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CAUSEWAY FILMS and MADE UP STORIES
production

THE NIGHTINGALE



PRODUCTION NOTES

Running Time: 136 mins

AUSTRALIAN PUBLICITY REQUESTS:

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Images:

High res images and poster available to download via the DOWNLOAD MEDIA tab at:
<https://www.transmissionfilms.com.au/films/the-nightingale>

Starring Aisling Franciosi, Sam Claflin
and Baykali Ganambarr

Writer and Director: Jennifer Kent

Producers: Kristina Ceyton p.g.a., Bruna Papandrea p.g.a.,
Steve Hutensky p.g.a. and Jennifer Kent p.g.a.

Executive Producers: Brenda Gilbert, Jason Cloth, Andrew Pollack,
Aaron L. Gilbert, Ben Browning and Alison Cohen

Associate Producer: Jim Everett

Director of Photography: Radek Ladczuk

Editor: Simon Njoo

Production Designer: Alex Holmes

Costume Designer: Margot Wilson APDG

Hair and Makeup Designer: Nikki Gooley

Sound Designer: Robert Mackenzie

Composer: Jed Kurzel

Visual Effects Supervisor: Marty Pepper

Casting Director: Nikki Barrett CSA

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THE NIGHTINGALE

Please note, this film features potentially triggering acts of sexual violence. It also contains violence towards Tasmanian Aboriginal people and children. The reasons for this are to show an authentic and honest representation of Tasmanian history during colonisation.

Extensive research was done by the writer/director on the history of convicts in Australia and the history of Tasmanian Aboriginal people. The filmmakers and cast also researched PTSD, violence against women and how people deal with trauma.

The film was developed and made in close consultation with Tasmanian Aboriginal elders (in particular, prominent elder Uncle Jim Everett) who have sanctioned the re-telling of their history. Psychologists and rape crisis counsellors in Australia were brought on board to authenticate the film's content and have also given it their full support.

SHORT SYNOPSIS

Set in 1825, Clare, a young Irish convict woman, chases a British officer through the rugged Tasmanian wilderness, bent on revenge for a terrible act of violence he committed against her family. On the way she enlists the services of an Aboriginal tracker named Billy, who is also marked by trauma from his own violence-filled past.

3-PARAGRAPH SYNOPSIS

1825. Van Diemen's Land, Australia. Clare (AISLING FRANCIOSI), a 21-year-old Irish convict, having served her 7 year sentence, is desperate to be free of her abusive master, Lieutenant Hawkins (SAM CLAFLIN) who refuses to release her from his charge. Clare's husband Aidan, retaliates and she becomes the victim of a harrowing crime at the hands of the lieutenant and his cronies.

Unable to secure justice from the British authorities, Clare decides to pursue Hawkins, who leaves his post suddenly to secure a captaincy up north. She is forced to enlist the help of a young Aboriginal tracker Billy (BAYKALI GANAMBARR) who grudgingly takes her through the rugged wilderness, to track down Hawkins. The terrain and the prevailing hostilities are frightening, as fighting between the original inhabitants of the land and its colonisers plays out in what is now known as 'The Black War.'

Clare and Billy are hostile towards each other from the outset, both suffering their own traumas and both openly racist, but as their journey leads them deeper into the wilderness, they must learn to trust each other, to see each other as more than a source of hatred, and to weigh up the true cost of revenge and violence.

DIRECTOR'S STATEMENT

I wanted to tell a story about violence. In particular, the fallout of violence from a feminine perspective. To do this I've reached back into my own country's history. The colonization of Australia was a time of inherent violence; towards Aboriginal people, towards women, and towards the land itself, which was wrenched from its first inhabitants. Colonization by nature is a brutal act. And the arrogance that drives it lives on in the modern world. For this reason, I consider this a current story despite being set in the past. I don't have all the answers to the question of violence. But I feel they lie in our humanity, in the empathy we hold for ourselves and others.

CAST AND CHARACTER LIST

Clare	Aisling Franciosi
Hawkins	Sam Claflin
Billy	Baykali Ganambarr
Ruse	Damon Herriman
Jago	Harry Greenwood
Goodwin	Ewen Leslie
Eddie	Charlie Shotwell
Aidan	Michael Sheasby
Uncle Charlie	Charlie Jampijinpa Brown
Lowanna	Magnolia Maymuru

GENESIS OF THE FILM

For writer and director JENNIFER KENT, the inspiration for *THE NIGHTINGALE* emerged from two profound places; the experience of deep personal loss, and questioning the state of the world.

“I was in a particular frame of mind,” Kent recalls. I looked out at the world and was struck by how much violence was coming back at me. It was overwhelming and saddening. I wanted to explore that violence, and importantly, the fall-out from violence.”

Kent set out to ask two important questions in the film; ‘What are the alternatives to violence and revenge?’ and ‘How do we retain our humanity in dark times?’

THE NIGHTINGALE would be Kent’s highly anticipated follow up to *THE BABADOOK*, which premiered to critical acclaim at the 2014 Sundance Film Festival.

“I was fortunate to be offered a lot of projects after Sundance, some of them very good films,” says Kent. But *THE NIGHTINGALE* was the story I really wanted to tell.”

Kent would set her new film in Van Diemen’s Land (now Tasmania), the Australian island state off the far south east coast of the mainland. A fledgling British penal colony was established in Tasmania in 1803, following on from the Sydney penal colony established on the mainland 15 years earlier.

Setting the film in 1825 Tasmania wasn't an intellectual choice to make a period film, but something that emerged from Kent wanting to remove the story from the present day, and in doing so allowing its universal themes to take precedence.

“I’ve always had a fascination with Tasmania,” Kent observes. It was considered the most brutal of the Australian colonies, known as ‘hell on earth’ through the western world at the time. Repeat offenders were sent there; the rapists, murderers, hardened criminals. And severe punishments were devised for them to strike fear in the hearts of those back in Britain, to deter them from crime. Women on the other hand who’d often committed minor crimes were sent to Tasmania to even the gender balance. They were outnumbered 8 to 1. You can imagine what kind of an environment that would set up for women. It was not a good place or time for them. And in terms of the Aboriginal invasion, what happened in Tasmania is often considered the worst attempted annihilation by the British of the Aboriginal people and everything they hold dear.”

Kent embarked on a long period of extensive research for the film, as authenticity would be absolutely crucial to telling the story.

She approached federal government agency Screen Australia for development funding and they supported the film’s development from the outset. The first producer on board was KRISTINA CEYTON, who had produced *THE BABADOOK*. The pair applied for final development support from Screen Australia, and also received the inaugural Gender Matters: Better Deals funding, part of a suite of initiatives that address the gender imbalance within the Australian screen industry.

“It was an incredible privilege that we received the first Gender Matters support,” says Ceyton. “Screen Australia have been pivotal in supporting female filmmakers – producers, writers, directors and other creatives – as well as supporting female stories.”

At the heart of *THE NIGHTINGALE* would be Clare, an Irish female convict.

Convicts generally came from terribly poor backgrounds, stealing for survival. A theft of a loaf of bread, or a coat, could see a person being transported for 7 years as an indentured slave to a free settler or soldier, their poverty ensuring permanent exile. This is Clare’s story. She has done her time, and is now trying to secure her freedom and start a new life with her husband Aidan and baby Brigid in this new world.

Female convicts, were often treated badly by their masters, as is the case with Hawkins, the officer in charge of Clare’s fate. It is this abuse and loss of everything she holds dear, that serves as the trigger for Clare’s revenge, seeing her take a life-threatening journey, from the south of the island to the north.

This was during a period known as ‘the Black War’, and the land was not safe to travel, nor easy to navigate, with huge tracks of rugged wilderness. Kent would pair Clare with the character of Billy, a young Aboriginal man who acts as her tracker, or guide. Billy has suffered greatly too, a result of the terrible treatment of his people by the invaders, and although the pair are initially distrustful and openly hostile towards each other, through the physical and psychological challenges of their journey, they come some of the way to understand and support each other.

Kent was determined that the violence in the film would be an honest and authentic depiction; that in order to respect those who suffered and died in this period, she wouldn’t shy away from the truth of what happened.

“Many Australians know what happened in certain parts of the country during that time, and other people don’t,” Kent says. “A lot of people outside Australia know nothing or very little about it. I couldn’t go into this part of our history and water it down.”

“Like many other countries that have been colonized, the indigenous people of Australia were subject to horrendous treatment by the colonizers. The systems of power were brutal, and I wanted *THE NIGHTINGALE* to reflect this.”

A crucial team member, brought on early in the process, was Aboriginal Consultant **JIM EVERETT**, a Plangermairrenner man whose Aboriginal name is pur-lia meenamatta.

“Our people lived through two Ice Ages,” says Everett. “We were here when the ice melted and the land bridge that connected to the mainland became submerged. Evidence uncovered in one of the latest Tasmanian archaeological digs dates back 42,000 years.”

“Besides the massacres and taking land away that happened, similar to anywhere else in Australia where Aboriginal people were invaded and colonized, kids were taken away from families and put in Tasmanian orphanages. When they were old enough, they’d be used as cheap labour on farms. It wasn’t uncommon for Aboriginal people to be working in all

sorts of jobs, and a lot of Aboriginal people in Tasmania today are here because they survived by mingling in with white fellas, right across the state.”

Even though the film would be set two hundred years ago, Kent’s determination was that she would not follow the standard conventions of a ‘well behaved period film.’

“All the concerns about violence – towards women, towards indigenous people, towards nature, the repercussions of colonization – they’re very much in our mentality and in the way we live now,” observes Kent, “but by placing something in the past, you can give people a distance from it, so they can see it without feeling like they’re being attacked. Everything that’s real and deep about this film is relevant now. Completely.”

At the end of 2017, with the script in a good place and casting underway, Ceyton and Kent approached highly-regarded Australian born producer BRUNA PAPANDREA (WILD, GONE GIRL, BIG LITTLE LIES) and her producing partner at Made Up Stories, STEVE HUTENSKY, to join them as producers on the film. THE NIGHTINGALE would be the first film that Papandrea would make in Australia in 17 years.

Papandrea says: “I had been a big fan of Jennifer Kent’s, and like the rest of Hollywood I had been following her career. Someone introduced us and I’d had a couple of lunches with her, and when Kristina and Jennifer were in LA casting they asked me to get involved. I read the script and was totally floored by it. As dark as some of the subject matter is, I was so deeply moved by it, and it felt very international in terms of the theme of where violence leads, and very relevant, more than ever, for contemporary audiences.”

“Bruna is a real force,” Ceyton states. “I could see that we were aligned in the way that we approach filmmaking in general, but specifically for THE NIGHTINGALE, the mutual desire to protect the vision, to help Jennifer tell the story in the way that she needed to tell it was crucial. We knew it would be a very hard film to make, and to be able to have allies in Bruna and in Steve Hutensky was incredible.”

For Hutensky, it was all about the magic combination of the script and Jennifer Kent.

“As I read THE NIGHTINGALE, I was transported; the rest of the world fell away,” he says. “I was totally engaged by it, from start to finish. To have that combination of a brilliant script and a really inspiring filmmaker; to be a part of that was something that Bruna and I could never pass up.”

In terms of her first production in Australia after a long hiatus, for Papandrea, THE NIGHTINGALE was the perfect film because it united many aspects of where she saw her own filmmaking, and the global need to encourage female-led and female-centered stories.

“My business is focused on putting women at the centre of storytelling,” she says, “so for me THE NIGHTINGALE was like striking gold. There was an amazing woman at the center of the story, an amazing woman directing and writing in Jennifer Kent, and an incredibly skilled producer in Kristina Ceyton.”

CASTING and CHARACTERS

Continuing on from her meticulous approach to researching and writing the script, Jennifer Kent applied the same dedication and detail to casting and creating, with her actors, the characters of THE NIGHTINGALE.

“I’ve never met a director who cared more about performance,” states Bruna Papandrea. “She had 10 weeks’ rehearsal with Aisling Franciosi, which is almost unheard of. She understands what it is to elicit a performance and gives the actors the time, resources and the environment to do that. It’s a gift, and that’s just who she is.”

Producer Steve Hutensky adds: “They’re all exceptional actors, but all brought their game to a whole new level through Jennifer. She knows exactly what she wants, every nuance, and keeps at it until she gets the performance that she knows resonates correctly with the entire story.”

