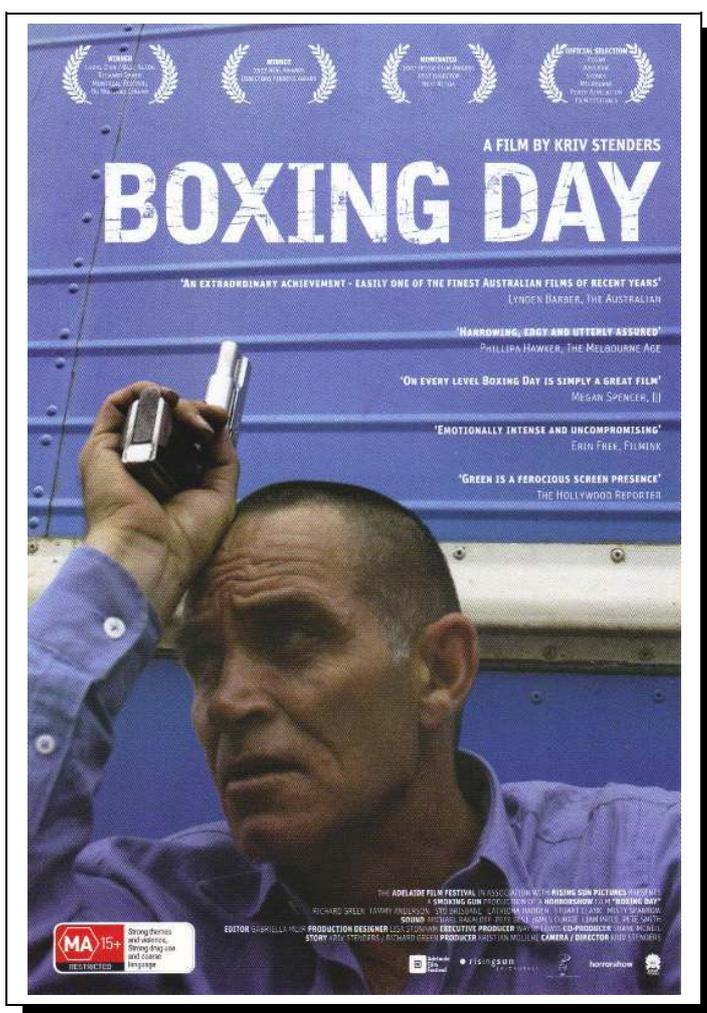


The Adelaide Film Festival in association with
Rising Sun Pictures
presents a
Smoking Gun Production
of a
Horrorshow Film



Press Kit

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BOXING DAY

Short Synopsis

The story of a father's desperate struggle to reunite his estranged family over the course of a single afternoon.

Synopsis

Told in real time and shot as a single take, BOXING DAY documents the minute by minute events across the course of an afternoon in the life of Chris - a recovering alcoholic and alienated father. Living alone on home detention, Chris is preparing Christmas lunch for his teenage daughter when an old friend turns up and exposes the disturbing truth about his ex-wife's new boyfriend. The film documents in painstaking detail, the harrowing journey of a family teetering on the brink of disintegration. As the situation escalates inexorably we are drawn into the compelling story of a father who must finally decide to expose the dark and disturbing secret that threatens to tear his family apart.

BOXING DAY

THE CAST

CHRIS	RICHARD GREEN
DONNA	TAMMY ANDERSON
DAVE	SYD BRISBANE
BROOKE	MISTY SPARROW
OWEN	STUART CLARK
CATHY	CATRIONA HADDEN

THE CREW

DIRECTOR/CAMERA	KRIV STENDERS
PRODUCER	KRISTIAN MOLIERE
STORY	KRIV STENDERS RICHARD GREEN
EXECUTIVE PRODUCER	WAYNE LEWIS
CO-PRODUCER	SHANE McNEIL
PRODUCTION DESIGNER	LISA STONHAM
EDITOR	GABRIELLA MUIR
SOUND	MICHAEL BAKALOFF PETE BEST JAMES CURRIE LIAM PRICE PETE SMITH

TECHNICAL DETAILS

FORMAT	HDCAM
SCREEN RATIO	1.85 : 1 (ANAMORPHIC)
COUNTRY OF PRODUCTION	AUSTRALIA
RUNNING TIME	82 MINUTES
SOUND	STEREO

BOXING DAY

SCREENING HISTORY

WORLD PREMIERE

2007 ADELAIDE FILM FESTIVAL ADELAIDE, AUSTRALIA (FEB 2007)

FESTIVALS

2007 SYDNEY INTERNATIONAL FILM FESTIVAL SYDNEY, AUSTRALIA (JUNE 2007)
2007 DUNOGG FILM FESTIVAL NSW, AUSTRALIA (JUNE 2007)
2007 PERTH INTERNATIONAL FILM FESTIVAL PERTH, AUSTRALIA (JULY 2007)
2007 MELBOURNE INTERNATIONAL FILM FESTIVAL MELBOURNE, AUSTRALIA (AUG 2007)
2007 BRISBANE INTERNATIONAL FILM FESTIVAL BRISBANE, AUSTRALIA (AUG 2007)
2007 PUSAN INTERNATIONAL FILM FESTIVAL PUSAN, KOREA (OCT 2007)
2007 FESTIVAL DU NOUVEAU CINEMA MONTREAL, CANADA (OCT 2007)
2007 CANBERRA INTERNATIONAL FILM FESTIVAL CANBERRA, AUSTRALIA (OCT 2007)
2008 LONDON AUSTRALIA FILM FESTIVAL LONDON, UNITED KINGDOM (MAR 2008)
2008 BRADFORD FILM FESTIVAL BRADFORD, UNITED KINGDOM (MAR 2008)
2008 NEW ZEALAND FILM FESTIVAL (WORLD CINEMA SHOWCASE)
WELLINGTON, AUCKLAND, NZ (MAR 2008)
2008 FESTIVAL DE CINEMA DES 3 AMERIQUES QUEBEC, CANADA (APRIL 2008)
2008 WISCONSIN FILM FESTIVAL UNITED STATES (APRIL 2008)
2008 BERKSHIRE INTERNATIONAL FILM FESTIVAL UNITED STATES (MAY 2008)
2008 INDIELISBOA INTERNATIONAL INDEPENDENT FILM FESTIVAL
PORTUGAL (MAY 2008)
2008 BUCHAREST FILM FESTIVAL BUCHAREST, ROMANIA (JUNE 2008)
2008 EILAT INTERNATIONAL FILM FESTIVAL EILAT, ISREAL (JUNE 2008)
2008 FESTIVALITO – FESTIVAL INTERNACIONAL DE CINE CHICO CANARIAS
CANARY ISLANDS, SPAIN (JULY 2008)
2008 CINEMANILA INTERNATIONAL FILM FESTIVAL MANILA, THE PHILIPPINES (OCT 2008)

