



THE SAPPHIRES

PRODUCTION NOTES

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THE SAPPHIRES – PRODUCTION NOTES

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THE SAPPHIRES – SYNOPSIS

Four smart, gutsy young Australian Aboriginal women become unlikely stars in the most unlikely of places, with the most unlikely of allies, in THE SAPPHIRES. Set in 1968, the film follows Gail (Deborah Mailman), Cynthia (Miranda Tapsell), Julie (Jessica Mauboy) and Kay (Shari Sebbens) as they seize a risky, but irresistible, chance to launch a professional career singing for U.S. troops in Vietnam. Under the tutelage of an R&B-loving Irish musician, Dave Lovelace (Chris O’Dowd), the girls transform themselves into a sizzling soul act and set out to make a name for themselves hundreds of miles from home. Inspired by a true story, THE SAPPHIRES is a celebration of music, family and self-discovery.

* * * *

Gail, Cynthia and Julie are sisters who have been singing together since they were little girls, when they would clamber onto a makeshift outdoor stage to entertain family and friends on Cumeragunja Mission in the Australian Outback. The Cumeragunja Songbirds, as they are known, know how good they are, and excitement is high on the day they’re scheduled to perform at a pub talent contest in a nearby town. But in late-60s Australia, three black girls from an aboriginal reserve don’t stand a chance with an all-white audience. Their gorgeous rendition of a Merle Haggard tune is met with hostile silence and snide remarks, and the prize money is awarded to a spectacularly awful competitor. About the only person surprised by the outcome is the show’s emcee, Dave Lovelace, an Irish musician with a propensity for autobiographical embellishment and a knack for getting himself in trouble. Dave’s run of bad luck has bottomed out with a gig as the pub’s house pianist – a gig that is promptly terminated when he protests the audience’s snub in colorfully profane terms.

As Dave attempts to beat a hasty retreat from town, he’s buttonholed by Julie, brandishing a newspaper clipping. Auditions are being held in Melbourne to select performers to entertain American troops in Vietnam. The sisters don’t know much about Vietnam or the war there, but they do know that this may be their one true chance at a music career. There’s also money to be made, and having none of his own, Dave agrees to come on board as the trio’s musical director-cum-manager. There is, however, a proviso: he wants the girls to drop their country & western songs and learn to sing soul music, which is more likely to resonate with American GIs. And which just happens to be Dave’s great musical love.

By the time they get to the Melbourne auditions, the sisters have become a polished soul act, with matching mini-dresses and choreographed moves. They’ve also reunited with the long-lost fourth

Songbird: their cousin, Kay, a fair-skinned blond who was part of the childhood troupe until she was taken from her family and sent to live among white people. Ten years later, tensions simmer between Gail and Kay, but the ghosts of the past take a backseat -- for the moment -- to the opportunity of a lifetime. The Songbirds emerge from their tryout with a job and a new name: The Sapphires.

Arriving in South Vietnam, The Sapphires and Dave find themselves touring from venue to venue, beyond Saigon and into the jungles and river deltas. Over the days and weeks, The Sapphires will sing up a storm, butt heads with Dave and with one another, fall in love and get their first taste of success. They will witness first-hand the reality of war and feel what it's like to have the world turned frighteningly upside down. They will reach a new understanding about themselves, and one other, and the bonds they share as women, family, Aboriginals. The Sapphires find their soul, and with it a powerful vision of what the future can hold for them back home.

The Weinstein Company presents THE SAPPHIRES. Starring Chris O'Dowd (BRIDESMAIDS), Deborah Mailman (RABBIT- PROOF FENCE), Jessica Mauboy (BRAN NUE DAE), Shari Sebbens, Miranda Tapsell, Tory Kittles ("Sons of Anarchy"), Eka Darville ("Terra Nova"), Lynette Narkle (HEARTLAND), Kylie Belling (UNTIL THE END OF THE WORLD) and Gregory J. Fryer ("The Circuit"). THE SAPPHIRES is directed by Wayne Blair, written by Keith Thompson and Tony Briggs, and based on the play "The Sapphires," by Tony Briggs. It is produced by Rosemary Blight and Kylie de Fresne; the executive producers are Ben Grant, Tristan Whalley, Lee Soon Kie, John Sim, Bob Weinstein and Harvey Weinstein. Director of photography is Warwick Thornton, the production designer is Melinda Doring, the editor is Dany Cooper, the costume designer is Tess Schofield, and the hair & make-up supervisor is Nikki Gooley. The music producer is Bry Jones, the choreographer is Stephen Page, and composer is Cezary Skubiszewski.

THE SAPPHIRES – DIRECTOR’S STATEMENT

“When I read this script I feel the energy and emotion pulsing in my veins.

The Sapphires are four black twenty-something women who for one brief period of time, have an opportunity to transcend beyond the circumstances they’re born into and reach their full potential not only as musical talents but more so as human beings.

In Australia 1968, the racial divide was significant.

Aboriginal people had just got the right to vote. My own Nana died in 1966... she died in her own country classed as an outsider.

In our film, these outside girls match their talent with sheer will and through the eyes of an Irish man, and on the heartbeat of soul music, they get plucked from obscurity to sing for the soldiers in Vietnam. Through this chance of a lifetime they find themselves momentarily free.

Soul music is one of the defining elements in the project. My family grew up on the sounds of Aretha and Marvin, Sly and the Family Stone. Yet the true power of this music is that all classes of people love this music. It is infectious.

It remains with you and becomes you.

The Sapphires is inspired by a true story, and it possesses all the qualities of ordinary people achieving amazing things in extraordinary circumstances. Four sexy, young, talented, black, strong women, make a decision and take a chance.

A chance my Nana never had, but through her tenacity and strength of character, now... I do.”

-Wayne Blair

THE SAPPHIRES – ABOUT THE PRODUCTION

In 2005, actor/director Wayne Blair starred in the original production of the stage play, “The Sapphires,” about an Aboriginal girl group entertaining U.S. troops during the Vietnam War. He had little idea of the extraordinary presence this amazing story, inspired by real events, would have in his life over the coming years.

