


# MEDIA INFORMATION KIT

TIDY TOWN PICTURES PRESENTS

# australian rules

Australia 2002 35mm Colour Dolby Digital 98 mins

Australian censorship rating  15+  
Medium level violence, drug use and adult themes

Produced with the assistance of:  
Australian Film Finance Corporation, Showtime Australia, South Australian Film  
Corporation, Adelaide Festival of Arts 2002 & SBS Independent

Financed with the participation of Palace Films & Istituto Luce

International Sales Beyond Films

Distributed in Australia and New Zealand by PALACE FILMS



PALACE  
FILMS

# australian rules

## CAST

Gary 'Blacky' Black	Nathan Phillips
Dumby Red	Luke Carroll
Clarence	Lisa Flanagan
Pickles	Tom Budge
Bob Black	Simon Westaway
Liz Black	Celia Ireland
Arks	Kevin Harrington
Pretty	Tony Briggs
Darcy	Martin Vaughan
Tommy Red	Kelton Pell
Big Mac	Max Fairchild
Teamman	Nick Readman
Shirl	Eileen Darley
Mark Arks	Reece Horner
Tom McGuane	Michael Habib
Carol Cockatoo	James Alberts
Glenn Bright	Brian Torry
Dazza	Jonathon Tabaka
Sharon	Catherine Hughes
Jenny	Hannah-Claire Koblar
Greggy	Harrison Gilbertson

## KEY CREW

Director	Paul Goldman
Producer	Mark Lazarus
Screenplay	Phillip Gwynne with Paul Goldman
Executive Producers	Antonio Zeccola Bridget Ikin
Line Producer	Barbara Gibbs
Director of Photography	Mandy Walker
Production Designer	Steven Jones-Evans
Editor	Stephen Evans
Original Music	Mick Harvey
Re-Recording Mixer	Phil Judd
Costume Designer	Ruth de la Lande
Casting Director	Anousha Zarkesh Mullinars Casting Agency

# australian rules

## *Director's Statement*

"AUSTRALIAN RULES tells the story of a young white boy growing up in a small coastal town in Australia.

It's about all the kinds of courage it takes to grow up in a country that still refuses to. It's about taking a stand, about the responsibilities of manhood and nationhood. It's about relationships: between fathers and sons, mothers and sons, husbands and wives, blackfellas and whitefellas. It's also about the courage it takes to love.

I wanted to make a film that talked back to this big, secret country that we live in."

**--PAUL GOLDMAN**

## SHORT SYNOPSIS

AUSTRALIAN RULES tells the story of sixteen-year-old Gary Black: average football player, budding wordsmith and reluctant hero.

Gary helps his local Australian rules football team win the championship by accident, falls in love with a beautiful Aboriginal girl from the Mission, and becomes tangled in a terrible conflict with the people of his small, coastal town.

AUSTRALIAN RULES is a story of unexpected love and the bravery of one young man in a town ready to explode.

# **australian rules**

## **LONG SYNOPSIS**

AUSTRALIAN RULES is a contemporary story set in Prospect Bay - a shabby fishing village on the coast of South Australia. Not far away is the Mission, an aboriginal settlement. The two communities have only one thing in common – the local Australian Rules football team.

Gary ‘Blacky’ Black, our white protagonist, 16, is the second eldest in a large, rowdy family. He plays football (not very well), worries about girls and has problems at home, especially with his dad, Bob. Unlike the other boys, Blacky reads voraciously (as does his mother Liz), is obsessed with expanding his vocabulary and is, much to the disgust of Pickles, (Blacky’s white-trash pal), friendly with Dumby Red - a cool, charismatic aboriginal kid. Blacky is also keen on Dumby Red’s sister, the vivacious Clarence.

The Prospect Bay team wins their way into the grand final through the efforts of their two aboriginal stars, Dumby Red and Carol Cockatoo. However, things start to look bleak when Carol is arrested during the final training session and Blacky is promoted to the position of “ruck” because he’s “expendable.”

Bob Black takes his two eldest sons out fishing. When Blacky is too afraid to fix the prop on the boat, Bob calls him a “gutless wonder.” A line is drawn between the two.

The grand final is a tough match. The Bay loses badly until Blacky’s mum, a football aficionado, offers some tactical advice to her son. In the dying minutes of the game Prospect Bay overcome their opponents and win the big one. Blacky becomes an accidental hero.

That night, the whole town celebrates. The white and black communities share the glory. Blacky wins the Best Team Man award but Dumby, clearly the star of the game, does not win the Best on Ground medallion. Instead the coach’s son wins – a white boy. Disgusted, Dumby leaves the party with his cousin, Pretty, who has just returned from a stint in jail.

