

A PORCHLIGHT FILMS PRODUCTION

Walking on Water

A film by Tony Ayres

Australia/ 2002/ 90 minutes

Distribution

mongrel
MEDIA

1028 Queen St. West
Toronto, Ontario, Canada M6J 1H6
Tel: 416-516-9775
Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

CAST

Charlie.....	Vince Colosimo
Anna.....	Maria Theodorakis
Simon.....	Nathaniel Dean
Margaret.....	Judi Farr
Frank.....	Nicholas Bishop
Gavin.....	David Bonney
Carl.....	Daniel Roberts
Kate.....	Anna Lise Phillips
Martha.....	Celeste Jones
Robyn.....	Maureen Green
Dr. Simms.....	Timothy Jones
Florist.....	Antonietta Morgillo
Joey.....	Mark Baker
Crying Girl.....	Jillian O'Dowd
Dr Simms' Boyfriend.....	Lachlan Chapman
Jacinta.....	Lucinda Armour
Lydia	Jane Burgess
Sally	Jane Fullerton-Smith
Winos.....	Geoffrey Kiem, Adam Hill
Porn Stars	Scott Millwood, Joe Busuttill Kevin Jackson
Amyl Guy.....	Al Miles
Kissing Guy.....	Mork
Cat.....	

FILMMAKERS

Directed by.....	Tony Ayres
Produced by.....	Liz Watts
Written & Co-produced by.....	Roger Monk
Executive Producer SBS Independent & the Adelaide Festival of Arts.....	Bridget Ikin
Director of Photography.....	Robert Humphreys
Production Designer.....	Rebecca Cohen
Editor.....	Reva Childs
Sound Designer.....	Liam Egan
Music Composed by.....	Antony Partos
Costume Designer.....	Melinda Doring
Casting by.....	Shauna Wolifson

SHORT SYNOPSIS

Walking on Water is a refreshingly unsentimental film about how people deal with loss and grief. Some of these responses are small – people raid the fridge, bicker over possessions, bitch about friends. Others are big – relationships begin and end, life long friendships are destroyed.

Charlie (Vince Colosimo) and Anna (Maria Theodorakis) are Gavin's (David Bonney) two best friends. They made a pact to assist the terminally ill Gavin to die when the time came. However, despite a massive overdose of morphine, Gavin stays alive. Charlie ends up slipping a plastic bag over Gavin's head and suffocating him. This is hardly the dignified death that they had all planned. But it's the beginning of an emotional rollercoaster ride, which takes Charlie and Anna through the highs and lows of the grief experience – from illicit affairs and left over morphine to devastating accusations and unwitting betrayals. At the end of the day, Charlie and Anna are forced to face the true meaning of friendship, loyalty and love.

FULL SYNOPSIS

Charlie and Anna are Gavin's two best friends. They made a pact to assist Gavin to die when the time came. Now it's that time, and despite a massive overdose of morphine, Gavin remains alive. In a panic, Charlie slips a plastic bag over Gavin's head and holds it tight. This is hardly the dignified death they had all planned. A short struggle and it's over.

And so begins an emotional roller coaster ride for those left behind.

Initial pain is submerged by practicalities. Anna, a born organiser, takes over, planning the funeral and wake which both she and Gavin had envisaged. This leaves his mother, Margaret, on the sideline, offering and needing to help. But Anna doesn't want it. So Margaret watches, excluded from the detail of her son's life and the ritual of his death.

Charlie, having spent 18 months looking after Gavin, is equally redundant. Relegated to playing Anna's assistant, Charlie becomes increasingly alienated both by Anna and his own feelings of guilt for his part in Gavin's death. He is wracked with feelings he cannot comprehend – an overwhelming loss coupled with guilt at still being alive, and at being responsible for such an ugly death. Charlie turns to his boyfriend Frank for support, but Frank is too young for this kind of responsibility. Charlie fumbles around for answers but instead finds solace in a morphine bottle.