“What I love about Jennifer is that she is a true artist who really uses the medium to an optimum, and who has a very strong concept of storytelling,” says Kristina Ceyton. “Everything she does comes down to what’s important for every beat in the film. She has an incredible talent to bring amazing performances out of her actors; she pushes them very hard in the best way possible. She feels for the characters deeply, and that is what drives the story.”

CLARE – PORTRAYED BY AISLING FRANCIOSI

Born in Galway in the west of Ireland, Clare, 21, is an indentured servant for Lieutenant Hawkins, who took her from prison to serve out her remaining sentence at his barracks, and Hawkins uses and abuses Clare sexually, a fact she keeps hidden from her husband out of shame and fear.

She has served her time, and is meant to be starting a new life as a free settler with her husband and baby, but Hawkins is unnecessarily withholding her release, preventing her from fleeing the violence and despair of the situation.

Clare has a beautiful voice, a thread of purity in this bleak place, and is sometimes called on to sing for the men. To them she is their ‘little nightingale’.

For Kent, the character of Clare had to possess a fierce tenacity and a steely strength, character traits that came from close research into the era.

“In the convict prison in Richmond, Tasmania, a plaque on the wall explains that women inmates were put in solitary confinement for three weeks straight — no light, freezing cold, on a sandstone floor with a hessian sack,” explains Kent. “They were put in for talking back to their masters, or getting drunk, or other very minor crimes. They would be released after 21 days to go back to that same master, and they would deliberately commit another crime so that they could be put back into solitary confinement.”

“That made me think: ‘Why would a woman do that? What was so bad about that situation that they would prefer total deprivation?’ The answer is rape, beatings, physical and psychological abuse. As she took form in my head, Clare emerged as a woman who has come from a very, very difficult background. To be poor in the Georgian era was not seen as an economic problem but a moral weakness. So convicts were viewed with next to no compassion. And female convicts were seen as worse than male convicts, because women were meant to be a symbol of purity. And the Irish were seen by the English as the ‘scum of the earth’, one step up from Aboriginal people, who were viewed as animals. So it made sense to me that she was also going to be Irish.”

Young Irish actress AISLING FRANCIOSI (AMBITION, JIMMY’S HALL, THE FALL) was on an initial list drawn up by Kent, Ceyton and Casting Director NIKKI BARRETT. On paper, she had technical skills that would be beneficial; a trained opera singer, who speaks Irish Gaelic. Franciosi’s agent was sent the script in February 2017.

“I knew within the first five pages that it was something different, and I thought; ‘This one’s mine. I have to get this one,’” states Franciosi. “It’s very rare as a young female actor to come across parts like Jennifer had written in Clare. I often find that strong women are written unrealistically, but I knew immediately that Clare was very human. She has her flaws, she’s not always likeable, but she’s incredibly resilient and powerful; a fully-formed human being as a lead female character.”

The actress recorded a self-taped audition, sent it off, and received an email saying that Jennifer Kent wanted to Skype with her on the following Saturday.

Franciosi continues: “Jennifer and I chatted for about an hour, got on well, and a few months later I flew to LA for a call-back, then found out in June that I had the part.”

Jennifer Kent immediately recognized Aisling’s unique talent, and a raw, emotional quality that Clare would need.

“It’s really hard to say what draws you to someone, and what makes you want to fight for them in a role,” Kent admits. “As soon as I met Aisling, I thought ‘here is a person who will give this character what she needs.’ Enormous heart, humor, warmth, and a strength that I think surprised even Aisling. This character goes to the depths, and I felt that Aisling was willing to go there.”

For producer Bruna Papandrea: “I think the role of Clare is one of the greatest roles ever written for an actress. I saw Aisling’s first tape and her audition with Jennifer, and I was totally blown away. She has a quality that I have seen very rarely. She put herself entirely into the character, which is no small feat given the physical and emotional challenges of the role.”

Preparation for Franciosi included physical training, such as horse-riding and wood-chopping, as well as extensive psychological research.

“I asked Jennifer if there was anything she could send me because I wanted to be well-informed about the whole world and not just the character for my call-back,” says Franciosi. “Once I’d been cast, I watched documentaries, films and read books about the

era, but also about violence against women and sexual abuse – anything that could give me a connection to what Clare would be going through.”

The actress also worked with a psychologist, DR ELAINE BARRETT, who took Franciosi to a Domestic Violence center to speak with the staff who work with women who have been abused, either over a period of time or in isolated incidents.

“That gave me a real insight into how these women keep going, what they feel and the Post Traumatic Stress Disorder that they experience,” Franciosi says. “One of the things I learned at the center was that, globally, rape is a statistic that isn’t going down. I was appalled and angered. Why is this still happening? Clare shows how resilient so many women are and how resilient women can be, and that was something that I felt was really important to bring to the screen truthfully and honestly.”

Franciosi was struck by the passion with which Jennifer Kent championed Clare, Billy and their story.

“It’s no secret that it’s rare to have a female director directing a film like this one, and I found that really inspiring,” says the actress. “Jen was uncompromising in the things that shouldn’t be compromised, so I knew that she was going to bring the best out of everyone. She’s incredibly supportive and she’s there until the scene works, until you’re able to give everything you’ve got.”

Franciosi’s fellow actors were equally as struck by her profound talent as Kent and the producers had been.

“Aisling jumped in head first, she’s inspiring to watch,” observes Sam Claflin. “Working opposite her, seeing the passion inhabiting her, made me strive to give everything I could. She’s an incredible force, and she had to be to take on the role of Clare.”

For Jennifer Kent: “Aisling is an extraordinary human being. People say 'Oh, it's good you took a chance on a new actor,' but when you see it there in front of you, you're not taking a chance. You're lucky to have that person. She's an extraordinary talent. I think she will go on to do more incredible things.”

HAWKINS – PORTRAYED BY SAM CLAFLIN

Lieutenant Hawkins is a lower middle class lieutenant, who, perhaps because of his class, perhaps due to who he is, has not risen to his much-desired rank of captain. He is intelligent, handsome, but driven by blind ambition, and profoundly damaged by his past. He expects to shortly be promoted by his superior in Launceston, and when this is compromised by his own behaviour, he lashes out violently at those around him, then sets off to take control of his own future.

Hawkins demonstrates physical and psychological cruelty to his men, as well as to civilians. He is amongst other things a rapist, and as she wrote the script, Jennifer Kent researched deeply the psyche of men who commit acts of sexual violence.

“I didn't want to create a villain,” explains Kent, “I wanted to create a human being because I wanted to understand why he rapes, and to ask 'who is that person?’

Kent engaged clinical psychologist Elaine Barrett as an expert consultant, to reveal insights into the character and help craft this broken human being on the page.

“For these men, it's about power and, in Hawkins' case, rage,” Kent continues. “It's a rage of 'I deserve this'; 'I should have this position' and 'I'm important'. When all his power is taken away, his rage is directed out onto the feminine, at Clare – or whoever's around.”

British actor SAM CLAFLIN, star of THE HUNGER GAMES: MOCKINGJAY PART 1 & 2, ME BEFORE YOU and THE HUNTSMAN, was sent the script, and as Franciosi had been, was immediately captivated.

“By page 10, I was completely spellbound,” says Claflin. “So, it was a very quick decision to want to set out to get this role specifically. It was such a well-crafted script, the characters are very, very complex, and the situation they find themselves in was a world that I didn't know that much about.”

Initially, it was challenging for Kent and the producers to picture Claflin in the role.

“I thought 'how can someone who's played all these romantic leads and who's so sweet on screen play this character?’ admits Kent, “but Sam tested and blew me away. I realized that here is the person who can ground this character and give him humanity, so that we, in some way, can endeavor to understand what makes him do the things he does.”

Of the audition, Claflin admits: “I've never been so broken. I had to go to places that I'd never been before, but Jennifer is not afraid of pushing someone to achieve their best. She sent me an email immediately after the audition saying, ‘Well done,’ and she personally let me know that the part was coming my way. It's her genuine, good-natured and beautiful heart that is apparent within THE NIGHTINGALE.”

Kent and Claflin both knew that this would be a very difficult role to play in a compelling, human way.

“I knew that, and he understood that,” says Kent. “It's very hard to play a role like Hawkins; and to play it without resorting to villainous clichés. He and I, together, I think created a character who goes some of the way to looking at the terrible question of sexual violence.”

To build up the character, Claflin read first-hand accounts of Tasmania in the period, as well as contemporary psychological texts, which led him to identify Hawkins as suffering from narcissistic personality disorder.

“Hawkins has a profound lack of empathy, and genuinely thinks that it's his right to have more, to be recognized and raised up, and he uses people around him to get what he thinks he needs,” explains the actor, “but he'll never be happy or satisfied.”

“He's a man who had a very difficult upbringing. For Jennifer and me, he's a man who's very ambitious, complex and layered, but with one focus: himself. The thing that attracted

me to him was the fact that he was so different to me. Trying to get into the mind of someone who you don't understand is exciting, so although he's deeply broken, it was rewarding building him and working out the reasons why he makes certain decisions."

In his complex relationship with Clare, signs of fragility and possibility can perhaps be briefly glimpsed.

"Hawkins just wants to be loved," says Claflin. "It's something that Jennifer and I discussed numerous times; Hawkins would have spent his life thinking that women weren't as good as men. At the time, men were generally thought to be the stronger and the better sex, and that's something that is so deeply embedded in his being. He struggles to see the world as it really is, and as it should be."

Producer Kristina Ceyton says of the actor; "I can't imagine anyone else in the role. Sam brought complexity to a character who could very easily be labelled as just evil, and that is absolutely not what we wanted. This character is damaged. I think it's important that we feel for him, and Sam allows us to do that. While we despise what he does, Sam depicts the character of Hawkins as a broken man."

Of working with Sam Claflin, Aisling Franciosi explains that: "Before we started, Jen wasn't sure how much she wanted Sam and I to hang out because the two characters have a very complex relationship, but we realized that to shape our scenes, we had to deeply trust each other to allow ourselves to be in the very vulnerable position required to give a truthful performance. It's not easy to be that vulnerable in front of someone. Sam is wonderful, with absolutely zero ego."

"Hawkins is a very complex and challenging role; you have to go to dark places," adds Bruna Papandrea, "Sam is such a beautiful actor; he did it with such intensity, but the second the camera stopped he'd be the first one to grab Aisling and give her a hug. He modulated the performance beautifully, in terms of what it takes to go to that place."

BILLY – PORTRAYED BY BAYKALI GANAMBARR

To exact her revenge, Clare Carroll must head towards Launceston, in the north east of Tasmania, but will have no chance of surviving in the rugged terrain unless she travels with an Aboriginal tracker.

She is led to Billy, also 21, a Letteremairrener man, who as a child watched his uncles, brothers and father killed in front of him by the British. Billy has experienced forced assimilation and slavery, so he speaks English, but due to years of constant abuse, doesn't want to work for white people anymore, especially a white woman.

When Clare offers him a shilling now and a shilling once he tracks down her quarry, Billy is drawn not just by the money, but by traveling north, a trip that will see him returning to his country, and potentially finding his mother and aunts, who disappeared when the men of the family were killed.

Mangana, the black bird, is Billy's totem, an animal that is his 'medicine', his way towards healing, and the animal that gives him most strength.

"Clare and Billy begin by treating each other badly, and any steps that move in the opposite direction towards understanding and care are earned as the story unfolds," says Kent. "I cannot imagine what it would've been like for Billy to see his family murdered, then to be brought up by the people who had done the deed, but that was common for Aboriginal people across Australia. It's unfathomable, but the film explores more than that – Billy's tenacity, his will to survive. Ultimately, it's a story of him coming home to himself."

Casting Director Nikki Barrett, Kent and Ceyton went on a search for an Aboriginal actor to play the challenging role of Billy, that took Jennifer to remote Aboriginal communities across Australia.

BAYKALIGANAMBARR, a Yolngu man, and an experienced dancer with the Aboriginal troupe Djuki Mala, had never acted before, but was at home on Elcho Island off Australia's Northern Territory, when a friend posted a callout for the role on Facebook and tagged him.

