

*Samuel Goldwyn*  
SAMUEL GOLDWYN FILMS

VICE Studios

and

Screen Australia

present

In association with Film Victoria

and Create NSW

A Blue-Tongue Films and Pariah Production



Written and Directed by Mirrah Foulkes

Starring Mia Wasikowska and Damon Herriman

Produced by Michele Bennett, Nash Edgerton and Danny Gabai

**Run Time:** 105 Minutes



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## SYNOPSES

### **Short Synopsis**

In the anarchic town of Seaside, nowhere near the sea, puppeteers Judy and Punch are trying to resurrect their marionette show. The show is a hit due to Judy's superior puppeteering, but Punch's driving ambition and penchant for whisky lead to an inevitable tragedy that Judy must avenge.

### **Long Synopsis**

In the anarchic town of Seaside, nowhere near the sea, puppeteers Judy and Punch are trying to resurrect their marionette show. The show is a hit due to Judy's superior puppeteering, but Punch's driving ambition and penchant for whisky lead to an inevitable tragedy that Judy must avenge.

In a visceral and dynamic live-action reinterpretation of the famous 16th century puppet show, writer director MIRRAH FOULKES turns the traditional story of Punch and Judy on its head and brings to life a fierce, darkly comic and epic female-driven revenge story, starring MIA WASIKOWSKA and DAMON HERRIMAN.

## **DIRECTOR'S STATEMENT**

JUDY AND PUNCH is a dark, absurd fable treading a line between fairy-tale, fantasy and gritty realism, all of which work together to establish a unique tone while upsetting viewer expectations.

When Vice Studios' Eddy Moretti and Danny Gabai approached me with the idea of making a live action, feminist revenge film about Punch and Judy, they encouraged me to let my imagination go wild and take the story wherever I felt it needed to go. It was a rare opportunity to write freely without a prescriptive sense of where the narrative might eventually lead. The great challenge lay in taking an iconic but loose and messy historical story based on stock characters, and giving it a muscular structure that worked as a feature film.

I was drawn to using this strange, misogynistic puppet show to explore our contemporary obsession with violence. In doing so, I wanted to reappropriate and revivify its meanings and resonances with our current climate.

My hope is that this epic female driven vengeance story incubates a wholly original and unique world, speaking volumes through its feminine inversion of the traditional hero's journey. JUDY AND PUNCH is bat-shit-crazy and fun!

## THE GENESIS OF THE FILM

The famed 'Punch and Judy' puppet show has its origins in 16th century Italian 'commedia dell'arte', theatre shows characterised by regular characters that would live within a world of improvised humour. With the wave of migration from Italy to England around this time, the character of Pulcinella made its way to UK shores. Evolving over time to Punchinello and finally Punch, he had a wife named Joan and finally, Judy. Performed originally as a marionette show, 'Punch and Judy' grew into a show most commonly performed by a single puppeteer, which is how it is usually seen today.

One of the constants in the show is its slapstick nature, with characters often meeting violent ends as a result of the club that Punch typically wields. It was this puppet show, which planted the seed at Vice Studios that a live-action imagining utilising these characters would make for an interesting feature film premise.

The task of creating the world of JUDY AND PUNCH was taken on by writer and director MIRRAH FOULKES. FOULKES had been introduced to Vice Studios through producer and director NASH EDGERTON. They had collaborated on many projects together and are both part of the filmmaking collective, Blue-Tongue Films which includes Joel Edgerton and David Michôd.

EDGERTON knew Head of Vice Studios US, EVP at Vice Media, DANNY GABAI, as they had licensed some of EDGERTON's shorts to play on their YouTube channel. GABAI was asking EDGERTON for recommendations of short films, and EDGERTON pointed him in the direction of FOULKES. Vice Studios began licensing her shorts and when the idea for JUDY AND PUNCH came about, they approached FOULKES.

FOULKES says, "Danny Gabai and Eddy Moretti from Vice Studios called me in and wanted to talk about a project that their former Vice colleague, Tom Punch and his sister Lucy Punch had, which was to make a live-action Punch and Judy movie. They basically just wanted to know if I was interested in being a gun-for-hire to write it."

So began the process for FOULKES of writing the screenplay. Going through many different incarnations, she settled on it becoming an origin story about two marionette puppeteers, utilising the very first origins of the famous show. FOULKES wryly notes that, at the time she thought of the story she had weaved, "Someone else is going to have to deal with all this crazy shit I've written since I'm not directing this movie."

Vice Studios had other plans and asked FOULKES if she would like to direct it. EDGERTON came on board to produce and the task of finding a suitable location begun. While initially it felt that Eastern Europe was the obvious choice to FOULKES, EDGERTON suggested he and FOULKES' home country of Australia, citing among other things the great support Screen Australia had given FOULKES' shorts. FOULKES felt that shooting in Australia did have many benefits and had never imagined the film to be period strict, but rather "Totally other-worldly; I wasn't interested in being bound by period. So I thought let's see what we can find in Australia and just lean into the weirdness of that."

MICHELE BENNETT, longtime collaborator with EDGERTON, was also attached to the project and worked with FOULKES to find locations that would work in Australia. She then pulled together financing from Australian screen financing bodies. Screen Australia loved the script

and once suitable locations were found in Victoria, the film found the support of Film Victoria as well.

During this process, the filmmakers turned to casting and MIA WASIKOWSKA was touted very early on as a great candidate for Judy. Through mutual friends, FOULKES approached WASIKOWSKA, explaining, "I asked her if she'd like to have a read of the script and she responded to it really well and loved it. We then did an impromptu read-through with a few people and I just felt that Mia's innate strength, presence and truthfulness would work so well for Judy."

WASIKOWSKA was immediately drawn to the language of the script and after also watching FOULKES' shorts said "I loved the story, I thought it was just so original and I was also really excited about Mirrah's vision for it."

The search for Punch began, and it was a matter of auditioning a number of people before finding the right one. Producers EDGERTON and BENNETT had not only worked with DAMON HERRIMAN a number of times, but FOULKES as well, so he was an immediate consideration for all.

HERRIMAN explains, "I've known Mirrah for quite a few years as a friend and an actor. I'd heard a few years ago that she was writing a script called 'Judy and Punch' and that it was based loosely on the Punch and Judy puppets of times gone by, and I remembered those vaguely from my childhood so was intrigued."

Asked to audition, initially HERRIMAN assumed FOULKES was using the role of Punch to cast him as another character, but FOULKES thought differently. "I love Damon. I've worked with him as an actor a few times, but never directed him. He put down an audition, and from the first two seconds I just went, 'Oh, wow! He gets it! He's very brave and bold, and makes amazing choices.' I've seen him do so many supporting roles where he blows everyone off the screen and I just really wanted him to have this big, meaty lead to play with."

The rest of the cast includes BENEDICT HARDIE as Derrick, the town constable, BRENDA PALMER as Maid Maude, Judy and Punch's housekeeper with TERRY NORRIS as her husband Scaramouche, LUCY VELIK as Polly and TOM BUDGE as the town bully Mr. Frankly. BENNETT notes FOULKES' background in acting as an asset to casting saying, "The supporting cast are all equally talented and it's been an opportunity for Mirrah to utilise her background as an actor as she's got a lot of knowledge about some gems of actors that are not necessarily well-recognised. It's makes for a very strong, skilled cast."

Mirroring many other cast, producers and screening bodies' attraction to the script, for HERRIMAN it was the script that really made him want to get onboard as well as the character of Punch. "I immediately fell in love with the script as a whole and the idea of playing the character in particular. It's just an extraordinary piece of writing in every respect and the role of Punch is, I would say, the best role I've ever had the opportunity to play, so I feel very lucky."

Reflecting on the story and world being married to the characters, FOULKES says, "Judy and Punch is ambitious, there's no doubt. However, behind all the madness it's a very simple story about justice and oppression. Telling that story, in a way that fully engages an audience through their submersion into the world and empathy with the characters is most important to me."

## FROM PUNCH AND JUDY, TO JUDY AND PUNCH

The filmmaking team were always intrigued by the puzzling phenomenon of a puppet show that had endured for centuries, and in most recent times been often performed for children, despite its violent and misogynistic themes.

FOULKES explains, “The idea was to turn it on its head and so I set out to create a fictional origin tale that, rather than focusing on Punch, chooses to focus on Judy: a talented, smart heroine at the centre of an incredible, revenge tale.”

Thus, ‘Punch and Judy’ became **JUDY AND PUNCH**, a dark, violent, anarchic fable that treads a line between fairy-tale fantasy and gritty, unexpected realism.

The key in FOULKES’ creative drive was that she didn’t want the themes to overpower the narrative, but to rather sit underneath a more interesting and dramatic story.

This led to a nuanced and well thought out approach to the basis of the key characters’ relationship, which FOULKES worked through with both WASIKOWSKA and HERRIMAN.

“In the beginning, Mirrah and I always discussed that Judy is holding on to the fantasy of her relationship with Punch and really trying to believe that it’s still great despite the obvious flaws in their relationship,” said WASIKOWSKA. “Obviously it takes something incredibly unfortunate for her to see it for what it is, what his true nature is, and decide what she’s going to do about it.”

Reflecting on the relationship that Judy has with Punch, FOULKES says, “Their relationship is creatively co-dependent, but underpinned by violence and abuse. I didn’t want to portray a heavy-handed tale about a domestic violence relationship; it was important to me that she still felt strong within it and was choosing to be there because of the life they’d built together around this puppet show. Underpinning this was an unravelling sense of violence and doom, that was only going to end badly.”

HERRIMAN takes this further saying, “Something Mirrah really wanted to make sure of was that we didn’t just present a case of ‘Oh, here’s Judy who’s the victim wife and here’s Punch who’s a moustache-twirling villain husband,’ while noting that Punch does of course interestingly twirl his moustache.”