Simon, Gavin's younger brother, has been rocked to his very core by his brother's death. Married with a young child and working with his mother in the family business, Simon is confronted by mortality for the first time. It makes him aware of the overbearing oppression of his life choices. He has a desperate need to break away, to live, to breath free. He finds himself gravitating towards Anna, who in turns sees Simon as a way of clinging onto the love she felt for Gavin.

Simon and Anna fall into an inevitable wild affair. On discovering this, Charlie charges Anna with gross disloyalty to Gavin and his family. His misplaced moralising and the discovery of Gavin's will only exacerbates their feud. In the meantime, Charlie's own relationship is unravelling. Although he has real feelings for Charlie, Frank sees Gavin's death as a sign to seek his own freedom. He leaves.

Simon does as well. After he collapses from his first drug experience at a nightclub, he realises that his real life is with his wife and family. He returns home. This leaves Anna and Charlie to deal with the legacy of Gavin's death. Their mutual sense of failure and betrayal finally rips apart the tattered remnants of their friendship. It seems that sometimes it is as hard to live as it is to die.

At times hypnotically intense, at other times surprisingly funny, *Walking on Water* is a compassionate and optimistic film about the way that grief can bring out the best and worst in human nature.

Walking on Water

Tony Ayres makes his feature film debut with this hypnotically intense and rich drama about good friends and bad behaviour. **Walking on Water** was shot in and around Sydney during May 2001.

Starring alongside Vince Colosimo and Maria Theodorakis are Nathaniel Dean, Judi Farr, Nicholas Bishop, David Bonney, Daniel Roberts and Anna Lise Phillips. Roger Monk, who also co-produced the film, wrote the script. Bridget Ikin lent her considerable experience as executive producer to **Walking on Water**.

Tony has been writing various feature length projects, but he was attracted to Roger Monk's wonderful script by its fundamental and heartfelt truth. He has been involved with **Walking on Water** from its scripting, initially as script editor and later as director. Ayres says, "at times hypnotically intense, at other times surprisingly funny, **Walking on Water** is a compassionate and optimistic film about the way that grief can bring out the best and worst in human nature".

Walking On Water had its world premiere at the 2002 Berlin International Film Festival in February where it was awarded the Teddy Award for the Best Feature Film, and The Reader's Prize of the Siegestsäule.

AWARDS

WORLD PREMIERE - 2002 BERLIN INTERNATIONAL FILM FESTIVAL

Awarded:

TEDDY AWARD FOR THE BEST FEATURE FILM
THE READER'S PRIZE OF THE SIEGESSÄULE.

FILM CRITICS CIRCLE OF AUSTRALIA

Awarded:

BEST ORIGINAL SCREENPLAY – ROGER MONK
BEST LEAD ACTRESS – MARIA THEODORAKIS

Nominations received for:

BEST FILM – LIZ WATTS
BEST DIRECTOR- TONY AYRES
BEST LEAD ACTOR – VINCE COLOSIMO
BEST EDITING- REVA CHILDS
BEST ACTRESS IN A SUPPORTING ROLE – JUDI FARR

IF AWARDS

Awarded:

BEST SCREENPLAY – ROGER MONK

Nominations received for:

BEST FILM – LIZ WATTS
BEST DIRECTOR- TONY AYRES
BEST LEAD ACTRESS – MARIA THEODORAKIS
BEST LEAD ACTOR – VINCE COLOSIMO
BEST MUSIC SCORE – ANTONY PARTOS

EMIRATES AFI AWARDS

Awarded:

BEST ORIGINAL SCREENPLAY – ROGER MONK
BEST SUPPORTING ACTOR – NATHANIEL DEAN
BEST LEAD ACTRESS – MARIA THEODORAKIS
BEST SUPPORTING ACTRESS – JUDI FARR

Nominations received for:

BEST DIRECTOR- TONY AYRES
BEST LEAD ACTOR – VINCE COLOSIMO
BEST EDITING – REVA CHILDS
BEST ORIGINAL MUSIC SCORE – ANTONY PARTOS
BEST SOUND – LIAM EGAN, ROBERT SULLIVAN, DELIA MCCARTHY, JENNY T WARD

ABOUT THE PRODUCTION

Writing & Development

Writer Roger Monk had been working for some years on a script loosely based on his own personal experiences with the death of friends over the years.

