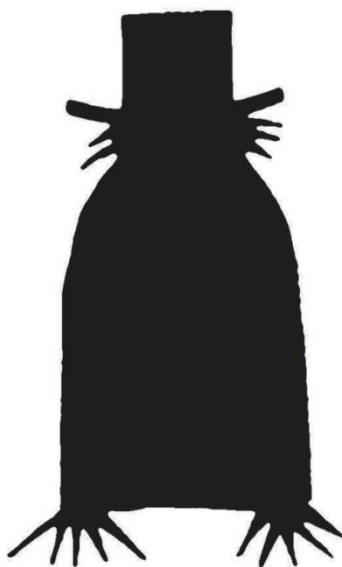


Jennifer Kent's

THE BABADOOK

Starring

Essie Davis
and
Noah Wiseman



Country of Origin: Australia

Language: English

Running Time: 94 min

Rating: To Be Classified

Format: DCP (Scope, 5.1)

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SYNOPSIS:

ONE LINE SYNOPSIS

A single mother, plagued by the violent death of her husband, battles with her son's fear of a monster lurking in the house, but soon discovers a sinister presence all around her.

SYNOPSIS

Six years after the violent death of her husband, Amelia (Essie Davis) is at a loss. She struggles to discipline her 'out of control' 6 year-old, Samuel (Noah Wiseman), a son she finds impossible to love. Samuel's dreams are plagued by a monster he believes is coming to kill them both.

When a disturbing storybook called 'The Babadook' turns up at their house, Samuel is convinced that the Babadook is the creature he's been dreaming about. His hallucinations spiral out of control, he becomes more unpredictable and violent. Amelia, genuinely frightened by her son's behaviour, is forced to medicate him.

But when Amelia begins to see glimpses of a sinister presence all around her, it slowly dawns on her that the thing Samuel has been warning her about may be real.

THE BABADOOK is a psychological thriller in the tradition of Polanski's classic domestic horrors (*Rosemary's Baby, The Tenant, Repulsion*).

Using her award winning short horror *Monster* as a springboard, writer/director Jennifer Kent developed the script for her feature film debut at the Binger Lab in Amsterdam with assistance from SCREEN NSW and SCREEN AUSTRALIA.

THE BABADOOK – JENNIFER KENT'S DIRECTOR'S STATEMENT:

I am fascinated by what happens to people when they suppress their feelings, especially painful ones. Suppression may work momentarily, even for a number of years, but eventually the truth will come out.

Amelia, the central character of the film, goes through the horrific and violent loss of her husband, the love of her life, in a terrible car accident. This happens as they are speeding to the hospital, Amelia in labour with their first child. The day her husband is killed is the day her son Samuel is born. The film begins almost seven years later.

Amelia finds she cannot love her son because she hasn't been able to face the grief of what happened. This suppressed grief builds such energy that it splits off from her, stalks then possesses her, and eventually wills her to murder her 6-year-old child. This questioning of mother love is where the core of the horror lies. How does one cope with a mother, the oldest and most trusted symbol of love and protection, transforming into a terrible force of murderous destruction? How does a six-year-old child possibly overcome that?

This precarious relationship between Amelia and Samuel is also where the hope of the film exists. Despite its horror, THE BABADOOK is a love story, a mother moving through the centre of hell towards her child. It's a nightmare ride, but like Amelia, the audience is rewarded for their commitment to it.

I am very inspired by the early silent horror films. They were visually beautiful and arresting, elevated in many cases to a poetic level. This is our visual starting point with THE BABADOOK: to take inspiration from these bold visual worlds and find our own distinctive, modern take on them. These films were strongly influenced by German Expressionism, bringing the 'inside out' - externalizing the emotions, reflecting them in the design and camera work. This heightened style creates a perfect visual language for a psychological horror.

Considering the horrific power of this story, our teams' commitment to a new and captivating visual world, and the potential for powerhouse performances in the roles of mother and son, I have full faith that THE BABADOOK will be a visually arresting, powerfully moving and deeply frightening film. It has enough elements of genre to make it recognizable to a wider audience, but it also possesses enough originality, boldness and depth to make it unlike any other film an audience has seen to date.

CAST:

ESSIE DAVIS

Amelia

Essie Davis has become one of Australia's most respected and acclaimed film, theatre and television actors since graduating from Australia's National Institute of Dramatic Art.

Essie's feature film credits include Peter Webber's *Girl with a Pearl Earring*, The Wachowski Brothers' *The Matrix Reloaded* and *The Matrix Revolutions*, Michael Winterbottom's *Code 46*, *Charlotte's Web*, *Isolation*, Baz Luhrmann's *Australia*, *The Wedding Party*, which premiered at the 2010 Melbourne Film Festival, and *South Solitary*, which opened the 2010 Sydney Film Festival and earned her a Film Critics Circle of Australia award for Best Supporting Actress.

Essie has starred in numerous television series and miniseries including *Sweeney Todd* for the BBC, *The Silence*, *After the Deluge*, which earned her an AFI Award for Best Supporting Actress, and *Halifax f.p.: The Spider and the Fly* for which she was nominated for an AFI Award for Best Performance by an Actress.

Essie has also gained critical acclaim for her theatre roles. Her performance as Stella in the National Theatre (London) production of *A Streetcar Named Desire* earned Essie an Olivier Award and, in 2004, she was nominated for a Tony Award for her performance as Dottie in the Broadway run of the National Theatre (London) production of *Jumpers*. For the Sydney Theatre Company she has starred in *Tot Mom* directed by Steven Soderbergh and *The School for Scandal* directed by Judy Davis, which earned her a Helpmann Award nomination, and her performance in *Cat on a Hot Tin Roof* for the Melbourne Theatre Company saw her nominated for a Green Room Award for Best Female Performer.

In 2011, Essie appeared as Dolly Pickles in the highly anticipated Showtime mini-series of Tim Winton's *Cloudstreet*, directed by Matthew Saville, and as Anouk in *The Slap*, adapted from the multi award winning novel by Christos Tsiolkas. She was also seen in Jonathan Teplitzky's *Burning Man* opposite Matthew Goode and Rachel Griffiths

In 2013, Essie will star in Jennifer Kent's feature *THE BABADOOK* and the second series of *Miss Fisher's Murder Mysteries* on the ABC. Her performance as Phryne Fisher in the first series earned her an AACTA Award nomination for Best Lead Actress in a Television Drama.

NOAH WISEMAN

Samuel

Noah Wiseman is just 7 years old, *THE BABADOOK* marks the debut feature film role for Noah. Nikki Barrett, casting director, approached Noah's drama teacher regarding children to audition for *THE BABADOOK*. He was asked to audition and after five call-backs he landed the role and has since been signed to an agency. This is Noah's first professional screen appearance. He also recently filmed the short film *The Gift* playing the lead role of Louis. This young actor has a bright future ahead of him.

DANIEL HENSHALL

Robbie

Daniel Henshall made his feature film debut in Justin Kurzel's critically acclaimed *Snowtown*, in which he gave a chilling portrayal as serial killer John Bunting. Daniel's performance earned him the Best Actor award at the Marrakech International Film Festival, AACTA/AFI Awards, Festival de Cinema Valenciennes, and Film Critics Circle of Australia Awards. *Snowtown* was awarded the President of the Jury Special Award Grand Prix at Cannes.

Daniel's other film credits include the romantic comedy, *Any Questions for Ben?*, a Working Dog feature directed by Rob Sitch, and *Not Suitable For Children*, directed by Oscar nominee Peter Templeman.

In 2013, he will be seen alongside Christina Ricci in *Around the Block* directed by Sarah Spillane, Zak Hilditch's apocalyptic thriller *These Final Hours*, and Jennifer Kent's psychological drama, *THE BABADOOK*. Daniel has also completed filming the American Movie Classics (AMC) pilot *Turn* with Jamie Bell.

Daniel's television credits include the second series of *Rake*, Fremantle Media's mini-series, *Devil's Dust*, *All Saints*, *Rescue Special Ops*, and Network Ten's comedy drama *Mr and Mrs Murder*.

HAYLEY McELHINNEY

Claire

Hayley McElhinney is an award winning theatre, film and television actress.