HERRIMAN and FOULKES created a back-story, whereby Punch had come to Seaside, and latched onto Judy, a younger woman who has come from affluence. He impresses her with his charm and showmanship, the version of himself that he likes to project. There is a glimpse of the tenderness they may have once had, but as HERRIMAN notes, “Punch can be incredibly emotionally and physically abusive, and that’s really the man he is today. Judy is hanging on to this relationship by a thread and likely trying to keep it together for the sake of the baby.”

FOULKES expresses this sentiment, “Our need to empathise with Judy’s plight was paramount, but it was also essential that Punch wasn’t portrayed as a black and white villain. The early scenes of Punch and Judy’s relationship, while dysfunctional, needed to have a real sense of warmth and creative collaboration, but due to Punch’s excessive drinking, self-doubt and narcissism things take a violent and sudden downward turn. I wanted the characters to feel complex and flawed; these are damaged people inhabiting a broken world, each searching for their own kind of peace and redemption.”

While a sequence of horrible events causes a shift in Judy's temperament, it was very important to FOULKES that this felt truthful to the character. "I didn't want her to then turn into Punch and to behave in the way that he would. It was important to keep it truthful to her own self. Then through the course of the film, she's able to find a different way of being."

Underpinning this was the importance of history and while it comments on the place of women in a society such as Seaside, FOULKES notes that, "It is larger allegory about the struggles of women throughout history and the all-too-common phenomenon of patriarchal societies reading female power as transgressive threat."

WASIKOWSKA touches on how the film through dealing with a historical story, also comments on the role of history and looking beneath them can expose the layers of meaning. "In terms of the origin of something and where it comes from, if you look beneath the surface there often can be a very complicated history or a complicated place that it has come from."

WASIKOWSKA does hope that this, along with the themes, will have an impact on the audience noting. "It comments on so many things that seem to be timeless issues unfortunately."

Of course, to have dark themes while still captivating audiences can be a tonal challenge and BENNETT reflects on FOULKES' accomplishment. "I think Mirrah's been able to deal with this beautifully. Because it has some very dark underlying themes and yet she's created a piece that is essentially very entertaining and playful."

With the film set against a unique and wholly original world, the importance of ensuring the film had a strong narrative shone through for the cast with HERRIMAN expressing, "I think first and foremost it's incredibly entertaining; it plays just as an entertaining story. It's one of the best scripts I've ever read; not only one of the best Australian scripts or one of the best recent scripts, I think one of the best scripts I've ever read. Every single scene adds something either story-wise or character-wise."

FOULKES certainly felt that her two leads fulfilled the promise on the page, saying of HERRIMAN, "He's got such great range, he can be the kind of crazed clown but then he hits those truthful, honest, emotional notes so beautifully. He's amazingly technical as well, and he's a real kind of craftsman. Whereas Mia is incredibly intuitive and emotional, so they come at it from different places, both equally as interesting."

HERRIMAN says of working with WASIKOWSKA, "Mia is amazing. We actually worked together quite a few years ago on a short film ("Len's Love Story") and have crossed paths occasionally in that time. There's a reason she's had the career she has; she's an incredibly brilliant, intuitive actor and just an awesome person. You know she's an awesome person to work with and she really, I think, in her performance really centres the whole film."

"You need Judy and you need someone like Mia playing Judy for the audience to enter this crazy world with, and kind of see it through her eyes because she's kind of almost the only entirely sane person there, and I think having someone with Mia's talent makes a hell of a difference to pulling that off."

The enormity of taking on this story as a director was not lost on many involved with WASIKOWSKA noting about FOULKES, "She's doing such a good job. It's an epic thing to take

on as a first feature, between babies and dogs and period and on top of that she's been really, really great to work with."

### **SEASIDE AND THE WORLD OF JUDY AND PUNCH**

With JUDY AND PUNCH, the dialogue, performances and visuals needed to go hand in hand, as writer director FOULKES expressed that, "Marrying the visual storytelling with performance style is absolutely essential in this film; finding a gentle balance between its heightened nature and the dark realism."

FOULKES needed to combat the "historically loose and messy narrative", ensuring that the story and characters fit a feature film.

There are few constants in the narrative structure of the famous puppet show, though FOULKES adopted some for JUDY AND PUNCH. Characters and props that are often historically used in 'Punch and Judy' that audiences will see weaved through the film include the Baby, the Constable, Polly, a Crocodile, Scaramouche and Toby the Dog that consistently steals a string of Punch's sausages.

The setting is of course a fictional place and FOULKES decided to therefore create some rules, but not wholly adhere to the 17th century setting they found themselves in when it came to the language, look, feel and design of the film.

FOULKES elaborates, "It felt important to anchor it in a particular time but I also wanted the film to feel other-worldly and for it to feel like no time and no place. It was both creative and a practical choice because we couldn't make it here in Australia for the budget we had if we were going to be strictly period, but also it was very much a creative choice to say, "We're world-building and I don't want that to feel weird; I want it to feel exciting to enter into a world that doesn't feel specific in any way."

"The idea was that we'd set ourselves parameters and ground rules and there's certain things we never see, there's certain things we do see, but everything else within that is flexible and it's a conversation to be had. For example, I wanted the film to be full of lots of different accents but I didn't want there to be any Australian or American accents."

HERRIMAN talks specifically about the accent he uses in the film and how it informs his character, "Initially Mirrah was open to accent stuff and then we settled on a general Irish accent. It's non-specific, it's not regional, it's not Belfast or Dublin or anywhere in particular; it's a generalised Irish accent because she liked the idea of him being an outsider when he came to Seaside."

The language was a key element that drew WASIKOWSKA to the film. "I loved the language that Mirrah used; I thought it was really unique for a so-called period film because you can't quite pin it down even though it is (set in) 17th Century; it has its own kind of fantastical language and I thought that was really great, the way that the characters speak and that it's an amalgamation of different periods and not locked into one time."

FOULKES, with her creative team that included Director of Photography STEFAN DUSCIO, Production Designer JO FORD, Costume Designer EDIE KURZER and Hair and Makeup Designer KIRSTEN VEYSEY, looked to 17th century European history and other references as stylistic



springboards for the visual world of JUDY AND PUNCH, while continuing the fluid rules structure.

KURZER said that FOULKES initially had done a look book and sizzle reel, and that “The main thing we were talking about was that we were setting the whole film in the 17th century but that it was our own world.”

Citing that the advent of photography had not yet arrived, KURZER as well as many of the creative team, looked to the Dutch Masters portraiture, which had its own challenges. “It’s a much harder period to find research-wise, because in this film it’s the lower classes that we were setting it in, and while there’s a lot of upper-class portraiture and references, people who were doing the everyday jobs weren’t recorded in the same way. I did go to the Art Gallery of New South Wales that was having a big Dutch Masters’ exhibition. And that was very relevant to our period, so you could see some fantastic whiskers and the ruffs and big collars. I just began immersing myself in the world of the 1600s on lots of different levels.”

Production Designer JO FORD developed her own rules in the Art Department that complimented the Costume Department, “I think one of the major rules for the Art Department was ‘Let’s keep all our lines straight. Let’s not do curvaceous lines.’ Because people couldn’t build in curves then; the technology meant everything was straight and cut at right-angles or on the diagonal. So, Edie, has all the sinuous shapes of the pantaloons and the fabulous waists and then we in Production Design went for more straight lines to contrast all of Edie’s really beautiful, sensuous figures against.”

A key consideration was shooting a film with its basis in 17th Century European culture, in a country that didn’t have a 17th Century European culture.

FOULKES explains, “I wanted it to kind of look like Europe but I didn’t want it to feel like the English countryside or Australia; there couldn’t be any gum trees but there could be anything else.”

Montsalvat, in Eltham, Victoria was identified as a great set for not only the town of Seaside, but also interiors for other aspects of the film. Australia’s oldest continuously active artists’ community, it was in many ways perfect for JUDY AND PUNCH. The creative team had been looking at places where Europeans had come in and introduced architecture or European gardens or forests. During the inter-war years, many had come through Australia, and trained architect and the creator of Montsalvat, Justus Jørgensen was one of them.

BENNETT explains, “It’s such an eclectic place; it’s an artists’ colony, and a lot of the rooms and buildings are mud brick, daubed, and there’s a lot of the details that are medieval or French Provincial. There’s a real mess of features that speak historically European, as opposed to Australia’s architectural history which is really colonial.”

The aim for the town of Seaside was for it to be dark, bleak, dirty and visceral. How FOULKES describes the inhabitants was an important catalyst for how the whole team approached the world visually “I wanted it to feel like kind of an anarchic, broken town that was sort of descending more and more into mob-rule and a lust for violence. To be directionless, rudderless and spiraling down into something dark and shitty, while also feeling maniacally fun. There are all these self-appointed people in town, Mr. Frankly is kind of this self-appointed Town Mayor, and the Preacher is the self-appointed spiritual leader.”

In terms of costuming, KURZER said, "Mirrah and I began by talking about the world being very grubby and to the extent of we start at grubby and then we go to double-grubby! It was decided that every person in the town was a very self-made person." This meant that the preacher has religious robes on to signal his self-appointment and Mr. Frankly his mayoral robes.

Interestingly KURZER also notes that, "The policemen at that period of time kind of existed but they didn't have uniforms. So, our policeman wears something that's along the lines of a uniform that we're familiar with that says, "You're a policeman." He's a good example of stepping out of the 17th century, because he's got a hat that's closer to a much more 20th Century style of policeman's hat, but for me that made the whole uniform into a uniform. There was something that we discussed as being able to step out of the constraints of the period."