As Monk outlines, “The first draft of **Walking on Water** was written under its previous title *Live and Die* in 1991. Its genesis came from a time when young men were dying left right and centre. For me this was happening in Sydney, Melbourne and New York City. Some of these people were acquaintances, but some were my closest friends. Watching the effects of premature death on a circle of friends and family who gathered to ease them into death was extraordinary. No two people react in the same way and through this I became obsessed with loss and grief. There is always a hierarchy of grief. In the case of a married couple, it is either husband or wife. However, outside the conventional family structure, who is the primary mourner?; the best friend?, the mother?, the father?, lover?, ex lover?”

“Everyone is stricken by their own sense of loss, and the emotion of grief encompasses anger, loss, frustration and lust. In other circumstances it inspires joy or relief at a sick person passing from pain to peace. How the living, the bereaved, those left behind to mop up the mess, settle old scores and get on with their lives, is heart wrenchingly sad and often stupidly funny, depending on the circumstances.”

“I felt it was great subject material for a film because grief hits a nerve of what it is to be human in all its failings and its triumphs. Also at the time the only Australian films being funded were quirky caricatures of our society. I wanted to make a film that was real and about something, and I suppose to be a bit of a kick in the guts”.

Casting

We started looking for the two lead characters of **Walking on Water**, Charlie and Anna, in late November 2000, shortly after the film’s financing was secured. As Ayres relates, “at the time, I naively thought that finding two actors in their mid-thirties would be easy given the wealth of acting talent in this country. That was my first lesson in what has been an extraordinary crash course in feature film making in this past year. Casting is never easy.”

First, the role of Charlie was sought. The essential ingredients of Charlie's character are charm and lightness, yet it was important that the performance also combine the obvious strength necessary to sustain the gruelling journey which Charlie goes through in euthanasing his best friend, Gavin.

As Watts says, "Vince Colosimo came to our attention because we'd heard rumours about his sensational performance in a film called *Lantana* which was yet to be released. Tony, Roger and I had all seen Vince in films such as *The Wog Boy* and *Chopper*, in roles which are on the other side of the planet compared to that of Charlie in **Walking on Water**. But since we knew it was a risky role for someone anyway, we thought we'd go out on a limb. We knew from Vince's other work he had an amazing range as a performer." In auditioning Vince, Ayres says, "his charisma and ease of presence made him stand out. He also has the kind of physical presence which makes him one of the few genuine leading men in this country at the moment." We had our Charlie.

Anna was a harder role to cast. As Ayres says, "at times brittle and controlling, at other times a wild party girl, Anna is potentially the most unsympathetic character in the film. And yet we knew if we had the right actor, this role would be extremely resounding for many in our audience". Through colleagues' recommendations, we had asked Maria Theodorakis to audition by tape", and as Ayres says, "each time we saw her, we were struck by her dark beauty, complex presence and fierce determination". In the end, we knew that these were the characteristics which would bring the vivacious character of Anna to the screen.

Once these two roles were decided, the rest of the cast fell into place, although not without a few hiccups along the way. After two different actors dropped out, we were three days away from rehearsals without having cast the role of Simon, Gavin's brother. Recent NIDA graduate Nathaniel Dean auditioned for us on Wednesday. As Ayres says, "we were blown away – here was a fresh, bright, handsome actor with the innocence and sensitivity which this role required. After seeing him again on Thursday, just to make sure, we all breathed a huge sigh of relief". We had found our Simon.

Judi Farr and Nick Bishop were stand outs in their auditions for the roles of Margaret (Gavin's mother) and Frank (Charlie's boyfriend), as was Danny Roberts as Carl (Gavin's former lover). "We had always been a huge fan of Anna Lise Philips", as Watts says, "from her role in *The Boys* amongst other projects, and we saw her pretty early on". "Finally, in the role of Gavin", Ayres relates, "the man whose death is the catalyst for the entire story, we found an actor who had more or less left the

profession in his early thirties but whom we felt would be perfect for this pivotal role. So we coaxed David Bonney out of retirement”.