OTHER

FOURTH AUSTRALIAN ISRAEL CULTURAL EXCHANGE AUSTRALIAN FILM FESTIVAL
JERUSALEM, ISREAL (JUNE 2007)

AUSTRALIAN AND NEW ZEALAND SOCIETY OF CRIMINOLOGISTS 2007 ANNUAL CONFERENCE
ADELAIDE, AUSTRALIA (SEPT 2007)

OzFLIX: AUSTRALIAN FILM WEEKEND TORONTO (FEB 2008), VANCOUVER (APR 2008),
CANADA

BOXING DAY

AWARDS AND NOMINATIONS

ADELAIDE FILM FESTIVAL, 2007

NATUZZI PRIZE FOR BEST FEATURE FILM (NOMINATION)
FIPRESCI AWARD (NOMINATION)

BRISBANE FILM FESTIVAL, 2007

FIPRESCI AWARD (NOMINATION)

DIRECTORS GUILD OF AUSTRALIA

FINDERS SCREENING AWARD - FEATURES
BEST DIRECTOR (NOMINATION)

INSIDE FILM AWARDS, 2007

BEST DIRECTOR (NOMINATION)
BEST ACTOR (NOMINATION)

FESTIVAL DU NOUVEAU CINEMA, 2007

LOUVE D'OR ACTING AWARD – RICHARD GREEN
LOUVE D'OR JURY SPECIAL MENTION

DIGISPAA 2007

GRAND FINALIST

FESTIVALITO

FESTIVAL INTERNACIONAL DE CINE CHICO CANARIAS

BEST FILM
BEST DIRECTOR (KRIV STENDERS)
BEST ACTOR (RICHARD GREEN)
BEST CINEMATOGRAPHY (KRIV STENDERS)
AUDIENCE AWARD

BOXING DAY

PRODUCTION NOTES

Background

In early 2005, Kriv Stenders presented his feature project THE ILLUSTRATED FAMILY DOCTOR, at the Adelaide Film Festival. After the screening, Kriv met with Katrina Sedgwick, the festival director, for a discussion of upcoming projects. At the time, Kriv had just completed his micro budget feature, BLACKTOWN.

Self-financed by Kriv, BLACKTOWN was shot, edited and post-produced on digital video, with a group of professional and non-professional actors over an intensely collaborative three year period. In 2005, BLACKTOWN played to sell-out audiences at the Sydney, Melbourne and Brisbane Film Festivals, won the Sydney Film Festival's Sidebar Audience Award, was nominated for an IF Independent Spirit Award and has screened at a number of overseas film festivals, including Australian retrospectives in Moscow, London and Toronto.

After seeing BLACKTOWN, Katrina encouraged Kriv to develop a new digital project that could be financed by the Adelaide Film Festival investment fund for a premiere screening in 2007. The film would have to be shot in Adelaide on a small budget, using local cast and crew. The result of Katrina's proposition was BOXING DAY.

BOXING DAY continued the development and refinement of a filmmaking methodology that began with Kriv's last project, BLACKTOWN. "The experience of making BLACKTOWN was perhaps the most thrillingly satisfying and exciting one I've had as a filmmaker" Kriv said. "The liberty and freedom that digital video has provided today's filmmakers has made me a passionate advocate of the medium and its limitless creative potential."

However, the seed for the film was planted ten years ago when Kriv made a short film called TWO/OUT. This short film was Kriv's first collaboration with Richard Green, an indigenous poet, musician and actor. At the time of casting, Richard was in Long Bay Prison in New South Wales. The film went on to screen in festivals nationally and internationally and won an AFI Award for Best Short Film.

"Richard and I stayed in loose contact" Kriv said. "When I made BLACKTOWN with Tony Ryan (Richard's co-star in TWO/OUT) I touched base with Richard. Then, because of the experience I had with BLACKTOWN, I thought it would be great to make a film with Richard in a lead role."

The film's tone was dictated by Green's presence: "Tony [in BLACKTOWN], who's very gregarious, with a lot of light inside him, he was ideal for that type of film, while Richard is a lot more conflicted. I knew that he'd be able to play intensity really convincingly, absolutely perfect for some kind of heavily dramatic role. And it just kind of fed from there," Kriv said.

Background (cont.)

“We thought, what about a siege situation?” Kriv said. Richard would be really good in that. How about that? What about a domestic situation, the ones you read about in the papers at Christmas when families go off the rails? Perfect. That’s where it started. Richard can do this sort of character. What kind of story would that character inhabit? Work with that, and the story kind of wrote itself from that point. And it became this kind of confronting, quite unrelenting piece. Hopefully with some kind of light in it as well.”

As part of taking the production to Adelaide, Katrina insisted on Kriv finding a local producer. Kristian Moliere from Smoking Gun Productions was brought on board the project. Kristian remembers “As soon as Kriv said he wanted to do a ‘one take’ film, I was intrigued. As a producer, I love that sort of technical challenge. When Kriv told me the story, I was hooked and wanted to be part of it”.