For the cast, the result was viscerally exciting, described by HERRIMAN, "Seaside is an incredible invention of Mirrah's. She's come up with this crazy world that feels like it's right out of a fairy tale. There's an incredibly eclectic mix of people. They tend to all be a little odd or a little damaged, certainly quite paranoid. Within this town they have created paranoia about anybody sort of stepping outside what is considered 'normal' - which is not normal of course but what they've decided is normal."

This incredibly eclectic mix of people that HERRIMAN describes was part of careful planning from the filmmaking team. BENNETT, noting in regards to the extras, "Normally that's the first area you end up cutting back on when you've got budgetary constraints, but we made sure that we didn't compromise here. We had a great Extras Casting Coordinator (Sarah Murphy) and we had 130 extras come on many of the exterior days, the big set pieces, and they just kept coming back in wind, rain and horrible conditions, getting up at 3.00am.

"They've all been given jobs to do and I think they've just become personally invested in the story and in their performances as well. It's been really enjoyable to watch what they've brought to the film; it's more than just background, they're front and centre in a way."

The supporting cast and extras, extended to the Heretics camp, which is set in a place called the Black Forrest, hidden outside of Seaside. FOULKES calls it a "gentle counterpart" to Seaside, where the outcasts who likely had to flee for their lives have gathered.

BENNETT explains the camp further saying, "The Heretics' camp is loose and wild and it's where Judy finds her strength and her inner resolve, as she's supported by this band of women, and some men. They are people that don't conform to the norms of society at that time, and that's symbolic of societies and communities here and the world over."

WASIKOWSKA said the Heretics camp was one of the best parts of the shoot for her, in a moment where life seemed to imitate art "There was such a great bunch of women that Mirrah cast in the Heretics' camp and we had a little bit of rehearsal together; we all did a Tai Chi class and they all sang a song they had found. And it just felt very bonding and all the things that we did together were really fun and connecting."

In describing the look of the Heretics camp, FOULKES says that the "visual elements of the Heretics and their camp in the Black Forest shift subtly into a more fantastical vein, than that of Seaside. I wanted the camp to feel like a kind of feminist Utopia without taking it so far that it felt like it was outside the world that we created in Seaside."

Elaborating further on the tone and how this relates to sound, FOULKES says, “The sound design too echoes the tone, underpinning our visual elements with a sense of disquiet and foreboding.”

The conversations that FOULKES and DOP STEFAN DUSCIO had were crucially important to capturing the right tone of the various settings and emotions in JUDY AND PUNCH.

FOULKES explains, “We talked a lot about shooting style and how what we’d do with camera would change from one place to another; how it should feel in Seaside versus how it should feel in the Heretics’ camp. I wanted the film to feel very composed, operatic and grand at times and then at other times giving it a real sense of realism through hand held. Stefan and I were both interested in being economical and minimal with the camera moves when we could.”

FOULKES was keen to capture a painterly effect, and DUSCIO was excited by the discussion of natural lighting and candlelight, “I think because I’ve done a lot of modern-looking work before, I was interested in playing in the arena of more natural light or at least recreating natural light and candlelight. A lot of modern cinematographers are using sharp lenses and modern lighting fixtures like LEDs and I thought the cool thing about this film was we could use old lenses, use the oldest lights possible whenever we can, use candlelight whenever we can, recreate daylight whenever we can and steer away from anything modern.”

Using ARRI Alexa cameras, DUSCIO paired them with old, anamorphic lenses from the ‘60s and ‘70s. DUSCIO embraced the unpredictability of such lenses, “Sometimes they flare the image in very bizarre ways or the edges of the frame are very soft, but I love what it did to the texture of the film, as it feels like it’s from another time because of those lenses.”

DUSCIO presented to FOULKES and the producers the prospect of utilising LiveGrain, a real-time texturing tool that mimics the look of shooting on film. They agreed and DUSCIO further explains, “We basically apply the look of shooting on film and the colour-grading that I’m applying, to every day’s footage. Mirrah edited with very finished colour-graded images, with grain so it looks as much like the final film as possible. It’s not like she just saw it at the end of the production; she got to see it everyday on set.”

EDGERTON mentions the challenges they battled with weather during filming, by noting the positive result it had “There were challenges with weather, but they suited the setting. Logistically it’s been a bit of a nightmare but it’s also been a blessing, as the rain and the cold really fits the movie.”

BENNETT credits FOULKES overcoming these challenges and more saying, “I’ve admired the fact that she hasn’t just become overwhelmed by the enormity of it. Every film is challenging in its own way; it’s just that this has got a combination of logistical challenges and creative challenges.”

She adds wryly, “Though I don’t know that in her next film she’ll be writing-in so many animals and babies and stunts and visual effects and shooting exteriors in winter.”

The result is a wholly original piece with intriguing characters and incredible design, fulfilling FOULKES’ ambition for it not to feel like anything else. This is articulated by HERRIMAN, “The look of the film is amazing. I can’t think of another film that looks anything like it. All the

departments have done a brilliant job, and everything visually along with photography is just stunning. When you walk onto one of the sets, you're immediately taken to this place whether it's because of the actual set design and layout or the crazy costumes that people are wearing, you really are transported to another world.

"And we never quite find out where this is or when this is, which just adds to the fairy tale quality and whole experience."

## CREW Biographies

### **Writer and Director - MIRRAH FOULKES**

Mirrah Foulkes is an Australian actor, writer and director, who graduated from the Western Australian Academy of Performing Arts in 2003.

Previous to JUDY AND PUNCH she wrote and directed three award winning short films. 2012 was her first, DUMPY GOES TO THE BIG SMOKE which premiered at the 2012 Sydney Film Festival and earned Mirrah the Rouben Mamoulian award for Best Director. Going on to be nominated for two 2013 AACTA Awards for Best Short Film and Best Short Screenplay, she also won the Best Director prize at Flickerfest 2013 and the Ellen - Filmmaker to Watch Award at Aspen Shortsfest 2013, with the film nominated

In 2015 her short film FLORENCE HAS LEFT THE BUILDING, screened at numerous festivals and won the 2015 AACTA Award for Best Short Film as well as touring Europe as part of the Golden Nights Panorama. Mirrah's latest short film TRESPASS won the Erwin Rado award for Best Australian Short Film at Melbourne Film Festival 2016, Best Short Film at Balinale Bali International Film Festival and had its international premiere at Toronto Film Festival in 2016. She is currently developing the feature film 'Runaway' based on an Alice Munroe short story as well as an 8-part television drama 'Toast' with Carver films and Screen Australia.

Mirrah is also part of the Australian filmmaking collective Blue-Tongue Films, which includes Joel Edgerton, Nash Edgerton and David Michôd. Mirrah's acting credits include 'Top of the Lake', ANIMAL KINGDOM, SLEEPING BEAUTY, 'The Crown' and THE TURNING, the latter of which she was nominated for Best Supporting Actor at the 2014 AACTA awards.

### **Producer – MICHELE BENNETT**

Michele Bennett is an award-winning producer, who boasts an impressive oeuvre across a breadth of fields. Her extensive career has included feature films, television series, shorts, music videos, documentaries and commercials.

Bennett began producing music videos for such iconic artists as INXS, U2, Prince, Silverchair, Foo Fighters and many other noted Australian artists, winning multiple ARIA Awards as a result. Her production credits include the documentaries LOVETOWN for U2 and WELCOME TO WHEREVER YOU ARE for INXS as well as LEONARD COHEN – I'M YOUR MAN.

In 1991 she founded Cherub Pictures, which in its time produced music videos, documentaries, commercials and feature films and developed the careers of many of Australia's top and up and coming directors. This included John Curran (CHAPPAQUIDDICK), Andrew Dominik (CHOPPER), Nash Edgerton (GRINGO), Justin Kurzel (MACBETH) and Samantha Lang (L'IDOLE).

In 2000, Bennett produced the international cult hit and Australian box office success, CHOPPER starring Eric Bana and directed by Andrew Dominik. CHOPPER was nominated for nine AFI Awards, winning three and was nominated at the British Independent Film Awards for Best Foreign Independent Film - English Language and Bennett was also awarded Best Film at the Film Critics Circle of Australia Awards.

Bennett went on to produce the highly acclaimed cult mockumentary THE MAGICIAN, along with Nash Edgerton. Written and directed by Scott Ryan, it was nominated for a Film Critics

Circle of Australia Award and an Inside Film (IF) Award in 2005. The film was recently made into a TV Series for FX Networks, 'Mr Inbetween'. Premiering at Sundance, 'Mr Inbetween' was green lit for a second season and with the first picking up Series Production of the Year at the Screen Producers Australia Awards and 6 AACTA Award nominations, including Best Television Drama, Best Direction and Best Lead Actor.

In 2009 she produced DRIFT, directed by Ben Nott and Morgan O'Neill and starring Myles Pollard, Sam Worthington and Xavier Samuel. In 2014 she executive produced the 2014 feature film, THE MULE, directed by Tony Mahony and Angus Sampson and starring Hugo Weaving, Ewen Leslie and Noni Hazlehurst.

Bennett commences production on Mr Inbetween Series 2 after wrapping JUDY AND PUNCH.

### **Producer - NASH EDGERTON**

Nash Edgerton is a true multi-hyphenate. After getting his break at 18 years old as a stunt performer, he has gone on to establish himself as an actor, stunt performer, editor, producer, writer and director of indisputable talent. With well over 200 film and television credits on productions including Hollywood films THE MATRIX TRILOGY, STAR WARS II and III, THE THIN RED LINE and THE GREAT GATSBY, Edgerton has continued to challenge himself with a variety of eclectic projects both in front of and behind the camera.

