
MY MISTRESS

love hurts



SYNOPSIS

It's a long hot summer for Charlie Boyd. He's sixteen and his hormones are racing. When a tragic family event tumbles Charlie into a world of pain, a pain so intense he thinks no-one can help, he tries to escape. Desperate and alone, he meets Maggie, the mysterious woman who lives down the street. She's a professional and she specialises in pain. Giving it, exploring it, and sharing it, all for money.

So Charlie insinuates his way into her life and despite herself Maggie can't stop from going along with his wishes. However dangerous their relationship may be, she knows he needs her. She needs him too. As much as she tries to deny it, she needs his sort of love, because in the part of her life she keeps from Charlie, she has been judged and found wanting, and is paying the price. Maggie is drawn to this troubled boy who takes all the pain she can give and uses it to heal himself. As Charlie heals, he turns that love back onto her, his Mistress.



DIRECTOR'S STATEMENT

The film begins with *The Wild Hunt*, a painting by Peter Nicolai Arbo. The painting depicts the ride of the Valkyrie, a mythological female warrior who decides the fate of men on the battlefield. Legend has it that any man who views the painting with naked eyes faces death. As a framing device, the painting introduces you to a darkly fabled world. This is Charlie's wild hunt -- an erotic, coming of age romance where a boy confronts life, death and love within the care of his own Valkyrie, a suburban S & M mistress.

As inspiration, I've drawn upon my love of melodrama, the rich and beautifully composed worlds of Douglas Sirk and Rainer Werner Fassbinder, and the shadowy suspense of David Lynch's suburban gothica. Maggie's house evokes the Georgian revival home in *Written on the Wind*. And the lush orchestral score has tones of Badalamenti and Morricone's melodramas. You will also see my love of Pedro Almodovar and Luis Bunuel in the fabric of the story, the touch of Chanel in Maggie's absurdist S & M wardrobe, and the constant motif of feet as both a fetish item and a reminder of Charlie's painful disorientation.

S & M is an idea that has always intrigued me, not only in its perverse theatrical form in fetish play, but in its allegorical sense. The idea that pleasure and pain are part of the natural corollary of all relationships, and that acceptance of this means a maturation in mindfulness for any human being.

Stephen Lance



GENESIS OF THE STORY

From the outset, the director and creator of *My Mistress* Stephen Lance had a unique vision for the film. As an auteur and the creative voice behind countless music videos for some of Australia's premier artists, from Washington to Silverchair, and recipient of an ARIA award, and a J Award, Stephen is undoubtedly one of Australia's new hot directing talents. His short films have also screened in competition in Berlin, Rome, Montreal, Sao Paulo and other major international film festivals.

Stephen Lance began work on the script with author Cory Taylor (*Me & Mr Booker, My Beautiful Enemy*) in 2006.

Cory's writing has such a tender beauty, a fragility and truth that remains part of the film.

Stephen Lance

Stephen collaborated with Gerard Lee (*Sweetie, All Men Are Liars, Top of the Lake*) on the script between 2009 and 2012.

I love Gerard's dark sense of humour.

Stephen Lance

About Stephen Cleary, story consultant.

Without Stephen there wouldn't be a film. He helped me deliver a draft of the script that represented the purest expression of my vision. His understanding of the interplay of form and content gave me the confidence to write the final draft, a draft which captured the emotional heart of the story. He's a genius.

Stephen Lance



EMMANUELLE BÉART

EMMANUELLE BÉART has long been considered one of the world's most beautiful and loved actresses. Her career – which has spanned four decades – includes countless roles of women who have been both adored and abused and she has become known as an actress not scared to take risks. Her roles in films like *A Heart in Winter*, *Nathalie*, *Manon of the Spring*, *A French Woman*, *L'enfer* and more mainstream successes like *Mission: Impossible* demonstrate her talent for taking on complicated characters. Emmanuelle has the dark beauty, the vulnerability, the child-like innocence that Maggie needs. She has won France's coveted César Award (the French equivalent to the Oscar) and been nominated a further seven times. She has also won Berlin's Silver Bear, and a European Film Award.

MAGGIE: Maggie is full of dangerous contradictions. Out of control and in need of love, Maggie's past haunts her and a fresh start seems unreachable and possibly unwanted. Funny, insecure, brittle and fabulously sexy, Maggie is able to manipulate any man in her life, but not the boy she actually wants.