Writer/actor Tony Briggs wrote “The Sapphires” to tell his own family’s story. The play was an immediate hit, playing to packed theatre audiences across Australia. Briggs himself took over Blair’s role when Blair was invited to the Berlin Film Festival with his short film THE DJARNS DJARNS.

Blair returned from Berlin, with the Crystal Bear Award for Best Short Film in hand, and the emerging idea of directing a feature film based on “The Sapphires.” Briggs had begun thinking seriously about a film version, having been approached by several producers, and he wanted Blair to direct. Blair took the idea to Goalpost Pictures’ Kylie du Fresne, who produced THE DJARN DJARNS. Du Fresne and her Goalpost partner, Rosemary Blight had already been made aware of “The Sapphires” by their regular writing collaborator, Keith Thompson. For Blight and du Fresne, the play immediately felt distinctive and cinematic, with emotion, humor, drama and music. They came on board as producers, and Briggs and Thompson began working on the screenplay. Blight and de Fresne subsequently brought on Australian and international partners, including Hopscotch as Australian domestic distributor, Tristan Whalley from Goalpost Film, their sister company in the UK and IFS Capital in Singapore.

Then came the enormous job of casting four lead actresses and a lead actor. The filmmakers began with around 150 actresses to audition, mixing and matching for week after week, scene after scene.

“It was a challenge because, for the girls, we were looking for four really distinct characters and they had to be Aboriginal and, ideally, at least one of them had to be an amazing singer,” says du Fresne. “As well, we learnt about the balance of voices that you need for a four-girl group. That voice balance was equally important as the acting chops. So we had probably about two or three extra elements that we were looking for, compared to a usual casting process.” producer Kylie du Fresne says.

Blight continues, “It was the longest casting process I think we’ve ever done! It was always going to be about the four girls and obviously, we had the various stage play productions and their combinations of girls to consider, but Wayne, who is brilliant at casting, wanted to be really rigorous about this process and make sure he got the right on-screen Sapphires. So we set up a website and through our casting director, Nikki Barrett, we got messages out to all the Aboriginal communities around the country and all the acting schools, asking girls to upload test scenes and songs onto this website. Then we’d scour to see who had emerged. It was very exciting.”

In the end, one veteran of the stage version did end up taking a key role in THE SAPPHIRES: Deborah Mailman, who had co-starred in an early production with Wayne Blair. The actress was excited to portray the formidable Gail in the screen version. Explains Mailman, “Having been in the play in 2005, I knew then how wonderful the story was. THE SAPPHIRES to me is a story of empowerment, especially for our younger generation. It gives us an understanding of what it was like in Australia in 1968 for Aboriginal people, the prejudice and lack of opportunity that were everyday facts of life. To see how these women dealt with these circumstances -- with their strength and their humor - and persevered to embrace the opportunity and become singers, it’s really inspiring. To finally see their story come to the big screen, and be a part of it, is just amazing. It’s been an incredible journey.”

Acclaimed for her work both film and television, Mailman was first Aboriginal actress to win Australia's equivalent of the Best Actress Oscar from the Australian Film Institute. Says Blight, "Deb is one of Australia's greatest actors and she brought heart, a depth of experience, 'grounded-ness' and absolute soul to this piece. Gail is Mama Bear. She is the one who has got to take her little cubs through Vietnam and keep them alive while in her sightlines there's this gorgeous man. She has to work out how to look after her family as well as fulfill where her own heart is going. Deb Mailman conveys all that with such beauty and grace."

The role of Julie, the Sapphires ambitious young prodigy, was in some ways the toughest to cast. Jessica Mauboy, who began her singing career as a teenager and became a chart-topping star after reaching the finals of "Australian Idol," was a latecomer to the audition process. Recalls du Fresne, "We'd been looking around for quite a while and we realized that the character of Julie had to have an extraordinary voice, as we didn't want to have to go into voice replacement. Finally, just as we were about to make some decisions, Jessica emerged and agreed to audition for us. She's a very big name in the music world and we knew that she was an amazing singer. Jessica had done one film before, BRAN NUE DAE, and when she auditioned Wayne could see something really exciting about her, a real spark. And Jess is made to sing soul music!"

The production made two exciting discoveries in Shari Sebbens and Miranda Tapsell for the roles of Kay and Cynthia. Both are from the city of Darwin and are graduates of the Western Australian Academy of the Performing Arts and the National Institute of Dramatic Arts, and they knew each other well. Sebbens and Tapsell auditioned several times, together and separately, for the roles.

Du Fresne says, "Afterwards, Shari and Miranda told us that because they grew up together they went through the audition process supporting each other, although there were points when they were too scared to tell each other that they'd gone to the next stage. But they just kept on practicing and reading against each other before they came into the test room with us. So their journey has really been behind the scenes from the beginning as well as being on camera."

Blair reports that after multiple auditions, intense drama rehearsals as well as dance rehearsals with the renowned choreographer Stephen Page, from Bangarra Dance Theatre, the bond between the four leads was unbreakable. "It was not something that we scheduled - they just chose to hang out as a foursome and really bonded," the director comments. "I think they knew that they had to get to know each other well to play sisters. They just wanted to hang out and having the generosity of Stephen Page was a catalyst for good things. There was me, our drama coach Rachel Coopes, Keith Thompson, Rose and Kylie and all egos were left at the door. We did some hard physical training together, we sang together, we ate together and we rehearsed the scenes together. Warwick Thornton, our DP, came down to Sydney for a couple months before we started. So before we even shot one scene, everyone knew each other well and there was a lot of trust."

The last major role to be cast was that of Dave, The Sapphires' roustabout Irish talent manager, played by rising international star Chris O'Dowd. Blair was a fan of his work in the British comedy series "The IT Crowd" and, on a casting trip to LA, saw the smash hit comedy BRIDESMAIDS. Blair felt that O'Dowd had all the qualities required for Dave and immediately contacted Blight and Du Fresne who readily agreed.