LOADED in 1996 marked both Edgerton's short film directorial debut and the beginnings of the film collective BLUE-TONGUE FILMS, together with his brother Joel and friends Tony Lynch and Kieran Darcy-Smith. One year later, their next collaboration DEADLINE, took out the top prize at Tropfest and went straight to the Sundance Film Festival. Edgerton has since directed nine multi-award-winning short films including LUCKY, SPIDER and BEAR (which premiered in competition at the prestigious Cannes International Film Festival) that have wowed audiences and entered cult status worldwide, amassing more than 65 awards among them. SPIDER continues to be taught in film schools around the world.

An accomplished editor, Edgerton edited the highly acclaimed cult mockumentary THE MAGICIAN, written and directed by Scott Ryan, which was nominated for a Film Critics Circle of Australia Award and an Inside Film Award in 2005. He also served as producer along with Michele Bennett. The film was recently made into a TV Series for FX Networks, called 'Mr. Inbetween', which Edgerton directed and executive produced. It premiered at Sundance in 2018. So far 'Mr Inbetween' has won Drama Series Production of the Year at the Screen Producers Australia Awards, was nominated for 6 AACTA Awards, including Best Television Drama, Best Direction and Best Lead Actor, and has been green lit for a second season.

In music videos, Edgerton's unique style has garnered him various awards and nominations at the ARIAS and MTV Awards, for internationally renowned artists including music legend Bob Dylan, Eskimo Joe, Ben Lee, Missy Higgins, Hilltop Hoods and Empire Of The Sun.

THE SQUARE, which signalled Edgerton's first foray in feature film direction, received 7 Australian Film Institute, including Best Film, Best Director and Best Original Screenplay, as well as being one of 12 international films to be selected for Official Competition for the inaugural international Sydney Film Prize at the 2008 Sydney Film Festival. THE SQUARE was released in Australia and internationally to wide acclaim from highly regarded critics including A.O. Scott (NY Times) and Roger Ebert (Chicago Sun-Times).

Prior to directing 'Mr Inbetween', Edgerton directed GRINGO for Amazon Studios, starring Academy Award® winning actress Charlize Theron, David Oyelowo, Joel Edgerton, Amanda Seyfried, Thandie Newton and Sharlto Copley. He also served as Executive Producer on BOY ERASED directed by Joel Edgerton with Nicole Kidman, Lucas Hedges and Russell Crowe starring. The film was released by Focus Features in late 2018.

#### **Producer – DANNY GABAI**

Danny Gabai is Head of Vice Studios US, EVP at VICE Media. Recent feature productions include Netflix's documentary FYRE, which premiered January 18<sup>th</sup>; Harmony Korine's THE BEACH BUM, releasing Spring 2019; Netflix's JIM & ANDY: THE GREAT BEYOND, for which Gabai received an Emmy nomination for best Documentary; Gaspar Noe's CLIMAX, winner of the Art Cinema Award for best feature at the 2018 Cannes Director's Fortnight; and Ana Lily Amirpour's THE BAD BATCH, winner of the Special Jury Prize at the 2016 Venice Film Festival.

Prior to VICE, he spent 10 years as an agent at WME.

#### **Director of Photography - STEFAN DUSCIO ACS**

Stefan began his love of telling stories as an illustrator making comic books. After graduating in Media Arts at RMIT University in Melbourne, he found he could tell stories through photography and filmmaking. He has since shot feature films, television, music videos, documentaries and countless commercials.

Stefan shot THE MULE starring Angus Sampson, which premiered at South by South West in Austin, Texas in 2014. He was also the cinematographer of GALORE, the debut feature film by Rhys Graham, which premiered at Melbourne International Film Festival in 2013 and for which Stefan received the Gold Award at the ACS Awards for Best Cinematography in a Feature Film. Stefan also shot two chapters of THE TURNING, the feature film adaptation of the novel by Tim Winton; Rhys Graham's SMALL MERCIES and Mia Wasikowska's chapter, LONG CLEAR VIEW. Stefan shot the feature film CANOPY which premiered at Toronto International Film Festival in 2013. His television credits include 'Barracuda' produced by Matchbox Pictures for which Stefan was awarded Gold at the Victorian ACS Awards.

Stefan shot two music video clips for Beyonce's visual album released in late 2013 for tracks 'MINE' and 'GHOST'. Stefan is the cinematographer on the feature film BACKTRACK, written and directed by Michael Petroni, starring Adrien Brody for which he was awarded the 2017 National ACS Awards Gold Tripod and 2016 Victorian ACS Awards Gold for a feature film.

In 2016 Stefan shot Greg McLean's feature film JUNGLE starring Daniel Radcliffe which opened the 2017 Melbourne International Film Festival, and shot Leigh Whannell's sci-fi feature UPGRADE co-produced by Goalpost Pictures and Blumhouse Productions. Most recently Stefan shot SWEETHEART, produced by Blumhouse Productions.

#### **Production Designer - JO FORD**

Jo Ford's career as a Production Designer has spanned several decades.

The creative complexity of heading a collaborative Design team, whose job it is to bring to life three dimensional worlds that can then be inhabited by the Director and actors and to tell a story for an audience to enjoy, is endlessly challenging and an inspiration for Jo.

After graduating from the Swinburne Institute of Technology Film School (VCA Melbourne) Jo's career has been spent designing stylistically varied feature films and TV series as well as countless TV commercials.

Feature Films include the classics WE OF THE NEVER NEVER, and New Zealand's THE QUIET EARTH, thru to LAST RIDE, ANIMAL KINGDOM, THE ROVER, CUT SNAKE, HOLDING THE MAN, WAR MACHINE and CARGO. Jo and her teams were nominated for Production Design AACTA Awards for ANIMAL KINGDOM, THE ROVER, CUT SNAKE, and CARGO.

Television Miniseries and Tele Features include 'My Brother Jack', 'Road From Coorain', 'After The Deluge', 'Kidnapped', 'Tripping Over', 'Time Of Our Lives', 'Gallipoli', 'Cleverman', '7 Types Of Ambiguity', 'Romper Stomper' and 'Picnic At Hanging Rock'. AACTA Production Design nominations include 'My Brother Jack' and '7 Types Of Ambiguity', with wins for 'Road From Coorain' and 'Picnic At Hanging Rock'.

#### **Editor – DANY COOPER ASE**

Dany Cooper is one of Australia's best known and most respected editors with an enviable body of work across film and television. Dany's upcoming release along with JUDY AND PUNCH includes STANDING UP FOR SUNNY (dir. Steve Vidler/ See Pictures, 2019).

Dany's recent credits include Causeway Film's CARGO (dir. Ben Howling, Yolanda Ramke/ Causeway Films, 2018) Simon Baker's BREATH (See Pictures, 2018) for which she has earned an AACTA nomination for Best Editing in a Feature Film and won the ASE Award in the same category. Before that, she worked on Jim Loach's MEASURE OF A MAN (Taylor Lane Productions, 2018).

Other credits include Neil Armfield's HOLDING THE MAN (2015) with Goalpost Pictures, 'Deadline Gallipoli' (dir. Michael Rymer/ Matchbox Pictures, 2015), series one and two of 'Redfern Now' (Dir. Catriona McKenzie, Wayne Blair/ Blackfella Films, 2013) and the series 'Puberty Blues' (dir. Glendyn Ivin/ Souther Star, 2013). Dany edited the hit film THE SAPPHIRES for Goalpost Pictures (dir. Wayne Blair, 2012), which screened at Cannes 2012 and opened MIFF as well as screening at Telluride and Toronto in which she received an ASE Award Nomination and won the AACTA Award for Best Editing.

She was nominated for a 2004 Emmy Award for her work on the TV miniseries 'Battlestar Galactica' (dir. Michael Rymer/ Sci-Fi Channel) for Universal Pictures. Other US work includes television pilot 'Haunted USA' (Paramount/ Viacom, 2002), QUEEN OF THE DAMNED (dir. Michael Rymer/ Warner Bros., 2002), THE MONKEY'S MASK (dir. Samantha Lang/ Arena Films, 2000), and IN TOO DEEP (dir. Michael Rymer, 1999) for Miramax.

Dany was nominated for AFI Awards for THE WELL (dir. Samantha Lang/ Southern Star, 1997), CANDY (dir. Neil Armfield/ Sherman Pictures, 2005), BENEATH HILL 60 (dir. Jeremy Sims/ Paramount, 2009), which won the Film Critics Circle of Australia Award and the ASE Award and ANGEL BABY (dir. Michael Rymer/ Meridian Films, 1994), for which Dany won the AFI Award. She was also nominated for an AACTA Award for ORANGES AND SUNSHINE (dir. Jim Loach/ SeeSaw Films, 2010) starring Emily Watson for which she also received an IF nomination and won the ASE Award.



Her other Australian credits include DECEMBER BOYS (dir. Rod Hardy/ Becker Films, 2006), HEY HEY IT'S ESTHER BLUEBURGER (dir. Cathy Randall/ EB Productions, 2008) and AUSTRALIA (additional editor – dir. Baz Luhrmann/ 20<sup>th</sup> Century Fox, 2008). Dany is currently working on the Goalpost Pictures film, I AM WOMAN (dir. Unjoo Moon, 2019).

### **Costume Designer – EDIE KURZER**

Edie Kurzer is a celebrated Australian designer. Twice she has won the AACTA Award, the most prestigious prize for costume design in Australia, for her work on the iconic 6-part TV series 'Picnic at Hanging Rock' (Foxtel/Fremantle Media) and the highly lauded ABC mini-series 'Molly'. With Picnic she also won the coveted Australian Production Design Guild's prize.