The celebrations continue into the night, moving to the pub where Bob Black and his mates tie one on. Meanwhile, Blacky gets stoned with Clarence under the jetty. In a quiet moment, they kiss.

In the early hours of the morning Dumby and Pretty break into the pub. Bob Black confronts them with a gun. In the confusion, Dumby is shot dead.

In the aftermath of the shooting the tension between the Aboriginal and white communities increases along with the tension in Blacky's own home. Blacky is grief-stricken. Bob Black shows no remorse. Liz is unable to face either of them.

Clarence unexpectedly visits Blacky alone at his house. They share their grief. The family returns to find the two of them in bed. Enraged, Bob Black orders her from his house. Blacky runs away and takes refuge with his feral friend Pickles.

Blacky learns that Dumby's funeral is the following day. He knows that nobody else from the Bay will go, but he knows that he has no choice. Aware that his town and his family may punish him for going, he decides to attend.

He walks to the Mission; a long, lonesome walk under a blazing sun, along the rocky coastline and across sand hills. He reaches the cemetery. Though they say nothing, the mourners are obviously uncomfortable and confused by his presence.

Finally, standing in front of Dumby's open coffin with Clarence next to him, Blacky secretly places the Best On Ground medallion (which he stole the night before) in his dead friend's hand – an act of private and personal reconciliation.

Blacky meets his furious father when he returns home, but is ready to stand up to him now. When Bob knocks him to the ground Blacky hauls himself back up. The whole family watches, distressed, and they implore Blacky to give up, but he refuses. Unsteady, bloodied, he struggles to his feet. Each blow only seems to make Blacky stronger and his father weaker. Bob Black realises he is beaten. Clearly there is no room for Bob in this house any more. He walks out of their lives.

Blue sky arches overhead; the bay sparkles. Blacky and Clarence stand at the end of the jetty. One. Two. Three. They hold hands and jump, slicing into the cool water. They resurface, smile and dream of the future.

# australian rules

## PRODUCTION NOTES

Work on the screenplay for AUSTRALIAN RULES began even before the novel it is based on was published. Paul Goldman, already good friends with the author and soon-to-be co-screenwriter Phillip Gwynne, read the manuscript and felt immediately that the book, titled *Deadly, Unna?* had legs as a film.

Awards followed the publication of the book by Penguin in 1997. The story's unique approach to issues of maleness, adolescence and racism soon found it a wide audience among educators. The book's sheer entertainment value, highly charged emotional issues and character conflicts created a devoted following of young people whose first exposure to the story was via their school curricula.

As Paul and Phillip began writing, they decided that the characters, situations and issues deserved to reach people of all ages, and set out to expand the story's appeal to a wider audience. They let some of the inherent darkness and complexity of the story begin to permeate the screenplay, and arrived after four years at a script able to speak not only to teenagers, but also *former* teenagers.

Mark Lazarus' involvement came early in the development process. While tracking the picture for Fox Icon Productions, he fell in love with it and began to participate in the development of the story. When Fox Icon ended, he asked to produce the film. Mark brought to the project some of the script and finance know-how he obtained from his career as an executive, and helped to shape it for potential investors and production.

Once the picture went out into the marketplace, it was picked up by the first people to read it. The Adelaide Festival of Arts and SBS Independent (a public broadcaster), were producing a group of films together under the title "Shedding Light" to premiere at the arts festival in 2002. Then Showtime Australia came in followed by The South Australian Film Corporation. Palace Films and Beyond International followed, won over by the story's depth, emotional resonance and inventiveness. The Australian Film Finance Corporation came in to complete the picture, and they are the majority investor. Without them, most Australian films would simply never be made.

Then began the process of casting. Nathan Phillips, "Blacky" (the protagonist), was almost the last actor to fall into place. Paul needed to find someone who could hold the center of the picture and play the fine shades of light and darkness that would bring Blacky to life. Hundreds of young men were auditioned all over Australia, and

only towards the beginning of pre-production was the final decision to cast Nathan made.

Casting “Clarence” was also a substantial challenge, and Lisa Flanagan was found only after an extensive search. Anousha Zarkesh (then of Mullinar’s casting agency), scoured major cities and rural areas all over Australia to find a young woman with the right mix of humour, depth and charisma to pull off the part successfully. Lisa had played a small role in Phil Noyce’s RABBIT PROOF FENCE, but that was pretty much all the acting experience she had. Once Lisa was put together with Nathan and they performed their first love scene, Paul and Mark needed no more convincing. Lisa got the part.

Soon, the fun began. It was impossible to find a town that answered all the production’s needs: the setting was incredibly well imagined, but it simply didn’t exist. The production team cobbled together a wide variety of locations from Adelaide and its environs to create the unique world of Prospect Bay—a place with few prospects. Even the author Phillip Gwynne assisted in finding *just* the right settings for the story. He set off on a week long fishing trip pulling into every town he came across, dropping a line in, and taking location photographs.