The process of BOXING DAY had begun...

The ‘Scriptment’

BOXING DAY was to be a more precise, and refined development of the improvisational writing methods Kriv had began to employ in BLACKTOWN.

Over a 12 month period, Richard and Kriv collaborated on three preliminary working drafts of this screenplay. The writing process for BOXING DAY never advanced to a full draft screenplay, but what Kriv called a “scriptment” (a term Kriv coined from James Cameron) which had precisely laid out story beats and sample dialogue, but with enormous scope for flexibility and improvisation. “We created a finite and defined story, with each character and each critical, dramatic turning point clearly and firmly established,” Kriv said.

A lot of the material in the scriptment came from stories that Richard had heard during his three stints in jail. Richard commented, “It is not my story, but the part that is my life in the anguish. And it’s not just an aboriginal story too – it’s universal.”

In constructing the narrative, the writers placed limitations on their work – one location and a cast of six. This approach suited the form of organic evolution of narrative and character. It was to be a more structured approach than the guerrilla approach to the making of BLACKTOWN. “BLACKTOWN was shot over about eight months. And it wasn’t as concentrated or disciplined as this. BOXING DAY was to be a much more contained enterprise. It was more finite as we had finite resources and finite time” Kriv said.

Casting

The casting and rehearsal of the film was the single most critical element in the film's production. Richard was cast in the lead role of "Chris" from the outset, so the task was to cast outwards from him. "In my opinion, it's all about casting. From my point of view directing is 99% casting," Kriv said.

Kriv's intention was to cast mostly unknown, non-professional actors in most of the roles as long as they bring an intrinsic talent and legitimacy to that role. "I find this enables audiences to enter and accept the unfolding story with no preconceptions or prejudices" Kriv reflected. "I wanted to cast people with innate acting talent, but who were also willing to bring aspects of their real lives and personalities to the roles...to let them invent the character and be the character. It's sort of getting them into the zone where they are playing themselves, but with a mask on".

The casting process was undertaken in Adelaide by Kristian and his business partner in Smoking Gun, co-producer Shane McNeil. The film would eventually take eight months to cast.

The process started traditionally through casting agents and theatre companies in Adelaide. However, it soon became clear that the casting net had to be widened. "We then started to target indigenous schools and theatre groups, ex-offender organisations and SA Government departments in our search for new talent", Kristian said. After an exhaustive casting process, three unknown, non-professional actors were eventually cast in supporting roles – Stuart Clark, Misty Sparrow and Catriona Hadden.

Catriona Hadden was found by sending an open casting call through the South Australian Department of Correctional Services. Catriona is a social worker and parole officer and has never acted in a film before. In BOXING DAY she plays the role of "Cathy", a Home Detention Officer.

Stuart Clarke ("Owen") was cast through auditions held at OARS - Offenders Aid & Rehabilitation Services of SA while he was still on parole. A similar process was used to cast TWO/OUT, "and it's a risky thing to do because some of these guys are struggling with internal issues. But Stuart brought something inherent, he brought some authenticity and a lot of credibility to BOXING DAY" said Kriv.

Misty Sparrow ("Brooke") was the youngest actor in the film, aged 13. Misty was found through auditions held at Kurruru Indigenous Youth Performing Arts in Port Adelaide, and was the first young actor auditioned. "We saw many, many more talented young actors after we saw Misty, but eventually we came back" said Shane. Misty had never acted prior to BOXING DAY, but was such a naturally gifted young actor."

While most of the cast were taking their first roles, they were also offset by the presence of two professional actors in Syd Brisbane and Tammy Anderson. This blending of experience and rawness was very deliberate: Kriv said "In a funny kind of way they feed off each other. Non-actors can be more tangential and unpredictable but the actors can always bring them into line, and vice versa. Because you're not bound by script or hitting lines, it can help alleviate stilted performances, and it's important to get actors who are more like jazz musicians, who are able to improvise, riff off a melody, and come back to the basic rhythm again."

The Production

Even though BOXING DAY was to be a full length feature film, it was envisaged that the film be made using a short film production approach. In addition, Kriv and Kristian felt strongly that all the cast and crew be paid award wages and not enter into deferral arrangements.

As a result, the plan was to create and shoot the film over a three week period. Because of the writing method, the rehearsal period was a critical component of the overall production process, with the final draft of the 'screenplay' revised during that time. The first two weeks were to be an intensive workshop conducted in the actual location, in which the actors and Kriv worked through the script scene by scene, rehearsing on video and refining the dramatic tone, the characters, the action and the choreography of the camera.

Since the film was essentially one, continuous, fluid take shot in real time, the actual filming could theoretically only take one day. However, because of the logistical and technical challenges in staging a single unbroken 80 minute performance, Kriv broke down the film into twelve long takes that would be shot chronologically over a period of five days. This allowed an adequate contingency for re-takes and creative refinements. These takes could then be seamlessly joined in post-production to create the completed 80 minute film. This "single take" approach allowed for the majority of the production emphasis to be focused on the pre-production and crucial rehearsal stages.

"As a filmmaker I was very excited and emboldened by the creative challenge of telling a suspenseful story in real time and of working within the strictly defined canvas of a single shot," Kriv said. "I strongly believe that despite films such as TIMECODE (Aleksandr Sukorov, 2002) and RUSSIAN ARK (Mike Figgis, 2000), it is a form of cinematic language that has not yet been fully explored or exploited within the context and disciplines of a traditional, linear narrative drama." Trained as a cinematographer, Kriv shot BOXING DAY himself using a handheld, intimately observational approach.

BOXING DAY was shot on location in Elizabeth Vale (a Northern suburb of Adelaide) during October 2006. The production used a private residence which was found after extensive location searching in the area. "The house and its unique setting play a key role in the film - it almost becomes a character in the film!" Kristian said. "We were very fortunate to have found the house and its owners were receptive to us shooting the film in it. We also had co-operation from the local council and police in making the film, as well as the support of neighbours in the area."

