-two day shoot, we decided to use available light wherever possible to save time. We chased the Queensland winter sun as our main lighting source, and embraced the shadows it cast. We were inspired by the rigour of Lucrecia Martel's one-shot scenes in *The Headless Woman*, but didn't want to compromise the stunning performance moments from our cast, so where we wanted a close up we did one.

Sound has taken the film to another level with Thom Keller's evocative soundscapes, and Ryan Walsh's lush score. There are two distinct worlds created through sound. The oasis of Jimbour house and its bird and insect filled gardens and sumptuous orchestral music cues contrasts with the more organic, experimental sounds of the vast heat-tortured Australian landscape beyond. Recording with the Queensland Symphony Orchestra was one of the highlights of post-production.

Elena Ferrante's *The Neapolitan Novels* about 'the lives of two perceptive and intelligent girls from Naples' – was an exciting reference point for me, as were some of my favourite psychological thrillers - *Swimming Pool* (Ozon), *Revanche* (Spielmann), and *Basic Instinct* (Verhoeven). But Bergman's *Persona* is the most important for me, and there are plenty of direct nods for those who love this film as much as I do.

I really hope you like *THE SECOND*. I'm dedicating it to all the women who have lived in the shadows but fought for the light, and experienced the all-consuming nature of an intense female friendship.

- Mairi Cameron (Director)





MAIRI CAMERON – THE DIRECTOR

MAIRI CAMERON's first short *Milk* was selected for official competition at Cannes, won prizes at Palm Springs and Bilbao and was pre-selected for an Academy Award. She's directed clips for some of Australia's premier music artists, including Triple J's 'Music Video of the Year', Washington's *Sunday Best*.

Mairi directed shorts *Push Bike* and *Seersucker* which screened at Flickerfest. She has a slate of long form projects in development including an adaptation of American novel, *The Secret Lives Of Dresses*. *The Second* is her first feature film as director, and will have an Australian theatrical release and distribution on STAN in 2018.

Mairi is also passionate about education, and is currently the Film Department Coordinator and Lecturer at SAE Creative Media Institute in Brisbane.



STEPHEN LANCE – THE WRITER & PRODUCER

Stephen Lance is an award-winning director and writer of internationally renowned films, music videos and commercials.

Stephen wrote the screenplay for *THE SECOND* which won the Stan fully funded feature competition in 2017, which he went on to co-produce with Leanne Tonkes with Mairi Cameron directing. He was nominated for an AWGIE in 2015 for *MY MISTRESS*, his directorial debut feature film, which he co-wrote (with Gerard Lee) and which premiered at Melbourne International Film Festival in 2014. Produced by Leanne Tonkes and executive produced by Robyn Kershaw, the film stars Harrison Gilbertson, Rachael Blake and French actress Emmanuelle Béart. The screenplay was also selected for the No Borders market in New York and SPAAMart in 2011.

Stephen's first short film, *EUSTICE SOLVES A PROBLEM*, screened at international film festivals, including Palm Springs, Chicago, Rome, Toronto and Seattle, and received a 2005 Dendy Award nomination. His next short film, *YOLK*, was funded by Screen Australia and screened in competition in Berlin, Gijon, Montreal, Sao Paulo, Palm Springs, Los Angeles, Sydney and Brisbane. Stephen wrote the acclaimed animation *DOG WITH ELECTRIC COLLAR* which opened the 2008 Sydney and Brisbane film festivals, as well as winning the AFI for Best Animation in 2008.

Stephen is currently writing a screenplay adaptation of the New York Times bestseller *THE SECRET LIVES OF DRESSES*.



LEANNE TONKES – THE PRODUCER

Leanne Tonkes is a producer of feature films, web series, television commercials, live performances and events, music videos and short films. Her company Sense & Centsability develops and produces engaging and emotional content with a focus on female audiences worldwide. She has become an advocate for Gender Equality in the entertainment industry and champions the careers of female writers, directors and storytellers across all media.

Leanne's credits include feature film *My Mistress*, AFI award winning short *Dog With Electric Collar* and web series *This Is Desmond Ray!* – an award winning 6 part

web series created by Tropfest and AFI award winning filmmaker Steve Baker which recently won 15 major prizes at Web Festivals around the world including: Best Animated Web Series at the International Web & TV Awards, Best Animated Series at Rio Web Fest and Best Web Series at Fabrique Du Cinema. Leanne also produced Steve Baker's recent Tropfest finalist *I'm Still Here*.