The shoot was a difficult yet rewarding (aren’t they all?), seven weeks plagued by the wettest beginning of winter in South Australia for a decade. A unique hazard was shooting much of the football training and the main character’s house under the training area for a flight school. Despite the cold, the wet and the buzzing of training planes, the cast and crew were able to turn in a stellar result.

Before the film was completed, it was selected for and had its world premiere in the World Cinema section of the Sundance Film Festival in January 2002. Its Australian premiere was in March at the Adelaide Festival.

**GLOSSARY NOTE:**

*“GENTS” – is South Australian jargon for maggots. No one really knows how the term came about, but the producer’s independent research indicates that it’s likely to be simple irony – it’s only natural that Aussies would call something so icky “gentlemen.”*

# australian rules

## FROM THE PAGE TO THE SCREEN . . .

AUSTRALIAN RULES is based on Phillip Gwynne's award winning novel, *Deadly, Unna?*, first published in 1998.

Set in the Port, a shabby fishing town, *Deadly, Unna?*, tells the story of Gary "Blacky" Black, his troubled relationship with his father and his friendship with Dumby Red, an Aboriginal boy from the Point. The star player in the town team, Dumby Red seems destined for a professional football career. The friendship between the two boys flourishes despite the deep suspicion between the two communities, the Port and the Point.

Adapting a novel to a film requires changes in drama and pace and characters. The action in AUSTRALIAN RULES takes place over one week, whereas in the novel it was spread over a year. Parts of the novel - those that deal with the town's reliance on the summer tourist trade, Blacky's infatuation with the glamorous tourist, Cathy, and his single-minded determination to remove the "BOONGS PISS OFF" graffiti at the end of the jetty, have been completely omitted.

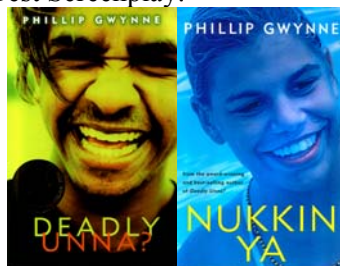
Adaptation is not only about leaving things out, but also about strengthening links. By creating a stronger relationship between Blacky and Clarence, Dumby Red's sister, the film brings the crux of the novel's ideas – racism and Blacky's growing awareness of bigotry and hypocrisy - into sharper focus.

Changes were also made to the important dramatic event - the shooting in the pub. In the novel the publican shoots two intruders, but in the film, for greater dramatic effect, the shooting is carried out by Blacky's father. This creates a different kind of tension. The triangle between Blacky, his father and Dumby Red/Clarence becomes a potent symbol for the attitudes within, and between, the communities.

Gwynne, together with his friend, director Paul Goldman, adapted *Deadly, Unna?* into the screenplay for AUSTRALIAN RULES.

Following this, Phillip wrote a second novel, *Nukkin' Ya!* (indigenous slang for "see you later"), published in 2000, which interweaves the characters and story lines of both the book and the film. Phillip has stated that the writing of this sequel was directly influenced by the process of working on the screenplay for the film, and the romance between Blacky and Clarence (a modern day Romeo and Juliet), so central to the AUSTRALIAN RULES narrative, is in fact to be found in *Nukkin' Ya!*

In April 2002 the screenplay for AUSTRALIAN RULES was nominated for the NSW Premier's Literary Awards for Best Screenplay.





# australian rules

## KEY CREW



### **DIRECTOR, CO-SCREENWRITER ~PAUL GOLDMAN**

Paul Goldman is a leading commercial and music video director. AUSTRALIAN RULES is his first feature film as director.

Paul Goldman trained at Melbourne's Swinburne Institute of Technology Film and Television School. While still a student, Paul shot and directed his first of many music videos including the notorious SHIVERS and NICK THE STRIPPER for Nick Cave.

After graduating in 1980, Paul established a specialist music video production company, The Rich Kids. His work soon brought national and international acclaim with Paul living between London and Los Angeles directing music videos for European and American record companies. He has directed over 200 music videos including work for Elvis Costello, INXS, Nick Cave, Kylie Minogue, Crowded House, Hunters and Collectors, Aztec Camera, Berlin, Paul Kelly, Jimmy Barnes, Kate Ceberano and Diesel. He has received numerous awards for his work including the coveted 1990 American MTV award Best Male Video for Elvis Costello's VERONICA.

In 1986, Paul trained at the National Institute of Dramatic Arts (NIDA) where he completed the Director's course and the NIDA Writer's Workshop. After NIDA, Paul was co-director of photography on John Hillcoat's controversial and critically acclaimed GHOSTS ...OF THE CIVIL DEAD (1988).