There is no other Maggie. Emmanuelle is the one. She knew this too, and gave everything to the film. Her soul. Her time. Her reputation. She fell in love with the character as I fell in love with her. It was such a gift. She dove right into the abyss with me, and I will forever be grateful.

Stephen Lance



HARRISON GILBERTSON

HARRISON GILBERTSON is one of Australia's rising international stars. Since starring in Andrew Lancaster's *Accidents Happen*, Ana Kokkinos' *Blessed* and Jeremy Sims' *Beneath Hill 60* he has also starred in Foxtel's multi-million dollar TV/Cross Platform series *Conspiracy 365*. Harrison has also had significant US exposure appearing in Dustin Lance Black's *Virginia* opposite Jennifer Connolly and Ed Harris and the upcoming *Haunt*, also starring Jacki Weaver. He has just been cast as one of the three leads in the gothic romantic thriller *Fallen*, an adaptation of Lauren Kate's best selling young adult book series. The film to be directed by Scott Hicks will co star Jeremy Irvine and Addison Timlin.

CHARLIE: Charlie is charismatic and funny, and deeply sensitive. He is relentless in his pursuits, even to his own detriment. Sometimes this is funny to watch and at other times it rips your heart out.

Harrison is an exceptional actor. Brave and fragile. An old soul. He opened his heart to Charlie and to the world of the film. It was a challenge. Both of us knew it would be. And I know at times he felt like he was free falling into the abyss, but this only heightened his vulnerability and sexuality. He beguiles on screen like James Dean. I was truly blessed to work with him.'

Stephen Lance



RACHAEL BLAKE

RACHAEL BLAKE is a much loved and critically acclaimed actress for her roles in film and television including *Sleeping Beauty*, *Lantana* and *Hawke* (TV).

KATE: Kate prides herself on her appearance and will go out of her way to make the right impression in the neighbourhood, even if she can't afford it. She's a dysfunctional alcoholic whose life is defined by her indiscretion and the shame she feels over the episode that changed their lives.

Rachael has a heart breaking strength, a stoic fragility. It's both sad and funny to watch her unravel, which is what I wanted on screen. A character who is going through a tragic and comedic rollercoaster of emotion. Rachael wanted this too. She's was a dream to work with.

Stephen Lance



VISUAL & EMOTIONAL PHILOSOPHY

My Mistress is a story rich with sexual fantasy and painful reality. Like the classic fables, this magical dream comes with an underbelly of darkness and danger. A world of polar opposites, pain and pleasure, love and loss, conflict and contradiction, reality and unreality. The directorial intention is to represent this dialectic in all aspects of the film – design, cinematography, costume & performance, creating a world in conflict.

Production Design - DESIRE ALWAYS WINS

The story is driven by Charlie's emotional journey. With very few exceptions, the whole film represents Charlie's point of view. Along with the cinematography and costume, the production design is used to chart and show Charlie's state of mind, as he tries to escape the suffocation of his adolescence, compounded by a shocking tragedy. In Maggie he sees a way to ease this torture, turning to a new, different and exciting form of torture as his fantasy takes hold.

To understand how the design reflects this journey, we have to look to Maggie's studio as the epicentre of the design. Maggie's studio is the heart of the film. It is desire, it is the altar of healing - and because the film is about the healing nature of unusual love, colour and texture, and motifs from the studio will find themselves in lighting, design and costume choices.

Blood ruby reds, rich golds, turquoise and emerald greens cocoon this womb-like place. These colours take on jewel like properties, and have a depth and clarity of colour, absorbing and reflecting light in a magical way. Textures are smooth and seductive, alluring like a siren's call. Even something as simple as black leather has a depth and a luster not seen in the normal world. The use of practical lighting creates deep shadows and pools of light that hide or illuminate a character.

Outside of the studio, Maggie's house is like an empty doll's house, white and without furniture. This stark contrast to the studio adds to Charlie's disorientation, and the idea that the heart of the film comes the studio. The house is flesh and bone, the studio is the beating heart of pain and sexuality. Maggie's grounds are wild and unkempt, nature untameable. There is something irrepressible here that Charlie needs to deal with, which relates to the natural order of the world.

Outside Maggie's grounds, the rich colours of the studio exist- but as flat, matte and faded versions of the idyll we see in Charlie's minds eye. In fact everything we see outside of his sanctuary in the real world and his home life has a pallid claustrophobia from which he is desperate to escape.