Leanne is currently producing *The Second*, Mairi Cameron's debut feature film, financed in partnership with Screen Queensland and Australian streaming service STAN. The film will be the first STAN ORIGINAL feature film and will be released theatrically and on STAN in 2018.

Leanne is producing *The Circus*, Emma Freeman's debut feature film written by Alice Bell supported by Screen Australia and Film Victoria.

Leanne will also produce an adaptation of Erin McKean's best-selling novel, *The Secret Lives of Dresses* for Mairi Cameron, written by Stephen Lance. She is adapting other books including - *Tigress* based on Niromi de Soyza's memoir with writer Jane Hampson and script editor Meg LeFauve (Indian director Leena Yadav is attached to direct) and *The Wedding Season* with writer/actor Menik Gooneratne, working with Gurinda Chadha (*Bend It Like Beckham*) and Paul Mayeda Berges.

Leanne is on the board of the Melbourne Women in Film Festival.



RACHAEL BLAKE – THE AUTHOR

Rachael Blake is currently in production on Partho Sen-Guptha's feature film *Slam* she will next star in Mairi Cameron's *The Second* and Simon Baker's debut feature *Breath*.

Rachael's role in the independent feature film *Melody*, won her the Best Actress Award at the 2014 Montreal Film Festival. Her other feature credits include James Vanderbilt's feature *Truth* alongside Cate Blanchett and Robert Redford, and Alex Proyas' *Gods Of Egypt* alongside Nikolaj Coster-Waldau and Gerard Butler, Stephen Lance's *My Mistress*, Julia Leigh's *Sleeping Beauty* which screened in competition at the 2011 Cannes Film Festival, *Cherry Tree Lane*, *Pinprick*, *Summer* opposite Robert Carlyle, *Derailed* with Clive Owen, Alkinos Tsilimidos' *Tom White* which earned her nominations for the AFI Award and

Film Critics Circle of Australia Award for Best Supporting Actress, *Perfect Strangers*, where she won best actress at Fantasporto and Vladivostok International Film Festival, Ray Lawrence's *Lantana* her performance in which saw her awarded the AFI Award, IF Award and a nomination for a FCCA Award for Best Actress, *Blindman's Bluff*, *Paws* and *Whispering In The Dark*.

Rachael has also won both an AFI and Silver Logie for her television work and has appeared in some of Australia's most popular television series including recently appearing in the second season of *Cleverman*, the ABC series *Rake*, *Miss Fisher's Murder Mysteries*, *Wildside*, *Water Rats*, *Home And Away*, *Heartbreak High*, *The Straits* and *Grass Roots*. Her other television credits include *The Diplomat*, *Bon Voyage*, *Fire*, *Corrigan*, *Pacific Drive*, *Nowhere To Land*, *The Three Stooges*, *Auf Wiedersehen*, *Pet*, *Clapham Junction*, *Suburban Shootout*, *Inspector Lewis*, *False Witness*, *The Prisoner* and *Hawke*.

Rachael has an extensive career as a voice over artist and has narrated many documentaries including the recent Emmy award winning *Jabbed*.

Rachael was awarded the Centenary Medal for her services to the Australian Film Industry in 2001.



SUSIE PORTER – THE MUSE

Susie Porter has built a reputation as one of Australia's most outstanding actors.

Her remarkable list of credits include feature films *Don't Tell*, *Hounds Of Love*, *Summer Coda*, *Bootmen*, *Better Than Sex*, *Mullet*, *Paradise Road*, *Idiot Box*, *Two Hands*, *Feeling Sexy*, *Monkey's Mask*, *Teesh And Trude*, the award-winning *Little Fish* and *The Caterpillar Wish*. She was recently seen in *The Turning: On Her Knees*, a collection of short stories by Tim Winton and coming of age drama is this the real world.

On the small screen, Susie played the lead role in *East West 101 (Series 1, 2 And 3)*, *East Of Everything*, *Ran*, *My Place*, *Love My Way*, *The Secret Life Of Us*, *The Jesters (Series 1 And 2)*, *Sisters Of War And Underbelly: Squizzy*. Recent television appearances include the ABC's excellent mini-series *Seven Types Of Ambiguity*, *Pulse And Janet King Series 3*, Network Ten's bikie drama *Brothers*

In Arms, the family series *Puberty Blues (Series 1 and 2)*, the comedy *Problems and It's A Date (Series 2)* and the telemovie *Dangerous Remedy*.