AUSTRALIAN RULES had its world premiere in the World Cinema section of the Sundance International Film Festival in January 2002. The film's Australian premiere was at the Adelaide Festival in March 2002.

Although born and raised in Melbourne, Paul barracks for the West Coast Eagles.

## **PRODUCER~MARK LAZARUS**

Mark Lazarus is a graduate of Duke University and the Australian Film Television and Radio School. He has twelve years experience in the film industry.

From 2000 - 20002 Mark held the position of Head of Acquisitions and Development at Ocean Pictures, an Australasian distribution company and international sales agency. Ocean Pictures' first project was RABBIT PROOF FENCE directed by Phillip Noyce and starring Kenneth Branagh.

Prior to Ocean Pictures, Mark held the position of Creative Affairs Executive at Fox Icon Productions in Sydney. Fox Icon was the joint venture of Twentieth Century Fox and Mel Gibson's Icon Productions and Mark vetted projects for Icon International and Fox Searchlight.

While raised in the USA, Mark has lived in Australia for many years, and supports the Sydney Swans.

## **CO-SCREENWRITER~PHILLIP GWYNNE**

Phillip Gwynne is one of eight children and was raised in rural South Australia. His first novel, DEADLY, UNNA? (indigenous slang for 'cool, isn't it?') was the basis of the AUSTRALIAN RULES screenplay Phillip co-wrote with his long time friend, Paul Goldman.

In 1999, DEADLY, UNNA?, published by Penguin, won the Children's Book Council of Australia's Book of the Year Award for Older Readers, the Victorian Premier's Cross Pen Prize for Young Adult fiction, the Children's Peace Literature Award and was short listed for many awards. In Australia, the book has sold over 35,000 copies and remains a firm favourite on school curriculums. Gwynne's writing, at once insightful, humourous and poignant has deservedly found many fans. DEADLY, UNNA? will be published in Germany next year.

2000 saw the publication of Phillips' second novel, NUKKIN 'YA (indigenous slang for "see you later") a loose sequel to DEADLY, UNNA ?, and directly influenced by the process of working on the screenplay for AUSTRALIAN RULES with Paul Goldman.

## **DIRECTOR OF PHOTOGRAPHY~ MANDY WALKER A.C.S.**



Mandy Walker is one of Australia's leading cinematographers. Her recent work includes the internationally acclaimed LANTANA (2001), directed by Ray Lawrence, THE WELL, directed by Sam Lang (official selection of the Cannes Film Festival, 1998) and LOVE SERENADE, directed by Shirley Barrett, which won the Camera D'Or at Cannes in 1996.

Other feature credits include Shirley Barrett's WALK THE TALK, (2000), RETURN HOME (1989) and LIFE (1992), as well as numerous short films, TV commercials and music videos, including many directed by Paul Goldman.

## **PRODUCTION DESIGNER~STEVEN JONES-EVANS**

Steven is considered one of Australia's top production designers. His first picture as designer was the critically acclaimed ROMPER STOMPER, starring Russell Crowe and directed by Geoffrey Wright.

Since then, he's designed a string of Australian and international movies including Shirley Barrett's LOVE SERENADE (Cannes Camera D'Or 1996) and Gregor Jordan's TWO HANDS. His most recent feature credit is the soon-to-be released BUFFALO SOLDIERS (directed by Gregor Jordan), starring Joaquin Phoenix.

This year he's scheduled to begin work on OUR SUNSHINE, a biopic about the Australian bush ranging legend Ned Kelly, also to be directed by Gregor Jordan and starring Heath Ledger.

## **ORIGINAL MUSIC~MICK HARVEY**

Best known as a founding member of three internationally acclaimed rock bands all featuring his high-school friend Nick Cave, (The Boys Next Door, The Birthday Party and The Bad Seeds), Mick Harvey is also a multi-instrumentalist, recording artist, producer and composer in his own right.

Having recorded more than 12 albums with his various bands, Mick has also scored several feature films in both Europe and Australia. These include ALTA MAREA ( Italy, 1991), TO HAVE AND TO HOLD (Australia, 1996) and CHOPPER (Australia, 2000) (Sundance 2001).

He's also produced albums for other artists, most notably Anita Lane and P.J. Harvey, and makes an appearance (with The Bad Seeds) in Wim Wenders acclaimed WINGS OF DESIRE (1987).

As a solo artist, Mick has released two acclaimed albums reworking the unique oeuvre of French songwriter/singer Serge Gainsbourg; INVISIBLE MAN (1995) and PINK ELEPHANTS (1997).

# australian rules

## CAST



### **“BLACKY”~NATHAN PHILLIPS**

AUSTRALIAN RULES is Nathan Phillip’s first feature film role.