Shoot & Cinematography

Ayres says, “Our producer dubbed the shoot period ‘working in water.’ For the first three weeks of our five-week schedule, we were dogged by the wettest May in recent history. Since we were nominally replicating Sydney in summer, this proved to be something of a problem. What was more difficult, however, was the fact that the rain was so erratic. Out of necessity, we would start filming some scenes in the wet. Curiously enough, though, in the final film the recurring presence of rain actually works in our favour. It’s as if the rain is a pall of grief cast over our characters after Gavin’s death.”

Cinematographer Robert Humphreys agrees, “trying to match within the scene extreme weather conditions on all our exteriors was a bit of a nightmare. But then again, the rain of the film really has contributed to the overall look of the film – it’s quite unique for an Australian film to have this feel and we are pretty happy with it overall.

“Tony and I spoke a great deal about the style of lighting and framing, and how we would interpret the script. The real driving force came from Tony for the film being about ‘truth,’ not the words ‘naturalism’ or ‘realism’ but rather that word: ‘truth.’ We wanted to visualise Roger’s script which is a very intimate story in an honest way – not to be flashy or ostentatious. For example, the lighting isn’t gratuitously beautiful, and people don’t look slick or glamorous, they look real on the screen. It’s more in the European or English tradition, not so much the grittiness of Mike Leigh, but more that the cinematography has cinematic elements based in a style of truth.”

“We looked at 15 or 20 films, and nothing was the perfect reference, but one film *Under the Skin*, a British film from a couple of years ago, was one film we drew on. Both Tony and I happened to love photographer Nan Goldin’s work, which was very much a common ground for us both, and she has been influential on my work for many years. Again, her photography is based on the truthful depiction of her circle of friends, which is similar of course to **Walking on Water**. We’ve gone for the long lens look to compress backgrounds, shot fluidly, and to direct the viewer’s attention to the characters. The backgrounds, the locales, the sets – everything is secondary to the people in this film, and this was the rationale in using long lenses.”

From writer and co-producer Roger Monk, “the passage from script to screen for **Walking on Water** was amazingly fluid, at least for me. I think there was always great confidence in the script’s

emotional power and this probably only came home to me when Mick Nicholson, the unit manager said to me in pre production “you know mate I’ve never read a script like this before and I’m a pretty straight bloke but I think you could have a hit on your hands.’ I wasn’t at all that confident about the hit part, and still aren’t, but I knew at that moment that we could touch people from many different walks of life because grief is universal and that was all I had ever wanted for the film.”

Post Production

As Ayres says, “The editing period was equally, though differently, intense. An old and wise film adage goes something like this: ‘Your film will never be as good as it is in the rushes, but will never be as bad as it is in the first assembly.’ Our experience was exactly that”.

“After the shoot, we were convinced we had a piece of genius on our hands. But after I saw it all put together for the first time, I despaired that I had made a turkey. Fortunately my editor, Reva Childs, with whom I have a long history of association (she edited my three previous documentaries, *Sadness*, *China Dolls* and *Exposed*) did not panic”.

Ayres continues, “In the process of translation from page to screen, some things are gained and other things lost. The script is initially the road map which guides you through the material you actually have, but at some point, you have to reconcile yourself to the fact that the terrain in front of you does not identically match the map in your hand. At this point, you have to throw away the map and grab the steering wheel in both hands. By shifting some scenes around, cutting other scenes in half, and getting rid of other scenes entirely, Reva and I began a process of reinventing the film. Ironically, in doing this, we found that the film moved ever closer to the heart, soul and intention of the original script. At the point where we felt that we had married these two together again, we realised that the film was, as far as picture was concerned, complete”.

The project made considerable use of small test screenings along the way, gaining feedback from both strangers to the subject and those closest to it. It was vital for **Walking on Water** to maintain its truth of story and character and not to feel contrived in any sense. This process was invaluable for this reason.