Her film credits include *My Mother Frank*, *Charmed Robbery*, *City Loop* and the upcoming feature, *THE BABADOOK*.

She's appeared in numerous television series including *Blue Heelers*, *All Saints*, *Always Greener*, *Love is a Four Letter Word*, *Water Rats* and *Young Lions*.

In 2005 she was one of twelve actors who were offered an exclusive two-year contract to be a part of The Sydney Theatre Company's Actors Company,

alongside acclaimed actors Deborah Mailman, John Gaden, Pamela Rabe, Dan Spielman and others.

In 2006 she won Best Supporting Actress at the Sydney Theatre Awards for her role in *Mother Courage & Her Children*.

Other theatre roles include *Uncle Vanya* (Australian and US seasons), *War of The Roses*, *Gallipoli*, *A Midsummer's Nights Dream*, *The Art of War*, *The Season At Sarsaparilla*, *Bourgeois Gentlemen* and many more.

BARBARA WEST

Mrs. Roach

Barbara trained at the London Academy of Music and Dramatic Art. She has worked extensively with the State Theatre Company of South Australia from its earliest days, including roles in *Old Times*, *Winters Tale*, *A Delicate Balance* and the role of Laurel in the Australian play *Salt*. She also did considerable work for the Stage Co. which included a one woman show *The Rainbows End* written by a South Australian writer on the life of Miles Franklin; this production was taken to the San Antonio Arts Festival.

Barbara has also worked for many years in Radio Drama. Television credits include roles in *Matlock*, *Division 4*, *Cop Shop* and *Hat Stick and Cloak*, a series of fairy stories shown on the ABC. Film credits include *Weekend of Shadows*, *Breaker Morant* and more recently *The Moment*, a short experimental film. Barbara received a Critics Circle Award in 2012 for Lifetime Achievement.

BEN WINSPEAR

Oskar

Before leaving Hobart to study acting at NIDA, Ben cut his teeth on *A Bright and Crimson Flower*, *The Ship that Never Was*, and *The Wind in the Willows*, among others.

Since then Ben has acted for many of Australia's leading theatre companies and festivals including *Frankenstein* for STC, *Great Expectations* for MTC, *Baghdad Wedding* for Belvoir Street, for which he won the Helpmann for Best Actor, and most recently *Faust* for Bell Shakespeare.

On the small screen Ben was nominated for an AFI for his role in the ABC's *My Place* and has also appeared in *Panic at Rock Island* and *Crownies*.

Ben's feature film credits include *Geography of the Hapless Heart* and the upcoming film, *THE BABADOOK*.

CREW:

JENNIFER KENT

Writer / Director

JENNIFER KENT (writer/director) graduated from NIDA (National Institute of Dramatic Art) as an actor and has worked extensively in theatre, film and TV in Australia. In 2002, Jennifer undertook a directing attachment with Lars von Trier on *Dogville*, starring Nicole Kidman.

She has since been writing and developing her own film projects. Jennifer's award winning short film, *Monster*, was screened at over forty international festivals. She was one of the directors on *Two Twisted*, a series of 'Twilight Zone' style thrillers produced by Bryan Brown for Channel Nine Australia. Jennifer has three feature films in development including *Grace* (a dark, gothic love story set in Tasmania in the 1820s) which won the Prix Du Scenario for unproduced scripts at the Cinema Des Antipodes festival in France. Psychological thriller THE BABADOOK will be Jennifer's debut feature as writer/director.

Select *Monster* Festival and Award List:

- Aspen Shortsfest 2006: Audience Favourite Award & The Ellen Award: Certificate for Distinctive Achievement
- Karlovy Vary Film Festival, Prague 2006 (Czech Republic)
- Telluride Film Festival 2005 (United States)
- Slamdance Film Festival 2006 (US) SXSW International Film Festival 2006 (Texas, US)
- Australian Screen Sound Guild Awards 2005: Best Sound in a Short Film
- Dead By Dawn 2007 (Scottish Film Festival): Audience Favourite Award
- Imago Filmfest, Portugal: Onda Curta Prize 2006
- Fitzroy Shorts: Best Short Film Award 2006 (nomination)
- Sydney International Film Festival 2005 (Australia)
- Flickerfest 2006 (Australia)
- Montreal World Film Festival 2005 (Canada)
- St Kilda Film Festival 2006 (Australia)
- Chicago Horror Film Festival 2006 (US)
- Palm Springs International Festival of Short Films 2005 (US)
- Interfilm Berlin 2005 (Germany)

KRISTINA CEYTON

Producer

Kristina Ceyton is part of Causeway Films, a Sydney based production company focused on the development and production of high quality feature films and television drama.

Kristina was born in Germany and spent her formative years in Hong Kong, where her father was stationed as political foreign correspondent. Kristina studied Economics and French Literature in Paris, graduating in 1995, then moved to Berlin where she started in the film industry and subsequently worked as Script Supervisor on many feature films and telemovies across Europe. In 2001 she relocated to Australia where she commenced her producing career.

Kristina's credits include award-winning short films *Small Boxes* (2006) and *The Ground Beneath* (2008). Both films have received great international success, winning over 40 awards collectively. *The Ground Beneath* was short-listed for nomination for the 2010 Academy Awards as Best Live Action Short.

Kristina associate produced the Australian feature film *Newcastle* (2008), and is currently developing a select slate of feature projects, including *Highways to a War* by Christopher J Koch (author of *The Year of Living Dangerously*) and *Cartagena* by Nam Le (based on the short story of his award winning collection *The Boat*). Feature project THE BABADOOK by writer/director Jennifer Kent will be released in Australia in 2013.

KRISTIAN MOLIÈRE

Producer

In 2007, Kristian produced his first feature film, *Boxing Day*, with writer/director Kriv Stenders. The award winning film was screened at over 20 festivals including the Pusan and Montreal Cinema du Nouveau International Film Festivals. *Boxing Day* was nominated for two INSIDE FILM awards, the FIPRESCI Prize at both the Adelaide and Brisbane Film Festivals and the Natuzzi Award for Best Feature Film at the Adelaide Film Festival and won the ADG Finders Award in 2007. The film was recently named as 11th on FilmInk magazines' 25 Best Australian Films of the Decade.

Kristian reunited with Kriv Stenders for the thriller *Lucky Country* (2009), executive produced by John Maynard and Robert Connolly. The film had its world premiere at the 2009 Adelaide Film Festival and was released theatrically in Australia by Footprint Films/Paramount/Transmission.

As a producer, Kristian received funding for the production of *Kafkamesto* (2005 - online game produced under the ABC/SAFC Game On initiative), the ATOM Award winning short film *The Bully* (2009), and *The Moment* (2011), which was nominated for an AACTA for Best Animation Short and was a prize winner at the 2012 Palm Springs International Short Film Festival.

For television, Kristian produced the one-hour television program, *SA PoliceFile* (2005), was a series producer on the SBSi/SAFC/ScreenWest documentary series, *mY Generation* (2008) and was executive producer on two 6 part factual entertainment series for ABC Television, *Croc College* (2012) and *Jillaroo School* (2013).

Kristian has a number of feature film projects in development, including the LA Times bestseller, *The End Of Everything*, written by Edgar®-winning author Megan Abbott, and *Cold Caller*, written by Anthony and Barry Award winning New York writer, Jason Starr, a co-production with US producer, Gilbert Adler (*Valkyrie* and *Superman Returns*), to be directed by Clayton Jacobson, director of the Australian box office hit, *Kenny*.

JAN CHAPMAN

Executive Producer

Jan Chapman has produced some of Australia's most critically successful and popular films - including AFI Best Film winner, *Lantana* and Academy Award® winner, *The Piano* – and supported and nurtured the careers of some of its most talented filmmakers

She studied at Sydney University before becoming involved in the Sydney Filmmakers Co-Op. This led to her becoming a producer in the Australian Broadcasting Corporation's drama department where she produced Jane Campion's first television feature *Two Friends* (1986). Since founding her own production company, Jan's credits include: *The Last Days of Chez Nous* (1992), *The Piano* (1993), *Love Serenade* (1996), *Holy Smoke* (1999), *Walk the Talk* (2000), *Lantana* (2001) and Jane Campion's new film *Bright Star*. She has also executive produced *Somersault* (2004) and *Suburban Mayhem* (2006) both of which were selected for Un Certain Regard at Cannes and the feature film debut for director Leon Ford and producer Nicole O'Donohue, *Griff the Invisible* (2010).