"I saw the post, sent an email in, and began the process," Ganambarr recalls. "I never thought I'd actually get the part, so I was really surprised, happy and privileged for the opportunity when I was cast."

Ganambarr was initially nervous on set, but was encouraged by Franciosi, Sam Claflin and the other actors.

"They told me that when they're about to do a scene they always get nervous; it's normal to be nervous and it makes you stronger, it makes you more motivated to nail it. I realized that there's no real difference between performing live on stage and performing in front of the camera; it's the same process."

The other actors were conscious that Ganambarr would be acting for the first time, but seeing him dance with Djuki Mala before shooting began allowed them to witness his magnetic energy and unique talent.

"We couldn't take our eyes off him," says Sam Claflin, "he's completely magical to watch, with such charisma and charm. He blossomed throughout the process. I initially stayed away from getting to know him too much, purely because of the issues between our two characters, but I was very excited when our scenes came up. He's such an incredible driving force for the film."

Ganambarr, as a first time actor, appreciated that Kent knew he'd need to work out his own process 'on the job'.

"Because she was an actor too, Jennifer understood what I was experiencing, so she pushed me at some points but at other times she would let me get comfortable. It was great to have her support and encouragement; she's an amazing director."

Kent was stunned by the intuitive and observant way that Ganambarr crafted his performance.

“Because Baykali is a dancer he understood the process of performance, but I have never seen someone – and I’ve worked with a lot of actors, on both sides of the camera – within a day of being on set, become a consummate actor,” admits Kent, “Baykali has a deep emotional intelligence; I didn't really have to talk about scenes with him, he just knew who Billy was. I feel very privileged to have experienced Aboriginal culture through him teaching me about it. I really want roles to be written for him, because he deserves to be playing lead roles. He’s an extraordinary actor.”

As he would share most scenes with Aisling Franciosi, Kent encouraged the pair to bond during pre-production, as well as by doing improvisations and workshops on key scenes. For Ganambarr, to have Aisling Franciosi and the other actors encouraging and supporting him was crucial.

“We all said before we started the shoot; ‘There will be hard times, and we’re always going to be there for each other,’” says Ganambarr. “We’re not just actors, we’re also family because we’re all in it together. I’m really privileged to have been able to work with them.”

For Aisling Franciosi; “Baykali astounded me. I have never seen someone learn and grow so fast. I think the fact that we became good friends during the shoot helped bring out the aspect that Jen wanted to create in the film, to depict how companionship and love can save two people.”

Ganambarr was proud to have shed light, through the film, on Aboriginal culture both within Tasmania, as well as across the country.

“Being a blackfella, even though I’m Yolngu from the Northern Territory and not Tasmanian, it made me really proud to be representing other tribes in a feature film,” he says. “It’s an extraordinary thing to experience and learn culture and language from different mobs. It made me so happy, and my family back home were all proud.”

“The story of THE NIGHTINGALE is important because it’s a history that was never told, about what Aboriginal people went through in this time, “ he adds. “It’s important to tell the whole world this story, and Jennifer Kent put everything into writing this story and filming it, because it’s important to tell the whole world. It’s a dark story and there will be tears, but it will touch people.”

RUSE – PORTRAYED BY DAMON HERRIMAN

The Australian actor DAMON HERRIMAN (QUARRY) was in Los Angeles, reading opposite actors auditioning for another part in the film, when Jennifer Kent and Kristina Ceyton realised that Herriman would be perfect to portray the fierce Sergeant Ruse, Lieutenant Hawkins’ right hand man and attack dog.

“It apparently dawned on Jennifer and Kristina during that audition that perhaps I might be right for Ruse,” Herriman explains. “I’m not sure what horrible things I was saying and doing to suggest that I would be right for this truly appalling character!”

In crafting Ruse, Herriman and Kent saw a man from the rough east end of London, who grew up in poverty and joined the army because it was the only option that he had, and the only option that would allow him to escape.

“He would have had a tough upbringing, and he’s certainly making everyone pay for that now,” says Herriman. “He has the qualities of a traditional drill sergeant; we see him speaking to the soldiers underneath him in an aggressive and belittling way. He’s not a pleasant human being.”

Around his men and civilians, Ruse projects a domineering alpha male persona, but that all changes when he’s around Hawkins.

“Hawkins is not only his superior, but I think Ruse genuinely respects him,” observes Damon Herriman. “Ruse likes the hard, cruel line that Hawkins takes, so I think they’re very similar characters, but around Hawkins there’s a sycophantic version of Ruse that emerges. He wishes he could be Hawkins, but second-best to that is being able to perform whatever Hawkins demands.”

Herriman saw only reasons to say ‘yes’ to being a part of THE NIGHTINGALE.

“The script was incredible; so well told, and both horrific and moving. The character of Ruse as well as working on a period film in Tasmania were appealing. I knew Jen and Kristina from previous films, so to work with them again was exciting, as well as to be able to work with Bruna Papandrea. I’m so glad I was able to be a part of it.”

JAGO – PORTRAYED BY HARRY GREENWOOD

Jago is a young ensign, new to the army. Unlike Ruse, he has come from the middle classes; and despite his entry level position, he is an ensign, which is an officer’s rank not a soldier’s. He is in effect Ruse’s superior because of this, but struggles to gain any sort of authority in this environment, a fish out of water.

“He’s on his first tour, and doesn’t really know anything about how the army works or how soldiers operate, so he’s flying by the seat of his pants,” says actor HARRY GREENWOOD (HACKSAW RIDGE), who portrays Jago.

“He’s thrust into possibly the worst penal colony in the world, Tasmania, and not even the larger Hobart colony but a small outpost, under the command of Hawkins, who’s a hard boss at the best of times. Jago initially looks up to Hawkins, but as the film unfolds the relationship changes as he’s exposed to the disturbing things that both Hawkins and Ruse do.”

Greenwood was, as other cast members had been, instantly gripped by the script. “It very quickly throws you into a deeply emotional world. By page 10, you’re invested with these characters, particularly Clare and her plight.”

To research the role, the actor read a comprehensive account by an early officer in the Sydney colony, Watkin Tench, which gives a view into the processes of the British army in Australia at that time.

Greenwood, Damon Herriman and Sam Claflin, who were strangers, were dispatched by director Kent to bond on a rigorous physical and training exercise, in the bush outside Australia’s capital city, Canberra, as part of her focus on intensive actor preparations.

“We met on a very early morning and were picked up by an army officer,” recalls Greenwood. “He took us into a beautiful national park and we spent a couple of days trekking with packs, going through various scenarios.”

“Some of them were tough. In one exercise, we were woken at 4.30AM by a voice screaming, ‘Help! Help!’ from somewhere in the bush. Half dazed, we had to follow the voice, getting quieter and quieter, to locate him. We applied what we learned through these exercises and improvisations to what we did on-set. More than anything, being in the bush together allowed us to get to know each other, so we could portray the connections between the officers on-screen. It’s a rare thing to be given that opportunity.”

Greenwood appreciated Kent’s focus on building character gradually through such exercises and through rehearsal.

“Jen was an actor herself, so she understands the importance of stepping up to that place gradually, as opposed to just turning up on set and just saying your lines and heading home.” says the actor. “Throughout the shoot she had an intense desire to make the best film she could. You can’t ask for anything more as an actor, to have a director like that leading you.”

For Damon Herriman: “It was a real joy working with Harry on THE NIGHTINGALE. He is an incredibly sweet, smart, funny guy, and a brilliant young actor. He brought so much to Jago. It was a great role on the page, but he brought so much more to it than I envisaged when I read it.”

AIDAN – PORTRAYED BY MICHAEL SHEASBY

Aidan, Clare’s husband, represents both the hope of love, and the perils of revenge and violence.

Young Australian actor MICHAEL SHEASBY was sent one scene, read for casting director Nikki Barrett, and was then sent the entire script.

“I read it cover to cover, and immediately called my agent and said; ‘I want to be a part of this,’ Sheasby recalls. “I then went back to meet Jen, did the same scene, and eventually secured the role. I recognized that there was a lot of weight on the shoulders of this story,

in terms of Australia's history, and that Jen didn't shy away from the reality of what happened. I saw it as an honour to be in such a truthful, important film, and through the writing itself, I could tell that Jen was going to be an amazing captain of the ship.

"She's incredibly empathetic, sensitive, genuine and fierce. She will slow time down to help the actor get where they need to get. It doesn't get better than with her."

In thinking about Aidan, the quote; 'Resentment is like taking poison and waiting for the other person to die' kept arising for the actor.

"That phrase, to me, sums up Aidan," explains Sheasby. "He has a fierce love for Clare and for his baby, Brigid, but he's a very instinctual, gut-driven person. He can tell that something's not right with Clare, and decides to confront it, with terrible consequences."

Aisling Franciosi says that she loved the scenes with Michael as Aidan, "because in this world that's so dark and violent, they have an unadulterated love for each other. The energy and care between them provides important moments of light."

On his first day on set, Sheasby found Aisling Franciosi with the skin from her knuckles grazed away.

"Aisling had been chopping wood for a scene; she had to cut three pieces in a row, and had grazed her skin in the process," recalls Sheasby. "Her work ethic is insane. No matter who the camera was on, she's a fiercely generous, hard-working actress. What that day taught me, my day one, was that the film had an actress who was willing to go the whole way for the protagonist's journey. It gave me a lot of confidence."

VIOLENCE AND HOPE

Through the characters of Clare and Billy, *THE NIGHTINGALE* asks; ‘How can human beings retain their compassion, humanity and courage in a brutal environment?’ In looking at the futility of violence and revenge, the film carries a striking message of anti-violence and forgiveness.

Aisling Franciosi says: “Clare and Billy have endured extreme suffering and loss. They’re broken when they meet, and therefore have a very hard time trusting and respecting each other at a basic human level. When they go on their physical journey together, they’re put through a series of tests; nature beats them down, and finally they open up to each other. They make the idea of living a bit more bearable for each other. Billy for Clare provides a sense of hope for life.”

Sam Claflin adds: “It’s Clare and Billy against the world. In this environment where things are brutal and violent and there are so many obstacles they have to overcome to get what they desire, the fact that there’s a correlation, a mutual understanding, is something that takes them a long time to realise, but when they do it’s the most beautifully poetic relationship, so authentic and human.”

Kent and the producers were conscious of the fact that our own parameters of brutality are very different to those in this part of the world 200 years ago.

“That was part of the research and the construction of the story; it was ‘the norm’ for the colonisers that they attempted to eradicate the Aboriginal people without a second thought,” observes producer Kristina Ceyton. “Feeling for the Aboriginal people wasn’t part of their psyche. So, we’re judging these characters, in that sense, but the audience have to see how the characters are motivated and we have to show the brutality to put the audience in Clare’s shoes. What Clare learns, and what the audience sees, is that the shining light from the beginning to the end of *THE NIGHTINGALE* is hope.”

“All the characters are yearning for lightness, for something more, in this brutal reality,” observes Harry Greenwood. “Through Clare and Billy’s journey, despite the horrific things they’re exposed to, there are moments of lightness and humanity. Despite the situations we’re faced with in life you can communicate with and understand someone. That’s at the core of the film; despite the terrible things that people do and experience, they do go on, they continue to live.”

Kent and the producers believe that finding the power of human spirit in dark times through Clare and Billy, will help give a voice to those today who’ve been suppressed and are victims of violence.

“I do believe that this story will help us contemplate the cycle of violence perpetuating violence,” says Bruna Papandrea. “Violence against women is as relevant now as it has ever been. This is a story set nearly 200 years ago and we’re still dealing with the same crimes against women. I wish it weren’t as relevant a conversation now, but it is.”

A SHARED STORY: THE ABORIGINAL CONTEXT

THE NIGHTINGALE is a shared story, both in the two-handed journey of Clare and Billy, and as a collaboration between Indigenous and non-Indigenous cast and crew.

For Jennifer Kent, working with Jim Everett as the film's Aboriginal Consultant, as well as with other Aboriginal contributors like language consultant Theresa Sainty, was crucial, both creatively and practically.

"I took a trip to Tasmania and traveled the path that Clare and Billy would have gone, and as the story emerged it became clear that there was no way I would embark on the film without very close Aboriginal consultation," explains Kent.