In 2000 Nathan completed a Bachelor of Arts studying English and Drama at Melbourne’s Latrobe University.

His theatre work includes his own standup comedy show for the Comedy Festival. He has appeared in television shows including NEIGHBOURS, EUGENIE SANDLER P.I., an Australian Broadcasting Corporation Drama series, and a regular lead role in the popular ABC children’s program THE SADDLE CLUB. He also played Shirley Temple’s boyfriend in CHILD STAR: THE LIFE OF SHIRLEY TEMPLE.

Soon after the filming of AUSTRALIAN RULES, Nathan was cast in prominent roles in two upcoming features, TAKEAWAY and ONE PERFECT DAY.



### **DUMBY RED”~LUKE CARROLL**

Luke Carroll has worked extensively in television with highlights including roles in ALL SAINTS, HEARTBREAK HIGH, WATER RATS and OCEAN GIRL

and guest parts in HOME AND AWAY, THE MAN FROM SNOWY RIVER, THE FLYING DOCTORS and the Australian Children’s Television Foundation drama LIFT OFF.

Luke appeared in the Jan Chapman-produced Australian Broadcasting Corporation television drama NAKED – GHOST STORY.

He has worked with the Sydney and Belvoir Street Theatre Companies. Carroll’s film work includes SATURDAY NIGHT, SUNDAY MORNING where he played Elvis, DALLAS DOLL and a number of short films including TEARS directed by Ivan Sen.

Luke performed in the Sydney Theatre Company production of the CHERRY PICKERS which is scheduled to tour the United Kingdom in 2002.

AUSTRALIAN RULES is Luke Carroll’s first feature film lead role.

## **“CLARENCE”~LISA FLANAGAN**



Lisa Flanagan's first screen appearance was a small role in **RABBIT PROOF FENCE**.

As a child she regularly performed at NAIDOC (National Aboriginal Indigenous Day of Observance Committee) Youth Concerts, sang in the school choir and was a keen sports player.

Born and raised in Adelaide, **AUSTRALIAN RULES** is her first feature film role.

## **“PICKLES”~TOM BUDGE**



Tom Budge has considerable experience as a television actor including a lead role in the Australian Children's Television Foundation's award winning production **ROUND THE TWIST**, lead roles in **NEIGHBOURS** and **SHOCK JOCK** and guest roles in **BLUE HEELERS** and **HORACE AND TINA**.

**AUSTRALIAN RULES** is Tom Budge's first feature film role.



## **“ARKS” ~ KEVIN HARRINGTON**

Kevin studied drama at the Victorian College of the Arts and since the early 1980s has brought his uniquely Australian blend of humour and pathos to a variety of productions. He has been a regular performer with Melbourne's premier theatre companies; Playbox and the Melbourne Theatre Company. He

has performed his own comedy show **GUESS WHOSE MUM'S GOT A WILLY?** and appeared in **A MIDSUMMER NIGHT'S DREAM**, **DEALERS CHOICE**, and **SHARK FIN SOUP**.

He is much loved for his role in the popular and award winning ABC TV series **SEACHANGE**; a program which captured the attention of the nation.

Kevin has extensive television experience including lead roles in **BLUE HEELERS**, **STINGERS**, **RAW FM** and **THE MAN FROM SNOWY RIVER**.

His film work includes the successful comedy, **THE DISH**, directed by Rob Sitch.



## **“BOB BLACK”~SIMON WESTAWAY**

Simon Westaway is an experienced and versatile film, television and theatre actor.

His film credits include THE THIN RED LINE, directed by Terence Mallick and BABE, PIG IN THE CITY directed by George Miller.

Simon has been a regular in award winning Australian Broadcasting Corporation drama series JANUS and PHOENIX and performed guest roles in MISSION IMPOSSIBLE, WILDSIDE, NAKED – CORAL ISLAND and the British Broadcasting Corporation drama SOLDIER SOLDIER.

His theatre work has included A STREETCAR NAMED DESIRE at the Sydney Opera House; the BLUES BROTHERS, a two hander with Russell Crowe; and FORESKIN’S LAMENT directed by Terry O’Connell.

## **“LIZ BLACK”~CELIA IRELAND**



Celia Ireland has extensive theatre, television and film credits. Her film roles include THANK GOD HE MET LIZZIE directed by Cherie Nolan; IDIOT BOX directed by David Caesar; FLOATING LIFE directed by Clara Law and the Samantha Lang-directed short, OUT, for which Celia won Best Actress at the 1996 St Kilda Film Festival. She also won Best Performance in a Comedy at the Brisbane Short Film Festival for the same role.

Celia has appeared in the popular television series McLEOD’S DAUGHTERS, ALL SAINTS, A COUNTRY PRACTICE, POLICE RESCUE and WATER RATS.