The first week of rehearsal involved Kriv shooting the workshopped drama in chronological order with his mini DV and on-camera mic. Toward the end of this week the cast and skeleton crew were able to view a complete "rough draft" version of the film, and analyse all its' strengths and weaknesses and reflect on how the drama was played out. The scriptment then evolved to strengthen characters and performance for the second week rehearsal.

The Production (cont.)

The second week saw the introduction of a full camera rig using a multiple format Panasonic HD camera used in mini DV format with a full technical rehearsal. Sound recordist James Currie and boom operator, Michael Bakaloff, recorded to the camera rig, so the project had a quality sound and picture cut by the end of week two and the intimate cast and crew could ascertain what was working from a sound perspective as well. This also allowed Kriv to become familiar with the blocking using the larger camera.

This shooting of the rehearsals on location was also a practical means by which Kriv could physically experiment with ways of covering and choreographing the unfolding action and of joining the scenes together to create one seamless shot.

Kristian reflects, "It's like Kriv was the documentarian watching this family fracture and try and come back together again. So it is shot like a documentary – not faux documentary or mockumentary. The camera is the observer, watching as events unfold. It is no particular point of view, it is not a character. And it does fall out of focus occasionally, as you would expect for a documentary."

During this two-week period the actors used improvisation to re-interpret the story and convey the drama directly from the points of view of their own invented characters. Each scene was revised and "re-written" by actually acting it out in real time, with everyone improvising from the already, firmly established storyline. As the rehearsal period continued, these improvisations were recorded on video, discussed and refined, with the results gradually transcribed and amalgamated into the final shooting draft.

Within this finite and deliberately controlled improvisational environment, each actor assumed their character totally, and was encouraged to enter into an open and fluid exchange of ideas, feelings and dramatic options. "At any given point during the rehearsal period we saw the film coming to life, and were able to immediately address any dramatic issues or problems that we encountered," Kriv said. "I find this fluid, exploratory, and totally collaborative method of writing allows the story to be expressed in a truly naturalistic and compellingly original manner. Each actor is given the freedom to make the most out of their characters before final filming and to imbue them with their own innate sense of individuality. This direct, active method of writing also enables me to accurately refine and tune the tone of the film as we created it, and allowed me the opportunity to elicit particularly realistic and candid performances. Performances that I believe infuse the film with a compelling sense of dramatic authenticity and honesty."

By the time the shoot started in the final week, the entire cast and crew had a complete grasp of the film as a whole and as a series of separate working parts. Then, like actors performing a play live on stage, the filming was to be the final recording of all the culminated work that had been developed, refined and written over the previous two weeks.

The third week was the final stage of the full production in a fully fledged wet-run, using the camera in high definition and recording onto DAT tapes. Technical assistant Colin Zammit downloaded takes on to a laptop (Firewire 800), recorded across two eight-gig cards. "Once one card fills up, it automatically starts on the second card. But we can only record 17 minutes", Zammit explains.

The Production (cont.)

The project's disdain for artifice means there was no hair and make-up crew, nor anyone

managing continuity. This was seen to be part of each actor's role, considering the real time chronology of the shoot. Without the conventions of lighting and aesthetic management, the film production was stripped bare to focus on performance and content. There was nowhere to hide from the 360 degree action.

On the second to last day of the shoot, disaster struck. The cast and crew arrived on location that morning to find the location had been burgled. The house had been ransacked, a sliding door smashed and door kicked in. Props had also been stolen – the thieves had even unwrapped the presents underneath the Christmas tree (fortunately, they were only empty boxes). Everyone was crushed.

Kriv and Kristian had to make the decision of how to move forward. "At one point, we contemplated building the break-in into the story, but that idea was quickly abandoned as unpractical," Kriv remembers. It was going to take at least half of day to repair the damage, which meant losing half a day of valuable shoot time.

"The break-in seemed to galvanise the entire cast and crew", Kristian said. "Everyone got involved in the clean up and the team became closer as a result."

When shooting eventually re-started, the cast had taken the break-in as a personal violation, which had an immediate impact on their performance. Kriv said "the actor's energy level was lifted up several notches and they began to do some of their best work to date. If I had known what an impact the break-in would have on the cast, I would have arranged the break-in myself earlier!"

Shooting eventually completed on schedule that Friday evening. Kriv had a rough cut of the film by the time he arrived at the wrap party later that night.

Post Production

After production, Kriv returned to Sydney to work on the offline edit with editor, Gabriella Muir. The offline edit itself could be viewed as relatively straightforward, being simply the joining up of the 12 separate sections of the film. However, it was the film's sound that Kriv most wanted to work on during the offline phase with Gabriella.

"It is in the medium of sound in which I wanted the film to be at its most expressionistic," Kriv said. "With sound recordist, James Currie we decided to record the location sound on a number of separate tracks and then in post-production, use these tracks as a way to create a subliminal form of editing. Each character was radio miked, every room atmosphere and the outside of the house was recorded on separate stereo microphones. This provided us with a rich and varied range of soundtracks that we could isolate and manipulate in a number of ways to direct the audience's understanding of the unfolding story. "

Post Production (cont.)

Kriv also wanted the location sound to work almost abstractly sometimes, with the visual images occasionally contradicting what the audience heard. “This kind of deliberate disorientation helped us to “edit” the film and divert and direct the attention of the audience in a more subliminal, invisible manner. It helped create the dramatic tension that picture editing would normally provide, once again enabling us to be selective about what information the audience learns and when.”

It was always Kriv’s intention to not use traditional scoring for the film. James Currie’s location sound recordings took the place of composed music creating a subliminal form of ambient music that evolved out of the natural location sounds. “This “music” underlined certain crucial moments in the unfolding drama in subtle, almost invisible ways, emerging out of the constant, banal suburban soundscape that will continually frame and contextualise the action.” In addition, composer Tom Ellard of Severed Heads created soundscapes for the film, only one of which was eventually used in the final version.