O'Dowd worked closely with Blair and the writing team on honing the character. Remarks O'Dowd, "I had never really read anything like this script before. It was covering things I was unfamiliar with, which I was kind of attracted to. And it was a genre of music that I love. I thought it was interesting to play that kind of character - I'd never played a character that was capable of doing anything before!"

While simultaneously shooting Judd Apatow's THIS IS 40, he enthusiastically embraced the idea of coming to Australia and Vietnam to film. "In terms of what I knew about Australia, my brother had travelled around a lot and when I was young he told me loads of great stories, so I was always conscious of wanting to come over to see what it was like," he says. "I knew bits and pieces about the Vietnam War. I have a degree in politics, so I thought that world was interesting to go and look at. And I had never done a war kind of story before, because I look so ridiculous in uniform. So this was a good opportunity."

O'Dowd wasn't aware of Wayne Blair's background but he did his research and realized they had worked with some of the same people, among them Philip Seymour Hoffman, who spoke very highly of Blair. Recalls O'Dowd, "I talked to Wayne several times on the phone and it all then happened very quickly. He was very on the ball, had great ideas. I really warmed to him."

Director of photography Warwick Thornton is both a cinematographer and a director. As a director, he won the Caméra d'Or at the 2009 Cannes International Film Festival for his film SAMSON & DELILAH. Blair was visiting Thornton at his home in the desert town of Alice Springs when the conversation turned to THE SAPPHIRES. "We were talking about actresses and cinematography," remembers Blair. "I thought to myself that I should ask Warwick to do THE SAPPHIRES, but I didn't ask him that day. It came back to me a week or so later. I read the script again another couple of times and mentioned Warwick to Rosemary and Kylie and it was like a light bulb had gone off in their heads," Blair says.

He continues, "Warwick's been in the industry for longer than I have. He's very experienced; he began making documentaries at CAAMA (Central Australian Aboriginal Media Association) when he was 15 or 16. So I wasn't sure how he would react to being asked to shoot THE SAPPHIRES. But he was really excited when the producers called. Then I went up to Alice Springs for a weekend and we were just like two kids in a candy shop. The film wouldn't be what it is today without our friendship and the professionalism that he brought to it. The schedule was tight; we had 14 songs we had to shoot and three relatively inexperienced leading ladies beside Deb Mailman. We had many locations - dozens in urban and rural areas of Australia, plus Vietnam; we had helicopters and guns. All set in 1968, so it was period as well!"

By the time production got underway, several years had passed since the story of four Aboriginal singers first captivated Australian theatergoers. But at no time did the filmmakers consider putting the project aside. Says Blair, "The film has taken a few years, and we've all been doing other things in the meantime, but THE SAPPHIRES has always been there as a touchstone."

The department heads on THE SAPPHIRES are among the most experienced in the Australian film industry: production designer Melinda Doring; costume designer Tess Schofield; head of hair and makeup Nikki Gooley; editor Dany Cooper; and sound recordist Ben Osmo.

"The production designer was really important and key to the success of this film. We're lucky in Australia to have a really healthy talent pool of designers so we met lots of people, but Melinda has got an eye for detail quite unlike anyone else. In our discussions, she knew exactly what every one of these characters would be doing, what they would be wearing, what rooms they were staying in, what a chair looked like, what magazines they would have - her research was impeccable," Blight says.

Once Blair, Thornton and Doring came together, one of their starting points for the look of the film was the mission on the Murray River where the girls had grown up. Du Fresne comments, "They

wanted a film that was beautiful, a world that was welcoming and was somewhere you wanted to live. That's not necessarily how Aboriginal missions have been portrayed in cinema. Wayne spoke a lot about THE COLOR PURPLE as a reference: that there was beauty in everything, regardless of where."

Doring's sets included US military bases and hospital, built on the outskirts of western Sydney. Sydney doubled as Vietnam for some scenes, and Doring transformed a nightclub in contemporary Kings Cross, Sydney, to a nightclub circa 1968 Saigon. Other scenes were filmed on location in Ho Chi Minh City, as the former Saigon is now known. The cast and crew stayed at the landmark Rex Hotel.

Costume Designer Tess Schofield is renowned for her work in opera, theatre and film. Says Blight, "We just fell in love with Tess Schofield - she's just an extraordinary, crazy, wonderful genius type I think. She just kept going harder and harder, she was constantly trying to make it better. For example, she created a whole look for one musical sequence, but then once we did a camera test on it, she looked at us and said 'it doesn't work' and then she rebuilt it again. She has an incredibly free way of looking at things."

Choreographing the film was Stephen Page, Artistic Director of Australia's acclaimed Indigenous dance company, Bangarra. Record producer Bryon Jones, a founding member of Australian music legends The Rockmelons, was brought into the production early in the process to work with Blair and the producers on the music selection. Jones became the film's music producer, working with the four lead actresses in the studio to record the classic 1960s soul tracks that underscore THE SAPPHIRES. These songs include some of the period's biggest hits, among them "I Heard It Through the Grapevine," "I Can't Help Myself/Sugar Pie Honey Bunch," "What a Man," and "Land of a Thousand Dances."

"The great thing about this era is you're not looking for a needle in a haystack. You're looking for the best song in a pile of gold," Jones remarks. "The golden era of 60s soul had an incredible supply of brilliant songs and incredible singers. It was a timeless soundtrack to a tumultuous period in history that reset the board in terms of popular music and society's view of itself. When you record these songs, you realize they are as good as it gets."

Reflecting on the creative team gathered for THE SAPPHIRES, Blight says, "We got the A team; it's as simple as that. Together they brought a wealth of experience virtually unmatched on any recent Australian feature film. They were a wonderful team around Wayne in his feature film directorial debut."