Celia has performed in productions of CYRANO DE BERGERAC and COMEDY OF ERRORS for the Sydney Theatre Company. She has also performed in Bell Shakespeare productions of PERICLES and TWELFTH NIGHT.

# australian rules

## CHARACTER DESCRIPTIONS

### **Blacky – (Nathan Phillips)**

Blacky is the 16-year-old protagonist of the movie. He's a so-so football player, budding wordsmith and reluctant hero. Best friend of Dumby Red, Blacky also has his eye on Clarence, Dumby's smart, sexy sister. He doesn't quite fit in to Prospect Bay with its old, country values, and Blacky needs to find the courage to face up to the people of his town, and his own family.

### **Dumby Red – (Luke Carroll)**

Star player of the Prospect Bay football team, Dumby has the potential to play professional football in the Australian Football League. He's an aboriginal kid from the Mission, and his sister Clarence and Blacky are starting a relationship. He has faith that his talents can lead him somewhere special, but that faith might be misplaced in the environment of Prospect Bay.

### **Clarence – (Lisa Flanagan)**

Young, beautiful sister of Dumby, Clarence is also extremely intelligent and wise. She fancies Blacky, and like him, doesn't really fit into the landscape of Prospect Bay. She's fiercely proud of who she is, and stands up for the things she believes in.

### **Pickles – (Tom Budge)**

Pickles is a friend of Blacky's from childhood whom Blacky just can't shake - despite the fact that they've grown *far* apart. Pickles lives out on the edge of town with his lonely Mum, smokes a lot of pot, and dreams of becoming a chick magnet, which given his appearance and personal habits is a goal he is unlikely to achieve.

### **Bob Black – (Simon Westaway)**

Blacky's father. He's an angry man for whom any sort of success, personal or professional, is always out of reach, and he takes his frustration out on the people he's closest to. He scratches a living out of fishing and handyman jobs, and is a terrifying presence in the family home.

**Liz Black – (Celia Ireland)**

Blacky's mother. She's the reason Blacky is a good kid who loves to read. Liz is an expert at the tactical dimension of Australian Rules football, and shares her knowledge with Blacky at critical moments. Unable to change her situation as a victim of her husband in her own home, she has still somehow raised Blacky to stand up for what he believes in.

**Mr. Robertson or "Arks" – (Kevin Harrington)**

Being a single dad who's raising a teenage boy in a country town is no picnic, but Arks (that's the kids' nickname for Mr. Robertson), finds his calling in coaching the local football team. He's been in a few grand finals, but he's never won one. He makes a crust as the local butcher, and is more than a little oblivious to the problems of the town around him.

**Darcy – (Martin Vaughan)**

The old codger who lives next door to the Black family. He may be older, but he's more like one of Blacky's mates from school. He's a veteran with some wild stories, and to make money he raises maggots to sell to local fishermen and tourists. He takes his "gent" (local term for maggot) farm a little too seriously.

**Pretty – (Tony Briggs)**

Dumby's cousin and a tough nut. He was a town football hero years ago, but now he's gone down a different path. He's recently done some time, and now finds himself stripped of all delusions about Prospect Bay being just a quaint little village. He can see the darkness underneath.

**Tom – (Kelton Pell)**

Tom is Dumby and Clarence's father, and lives with his family at the 'mish' on the outskirts of Prospect Bay. As a 'local' he has grown up with and learnt to live with the racism of the white community.



# australian rules

## PRODUCTION CREDITS

Director  
PAUL GOLDMAN

Producer  
MARK LAZARUS

Screenplay  
PHILLIP GWYNNE with PAUL GOLDMAN  
Based on the novel "Deadly, Unna?" by PHILLIP GWYNNE

Executive Producers  
ANTONIO ZECCOLA  
BRIDGET IKIN

Line Producer  
BARBARA GIBBS

Director of Photography  
MANDY WALKER A.C.S.

Production Designer  
STEVEN JONES-EVANS

Editor  
STEPHEN EVANS

Original Music  
MICK HARVEY

Re-Recording Mixer  
PHIL JUDD M.P.S.E.