Her films have won many awards including co-recipient of the Palme d'Or at Cannes (*The Piano*, 1993), 3 Academy Awards® (*The Piano*, 1994), Camera d'Or at Cannes (*Love Serenade* 1996), over 35 Australian Film Institute Awards, and have had numerous screenings and honours across the globe at the world's top film festivals including Venice, Toronto, Berlin and Cannes.

Jan received the Nova Award from the Producer's Guild of America for Most Promising Theatrical Motion Picture Producer in 1994. She has been honoured for her outstanding contribution to the Australian film industry as the recipient of many lifetime achievement awards including the Order of Australia in 2004.

JEFF HARRISON

Executive Producer

With over 30 years experience in film and music, Managing Director Jeff Harrison founded Umbrella Entertainment in 2001. Umbrella manages film/TV rights and sells content across all platforms.

Jeff attends key national and international film markets and works closely with local directors and producers on new films (e.g. *Patrick*, *The Babadook*). His passion for Australian cinema has seen Umbrella amass a catalogue of over 1,500 titles and one of the largest collections of restored classic Australian film & television programs.

Harrison is currently Vice President of the Australian Independent Distributors Association (AIDA) and regularly speaks at industry events and conventions around the country.

JONATHAN PAGE

Executive Producer

Jonathan Page has over 15 years management and executive experience in the entertainment industry, working in film, television, live theatre and the internet with a career spanning financing, creative development, production, sales and marketing. Originally from Canada, he has also worked in London and the USA before settling in Sydney, Australia in 2001.

In film, Jonathan has experience in most of the business areas particularly in financing, distribution and international sales. In Australia he has worked for or contracted with the Becker Group, Dendy Films, Icon Films, Umbrella Entertainment, Beyond Home Entertainment, Magna Pacific, Vendetta Films, Transmission Films and Ambience Entertainment.

Jonathan worked with Macquarie Bank and the Nine Network to develop, structure and launch the Macquarie Nine Film and Television Fund. This was a public offer which raised \$23.5 million for Australian film & TV production in 2002 funding two films (*Gettin' Square* and *Under the Radar*) and two TV series (*McLeod's Daughters Series 2*, *Young Lions*), and a further \$20 million in 2003. He also co-structured the Becker Filmed Entertainment Fund in 2005.

Jonathan has also worked with visual effects, design and animation house, the Ambience Group (now part of Omnilab Group), providing business and development services on a range of film and television productions including *Go Go Stop*, (Network Seven) the *Nickelodeon Kids Choice Awards* and *Peter Cottontail* (Classic Media USA).

Jonathan has recently established a film & TV consulting business, Bonsai Films, working with a range of companies and producers to handle film and TV sales, theatrical distribution, international film sales, executive production and development. After just over 3 years, gross TV/ancillary sales has exceeded \$6 million. He released his first film theatrically in June 2009 and

has released numerous films theatrically since then, including Australian revenge-thriller, *The Horseman*, and Gillian Armstrong's documentary *Love, Lust and Lies*.

Jonathan managed Australian & New Zealand TV and ancillary sales for Dendy Films. He also secured deals to represent titles from Magna Pacific, Umbrella Entertainment and New Zealand Film Commission and handled external DVD deals. In Canada, Jonathan also was involved in local distribution with Everest Entertainment, which included films from Live Entertainment (now part of Lions Gate).

Jonathan has an MBA with First Class distinction, from the University of British Columbia and a Bachelor of Fine Arts in Drama from the University of Calgary.

Jonathan was the Executive Producer on *Mary & Max* (Sundance 2009 opening film); *100 Bloody Acres* (in production Jan 2012) and Co-Executive Producer on *Newcastle* (Tribeca 2008).

He has also lead international sales on titles including the multi award-winning *Hunger* (opening film, Un Certain Regard, Cannes 2008) and *Control* (opening film, Director's Fortnight, Cannes 2007).

MICHAEL TEAR

Executive Producer

Michael is Managing Director and co-founder of Bearcage along with Creative Director Serge Ou. As Producer and Executive Producer Michael's career spans award-winning television, government and commercial productions including a recent move into feature films. As a television producer documentaries include: the series *The Story of Australia* (2013, CCTV9), series *The Boffin, the Builder and the Bombardier* (2013, ABC), *Building Australia* (2013, History Channel), *New Zealand From Above* (2012, ZDF/ARTE, National Geographic, Prime TV), *The Digger* (2011, History Channel) which won a Gold Dolphin at the Cannes Film and Television Awards, *As Australian As* (2010, Bio Channel), the Logie short-listed documentary *Blessed Mary* (2010, History Channel); *For Valour* (2009, History Channel), and *Strong Men of Nguiu* (2007, ABC Television). In addition, Michael has produced award winning short dramas, including *Shockwaves* (Official Selection Tampere Film Festival) winner of the Best Editing award at the 2008 St Kilda Film Festival; and *A Positive* (Best Australian Short - A Night of Horror International Film Festival). Michael is also an Executive Producer on the feature film *THE BABADOOK* (2013, dir. Jennifer Kent).

With over 20 years experience in business, Michael also contributes to the industry and local community in various capacities. Michael serves as Chair of the ScreenACT Advisory Board and is a former member of the ACT Government Cultural Council (2002-2005) where he advised the ACT Minister

for the Arts on local arts policy. Michael is Deputy Chair of QL2, one of Australia's premier youth dance companies, and also serves on the advisory board of the Federal Government's Creative Industry Innovation Centre (CIIC). The CIIC is assisting the Federal Government to develop a range of policies that will help build sustainable companies in creative industries through the Enterprise Connect program. Michael is a shareholder and board member of 3D animation company Eyecandy.

RADEK LADCZUK

Director of Photography

Radek is a Polish DOP who studied cinematography at the Polish National Film School in Lodz and the Institute of Cultural Studies at the Adam Mickiewicz University in Poznan.

As one of Europe's most exciting and dedicated cinematographers, his career spans across numerous feature films, award-winning short films, documentaries, music videos and TV commercials.

His feature film credits include *New Family*; *Jestes Bogiem (You Are God)*; *Dzien Kobiet (Woman's Day)*; *Sala Samobojcow (Suicide Room)*; *Camphor*; *The Mole*; *Surrogate*; *Golgota Wroclawska*; *Before The Twilight*; *Ode To Joy*; and *The Call of The Toad*.

Suicide Room in particular achieved great success, screening at the Berlin International Film Festival and winning a number of international awards including for Radek's distinctive work as cinematographer.

THE BABADOOK is the first English-language film Radek has been part of.

SIMON NJOO

Editor

Simon began his film editing career in France in 1995. He spent 12 years learning his craft as an assistant to some of France's most distinguished editors, working on independent films d'auteur, studio films, documentaries & feature trailers. During his time there, Simon collaborated on films such as Pierre Salvadori's *Après Vous & ...Comme Elle Respire (White Lies)*, Michel Blanc's *Mauvaise Passe (The Escort)* & John Malkovich's *The Dancer Upstairs*.

Simon returned to Australia in 2005 to continue cutting at prestigious edit houses Guillotine & Method Studios in Sydney where he has established himself as a sought after commercials editor. Simon also continues to work on features, short fiction & documentaries. Credited titles include assistant editor on Rowan Woods' *Little Fish*, Cate Shortland's *The Silence* & John Curran's *The Painted Veil*, and editor of Alex Holmes' *Ali & The Ball (Winner Best Short Fiction Film, Sydney Film Festival 2008)*, Gideon Obarzanek & Edwina

Throsby's *Dance Like Your Old Man* (Winner Best Documentary Short Film, Melbourne International Film Festival 2007) and Scott Otto Anderson's short film *Greg's First Day*.

ALEX HOLMES

Production Designer

As a Production Designer and Art Director, Alex has multiple feature films, short films, TV series and TV commercials to his name.