"I asked around and everyone said; 'Jim Everett is the guy for you.' So, I tracked him down and he let me know that he was too busy with other projects to work on THE NIGHTINGALE. I thought, 'Okay, I'm never going to make this film', but Jim asked me to email him the synopsis, and he quickly wrote back with; 'I still don't have time, but I can't say no to this story.'"

Kent and Ceyton travelled to Everett's home on Cape Barren Island, off the north east tip of Tasmania, and spent a week with the writer, poet and playwright, who has also worked on films since 1986.

"Over that week, we talked over the ideas of the film and what my role would be, and that got me convinced that this story should be told," says Everett. "You rarely see the truth being told even in documentaries about what happened in Tasmania, that there was a definite attempt at genocide. I felt that as a fiction it reflected real history, and so I should give it my support."

Everett was on board from the first draft, giving feedback on every subsequent draft, and was active through casting, pre-production, production and post-production. He acted as a consultant on all aspects of Tasmanian Aboriginal culture, including language, costumes, production and props design, song, and the use of ochre and dance in the depiction of rituals, which included engaging his nephew, CRAIG EVERETT, a dancer, to teach the Mangana dance to Baykali.

"The core of my role was to see that the film reflected what it was really like, as best as we know, for our tribal people back in those days," explains Everett.

"I also worked with the Tasmanian Aboriginal community to see that they were comfortable, that we took appropriate artistic licence to change things. For example, we've got clothing on some of the actors, and our people didn't have clothing at all, like many other Aboriginal people in Australia, so I worked with the actors to make sure they were comfortable with that aspect."

Baykali Ganambarr says: "Uncle Jim is an amazing bloke, really connected to his mob, to his language and his culture. It was incredible working with someone who has a sharp point of view in how this film plays out and who the character of Billy is."

“Jim and Aunty Theresa Sainty taught me language, Craig Everett taught me the Mangana dance. Having these people supporting me along, as well as working with Jennifer Kent and their mob, made me stronger, and gave me a lot of encouragement.”

THERESA SAINTY works for the Tasmanian Aboriginal Centre with the palawa kani Language Retrieval Program. The different Aboriginal nations within Tasmania each had their own language, but as complete languages, all were lost through the impact of colonisation.

“In Tasmania, in Lutrawita as it was called before we were invaded, there were about nine languages,” explains Sainty. “Now, unfortunately, or fortunately, we speak one language, palawa kani, which literally translates as ‘Tassie black fella talk’. It’s a composite language, like English, and we are bringing back into use words from almost all the original Aboriginal languages of Lutrawita, which is fantastic, because otherwise those words would be sleeping forever.”

Sainty first undertook a translation of the script for the Aboriginal actors, then worked as a language coach for those actors, who came from other Aboriginal nations and other language groups.

“Even though there are a lot of similarities in terms of sound and grammatical features,” explains Sainty, “they had to learn a new language. They did a fantastic job, and it was incredible to hear our language spoken on-country, not by our own people but by brothers and sisters from another country, so it’s almost as good.”

“I’m very proud to be able to be involved in reawakening our language, and I can’t wait to hear our language up on the big screen. The whole world is going to hear our language. How cool is that – for our kids now growing up, to see people in a big film speaking their language? It’s a fantastic opportunity to showcase our culture, and to showcase our beautiful country.”

Sainty’s involvement extended to translating a song from English into palawa kani, for Baykali Ganambarr to perform as Billy.

“The translations are not necessarily literal, because there are certain concepts and words that we don’t need or don’t have in our language,” says Sainty, “so there was some creative work in how we got across a particular concept. I coached Baykali with pronunciation, and Baykali and Jim worked on the rhythm of the song. It was hauntingly beautiful when he performed it.”

Kent and the producers were conscious of just how vital the consultation role was, and the importance to the film of ‘getting it right’.

“Everything for Jen must be completely authentic; every expression, every word,” says Bruna Papandrea. “She wouldn’t have made the film if Jim Everett had not given his endorsement. It was very important to her that she told this story in a way that was not only authentic but respectful in the way that we went about making it, in terms of the Aboriginal elements. It was a real privilege to share, through the film, elements of culture; language, song and dance that was at threat of being erased.”

Theresa Sainty was impressed by Kent and her sensitivity, as well as that demonstrated by the entire team.

“The way in which Jennifer handled the filming of MAGNOLIA MAYMURU as Lowanna, who had to have bare shoulders and breasts, was very sensitive,” says Sainty. “Everybody, from Jennifer to the people that drove us to wherever we needed to go, to the producers and the actors, they were all great.”

Jim Everett adds, in looking towards the future: “In many ways, this film I feel is opening the door for us to go into the new millennium using the filmmaking industry as another way of telling our stories, and I think our community is ready to launch into it.”

THE LOOK OF THE NIGHTINGALE

Although authenticity was crucial to Jennifer Kent, she was aware that what she wanted to create onscreen wasn't as much a composed period drama but more as a visceral story that could impact modern day audiences.

“It’s a mythical film, in the true sense of the word,” explains Kent. “Not as in something that never existed, but a story that deals with very universal themes, things that happen everywhere in the world, to all of us.”

Kent wanted to make sure she didn't take liberties with things that mattered, because; “We were dealing with a story of colonization and violence that some people say didn't happen, so it was really important that things were accurate. The army uniforms and other costumes were made from dyes of the time, and were hand-sewn. We committed to making the world look authentic.”

“Having said that, what was even more important was getting an emotional life that was relevant and contemporary. So, for instance, for most of the dialogues I went through with my Georgian dictionary, looking at all the slang words, but I also used some contemporary curse words, because I wanted to give the language a visceral sense.”

In her initial visual research, Kent found herself very drawn to the Old Masters – pre 19th century painters – and as an extension explored shooting the film in the Academy ratio (1.375:1), which was used commonly in films worldwide from the 30s to the 50s.

“Initially I talked to the DP, RADEK LADCZUK, about it and he said, 'Woah, I'm not sure, but we had a lot of discussions and explained to him that I didn't want a travelogue of Tasmania, which you get in cinemascope; very small people and massive trees,” explains Kent.

“I wanted a landscape that had humans at its center. The Academy ratio is narrow and tall, and so we would see beautiful, big Tasmanian trees and the characters traveling through it. You get height, and you get depth. It was so strong as we started to film. We were so happy with that decision, because you don't lose the people within the frame. It’s very different to THE BABADOOK, and that makes me even happier.”

Producer Kristina Ceyton adds: “Using the Academy ratio means that it’s a format of faces, which helped bring out the story even more. Through that ratio, Jen, Radek and the actors captured something that is beyond the script; emotions and fears that are small moments in the script but are pivotal in moving the film forward.”

As well as DP Radek Ladczyk, who had shot THE BABADOOK, Kent and the producers engaged that film’s Production Designer, ALEX HOLMES, for THE NIGHTINGALE.

“Jen had been developing the new project for a few years, and I’d been talking to her about it ever since we made THE BABADOOK,” explains Holmes, “so it’s a continuation of that relationship. I loved the script for THE NIGHTINGALE; it’s a beautiful, dark but poetic story, and a dream project in terms of design.”

“We talked about the film having a storybook quality to it, and a lot of her references were early Russian films that have a simplicity to them and a sense of claustrophobia; a Grimm’s Fairy-tale feeling. A lot of Tasmania feels like that anyway in terms of the forests, and the way the landscape feels, so we wanted to accentuate that sense.”

Kent, Ceyton, Holmes and Location Manager PETER HICKS started exploring locations a year before principal photography. Setting the film very early in Tasmania’s ‘white’ history, there were many design challenges for Holmes and his team, not just in terms of having to use paintings and illustrations as references rather than photographs, but in finding existing structural elements.

“The biggest challenges were affording to do the film with a script which called for a lot of timber structures which don’t exist anymore,” explains Holmes, “and that were made with pre-machine-cut wood. Wooden structures in the film needed to be ‘split wood’ which is a much more labour-intensive process, and nails were very expensive so people on the frontier would have connected the wood using mortise and tenon joints. We did manage to find one timber structure from about the 1840s, which we had to patch up, but every other hut in it was built from scratch because nothing survived; they had either burnt down or rotted, or were left to dilapidate.”

The exteriors of Launceston town were easier to shoot than on the Australian mainland, because some towns in Tasmania have short rows of Georgian buildings, unlike large mainland cities in which modern buildings have generally replaced them.

“We could dress and use VFX to get rid of any modernity around the Georgian buildings,” says Peter Hicks. “For the barracks, Tasmania is full of the ruins of probation stations built for convicts. We went to the last, complete station, down on the Tasman Peninsula, but in the end, Jen decided she wanted to shoot the exteriors and interiors in Sherwood, south of Bothwell, so the art and construction departments had to build and dress quite extensively. That was true for a lot of the non-natural locations; that the ideal positioning of the structure in the environment required a partial or complete build.”

Costume Designer MARGOT WILSON (*THE DRESSMAKER*, *THE ROAD*) had first met Jennifer Kent in 2003, on the set of the film *PRESERVATION*, in which Kent, then an actress, had been cast.

“Even then, Jennifer was telling me about the films that she would like to make,” recalls Wilson. “Then when she contacted me and I read the script of *THE NIGHTINGALE*, I was completely drawn in.”

Wilson began preparation work more than two months before the official start of pre-production. Given her vast experience, she knew the general fashions of the 1820s, in an Australian context, but the British soldiers would require extensive research.

“We primarily needed to know the protocol of the soldiers,” explains Wilson. “We spoke to PROFESSOR PETER STANLEY, an expert in Australian military history, who advised us, and after getting to know what was historically correct, Jen and I applied that to the characters and what was needed for the script. I researched the dyes and the weaves that

were used, which was fascinating. We had some fabrics rewoven so that it was authentic, and the stripes in the soldiers' shirts were designed and woven accurately to the period."

Hair and Makeup Designer NIKKI GOOLEY researched the convicts and early settlers of Tasmania, and pooled what she discovered with Jennifer Kent, Jim Everett and Margot Wilson's materials.

"Between us all, we pulled every scrap of information that we could find together and worked out what would work best for the film," says Gooley. "These people were poor, they didn't have any equipment, so the women would have done rag curls, if anything. We didn't want it to look like a 'hair and makeup film'. Aisling's hair we kept long. I knew it was going to be damp in the forests she was traveling through, that her hair wouldn't have had a brush put through it, so I kept everything natural and real."

Prosthetics Designer LARRY VAN DUYNHOVEN had worked with Gooley on a film many years earlier, so it was an opportunity for the two to collaborate again, with something of an understanding of the other's approach and process.

"Larry and I had to be mindful not to make the characters who had sustained attacks and injuries ghoulish, because there's a fine line between making somebody look like they're in pain and someone looking like they're in a horror film," explains Gooley. "We were trying a seamless blend between makeup into prosthetics, and to keep it real for Jen, by not going into horror, but also not holding back on the real terror of the situations."

Of the overall visual approach, producer Bruna Papandrea comments: "Jennifer Kent is incredibly visually gifted. She has a very close relationship with her team, and everything is so beautifully thought out. Sometimes, for such a visual medium, filmmakers pay very little attention to the craft, but it needs to be an experience that's worth paying 12 dollars to go to the cinema. THE NIGHTINGALE is a movie that, I believe with all my heart, you have to see on the big screen. It's visually astounding."

THE SHOOT

Tasmania is a place of extraordinary natural splendour, sitting alone at the bottom of the world, but for some there is a haunting quality to the island, which lent itself perfectly to the mood of *THE NIGHTINGALE*. The landscape emerges as another, powerful character in the film, with its own areas of light and darkness.

“I feel it when I go there,” says actor Harry Greenwood. “As you learn more about the history of the place, that only heightens your awareness of the terrible things that happened there. There was a deep, longstanding culture in Tasmania, but for the arriving British, there was nothing there that they were used to, so it became frightening and alienating.”

“The British characters in *THE NIGHTINGALE* are continuously in a state of fight or flight; they never know what’s around the corner. Some of the locations were stunning, but when I was playing Jago during the shooting of scenes, the landscape shifted. Suddenly the demons of history started to emerge. It’s definitely something I was aware of from Jago’s perspective; a sense of pure fear.”

In selecting the natural locations, Jennifer Kent always considered how they would enhance the emotional impact of the film. In line with eschewing standard iconic views of the island, she avoided using equipment such as drones for capturing the landscapes in a glorified way.