She continues, "It was incredibly challenging for all of us – after all, we were recreating the Vietnam War on the outskirts of Sydney – and none of us were interested in compromise." The quest for authenticity was further challenged by having to recreate the American side of the Vietnam War, with American military vehicles, helicopters, uniforms, weapons, etc. The Sapphires were flown to Vietnam to perform for US troops, not Australian soldiers.

Dozens of local extras from in and around the city of Albury in New South Wales were excited to play residents of the Aboriginal mission, while Sydney's multi-cultural population, including a burgeoning Sudanese community in the city's western suburbs, were recruited to play hundreds of African-American soldiers. The days when The Sapphires were performing for the troops were demanding, but a party atmosphere regularly developed and the extras clearly delighted in the performances of some of the world's most beloved soul music.

“There was some pretty mean dancing going on,” Blight laughs. “It really was a wonderful atmosphere.”

After several weeks in Australia – on the Murray River and in Sydney – key crew and cast moved to Ho Chi Minh City where, in a city of 8 million, they managed to stop the traffic while shooting on a bridge in the middle of town.

“Filming in Ho Chi Minh City was a once-in-a-lifetime experience,” Du Fresne says. “It’s a pretty crazy place to make a film, particularly when it’s period. When we arrived we discovered that we were the first foreign film allowed to shoot in there in 10 years and probably the first foreign film ever about the war allowed to film there. So it was a really big deal to be there and tremendously exciting for all of us.”

Blight concludes, “THE SAPPHIRES was huge film to undertake on every level and Wayne Blair took it on with incredible aplomb. Now we’re all looking forward to taking it out into the world and are hoping that people love it as much as we do, and fall in love with these beautiful girls and this crazy Irish man.”

THE SAPPHIRES – THE REAL SAPPHIRES

THE SAPPHIRES feature film is inspired by a true story, about four extraordinary Aboriginal women, sisters Laurel Robinson, Lois Peeler and their cousins Beverley Briggs and Naomi Mayers,

Yorta Yorta women born along the Murray River, they were part of an extended family of brothers and sisters who regularly sang together during the 1960's and 70's. Sisters Laurel and Lois toured Vietnam in the late 1960's singing to the American troops - an extraordinary achievement for two young Aboriginal women, considering that Aboriginal people had just received the right to vote.

All four women still live in Australia. Naomi Mayers has been the Chief Executive Officer of the Aboriginal Medical Service for 30 years. Beverly and Laurel have tirelessly worked by her side striving to improve the health of the Aboriginal community. Naomi received an Order of Australia Medal in 1984.

Lois Peeler became Australia's first Aboriginal model, is now the Executive Director of Worawa Aboriginal College, a secondary education facility for young Aboriginal Women, founded by one of her seven sisters the late Hyllus Maris. Lois is also the former head of Aboriginal Tourism Australia.

THE SAPPHIRES – THE SONGS FROM THE FILM

- Run Through The Jungle
- Ngarra Burra Ferra
- In The Sweet By And By
- Yellow Bird
- Mornington Ride
- Soul Man
- Sadie The Cleaning Lady
- Today I Started Loving You Again
- Burnt Biscuits
- Soul Sister, Brown Sugar
- Hold On, I'm Coming
- I'll Take You There
- Who's Loving' You
- Lonely Teardrops
- Hush (South)
- Saigon '68
- What A Man
- Shouting Out Love
- If You Need Me
- The Banana Boat Song (Day-O)
- Land Of One Thousand Dances
- These Arms Of Mine
- People Make The World A Better Place
- Nha Trang Vamp
- I Can't Help Myself (Sugar Pie Honey Bunch)
- Get Used to Me
- Gotcha!

THE SAPPHIRES - BACKGROUND INFORMATION ON AUSTRALIAN ABORIGINAL PEOPLES

There are some 400 Aboriginal tribes in contemporary Australia, comprising the world's most ancient living culture. Aboriginal ancestors are believed to have arrived on the island continent at least 40,000 years ago, and perhaps as many as 125,000 years ago. These first Australians were semi-nomadic hunter-gathers who came to occupy every part of the continent as they adapted to its highly variable geographical conditions. When the British began colonizing Australia in 1788, there were between 350-700 regional Aboriginal tribes, with hundreds of distinct languages and dialects. Great Britain disregarded the island's inhabitants; official policy, known as "terra nullius," held that the continent belonged to no one and thus could be claimed outright for Great Britain. Ancestral Aboriginal lands were appropriated, and heretofore unknown diseases, like smallpox, devastated the population. Aboriginals were classified as part of Australia's "flora and fauna," not to be counted in government censuses. Beginning in the mid-1800s, Aboriginal tribes were forcibly relocated to secular or religious reserves, missions or stations, with one goal being to "civilize" them, while being kept separate from white society. In 1869, the Parliament enacted the first in a series of laws under which fair-skinned and mixed-race Aboriginal children were removed from their families to be raised in government institutions, church missions or with white families. Such children came to be known as the "Stolen Generations," and the practice continued in some regions into the 1970s. In February 2008, Prime Minister Kevin Rudd presented an official government apology for the pain and loss suffered by the "Stolen Generations," their families and communities.

In the 20th Century, Aboriginal peoples began organizing politically and holding protests to demand more equal treatment. In 1967, Australians overwhelmingly passed a nationwide referendum that allowed the Commonwealth of Australia to count Aborigines in the census.

Sources: Australian Electoral Commission website; aboriginalculture.com.au; Wikipedia; embraceaustralia.com

THE SAPPHIRES – THE CAST

Deborah Mailman (Gail)

Deborah Mailman was the first Aboriginal woman to win the AFI Best Actress Award. She won in 1998 for her performance in the feature film *Radiance*. Deb has since won two more AFI Awards, for Best Supporting Actress for her *Bran Nue Dae* (2009) and for Best Guest or Supporting Actress in a television drama for *Offspring* (2011), and she was nominated for her much loved work on the series *The Secret Life of Us*, a role for which she was twice awarded Most Outstanding Actress In A Drama Series at the Logies (2002 and 2004).