Then the sound team took over. As Watts says, “Liam Egan, Sound Designer has carefully crafted a strong yet never overbearing soundtrack for the film. He has also used stylised pieces of effects to great power in scenes which call on the headspace of our characters.” Ayres says, “Headed by Liam Egan and composer Antony Partos, the **Walking on Water** sound design process was a joy.

Antony's score and Liam's sound design complemented each other perfectly, and were placed together with a perfectionist zeal by mixer Robert Sullivan".

Composer Antony Partos comes from a considerable background within the industry (he was composer on *Soft Fruit*, *Monkey's Mask*, among others) and has assembled a great array of talent on the soundtrack of **Walking on Water**. Antony performs piano on the score, and was music producer of strings and all other instrumentation for the film. From Watts, "Tony wanted the music for the film to feel contemporary but to function in the way a classical type of film score does. And Antony achieved this working with Tony and his fellow musicians beautifully. It is a haunting and somewhat bittersweet soundtrack that underscores the story of the film perfectly". Antony also arranged the wonderful cover of The Church's song "Under the Milky Way", sung by Sarah McGregor for the film.

A sound track album will be released with the film through Festival Records. Watts, "Not having a huge music budget to play with we placed what resources we had into key songs and key tracks, particularly the club tracks by Antonio Gambale (a young Sydney music producer and DJ). Antony's score then melds this ensemble altogether".

From Monk, "Having Antony Partos agree to compose the score to the film was for me the icing on the cake. I was lucky that as a writer, Tony and Liz always consulted me on important decisions, which we made together, and I maintained an input as co-producer of the film. We were certainly right with Antony, who delivered a powerful, evocative and meditative score that blends beautifully with the performance, design and mood of the film."

Ayres says, "It was gratifying to feel that each new element made our film stronger and stronger, which was finally capped off by Robert Humphrey's grade, which brought his cinematography to sparkling life".

And finally from Ayres, "To be allowed to direct a moving, distinctive, poetic script like Roger Monk's **Walking on Water** is a tremendous privilege. I left the experience feeling humbled by the generosity of all of the talented people who had subsumed themselves to my vision of what this film should be. **Walking on Water** is an intense, moving, at times surprisingly funny film, which I am proud to call my first feature film as a director. "

ABOUT THE CAST

Vince Colosimo / Charlie

Vince Colosimo was most recently seen in the feature film *Lantana* for which he won an AFI Award for Best Supporting Actor at the 2001 AFI Awards. Vince brings a great talent and exposition to his role as the central character Charlie, as well as many years of acting experience. Vince made his feature film debut in 1982 with the award winning film, *Moving Out*, directed by Michael Pattinson, for which he received the Sydney Film Critics Circle Award for Best New Talent. Among his most recent films, he has appeared in feature films such as the 2000 AFI award winner for Best Film, *Chopper*, playing the role of Neville Bartos opposite Erica Bana's Chopper. Vince also had a lead role as Frank in the box office success of 1999, *The Wog Boy*.

Maria Theodorakis / Anna

Maria's background has been to date mainly concentrated in the theatre in Australia with also many Australian television guest roles. She returned from London where she was working in theatre to appear in **Walking on Water**, marking her feature film debut in a starring role. Most recently Maria has appeared in *Chartable Intent* at the Melbourne International Festival, *Measure for Measure* directed by Simon Phillips for the Melbourne Theatre Company and *Who's Afraid of the Working Class* at Melbourne Workers Theatre directed by Julian Merrick.

Nathaniel Dean / Simon

Nathaniel graduated from NIDA (Australian National Institute of Dramatic Arts) in 1999 and was immediately signed with Morrissey Management, and mooted as an exciting and upcoming actor. Shauna Wolfson from Mullinars Casting was taken with Nathaniel's charisma and talent in his graduating performance in *Dream a Little Dream*. His audition for **Walking on Water** confirmed his suitability for the rough, but tender and awkward SIMON.