The idea of nature and desire is an important thematic in *Mistress*. For Stephen, Charlie's world is a jungle in which nature rules. While this is clear in Maggie's world, her gardens, and even in her animal and vintage print wardrobe, it also plays into the design choices in his family home. Carpets and curtains in muted earthy tones, wood panelling sharp and angular. Autumnable photographs of coloured leaves. Muted wallpapers of flowers and greenery, a taste of the exotic in suburbia. It is not kitsch or dated, Kate's tastes are definitely refined, but it is a look that perhaps tries too hard, and represents a family in decline.



Costume

DESIRE IN THE FABRIC OF OUR SOUL

The idea of desire and the irrepressibility of love and nature was carried through into the costumes. Maggie's wardrobe carries some of the red from the studio in her vintage patterns, while Kate's blouses and dresses use floral prints and splashes of red to create a thematic connection. Although completely different women, both are involved in unusual connections out of the need for desire and healing.

Under the supervision of Oscar®-winning Costume Designer Angus Strathie (*Moulin Rouge*, *Strictly Ballroom*) a number of couture lingerie and latex designers have been involved, along with garments from more mainstream designers. These include:

Atsuko Kudo
House of Harlot
Christian Louboutin
Alexander McQueen
Australian designer jeans label Neuw

Karl Lagerfeld also agreed to supply a number of Chanel jewellery pieces for the film.

I set out to find a costume designer with very specific expertise. I wanted a designer who had worked with high-end fetish wear and corsetry. In particular, I wanted a costume designer that had experience in latex, PVC and leather, as there are many different fetish outfits for Maggie in the film. These materials are notoriously difficult to work with, and because I wanted Emmanuelle's costumes to be meticulous and flattering. I knew that I needed the best in the field. The process led me to Angus Strathie. His level of experience in film, and with fetish and corsetry, is beyond question.

Stephen Lance



Cinematography

CLAUSTROPHOBIA vs FREEDOM

In the world of Charlie's reality the camera creates a sense of claustrophobia through the use of hand held photography. The lenses are long and tight, creating a textural closeness through shallow depth of field, giving the viewer a sense that the world is closing in or collapsing around Charlie and Kate. Emotionally, Charlie's world is hostile, pushing him out the door and into Maggie's world.

Practical lighting plays a crucial role inside Charlie's house. Right from the opening scene, practical lighting creates a strange and colourful palette through the use of Christmas lights. After an emotional upheaval, and the curtains are drawn, this state continues throughout the interior of the house allowing the shallow depth of field to blur foreground and background lighting elements. Deep shadows and pools of light are important here, as Kate and Charlie find themselves locked in a platonic cave.

On the flip side, Maggie's world represents the fantasy - the antithesis. It is a world of escape and danger. Here the camera gets wider to allow the characters some space. There is a line around Maggie's house that represents the crossover point. Once Charlie crosses the threshold he is allowed to disappear, and move in and out of the frame. So the lens choice opens up into wider primes, and the depth of field closes down to increase the focal plane giving the viewer a sense of escape, creating expanse, suspense and danger. The frame allows Charlie to lose himself within Maggie's world.

Another important visual motif in Maggie's world is the use of reflective textures. We see windows, floors, mirrors, water and even shiny leather, reflections that can hide and reveal characters, creating a sense of physical and existential disorientation. Her world lays out a beautiful labyrinth that gradually begins to close down on Charlie as reality encroaches.

This story is primarily a romance, not an S&M fantasy story. The S&M component is merely a metaphor for the complicated and very human need for connection, and the paradoxical nature of pain and pleasure in love. The emphasis is on the emotional and psychological transaction that takes place between Maggie and her clients, and eventually Maggie and Charlie. Because of this emphasis, the camera is not interested in the actual explicit details of the body, whether that includes nudity or the effects of her domination. I am interested in the moments before and after contact, which show the emotional transaction, rather than the point of contact.