Alex comes from a painting and fine art background. He studied painting and drawing at the internationally acclaimed Glasgow School of Art in Scotland as well as at the College of Fine Arts in Sydney. During this time he developed high-level painting and drawing skills as well as the artistic instincts that have informed all of his later work in film.

Alex's introduction to film came with his acceptance into AFTRS (Australian Film Television and Radio School) studying Production Design in 2003. He was the winner of the Fox Award for best production design in his graduating year.

Alex has since built an extensive list of credits as production designer on shorts, features and TV commercials. Most recently, he designed the Australian feature films *THE BABADOOK* (Dir: Jennifer Kent, Prod: Kristina Ceyton) and *Wish You Were Here* (Dir: Kieran Darcy-Smith, Prod: Angie Fielder, DOP: Jules O'Loughlin). Other major credits include: production designer on the Australian feature film *Being Venice* (Dir: Miro Bilborough), the acclaimed documentary *In Our Name* by award winning doco-maker Christopher Tuckfield, as well as a co-design credit on the Asian feature film *Dance of the Dragon* starring Jason Scott Lee.

Alex's collaborations with cinematographers over the years have resulted in multiple cinematography awards nationally and internationally - a testament to his close working relationship with cinematographers. Awards include multiple Australian Cinematography Society Awards. *Wish You Were Here* recently received a nomination for best cinematography at 2013 AACTA awards.

Alex continues to work as an Art Director and Production Designer in Sydney.

ALEXANDER JUHASZ

Pop-up Book Illustration & Design

Alexander Juhasz lives in Southern California and is a multi award-winning designer and illustrator.

In 2009 he won the Emmy Award for Outstanding Main Title Design for *United States of Tara*.

He's also won awards including the 2007 Gradiva Award for Children's Book, a Gold Medal Award from the Society of Illustrators in 2006, and a number of Annie Awards for Best Commercial (United Airlines and Kraft).

Director Jennifer Kent worked closely with Alexander to create the perfect look of the story-book, 'The Babadook' and its character, before any of the production design, cinematography and costuming teams came on board.

JED KURZEL

Composer

Jed Kurzel is best known as the front man and song writer for the award winning cinematic rock duo *The Mess Hall*, one of the Australia's most original and dynamic beat combinations. Their 2006 album, *Devil's Elbow* was awarded the prestigious 2007 Australian Music Prize. Having released four albums over the course of their career of constantly shifting styles, their most recent album *For The Birds* is a collection of songs that take a sharp turn into a musical terrain that combines voodoo, beatnik soul, funk and rock and roll.

Jed's composition career began several years ago with contributions to several independent short films. He then wrote the score for the critically acclaimed documentary *Naked on the Inside* before composing the music for the Griffin Theatre production *Savage River*. His television debut came in scoring the music for Claudia Karvan's highly acclaimed *Spirited*, which has completed two seasons with a third on the way.

In 2010, Jed made his feature film debut composing the soundtrack for *Snowtown* for which he won Feature Film Score of the Year at the 2011 Screen Composer Awards.

He has since composed the score for *Dead Europe*, directed by Tony Krawitz and is working on his third feature film, THE BABADOOK.

FRANK LIPSON

Sound Designer

Frank Lipson started working for Melbourne based Crawford Productions in 1976. After a short time he was transferred into the sound department where he spent five years as a sound effects and dialogue editor working on their popular dramas. These included *Homicide*; *Solo One*; *Bluey*; *Cop Shop*; *Young Ramsay* and *The Sullivans*.

In 1981 Frank left Crawford Productions and formed his own Company Thunder Tracks and commenced working as a Sound Designer/Editor on Australian feature films.

Frank is a member of the Society of Australian Cinema Pioneers and also a member of the Motion Picture Sound Editors Guild (M.P.S.E.) of America since 1985.

His numerous sound screen credits include: *The Adventures of Tintin: The Secret of the Unicorn*; *Snowtown*; *South Solitary*; *Red Hill*; *Lucky Country*; *Mary & Max*; *The Children of the Silkroad*; *Happy Feet*; *Japanese Story*; *The Quiet American*; *Chopper*; *Snow Falling on Cedars*; *Babe 2*, *Pig in the City*; *Dark City*; *Romeo & Juliet*; *Love Serenade*; *Angel Baby*; *Metal Skin*; *Romper Stomper*; *Mad Max Beyond Thunderdome*; and many, many more.

He has been a guest lecturer at the South Australian Film Corporation sound editing seminars and lectured to the AFTRS and Swinburne University Film School on digital sound editing techniques and approaches to film sound editing.

MATT NETTHEIM

Stills Photographer

Born in England in 1969, Matt Nettheim grew up in Sydney, Australia, and is the youngest son of teacher, Margot, and law professor-human rights campaigner Garth Nettheim. In 1984 Matt moved to Adelaide, South Australia, where he was first introduced to photography and commenced fine art studies. Matt completed a B.A. in Fine Art-Photography in 1991 at Melbourne's Victoria College and entered the workforce as a photo-journalist in Sydney on The Australian newspaper. Matt holds regular solo exhibitions of his documentary photo projects, and also performs music and circus feats professionally.

Matt was encouraged into the film industry by his director brother Daniel Nettheim, and Rolf de Heer. In 1999 he was employed by Phillip Noyce for the films *Rabbit Proof Fence* and *The Quiet American*. Other Australian films include: *Somersault*, *Little Fish*, *Look Both Ways*, *Jindabyne*, *Bran Nue Dae*, *The Eye of the Storm* and *The Hunter*. International projects include *Hot Fuzz* and *The Eagle and Where the Wild Things Are*. In 2011 Matt became the first of two Australians to be accepted into The Society of Motion Picture Stills Photographers. Matt lives in Adelaide, Australia with his family, and when home likes riding his bike and walking the dog.

NIKKI BARRETT

Casting

Nikki Barrett has been casting Australian Film and TV for over 20 years, as partner in Alison Barrett Casting and later as the head of Barrett Casting. Her extensive work has included over 50 films, many award winning, including *Mao's Last Dancer*, *Somersault*, *Australia*, *Jewboy* and *Candy*.

Most recently she was involved with Jonathan Teplitzky's feature *Burning Man*, *Happy Feet 2* and Fred Schepisi's *The Eye of The Storm*.

THE CAST & CREW TALK ABOUT THE BABADOOK:

DIRECTOR, JENNIFER KENT

Jennifer Kent on how she came up with the story of THE BABADOOK...

The idea for THE BABADOOK wasn't really a conscious thing, where a light bulb went off and I thought, "What about this idea?" It started more with a feeling and a kernel of an idea that grew as time went on. But I guess the short that I made called *Monster* was the springboard for that and then I started to dream about what else was in this story and it all grew from that.

Jennifer Kent on how she started working with producer, Kristina Ceyton...

I knew from previous experience just how important a producer is. It's integral not just for the financing of the film but for the creative protection of the film. So for this one because it's a little unusual in its concept, I really wanted someone who was an equal and who was very creatively focused; someone who could spend time wanting to understand my ideas and wanting to protect them. I love Kristina. She was a friend of a friend – someone who I knew socially and she's just been amazing. She really has protected this film. It's been able to stay pure from the get go because of her.

Jennifer Kent on the story and themes of the film...

The themes of THE BABADOOK that interest me? I'm very fascinated by what happens to people when they don't face things and push down on difficulties in themselves. Where does that go? So if someone's had a tragic experience and they don't deal with it, how does it sit in their life? I guess THE BABADOOK is an exploration of that idea, told in a very heightened way. In the case of THE BABADOOK, Amelia presses down on these terrible feelings so much that they develop an energy that becomes something and splits off from her. It becomes separate to her and it starts to control her. And what that thing is, who knows? Well, I know (laughing). I feel what it is. But it's up to the audience to interpret what that is. Whether it's supernatural or whether it's psychological is really up to the viewer. But that's the basic idea for me. That's the kernel of the film.

Jennifer Kent on the character of Amelia, played by Essie Davis...