Judi Farr / Margaret

Judi needs little introduction to most Australian audiences. She has played many roles across television and film ranging from Janice in *Grassroots*, Mrs. Gatred in *Come in Spinner* to Elizabeth in Gillian Armstrong's *Oscar and Lucinda*. Her performances in theatre are highly respected and include the recent production of *Cloudstreet* directed by Neil Armfield. Her resume of feature films includes John Duigan's *Flirting* and *The Year My Voice Broke*, and Geoff Bennett's *Turning April*.

Anna Lise Phillips / Kate

Anna Lise first came to attention in the chilling Rowan Woods directed feature film *The Boys*. She has also starred in the yet to be released Rebel Penfold Russell film *Rebel* and the feature film *Envy*. Most recently Anna Lise stars in the forthcoming television series *SW101* directed by Michael Jenkins, and next series of *The Secret Life of Us*.

Nicholas Bishop / Frank

Nicholas has a background in film, television and also theatre, and has appeared in feature films such as *My Mother Frank* (in the role of Mick) directed by Mark Lamprell, the very successful *Occasional Course Language* directed by Brad Hayward and *Powder Burn* directed by Stephen Prime. He has guest starred in many quality Australian television series including *Water Rats*, *Heartbreak High* and *Wildside*.

David Bonney / Gavin

Playing the short but crucial role of Gavin is David Bonney, who comes from a background in performance and acting. He graduated from the Victorian College of Arts in 1987 – in the same year, coincidentally, as co-star Vince Colosimo. David now works primarily as a stylist for photography shoots around Australia.

Daniel Roberts / Carl

Daniel has an extensive body of work beginning from television series, including the hugely popular *Sons and Daughters*, and continuing to the present day with roles in *Mission Impossible 11*, *Beneath Clouds*, the highly anticipated first feature from director Iven Sen, and other American features, including *Bad Dreams* directed by Andrew Fleming for 20th Century Fox.

ABOUT THE FILMMAKERS

Tony Ayres / Director

Walking on Water marks Tony Ayres' debut as a director of feature films.

Says Ayres, "I have been involved with **Walking on Water** from its early days, initially as a script editor and later as director. What initially drew me to this script was its fundamental and heartfelt truth. In telling a story about how Charlie and Anna deal with the death of their best friend, the film examines the minutiae of the grieving process – the tension between social and biological families, the pecking order of who is allowed to grieve (and who isn't), the way that death can make you incredibly horny – a whole range of messy, unresolved, unresolvable emotions."

After graduating from the Australian Film, Television and Radio School in Writing and also Melbourne's Swinburne Institute of Technology, Ayres began his career directing short films, television drama, and writing and script editing for television, theatre and film.

Tony Ayres' script for *The Long Ride*, a short television drama, won the 1994 Australian Writers Guild Award for Best Original Television Script, an Australian Film Institute Award for Best Telefeature or Miniseries and a certificate of merit from the San Francisco Film Festival. His script, *Ghost Story*, for the ABC television drama series *Naked* won the Jury Prize at the 1997 International Cinema and Television Convention in Geneva.

In 1997, Tony co-wrote a miniseries for Channel 9 entitled *The Violent Earth*. *The Violent Earth* was nominated for three 1998 AFI Awards – Best Miniseries, Best Direction and Best Screenplay. He also directed three short films: a half-hour documentary *China Dolls* for the ABC and Film Australia; a short drama, *Mrs Craddock's Complaint* for the ABC's *Shortwave* series; and a short film for the SBS Mardi Gras special *In and Out*, entitled *arse*. In 1998, *China Dolls* won the Director's Award for Best Short Documentary at the Washington International Gay and Lesbian Film Festival, was nominated for an AWGIE for Best Public Broadcast Documentary script and an ATOM Award for Best Social Issue Documentary.

In 1997 he was awarded a Writer's Project Grant by the Literature Board of the Australia Council to undertake a first novel, *Homesong Stories*. Tony also completed a performance documentary of William Yang's acclaimed stage monologue *Sadness* for Film Australia, which was broadcast in September 1999. *Sadness* won the 2000 Atom Award for Best Documentary, the 1999 Film Critics Circle Award for best documentary, the 1999 Erwin Rado Award for Best Australian Short Film at the Melbourne International Film Festival, the 1999 Australian Writer's Guild (AWGIE) award for Best

Documentary Script. It was also voted the Most Popular Film at the 1999 Brisbane International Film Festival. *Sadness* was also nominated for four 1999 Australian Film Institute (AFI) Awards, winning Best Achievement in Sound.