“She didn’t want to see grand Tasmanian views,” says Peter Hicks, “she wanted to see native forests, but was also seeking a layer of European gothic myth, which was at times a battle, because Tasmanian forest isn’t European forest. I think in the end, through meticulous searching and planning, we managed to capture both aspects.”

Accessing the ideal locations to create the world of *THE NIGHTINGALE*, with a large cast and crew, was challenging logistically.

“We didn’t want to be on the edge of a forest and pretend that we’re in deepest wilderness, we wanted to feel like they are stranded in the middle of nowhere,” explains producer Kristina Ceyton. “We drove for hours through rugged terrain, and had to use very narrow entry points to get into the forest, so that it looked pristine. It was incredibly hard, but we had a wonderful crew, highly skilled, and everyone was in it together, lugging things to get that shot.”

“What also sets Tasmania apart is that the majority of its forests has been preserved, and a large amount is World Heritage or National Parks, so we were very honoured to be able to enter those areas, make it feel real, and showcase the beauty.”

Again, authenticity was crucial for Kent in aiming for the most impactful and effective portrayal of Clare and Billy’s journey onscreen.

“We went to a place called Judbury for a river-crossing scene, which is on the wild Huon River,” recalls Location Manager Peter Hicks. “Tasmanians would look at me as if I’d gone mad when I told them we were filming a scene with a horse crossing the Huon River at the start of winter; a river that goes up and down with the winter rainfall at an inordinate rate.

But it's a scene about Clare and her relentless drive, and the emotion of wanting to cross a dangerous river because her revenge is driving her, and so we took our lead from the character's motivations."

Winter, although a picturesque and evocative season in Tasmania, was a challenge on many levels for crew and cast.

"The actors' outer shells were fine because the soldiers were in frock-coats and shell jackets," explains Costume Designer Margot Wilson, "and the convicts were in felted-up fabric made from yaks, camel and horse, but trying to keep them warm underneath was a huge challenge."

Aisling Franciosi confesses: "There's no denying it; there were days that were just plain hard. The weather was brutal, it was challenging for everyone, but I think that helped because we had to pull together, and the result is that what you see on screen is so dramatic. That reflected the journey of the film as well; at times the landscape is working against Clare and Billy, and at times it's helping them along."

Kent's desire to shoot sequentially as much as possible was another logistical challenge, but a beneficial one for the actors.

"I like to block-out every scene and have it up on my wall so that I can track what we're doing even when we're filming out of sequence," says Aisling Franciosi, "so it was nice to let that happen organically. Some moments Clare has unadulterated rage and hatred towards Billy, so I didn't need to think; 'We have to make sure that it seems that at some point she'll eventually grow to love him as a friend,' as that would become apparent when we progressed in the schedule to those transformation scenes.

Stunt Coordinator JUDD WILD was contacted by the film's production office, who set up a time for Kent to Skype him, but warned him of her very limited available time.

"Our conversation started, and as you do when you have a resonance with someone, we started talking about movies and our favourite action scenes, and an hour and a half went by," recalls Wild. "We had a very good connection, and I understood where she was coming from and what she wanted to see within the performances."

Kent's aim was for the actors to do their own stunts as much as could be done in a safe manner, to be able to capture the emotion behind the performances. Wild tailored the performances to enable the use of stunt doubles only when necessary.

In a particularly precarious scene in which Clare rolls down the side of a very steep incline in a mountainous area, Wild had to pull Franciosi back from attempting the stunt herself.

"The pitch of the hill was so steep that we had to use wires because it wouldn't slow down the stunt double, PHILLI ANDERSON," recalls Wild. "Aisling said; 'I'll do it. I'll roll down it,' and I replied; 'I'm sure you could roll down that hill and do a great job, but let's not take the risk because this movie revolves around you and we've got a long shoot ahead.' Aisling is very committed, and very resilient."

American producer Steve Hutensky was struck by the skill of the Australian crew, as well as the prevalent attitude on set of mutual respect.

“There’s no-one above and no-one below,” he explains. “Even the actors, the director and the producers; everyone is an equal. It’s true camaraderie. Our crew and cast were mostly not from Tasmania, so we were all on the road together, going through the wilderness, and from that was created an energy that was phenomenal, and I think it translated into the film.”

Jennifer Kent admits that: “The film nearly killed me! I think it was particularly hard because of the subject matter, combined with being outside ninety-five percent of the time, never knowing how the weather was going to be, in the middle of the wilderness. It’s a testament to the cast and crew – I was so lucky to work on a film where everyone wanted to be there. It made that hard slog worthwhile in the end. I feel very fortunate to have had that. It was a labor of love, and a trial-by-fire, as well.”

Peter Hicks agrees that it was a long, difficult shoot, but that the mercurial cycle of Tasmanian weather, from rain to sun and back, has to be worked with, not against.

“You have to get used to that rhythm,” he says. “With filmmaking on the scale of THE NIGHTINGALE, it’s hard to go slowly, and going fast and Tasmania don’t match. You’ll see signs at the airport saying; ‘Tasmanians go slowly,’ and we do it for a reason. The reason is that it’s beautiful and it’s fragile.”

After spending almost six months in Australia, for rehearsals and principal photography, Aisling Franciosi was sad to leave.

“It was an intense six months, but the crew were amazing, incredibly supportive, generous with their time, and I found it really touching that during the more sensitive scenes they were incredibly respectful,” she says. “I was devastated when it was over, because there were a lot of really good friends that I made on THE NIGHTINGALE. It was an incredible journey.”

BIOGRAPHIES

JENNIFER KENT – WRITER/DIRECTOR

JENNIFER KENT was born in Brisbane, Australia, the last of 5 children. She graduated from the National Institute of Dramatic Art (NIDA) and has worked extensively in theatre, film and TV as an actor.

In 2002, Jennifer undertook a directing apprenticeship on DOGVILLE, directed by Lars von Trier.

Jennifer's award winning short film MONSTER screened at over 50 international festivals including Telluride Film Festival and Aspen Shortsfest where it won the Audience Award and The Ellen Award for distinctive achievement.

In 2010, Jennifer completed the script program at the Binger Filmlab in Amsterdam, where she developed her feature film THE BABADOOK. THE BABADOOK screened at Sundance Film Festival in January 2014 to critical and audience acclaim, and has won over 50 international and domestic awards, including the Australian Director's Guild award for Best Director, the Australian Academy Award (AACTA) for Best Direction, Best Screenplay and Best Film, and the New York Critics Circle Awards for Best First Feature.

Her third feature as writer/director, ALICE AND FREDA FOREVER, produced by Sarah Schechter and financed by SKE is slated for production in 2019. She is also writing and will direct TIPTREE, a TV limited series based on the extraordinary life and work of female science fiction writer Alice B Sheldon. Imperative Entertainment along with Automatik will executive produce the series.

AISLING FRANCIOSI – CLARE

Irish-Italian actress Aisling Franciosi is best known for her role as 'Katie Benedetto' in Alan Cubitt's BAFTA nominated BBC Two crime drama THE FALL, starring opposite Jamie Dornan and Gillian Anderson. Aisling's portrayal of babysitter/obsessive to Dornan's serial killer won her an Irish Film and Television Award in 2015, firmly cementing her as one to watch within the industry. Franciosi most recently appeared as 'Fernande Olivier' alongside Antonio Banderas in the second season of National Geographic's anthology series GENIUS, which chronicles the life and work of Spanish painter Pablo Picasso. In 2017, Aisling starred in the BBC Three drama CLIQUE as elite clique member 'Georgia Cunningham'. Created by Skins writer Jess Brittain, the drama followed two best friends (Aisling and Synnove Karlsen) drawn into a leading group of girls in a secret society, led by Louise Brealey. In 2016, Aisling joined the cast of the hugely successful HBO series GAME OF THRONES as 'Lyanna Stark' for the sixth and seventh series. 2015 saw Aisling feature as series regular 'Kate Crawford' in series two of the American crime drama series LEGENDS. Based on the book by Robert Littell, the story followed a deep-cover operative who has an uncanny ability to transform himself into a different person for each job. Her features also include Ken Loach's JIMMY'S HALL, a 2014 Cannes Film Festival competition title, VERA, QUIRKE and TRIVIA. Franciosi is

also a classically trained opera singer, having performed in LA BOHEME, TOSCA and TROVATORE.

SAM CLAFLIN – HAWKINS

Since graduating from LAMDA in 2009, Sam has worked on a number of prestigious projects. 2018 has already been an exciting year for Claflin, with a selection of notable projects in the pipeline and his most recent film, Baltasar Kormákur's drama *ADRIFT*, releasing in June. Sam stars alongside Shailene Woodley in the film, based on a true survival story. The film concerns a couple's chance encounter that leads them first to love, then on the adventure of a lifetime as they face one of the most catastrophic hurricanes in recorded history. It has recently been announced that Sam will star in British indie *THE CORRUPTED*, as an ex-con, 'Liam'. Based on truth, the film is set in London and is a pertinent exploration of the corruption between property speculators, the police and the local authority, during the Olympic Park construction. Penned by Nick Moorcroft, the film is directed by Ron Scalpello and also stars Timothy Spall, Hugh Bonneville, Charlie Murphy and Noel Edwards. The film is slated for release next year. Sam was last seen in the screen adaptation of R.C. Sheriff's WWI classic play *JOURNEY'S END*, as Captain Stanhope. Directed by Saul Dibb, Sam leads the cast of Asa Butterfield, Paul Bettany and Toby Jones. Prior to this, he was seen in *MY COUSIN RACHEL*, alongside Rachel Weisz and Holliday Grainger. Directed by Roger Michell, the film is based on the classic Daphne du Maurier novel. Sam was also seen in Lone Scherfig's critically acclaimed *THEIR FINEST*, starring alongside Gemma Arterton and Bill Nighy. 2016 saw Sam take on the lead role of 'Will' opposite Emilia Clarke in the box office hit *ME BEFORE YOU*, and 2015 saw Sam star as 'Finnick Odair' for the last time in *THE HUNGER GAMES: MOCKINGJAY – PART 2*, the final film in the box office phenomenon franchise saw Sam reprise the role he played in *THE HUNGER GAMES: CATCHING FIRE* and *THE HUNGER GAMES: MOCKINGJAY - PART 1* opposite Jennifer Lawrence, Liam Hemsworth and Josh Hutcherson. 2014 saw Sam star in Lone Scherfig's film *THE RIOT CLUB*, based on the London stage play *Posh*, alongside Max Irons, Douglas Booth and Holliday Grainger. Also released was *LOVE, ROSIE*. This film version of Cecilia Ahern's novel *Where Rainbows End* saw Sam star with Lily Collins as friends and lovers in a romantic comedy drama set in Dublin and Boston. Earlier in the year, Sam appeared opposite Jarred Harris in the Hammer Horror film *THE QUIET ONES*. In 2012, Sam played the role 'Prince William' alongside Kristen Stewart, Charlize Theron and Chris Hemsworth in box office hit *SNOW WHITE AND THE HUNTSMAN*, which he followed up with a small role in *THE HUNTSMAN: WINTER WAR*. The previous year, Sam made a name for himself as youthful missionary 'Philip', the romantic lead in *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*. Sam has also starred in a number of television projects. In 2013, he was seen on screens opposite Hilary Swank in Richard Curtis' BBC One drama *MARY & MARTHA*. In 2012, Sam played 'Jack' in *WHITE HEAT*, an epic drama for the BBC charting the lives of seven friends from 1965 to the present day. He also starred in *UNITED* alongside David Tennant, Dougray Scott and Jack O'Connell. In 2010, Sam was seen in the hit Channel 4 mini-series *PILLARS OF THE EARTH*, based on Ken Follett's novel of the same name. In this drama, Sam played 'Richard' alongside Eddie Redmayne, Hayley Atwell and Ian McShane. Sam also starred in the critically acclaimed adaptation of William Boyd's *ANY HUMAN HEART* for Channel 4, which won a BAFTA Award for 'best drama serial'. Sam played the younger years of lead character 'Logan', sharing the role with Jim Broadbent and Matthew Macfadyen. That

same year, Sam also appeared in THE LOST FUTURE, a sci-fi adventure in which he played 'Kaleb' alongside Sean Bean and Annabelle Wallis.