Over the past twenty-five years in Australia Edie has made crucial contributions to major productions such as the Gillian Armstrong-directed documentary feature film WOMEN HE'S UNDRESSED (about Orry Kelly); the influential TV mini-series 'Secret River' and 'The Violent Earth'; and the feature films SOUTH SOLITARY (starring Miranda Otto), LOOK BOTH WAYS, MATCHING JACK, and THANK GOD HE MET LIZZIE (starring Cate Blanchett, Richard Roxburgh and Frances O'Connor). She also designed costumes for Josh Thomas on his ground-breaking television series 'Please Like Me' (season 4).

Internationally, Edie has worked with director Bill Bennett on the feature films IN A SAVAGE LAND and TEMPTED (starring Burt Reynolds and Saffron Burrows) and with the renowned British film and theatre director Mike Leigh on the Royal Stratford Theatre's production of *A Greek Tragedy* (London/Edinburgh/Sydney).

Edie has also collaborated in vital cultural and educational projects in major cities and in Indigenous communities in remote regions of Australia.

### **Makeup and Hair Designer - KIRSTEN VEYSEY**

Kirsten Veysey's extensive experience in Makeup and Hair design in film and television spans several decades.

Known for her creativity and meticulous research, she has had the pleasure to work with a number of highly respected Directors who include; Fred Schepisi, Tony Ayres, Larisa Kondraki, Mirrah Foulkes, David Michod, Justin Kurzel, Kevin Carlin, Robert Connelly, Shirley Barrett and Gillian Armstrong.

She has designed Makeup and Hair for a number of highly awarded and successful projects, which include 'Picnic at Hanging Rock', 'Molly', 'Upper Middle Bogan', 'Hunters', ODDBALL, LION (Designer Z Stanin), 'The Slap', THE EYE OF THE STORM, ANIMAL KINGDOM, SOUTH SOLITARY, KATH AND KIMDERELLA, CUT SNAKE, 'The Pacific' (Designer C Tripodi), CHOPPER, LITTLE FISH, OSCAR AND LUCINDA and ANGEL BABY.

Kirsten has been a personal Makeup Artist to Mia Wasikowska, Cate Blanchett, Essie Davis, Judy Davis, Rooney Mara, Natalie Dormer and Mary Tyler Moore. She has also worked with, among others, Damon Herriman, Charlie Hunnam, Nicholas Hoult, George McKay, Eric Bana, Ralph Fiennes, Charlotte Rampling, David Wenham, F Murray Abraham and Rebecca Gibney.

Along with JUDY AND PUNCH, upcoming projects include TRUE HISTORY OF THE KELLY GANG with Director Justin Kurzel.

### **CAST Biographies**

#### **Judy - MIA WASIKOWSKA**

Wasikowska gained international recognition as the title character in Tim Burton's 2010 retelling of the Lewis Carroll novel, ALICE IN WONDERLAND, starring Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, and Alan Rickman, as well as in James Bobin's 2015 sequel, ALICE THROUGH THE LOOKING GLASS.

Wasikowska is currently in production on Roger Mitchell's BLACKBIRD, a film about a terminally ill mother who arranges to bring her family together one last time before she dies which also stars Kate Winslet, Sam Neill, and Susan Sarandon.

Up next, Wasikowska will star opposite Christopher Abbott in Nicolas Pesce's PIERCING, based on Ryu Murakami's 1994 novel of the same name. The film premiered at the 2018 Sundance Film Festival and Universal Pictures Content Group will release the film on February 1, 2019.

In June 2018, Wasikowska starred in David and Nathan Zellner's DAMSEL, opposite Robert Pattinson, a Western satirical comedy which follows an affluent pioneer (Pattinson) who ventures across the American frontier to marry the love of his life (Wasikowska). Magnolia Pictures released the film, which first premiered at the 2018 Sundance Film Festival.

In 2017, Wasikowska starred in THE MAN WITH THE IRON HEART, a World War II thriller by director Cédric Jimenez, adapted from Laurent Binet's novel "HHhH" about the assassination of a Nazi leader in Prague. Wasikowska stars alongside Jason Clarke, Rosamund Pike, Jack O'Connell and Jack Reynor.

In October 2015, Wasikowska lead a stellar cast in Guillermo Del Toro's period thriller CRIMSON PEAK, also starring Tom Hiddleston and Jessica Chastain. In June 2015, Wasikowska also starred as the title character in Sophie Barthes' MADAME BOVARY, based on the Gustave Flaubert novel, alongside Paul Giamatti and Ezra Miller.

In Fall 2014, Wasikowska starred in the John Curran film TRACKS, shot in rural Australia. Based on a true story, Wasikowska portrays "Robyn Davidson," a young woman who embarks on a 1,700-mile trek across the deserts of West Australia with her four camels and faithful dog. Adam Driver plays the photographer assigned to document her adventure. Wasikowska also starred in MAPS TO THE STARS which premiered at the 2014 Cannes Film Festival. The satire drama was directed by David Cronenberg and also stars Julianne Moore, John Cusack and Robert Pattinson.

In March 2013, Wasikowska starred opposite Nicole Kidman and Matthew Goode in the Fox Searchlight dramatic thriller STOKER, directed by Chan-wook Park. In August 2012, Wasikowska appeared in a supporting role in LAWLESS opposite Shia LaBeouf, Tom Hardy and Jessica Chastain.

In September 2011, Wasikowska tackled the title role in JANE EYRE, director Cary Fukunaga's screen adaptation of the classic novel by Charlotte Bronte, opposite Michael Fassbender (as 'Rochester'). Wasikowska ended 2011 co-starring opposite Glenn Close and Janet McTeer in

Rodrigo Garcia's period drama ALBERT NOBBS. In May 2011, Wasikowska starred in the Gus Van Sant film RESTLESS, as a terminally ill girl who falls in love with a death-obsessed teenage boy, played by Henry Hopper. An official selection of the 2011 Cannes Film Festival, the film was produced by Imagine Entertainment with Bryce Dallas Howard and released by Sony Classics.

In July 2010, Wasikowska co-starred in the Academy Award-nominated film THE KIDS ARE ALL RIGHT with Annette Bening, Julianne Moore and Mark Ruffalo. The Lisa Cholodenko film was also recognized with an Independent Spirit Award and Golden Globe Award for *Best Film*.

Wasikowska's additional film credits include DEFIANCE, AMELIA, THAT EVENING SUN, THE DOUBLE and ONLY LOVERS LEFT ALIVE

Wasikowska made her debut to a US audience as the tormented and suicidal teen "Sophie" in HBO's series 'In Treatment.' Directed by Rodrigo Garcia, 'In Treatment' focused on the relationship between a therapist (Gabriel Byrne) and his patients. In recognition of her performance, Wasikowska was honored by the Los Angeles based organization Australians in Film (whose Host Committee includes Cate Blanchett, Naomi Watts, Nicole Kidman and Hugh Jackman, among others) with the *Breakthrough Actress* award. The series was also nominated for a Golden Globe Award for *Best Drama Series*.

Wasikowska began her acting career in her home country of Australia, landing a recurring role on the popular medical drama 'All Saints.' Upon securing her first major role in the independent film SUBURBAN MAYHEM, Wasikowska was recognized by the Australian Film Institute Awards for *Best Young Actor*. She followed up these projects with acclaimed performances in LENS LOVE STORY, SKIN (a short film,) SEPTEMBER, and in the Australian horror film ROGUE alongside Michael Vartan and Radha Mitchell.

In 2016, Wasikowska made her directorial debut (with individual but connected segments) in THE TURNING, an adaptation of Tim Winton's best-selling short story collection filmed in Sydney, Australia. Wasikowska went behind the lens a second time for AFTERBIRTH, a selection of short stories which she also wrote.

Wasikowska resides in Sydney, Australia.

### **Punch - DAMON HERRIMAN**

Damon was born in Adelaide and has been acting since the age of eight. His extensive credits are a testament to his versatility and reflect his standing. In 2018, Damon was honoured with the Australians in Film: Orry-Kelly International Award for Extraordinary Contribution to the Australian and USA Screen Industry.

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 AACTA Award 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.

As well as JUDY AND PUNCH, Damon's film credits include THE NIGHTINGALE; world premiere Venice Film Festival 2018, 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. Damon has just wrapped on ONCE UPON A TIME IN HOLLYWOOD for Quentin Tarantino, playing infamous cult leader; Charles Manson. Other US film credits there include Gore Verbinski's THE LONE RANGER (Walt Disney Pictures), J. EDGAR opposite Leonardo DiCaprio (dir 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 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'.

### **Mr. Frankly - TOM BUDGE**

Tom Budge is a Melbourne based actor, musician and writer known for his bold performance choices and unique ability to make the morally bankrupt loveable. He burst onto the big screen as the unforgettable Pickles in Paul Goldman's highly praised AUSTRALIAN RULES. Since then he has appeared as Samuel Stote, the sociopathic bushranger in Nick Cave and John Hillcoat's multi-award-winning film THE PROPOSITION. Other film credits include Alister Grierson's KOKODA, the heroin addicted Schumann in Neil Armfield's CANDY, Jeremy Sims' LAST TRAIN TO FREO which earned him best supporting actor nominations at the 2006 AACTA Awards and the Film Critics Circle Awards, the German hippie Slippery in Rachel Perkins' BRAN NUE DAE and the wannabe thug Josh in Julius Avery's SON OF A GUN. Tom has also appeared in the tele-movie 'Mabo' as Greg McIntyre and the HBO mini-series 'The Pacific' as Ronnie Gibson.

Tom's alter ego "Thomas Ersatz" regularly appears in various Australian television programs, he's a character playing a character and will - as Tom describes it - "almost certainly ruin my career".