Deb appeared in Phillip Noyce's film *Rabbit-Proof Fence*, was part of The Actors Company for the Sydney Theatre Company (2006–2007), and has had roles in *The Alice*, *Rush*, *The Book of Revelation* and *Monkey's Mask*. Deb is also a talented writer and director, winning the IF Award for Best Short Film for *Ralph*, produced by Goalpost Pictures' Jessie Mangum.

Deb also appeared in the original stage production of *The Sapphires*.

Jessica Mauboy (Julie)

Jessica Mauboy burst onto the Australian music scene when she was runner up in the 2006 *Australian Idol* series. She subsequently signed a recording contract with Sony Music Australia. Her debut live album, *The Journey*, debuted at number four on the ARIA Albums Chart and was certified gold by the Australian Recording Industry Association (ARIA). Her debut studio album, *Been Waiting*, produced her first number one single, "Burn", as well as the album's other top ten hits, "Because" and "Running Back". *Been Waiting* certified double platinum and became the second highest-selling Australian album of 2009. It earned Jessica seven ARIA Music Award nominations, winning the ARIA for "Highest Selling Single" for "Running Back".

Jessica's acting debut was in the film adaptation of the Aboriginal musical, *Bran Nue Dae* which became one of the highest grossing Australian films of recent years. She's since released her second studio album, *Get 'em Girls*, which debuted at number six on the ARIA Albums Chart and was certified gold by the Australian Recording Industry Association (ARIA). The album features the top-ten hit, "Saturday Night", with American rapper Ludacris.

Jess is of Aboriginal descent and her people are the Kuku Yalanji.

Shari Sebbens (Kay)

Shari is a proud Bardi, Jabirr-Jabirr woman born and raised in Darwin; she is one of six children, aunty to 14 and great aunt to 1. At 19 Shari was one of ten young artists chosen for "SPARK", the Australia Council for the Arts first theatre mentorship program. After 20 years desperately wanting to escape the humid north for bigger and better things she was accepted into WAAPA where she completed a one year, certificate 3 course in Aboriginal Theatre. At the end of the year she auditioned for and was accepted into NIDA. Shari has always had a passion for Indigenous theatre and through her training and opportunities' at NIDA and exposure to Sydney's art scene she has (further) developed her love for Shakespeare and film and television. *The Sapphires* is her first film role.

Miranda Tapsell (Cynthia)

Miranda Tapsell was born in Darwin. She is of Aboriginal descent and her people are the Larrakia. Miranda grew up in Kakadu National Park. She began performing at the age of seven when she joined a tap dancing group. At 13, her parents enrolled her into her first of many Summer Short Courses at NIDA in Sydney. Miranda completed high school in Darwin, with drama as a major subject. She also performed with Corrugated Iron Youth Arts, a local youth drama group and in 2004, at just 16, she won the Bell Shakespeare Regional Performance Scholarship with the Bell Shakespeare ensemble. Miranda graduated from NIDA in 2008 and has performed in several theatre productions, including the leading role in *Company B* Belvoir Street and the Malthouse Theatre production of *Yibiyung*, directed by Wesley Enoch.

Chris O'Dowd (Dave Lovelace)

Chris is well known for his starring role in *BRIDESMAIDS* opposite Kristen Wiig and Maya Rudolph. For his role in the film, Chris was nominated for a BAFTA "Rising Star Award," a Screen Actor's Guild Award for "Outstanding Performance by a Cast in a Motion Picture" and won the Irish Film and Television Award for "Best Supporting Actor – Film." *BRIDESMAIDS*, directed by Paul Feig and produced by Judd Apatow, received two Oscar nominations, a Golden Globe Award nomination for "Best Motion Picture – Comedy or Musical," and was recognized by AFI as "Movie of the Year." The film also won a Critics' Choice Movie Award for "Best Comedy Movie," a People's Choice Award for "Favorite Comedy Movie" and was recognized by individual critics' groups throughout the country for "Best Acting Ensemble." *BRIDESMAIDS* was also a box office success making almost \$300 million worldwide.

Chris will next be seen starring in *FAMILY TREE* which was created by Christopher Guest and Jim Piddock. The series will begin airing in mid-May 2013 in both the US and UK on HBO and the BBC respectively. Additionally, he lends his voice to Chris Wedge's animated film, *EPIC* which will be released by Fox on May 24th and also features Beyoncé, Jason Sudeikis, Steven Tyler, Amanda Seyfried, and Aziz Ansari.

Chris wrote and produced a TV series based on his childhood titled *MOONE BOY*. The series revolves around a young boy who relies on the help of his imaginary friend to deal with the quandaries of life in a wacky, small-town Irish family in the 1980s. The series was recognized by the Irish Film and Television Awards as "Best Entertainment Programme" and Chris was nominated for "Best Supporting Actor – TV" and "Best Script Drama." Additionally the show was nominated for "Best New Comedy Programme" by the British Comedy Awards. *MOONE BOY* premiered on Sky One in the UK and will air on Hulu in 2013. The show has been picked up for a third season and in addition to writing and producing, Chris will direct all the upcoming episodes.

Chris' other upcoming features include John Michael McDonagh's *CALVARY* opposite Kelly Reilly and Brendan Gleeson and James Griffiths' *CUBAN FURY* opposite Nick Frost and Rashida Jones.

Chris was most recently seen starring in Lena Dunham's HBO series, *GIRLS* and Judd Apatow's *THIS IS 40*. His other film credits include Jennifer Westfeldt's *FRIENDS WITH KIDS* opposite Jon Hamm, Adam

Scott, Kristen Wiig and Maya Rudolph; Jay Roach's *DINNER FOR SCHMUCKS* opposite Paul Rudd and Steve Carell; Rob Letterman's *GULLIVERS TRAVELS* opposite Jack Black, Jason Segel, and Emily Blunt; Richard Curtis' *FOX, THE BOAT THAT ROCKED* opposite Phillip Seymour Hoffman; and Gareth Carrivick's *FREQUENTLY ASKED QUESTIONS ABOUT TIME TRAVEL* opposite Anna Faris. Chris also starred in *FESTIVAL* which was nominated for two BAFTA Awards including "Best British Film," and won him a BAFTA Scotland Award for "Best Actor in a Scottish Film."