Her most recent theatre credits include the critically acclaimed *Summer of the Seventeenth Doll* and *That Face*. Coming up next for Susie are the features *Cargo* and *Ladies In Black*.

Susie has been widely acknowledged by her peers and the public with multiple AFI's, IF Awards, Logie Awards and AACTA and FCCA nominations for her work.



VINCE COLOSIMO – THE PUBLISHER

Vince Colosimo is one of Australia's most recognised actors with an extensive and successful career across theatre, television and film. With an AFI Award for Best Supporting Actor in 2002 for his performance in the highly-successful feature film *Lantana* and a featured role in the internationally acclaimed *Chopper*, he naturally attracted attention from the US earning guest starring roles in the top rating US series *Without A Trace* and the final series of *The Practice*.

Vince most recently starred in the SBS series *Sunshine* and will next be seen in the feature film *The Second* opposite Rachael Blake and the Nine Network's telemovie *Underbelly Files: Chopper* where he will reprise his role as Alphonse Gangitano.

Vince first came to the public's attention in the feature films *Street Hero* and *Moving Out* which earned him an AFI Award nomination for Best Actor and a Sydney Film Critics Circle Award for Best New Talent. He won the Empire Award for Best Australian Actor for his role in *Walking on Water* in 2003 and has also appeared in the features *The Hard Word*, *The Nugget*, *Take Away*, *Opal Dream* and the 2006 Project Greenlight feature, *Solo*.

Vince's other feature film credits include Baz Luhrmann's *The Great Gatsby*, Ridley Scott's *Body Of Lies* alongside Leonardo DiCaprio and in 2010 he

appeared opposite Willem Dafoe, Ethan Hawke, and Claudia Karvan in the Spierig Brothers' *Daybreakers* and reunited with Nick Giannopoulos in the sequel to *The Wogboy* – *The Kings of Mykonos*, *Swerve* directed by Craig Lahiff and *Face to Face*, directed by Michael Rymer. Both films screened at the 2011 Melbourne International Film Festival. Vince's role in *Face to Face* earned him a nomination for Best Actor at Tulsa International Film Festival and the Jury Award for Best Actor at the Newport Beach Film Festival.

Vince has also worked extensively in television including the ABC's *The Warriors*, series 2 of *The Ex-PM*, *Janet King*, the telemovie *Jack Irish: Dead Point*, Nine Network's telemovie *Schappelle* and mini-series *Fat Tony & Co.*, *Spartacus: War of the Damned* on the Starz Network, *A Country Practice* and the extremely popular *The Secret Life of Us*. His guest roles include; *Offspring*, *Mr & Mrs Murder*, *Miss Fisher's Murder Mysteries*, *City Homicide*, *Cops LAC*, *Blue Heelers*, *MDA*, *The Falls*, *Good Guys - Bad Guys*, *Halifax f.p.*, *Stingers*, *Kath & Kim*, Chris Lilley's debut ABC series *We Can Be Heroes*, Bryan Brown's *Two Twisted*, *Carla Cametti PD*, and in the second series of ABC's *The Librarians*. His unforgettable performance as Alphonse Gangitano in *Underbelly* earned him nominations for an AFI Award and a Logie award and he went on to star in Nine's telemovies *Scorched*, *Wicked Love* alongside Rebecca Gibney and *Panic at Rock Island*.

Vince has also enjoyed a vibrant and successful theatre career, starring in productions of *The Wogboys* which toured nationally in sold-out venues and was later adapted to a feature film in which he co-starred. He has also performed in productions of *The Club*, *Othello* and *Piaf* for Melbourne Theatre Company and *Rose Tattoo* and *Twelfth Night* for the State Theatre Company of South Australia.



MARTIN SACKS – THE BROTHER

Martin has worked in film, television and theatre for over thirty five years. Having studied acting at the prestigious Stella Adler Acting School in New York, Martin has appeared in many varied film and television roles, including *Blue Heelers*, which established Martin as one of Australia's most talented actors.

He has directed numerous short films and television series including *Blue Heelers* and the medical drama, *All Saints*. He went on to star in the role Mario Condello, in the highly acclaimed crime drama, *Underbelly*.

Other notable television roles include Channel Ten's telemovie *My Husband My Killer* playing the lead role of Andrew Kalajzic. Since then he has featured in many television dramas including *Wentworth*, *Offspring*, *The Straits*, *Jack Irish*, *Cliffy*, *Dr Blake Murder Mysteries*, *The Gods of Wheat Street*, *A Place to Call Home*, *Brock*, and *Rake*.