BAYKALI GANAMBARR – BILLY

Baykali Ganambarr hails from Elcho Island and spent his first 6 years growing up on a small community outside of Alice Springs near Ti Tree called Six Mile. He then spent two years in Darwin, three years attending school in Sydney and to this day resides on Elcho Island, North East Arnhem Land, Australia. Baykali travels extensively around the world performing with DJUKI MALA dance company appearing at international festivals and high-profile events. Baykali is a passionate dancer/actor. In the future he would like to pursue his dancing both with DJUKI MALA and plans to pursue his acting career. His lead role as Billy in THE NIGHTINGALE is Baykali's first performance onscreen.

DAMON HERRIMAN – RUSE

Damon was born in Adelaide and has been acting since the age of eight. His extensive credits both in Australia and in the US are a testament to his versatility and reflect his standing as one of Australia's best character actors. Damon's Australian television credits include LAMBS OF GOD for Lingo Pictures, MR. INBETWEEN for FX directed by Nash Edgerton, RIOT (2018 Logie Award Nomination – Most Outstanding Actor), NO ACTIVITY S2 for STAN, TOP OF THE LAKE: CHINA GIRL directed by Jane Campion, SECRET CITY for Matchbox Pictures and Foxtel (2017 Logie Award for Most Outstanding Supporting Actor and the 2016 Australian Academy of Cinema Television and Arts Award or AACTA for Best Supporting Actor in a Television Drama), NEVER TEAR US APART as INXS manager Chris Murphy for the Seven Network, THE BROKEN SHORE, THE OUTLAW MICHAEL HOWE in the titular role of Michael Howe, THE ELEGANT GENTLEMAN'S GUIDE TO KNIFE FIGHTING, RAKE (ABC), LOVE MY WAY (Foxtel), OFFSPRING (Network 10), SATISFACTION (Showtime), CHANDON PICTURES (Movie Network), BRIDES OF CHRIST (ABC) and the series 2 co-lead in LAID (ABC), for which he received an AACTA Awards 2013 Nomination for Best Performance in a Television Comedy. Damon's film credits include JUDY & PUNCH, due for release 2019; DOWN UNDER; THE LITTLE DEATH (AACTA Nomination for Best Lead Actor); SON OF A GUN, starring Ewan McGregor; Russell Crowe's THE WATER DIVINER; 100 BLOODY ACRES, THE SQUARE, CANDY, NED, PRAISE and THE BIG STEAL. In 2008, Damon won the Best Actor award at the St Kilda Film Festival for his performance in the short film LEN'S LOVE STORY. Damon also works extensively in the US. His film credits there include Gore Verbinski's THE LONE RANGER (Walt Disney Pictures); J. EDGAR, opposite Leonardo DiCaprio (directed by Clint Eastwood for Imagine Entertainment/Warner Bros); REDBELT, directed by David Mamet (Sony); and HOUSE OF WAX (Warner Bros). On US television, Damon is best known for his recurring role as Dewey Crowe in the critically acclaimed FX series JUSTIFIED, opposite Timothy Olyphant. His other US television credits include the recurring role of Mr. Jones in CBS' VEGAS opposite Dennis Quaid, BREAKING BAD, ALMOST HUMAN, WILFRED, CSI, THE UNIT, COLD CASE (the

Vince Gilligan police drama for CBS), BATTLE CREEK, INCORPORATED and SCORPION for CBS. His series regular roles include the Starz cable drama FLESH AND BONE (2016 Golden Globe Nomination: Best Limited Series or Motion Picture Made for Television) and QUARRY for Cinemax. 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 (writer/performer). Damon was also a contributing sketch writer on the ABC/Jungleboys production THE ELEGANT GENTLEMEN'S GUIDE TO KNIFE FIGHTING. As a child actor, Damon received three Logie award nominations for his work on THE SULLIVANS.

HARRY GREENWOOD – JAGO

Harry graduated from the National Institute of Dramatic Art in 2012. For Belvoir he has performed in *The Glass Menagerie* and *Once in Royal David's City*. Other theatre credits include *Love and Information* (Malthouse Theatre and Sydney Theatre Company) and *Fury* (Sydney Theatre Company). While at NIDA Harry performed in *Caligula*, *Punk Rock*, *Flutter Kick*, *Rookery Nook*, *Idiot*, *Richard III*, *The American Clock* and *Too Young for Ghosts*. Harry's film credits include Mel Gibson's HACKSAW RIDGE, KOKODA and 8. His short film credits include PACIFIC, THE WATER DIARY, THE GIFT, THE UNLIKELY MAESTRO and STEVE THE CHAMELEON. For TV he has appeared in OLD SCHOOL and GALLIPOLI.

MICHAEL SHEASBY – AIDAN

Michael is a graduate of the National Institute of Dramatic Arts (NIDA). Prior to joining the cast of THE NIGHTINGALE, Michael played Tex Lewis in Mel Gibson's HACKSAW RIDGE. Other film and television credits include THE SAPPHIRES, FELONY, RESCUE SPECIAL OPS, HOME AND AWAY, IN YOUR DREAMS, A PLACE TO CALL HOME SEASONS 1 and 2, AUSTRALIA: THE STORY OF US and LOVE CHILD. In 2016, Michael played Valentine in the Sydney Theatre Company's production of *Arcadia* at the Sydney Opera House. In 2014, he played 'King Henry' in Bell Shakespeare Company's national tour of *Henry V*, which won Green Room Awards for Best Production and Best Ensemble. Also for Bell Shakespeare, Michael played 'Romeo' in *Romeo and Juliet*. His other theatre credits include 'Lysander' in *A Midsummer Night's Dream* and 'Romeo' in *Romeo and Juliet* for Sport for Jove Theatre Company. Whilst at NIDA, he played the role of 'Ralph' in *Lord of the Flies*, directed by Kip Williams. As a recipient of the 2011 BBM Youth Award for Drama, he travelled to London to attend the RSC's World Shakespeare Festival. In 2012 Michael was selected as runner-up for the Heath Ledger Scholarship. In 2017, Michael was awarded the Mike Walsh Fellowship to study in New York.

EWEN LESLIE – GOODWIN

Ewen graduated from the Western Australian Academy of Performing Arts in 2000 and since then has become one of Australia's most popular faces in stage and screen. Ewen's films credits include the critically acclaimed THE DAUGHTER, SWEET COUNTRY,

THE MULE, THE RAILWAY MAN, DEAD EUROPE, SLEEPING BEAUTY, THREE BLIND MICE, KATOOMBA, KOKODA and JEWBOY. Selected television credits include Jane Campion's TOP OF THE LAKE: CHINA GIRL which premiered at Festival de Cannes, JANET KING, DEADLINE GALLIPOLI, WONDERLAND, MR AND MRS MURDER, TOP OF THE LAKE, RAKE, REDFERN NOW, DEVIL'S DUST, MABO, MY PLACE, LOCKIE LEONARD, LOVE MY WAY, THE JUNCTION BOYS, ALL SAINTS and THE ROAD FROM COORAIN. Ewen is currently filming THE CRY alongside Jenna Coleman. Theatre credits for Belvoir include *Ivanov*, *Thyestes*, *Hamlet*, *Cat on a Hot Tin Roof*, *The Wild Duck*, *The Promise* and *Paul*; for the Sydney Theatre Company *Rosencrantz & Guildenstern are Dead* and *Riflemind*; for the Melbourne Theatre Company *Hamlet* and *Richard III*; and for Malthouse *The Trial* and *The Wild Duck*. He received the Helpmann award and a Green Room award for his role in *Richard III* and the Helpmann Award and the Sydney Theatre Award for *The War of the Roses*. Ewen has also received an Australian Film Institute nomination for his performance in JEWBOY and AACTA nominations for THE DAUGHTER and DEAD EUROPE.

KRISTINA CEYTON – PRODUCER

KRISTINA CEYTON produced the critically acclaimed and award-winning psychological thriller THE BABADOOK by Jennifer Kent, that premiered at the 2014 Sundance Film Festival to rave reviews. The film went on to win many Best Film and Best Actress Awards, including three Australian Academy Awards (AACTAs), the 2014 New York Film Critics Circle Award for Best First Film, and receiving a British Independent Film Awards Nomination. Other producing credits include CARGO, starring Martin Freeman, the first Australian film released as a Netflix Original in May 2018. Her company Causeway Films, focuses on the development and production of one-of-a-kind screen content, and discovering and fostering distinctive writing and directing talent. Causeway is currently in post-production on BUOYANCY by Rodd Rathjen, a foreign language feature debut shot in Cambodia, and the feature adaptation of CARTAGENA by Nam Le, the award winning short story from his collection THE BOAT.

BRUNA PAPANDREA – PRODUCER

Bruna Papandrea is Founder and CEO of Made Up Stories, a development, production and finance company formed in January 2017 with offices in Los Angeles and Sydney. Through Made Up Stories, she is currently producing acclaimed writer/director Jennifer Kent's movie THE NIGHTINGALE and up-and-coming filmmaker Abe Forsythe's LITTLE MONSTERS. Additionally, upcoming on the television side, the company is currently in production on the TNT series, "Tell Me Your Secrets," written by Harriet Warner and directed by Caméra d'Or winner Houda Benyamina, and Meaghan Oppenheimer's "Queen America," starring Catherine Zeta-Jones and directed by Alethea Jones, which received a 10-episode, straight-to-series order by Facebook's new video platform, Facebook Watch. Bruna recently executive produced the HBO hit series BIG LITTLE LIES, adapted by David E Kelly from the bestselling novel by Liane Moriarty, starring Reese Witherspoon, Nicole Kidman, Shailene Woodley and Laura Dern and

directed by Vallee. The series won an astounding 4 Golden Globes and 8 Emmys including Best Limited Series for Bruna and the other executive producers. She is returning to her executive producer role on the series' second season, currently in post-production, which adds multiple Academy Award-winner Meryl Streep to the cast. Bruna's producing credits also include Vallee's WILD, David Fincher's GONE GIRL, Andrew Jarecki's ALL GOOD THINGS, Noam Murro's SMART PEOPLE and Jonathan Teplitzky's BETTER THAN SEX. She also executive produced the highly acclaimed MILK from Gus Van Sant.

STEVE HUTENSKY – PRODUCER

Steve is co-founder, chief operating officer and producer for Made Up Stories, a development, production and finance company committed to creating content with compelling female figures squarely at the center and enabling female directors, writers, actors, and fellow producers to tell the stories they want to tell. Steve produced for Made Up Stories in its first-year acclaimed filmmaker Jennifer Kent's THE NIGHTINGALE and rising filmmaker Abe Forsythe's LITTLE MONSTERS (starring Lupita Nyong'o and Josh Gad). Prior to Made Up Stories, Steve produced the film 2:22 and the documentary WAKE UP. His credits also include executive producer on THE HUMAN STAIN and THE KING'S DAUGHTER and production executive on COLD MOUNTAIN. Steve also served as head of business affairs for Relativity Media from 2009 to 2011 and he worked as a top executive at Miramax Films from 1995 to 2004, holding a variety of senior business and creative positions. He is currently in production as a co-executive producer for Made Up Stories on Meaghan Oppenheimer's QUEEN AMERICA starring Catherine Zeta-Jones and directed by Alethea Jones for Facebook's new video platform, Facebook Watch.

JIM EVERETT – ASSOCIATE PRODUCER/ABORIGINAL CONSULTANT

Jim Everett - puralia meenamatta was born at Flinders Island, Tasmania in 1942. He is from the clan plangermairreenner of the Ben Lomond people in Tasmania. Jim left school at 14 years to start work. His working life includes 15 years at sea as a fisherman and merchant seaman, Australian Regular Army, and over 50 years formal involvement in the Aboriginal Struggle. With a long history in government Aboriginal Affairs, he has travelled Australia visiting many remote Aboriginal communities. Jim began writing poetry at an early age. He wrote his first play WE ARE SURVIVORS in 1984, produced and directed, and acted in it. His written works now include plays, political and academic papers and short stories. Jim has produced and been associate producer on many documentary films. He is published in many major anthologies. Jim lives on Cape Barren Island writing and maintaining involvement in cultural arts nationally.