Chris' other television credits include starring in the cult comedy series, *THE IT CROWD* for Channel 4 Television and the critically acclaimed series *CRIMSON PETAL & THE WHITE*, a four part adaptation of Michael Faber's best-selling novel directed by Marc Munden for BBC. He is well known in Ireland for having starred in the popular RTÉ One drama *THE CLINIC*, which earned him a nomination for an Irish Film & Television Award in 2003.

On stage, Chris starred opposite Catherine Tate, Francesca Annis and Lisa Dillon in Anna Mackmin's *UNDER THE BLUE SKY* at the Duke of York's Theatre in 2008.

Chris is from Roscommon, Ireland. He studied politics at Dublin University before training at LAMDA.

Tory Kittles (Robby)

Tory Kittles stars in the US series *Sons of Anarchy*. His first big acting break was also in a Vietnam War feature, Joel Schumacher's *Tigerland*. Tory was also invited by Schumacher to write a song for the film, which became its theme song *Looking for Charlie*. He has appeared in films such as *He has appeared in films such as Malibu's Most Wanted, Get Rich or Die Tryin', Next, and Miracle at St. Anna* and the television series *CSI: NY* and *House, M.D.*

Eka Darville (Hendo)

Eka Darville grew up in the iconic Australian surfing town of Byron Bay and is still an avid surfer and skate board rider. His film and television credits include *Blue Water High*, Stephen Spielberg's *Terra Nova*, *Spartacus* and in two seasons of the US television series *Power Rangers*. Eka will soon be seen in the feature film *Mister Pip* (as Pip) with Hugh Laurie and Kerry Fox.

Lynette Narkle (Nanny Theresa)

Lynette Narkle is a highly respected performer and director of Indigenous theatre and film. She has been a pivotal force in Indigenous Australia theatre for more than three decades, often starring in the plays of seminal Aboriginal playwright and activist Jack Davis, such as *No Sugar* and *Honey Spot*. Lynette has appeared in several films and television productions including *Heartlands*, *Heat* and *Natural Justice*.

Kylie Belling (Geraldine)

Kylie Belling is a Yorta Yorta/Bangarang/Wiradjurri woman and a graduate of the Victorian College of the Arts School of Drama. Kylie's acting career has covered a broad range of works across film, television and theatre, including on-going roles in the enduring television hit series *Prisoner* and in *The Flying Doctors* and *The Genie from Down Under*. She also appeared in Wim Wender's film, *Until the End of the World*, which was shot in central Australia. Kylie's theatre directorial credits include *Nidjera* for Melbourne Workers' Theatre *Up the Road*, *Oh My God I'm Black* and *Casting Doubts* for the Ilbjerri Theatre Company, where she served as artistic director for several years.

Gregory J. Fryer (Selwyn)

Well known as an actor, musician and comedian, Gregory J. Fryer featured in the critically acclaimed Australian television series *The Circuit* and has performed at the Melbourne International Comedy Festival as well as for the Melbourne Theatre Company in productions including Harold Pinter's *The Birthday Party*.

Don Battée (Myron Ritchie)

Don Battée's film credits include *The Matrix*, *Sniper* and *Peter Pan* and the television series *Los World*, *BeastMaster* and *Frankie's House*.

T.J. Power (Lt. Jensen)

A graduate of the Western Australian Academy of the Performing Arts, T.J. Power's roles include opposite Javier Bardem and Julia Roberts in *Eat, Pray, Love*, filmed in Bali, the Australian film *Wasted on the Young* and the television series *Underbelly: Razor*.

THE SAPPHIRES – THE FILMMAKERS

DIRECTOR - WAYNE BLAIR

Wayne Blair is an actor, writer and director. He has directed several short films including *The Djarns Djarns*, winner of the prestigious Crystal Bear Award at the Berlin Film Festival and *Black Talk* which won the Sydney Film Festival Dendy Award for Best Short film.

For their inaugural season and very first show, Sydney Theatre company artistic directors Cate Blanchett and Andrew Upton chose Wayne to direct the stage play *The Removalists*. His other theatre directing credits include *Romeo and Juliet* also for the Sydney Theatre Company (STC) and *Reuben Guthrie* and *Jesus Hopped the A Train* for Belvoir St Theatre. He also directed *Unspoken*, which won Best Independent Production at the Sydney Theatre Awards.

As an actor, Wayne has appeared in numerous stage and film roles including his production of *Jesus Hopped the A Train*. It was this performance that so impressed Phillip Seymour Hoffman that he asked Wayne to star in *True West* which he directed for the STC. Wayne also starred in the STC's production of Steven Soderbergh's *The Mystery Project*.

As a writer, he has written for the acclaimed BBC/Nine Network series *Lockie Leonard* and he won an Australian Writers' Guild Award for his work on the SBS series *The Circuit*.

THE PRODUCERS – ROSEMARY BLIGHT and KYLIE DU FRESNE

Rosemary Blight and Kylie du Fresne are partners, with Ben Grant and Cass O'Connor in Goalpost Pictures, one of Australia's leading independent production companies. Recent credits for the company include the Julien Temple-directed *The Eternity Man*, the 2007 Sundance Film Festival hit *Clubland*, starring Golden Globe winner Brenda Blethyn, the BAFTA nominated television series for the BBC and the Nine Network *Lockie Leonard* and the Cannes Film Festival Closing Night film (2010) *The Tree* (as Executive Producers), starring Charlotte Gainsbourg. The company also produced Wayne Blair's short films *The Djarns Djarns*, winner of the prestigious Crystal Bear Award at the Berlin Film Festival, and *Black Talk*, winner of the Dendy Award for Best Fiction under 15 Minutes at The Sydney Film Festival.