He starred in feature films *Don't Tell*, *Bait 3D*, *The Cup*, *Rise*, *Truth* with Robert Redford and Cate Blanchett and most recently in *The Second* with Susie Porter and Rachael Blake.



SUSAN PRIOR – THE DETECTIVE

Susan Prior is a graduate of NIDA, with a background in music, dance and writing, who also trained overseas with Philippe Gaulier. Susan moves between theatre, film and television, recently appearing in the feature *Jasper Jones* directed by Rachel Perkins. and the upcoming feature *The Second*. Susan won an AACTA Award for Best Supporting Actress in David Michod's *The Rover*.

Other feature film credits include *Careless Love*, *Not Suitable for Children*, *Animal Kingdom*, *A Cold Summer* (co-writer), *Suburban Mayhem*, *Idiot Box*, *Heaven's Burning*, *A Wreck*, *A Tangle* and *The View From Greenhaven*. Television work includes *Puberty Blues*, *Top of the Lake: China Girl*, *RIOT*, *Doctor Doctor*, *Bite Club*, *Fighting Season*, *Safe Harbour*, *Rake 2*, *All Saints* and *Home & Away*.

Susan has made many short films, including *The Saviour* (nominated for Best Live Action Short Film at the Academy Awards 2007) *Monster*, *Still Time*, *Binary*, *Little Blue*, *Reg Makes Contact*, *My Mother and her Daughter*, *Bunny New Girl*, *Snowblind*, *Aim High*, and web series *Oetry – The Words of Oprah Winfrey in Verse* and *Jade of Death*.

Susan has worked internationally in theatre, including for Sydney Theatre Company in *Riflemind*, directed by Philip Seymour Hoffman, for which Susan was nominated for a Helpmann Award and which she toured with to the West End (UK). Other STC credits include *The Present* (which toured to Broadway in 2017), *Suddenly Last Summer*, *King Lear*, *Who's Afraid of Virginia Woolf?* (Australian tour), *Love For Love*, *The Jungle*, *Wharf2LOUD*, *A Violent Act*; for Melbourne Theatre Company, *The Distance*; for Bell Shakespeare Company, *King Lear* (and Aust tour), *Venus and Adonis* (a co-production with Malthouse Theatre, also presented at STC and toured to the Auckland Festival); for Belvoir, *Is This Thing On?* and *Small and Tired* (which won her a Sydney Theatre Critics Award in 2013); for Belvoir Street/Griffin/Performing Lines/ Huff and Puff Productions, *Wolf Lullaby* (Aust tour); Black Swan Theatre Company/Hothouse Theatre, *The Web*; Performing Lines, *Dreaming Transportation*; Ensemble Theatre Company, *The Cavalcaders*, *Sweet Road* and *Laughter on The 23rd Floor*; Tamarama Rocksurfers, *Constance Drinkwater* and *Road*; for Burning House Theatre Company, *That Eye, The Sky* (Australian Tour) directed by Richard Roxburgh; Group Theatre, *Hurly Burly*; Naked Theatre, *God, the Devil And The True History of Mankind*; Brink/Wrestling School (UK), *The Ecstatic Bible*; Ross Mollison Productions, *Alone it Stands* (Aust/NZ tour); Huntington Music Festival/Australian Chamber Orchestra, *The Soldier's Tale*; Babylon Productions, *Mill on the Floss*; New England Theatre Company, *Romeo and Juliet*; Griffin Theatre Company, *Shorts at the Stables* - and Sport for Jove's unanimously acclaimed 2011 production of *The Libertine*.



AMY HOBBY – THE EXEC PRODUCER

Academy Award-Nominated and Emmy Award-Winning producer Amy Hobby co-founded Tangerine Entertainment in 2013. Tangerine is the first production company to produce and cultivate audiences solely for content created and directed by women. Tangerine has produced five features to date and oversees The Tangerine Juice Fund which awards and mentors 1st and 2nd time feature filmmakers through festival partnerships across the U.S.

A member of the Academy of Motion Picture Arts and Sciences, Ms. Hobby has been producing award-winning scripted and documentary films for the past 20 years. 13 of her films premiered at the Sundance Film Festival including *Nadja* (produced with David Lynch), *Sunday* (Sundance Grand Jury Prize winner), *Hamlet* starring Ethan Hawke, Sam Shepard and Bill Murray and *Secretary* (another Sundance Grand Jury Prize winner) starring Maggie Gyllenhaal, which garnered her an Independent Spirit Award nomination.