Not only has Tom impressed film critics but his work on stage regularly garners glowing reviews, the Company B Belvoir St. production of *The Lieutenant of Inishmore*, earned him a

Best Supporting Actor nomination at the 2004 Helpmann Awards and he was again nominated in the Best Supporting Actor category for Eddie Perfect's *The Beast* at the Melbourne Theatre Company in 2013. He received rave reviews for his performance as Clov in Andrew Upton and Hugo Weaving's re-energised staging of Samuel Beckett's *Endgame* at the Sydney Theatre Company in 2015 and in Kate Mulvaney's *The Rasputin Affair* at the Ensemble Theatre in 2017.

Tom is also a seasoned musician, composer, lyricist and emerging screenwriter. He has long split his time between acting and music and has toured with the "Tom Budge Band" internationally. He also has a keen interest in fashion and is learning how to sew.

#### **Derek Fairweather - BENEDICT HARDIE**

Benedict is an actor, writer, and director. His recent film credits include Leigh Whannell's *UPGRADE*, winner of the 2018 South by South West (SXSW) Film Festival Audience Award for Best Midnighter Film. His other film work includes, *HACKSAW RIDGE*, *THE WATER DIVINER*, *THE LIGHT BETWEEN OCEANS*, *STRANGERLAND*, *A SINGLE RIDER* and *OBSERVANCE*. Benedict is currently filming the BBC series 'The Luminaries' adapted from the award-winning book of the same name. Other television credits include 'Mr Inbetween', 'Secret City', 'The Letdown', 'Childhood's End', 'The Outlaw Michael Howe', 'Deadline Gallipoli' and 'Molly'. On stage, Benedict recently appeared in The Sydney Theatre Company's adaption of *The Harp in the South*. For Belvoir, he appeared in *The Drover's Wife* and *The Dog / The Cat* and co-adapted *A Christmas Carol*. Working with The Hayloft Project since 2008, Benedict co-devised and performed in *By Their Own Hands*, co-wrote and co-directed *3xSisters*, co-wrote and performed in *The Nest*, wrote and directed *Delectable Shelter*, *The Boat People*, *Arden V Arden* and *The Seizure*, and wrote and performed in *Yuri Wells*. Benedict's other stage credits include *Julius Caesar* and *The Merchant of Venice* (Bell Shakespeare), and *Life Without Me* (Melbourne Theatre Company).

In 2015, Benedict was a nominee for the inaugural Casting Guild of Australia Sirius Award. Benedict is a graduate of the Victorian College of the Arts and a proud member of Actors Equity.

#### **Polly – LUCY VELIK**

Lucy began her career at the age of ten, with guest appearances in such shows as 'Blue Heelers', 'Saddle Club', 'Stingers, Rush', 'Offspring' and 'Mr & Mrs Murder'. Lucy's recent credits include 'Hamish & Andy's True Story' (Season 2), 'Olivia Newton John: Hopelessly Devoted To You', 'The Ex PM' (seasons 1 and 2), and Steve Oram's UK feature AAAAAAAH! Lucy's theatre work includes *The Dream* for Bell Shakespeare, and *That Face* and *Farragut North* for Red Stitch. Lucy is also a writer and director, with her latest short *DOMICIDE* set to be released in 2019.

#### **Dr. Goodtime - GILLIAN JONES**

Gillian is a NIDA graduate with an extensive list of credits to her name. She has appeared in a number of films including *THE ROVER* and *MAD MAX: FURY ROAD* as well as *SO CLOSE TO HOME*, *TERRA NOVA*, *OSCAR AND LUCINDA*, *WHAT I HAVE WRITTEN*, *SHAME*, *TWELFTH NIGHT*, *FIGHTING BACK*, *HEATWAVE*, *LONG WAY TO FREO* and *LOVER BOY*. On television she has appeared in 'The Slap', 'Packed to the Rafters', 'Love My Way' and 'Wildside'.

Her theatre credits include *Solomon and Marion*, *The Glass Menagerie* and *Cloud Nine* for the Melbourne Theatre Company, *Old Man*, *Scorched*, *Antigone* and *Suddenly Last Summer* for Belvoir, *Exit the King* and *El Dorado* for the Malthouse and *Far Away* and *A Cheery Soul* for the Sydney Theatre Company. Her awards include a Green Room Award for Best Female Actor in a Lead Role for *Cloud Nine* and the Variety Heart Award for Theatre. Gillian has been a proud member of Actor's Equity since 1969.

### **Scaramouche - TERRY NORRIS**

Terry's illustrious show business career began as a 15 year old wardrobe boy working at the Tivoli. He travelled to the UK at the age of 21 and worked in British television and theatre for 14 years. There he married his actress wife, Julia Blake with whom he returned to Australia where they have forged fabulous careers in all aspects of the industry, Terry's television credits are synonymous with the burgeoning of the local industry. Australian audiences will remember him for Sgt O'Reilly in '*Cop Shop*' and Joe Turner in '*Bellbird*'. More recently Terry has appeared in '*Bloom*', several seasons of '*Jack Irish*', '*Romper Stomper*', '*Miss Fisher's Murder Mysteries*', '*City Homicide*', '*Chang*' and '*The Society Murders*'. Terry has worked with Australia's leading film directors and his credits include most recently MORTAL ENGINES, THE DRESSMAKER, LOOKING FOR GRACE, PAPER PLANES, THE MOON AND THE SUN, FORCE OF DESTINY, THE CHRONICLES OF NARNIA, ROMULUS MY FATHER and THREE DOLLARS. While Terry has received several awards and nominations for his screen work, theatre always has remained his first love. He has appeared in many main stage productions including the MTC and most recent credits are *Do Not Go Gentle*, *Cat on a Hot Tin Roof*, *Weather* and *The Duchess of Malfi*. While he is approaching his eighth decade in the industry Terry shows no sign of slowing down. This year he was awarded an Equity Lifetime Achievement Award jointly with Julia Blake.

### **Maid Maude - BRENDA PALMER**

After research microbiology then teaching Brenda at the age of 52 finally started training as an actor: her real passion. The thirty years since were the scariest but the most satisfying.

Like most Melbourne actors she launched into work with 'Neighbours' and an ongoing role in 'Blue Heelers' then dozens of TV parts followed. Her earliest comedy experiences were on 'Full Frontal' and 'Fast Forward' and more recently with 'Micallef' and 'Utopia'.

Her first film was 7DAYS UNDER MAVIS and yes, she was Mavis. She remembers fondly KATH & KIMDERELLA, HOME SONG STORIES and ANIMAL KINGDOM. Award winning PUNCH DRUNK has to be a favourite short film.

In between times she has always been busy on stage with some of the greats: Chekhov, Beckett, Marguerite Duras and Tennessee Williams and with exciting new works at La Mama. 2018 was a good year for her. Brenda did the best two Duras plays: *The Lover* and *Savannah Bay*, the funniest TV, 'Get Crackin'' and the best film: JUDY AND PUNCH.

**JUDY AND PUNCH MAIN TITLE CREDITS**

VICE MEDIA  
AND  
SCREEN AUSTRALIA  
PRESENT

IN ASSOCIATION WITH FILM VICTORIA

IN ASSOCIATION WITH CREATE NSW

A  
BLUE-TONGUE FILMS  
AND  
PARIAH PRODUCTION

MIA WASIKOWSKA

DAMON HERRIMAN

TOM BUDGE  
BENEDICT HARDIE

LUCY VELIK  
GILLIAN JONES

TERRY NORRIS  
BRENDA PALMER

**JUDY AND PUNCH**

Written & Directed by  
MIRRAH FOULKES

Produced by  
MICHELE BENNETT

Produced by  
NASH EDGERTON

Produced by  
DANNY GABAI

Executive Producers  
EDDY MORETTI  
VINCENT LANDAY

Executive Producers  
NATALIE FARREY  
JENNIFER SEMLER

Executive Producers  
TOM PUNCH  
LUCY PUNCH

Story by  
TOM PUNCH  
LUCY PUNCH  
EDDY MORETTI  
MIRRAH FOULKES

Director of Photography  
STEFAN DUSCIO ACS

Production Designer  
JOSEPHINE FORD

Editor  
DANY COOPER ASE

Original Score  
FRANCOIS TETAZ

Sound Design  
ROBERT MACKENZIE

Costume Designer  
EDIE KURZER

Makeup and Hair Designer  
KIRSTEN VEYSEY

Line Producer  
MICHELLE RUSSELL

Casting By:  
KIRSTY MCGREGOR CGA, CSA



## JUDY AND PUNCH END ROLLER CREDITS

### CAST

In order of appearance

Scotty  
Preacher  
Hobo Bashers

Whores

Judy  
Punch  
Drummer  
Rodney Goodbuckle  
Polly  
Pancake  
Flea  
Derrick Fairweather  
Baby  
Scaramouche  
Maid Maude  
Mr Frankly  
Trumpeter  
Harriet Slibber  
Glenda Putts  
Esther Goodbuckle  
Singer  
Boxers