During the post production process, Kristian sought further funding to complete the film in accordance with Kriv’s vision. The Adelaide Film Festival committed further investment funds to the project. “We knew that we didn’t have enough resources to finish the film. We needed another investor.”

Wayne Lewis, one of the founding directors of Australian visual effects company, Rising Sun Pictures, had visited the set during production. He was impressed with the production methodology and its use of digital technology. Wayne made the decision to commit post production resources to the film via Rising Sun, as an investment in the production.

Rising Sun Pictures completed the online grade of the film, title design and visual effects for the film. Alex Meddick was the online editor and title designer based in Adelaide. As Rising Sun had offices in both Adelaide and Sydney, Kriv was able to supervise the online process remotely from Sydney.

Best FX committed sound post production facilities at a reduced rate to assist the filmmakers complete the film using their limited resources. Pete Smith, one of Australia’s most experienced mixers, sound mixed the film in just one week. It was probably the lowest budget feature film with the least amount of mixing time Pete had ever worked on. But the sound work that Gabriella and Kriv had achieved in the offline meant that critical decisions in the sound mix had already been made.

Closing Comments – Kriv Stenders

Having made ILLUSTRATED FAMILY DOCTOR, a traditional feature on 35mm—although that was a lot of fun—the thing I learn as I make more and more films is that if I frighten myself, if I put myself in compromising positions I find that the payoff is more rewarding than by being safe.

I really love digital as a medium and I really like to find new ways of telling stories to make films. In a funny kind of way, I think digital has been the best thing to happen to cinema in the last twenty years, because the freedom it gives you to work outside of normal systems, styles, formats or traditions is great. So I wanted to do something where the form and content were the one thing and kind of inform each other. And I just really like the idea of doing long takes, and never cutting and always being in the moment.

BOXING DAY is the direct result of this continuing passion and my desire to persist in creating films in the fluid, open, highly collaborative and emotionally immediate manner.

Our intention with BOXING DAY was to create an intensely visceral and emotional cinematic experience. The film is a vividly authentic, poignantly engaging human drama about the fundamental and indisputable ties that bind all families, no matter how dysfunctional or damaged. Despite its' sometimes disturbing and confronting subject matter, BOXING DAY is ultimately a moving and hopeful story about a wounded family, healed by the re-discovery of unconditional love.

THE CAST

RICHARD GREEN (CO-WRITER / “CHRIS”)

Richard Green is spoken word performer, actor, writer and musician. He comes from the Sydney clan of Aboriginal Darug, commonly referred to as the Koori of New South Wales. His father was Darug, his mother of Irish decent.

Richard is an Eora College Graduate and is included in the Eora hall of fame. He studied drama, film and Television at Eora for two years, before studying music for a further four years, receiving a Diploma in Western Contemporary Music. This enabled Richard Green to sit for his entry exam into the Sydney University, to study for a degree in Education.

In 1997, Richard was cast in Kriv Stender’s award-winning short film, TWO/OUT when he was still a prisoner in New South Wales’s correctional system. Richard’s other film credits include FUME, PRAISE, JEWBOY, THE COLONY and LITTLE FISH.

TAMMY ANDERSON (“DONNA”)

Tammy Anderson is a Proud Palawa Women and an award winning actor/playwright. A graduate of the Indigenous Performing Arts Course at Swinburne University, Tammy received a scholarship to The John Bolton Theatre School, graduating in 1996.

Tammy was an original cast member of STOLEN, which toured nationally and internationally for 5 years. Tammy wrote an autobiographical one woman play, I DON’T WANT TO PLAY HOUSE, which has toured across Australia, Ireland, Hong Kong, the United States, and is still going strong. She has performed the play at many International Festivals including The International Women’s Playwrights Conference in Manila, Ten Days on The Island, The Dreaming Festival and The Indigenous Voices Series in Minneapolis. She also received Greenroom nominations for Best Actress for two consecutive years.

Tammy has many television and theatre credits to her name including BLUE HEELERS, THE CALL, SAPPHIRES, TRAIN JOURNEYS, NATIVES GETTING’ FUNNY and 7 DEADLY GINS. Tammy is currently writing and performing a one woman comedy show for the Melbourne International Comedy Festival called TAMMY ANDERSON’S ITCHY CLACKER.

BOXING DAY is Tammy’s first feature film.

SYD BRISBANE
(“DAVE”)

Syd Brisbane is one of Australia’s most experienced theatre and screen actors. He has featured in many film roles including BOYTOWN, UNDER THE RADAR, ONE PERFECT DAY, SILENT PARTNER, EPSILON, BAD BOY BUBBY, DEAD LETTER OFFICE, KISS OR KILL and STRUCK BY LIGHTNING. Syd has also featured in many guest roles on television for shows such as BLUE HEELERS, MACLEOD’S DAUGHTERS, STINGERS and CORELLI.

Syd recently began directing for theatre with BEEN SO LONG a hit at the 2006 Adelaide Fringe Festival. Since then he founded THE RABBLE Theatre Company with Kate Davis and Emma Valente directing their first production OSAMA THE HERO in late 2006.

MISTY SPARROW
(“BROOKE”)

Misty Sparrow was discovered through auditions at Kurruru Indigenous Youth Performing Arts in Port Adelaide. She was 13 years old when she acted in BOXING DAY and is currently going to high school in Adelaide.

BOXING DAY is Misty’s first acting role and she has aspirations for a future in acting.

STUART CLARK
(“OWEN”)

Stuart Clark was cast through auditions held at OARS-SA (Offenders Aid & Rehabilitation Services of SA) while he was still on parole.

BOXING DAY was Stuart’s first acting role. Since completing the film, Stuart has had a part in a television commercial.

CATRIONA HADDEN
(“CATHY”)

Catriona Hadden is a 44 year old single parent with two daughters. She currently works in South Australia’s major prison as a social worker and was discovered in auditions with the South Australian Department of Correctional Services.