Stephen Lance



TECHNICAL DATA

Title	My Mistress
Original Title	My Mistress
Production Company	Mini Studios
Producer	Leanne Tonkes
Co-Producer	Steve Kearney
Executive Producers	Robyn Kershaw and Bruno Charlesworth
Cinematographer	Geoffrey Simpson ACS
Editor	Jill Bilcock ACE ASE
Composer	Stephen Rae
Director	Stephen Lance
Production Year	2013
Country of Origin	Australia
Duration	104 min
Genre	Romance
Language	English
Shot on	HD Alexa
Screen Ratio	2K Anamorphic 2.40:1
Release Format	DCP, HDCAM SR
Domestic Release	Transmission Films
International Sales	LevelK
Cast	Emmanuelle Béart Harrison Gilbertson Rachael Blake
Financiers/Investors	Screen Australia Screen Queensland Film Victoria MIFF Premiere Fund Soundfirm



STEPHEN LANCE - WRITER/DIRECTOR

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

My Mistress, is Stephen's debut feature film. The film was selected for the prestigious No Borders market in New York and SPAAMart in 2011 and was recently shortlisted for a Queensland Literary Award for Best Screenplay.

Stephen's first short film, *Eustice Solves A Problem*, has garnered both national and international success at film festivals including Palm Springs, Chicago, Rome, Toronto and Seattle, as well as a 2005 Dendy Awards nomination. Another short film, *Yolk*, was funded by Screen Australia and screened in competition in Berlin, Gijon, Montreal, Sao Paulo, Palm Springs, Los Angeles, Sydney and Brisbane. Stephen is also the writer of the acclaimed animation *Dog With Electric Collar* which opened the 2008 Sydney and Brisbane film festivals, as well as winning the AFI for Best Animation in 2008.

Winner of an ARIA in 2006 for Best Music Video and a J Award for Australian Music Video of the Year in 2010, Stephen has also directed some of the most successful Australian music videos in recent times, including videos for Washington, Silverchair, Powderfinger, Sarah Blasko, John Butler Trio, Kate Miller-Heidke, End of Fashion and The Grates.



LEANNE TONKES - PRODUCER

Producer Leanne Tonkes has a diverse background in sound engineering, film post production and as a producer of award winning commercials, short films and music videos. In 2003, Leanne produced *Mittens*, a Fox Searchlight short which made final pre-selection at the 2004 Academy Awards. In 2008 she co produced *White Lines* a 2008 Tropfest finalist and AFI winning short *Dog with Electric Collar*. Through her company Mini Studios she began acquiring and developing feature projects.

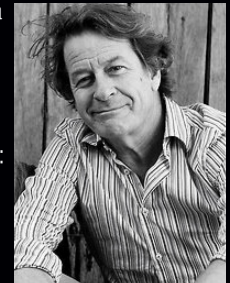
Leanne's new production company Dust Bunny Productions is developing *The Circus*, written by Alice Bell & Emily Ballou to be directed by Emma Freeman. She is also developing *I Sold My Life on eBay* with Hopscoth Productions, an adaptation of the best selling novel *The Secret Lives of Dresses* with Mairi Cameron & Stephen Lance and an adaptation of the acclaimed play *It Just Stopped* by Stephen Sewell.



GERARD LEE - WRITER/EXEC PRODUCER

Gerard Lee is the writer of *Sweetie* (with Jane Campion) which screened in Official Competition in Cannes (1989) and won the AFI Award for Best Original Screenplay. He also co-wrote Campion's new Emmy nominated BBC TV series *Top of the Lake* which screened at the Sundance film festival 2013, produced by Emile Sherman, Iain Canning and Philippa Campbell.

He wrote and directed *All Men Are Liars*, nominated for Best Film and Best Original Screenplay at the AFI Awards (1995). Gerard is also the author of two novels: *True Love and How to Get It* and *Troppo Man*.





STEVE KEARNEY - PRODUCER

Steve Kearney was one half of acclaimed comedy duo Los Trios Ringbarkus that toured the world in the 1980's to global acclaim. The group secured development deals with Paramount Pictures, Columbia and United Artists. Later, Steve as a solo artist, landed sit com development deals with Castle rock, Warner Bros TV, Fox and NBC.

Returning to Australia Steve formed Mini Studios with Leanne Tonkes. His family film *An Oddball Solution* is set to shoot in 2014 starring Shane Jacobson and directed by his brother Clayton Jacobson to be distributed by Village Roadshow.

ROBYN KERSHAW - EXECUTIVE PRODUCER

Robyn Kershaw is a producer and company director with RKP and RKPlx. Currently Robyn is in pre production on *Sucker* (dir: Ben Chessell). She produced the Indian Australian comedy *Save Your Legs!* (dir: Boyd Hicklin) premiered at MIFF 2012, BFI London Film Festival, and Mumbai Film Festival. She produced award winning musical film and box office hit *Bran Nue Dae* (dir: Rachel Perkins - 2009) which screened at over 20 film festivals worldwide and won the Audience Awards at MIFF and London Australian Film Festival.