Liz Watts / Producer

Liz Watts has been working in the film and television industry for over 10 years. Originally from a cinematography background, Liz moved into the production area where she has been working on a range of projects from short dramas to high-end documentary series, and most recently feature dramas, over the last six to eight years.

In 1997, Liz co-founded Porchlight Films Pty Ltd with fellow producer Vincent Sheehan, specifically to focus on Producing. Porchlight Films is an independent and innovative film and television production company based in Sydney. It was formed through a shared vision with a commitment to independently produce distinctive Australian film and television. Over the last five years, Porchlight Films has produced numerous award winning short films, documentaries and television programs and in doing so have now established a firm reputation as a growing production company at the forefront of the independent sector.

Liz's previous productions include a one-hour ABC/FFC documentary, *The Pitch*, produced in 1998, which enters the 'war rooms' of a Sydney advertising agency. *The Pitch* was the top-selling program for its Australian distributor, the Australian Film Institute (AFID), for that year. Also in 1998, Liz produced *Island Style*, directed by Carla Drago, a one-hour documentary for SBS looking at Sydney's growing population of Islander youth and their music. Financed through the FFC, *Island Style* has screened around the world and continues to enjoy a good broadcast life.

Liz has also produced a number of award-winning short fiction films including *One That Got Away*, directed by Jane Manning, (sold to both SBS and ABC Television) and *Help Me* directed by Louise Fox, a short drama financed through the AFC. *Help Me* has screened internationally at festivals including Telluride, St Petersburg and Mill Valley, was nominated for Best Fiction Under 15 Minutes in the 1999 Dendy Awards, and has sold to Canal Plus in France.

In 2000, Liz produced a feature-length documentary for Film Australia and SBS Independent, *Buried Country*, directed by Andy Nehl, which looks at Aboriginal music through white settlement. *Buried Country* premiered at the Sydney Film Festival, and has been sold by Film Australia around the world including into US and Canadian territories. Ancillary merchandise included a soundtrack album through Festival Mushroom Records.

Prior to the production of **Walking on Water**, Liz produced *Delivery Day*, a half-hour drama for SBS, directed by Jane Manning. *Delivery Day* was nominated for two AFI Awards in 2001, won Best Film Over 15 Minutes at the 2001 Palm Springs International Film Festival, (making it eligible for entrance into the Academy Awards) and screened in the 2002 Berlin Film Festival where it was awarded two Special Mentions. The film premiered at the Clermont Ferrand Film Festival in France from which it has subsequently screened at many festivals worldwide. It is represented by Ronin Films in Australasia, and Hypnotic Films in New York for ROW.

Liz is currently producing *Martha's New Coat* with director Rachel Ward and Executive Producer Bryan Brown.

Roger Monk / Writer & Co-Producer

Roger Monk commenced working in the film industry after studying media and communications at Royal Melbourne Institute of Technology.

Roger wrote, produced and directed *Howard*, 13 minutes, 16mm, funded through the Australian Film Commission. *Howard* screened in many festivals and on SBS TV, and was judged best film by Jane Campion at the 1987 Festival of The Flowers. Roger wrote and directed *I See Said the Blind Man* (1989), 25minutes, 16mm, which was produced by Denise Patience and funded through Film Victoria's Independent Film Fund and also screened in a number of film festivals.

Veering from directing to scriptwriting, Roger penned a number of feature film scripts including *Little Squirt in a Big Car*, which was optioned by Total Film & TV. Roger wrote the first draft of **Walking on Water** in 1991, thus commencing a long script development process for a difficult project that didn't receive development funding until third draft.

Currently Roger is developing a feature film entitled *Love Thy Neighbour* and co-creating a TV series with director Carla Drago and executive producer Penny Chapman.