The company's film and television productions have sold around the world and have screened at key international festivals including Cannes, Berlin, Sundance, Locarno and Toronto. They are proud recipients of Rose d'Or, BAFTA, AFI, Crystal Bear and Logie awards and nominations.

SCREENWRITER - KEITH THOMPSON

Keith Thompson is an eight-time (Australian Writers' Guild) AWGIE Award winning screenwriter. He has twice won the prized Gold AWGIE Award for the Best Script of the Year in all categories (stage, film, television and radio) for his 2007 Sundance hit film *Clubland*, starring Golden Globe winner Brenda Blethyn, and for his 1991 episode of the ABC TV series *GP*. Other work includes the *Small Claims* telefeature franchise and 16 episodes of the BAFTA nominated television series for the BBC and the Nine Network *Lockie Leonard*. Keith has been a script editor on over 25 produced feature films including *Japanese Story* and *Love Serenade*. In 1997 Keith was awarded the Australian Writer's

Guild Hector Crawford Award for Contributions to Script Editing. He is currently Head of Creative at Goalpost Pictures, Australia.

SCREENWRITER – TONY BRIGGS

Tony Briggs won the Helpmann Award for the stage play of *The Sapphires*, which was inspired by the story of an Aboriginal all-girl group, featuring his mother, who performed for the troop during the Vietnam War. Tony is best known as an actor. His early career included an on-going role in *Neighbours* and he featured in the recent acclaimed television series *The Slap* and in the films *Bran Nue Dae* and *Australian Rules*. Other credits include *The Circuit*, *Blue Heelers*, *Stingers*, *The Man from Snowy River* and *Ocean Girl*.

DIRECTOR OF PHOTOGRAPHY – WARWICK THORNTON

Warwick Thornton won the Camera d'Or at the 2009 Cannes International Film Festival for his feature film directorial debut *Samson & Delilah*. Warwick also wrote and produced the film, and was DOP and composer. The film won four AFI Awards, for Best Film, Best Direction, Best Original Screenplay and Best Sound and its many other accolades include Best Film at the 2009 Asia Pacific Screen Awards. Warwick began his career at the CAAMA, the Central Australian Aboriginal Media Association, as a DJ and, while still a teenager, began making documentaries. He later studied cinematography at the Australian Film Television and Radio School. As a cinematographer his credits include the feature films *Radiance* and *Here I Am* and the documentaries *My Mother India* and *Buried Country* and the ground-breaking television series *The First Australians*. His body of work includes short films *Payback*, *Mimi*, *Green Bush* and *Nana*.

EDITOR – DANY COOPER

Dany Cooper won the Australian Academy of Cinema Television and Arts (AACTA) Award for Best Editing in 2012 for *Oranges & Sunshine*. She also won the Award, previously known as the AFI Award, in 2005 for *Angel Baby* and was nominated for *Beneath Hill 60*, *Candy* and *The Well*. She has won three Australian Screen Editors Awards and was nominated for an Emmy Award for *Battlestar Galactica*.

PRODUCTION DESIGNER – MELINDA DORING

Melinda Doring is constantly in demand as both a Production Designer and Costume Designer. Her impressive body of work includes, as Production Designer, the feature films *Oranges & Sunshine*, *Eye of the Storm*, *Somersault* and *Home Song Stories* and the recent television series *The Slap* as well as Gillian Armstrong's feature documentary *Unfolding Florence: The Many Lives of Florence Broadhurst*. As a Costume Designer, her credits include *Suburban Mayhem*, *Walking on Water*, *Little Fish* and *Mullet* and the television series *Marking Time*. Melinda has won three AFI Awards (renamed AACTA Awards in 2012) for Best Production Design and was nominated twice for Best Costume Design. She has also won two IF Awards. Melinda graduated from the AFTRS with an MA in Design in 1998, winning the Fox Studios Australia Award for Design Excellence.

COSTUME DESIGNER – TESS SCHOFIELD

Tess Schofield graduated from NIDA in 1986 and has worked ever since in theatre, film and opera. Tess has received an Australian Film Institute Awards for the feature films *Dirty Deeds*, *Bootmen* and *Spotswood* and Green Room Awards for her designs for the theatre productions *Cloudstreet* and *Lady Macbeth of Mtsensk*. Her many other film credits include *Radiance*, *Unfolding Florence: The Many Lives of Florence Broadhurst*, *Cosi* and *Diana & Me*.

Her numerous theatre credits include many Belvoir St productions such as *Wild Duck*, *The Diary of a Madman* (Belvoir St and BAM productions), *Namatjira* (with Big hART), *Toy Symphony*, *The Adventures of Snugglepoot & Cuddlepie* and *Little Ragged Blossom*, *Ray's Tempest*, *A Midsummer Night's Dream*, *The Lieutenant of Inishmore*, *Waiting for Godot* and *Cloudstreet*. She was Resident Designer at the Sydney Theatre Company from 2006 – 2009 where her many credits include *A Long Day's Journey Into Night*, *A Streetcar Named Desire*, *Elling*, *The Wonderful World of Dissocia* and *The Convicts Opera*. Tess's opera credits include *Peter Grimes* (Houston Grand Opera), *Sweeney Todd* (Lyric Opera of Chicago and The Royal Opera); *The Triple Bill – The Prisoner / Berio Folk Songs / La Strada* (English National Opera); and *Peter Grimes*, *Lady Macbeth of Mtsensk*, *Jenufa*, *Whitsunday* (Opera Australia) and the ambitious arena-style production of *La Traviata*, by Opera Australia, held on Sydney Harbor.