Robyn's first feature, the adaptation of *Looking for Alibrandi* (dir: Kate Woods - 2000) was a box office hit in Australia and won five AFI Awards, including Best Film and screened at the Seattle Film Festival and Taormina Film Festival.

As Head of Drama and Narrative Comedy for the ABC she commissioned and executive produced award winning drama and comedy series including the International Emmy - nominated *MDA* and *Kath & Kim* (series I, II & III). For SBS Robyn produced award winning *Bondi Banquet* and *Effie: Just Quietly*. She has worked extensively in performing arts throughout Australia including six years as General Manager for the acclaimed Belvoir St Theatre.

BRUNO CHARLESWORTH - EXEC PRODUCER

Bruno Charlesworth has previously enjoyed a successful career as an entertainment lawyer representing creative talent in Australia and internationally.

His film-producing career began with John Hillcoat's debut feature film *Ghosts of the Civil Dead* in 1987. Over the following years Bruno has produced or executive produced a substantial number of films including hits such as *The Craic* as well as festival darlings *Love and Other Catastrophes* and *Not Quite Hollywood*.

Since 2009 Bruno has worked both in Europe and in Australia bridging projects between the two locations. Most recently in 2012 Bruno produced, with Andrew Eaton, of Revolution Films, the widely critically acclaimed Irish film *Good Vibrations* which received extraordinary endorsement from Time Out, Q and the BBC as well as 4 star reviews from the Independent, Guardian and the Times.



GEOFFREY SIMPSON ACS - CINEMATOGRAPHER

Geoffrey Simpson is one of Australia's most experienced cinematographers. He was crowned Cinematographer of the Year by his peers at the Australian Cinematographers Society in 1986 for Playing Beatie Bow and 21 years later won the organisation's Golden Tripod for *Romulus, my Father*.

He has been behind the camera on about 40 dramas, including *Shine* and *Oscar and Lucinda*, which earned him Australian Film Institute Awards for cinematography in 1996 and 1998 respectively. He has worked on films all over the world including *Under The Tuscan Sun* in Italy, *Fried Green Tomatoes*, *Little Women* and *Green Card* in the US; *The Navigator*: A mediaeval odyssey in New Zealand; *Some Mother's Son* in Ireland; and most recently, *The Dragon Pearl* in China.

Most recently his credits include *Kill Me Three Times*, *My Mistress*, *Sleeping Beauty*, *Satellite Boy* and *The Sessions*.

ANGUS STRATHIE-COSTUME DESIGNER

Oscar®-winning Costume Designer Angus Strathie has a significant career of award winning film, theatre and television work.

He shared the Oscar® with Catherine Martin for Baz Luhrmann's *Moulin Rouge!*

His other credits include *Strictly Ballroom*, *Queen of the Damned*, *Catwoman*, *Irresistible*, *Aliens vs Predator: Requiem*, *The Tall Man*, *Tooth Fairy*, *Swimming Upstream* in Film and *Rogue*, *A Fairly Odd Christmas*, *Rags*, *Big Time Movie*, *A Fairly Odd Movie: Grow up Timmy Turner*, *Fairly Lethal*, *The Boy Who Cried Werewolf*, *Alice*, *Spectacular*, *Tin Man*, *Doom Runners*, *Mirror, Mirror* and *La Boheme*.

Angus' work has also been acknowledged with A BAFTA Award and a nomination, A Satellite Award, a Primetime Emmy nomination, an AFI Award and A Leo Award.

JILL BILCOCK ACE, ASE - EDITOR

JILL BILCOCK is one of the world's most sought after leading editors, working with directing heavyweights such as, SAM MENDES, BAZ LUHRMANN and FRED SCHEPISI. Her awards include the 2002 Eddie Award (Best edited comedy or musical feature) for *Moulin Rouge!* Four times nominated for the BAFTA Award for Best Editing, these nominations were for *Moulin Rouge!* (2002), *Romeo + Juliet* (1996), *Strictly Ballroom* (1992) directed by Baz Luhrmann and *Elizabeth* (1998) directed by Shekhar Kapur. Jill Bilcock is also a member of the American Cinema Editors and Australian Society of Editors.