THE NIGHTINGALE

CREDITS AND TITLES FINAL

PRE-PRESENTATION CREDIT

Pre-Presentation animation 1a	TRANSMISSION (Animated logo) (Australia & NZ only)
Pre-Presentation animation 1b	FILMNATION (Animated logo) (FILMNATION Territory only)
Pre-Presentation animation 2	SCREEN AUSTRALIA (Animated logo)
Pre-Presentation animation 3	MADE UP STORIES (Animated logo)
Pre-Presentation animation 4	CAUSEWAY FILMS (Animated logo)

OPENING TITLES ON BLACK BEFORE MOVIE

CARD 1	SCREEN AUSTRALIA
CARD 2	SCREEN TASMANIA AND SOUTH AUSTRALIAN FILM CORPORATION PRESENT
CARD 3	IN ASSOCIATION WITH ADELAIDE FILM FESTIVAL BRON CREATIVE AND FILMNATION ENTERTAINMENT
CARD 4	A CAUSEWAY FILMS AND MADE UP STORIES PRODUCTION

CARDS **FILM STARTS**

TITLE THE NIGHTINGALE

CARDS **END CARDS AND ROLLER**

1	Clare AISLING FRANCIOSI
2	Hawkins SAM CLAFLIN
3	Billy BAYKALI GANAMBARR
4	Ruse DAMON HERRIMAN

5 Jago
HARRY GREENWOOD

6 Goodwin
EWEN LESLIE

7 Eddie
CHARLIE SHOTWELL

8 Aidan
MICHAEL SHEASBY

9 (shared) Uncle Charlie
CHARLIE JAMPIJINPA BROWN

Lowanna
MAGNOLIA MAYMURU

10 Written & Directed by
JENNIFER KENT

11 Produced by
KRISTINA CEYTON, p.g.a.

12 Produced by
BRUNA PAPANDREA, p.g.a.
STEVE HUTENSKY, p.g.a.

13 Producer
JENNIFER KENT, p.g.a.

14 Executive Producers
BRENDA GILBERT
JASON CLOTH
ANDY POLLACK
AARON L. GILBERT

15 Executive Producers
BEN BROWNING
ALISON COHEN

16 Associate Producer
JIM EVERETT

17 Line Producer
AMANDA CRITTENDEN

18 Director of Photography
RADEK LADCZUK

19 Editor
SIMON NJOO

20 Production Designer
ALEX HOLMES

21 Costume Designer
MARGOT WILSON, a.p.d.g.

22 Hair and Makeup Designer
NIKKI GOOLEY

23 Sound Designer
ROBERT MACKENZIE

24 Composer
JED KURZEL

25 VFX Supervisor
MARTY PEPPER

26 Casting Director
NIKKI BARRETT, c.s.a.

START END ROLLER

CAST

(in order of appearance)

Clare AISLING FRANCIOSI
Aidan MICHAEL SHEASBY
Baby Brigid MAYA & ADDISON CHRISTIE
Harriet CLAIRE JONES
Ruse DAMON HERRIMAN
Hawkins SAM CLAFLIN
Jago HARRY GREENWOOD
Luddy ELOISE WINESTOCK
Goodwin EWEN LESLIE
Goodwin's Ensign MATTHEW BARKER
Convict Violinist CHARLES MCCARTHY
Wallace BEN MORTON
Outpost Soldier 1 MATTHEW BURTON
Ruse's Corporal TERENCE MONRO
Archie LUKE CARROLL
Crown Jewels Soldier JESSE PETTERD
Magistrate HUW HIGGINSON
Billy BAYKALI GANAMBARR
Uncle Charlie CHARLIE JAMPIJINPA BROWN
"Bean Pole" Convict JAMES EDMANSON
"Dull" Convict BEN MCIVOR
Eddie CHARLIE SHOTWELL
Settler Woman SARAH OKENYO
Settler Toddler MATILDA HOLMES
Settler Baby IVY MILLINGTON
Sheep Farmer SAM SMITH
Hanging Man 1 JERRY BITTING
Hanging Man 2 BENJAMIN CREEK
Stoakes NATHANIEL DEAN
Stoakes' Subordinate STEFAN DOBBER
Koa XAVIER MADARRWIKKA
Lowanna MAGNOLIA MAYMURU
Possum Man JOSEPH BARROWS
Escaped Convict JAMES O'CONNELL
Mooltee DALLAS MUGARRA
Warrior Man 1 TERENCE PERDJERT
Warrior Man 2 KEITH MELPI JABINEE
Warrior Man 3 KENDRICK MELPI
Woman On Road CATHY ADAMEK
Man On Road MATTHEW WHITTET

Well Dressed Woman SONJA RALPH
Footman GERARD WEBB
Dead Woman JULIA HAYWOOD
Dead Man MARIUS BUJORA
Thompson / Settler 1 RICHARD SUTHERLAND
Captured Man 1 DANZEL BAKER
Captured Man 2 WAKARA GONDARRA
Captured Man 3 BUWATA MUNUNGGURR
Davey / Settler 2 MATTHEW SUNDERLAND
Settler 3 CRAIG IRONS
Settler 4 CAMPBELL MCKENZIE
Settler 5 ANDREW DUFF
Old Man ALAN FAULKNER
Old Woman MAGGIE BLINCO
Trader ANTHONY PHELAN
Major Bexley CHRISTOPHER STOLLERY

Clare (Stand In) SARAH OKENYO
Billy (Stand In) ALFRED CAUKER
Baby Brigid (Stand-Ins) SCARLETT DENNY IVY MILLINGTON

Becky ANGEL
Becky Doubles SHORTY FIESTA
Bullock RANGER

Voice Artists

JEREMY AMBRUM WILLIAM BUCKINGHAM ANDRÉ DE VANNY MORGAN GRIFFIN SAM HAFT
BRENNAN HARDING HUW HIGGINSON BRANDON MCCLELLAND LUKE MCMAHON ALEKS MIKIC
ELIZABETH NABBEN PRESTON RUSSO HANNAH WATERMAN MEYNE WYATT

Outpost Soldiers

DAMIEN BOLGER JOSH BULL WILLIAM BURKE SIMON CHAMBERLAIN ANDREW DAVIS ALEKS FOLVIG
JOHN FITZPATRICK ZACHARY GORMAN JOSH HILBY REUBEN HOLFORD HENRY HOPWOOD NICHOLAS JARVIS
ROMAN KUZMANICH DYLAN LEWIS MITCHELL MCKAY JAMES NEWELL KEANU RAIN LOUIE RICHMOND
SHAWN ROOKE STUART SELF LOUW STRIKER MATT WHITE

Chain Gang Convicts

RONALD BAINS PATRICK BRADFIELD CAMPBELL FERGUSON DANIEL GAVLEK
ANDREW MACHEN TIMOTHY MISON SIMON ROLFE MARK THOMSON

Launceston Townsfolk

SAM ANNING BARRY BATCHELOR DAVID BLACKWOOD CHRIS BROOKS ANNE BLYTHE-COOPER PAUL CAIRNS
BRAEDON CARTER ANDREW CASEY JACKSON CHUG LEX CLARK CALEB CRACK BOB EDWARDS KEVEN FRANCIS
ELLIE FREEMAN BREANNA GEER CARRIE GORMAN CATHERINE GRAINGER ELI HALLIWELL SAM HERBERT
SCOTT HIGGINS SILAS HORSLEY AMBER JACOBS FELIX JARVIS ANDREW JENNER BRENDON KAYS PAUL KEECH
IAIN LANG JON LENTHALL TAYLOR LIDSTONE BEN MASTERMAN JOHN MULLENGER TREVOR NIASS LUKE O'BRIEN
JACK O'SULLIVAN MATT PICONE HEIN POORTENAAR JAMES POORTENAAR JOHN RILEY TRAVIS SCHMIDTKE
KIERAN SLICER DUANE SMITH MATTHEW STOLP ANDY VAGG LIAM VANDERWAL MYLES VANSTON
TONY WALLER GRAHAME WARE JR JACK WELTMAN-JANSEN JAKE WHATLEY EDWARD ROBERT WILLIAMS

Shanty Town Dwellers

ANGELINA LONG GIBSON LONG TOMMY MORTON

PRODUCTION CREW

First Assistant Director CHRIS WEBB

Production Consultant BARBARA GIBBS

Associate Producer KATE BUTLER

Production Manager WADE SAVAGE
Production Coordinator JACQUELINE LIPPETT
Additional Production Coordinator HANNAH ANDREWS
Travel & Accommodation Coordinator SAMANTHA MAREE BARKER
Assistant Travel & Accommodation Coordinator ANNISSA SHORT
Production Secretary PHILIPPA KENNEDY
Production Runners JASON MORLING BROOKE EASTLEY ELIZABETH DOUGAN
Rushes Runner PETER SCOLES
Additional Runner (Sydney) DENLEY HEALY
Cast Drivers DANIELLE MCLEAN EMESHA RUDOLF
Minibus Drivers ALLAN CERNY TREVOR HILLS
Casual Truck Drivers ROD HAWKSWORTH TIMOTHY STREDWICK

Location Manager PETER HICKS
Location Coordinator BREANNA GEER
Location Scout BRENDAN SHANLEY
On Set Locations Assistant MATTHEW BREEN
Location Assistant JEFF BLAKE
Location Manager (Sydney) BRAD KENNERLEY
Traffic Control ELLIE WEBB DI TAYLOR

Production Accountant MARK KRAUS
First Assistant Accountant KRISTIN KRUGER
Accounts Assistant JOANNE COLLINS

Second Assistant Director KILLIAN MAGUIRE
Third Assistant Director JAY CORRY
Assistant Director Attachment CLAUDIA HOLMES
Assistant Director Work Experience FELIX JARVIS

Additional First Assistant Director JOHN MARTIN
Additional Second Assistant Director ANGELLA MCPHERSON

Producer's Assistant ELIZABETH MIDDLETON
Director's Assistant STEPHEN PACKER
Producer's Attachment EMMA WILSON

Assistant to Sam Claflin LUKE CARROLL
Assistant to Magnolia Maymuru LEILA GURRUWIWI
Assistant to Charlie Jampijinpa Brown PETER YATES, VAST FILM SERVICES

Script Supervisor SUSIE STRUTH

Aboriginal Consultant JIM EVERETT
Aboriginal Choreographer CRAIG EVERETT

Key Dialect Coach GABRIELLE ROGERS
Additional Dialect Coach ANDREW JACK
Dialect Coach - Gaelic MAELIOSA STAFFORD
Aboriginal Language Coach & Translation THERESA SAINTY, TASMANIAN ABORIGINAL CENTRE
British Military History Advisor PROF. PETER STANLEY
Military Advisor MARK KOENS
Psychological Advisor DR. ELAINE BARRETT

Irish Song and Language Advisor CATHAL GOAN

Script Editor LYNNE VINCENT MCCARTHY

UK Casting DES HAMILTON

Casting Assistant - Barrett Casting KELLY GRAHAM
Kardu Pumenthat Casting BELINDA RAVEANE LEE PAUL
Extras Casting Tasmania JANE BINNING GERARD WEBB

Steadicam/Camera Operator GRANT ADAMS s.o.c.
A Camera First Assistant Camera RON COE
A Camera Second Assistant Camera ZACHARY PEEL-MCGREGOR
DIT KRZYSZTOF WLODARCZYK
Video Split Operator SAM STEINLE
Camera Attachment NATHAN GUY
Additional Video Split Operator MATTHEW FARRELL
Underwater Camera Operator KINA SCOLLAY

Gaffer RURU REEDY
Best Boy Electrics SHANE MOWDAY KABIR SINGH
Electrics CRISPIAN HAYLER MASSIMO LUONGO
Generator Operator NOEL FRANCO
Additional Electrics RALF WILLIAMS RICHARD WILLIAMS JOSEPH BARROWS
LEE CLAFFERTY JEREMY RENERI ANDY MUTTON
CHRIS MITCHELL NICK SOWTER CODY MAYNE

Key Grip GLENN ARROWSMITH
Best Boy Grip JOHN REGAN
Grips DARRYL MURPHY JUSTIN MEINESZ JOHN MILES
Additional Grips DAVID PILE RALF WILLIAMS JOHN WILDS
Scorpio Head Technician NICK TOWLE
Scorpio Head Assistant IAN BARTON