In the past, Catriona has been ‘an actor in a play group, a published writer, boxer, eventer (horses) and a skinny person’. Catriona also plays in the band, Domestic Cate.

BOXING DAY is Catriona’s first film role.

THE FILMMAKERS

KRIV STENDERS

CO-WRITER/CAMERA/DIRECTOR

Kriv has been shooting and directing films ever since he was a young teenager. After making numerous short films on Super 8 and 16mm he was accepted into the Australian Film, Television & Radio School (AFTRS) in 1986 and graduated in 1989 with a major in cinematography. Whilst at the school he shot and directed three short films - THE SILENT SCREAM, TELEGRAM FOR MRS EDWARDS and HORRIBLE MAN, all of which travelled successfully on the national and international film festival circuit. In 1989, his graduation film HORRIBLE MAN won the Best Film Award at the Munich International Film School Film Festival.

Since graduating from the AFTRS, Kriv has worked consistently as a cinematographer and director on various short films, documentaries, music videos and television commercials. In 1990, he received an ARIA award for his excellence as a director in the field of music video. In 1994 he completed the multi-award winning documentary, MOTHERLAND, a touching and intimate portrait examining the lives of his two Latvian grandmothers. In 1997, Kriv directed and co-wrote TWO/OUT, a short drama that has won the Best Short Fiction Awards in both the Sydney and Melbourne International Film Festivals and was screened in competition at Europe's most prestigious short film festival, Le Festival du Court Mergage. The film finally went on to receive the 1998 AFI Award for Best Australian Short Film.

THE ILLUSTRATED FAMILY DOCTOR, Kriv's debut feature, adapted from the novel by David Snell, and starring Samuel Johnson (THE SECRET LIFE OF US) was released in March 2005 in Australia through Palace Films and was in official selection at the 2005 Tribeca Film Festival in New York.

In 2005, Kriv completed the no-budget digital feature BLACKTOWN, an improvised dramatic film that won the Audience Award at the 2005 Sydney International Film Festival. BLACKTOWN was also in Official Selection at the 2005 Melbourne and Brisbane International Film Festivals. BLACKTOWN will be released on DVD by Madman Entertainment in March 2007.

Kriv is now developing a slate of feature film projects, including the sci-fi horror film, STRANDED 3, which was selected by the Australian Film Commission for its 2007 IndieVision Project Lab.

KRISTIAN MOLIERE

PRODUCER

Kristian Moliere has been involved in the production of short film and music videos for over 10 years. He runs the production company, Smoking Gun Productions, with writer/director, Shane McNeil.

Three of Kristian's short films, COLD COMFORT, NEMESIS and ECLIPSE OVER BROOKLYN, have each won Most Outstanding Film at the SA Young Film Makers Festival. HOTDOG!, his fifth short film, was fully funded by the South Australian Film Corporation, through the Creative Development Fund. It has been screened in the 1999 St Kilda Short Film Festival and the 1999 Bathurst Film Festival and is distributed internationally by Morphe Art Pictures, Spain.

In addition, Kristian has been involved in the production of music videos for Adelaide band THE MARK OF CAIN and Sydney band CROW. The music videos have also met with considerable acclaim within the Australian music and film industry, being named in Rage's Best Music Videos of 2001 and winning two Golds at the Australian Cinematographers Society Awards.

In 2003, Kristian produced the short feature film, THE 13TH HOUSE. The film received full production investment from the Australian Film Commission. THE 13TH HOUSE had its world premiere at the Adelaide International Film Festival in March 2003. The film has also been selected for the 50th Sydney Film Festival, the 36th Sitges International Film Festival of Catalonia and the 22nd Brussels International Festival of Fantasy, Thriller and Sci-Fi Films.

As a producer, Kristian received funding for the production of KAFKAMËSTO (online game produced under the ABC/SAFC Game On initiative) and THE LAST DAY (feature film – first draft funding provided by SAFC). He was one of three emerging Australian producers to be selected to participate in the 2005 Rotterdam Lab.

Kristian recently optioned the cult thriller novel, COLD CALLER, written by award winning New York crime writer, Jason Starr. In September 2005, COLD CALLER received project development funding from the SAFC. Jason adapted his novel, having recently written the screenplay OCTOBER SQUALL for Oscar-winning actress, Halle Berry, to star in and produce.

In 2006, Kristian produced the one hour television program, SA POLICEFILE, a joint initiative of Channel 7 Adelaide, the SA Police and BankSA CrimeStoppers.

Kristian is also a fully qualified Chartered Accountant and worked for 10 years in a Big 4 accounting firm, specialising in Australian Tax, including tax effective film investments.

WAYNE LEWIS

EXECUTIVE PRODUCER

Wayne Lewis is a founding director of Rising Sun Pictures, one of Australia's leading Visual Effects companies, and Rising Sun Research, a company specialising in the development of software tools for visual collaboration.

Over the past 12 years Wayne has worked in varying roles from animator, director, creative director, facilities manager and CEO; as the company proceeded to work on many Australian and Hollywood features including THE LAST SAMURAI, THE LORD OF THE RINGS: RETURN OF THE KING, PAYCHECK, SKY CAPTAIN AND THE WORLD OF TOMORROW, CHARLOTTE'S WEB and BLOOD DIAMOND, amongst others. The philosophy behind the companies is not that they are not just a place to work, but are environments where people can contribute and grow personally as well as professionally.

Recently Wayne was Executive Producer on two Australian films; BOXING DAY and the short film, BROTHER; assisting both films with post production and ensuring that they completed successfully. Wayne no longer plays too much tennis, and shares his house with his partner Gail and cat Dante, who is in the final stages of his attempt to become the oldest cat in the world.

SHANE McNEIL

CO-PRODUCER

Shane McNeil is a partner in Smoking Gun Productions with producer, Kristian Moliere. As a writer/director, Shane McNeil has made a number of short films, music videos and advertisements, which have won awards both nationally and internationally.

