

**Hughes House Films  
presents**

**in association with  
Wildheart Films  
Wolf Creek Pictures  
McMahon International Pictures**

**and  
Screen Australia**

# **RED HILL**

**Starring  
RYAN KWANTEN  
STEVE BISLEY  
and TOM E. LEWIS**

**written, produced, directed and edited by  
PATRICK HUGHES**

**produced by  
AL CLARK**

## **Technical Details**

**Format: 35mm  
Aspect Ratio: 2.40:1  
Sound Format: Dolby Digital SR/SRD  
Running Time: 96 mins**

## PRINCIPAL CREW

Written, produced, directed and edited by	<b>PATRICK HUGHES</b>
Produced by	<b>AL CLARK</b>
Executive Producers	<b>GREG MCLEAN ROB GALLUZZO CRAIG MCMAHON</b>
Director of Photography	<b>TIM HUDSON, A.C.S.</b>
Music by	<b>DMITRI GOLOVKO</b>
Additional music by	<b>CHARLIE PARR</b>
Production Designer	<b>ENZO IACONO</b>
Costume Designer	<b>NICOLA DUNN</b>
Sound Designer	<b>FRANK LIPSON, M.P.S.E.</b>
Line Producer	<b>RAY HENNESSY</b>
Production Manager	<b>VICTORIA CONNERS BELL</b>
Associate Producers	<b>RACHEL HIGGINS KATE MENZIES</b>
Casting	<b>NICK HAMON</b>
First Assistant Director	<b>CAMERON WATT</b>

Australia/New Zealand distribution: Sony Pictures Releasing

International sales: Arclight Films

## PRINCIPAL CAST

Shane Cooper

Old Bill

Jimmy Conway

Alice Cooper

Slim

Barlow

Manning

Gleason

Rex

Earl

Ted

Ken

Willy

Micky Carlin

Joseph Carlin

Dale

Ellin Conway

Martha

Old Woman

Old Man

News Reader

News Reporter

**RYAN KWANTEN**

**STEVE BISLEY**

**TOM E. LEWIS**

**CLAIRE VAN DER BOOM**

**CHRISTOPHER DAVIS**

**KEVIN HARRINGTON**

**RICHARD SUTHERLAND**

**CLIFF ELLEN**

**JOHN BRUMPTON**

**KEN RADLEY**

**JIM DALY**

**DOM PHELAN**

**EDDIE BAROO**

**TIM HUGHES**

**KEN CONNLEY**

**RICHARD YOUNG**

**JADA ALBERTS**

**JENNIFER JARMAN**

**ELSPETH BALLANTYNE**

**RONALD FALK**

**RICHARD MORECROFT**

**YESSE SPENCE**

# SYNOPSIS

## ONE LINE

A young police officer must survive his first day's duty in a small country town.

## LONGER

Young police officer Shane Cooper relocates to the small country town of Red Hill with his pregnant wife Alice to start a family. But when news of a prison break sends the local law enforcement officers - led by the town's ruling presence, Old Bill - into a panic, Shane's first day on duty rapidly turns into a nightmare.

Enter Jimmy Conway, a convicted murderer serving life behind bars, who has returned to the isolated outpost seeking revenge. Now caught in the middle of what will become a terrifying and bloody confrontation, Shane will be forced to take the law into his own hands if he is to survive.

A taut thriller which unfolds over the course of a single day and night, and told with explosive action and chilling violence, RED HILL is a modern-day western played out against the extraordinary landscapes of high-country Australia.

## DIRECTOR'S NOTES

I was ready to make my first film ten years ago. I wrote scripts that were optioned, but for various reasons I always found myself stuck in development hell. That is the most frustrating aspect of filmmaking. Unlike other art forms, you need loads of cash to create your vision, but of course nobody lets you make a movie until you've made a movie.

After many frustrating years watching from the sidelines while directing television commercials, I came to the conclusion that the only way I was going to get my first film made was if I just went out there and made the damn thing myself. From the very beginning I was inspired by filmmakers such as Robert Rodriguez, the Coen Brothers and Aussie legend George Miller; directors who made their first films outside the system and risked everything in the process.

When I sat down to write RED HILL, my goal was to create a story that I knew I could make on a tight budget. Unfortunately the finished script was loaded with stunts, shoot-outs, pyrotechnics, horse chases, car crashes and prosthetic limbs getting blown off... Oh, and did I mention that half the film takes place at night, in a remote town in the dead of winter? In hindsight, I probably should have used a little more discipline when conjuring up the set pieces.