Sound Recordist DEAN RYAN
Boom Operator MARK LAVERY
Sound Attachment JACK WELTMAN-JANSEN
Additional Sound Assistant TOBI ARMBRUSTER

Art Director SOPHIE NASH
Art Department Coordinator JOCELYN THOMAS
Set Designer BRIAN NICKLESS
Set Decorator CHRISTIAN PETERSEN
Property Master MIKE PATTON
Standby Props DEAN SULLIVAN
Assistant Standby Props CHLORISE LEWIS-MILLAR
Buyer/Dressers JEN DRAKE LAURA DRUMMOND
Art Department Assistant MATTHEW PAYNTER
Art Department Runner TRAVIS STEPHENS
Art Department Researcher VALENTINA IASTREBOVA
Armourer SCOTT WARWICK
Blacksmith TAIG SIMMS
Additional Art Finisher AZURE CHAPMAN
Casual Swing Gang AARON PENE
Head Greensman MATT JORDIN
Greens Assistant JAKE HEDLEY

Construction Manager GREG HAJDU
Foreman NICHOLAS COLVILLE
Foreman DEAN NORMAN
Scenic Artist GAETANO LAGANA
Set Finishers CATE SUTTON ALICE PICKERING
Leading Hands STEVE LESLIE SUTTON ALTHISAR
Set Builders TIM WILLIAMS MATT GOODIN NEVILLE HERDMAN
WILLIAM ELLIOTT MARTIN WATTS MATT DOS SANTOS

Plasterers GORDON HOBKIRK GUIDO HELMSTETTER
Construction Buyer/Runner ANDREW MACHEN

Horsemaster GRAHAME WARE JNR
Assistant Horsemaster TREVOR NIASS
Horse Wranglers RENEE WARE JOHN MULLENGER
BOB EDWARDS LEX CLARK
Stablehand BRITTANY MORRIS
Bullock Wrangler RICHIE WELLS

SFX Supervisor DAN OLIVER
SFX Floor Supervisor EUCLA DAVIES
SFX Pyrotechnician GENEVIEVE BEVAN-JOHN
SFX Senior Technician TIM RIACH
SFX Technician JABIN DICKINS
SFX Truck Driver WARWICK KING

Costume Supervisor LYN ASKEW
Costume Key Standby ANNA BURSTALL
2nd Costume Standby YOLANDA PEART-SMITH
Costume Truck Standby LAUREN WIDDICOMBE
Costume Buyer LAUREN HUNTER
Costume Assistant AIMEE KNIGHT
Head Art Finisher ANDREA HOOD
Art Finishers ROS KEAM LAUREN TRIVETT
Women's Period Cutter CHERYL PIKE
Men's Period Cutter GLORIA BAVA
Workroom Assistant TESS MORAN
Tailor's Hands EMILY LEWIS CATHY RENNIE
Additional Tailor's Hand SONJA FORZA
Milliner BRONWYN SHOOKS
Extras Costume JOANNE COLLINS CLAIRE BYERS

Makeup & Hair Artists SHELDON WADE CASSIE O'BRIEN LIZ GOULDING
Additional Hair & Makeup JANE HOWARD LORETTA MANGAN DEMELZA BUTTON

Prosthetics Designer LARRY VAN DUYNHOVEN, SCARECREW STUDIOS
Lead Prosthetics Sculptor EDEN SMALL
Prosthetics Technicians EDWARD YATES SETH JUSTUS
Prosthetics Assistants MARCELLA BULIC RACHEL SCANE
Hair Technician LIZZI RULE

Stunt Coordinator JUDD WILD

Clare (Stunt Double) PHILLI ANDERSON
Clare (Riding Double) BRITTANY MORRIS JENNIFER LYNCH
Billy (Stunt Double) STEPHEN DADDOW
Billy (Riding Double) MACKEWAN LANSEN
Jago (Stunt Double) LUKE DAVIS
Aidan (Stunt Double) MICK CORRIGAN
Stunt Assistants PHILLI ANDERSON GRAHAM JAHNE
Utility Stunts TALAYNA MOANA NIKORA ROSCO CAMPBELL
MICK CORRIGAN

Key Stunt Riggers BRENDAN JAKINS
Head Stunt Rigger GRANT FLETCHER
Stunt Riggers JAYDEN IRVING ROSCO CAMPBELL

Safety Officers SAM ELIA ANDY CLARKE
Medics CAMERON STEVENS PHIL JOUGHIN

Equine Vet DR ALEXANDER KREISS
Infant Nurse CHANTELL DREW
Dive Supervisor ADAM STEPHENS
Safety Divers & Boat Skippers ROBERT BLOOMFIELD THOMAS WHEELER-CHESTER
ANDREW FOGERTY MICK DAVIDSON DAVID GRENEY
PATRICK EBERHARDI MICK SOUTER

Unit Manager KIM BOSTOCK
Assistant Unit Manager ROD HINDS
Unit Assistants and Drivers SHANE MATTHEWS HOLLI BRINKEN JOHN HERBERT
TORY NAIM CHARLOTTE DANIEL VICTOR FUKUSHIMA
VICTORIA NAIRN RICHARD WILLIAMS DAVID PILE
FRANK BRINKEN JOSEPH BARROWS MARK OSBORNE
JACK WELTMAN-JANSEN SVEN MARKOVITCH
Security SNOW BOSTOCK BILL RUDD

Catering PEPPERMINT RIDGE CATERING
Caterer WENDY GRIGGS
Catering Assistant LINDA GRIGGS

Stills Photographers MATT NETTHEIM MARK ROGERS
Portrait Stills Photographer KASIA LADCZUK

Unit Publicists FIONA NIX COURTNEY MAYHEW

EPK Producer DAVE FLOWER, HYPE TV
EPK Director / DOP ROB HARRISON, HYPE TV

ADELAIDE PICK UP UNIT

First Assistant Director JOHN MARTIN	Cockatoo Wrangler TIMEA DIXON
Second Assistant Director JAY CORRY	Choreographer CATHY ADAMEK
Location Manager SARAH ABBEY	Safety Diver MIA VANDERGOOT
Production Coordinator SAMANTHA MAREE BARKER	Sound Recordist WILL SHERIDAN
First Assistant Camera MAXX CORKINDALE	Electrics DAVE SMITH
Second Assistant Camera SAM STEINLE	CHRIS WALSHINGHAM
DIT MIK GOJIC	Key Grip JOHN SMITH
Gaffer RICHARD REES JONES	Grips MIKE SMITH
Rigger PETER CHALMERS	BRAD THORP

SYDNEY PICK UP UNIT

First Assistant Director KILLIAN MAGUIRE	Standby Props ANDY CANTRELL
Second Assistant Director JAY CORRY	Costume Assistant OLIVIA SIMPSON
Production Manager LINZEE HARRIS	Nurse KAREN CLARK
Runner MARS ABANGAN	Armourer AMANDA KIRBY
Gaffer NOEL FRANCO	Jet Ski Driver RAY ANTHONY
Best Boy RENIER BRONN	Camera Boat CARL BLACKLIDGE
Lighting Equipment/Generator STEVE DALEY	Second Unit Camera Operator MARK RODGERS
Key Grip MARTIN FARGHER	Second Unit Camera Assistant JONATHAN BAKER
Grip JO JOHANNSON	Unit Manager ANDREW PACHOLSKI, CATO LOGISTICS
Sound Recordists GLENN FINNAN	Makeup/Wardrobe Truck JIM BYRNE, STARSTRUCK
FRANCIS BYRNE	Catering MIGHTY BITES

TASMANIA PICK UP UNIT

First Assistant Director DIMITRI ELLERINGTON	Gaffers CRISPIAN HAYLER
Production Manager HANNAH ANDREWS	RICHARD WILLIAMS

Production Coordinator EMMA WILSON
First Assistant Camera CAMERON GAZE
Second Assistant Camera JACKSON FINTER
DIT MIK GOJIC
Video Split Operator NATHAN GUY
Additional Camera Operators TOM WAUGH
JAMES BURKE
Best Boy RALF WILLIAMS

Costume Assistant CLAIRE BYERS
Hairdresser LORETTA MANGAN
Sound Recordist NICOLE LAZAROFF
Dive Safety DANE JONES
Rescue Vessel Operator ROBERT BLOOMFIELD
Safety Diver ALISTAIR MCKENZIE
Unit Manager HOLLI BRINKEN
Unit Assistant FRANK BRINKEN

POST PRODUCTION CREW

Post Production Supervisor ELENE PEPPER

1st Assistant Editor TRENT MITCHELL

Post Production Coordinator TAYLOR GODDARD

Post Production Facility KOJO
Post Production Assistant GEORGINA CUNNINGHAM
Conform Editor, Credits and Layout JADE ROBINSON
Colourist MARTY PEPPER
Data Management SCOTT HEYSEN

Additional Visual Effects KOJO
VFX Producer BREE WHITFORD SMITH
Animator DAVID SMITH
Lighting ELENI TAYLOR
Senior Composer EMILY PROBERT

Editorial Facility ARC EDIT
Executive Editorial Producer JOSEPH PERKINS
Editorial Producer OLIVIA CAROLAN
Editorial Production Assistant RAPHAELLE SAID
Additional Editorial Assistant DAMIEN MAGEE

Dialogue Editors JED DODGE LEAH KATZ
Sound Effects Editor TARA WEBB
Foley JOHN SIMPSON, FEET N FRAMES
Mixer PETE SMITH
Mix Assistants VICTOR IVCHENKO
CARLOS MANRIQUE CLAVIJO
Mix Facility ADELAIDE STUDIOS

Music Mixer MATT LOVELL
Fiddle Player SUSAN MILLER

Compositors

JAKE BARTON JIREH CANLAS NICKY LIDDELL KIEREN SHEPERD PHIL FRASCHETTI PAUL WICKE
KIM WORRALL BRYN BAYLISS SHANE MIRANDA MICK MEISTER GEOFF HADFIELD
GRANT LOVERING THOMAS MAHER STEVE SEXTON DANTE NOU

"THE NIGHTINGALE"
Performed by AISLING FRANCIOSI
Violin CHARLES MCCARTHY
Written by BOURKE/MCKENNA/DREW/KELLY
Published by LOGO SONGS LTD
Administered by UNIVERSAL MUSIC PUBLISHING
MGB AUSTRALIA PTY LTD

Traditional, Public Domain

Sung by Aisling Franciosi - Traditional, Public Domain

"THE STRAYAWAY CHILD"
Performed by THE CHIEFTAINS
Courtesy of BMG MUSIC
By arrangement with SONY MUSIC ENTERTAINMENT
AUSTRALIA PTY LTD

"DAINTY DAVEY" "MAGGIE MAY"

"I WISH I WAS A RED RED ROSE" "SIÚIL A RÚN"
"ÓRÓ SÉ DO BHEATHA 'BHAILE" "EININI"
"TIOCFADH AN SAMHRADH"

ALL TRADITIONAL ABORIGINAL SONGS CREATED AND SUNG BY BAYKALI GANAMBARR

Music Supervisor ANDREW KOTATKO
Legals MARSHALLS + DENT + WILMOTH LAWYERS
Principal BRYCE MENZIES
Senior Associate OSCAR O'BRYAN
Lawyers FRANKIE-RAE CLAPHAM
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Cameras and lenses from PANAVISION
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Post Production Scripts REEZY MILLER

For Fulcrum Media Finance
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FILMED & POST-PRODUCED IN SOUTH AUSTRALIA, AUSTRALIA
FILMED AT THE ADELAIDE STUDIOS

[PANAVISION LOGO] [ARC EDIT LOGO]

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THE ABORIGINAL LANGUAGE USED IN THIS FILM IS CALLED 'PALAWA KANI'. IT WAS CREATED BY CURRENT DAY TASMANIAN ABORIGINAL PEOPLE USING RECORDS OF THEIR ORIGINAL LANGUAGES. ABORIGINAL ACTORS CAST IN THIS FILM ARE FROM MAINLAND AUSTRALIA. THEY AND WE PAY OUR RESPECTS TO THE PROUD ABORIGINAL PEOPLE OF LUTRUWITA (TASMANIA) PAST AND PRESENT.

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