His first short film, AN APOCRYPHAL HISTORY OF MEAT PART IV: THE BROTHERHOOD OF MEAT (1992), produced by the South Australian Film Corporation, won Best Screenplay at the St. Kilda Film Festival; Best Documentary at the 25th Humboldt International Film Festival; and the Grand Prix for Best Film in Competition at the 23rd Kiev International Film Festival. MEAT was the only Australian film selected in competition at the prestigious 38th Oberhausen International Short Film Festival where it was chosen to screen on the opening night. His second short film, THE UNFORGIVING WEIGHT OF ANATOMY (1996), also produced through the SAFC, was invited to screen in competition at the Singapore, San Diego, New York, and Edinburgh Film Festivals.

Shane first collaborated with producer, Kristian Moliere, on a series of award-winning music videos for the band, THE MARK OF CAIN ([R]ETALIATE, FAMILIAR TERRITORY AND LOCKDOWN) as well as producing an international EPK documentary.

In 2003, Shane directed the short feature film, THE 13TH HOUSE. The film received full production investment from the Australian Film Commission.

In conjunction with Channel 7 Adelaide and the SA Police, Shane wrote and directed a one hour television special, SA POLICE FILE - a factual entertainment program, using dramatic reconstructions of solved and unsolved SA crimes. Most recently, Shane has directed another documentary for Channel 7, THE ICE FACTOR, following a group of children at risk over six months who formed a competitive ice hockey team.

LISA STONHAM

PRODUCTION DESIGNER

Lisa Stonham has worked in the industries of design, film and television for over 15 years and has numerous national and international awards to her name, including two CLIOs and an A&AD.

She has extensive experience designing and/or directing, music videos, TV commercials, film and television title sequences, broadcast identity, motion graphics and visual effects.

After studying for an Associate Diploma in Visual Art she went on to complete a Bachelor of Arts in Visual Communication at Sydney College of the Arts (UTS). Lisa was awarded a scholarship to study at Wiesbaden Fachhochschule, in the Bunderbas Republik.

Over a ten year period she worked for Australia's top two post production companies, Garner MacLennan Design and Animal Logic, designing for both film and television. In 1998 she joined the production company podfilm and specialised in directing design focused commercials.

Lisa continues to work in motion graphics and has recently designed, edited and animated five title sequences. She is an accomplished photographer, often shooting her own material, and she operated second camera on the feature film BLACKTOWN. In 2006 she also worked on the print media for THE WATER DIARY (Director: Jane Campion) and completed titles and content design for two documentaries.

Lisa's credits include; film titles for FACE/OFF, THE ILLUSTRATED FAMILY DOCTOR, BLACKTOWN, DOWN RUSTY DOWN; broadcast titles for MR PATTERNS, FRANK HURLEY, OUTSOURCED, ANDREW DENTON; station identity for CHANNEL [V]; directing television commercials for Orange, ABN Amro, Westfield and Gloria Jeans Coffee's.

GABRIELLA MUIR

EDITOR

Gabriella Muir has been editing high end TV commercials for some of the most respected directors and production companies in Australia for the last eight years. Her close affiliations to directors in the commercial arena have lead to other projects ranging from music videos to short films.

In 2004/05, Gabriella edited the highly acclaimed feature film BLACKTOWN for director Kriv Stenders. BLACKTOWN won the Sydney Film Festival Audience Award and was nominated for the Glenfiddich Independent Spirit Award IF Awards.

In 2006 she completed additional editing on THE SILENCE, an ABC Drama feature directed by Cate Shortland and produced by Jan Chapman.

JAMES CURRIE
SOUND RECORDIST

James Currie has worked in the film industry for over 30 years as a location recordist, sound editor, mixer and sound designer.

James has been sound designer on 26 productions, and has worked extensively with filmmakers Paul Cox (HUMAN TOUCH, LUST AND REVENGE, MOLOKAI, DIARIES OF NIJINSKI and INNOCENCE) and Rolf de Heer (TEN CANOES, ALEXANDRA'S PROJECT, THE TRACKER, INCIDENT AT RAVENS GATE, BAD BOY BUBBY, THE OLD MAN WHO READ LOVE STORIES and DINGO).

James has won many awards for his sound work, including AFI Awards for DINGO, INNOCENCE, THE LIGHT HORSEMEN and TEN CANOES, IF Award for Best Sound Track in 2000 for INNOCENCE and the Golden Clapper Award for Artistic and Technical Excellence at the Venice Film Festival for BAD BOY BUBBY.

James was also instrumental in developing the binaural sound system used on BAD BOY BUBBY, and is best known in the industry for working on productions that explore (and test) the boundaries of cinema sound.

PETE BEST
SOUND POST PRODUCTION SUPERVISOR

Pete Best is the Managing Director of Best FX, which has been an integral part of South Australia's sound industry for more than twenty years. With over three hundred awards to his credit, including two Master's Chair Awards, London International Awards and Clio Awards, Pete is regarded as one of the most experienced and successful audio engineers in Australia.

Pete worked as an audio engineer for Street Remley Studios from 1982. In 1992, he formed Best FX and launched a high-end post-production audio facility called 'Boom Sound' in 2002. It is, and remains SA's first and only privately owned Dolby-approved mixing theatre for feature films and cinema commercials.

Features including HUMAN TOUCH, WOLF CREEK, CATERPILLAR WISH, ELEPHANT TALES, DECEMBER BOYS, LUCKY MILES and FORBIDDEN LIE\$ have all been sound posted at Best FX/Boom Sound.

PETE SMITH
SOUND MIXER

Pete Smith has over 25 years experience in film and television sound post production. Specialising in film and television mixing, Pete has worked at Soundfirm in Sydney and Melbourne, Atlab (Sydney), Warners Roadshow (Queensland), Crawford Productions (Melbourne), Sound and Company (Korea), Music and Effects (Melbourne), Counterpoint (Sydney), South Australian Film Corporation, Boom Sound (Adelaide) and DSV (Gold Coast).