Robert Humphreys / Director of Photography

Robert has photographed many influential short films, including the multi-award winning *Flowergirl* and *Joy* for Cate Shortland, *Confessions Of A Headhunter* for Sally Riley and *Delivery Day* for Jane Manning.

In 2000, four of the films he photographed were nominated for AFI awards, *The Diplomat* (directed by Tom Zubrycki) winning best documentary and *Confessions Of A Headhunter* winning best short fiction film. In 2001, *Delivery Day* was also nominated for Best Short Fiction film. His first feature film, *Mullet*, was nominated for five AFI awards including Best Director for David Caesar. Robert was recently awarded a Gold Award for cinematography on *Mullet* at the 2001 ACS (NSW + ACT) Awards for Cinematography. In 2002, he will be shooting the Hoodlum Entertainment interactive TV drama series Fat Cow Motel.

Walking on Water is Robert's second feature film.

Reva Childs / Editor

Reva has collaborated on three of Tony's films including **Walking on Water**. Reva has edited a vast body of work, including documentary, short drama, experimental drama and installation work. Some of her work includes *I Was Robert Mitchum*, director Tim Slade, *The Venus Factory*, director Denis Whitburn, *Island Style*, director Carla Drago, and *China Dolls*, director Tony Ayres.

Rebecca Cohen / Production Designer

Rebecca Cohen brings a wealth of experience to **Walking on Water** having designed the films *Motherland* and *Bert's Pride* as well as working as art director, set decorator and set dresser/buyer on feature films, including *Holy Smoke*, director Jane Campion, *Rabbit Proof Fence*, director Phillip Noyce, *The Well*, director Sam Lang, and *Strictly Ballroom*, director Baz Lurhman.

Rebecca's extensive knowledge of the industry and her simple, yet elegant design has enabled Rebecca to pull off a great design job at a fractional budget to that of most Australian films.

Liam Egan / Sound Designer

Liam Egan has one of the finest sound design reputations in Australia, having worked on award winning films since 1988. His films as sound designer include *Idiot Box*, directed by David Caesar, for which he was nominated for an AFI Award in 1997; *Feeling Sexy*, directed by Davida Allen, *Babe – Big in the City* as FX Editor, director George Miller; *The Wog Boy*, director Aleksis Vellis and *Mullet*, director David Caesar in 2000.

Liam's work on **Walking on Water** included not only sound recording on location, but the design and treatment of sound in post production. His effects and general atmosphere design creates an additional layer of suspense and unease in the film.

Antony Partos / Composer

Antony Partos is a composer at Supersonic, a Sydney-based music production house that specialises in music and sound design for various media. He has composed for a wide range of films, documentaries, television programs and live performances. His studies include majoring in composition at the Conservatorium High School and a BA in Film and Television majoring in sound at The AFTRS.

Among his feature film credits, Antony's score for Christina Andreef's *Soft Fruit* won an Australian Guild Screen Composers award for Best Soundtrack and was nominated for an AFI Award for Best Score. His orchestral score for Alison Maclean's feature film *Crush* received the Award for Best Music at the New Zealand Film and Television Awards. Antony has also composed and arranged music on Samantha Lang's feature *Monkey's Mask* and Rebel Penfold Russell's film *Willful*.

Melinda Doring / Costume Designer

Melinda Doring graduated from The Australian Film Television and Radio School with a M.A in Design in 1998, winning the Fox Studios Australia Award for Design Excellence.

Recent design credits include Production/Costume Designer for the half-hour drama *Delivery Day*, produced by Porchlight Films for S.B.S (Hybrid Life Series), Production Designer for the A.B.C documentary series, *The Track*, produced by Chapman Pictures, and Production/Costume Designer for the one-hour documentary drama for the ABC, produced by Film Australia, titled *City of Dreams*. Melinda has also designed several award-winning short films including Cate Shortland's *Flower Girl* and *Pent Up House*, Yves Stenning's *Great Falls* and Mark Forstmann's *Threaded*. *Mullet*, directed by David Ceasar, was Melinda's first feature as a costume designer.