Clearly, RED HILL was a passion project for all involved. We made the film independently, raising the money privately; the production went ahead with neither a distributor attached nor any government funding beyond a location grant. But I knew that if I could just get the film in the can and bash together an edit in post, I would have something viable to sell and the rest would fall into place. And thank god it did, otherwise my wife and two small children would be living in a cardboard box right now.

In the end, Screen Australia and Arclight came on board to help us complete it, but in order to get the film made in the first place, I pulled in every favour that was owed, or I could claim was owed to me from the world of television commercials. Because of this, our production was blessed with an incredibly dedicated and talented crew, many of whom were seasoned industry professionals. Only problem was we had minimal resources and only four weeks to shoot the entire movie. Sourcing second-hand film stock from Hollywood, we shot the whole thing using short ends from productions such as ENTOURAGE - Season 5 and the last instalment of the FAST AND THE FURIOUS franchise.

Filmmaking at this level is gut-wrenchingly stressful, yet wonderfully liberating at the same time. Working under such tight and gruelling conditions, the function of the director becomes one of managing compromise. Going into the production, I knew we had bitten off more than we could

chew, but that's the game, that's how movies get made, and in the world of indie filmmaking the rule is simple – Quit your whinging and just tell the damn story!

I love westerns for the simple fact that there is no subtext to a bullet. They are stories built on the backbone of a moral code. Tales of men whose honour has been tarnished, whose lives have been wronged, men who seek nothing more than the simple taste of revenge. And that's exactly what makes the genre such a visceral experience for audiences. If delivered with right amount of empathy, vengeance can be a powerful motivation, one that audiences can root for. When making RED HILL I was inspired by films such as HIGH PLAINS DRIFTER, NO COUNTRY FOR OLD MEN and DELIVERANCE. I wanted to tell a story that was lean, raw and mean, but above all else I wanted to entertain.

I've always felt Australia was ripe for a modern-day western; our landscape is rich in history and conflict. With the film shooting in and around an old gold mining boomtown in high-country Victoria, the production was able to capitalise on the stunning beauty of the mountainous region, giving our canvas an expansive sense of scale and scope.

When examining the vast Australian landscape, I realised not a whole lot has changed since the 1800s. Sure, instead of horses we now use cars and instead of mail we now have the benefit of mobile phones, but if one were to take away these modern devices, the majority of our small rural towns are still incredibly isolated. RED HILL taps into this sense of isolation, fusing elements of the horror genre with that of the western, all rolled together into a present-day cop drama.

RED HILL is my tribute to the western genre. It's about revenge, redemption and sacrifice. The character of Jimmy Conway is a representation of our dark colonial past. Over the years many stories have been told of the injustices suffered by Australia's indigenous community, but few had given them a voice of revenge - I felt it was about time.

Patrick Hughes

\* \* \* \* \*

## CAST BIOGRAPHIES

### **RYAN KWANTEN (Shane Cooper)**

Ryan Kwanten has positioned himself as one of Hollywood's most promising talents and as an internationally recognised actor. He is currently starring as Jason Stackhouse in Academy Award-winner Alan Ball's (AMERICAN BEAUTY, SIX FEET UNDER) TRUE BLOOD for HBO - already their most popular ever series.

Kwanten's film credits include Luke Kasdan's DON'T FADE AWAY opposite Mischa Barton; FLICKA, with Maria Bello and Alison Lohman; the coming-of-age story AMERICAN BROWN; DEAD SILENCE from the creators of SAW, and GRIFF THE INVISIBLE, in which he plays an office worker by day, superhero by night.

Kwanten has also had success on the small screen with the television movie THE JUNCTION BOYS opposite Tom Berenger, and in the popular US television series SUMMERLAND and LAW & ORDER: SPECIAL VICTIMS UNIT. He has also played roles in well-known Australian television series such as HOME AND AWAY and SPELLBINDERS.

### **STEVE BISLEY (Old Bill)**

Since graduating from National Institute of Dramatic Art (NIDA), Steve Bisley has since appeared in hundreds of hours of Australian television and some of Australia's most important feature films including MAD MAX, NEWSFRONT and SILVER CITY. Other recent feature credits include SUBDIVISION, THE VIEW FROM GREENHAVEN, I LOVE YOU TOO, and KIN.