Films include, *Mental*, *Red Dog* (2011), *Don't Be Afraid Of The Dark* (2010), *Blessed* (2009), *The Young Victoria* (2009), *Elizabeth: The Golden Age* (2007), *Catch A Fire* (2006), *The Libertine* (2004), *Japanese Story* (2003), *Road To Perdition* (2002), *Moulin Rouge!* (2001), *The Dish* (2000), *Harry's War* (1999 Tv Short), *Elizabeth* (1998), *Head On* (1998), *Romeo + Juliet* (1996), *How To Make An American Quilt* (1995), *I.Q.* (1994), *Muriel's Wedding* (1994), *Erotique* (1994), *Temptation Of A Monk* (1993), *Say A Little Prayer* (1993), *Strictly Ballroom* (1992), *Till There Was You* (1991), *Evil Angles* (1988), *Australian Made: The Movie* (1997 Doco), *Dogs In Space* (1986), *The More Things Change* (1986) and *Strikebound* (1984).



MATTI CROCKER - PRODUCTION DESIGNER

Matti Crocker has enjoyed an exciting and extensive career in Art Direction and Production Design for close to 2 decades. Spanning Docu-Dramas for UK Television, Short Films, Music Videos, and Television Commercials for Australia, UK, Japan, Asia and Scandanavia. Matti's Feature debut as Production Designer comes after a long collaboration with Stephen Lance as Designer for his acclaimed collection of Short Films. In 2013 Matti and Rebecca McElroy, started Bright Films co-writing/ directing and producing their debut documentary for ABC1, "ABBA: Bang-a-Boomerang!" which was a massive ratings hit seen by over 1.4 million viewers.

BEN PARKINSON - CASTING DIRECTOR

Ben Parkinson has provided casting services on many local and international Film and Television projects including : *Return to Nim's Island, Bait, Undertow, Iron Sky, Beauty and the Beast, Subdivision, Slng is Kinng, The Ruins, Undead, Sinbad & Minotaur* and *Outback Hunters*. He has also provided extras casting for *The Railway Man, A Heartbeat Away, The Chronicles of Narnia: The Voyage of the Dawn Treader, Daybreakers, The Starter Wire* and *Triangle*.

JENNIFER CORNWELL - LINE PRODUCER

Jennifer Cornwell has Line Produced or Production Managed many local and international productions since 1994 including : *The Chronicles of Narnia: The Voyage of the Dawn Treader, Knowing, Nim's Island, Fools Gold, The Condemned, The Marine, Superman Returns, Son of the Mask, Peter Pan, Swimming Upstream, City Loop* amongst others. She is currently Line Producing Angelina Jolie's upcoming feature *Unbroken*.

STEPHEN RAE - COMPOSER

Stephen Rae is an accomplished composer having worked in film, television and theatre. He has composed music for theatre productions at St Theatre and the Sydney Theatre Company. Rae has won the Australian Film Institute (AFI), the Australian Performing Rights Association (APRA), the Film Critics Circle of Australia (FCC) and the Australian Guild of Screen Composers (AGSC) awards. He has also won a CLIO (New York) for his work in advertising.

His composition credits include: in feature film *The Turning* and *The Well*, and for television *Puberty Blues I & II, Power Games: The Murcoch-Pacler Story, Howzat - Kerry Packer's War, Paper Giants: The Birth of Cleo and Magazine Wars, Beaconsfield, Rush, Love My Way, The Alice, The Road from Coorain* amongst others.

INTERNATIONAL SALES



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A MINISTUDIOS AND DUST BUNNY PRODUCTION. EMMANUELLE BEART HARRISON GILBERTSON RACHAEL BLAKE SOCRATIS OTTO MY MISTRESS
CASTING BY BEN PARKINSON PRODUCTION DESIGNER MATTI CROCKER MUSIC BY STEPHEN RAE COSTUME DESIGNER ANGUS STRATHIE DIRECTOR OF PHOTOGRAPHY GEOFFREY SIMPSON ACS EDITED BY JILL BILCOCK ACE ASE EXECUTIVE PRODUCER ROBYN KERSHAW BRUNO CHARLESWORTH GERARD LEE
STORY BY STEPHEN LANCE CORY TAYLOR SCREENPLAY BY GERARD LEE STEPHEN LANCE PRODUCED BY LEANNE TONKES STEVE KEARNEY DIRECTED BY STEPHEN LANCE