Nordic Man  
Ruffians

Scoot  
Tank  
Mavis  
Ma  
Corkey  
Alice  
Heretics Camp

Singing Heretic  
Ede  
Dr. Goodtime  
Townswoman  
Talent Scouts

Heckling Man

DAISY AXON  
DON BRIDGES  
MICHAEL PAPPAS  
JOSHUA GEROSA  
TINA CURRAH  
ELEANOR HOWLETT  
MIA WASIKOWSKA  
DAMON HERRIMAN  
JIM DUNLOP  
PHILLIP McINNES  
LUCY VELIK  
CHARLIE NETTLETON  
LOGAN NETTLETON  
BENEDICT HARDIE  
SUMMER & SCARLETT DIXON  
TERRY NORRIS  
BRENDA PALMER  
TOM BUDGE  
ADAM PIERZCHALSKI  
PRUE MAZOURIS  
BEZA MICKAN-WHITE  
PAULA MORGAN  
JACEK KOMAN  
LYNDON TAGLIATI  
ROGER GRANT  
EDDIE BAROO  
BEN KNIGHT  
TOM MILTON  
PAUL IRELAND  
LACHLAN MARTIN  
LOTUS ALLAN  
KIRUNA STAMELL  
VIRGINIA GAY  
LOTTE ST CLAIR  
ALICE ANSARA  
FELICITY STEEL  
SAMMY McCOMBE  
LUCY CARPENTER  
CHRISTIAN RHODES-WOLFE  
MAY JASPER  
LESLEY WHEELER  
ARNA ROX  
CATARINA MIL-HOMENS  
GILLIAN JONES  
BETHSHEBA PARAMOR  
MICHAEL PENDER  
JED SENDER  
HAYDEN SPENCER

Gallows Crowd

BAILEY LACKAS  
GAY KEARSLEY  
MARTYN JONES  
MAKENZIE ERIKSON  
CZESLAW GUZOWSKI  
ELLY WILSON  
TRINNY

Toby The Dog

Stunt Coordinator

TONY LYNCH

#### STUNT PERFORMERS

RICHARD ANASTASIOS  
KATE ANGUS  
MARKY LEE CAMPBELL  
ADAM DAVIS  
JAYDEN IRVING  
ZIA KELLY  
OLGA MILLER  
SHARELLE STARR  
CHRIS WEIR

PHILLI ANDERSON  
HEATHER BURRIDGE  
ROSCO CAMPBELL  
MICHAEL M. FOSTER  
GRAHAM JAHNE  
RIJIE KWOK  
INGE SILDNIK  
LAURA SUTTON  
ALEX YAKIMOV

#### CREW

First Assistant Director  
PHIL JONES

Production Coordinator - Shoot  
Production Coordinator - Pre  
Assistant Production Coordinator  
Production Secretary  
Production Runners

MIM DAVIS  
ANTJE KULPE  
RACHEL CHAKMAN  
BILLIE EGAN  
ANDREW RUSSELL  
JOSH BOURNE  
THOMAS JOHNSTON  
EMMA McMARTIN  
MADELIN McKENNA

Production Assistant

Casting Agency  
Casting Associate  
Extras Casting Coordinator  
Assistant Extras Casting Coordinator

McGREGOR CASTING  
GEMMA BROWN CGA  
SARAH MURPHY  
ELISE HOUSIAUX

Second Assistant Director  
Third Assistant Director  
Additional Assistant Directors

RENATA BLAICH  
ASHLEE HAMILTON  
TOM JECKS  
CLAUDIA HOLMES  
CAMERON STEWART  
ZARA SENGSTOCK  
ELISHA RASHLEIGH  
PAUL KIELY  
XAVIER IRVINE  
ALICE JONES  
MIRANDA HARCOURT

Script Supervisor  
Storyboard Artist  
Directors Assistant  
Acting Coach

Dialect Coach 'Judy' Voice Coach	JENNY KENT DANIELLE ROFFE
Location Manager On-Set Locations	STEPHEN BRETT TIM SCOTT
Production Accountant Assistant Accountant - Shoot Assistant Accountant - Pre	JUANITA STROH KIM-ANH HUYNH KACY MAGEDMAN
Assistant Stunt Coordinators	PHILIP PARTRIDGE CHRIS WEIR
Stunt Riggers	GRANT FLETCHER GRAHAM JAHNE
Stunt Assistants	KYRAN LYNCH LUKE DAVIS
B Camera / Steadicam Operator A Camera 1 <sup>st</sup> AC B Camera 1 <sup>st</sup> AC A Camera 2 <sup>nd</sup> AC B Camera 2 <sup>nd</sup> AC VTR Operator VTR Assistant DIT	ANDREW 'AJ' JOHNSON CHRIS CHILD DAVID ELMES KARIN CHRISTENSEN CORYDON ANDERSON EDDIE NG BEN FYFIELD LUKAS DAVIDSON
Gaffer Rigging Gaffer / Best Boy Lighting Assistants	PENIAKU LÔLOA BRENDAN MADDEN MASSIMO LUONGO RAFFA GIORDANO SIMON ZAGAMI AUDREY JAE BOSITO Supported by Film Victoria
Lighting Attachment	
Key Grip Best Boy Dolly Grip Grip Assistants	GLENN ARROWSMITH JOHN REGAN MICK VIVIAN MARK BROWN DARRYL MURPHY
Sound Recordist Boom Operators	ANDREW RAMAGE DAN GILES HUGH PALMER
Art Director Art Department Coordinator Assistant Art Department Coordinator	ADELE FLERE COLETTE BIRRELL ANITA KING
Set Decorator Senior Buyer / Dressers	VICTORIA MCKENZIE PAUL STANLEY PAUL DAFFY
Junior Buyer / Dresser Property Master Props Buyer Standby Props Assistant Standby Props Draughtsman	BRENDAN NORVILL MARNEY MCKENNA HARVEY MAWSON NATHAN WENTWORTH SOPHIE ALCORN JEFF THORP

Graphic Artist  
Concept Artist  
Art Department Runner

ANNA McEWAN  
RAIN HART  
RUBY RAILEY

Head Greensman  
Greensmen

GLENN JOHNSON  
WILL GARNSEY  
DAMON LINLEY

Construction Company  
Construction Manager  
Construction Foreman  
Lead Scenic Artist  
Scenic Artist

ILLUSIONS  
GRANT SLOTBOOM  
SHAUN VANCE  
OLIVER ANDERSON  
JANINE MARSHALL

Animal Talent Agency  
Dog Trainer / Head Dog Wrangler  
Head Horse Wrangler / Dog Wrangler  
Head Horse Wrangler  
'Valiant' Wranglers

PAWS ON FILM  
JASON HURA  
LAUREN SELLWOOD  
LANCE ANDERSON  
PHIL LEITCH  
LISA LEITCH  
MARK AUSTIN  
JO GIBBS  
FIONA DAVIES  
SHELBY ANDERSON  
AMBER DANIEL

Safety Horse Rider  
Horse Wranglers

Additional Horse Wranglers

CHERYLE BAIRD  
DON BATTEN

Additional Animal Wrangling  
Head Animal Wrangler  
Animal Wrangler

ANIMAL ACTORS  
CHRISTINE POWELL  
SALLY WILLIS

SFX by  
SFX Supervisor

ONE TAKE WONDERS  
JOHN SANDERSON

SFX Assistants  
SAM DEAL  
NEIL HARRISON  
EMILY SANDERSON  
ROBIN COOKE

MIKE PATTON  
MARK FELTRIN  
PAUL CUBRANIC

Prosthetics  
Animatronic Crocodile

LARRY VAN DUYNHOVEN  
STEVE BOYLE STUDIOS

Puppets created and performed by

THE PUPPETSMTHERY

Lead Puppetsmiths

JHESS KNIGHT  
DANNY MILLER  
JESSICA DAVIE  
DAVID SPLATT

Assistant Puppetsmiths

JHESS KNIGHT  
DANNY MILLER  
DAVID SPLATT

Lead Puppeteers

JACOB WILLIAMS  
NATHAN REARDON  
LACHLAN McLEOD

Secondary Puppeteers

Puppetry Director	ROD PRIMROSE
Puppet Rig Creator	JACOB WILLIAMS
	ANTHONY LUCAS
Shadow Puppet Hand Double	RAYMOND CHRISTOPHER CROWE
Magic Consultant	ANTHONY DE MASI
Costume Supervisor	HELEN (MEL) DYKES
Costume Coordinator	FIONA MACKINNON
Key Costume Standby	JULIE BARTON
Assistant Costume Standby	NICOLE LACSNI
	VICTORIA INNES
Costume Assistant	KATELYN SCHALLMEINER
Cutters	JULIE MAIN
	JUSTINE COULTHAM
Sewers	LYN MOLLOY
	NICOLE LACSNI
Art Finishers	LAUREN TRIVETT
	SHANE PHILLIPS
Assistant Art Finisher	ALICIA AULSEBROOK
NIDA Placement	EVIE SAMOILOV
Hair and Makeup Designer	KIRSTEN VEYSEY
Key Hair and Makeup Artist	KATHERIN BIRCH
Hair and Makeup Artists	LEE NORRIS
	SAMARA ROSE GILDEA
Safety Supervisors	STEWART WRIGHT
	DANNY WOODROW
Unit Nurses	JULIE ELLIS
	AMANDA HOBBS
On Set Paramedic	DARIUS GOOGE
Chaperone	SHARON SCRASE
Tutor	KATE ELLIS
Unit Manager	TOM WRIGHT
Assistant Unit Manager	TONY ARAPOGLOU
Unit Assistants	HAMISH MACLEOD
	BEAU ADDISON
	ADAM JACOBS
	TOBY GRANGER
Caterer	BIG REF HEL'S KITCHEN
	HELEN CLARKE
	ED EVE
	GINA NORIO
	TANYA BADENHOPE
Unit Publicity	NIXCO
	FIONA NIX
	COURTNEY MAYHEW
Stills Photographer	BEN KING
BTS	BONNIE MOIR
	MATTHEW ELLERY
EPK	MARK RODGERS

## POST PRODUCTION

Post Production Supervisor  
JANE MAGUIRE

Assistant Editor  
Additional Assistant Editor

MATTHEW WIGG  
FIONA MACINTOSH

Producer Attachment – Post Production

JULIA CORCORAN  
Screen Australia Gender Matters  
Create NSW Production Attachment  
MADELEINE LEVINS