Among his television roles are SEA PATROL, EAST OF EVERYTHING, WATER RATS, STINGERS, GP, FRONTLINE, POLICE RESCUE, TWO TWISTED; and the telemovies THE KING and HELL HAS HARBOUR VIEWS.

In the theatre, he has played lead roles in productions of RICHARD III, Hannie Rayson's INHERITANCE and THE GLASS SOLDIER, David Williamson's THE CLUB and DON'S PARTY and has worked with Neil Armfield, Phillip Noyce, Robyn Nevin and Richard Wherret, amongst others.

### **TOM E. LEWIS (Jimmy Conway)**

Tom E. Lewis has a distinguished career spanning over 30 years, featuring in various iconic Australian films such as Fred Schepisi's THE CHANT OF JIMMIE BLACKSMITH, and Igor Auzins' WE OF THE NEVER NEVER. More recent films include SEPTEMBER, CROCODILE DREAMING, THE CURSE, BAD HABITS, and THE PROPOSITION. On television he has recently appeared in THE CIRCUIT, DOUBLE TROUBLE, and KANGAROO PALACE.

## **CLAIRE VAN DER BOOM (Alice Cooper)**

Since graduating from the National Institute of Dramatic Art (NIDA), in 2005, Claire van der Boom has emerged as one of Australia's most exciting young actors. Beginning with early television roles in LOVE MY WAY and EAST WEST 101, she recently played the female lead in the Steven Spielberg/Tom Hanks mini-series THE PACIFIC.

In 2008, Claire made her feature film debut in a lead role in Nash Edgerton's THE SQUARE and starred in the television series RUSH, which saw her nominated in 2009 for the Silver Logie for "Most Outstanding Actress".

Following her role in RED HILL, she was cast in TOUGH TRADE, an exciting new US television pilot for Epix, starring Sam Shepard, directed by Gavin Hood (TSOTSI) and produced by Gavin Jenji Johan (WEEDS) and Chris Offut (WEEDS, TRUE BLOOD).

Her latest appearance has been the lead role in SISTERS OF WAR, a telemovie for ABC TV, directed by Brendan Maher.

## **CREW BIOGRAPHIES**

### **PATRICK HUGHES (Writer, Producer, Director, Editor)**

RED HILL is Patrick Hughes's first feature. His first short films, THE DARKENING and TRUTH OR THE MORNING AFTER, won best film and best narrative at the 1996 ATOM Awards, sold to the ABC and screened at the National Gallery of Victoria.

His graduating short from the Victorian College of the Arts School of Film and Television (VCA), THE DIRECTOR (1999), screened at many international festivals and won numerous awards, including IF award for best short, an AFI best editing nomination, VCA best editing, best film National Student Film Awards, best short ATOM awards, and most popular film at International Flickerfest.

He also wrote, directed and edited THE LIGHTER, which won best film at Tropfest in 2001. The following year he wrote, directed and edited the 2002 Tropfest trailer.

An award-winning commercials director, he currently works out of @radical.media, a prominent international TVC production company. Having shot campaigns around the globe for brands such as Playstation, BMW, Honda, Mercedes, Vodafone and Xbox, his work has been profiled in the prestigious UK magazine 'Shots.'



In 2008, he was commissioned to write and direct the “branded content” romantic drama short SIGNS for Schweppes. The film has since become an online sensation, attracting over 4.5 million viewers. It is currently the highest rated short film in YouTube history and won a Gold Lion at the 2009 Cannes Advertising Awards.

### **AL CLARK (Producer)**

Al Clark began his working life as a journalist on the London magazine “Time Out”. For many years he worked at Virgin - as publicity director for the record company, as founder and editor of “The Film Yearbook”, and as head of production for the film division, with production credits ranging from NINETEEN EIGHTY-FOUR (director Michael Radford) to ARIA (directed by Robert Altman, Jean-Luc Godard, Nicolas Roeg and others), from GOTHIC (director Ken Russell) to ABSOLUTE BEGINNERS (director Julien Temple).

Moving to Sydney, he was appointed to the board of the Australian Film Commission and went on to produce one of Australia’s most successful films of all time THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (director Stephan Elliott) and executive produce one of its most influential ones, CHOPPER (director Andrew Dominik). His other Australian productions include SIAM SUNSET (director John Polson), THE HARD WORD (director Scott Roberts), THE BOOK OF REVELATION (director Ana Kokkinos) and RAZZLE DAZZLE (director Darren Ashton). Between them these movies played at the film festivals of Cannes, Berlin, Toronto, Telluride, London and San Sebastian, winning prizes in several cases.