The character of Amelia is a complex one and I always wanted her to have heart. People's original reading of the script, well they were concerned that she was going to be cold and unfeeling and unsympathetic. I always felt when I was writing her that she was someone I cared so much about. And so I wanted an actress that was really based here (Jennifer touches her heart) and had the capacity to give the character warmth. Essie for me has been a perfect casting because I've known her for a long time – I went through NIDA with Essie – and we're very good friends. But on top of that she's just a brilliant, brilliant actress and so courageous, so committed and intelligent and

really she uses her heart when she acts. I couldn't be happier with her performance. She's a knockout!

Jennifer on the character of Samuel and working with young newcomer, six year old Noah Wiseman...

Early on I said when I'd written the film and when we started auditioning six year olds, I thought oh my god, what have I done? Because to put a six year old into the lead in a film is a really insane thing to do (laughing)! But the story demanded it. We looked at children who were older – eight or nine – but Samuel needs a real innocence. He's a character too that needs to be loved by the audience. And we found that with eight or nine year olds that there was sort of a 'knowing' quality that starts to creep in to kids around that age, so he really needed to be an actor of six. We found Noah pretty quickly once we spotted him. I thought, 'ooh, there's something about him that's really special' and he was six and he's an 'innocent' six. He has a quality that is really pure as a person and that translated so beautifully into the character of Sam. I said to someone early on in the shoot that directing a six year old is like trying to get mercury to form in a straight line. Every day was terrifying, but it's really paid off. I think the fact that I'm an actor helped and that I know how hard it is. I basically went through scenes with him and acted them first for him and then he was able to get it through that process. He's very smart and very emotionally advanced - much more than most children of six. He had a great empathy for Sam and a very big heart as well. So all of these qualities added up to what I feel is a really terrific performance.

Jennifer Kent on her transition from being an actor to a writer/director...

I had written and been an actor since I was a kid – not in any professional way, but I always knew I wanted to be an actor and then I went through NIDA and by the time I got out I didn't want to act anymore (laughs)! I do love the process of acting, but I don't really have the temperament for it and I very quickly got bored with it actually. So giving that away was very easy for me. I'm quite introverted as well at times, so it was hard for me to always push myself forward, I wasn't comfortable with it. I'd always written and directed as a kid and then when I gave up acting the most natural thing was to go back to that. At the time I thought, I don't want to go to film school because I don't like educational systems – I wanted to learn on the job. So I approached the Danish director Lars von Trier and went and worked as attachment on *Dogville*, which for me was the best film school, the best education. I saw someone who I think is quite genius in that day to day process of making a film and that for me gave me the courage to say 'OK I think I can do this – it's not going to be easy, but I can do it.' So that was how the transition from acting to directing really happened. After that film, I just worked away at my scripts. One thing that's been integral to the development of this film is a place called 'Binger Filmlab' in Amsterdam, which is an extraordinary writer and director script development lab and I spent five months there developing this script from a treatment to a second draft. They're an extraordinary bunch of people because they wanted to find out what your vision was first and then they helped you to develop the film and got on board script advisors that were

suited to the vision that you had. That for me was just phenomenal and that's what I think has given this film a strong base.

Jennifer Kent talks about creating the book in the film and working with illustrator Alexander Juhasz...

Yeah Alex is a very funny guy and I'm so glad that we got him over. I wanted someone who's work was very handmade and who wasn't attached to Photoshop. Someone who wasn't going to create everything on the computer, but would actually draw these beautiful images. And I'd seen Alex's work and I was using it as a reference when we were looking at potential illustrators and we had a few test *Babadook*'s done and it wasn't quite working. So I said to Kristina (producer) why don't we just ask Alex himself if he wants to do this? And we did and he was like, 'yeah, I want to come over!' And so in early pre-production we spent time developing that first, before any of the production design or any of the cinematography came on board. We spent time with him working through that because for me "The Babadook" book is the core of the world of the film. So we had to get that right first. So that's how Alex came on board.

Jennifer Kent describes the tone and mood of the film...

For me, films that I like have very distinct worlds. So I wanted to create a world that was unique unto itself, so that it existed and had its own set of rules but it wasn't realism or naturalism. I was very inspired by early silent horror films and things that have just a slightly heightened world to them. So Alex Holmes (Production Designer) and Radek Ladczuk (DOP) have been really integral in creating that world and they've done an amazing job. Because it had to be a place where this entity could spring up and it wouldn't be stupid and it would just make sense because the world was not real – it was a surreal world. So the tone is connected to that world. I don't think I could put a word to it. Strange? Sometimes funny? Sometimes horrific? We'll find out in the edit how it feels.

Jennifer Kent talks about working with Radek Ladczuk (DOP) and Alex Holmes (Production Designer)...

Radek was a find! Again we looked for DOP's here and we couldn't find the right fit and I had an Israeli friend who had just finished a film with Radek and she said you must work with him. When we talked I was really struck with his commitment to a project. He wouldn't take a project on unless he had a number of months beforehand to prepare and his preparation on this has been meticulous. I've never seen anything like it really. Both Alex Holmes (Production Designer) and Radek have really... You know, we've had a small budget, but their commitment and their work has elevated that and made the film look much more expensive than it actually is (laughs). We've been really dedicated working on weekends, long hours, to get this world happening and making it believable.

I must say that Alex Holmes is the genius of this film. I am so grateful to him for his beautiful work and his sensitivity and his intelligence and his extraordinary commitment. Often I think it's the cinematography that gets the focus but here, this film just could not have existed in a real space and the sets that he's built and designed – every member of his team has been extraordinary and has gone above and beyond, just because they care about the work. I'm very happy!

Jennifer Kent on the biggest challenges on making a debut feature film and what she has learned along the way...

I think the hardest thing about this film was that we had a very particular world so it wasn't social realism where you could just get a camera and go into a found space and film it. It needed a lot of preparation and a lot of effort and we had a very small window of time to make it. And we had a child in almost every single scene, so we needed more time than we had. I think the biggest lesson for me has been to trust. To trust that somehow the film will get made and it did! I mean, we had to do a lot of problem solving and we had to find a couple of extra days and the crew generously donated that for deferred payment, which is extraordinary and I'm indebted to them forever for that. So yeah, just learning to trust that somehow it's going to be OK – somehow the chaos will work its way out and the film will get made. I think too, I learnt to trust the people that you bring on board and know that they're there and you're a team – that's been the biggest thing. I think in terms of directing actors, the biggest lesson I've learnt on this is when directing children I really thought I was going to have to trick Noah maybe, or get him to do certain things in order to get these emotions out of such a young child. But in actual fact, the best thing I did was to tell him the story from start to finish. I took him to the zoo and I said 'Now Noah, this is what happens...' and I left out all the horrific bits, but I basically told him what the story was about and I said 'At the end, basically Noah, it's about the power of love' and he said knowingly, "oh, the power of love!" (laughs). And I said 'Sam, your character, is a real hero of this film and he saves his Mum.' So whenever things got difficult, and they did a couple of times with Noah, I kind of reminded him of that. But I think what I learnt was not to look down on children, child performers. You just have to tell them what's going on and they can understand it from their perspective. So if we went into emotional scenes with him, I'd just tell him exactly what's happening and he was actually able to get there. So that was a big lesson for me as a director. I thought I knew actors, but it was a big lesson to work with a child so young. How much they can actually offer is extraordinary.

Jennifer Kent on what she hopes audiences will take from it. What will resonate with them?

I hope that the audiences will make up their own mind about what this Babadook thing is. And I hope that the deeper reasons why I wrote this script will reach the audience, so that it's not just a film that will scare them, but that it's a film that will move them in other ways. That's my hope.

LEAD ACTRESS, ESSIE DAVIS

Essie Davis on the film, THE BABADOOK and what it's about...

THE BABADOOK is about a woman whose husband has been violently killed in a terrible car accident driving her to hospital to give birth to their child, Samuel. The film's story starts seven years later as he's about to turn seven. During those seven years she's never been able to face that violent and traumatic experience, and has never been able to grieve, and has completely repressed everything. Because of that she's never really been able to love her child either.