Costume Designer  
RUTH de la LANDE

Casting  
ANOUSHA ZARKESH  
Mullinars Casting Consultants

### CAST

Gary "Blacky" Black  
NATHAN PHILLIPS  
Clarence  
LISA FLANAGAN  
Bob Black  
SIMON WESTAWAY  
Arks  
KEVIN HARRINGTON  
Pretty  
TONY BRIGGS

Dumby Red  
LUKE CARROLL  
Pickles  
TOM BUDGE  
Liz Black  
CELIA IRELAND  
Darcy  
MARTIN VAUGHAN  
Tommy Red  
KELTON PELL

### AND in order of appearance

Teamman  
Big Mac  
Bar Regulars

NICK READMAN  
MAX FAIRCHILD  
PAUL SIMPSON  
DENIS NOBLE

Glenn Bright  
Shirl  
BRIAN TORRY  
EILEEN DARLEY

Dazza  
Carol Cockatoo  
Sharon  
Greggy  
Jenny  
Dumby's Mother

JONATHAN TABAKA  
JAMES ALBERTS  
CATHERINE HUGHES  
HARRISON GILBERTSON  
HANNAH-CLAIRE KOBLAR  
FRANCESCA CUBILLO

Mark Arks  
Tom McGuane  
REECE HORNER  
MICHAEL HABIB

Thumper  
PAUL EADON

**CREW**

Prodn Manager	BARBARA GIBBS	First AD	PHIL JONES
Prodn Co-ordinator	SHARON KERRIGAN	Prodn Sec	MELISSA DUNSTONE
Prodn Runner/Driver	TERESA PALMA	Add Runner	DANIEL FITZGERALD
AFC Indigenous Branch	Production Attachment	KELLY ROBERTS	

Prodn Accountant	DEBORAH WILDE	Accounts Assist	DEE McLEAN
Acting Coach	DAVID FIELD	Continuity	CHRIS O'CONNELL
Extras Casting	JULIE LEWINGTON	Football Co-ord	ADAM MORGAN
2nd AD	CLAIR PARKER	3 <sup>rd</sup> AD	BRAD LANYON
Location Manager	SARAH ABBEY	Locations Scout	PHILLIP GWYNNE
Camera Operator	MANDY WALKER A.C.S.		
Focus Puller	LYDDY VAN GYEN	Clapper Loader	JUDD OVERTON
Camera Attachment	JACK SHERIDAN	Gaffer	RICHARD REES-JONES
Best Boy	BRENDAN MADDEN		
Assistant Electrics	WERNER GERLACH and PAUL "Blowie" REES-JONES		

Key Grip	ROBIN MORGAN	Best Boy Grip	PAUL HAMLYN
Assistant Grip	DANIEL SANDFORD	Sound Record	ROSS BOYER
Boom Swinger	DAVID PEARSON	Sound Attach	CHRISTOPHER EVERS
Art Director	NELL HANSON	Set Decorator	SARA MATHERS
Props Buyers/ Dressers	JEN DRAKE and ROBERT WEBB		

Standby Props	DEAN SULLIVAN		
Standby Props Assist	YURI POETZL	Art Dept Run	CHRIS JOBSON
Scenic Artist	JOHN HARATZIS		
Brush Hands	MAUDIE INGLETON and SAM NOACK		
Construction	JOHN MOORE, MATT LANDRETH and LEIGH TURNER		

Trades Assistant	DOMINIC GUIDA	Armourer	JOHN COORY
Special Effects	SIMON S. INGERSON	Unit Nurse	JENNY BICHARD
Maggot Wrangler	AARON SHELDON		
Animal Wrangler	TIMEA DIXON		
Wardrobe Co-ord/Buyer	MARIOT KERR		
Standby Wardrobe	JULIE BARTON		
Standby Assistant	NUNYA GLAZBROOK		
Wardrobe Assistant	ROBYN JONES		
Hair/Make-up Supervisor	TRACY PHILLPOT		
Assist Hair/Make-up	JEN ROSSITER		
Unit Manager	GARY BUSS		
Assist Unit Manager	MARK "Sharky" JOHNSON		
Unit Assistants	WILL SHERIDAN and PAUL "PJ" ALLISON		
Stunt Co-ordinator/Safety Officer	ZEV ELEFThERIOU		
Caterers	STEVE MARCUS and TWO CAN DO CATERING		

**Second Unit Crew - Grand Final Football Match**

Director	CRAIG GRIFFIN		
DOP	DAMIAN WYVILL	Focus Puller	GAVIN HEAD
Camera Assistant	DEAN OEHME	Grip	PETER ITSINES
Stills Photography	MATT NETTHEIM	Unit Publicity	CLAIRE HARRIS
Post-Prodn Supervisor	HELEN LOVELOCK		
1st Assitant Editor	ROWENA CROWE		
2nd Assistant Editor	DEBORAH VAN GYEN		