Before RED HILL his most recent film was BLESSED, which reunited him with director Ana Kokkinos. Starring Frances O’Connor, Miranda Otto and Deborra-lee Furness, it won the jury prize for best screenplay at the 2009 San Sebastian Film Festival, and is a featured title at Seattle 2010, where director Ana Kokkinos is being honoured as an “Emerging Master” of cinema.

Clark has served on the official juries of the San Sebastian and Valladolid Film Festivals and is also the author of two books: RAYMOND CHANDLER IN HOLLYWOOD (Silman-James Press) and THE LAVENDER BUS (Currency Press).

### **GREG MCLEAN (Executive Producer)**

Greg Mclean wrote, produced and directed WOLF CREEK (2005) and ROGUE (2007). WOLF CREEK screened in the World Cinema competition at Sundance, played in Director’s Fortnight in Cannes 2005 and won the Movie Extra Filmink Best Film of the Year award in 2006. WOLF CREEK also achieved the highest ever box office return for an ‘R’ rated Australian film in Australia and debuted in the top ten films in the US on its release on Christmas Day in 2005. The film earned over AU\$6m at the Australian box office, and over US\$16m at the US box office, with

DVD takings currently sitting at approximately AU\$50million. Both pictures were distributed by Dimension Films, who also financed the US\$25m budget ROGUE.

### **TIM HUDSON, A.C.S. (Director of Photography)**

Tim Hudson was the cinematographer on Patrick Hughes's short films THE DIRECTOR and THE LIGHTER. Other short film credits include THE DROP, ROADSIDE, MY SISTER, IN THE CAN and BOAT PEOPLE. Hudson was the 2<sup>nd</sup> unit DOP on the features THE VISITORS and BRILLIANT LIES and the US television series PONDEROSA.

His recent credits include the US feature FARMHOUSE, and the Romanian television movie UN FILM SIMPLU.

### **ENZO IACONO (Production Designer)**

A long-time collaborator of Patrick Hughes, Iacono has amassed a large body of work as an art director on prestigious TVCs, and music videos which include Ben Lee and The Sleepy Jackson.

Film credits include production design on Nash Edgerton's short FUEL, and key positions in the art departments of feature films THE ILLUSTRATED FAMILY DOCTOR, THE NIGHT WE CALLED IT A DAY, GARAGE DAYS, MISSION IMPOSSIBLE II, BIRTHDAY GIRL and STRANGE PLANET. He also worked on the American telemovies THE THREE STOOGES and FIRST DAUGHTER.

### **NICOLA DUNN (Costume Designer)**

After graduating from the Whitehouse School of Fashion, Dunn began as an assistant fashion stylist, leading to the position of assistant fashion editor for both "Studio Magazine" and "Studio Brides". She then moved overseas working in Austria, London and New York before returning to Australia to work as a freelance stylist for Adidas, Marie Claire magazine and Mercedes Fashion Week. Celebrity clients during this time included Heath Ledger, Guy Pearce, Bryan Brown and Abbie Cornish.

Over the past eight years, Nicola has moved into the film industry. Her credits include costume design on the feature films WOLF CREEK, ROGUE, the television mini-series TRIPPING OVER, six short films and over one hundred television commercials. She also worked in the costume departments of HATING ALISON ASHLEY and the Australian box office hit MAO'S LAST DANCER.

### **DMITRI GOLOVKO (Music)**

Over his varied music career, Dmitri has done everything from composing music for films to creating sound design for video-games, and has had his work performed at major live events in Australia. His composer credits include the US feature film THE ANNIVERSARY; short films SACRIFICE, GIG and Patrick Hughes's SIGNS; and the web series hit OZ GIRL.

### **CHARLIE PARR (Additional Music)**

Born and raised in Austin, Minnesota, Charlie Parr's style bears the influence of hours spent listening to country blues records and Smithsonian/Folkways field recordings. Parr plays original and traditional folk tunes, blues covers by Mississippi John Hurt, Charley Patton and the like.

His father's first-hand accounts of growing up during the Depression made the music all the more visceral to the young Charlie. As both his parents were union workers on the picket line during labour strikes in the mid-1980s, Charlie got a first-hand view of what those old protest songs were about. For every old song about a factory town, union battle, or soup line, Parr's father had experienced similar, first hand.

Charlie has recorded seven albums, the latest being "Roustabout".