Her child, Samuel, has some behavioural problems that mean he's not well loved or liked by other people – like his school colleagues or his aunt. He can be kind of frightened or aggressive, he can never sleep at night, he's frightened of monsters – and a book comes into their lives, called 'Mr Babadook', which is a hand-made pop-up book. It has violent and graphic images of this monster coming out of essentially Samuel's wardrobe and flying down from the ceiling onto a screaming child. It's got a very scary rhyme going through it. As much as Amelia tries to get rid of this book, it keeps coming back into their lives, and Samuel is building weapons trying to protect his mother from this monster.

It's about facing your trauma and facing your grief and expressing your grief and then knowing that you have to live with that – it's not something that you get out and it's gone away. You have to be there and experience, live, and nurture in order to have any balance. And it's about love conquering all! (laughs) In their love, they manage to beat this thing. It's pretty scary.

Essie Davis on playing such an intense, emotional and scary role...

It's incredibly difficult. It's a little like *The Shining*, because there's these spiritual, mystic forces, and Amelia is a bit like mum and dad in *The Shining*. There's a little bit of Shelley Duvall and a little bit of Jack Nicholson – because she is in terror and then *she's* terror – it is incredibly difficult. It's like one-third incredibly deep grief, one-third being terrorised and one-third being terrorising. It's extreme emotions and extremely raw performance everyday. I wouldn't recommend it! (laughs) I mean it is a great thing to experience and to be able to do, especially with Jennifer who's *such* a clear guidance through it. But it's exhausting!

Essie Davis on inhabiting the role and how she can relate to the character of Amelia...

I recognise Amelia and I definitely know the parts of myself that are her. I know lots of people who have parts of her. I can completely relate. In fact, when I auditioned for this, Jen (the director) was like 'you're doing this scene where you're giving Samuel his medicine and you've got to give Samuel this pill, because only then will he be able to sleep, finally.' She said, 'Do it like how you do for your children' and I was like. 'Take this pill!' and she was like,

'That's too scary!' We're only at the beginning of the film!' (laughs) So there's lots of mothers who will recognise themselves – obviously, not all the way. Amelia's a beautiful person and she really does want to love her son, who's also a beautiful person, who's only trying to protect his mother. The story's from their point of view. There are outsiders who look at them and do look down upon them. But they come through, and can see (the good in) themselves.

Essie Davis on working with six year old newcomer, Noah Wiseman and his character, Samuel...

Noah's absolutely beautiful. We're so blessed to have him. He's so beautiful to look at and to be around. It's a real journey for him. It's such a hard role to play and *such* extreme emotion for him as well, and having to endure a lot of my extreme emotions. His mum is just fantastic. Together - Jen (director) and his mum, Jillian and I - have helped nurture him and helped him feel safe. It's all just a game and when we say cut it's over and we give each other cuddles and get prizes (laughs). He's learnt so much during this. He's come so far.

There was one day when he was doing this scene where I was just terrorising him, and he hurt himself on a bit of camera equipment as we went through and he was nearly crying from the pain and the shock of bumping himself. I'm sure just because of the overwhelming situation, I was going 'Use it, Noah! Use it!' and Jen was going 'You can do it!' and we got to the end of the take and we went 'That's brilliant Noah. You're brilliant!' And he smiled, "The universe made me do that so that I could be really good!" (laughs) He's full of life and light and he's really great at letting things go. He's really great at moving on. We're very lucky to have him. He's still six, and it can take time, and it's a much slower process than working with two professional actors, but he's wonderful!

Essie Davis on working with director, Jennifer Kent...

I love working with Jen; I absolutely love it! I've known Jen for a long time. She was ahead of me at drama school (NIDA) and I always thought she was a knockout actress – just amazing. I know that she's acted every part of this film that she's written; over and over again, and she's re-drafted it. I've never felt more trusting of a director, because she knows exactly what she wants and I know that she's experienced in her mind how she wants to get there – how she wants it to be.

It's the first time I've ever worked with a director where I don't feel like I'm fighting for my ideas. Every now and again I'll have an idea and it's like 'Yeah... let's work with that,' but mostly I won't have even said it and Jen will say 'So – this is the most serene you've ever been' and I'll go 'oh, ok, I won't even try my idea' because I've done a map but she's been making her map for so long. Jen is really passionate, and she's really specific, and because she knows exactly what she wants, even if you're doing it, if there's a tiny little fragment of change, she knows where it has to come from, and because I trust her so much, I feel like I am just liquid, and can do whatever she wants.

Even though it's been a really hard role and I've been daunted by it, she asks things so specifically I feel like I can pull myself into that little moment. She's great, she's really compassionate, she understands the emotions and how they're read by the audience - and how you find them as an actor. She's also really funny and we have lots of jokes, and she nurtures Noah and I. She's doggedly determined and she never stops until we get a performance that she wants. That's fantastic. She's terrific. She's going to direct lots of things.

Essie Davis on the other actors and characters in the film...

The other most important characters are Mrs. Roach, our next door neighbour, played by the beautiful Barbara (Barbara West), who is so sweet and caring. Amelia's the kind of person who can never ask for help, who'll always do what she wants to do on her own - just to not create a problem for anyone and to make sure she doesn't bother anyone. The one person she could ask for help from though, who *does* offer her help, who is like her adopted mother, Mrs Roach the next door neighbour, is this sweet old lady who's got Parkinson's and really shouldn't be asked to help. But she really wants to help these two. She loves them. She's a lovely character.

Then there's Amelia's sister Claire, played by Hayley (Hayley McElhinney). She's someone who's always ignored Amelia's pain and felt that Amelia hadn't got her act together, and is very much obsessed with her own world. She doesn't like Samuel and would never offer to help, and that's a hard relationship.

Work relationships are "good old friends" who are just day-to-day work colleagues – Daniel Henshall plays my work colleague (Robbie), a fellow carer in a nursing home. He's genuinely trying to be helpful and caring but has a bit of a crush on Amelia and it's really uncomfortable – Amelia's not really open for love. The love of her life is not with her anymore.

We had a great day (shooting) at the nursing home – Amelia's job is a carer in a nursing home – and we had so many beautiful women and men – George and Doris and Mary – and they were just so lovely and loving and delightful. It was great spending time with them shooting this film they would never want to see (laughs). Even though they were like 'when are we going to see it?' (laughs) It's a bit of a lethal movie for them to watch! I wouldn't want to scare them that much. All the smaller characters have been (performed by) just lovely actors, who've had half a day here and there, and I feel like they've been really included by us, and have done beautiful work. It's been really interesting filming.

Essie Davis on what it was that initially attracted her to the project...

Well, Jen attracted me the most. She'd written a film for me that we'd been planning on making that never got made and when I got to read this one, I was just terrified by it! I was going, 'Wow, that's really scary, that's *really* scary Jen!' When she asked me to audition for it I was a bit nervous, I didn't know if

I should do a film like this, for my own bravery's sake I guess. I just didn't know if I could do it. Now I know I can do it (laughs) but it's been incredibly confronting. I was also going, 'I have to trust Jen completely - and do I, do I trust her completely? I don't know? I don't know?!' But I *do* trust her completely and it's been a fantastic thing. We were always friends for life but I think we've got this experience between us now, which is pretty deep.

Essie Davis on how people will react to the film and what she thinks will resonate most with audiences...

I think if mothers come see this, it will really move them. And I think it will scare the shit out of everyone else! (laughs) I think - I hope - there will be lots of reasons that people will see this film and I hope for the people who will see it for the scare that they might get moved. I think people are going to go on a very cautious journey, wondering what's going to happen, wondering whether something's going to happen from the child or to the child or whether there is an outside force, and what in fact does happen will hopefully make people's blood run cold.

PRODUCER, KRISTINA CEYTON

Kristina Ceyton on how and why she became involved with the film...