Pete credits span over 50 films and 22 television dramas or series. He has received over 10 AFI Award nominations in sound and was won awards for THE LIGHTHORSEMEN, IN A SAVAGE LAND, JAPANESE STORY and SOMERSAULT.

Recent films Pete has sound mixed include WOLF CREEK, ROGUE, LOOK BOTH WAYS, FORBIDDEN LIE\$, LUCKY MILES, ELEPHANT TALES, RAZZLE DAZZLE, LIKE MINDS, IRRESISTABLE, CATERPILLAR WISH and KENNY.

BOXING DAY CREDITS

THE ADELAIDE FILM FESTIVAL

IN ASSOCIATION WITH
RISING SUN PICTURES
PRESENTS

A SMOKING GUN PRODUCTION
OF A

HORRORSHOW FILM

Camera/Director	KRIV STENDERS
Producer	KRISTIAN MOLIERE
Story	KRIV STENDERS RICHARD GREEN
Co-Producer	SHANE McNEIL
Executive Producer	WAYNE LEWIS
Editor	GABRIELLA MUIR
Production Designer	LISA STONHAM
Sound	MICHAEL BAKALOFF PETE BEST JAMES CURRIE LIAM PRICE PETE SMITH
Chris	RICHARD GREEN
Donna	TAMMY ANDERSON
Dave	SYD BRISBANE
Owen	STUART CLARK
Brooke	MISTY SPARROW
Cathy	CATRIONA HADDEN
Casting	SMOKING GUN PRODUCTIONS
1st Assistant Director	SHANE McNEIL
Production Manager	KRISTIAN MOLIERE
Production Co-ordinator	BETTINA HAMILTON
Location Manager	COREY MANSFIELD
Camera Assistant	COLIN ZAMMIT
Sound Recordist	JAMES CURRIE
Boom Operator	MICHAEL BAKALOFF

Props Buyer	ANDREW STEPHENS
Standby Props/Art Dept Casual	JAMES GEURTS
Story Editor	VICTOR GENTILE
Production Runners	KATHLEEN LAWLER
	ANNIE McFADZEAN
	TOM GASK
Childcare	DIANE HIGGINS
	KRISTY SCOTT
EPK	SHANE McNEIL
	COLIN ZAMMIT
Stills Photographer	JAMES GEURTS
Caterer	SAM BROOKS
Post Production Supervisor (Sound)	PETE BEST
Sound Mixer	PETE SMITH
Mixing Facility	BOOM SOUND
	BEST FX
Sound Editor	LIAM PRICE
Foley	JOHN SIMPSON
	FEET'N'FRAMES
Additional Sound Design	TOM ELLARD
Offline Facility	MIKE REED AND PARTNERS
	POST PRODUCTION
Online, Grade and Titles	ALEX MEDDICK
Composer	BECK VEITCH
Online Facility	RISING SUN PICTURES
Legals	SHAUN MILLER
	MARSHALLS & DENT
Insurance	RICHARD HYDE
	MARSHALLS & DENT

"EBONY"
 Written and performed by Richard Green
 Used with permission
 © 2006 Richard Green

Misty Sparrow dressed by
 VALLEYGIRL

Window Furnishings supplied by
 COLOURSHADE BLINDS, SOUTH AUSTRALIA

HD Camera Equipment supplied by
 CRIMSON DIGITAL PTY LTD

Special Thanks

ABORIGINAL PRISONERS OFFENDERS SUPPORT SERVICES
ACTORS INK
ADELAIDE REGENT APARTMENTS
BEST FX
CHANNEL 7 ADELAIDE
DEPARTMENT FOR CORRECTIONAL SERVICES
KAURNA PLAINS SCHOOL
KURRURU INDIGENOUS YOUTH PERFORMING ARTS INC
LION NATHAN AUSTRALIA PTY LTD
MAPS HAMILTON PARK
MIKE REED AND PARTNERS POST PRODUCTION
MUNAPAIENDI COMMUNITY HEALTH CENTRE
NO FRILLS CAR HIRE – HINDLEY STREET
NSW ATTORNEY GENERAL'S DEPARTMENT
OASIS POST
OFFENDERS AID & REHABILITATION SERVICES OF SA INC
POD FILM
RESIN
RISING SUN PICTURES
SA CASTING
VALLEYGIRL
VERTIGO PRODUCTIONS
VOICE DESIGN
WARRAPINDI SCHOOL
WILTJA COMMUNITY SCHOOL

JOSIE AGIUS, RACHEL AGIUS, HANNAH ALLERT, TRENT BAKER, NICK BEVISS,
MIRANDA BROWN, KATE BUTLER, SCOTT CARSLAKE, ALISON CARROLL, GUY COBURN,
IAN COPE, ANTHONY DE LEO, CHRIS DRUMMOND, TOM ELLARD, CATHERINE FITZGERALD,
LEIGH GARRETT, ROB GAWEL, VICTOR GENTILE, SANDY GEORGE, SHANE HUTCHINSON,
STEPHEN HUTCHINSON, ROSE IRVING, JAN KILLEN, TONY LINDSAY, GRANT LOVERING,
BEN McEACHEN, RENEE MASTERS, PETER MAY, SUE AND ROBERT MOLIERE,
ANTHONY MUTTON, JONATHAN PEARLMAN, ANN PETERS, BILL POWER, TANYA RIGNEY,
CAT SORENSEN-CLARK, ANDREW STANKOVICH, MARA STENDERS, LEIGH SUTTON,
ROBERT WEBB, GREG WEIR, LINCOLN WOGAN, GEOFFREY WRIGHT, BRENDAN YOUNG,
JEFF YOUNG, MANDY YOUNG, SASHA ZAHRA

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WAYNE LEWIS, ALEX MEDDICK, JULIE RYAN, KATRINA SEDGWICK, STEPHEN SMITH

horrorshow



● risingsun
[P I C T U R E S]

PRINCIPAL INVESTOR



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