Ms. Hobby's documentary films include *And Everything Is Going Fine* (IFC) directed by Steven Soderbergh, *Shepard & Dark* (official selection Cannes Film Festival) and *Love, Marilyn* (HBO) directed by Liz Garbus with whom she collaborated again on her most recent film *What Happened, Miss Simone?* (Netflix) which earned her an Oscar nomination, an Emmy Award for Outstanding Documentary, and a Peabody Award.

Ms. Hobby is the current Vice President of Artists Programs at the Tribeca Film Institute where she oversees all filmmaker grants, labs and programs.



ANNE HUBBELL- EXEC PRODUCER

Anne Hubbell is a respected film industry veteran with 20 years of extensive corporate, not-for-profit and production experience. As VP of Motion Picture at Kodak, she negotiates contracts and consults on studio and independent movies, episodic content, commercials and music videos, and is a liaison to the film community at large.

She co-founded Tangerine Entertainment, the first production company and community builder focused on media by women directors. Her producing credits *Include Keep The Change (2017), The Last Laugh (2016), Paint It Black (2016), Gayby (2012), Lipstick & Dynamite (2004)*, seasons of IFC's *Independent Focus (2001)* and *iFilm@IFC (1999)*, along with independent shorts and web content.

She began her career in not for profit programming and management as Managing Director of The Theater Offensive in Boston and Executive Director of IMAGE Film & Video Center in Atlanta, and consulted for dozens of domestic and international film festivals and events.

She currently serves on the boards of NY Women in Film & Television, the NY Production Alliance and Rooftop Films, and is a member of the Producer's Guild of America.

KEY CREW

Mark Wareham (DOP)

https://pro-labs.imdb.com/name/nm0912167/?ref=sch_int

Jasper Jones, A Month of Sundays, Felony, Save Your Legs, The Kings of Mykonos, Don't Tell, The Eternity Man, The View from Greenhaven, Boy Town, The Extra

Andrew McNally (1st AD)

https://pro-labs.imdb.com/name/nm1207236/?ref=sch_int

The Crocodile Hunter: Collision Course, Mortified (TV)

Dane Cody (Sound Recordist)

https://pro-labs.imdb.com/name/nm3824155/?ref=sch_int

Berlin Syndrome, David Stratton: A Cinematic Life, Partisan, Downriver, The Mule

Bradley Campbell (Gaffer)

https://pro-labs.imdb.com/name/nm3824155/?ref=sch_int

Crooked Business

Vanessa Loh (Costume Designer)

https://pro-labs.imdb.com/name/nm2743782/?ref=sch_int

Goldstone, Mystery Road, X: Night of Vengeance, Storage, Acolytes, Australia Day

Jon Dowding (Production Designer)

https://pro-labs.imdb.com/name/nm0235715/?ref=sch_int

Matching Jack, Drive Hard, Paperback Hero, Diana & Me, Amy, Melvin: Son of Alvin

Emma Louise Downie

<https://pro-labs.imdb.com/name/nm6389757/>

Secrets & Lies

Steve Cooper (Editor)

https://pro-labs.imdb.com/name/nm3269975/?ref=tt_fm_ed

Savages Crossing, Drive Hard, The Butterfly Tree

Amy Hobby (EP)

https://pro-labs.imdb.com/name/nm0387646/?ref=sch_int

Paint It Black, The Last Laugh, What Happened Miss Simone?, Lucky Them, Love Marilyn, Gayby, Love Ludlow, Secretary, Hamlet, Sunday, Nadja.

Anne Hubbell (EP)

https://pro-labs.imdb.com/name/nm1608935/?ref=sch_int

Keep the Change, Paint It Black, The Last Laugh, Gayby

Daniel Schultz (Production Accountant)

https://pro-labs.imdb.com/name/nm2193515/?ref=sch_int

Early Winter, Rise of the Eco-Warriors

KEY TALKING POINTS

- The groundbreaking release plan – **The film will initially screen in cinemas exclusively** and then be available on Stan while the film will remain in cinemas. In our case the film will be available in both cinemas and on Stan at the same time)
- First time female director – Mairi Cameron
- First time Rachael Blake and Vince Colosimo have worked together since *Lantana*.
- First Feature Film Score to feature the Queensland Symphony Orchestra.
- Strong cast of great Australian actors.

Jimbour House Gardens. Photograph by Alex Chomicz