Conform Assistants	MARIA KALTHENHALER, ALICIA GLEESON, SUSAN MIDGLEY, STRUTTS PSYRIDIS, SUPRIYA NAIDU-JAMES and GEORGE TURNURE		
Supervising Sound/FX Ed	JULIUS CHAN M.P.S.E.		
FX Editor	LIAM EGAN		
ADR Editor	DELIA McCARTHY	Dialogue Ed	JENNY WARD
Assistant Dialogue Ed	BEN GRANT	Add Sound Ed	KATY WOOD
ADR Engineers	MAURICIO HERNANDEZ, TONY YOUNG and ROBERT MacKENZIE		
Foley Artists	LES "Spider" FIDDESS and GEORGE TURNURE		
Foley Engineer	MAURICIO HERNANDEZ		
Foley Editors	LES FIDDESS and MAURICIO HERNANDEZ		
Rough Mix	JULIUS CHAN M.P.S.E.		
Sound Post-prodn	NICKI ROLLER	Dolby Consult	STEVE MURPHY
Sound Post	PHILMSOUND		
ADR Facilities	SIMPLY SOUND (Sydney), FEET'N FRAMES (Adelaide) SOUNDFIRM (Melbourne)		
Foley by	SIMPLY SOUND	Mixed at	PHILMSOUND

Original Music Composed, Performed and Produced by MICK HARVEY  
Original Music Published by BIRTHDAY PARTY PTY LIMITED  
Recorded and Mixed at THE VAULT, Sydney  
Engineered by JAMES CADSKY

"DARCY'S THEME"	"PICKLES' THEME"
Written by Matt Walker	Written by Matt Walker and Ashley Davies
Courtesy of Sony/ATV Music Publishing	Courtesy of Sony/ATV Music Publishing
Recorded at Cloud Nine by Phil Downing	
Additional Musicians	
Lap Steel Guitar	MATT WALKER
Violin	NAOMI RADOM
Violin	AIRENA NAKAMURA
Cello	CHLOE MILLER
Drums	ASHLEY DAVIES

"WHAT I DONE TO HER"  
(Perkins/Owen), Performed by Tex, Don and Charlie  
Licensed by PolyGram Music Publishing Pty Limited  
Administered by Universal Music Publishing Pty Limited  
Courtesy of Polydor Records, Licensed from Universal Music Australia Pty Limited

"MY MIND'S SEDATE"  
(Kippenberger/Knight/Toogood/Larkin), Performed by Shihad  
Taken from the album "The General Electric"  
(P) 2000 Warner Music Australia Pty Limited  
Licensed by PolyGram Music Publishing Pty Limited  
Administered by Universal Music Publishing Pty Limited  
Licensed courtesy of Warner Music Australia Pty Limited

"WISHBONE"  
(Rivers/Rohde/Moffatt), Performed by Red Rivers  
Licensed by Rondor Music Australia Pty Limited  
Administered by Universal Music Publishing Pty Limited  
Courtesy Compass Brothers/Festival Mushroom Records Australia Pty Limited

“SKIPPY THEME”

Performed by Tom Budge, Courtesy of Eric Stanley Jupp

AFL footage used with the permission of AFL FILMS PTY LIMITED

Photograph of Pauline Hanson by Mike Burton used with the permission of THE ADELAIDE ADVERTISER

Film Laboratory	ATLAB AUSTRALIA
Laboratory Liaison	JAMIE MARSHALL
Film Grader	OLIVIER FONTENAY
Opticals	KEN PHELAN
Negative Matching	CHRIS ROWELL PRODUCTIONS
Title Design and Visual Effects	RISING SUN PICTURES
VFX Director	WAYNE LEWIS
VFX Producer	EDWINA HAYES
Senior Composer	BEN ROBERTS
Composer	BEN PASCHKE
Titles Designer	MICHAEL GARRETT
Titles Cinematography	DAMIAN WYVILL
Video Transfers	VIDEO 8 BROADCAST
Video Post-Production	CORNERPOST and OMNILAB POST
Telecine Grader	BEN EAGLETON
Credits Roller	OPTICAL & GRAPHIC
Post-Production Script	CLEVERTYPES
Legals	HAMISH WATSON
Completion Guarantor	STEVENSON COURT
Insurance	ANNI BROWNING
Travel & Freight	FILM FINANCES
Camera Equipment	AON RISK SERVICES
Grip Equipment	SHOWGROUP
Lighting Equipment	CAMERAQUIP
Unit & Make-up Facilities	ROBIN MORGAN
Wardrobe Facilities	COOPER FILM LIGHTING
Editing Facilities	STARWAGONS
	OUTBACK LOCATION SERVICES
	ISLAND FILMS

All characters and events depicted in this cinematograph film are fictitious. Any resemblance to any person (living or dead) or events is entirely unintended and coincidental.

This cinematograph film (including without limitations, the soundtrack thereof) is protected by the copyright laws of Australia and other applicable laws worldwide. Any unauthorised copying, duplication or presentation will result in civil liability and criminal prosecution.

© 2002 Australian Film Finance Corporation Limited, The Premium Movie Partnership, Adelaide Festival Corporation, South Australian Film Corporation, Special Broadcasting Service Corporation and Tidy Town Pictures Pty Limited.