Post Production Assistant

Re-Recording Mixer

ROBERT MACKENZIE

ADR Supervisor / Dialogue Editor  
FX Editor  
Sound Department Intern

LEAH KATZ  
TARA WEB  
HAYDEN McDONALD  
Create NSW Sound Attachment

Sound and Picture Post Production Services  
SOUNDFIRM

ADR Recordist  
Foley Recordist  
Foley Artist  
Foley Editor

DIEGO RUIZ  
MEGAN HOWIESON  
MARIO VACARRO  
STEVE BURGESS

DI Colourist

OLIVIER FONTENAY

DI Executive Producer  
DI Technical Manager  
DI Supervisor  
DI Online Editor  
DI Producer  
DI Post Production Assistant  
Dailies Coordinator

ROGER SAVAGE  
BRUCE EMERY  
CHRISTOPHER REIG  
JOEL PLUNKETT  
MICHELLE GOODMAN  
WILL CARROLL  
HALEY GILLIES

Textured by LIVEGRAIN

Offline Editing Facility  
Head of Spectrum Post Production

SPECTRUM FILMS  
CATHERINE ARMSTRONG

Digital Visual Effects by  
METHOD STUDIOS

VFX Supervisor

JOSH SIMMONDS

VFX Producer  
VFX Production Manager

JULIAN DIMSEY  
ROSALIND STRATTON

Head of VFX  
VFX Executive Producer  
VFX Supervising Production Manager

SIMON ROSENTHAL  
INEKE MAJOOR  
SAMANTHA THRUPP

VFX Production Coordinators

BRAD DAVENPORT  
SPRIHA BANIK  
ISABEL WALLACE

JIYEON BAE  
SHOSHANAH WALL

On-Set Supervisor  
CG Supervisor  
Asset Supervisor  
Model / Texture Artists

KEITH MEURE  
AVI GOODMAN  
SAMUEL JENSEN  
DUNCAN FRASER  
RAY LEUNG  
DAVID JOHNSON  
GRANT LAKER  
CLAUDIA CANDIA  
SHANE SIMMS  
JULIAN GREGORY

Riggers

Surfacing Artists

Matchmove Supervisor

Matchmove Artists  
RESHAM AARON  
IAN JOLI  
SHENG YAW LIM

KALYAN CHAKRAVARTHY  
ARUN KRISHNAN  
RYAN PILCHER

Environment Supervisor  
Lead DMP Artist  
DMP Artist  
Environment Artist

ALEXANDRU POPESCU  
LUCIA PERALTA CAPELASTEGUI  
ANNE SARTOR PALM  
DUDLEY BIRCH

Lead Animator  
Animator

DEAN ELLIOTT  
CLAUDIA BLACKBURNE

FX Artists

WANGHUA HUANG  
SASMIT RANADIVE  
ANDREW DUNKERLEY  
DANIEL MAY

Lighting Artist  
Lead Clean Up / Roto Artist

Clean Up / Roto Artists  
CARLO CERSOSIMO  
YING GHIT LA  
AMANDA NOVAK-KNIGHT

ERIC HAWKSLEY  
JARETT LEE

Compositing Supervisor  
Lead Compositor

MORGAN JONES  
THIJS NOIJ

Compositors  
MANUEL BARRERO  
DAVID EDWARDS  
MARC GOLLENIA

STEVE BARNES  
CAITHLIN FERRIER  
GREG HOWE-DAVIES  
HANNES MEWES

LAURA DUBSKY  
DARCY GEORGE  
LEATH MATTNER

Compositing TD

ALAN FAIRLIE

VFX Editor  
Data Managers

MICHAEL GILBERT  
CHRIS DWYER  
NIKI TURKOVIC  
JAMES ROBISON  
JASON GILHOLME  
ADAM JONES

Senior Pipeline TDs

Head of IT

Head of Systems  
Production Accountant  
Recruitment Manager  
Artist Manager

JON STANLEY  
KARL COTTEE  
LAUREN MOORE  
AMANDA COLLINS

Additional Digital Visual Effects by  
STAGE 23

JONATHAN HAIRMAN  
TOM SPARKS  
LEWIS SAUNDERS  
MARTIN BLUMEN  
RANDY VELLACOTT

Title Design by

JEREMY SAUNDERS

Music Supervisor

JEMMA BURNS  
LEVEL TWO MUSIC

Score Recorded at  
THE SIMON LEADLEY SCORING STAGE, TRACKDOWN STUDIOS  
MOOSE, MELBOURNE  
CIVIL DEFENCE, SANTA MONICA, CA

Orchestrator & Conductor

ERKKI VELTHEIM

Score Coordinator  
Score Engineer  
Score Digital Recordist

ELAINE BECKETT  
CRAIG BECKETT  
ROSE MACKENZIE-PETERSON

Orchestra  
Theremin  
Solo Violin  
Jews Harp  
Cello & Tibetan Singing Bowls  
Vintage Drum Machines & Spring Reverb

THE SYDNEY SCORING ORCHESTRA  
CAROLINA EYCK  
ERKKI VELTHEIM  
ANDREW TANNER  
MATTHEW HEMERLEIN  
LACHLAN CARRICK

Solo Voice  
Choirs

SOPHIA BROUS  
THE SONG COMPANY  
CANTILLATION CHOIR  
MOORAMBILLA VOICES  
JASPER LEAK  
LACHLAN CARRICK  
TIM RYAN

Additional Choir Harmony & Arrangement  
One Man Band  
Score Editor

Post Production Script

CLEVER TYPES  
KERRIE McGOVAN  
ACCESS MEDIA  
MICHELLE KWAN

Captioning & Audio Description

For Madman  
Managing Director  
Theatrical Acquisitions & Film Festival Manager  
Senior Marketing Manager  
General Manager – Theatrical

PAUL WEIGARD  
PAUL TONTA  
MICHAEL MATRENZA  
NICOLE TITHERIDGE

For Cornerstone



Co-President  
Co-President  
Director, International Sales  
Director, International Sales  
Director of Marketing  
Publicity

ALISON THOMPSON  
MARK GOODER  
DAVID CHARLES  
CARLO QUATRO DI PALO  
JOANNE MICHAEL  
ANNA BOHLIN

Completion Guarantor

FILM FINANCES, INC.  
ANNI BROWNING  
PAULA JENSEN

Production Lawyer

CATHERINE McDONNELL

Insurance Broker  
Travel Agent  
Cameras Supplied by

JARDINE LLOYD THOMPSON  
SHOWFILM  
PANAVISION ASIA PACIFIC

By watching this film legally, you have supported thousands of jobs of creatives, distributors and crew as listed below.

## MUSIC

"Pomnyu ya"  
(Traditional)  
Performed and arranged by VulgarGrad

"Air on a G String"  
Written by JS Bach  
Arranged and performed by Gareth Woodman

"Who By Fire"  
Written by Leonard Cohen  
(SonyATV Music Publishing Australia)  
Performed by Leonard Cohen  
Licensed courtesy of Sony Music Entertainment Australia

"Rigoletto, Act II: Scorrando uniti remota"  
Composed by Giuseppe Verdi  
Performed by Bratislava National Opera Choir, Slovak Radio  
Symphony Orchestra, Ivan Anguélov (conductor)  
Courtesy of Naxos, made available by Select Audio-Visual  
Distribution

"Two Magicians"  
Traditional, arranged by Virginia Gay & The Heretics  
Performed by members of the cast

"Live is Life"  
Written by Grasmuck/Gruber/Pfleger/Plisnier/Tremschnig  
Published by Native Tongue Music Publishing Pty Ltd  
obo Budde Music Publishing GmbH  
Performed by Kirin J Callinan  
Under exclusive License from Kirin J Callinan  
Licensed courtesy of Universal Music Australia Pty Limited

GLADIATOR Courtesy of  
Paramount Pictures  
Universal Studios Licensing LLC

Footage Supplied by British Pathé



Special Thanks To:  
DAVID MICHÔD  
JOSEPH BENNETT  
CARLA RUFFINO

The Production Would Like to Thank:

ALICE ANSARA	JENNIFER BARRONS	BENNETT FAMILY
BEN BRIAND	ALICIA BROWN	SALLY CAPLAN
LOTTE ST CLAIR	BARNABY CLAY	JIM CZARNECKI
LUKE DAVIES	LISA DUFF	EMILY DUTTON
JOEL EDGERTON	GINEVRA ELKANN	DALE FAIRBAIRN
EDEM FALK	RITA FELDMANN	JAC FITZGERALD
FOULKES FAMILY	JIM GIANOPULOS	TREVOR GROTH
GYÖRGY HORVÁTH	TOMAS JEJEUS	BRADLEY JELFS
SAMANTHA LANG	KATE MARKS – AUSFILM	OSSIE McLEAN
BRITA McVEIGH	ANN AND PHILIP MICHÔD	MONTSALVAT
ALEX O'LOUGHLIN	KAREN ORZOLEK	SANFORD PANITCH
SALLY REGAN	CATHY RODDA	SOPHIE ROSS
STACEY SNIDER	THE MELBA SPIEGELTENT	SPENCER SUSSER
JENI TOSI	VULGARGRAD	ROBERT WALLERSTEIN
LIZ WATTS	ALEX WHITE	SOPHIA ZACHARIOU

International Sales Agent  
Cornerstone Films

The Producers would like to acknowledge the traditional owners of the land on which Judy & Punch was produced.

(Last Rolling Credit)  
POST- PRODUCED IN NEW SOUTH WALES AUSTRALIA

STATIC CARD  
PRODUCED WITH THE ASSISTANCE OF  
Film Victoria

STATIC CARD

FINANCED IN ASSOCIATION WITH  
CREATE NSW

STATIC CARD

PRINCIPAL INVESTORS

VICE Studios

Screen Australia

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