I met Jennifer at a short film festival in the US called Aspen Shortsfest, where I had another film playing and she had her short film, *Monster*, which went on to win the audience award there. We sort of connected there because we're both from Australia and we kept in contact over the years. She went off and developed the script at the Binger Lab in Amsterdam, which is like a script lab over six months. And she then approached me just before finishing the first draft to come on board and I read the script and loved it straight away. It's got such a depth to it, with very strong themes about motherhood, about loss, about denial, and things that I think everyone has to face. What attracted me in the first place is there was a real truth to it. And it scared me! Like the first time I read it I remember I was sitting in my office and it's this big warehouse space and I was there on my own at night and I just had to get up and lock the door... and it just freaked me out! But it's got heart and it's got something to say. In that sense, I think the audience - different people - will get different things out of this film, depending on what they've gone through in their lives. Because I think everyone's got their own 'Babadook' in a way, they've got their own things to deal with and face. You sort of realise how much of your life you deal with things that Amelia's dealing with.

Kristina Ceyton on the production, and the vision and style of the film...

It's a highly ambitious production. We've got a six year old lead actor, animals, stunts, what we're doing is all in-camera effects. We're building a whole studio set, so the whole inside of the terrace is set in the studio in these fabulous Adelaide Studios. We've been very fortunate that we were able to build a studio set though because it allowed us to really put into reality the kind of vision that we have for this film. The story centres, in a way, around a

story book that seemingly appears out of nowhere and it's this storybook quality that sort of bleeds out into the design of the film.

What we wanted to achieve was a kind of heightened look, very much inspired by the old German expressionist films, where all the emotion is externalised. Initially we thought we were going to shoot this film in black and white but we found a colour scheme for the film that allowed us to do it in colour. We really only use anything from blacks through to greys and to whites... and then just have the sort of blues and the burgundies... and we've been playing around with that colour scheme. I think it's really helped lift this film out of the sort of potentially mundane and domestic setting, which is a mother son story, into something that's a lot more formidable and a lot more scary. The in-camera effects that we achieved, that everything is real, also adds to the true scariness of it.

Ultimately, the scariness and horror comes from the psychology, not anyone being murdered or limbs being chopped off... It's a psychological thriller about a mother going through psychosis. So the design bleeds into the story, bleeds into the way that we characterise Amelia and what this woman is going through.

PRODUCER, KRISTIAN MOLIERE

Kristian Moliere on what attracted him to the project and how he got involved...

The director, Jen Kent and producer, Kristina Ceyton came to South Australia because they thought that South Australia would be a great place to make this film. And as part of that process, they were looking for a co-producer; a production company to come on board to help them realise the film in South Australia. So I met them in December last year, they were meeting a number of producers and we all got on really well, we liked the same sort of films, we understood what we wanted to achieve with the film and the ambitions, the creative and technical ambitions we had with the film were all very similar. So I think we all felt like we were on the same page and making the same sort of movie. So officially I became involved in early 2012 and we were fully financed I think in February. So it was a quick journey. I guess my involvement hasn't been so much in the creative side – Jen and Kristina have been together working on this project for a number of years and developed the script to a point where it was ready for financing. So Jen and Kristina really should take credit for all of the creative work behind the film. It's their first film – Jen's and Kristina's first film as writer, director and producer and feature films here in this country are really tricky to make. So myself, having made a feature film before, it was a good collaborative partnership as I could share my experience in making low budget films and could assist them with making a film here in South Australia.

I love genre films, and I love intelligent genre films and it's rare to read one that's about something. And this felt to me like it played within the genre conventions beautifully and it did all those things well, but at the heart of it

was a story of a mother and son relationship, there was real drama in that relationship, and it was about dealing with grief. So it ticked all the boxes for me. As soon as I read the script it was something that I wanted to be involved with.

Jen has got an incredibly strong vision for this film. How she wants the film to look in all aspects from costume design, wardrobe, these amazing sets that we've built, the performance style, the influences, that you could really see what she was trying to achieve and she is very strong in protecting that creative vision. She's very strong with actors. Having an actor background herself she has been able to create and generate these amazing performances. Especially from Noah, who's only a six year old boy. Noah's got incredible trust with Jen, because she understands the acting process. So she's been able to generate these amazing performances from our cast and retain this creative vision.

PRODUCTION DESIGNER, ALEX HOLMES

Alex Holmes on the look and style of the film, in regards to production design...

The main sort of idea behind this house is that we needed it to be quite a stylised film and quite a heightened film, not a kind of kitchen sink drama where everything had to feel real. It's more of a psychological space, so we had a license to kind of up the ante a little bit and dramatise the space a little bit, without going into the realms of ridiculousness. It's definitely a psychological film about a woman and her kind of neurosis and her inner demons and so the space acts as a kind of character. I guess that's a bit of a cliché to say that, but I think in this film it's definitely the case. We had a bit of a license to not just index our set against the character's taste or what she would buy and what sort of furniture she would have. Everything in the set is chosen because it has a kind of 'presence' – not just because it was what she would buy. We've also really tried hard to create a storybook feeling in this house. Because it's about this storybook, and the whole aesthetic of the film reflects that. Everything had to have that almost bordering on theatrical - without being too theatrical - feeling, so that it doesn't take people out of the film.

We've gone for a very grey palette. A grey and blue and a really restricted colour palette, using quite a lot of dark trims. This was a big decision, going with these kind of dark trims in the house, which lends a lot of drama. And it's really paid off because it just gives it a dynamic quality and a slightly more unusual quality... People don't tend to do that as much in real life, but it works cinematically. The scheme came from looking at a lot of storybook illustrations and Grimm's Fairy Tales and different kinds of story illustrations. So that was our main reference point and we wanted to create a film that kind of felt black and white but it isn't. So the colour that was in there had to be very well chosen.

We deliberately went quite retro with things like Sam's room and with the whole film generally. That was again one of those stylisation decisions that felt right. Jen always wanted a film that had a really specific look and a heightened feeling and it just didn't feel right somehow for this film to feel too real and contemporary and realistic. But we didn't want to take people out of the film, so there's a lot of sort of sixties retro in it. But you know, people do buy old stuff like what we have in the rooms, from retro shops, and so were trying to keep it in within the realms of contemporary believability still.

COSTUME DESIGNER, HEATHER WALLACE

Heather Wallace talks about the look and style of the film, in regards to costuming...

The look of the film, I think, is really exciting and interesting to be involved with. We had a very strict and particular palette. We worked with black and white and really the greys in between, burgundy to dusty pink and deep navies to the lighter blues. No greens, no browns, no yellows... and so that was interesting. And also we always spoke about balance within the frame, so that we'd have a balance of contrast. Inside the house, the house is very dark and Amelia and Sam are sort of lighter within the house, but when they step outside the house, they always put on something a bit darker. So they go out into the world that's lighter, but they're darker. And we also always had things, you know like coats and things, on hand in case we needed more black in the frame. It was very important that there was a balance of dark and light depending on what was happening in that scene. So that was fun and very interesting as well. In regards to the style we had a unique world, a heightened kind of world, not a real reality. And it was expressionist, expressing the emotions of the characters. We were inspired by 40's, 30's and the 70's and the 21st century as well. So, we were drawing on silhouettes and shapes that we liked from those eras. Jennifer Kent took a lot of time with us, talking us through, so that we really got on to her wave-length about the tone that she wanted for the film through the costumes.

FULL CREDITS:

**SCREEN AUSTRALIA
AND
CAUSEWAY FILMS
PRESENT**

**IN ASSOCIATION WITH THE
SOUTH AUSTRALIAN FILM CORPORATION
AND
SMOKING GUN PRODUCTIONS**

**AND
ENTERTAINMENT ONE**

“THE BABADOOK”

amelia
ESSIE DAVIS

samuel
NOAH WISEMAN

claire
HAYLEY McELHINNEY

robbie
DANIEL HENSHALL

mrs roach
BARBARA WEST

oskar
BEN WINSPEAR

writer/director
JENNIFER KENT

producer
KRISTINA CEYTON

producer
KRISTIAN MOLIERE

executive producers
JONATHAN PAGE
MICHAEL TEAR
JAN CHAPMAN
JEFF HARRISON

line producer
JULIE BYRNE

director of photography
RADEK LADCZUK

production designer
ALEX HOLMES

costume designer
HEATHER WALLACE

editor
SIMON NJOO

sound designer
FRANK LIPSON

pop-up book illustration & design
ALEX JUHASZ

composer
JED KURZEL

music supervisor
ANDREW KOTATKO

casting
NIKKI BARRETT
Barrett Casting

FILMED IN SOUTH AUSTRALIA

FULL CLOSING CREDITS

Amelia	ESSIE DAVIS
Samuel	NOAH WISEMAN
Claire	HAYLEY MCELHINNEY
Robbie	DANIEL HENSHALL
Mrs Roach	BARBARA WEST
Oskar	BEN WINSPEAR
Ruby	CHLOE HURN
Beverly	JACQY PHILLIPS
Norma	BRIDGET WALTERS
Old Woman in Corridor	ANNIE BATTEN
Principal	TONY MACK
Teacher	CARMEL JOHNSON
Supermarket Mum	TIFFANY LYNDALL KNIGHT
Supermarket Little Girl	LUCY HONG
Checkout Chick	SOPHIE RIGGS
Kissing Woman	LOTTE CRAWFORD
Kissing Man	CHRIS ROBERTS
Doctor	TERENCE CRAWFORD
Warren	CRAIG BEHENNA
Prue	CATHY ADAMEK
Magician	STEVEN SHEEHAN
Eastern Suburbs Mums	PIPPA WANGANEEN
	PETA SHANNON
	MICHELLE NIGHTINGALE
Police Sergeant	ADAM MORGAN
Young Policemen	MICHAEL GILMOUR
	CRAIG MCARDLE
Fast Food Mum	ALICIA ZORKOVIC
Fast Food Kids	INDIA ZORKOVIC
	ISLA ZORKOVIC
	CHARLIE CRABTREE
	ETHAN GRABIS
	SOPHIE ALLAN
Car Guy	JOHN MAURICE
Samuel Stand-In	MICHAEL GILMOUR
Amelia Stunt Double	SHARELLE STARR
Amelia Hand Double	OLIVIA BEARDSLEY
The Babadook	TIM PURCELL
Bugsy	HACHI
Casting Assistant	NATALIE WALL
Associate Producer	PETE BEST
Production Co-ordinator	JUDI OEHME
Production Secretary	GEMMA SALOMON
Director's Assistant	STEPHEN PACKER

Production Runner	MICHAEL PHILIPPOU
Production Accountant	MARK KRAUS
Production Accounting Attachment	GRANT NOBLE
First Assistant Director	BRAD LANYON
Second Assistant Director	KELLY CARPENTER
Casual Assistant Directors	LAUREN WELLS-JONES
	JESSE GONINON
Continuity	TAERA SHROFF
Focus Puller	FRANK HRUBY
Clapper Loader / Data Wrangler	MAXX CORKINDALE
Steadicam Operator	LOUIS PULI
2 nd Unit DOPs	NIMA NABILI RAD
	HUGH FREYTAG
2 nd Unit Focus Pullers	MICHAEL TESSARI
	DAVID TANG
	DAVE GREGAN
2nd Unit Camera & Electrics Assistants	JORDAN AGUTTER
	ADAM CAMPOREALE
Sound Recordist	DES KENNEALLY
Boom Operator	MARCO ARLOTTA
Sound Department Intern	ALEX ROBERTSON
Gaffer	ROBERTTO KARAS
Best Boy	HUGH FREYTAG
3 rd Electrics	SAM CHAMBERLAIN
Casual Electricians / Work Experience	DANNY PHILIPPOU
	STEVEN HUSSEY
	MIRA SOULIO
Key Grip	MIKE SMITH
Grip	BEN WALSH
Crane Grip	JOHN SMITH
Low Loader Driver	PETER ITSINES
Costume Buyer / Standby	OLIVIA IACOBELLI
Costume Assistant	KIM O'MALLON
Make-Up / Hair Supervisor	TRACY PHILLPOT
Make-Up / Hair Artist	MARION LEE
Make-Up Casuals	HANNAH SINKINSON
	ANDREA HALL
	JEN ROSSITER
Art Directors	ALEX HOLMES
	KAREN HANNAFORD

Set Decorator	JENNIFER DRAKE
Set Designer	ROSS PERKIN
Buyer/Dresser	AMY BAKER
Art Department Runner	LEETH KEOUGH
Casual Buyer/Dresser	JESSIE MILLS
Casual Runner	JEREMY AUBERT
Standby Props	GEOFF TARR
Prosthetics	JUSTIN DIX
	WICKED OF OZ STUDIOS
Prosthetics Supervisor	DALE BAMFORD
Prop Makers	ANIFEX
	MICHAEL CUSACK &
	RICHARD CHATAWAY
Stop Motion Animation Consultant	MICHAEL CUSACK
Puppet Maker	STEPHANIE FISHER
Art Department Assistant & Prop Maker	TIM PURCELL
Art Department Assistant	KELLY RIVETT
Art Department Attachment	ANGUS HENDERSON
Art Department Work Experience	LISA CAMPBELL HARRAP
Art Department Professional Development	GEORGINA MILLS
	STEPHANIE FISHER
Construction Manager	PAUL SPENCER
Leading Hand	RICK HUXHOLL
Carpenter	TOM ELLIS
1 st Year Carpenter	MICHAEL COBBING
Casual Carpenter	JARED SPENCER
Scenic Artist	JOHN HARATZIS
Brush Hands	MONIQUE FENECH
	YURI POETZL
Location Manager	SCOTT McDONALD
Location Scouts	MARK EVANS
	BRAD LANYON
	JESSE GONINON
	SARAH ABBEY
Stunt Co-ordinator / Safety Supervisor	REG ROORDINK
Special Effects Co-ordinator	CLINT DODD
Dog Wrangler	CANNY MAK
Unit Manager	JOSHUA JAEGER
Unit Assistant	ROGER LAMEY
Caterer	SONYA MARSHALL
	DIRECTOR'S CUT
Chaperone (for Noah Wiseman)	JILLIAN SHAPIRO

Tutor (for Noah Wiseman)
Magician Consultant

Polish Interpreter

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Stills Photographer
Unit Publicity

EPK

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VINH GIANG
ENCYCLOPAEDIA OF MAGIC
JAKUB GAUDASINSKI

HILARY BELL
JOAN SAUERS

MATT NETTHEIM
CHRIS CHAMBERLIN
POP CULTURE
MARK ANDERSSON
KATRINA LUCAS
JEN SMART
WORDS ON TIME

SYDNEY 2ND UNIT

Puppeteers

Production Manager
Additional Camera Operator
Gaffer
Best Boy
Grip
First Assistant Director
First Assistant Camera
Data Wranglers

Video Split
Puppet Maker
Standby Props
Art Department Assistant
Art Department Assistant
Wardrobe Assistant
Location Sound
Makeup & Hair
Stunt Driver
Safety Officer
Stunt Rigger
Production Runner
Traffic Control

ANA MARIA BELO
PEITA BREESE
OLIVIA BEARDSLEY
CLAIRE YVONNE EVANS
MICHAEL FAIRBAIRN
ZAC MURPHY
JOHN WARD
CHRIS DAVIES
DIMITRI ELLERINGTON
GERARD MAHER
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DEAN GOULD
KELVIN SAIK
WHO DARES

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Facilities Supervisor
Sound Designer/Effects Editor
Dialogue Editor

BOOM SOUND @ BEST FX
PETE BEST
FRANK LIPSON
PETE BEST

Foley
Re-Recording Mixer
ADR Studios

JOHN SIMPSON
FEET N FRAMES
PETE SMITH
BEST FX - PETE BEST,
SCOTT ILLINGWORTH
SOUNDWAVES – ANDREW
MCGRATH
HUZZAH SOUND – TARA WEBB

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(COURTESY OF IVY LEAGUE RECORDS), PUBLISHED BY IVY LEAGUE MUSIC

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FORGOTTEN VALLEY STUDIOS

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Post Production Supervisor
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Data Manager

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Visual Effects Compositors

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MARK DICKSON
MARK MCKENNA

Visual Effects Artists

DAVID SMITH

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TECHNICOLOR THAILAND

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"SUMMER BREEZE"

Written by Pete Dunn & Mike Robkin

Courtesy of EMI Production Music

"MUSIC FOR ANGLO SAXES"

Written by Alan Bristow

Courtesy of EMI Production Music

MUSIC FROM "SKIPPY"

WRITTEN BY ERIC JUPP

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