HAIR AND MAKE UP DESIGNER – NIKKI GOOLEY

Nikki Gooley has worked on some of the largest international film productions ever made in Australia including *X-Men Origins: Wolverine*, *Nim's Island*, *Superman Returns*, *The Matrix*, *The Chronicles of Narnia*, *Peter Pan* and *Queen of the Damned*. Other film and television credits include Bruce Beresford's *Paradise Road*, *In The Winter Dark* and, more recently, the charming television series *Dance Academy*.

MUSIC PRODUCER – BRY JONES

Bry Jones was a founding member of the legendary Australian pop/dance/R&B outfit *The Rockmelons* which had such hits in the early 1990s as "Ain't No Sunshine" and "That Word (L.O.V.E.)". Bry has gone on to become one of Australia's top music producers for artists including the *Australian Idol* recording stars Jessica Mauboy, Guy Sebastian, Shannon Noll and Kate DeAraugo.

COMPOSER – CEZARY SKUBISZEWSKI

Cezary Skubiszewski first made his mark composing the score for Jerzy Domaradzki's *Lilian's Story*. He has worked with many Australian directors in recent years, composing scores for Gregor Jordan's *Two Hands*, Tony MacNamara's *The Rage in Placid Lake* and Gillian Armstrong's *Death Defying Acts*. For his work on film music Cezary received many awards including two from the Australian Film Institute (now ACCTA) for *Bootmen* and *La Spagnola*. Other film and television credits include *Beneath Hill 60*, *After the Deluge*, *Black and White*, *The Society Murders* and *The Book of Revelations*.

CHOREOGRAPHER – STEPHEN PAGE

Stephen is a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh tribe from southeast Queensland. Stephen began his career with the Sydney Dance Company and was appointed Artistic Director of Bangarra Dance Theatre, a position he stills holds, in 1991. Under his leadership, Bangarra has built a strong reputation touring throughout Australia and the world. Memorable works *Ochres*, *Skins* (Best New Australian Work and Best Dance Work, 2001 Helpmann Awards), *Bush* (Best Dance Work, 2004 Helpmann Awards) and *Mathinna* (Best Dance Work and Best Choreography, 2009 Helpmann Awards) have become milestones in Australian performing arts. He also received the 2010 Helpmann Award for Best Choreography for *Fire – A Retrospective* and he accepted Bangarra Dance Theatre’s award for Outstanding Performance by a Company for the same production. Stephen has choreographed for The Australian Ballet, the 2000 Sydney Olympics Opening and Closing Ceremonies and the feature film *Bran Nue Dae*. He was Artistic Director of the 2004 Adelaide Festival of the Arts and, and, in 2008, was named NSW Australian of the Year in recognition of his efforts to bring cultures together through performing arts and his commitment to developing the next generation of Indigenous storytellers by mentoring emerging artists.

THE SAPPHIRES – CREDITS

Directed by Wayne Blair
Produced by Rosemary Blight & Kylie du Fresne
Screenplay by Keith Thompson & Tony Briggs
Based on the stageplay 'The Sapphires' by Tony Briggs

GOALPOST FILM & SCREEN AUSTRALIA in association with SCREEN NSW
present a GOALPOST PICTURES PRODUCTION
'THE SAPPHIRES'

CHRIS O'DOWD, DEBORAH MAILMAN, JESSICA MAUBOY, SHARI SEBBENS, MIRANDA TAPSELL,
TORY KITTLES, EKA DARVILLE

Director of Photography WARWICK THORNTON
Production Designer MELINDA DORING
Film Editor DANY COOPER ASE
Costume Designer TESS SCHOFIELD
Music Producer BRY JONES
Composer CEZARY SKUBISZEWSKI
Choreographer STEPHEN PAGE

Casting Directors NIKKI BARRETT, NATALIE WALL, RANDI HILLER, TAMARA-LEE NOTCUTT
Executive Producers BOB WEINSTEIN, HARVEY WEINSTEIN, BEN GRANT, TRISTAN WHALLEY, LEE SOON
KIE, JOHN SIM

Screenplay by KEITH THOMPSON and TONY BRIGGS
Based on the stageplay 'The Sapphires' by TONY BRIGGS
Produced by ROSEMARY BLIGHT and KYLIE DU FRESNE
Directed by WAYNE BLAIR

THE SAPPHIRES – THE CAST

Dave Lovelace	Chris O'Dowd
Gail	Deborah Mailman
Julie	Jessica Mauboy
Kay	Shari Sebbens
Cynthia	Miranda Tapsell
Robby	Tory Kittles
Hendo	Eka Darville
Nanny Theresa	Lynette Narkle
Geraldine	Kylie Belling
Selwyn	Gregory J. Fryer
Myron Ritchie	Don Battée
Lt. Jensen	T.J. Power
Young Gail	Tanika Lonesborough
Young Kay	Nioka Brennan
Evelyn	Tammy Anderson
Young Julie	Miah Madden
Young Cynthia	Ava Jean Miller-Porter
Young Jimmy	Carlin Briggs
Baby Hartley	Koby Murray
Stevie Kayne	Hunter Paige-Lochard

Jimmy Middleton
Merle
Noelene
Young Tommy
Glynis
Uncle Ed
Singing Sailors
Ed's Bass Player
Ed's Guitarist
Ed's Drummer
Vera
Bruce the Handyman
Major Wicks
Myron's Girl
Seamstress
Seamstress' son
Duggie
Max
Fish
Pinky
Government Official
Vietcong Commander
Lou McGarrick
Marine Sergeant
Young Marine
Desk Clerk
Stunt Marines

Meyne Wyatt
Judith Lucy
Annette Hodgson
Tom Whitechurch
Georgina Haig
Rhys Muldoon
Barry Southgate, A. Spencer Davis
Rodney Todd
Eric Rasmussen
Julian Bel Bachir
Amy Miller Porer
Clarence Thane
Merelyn Anderson
Kim Quyen
Hai Thao
Hoang Hiep
Cleave Williams
Martin Farrugia
Ben Rodgers
Jasper Sarkodee
Stuart Christie
Quan Tran
Wayne McDaniel
Beau Brady
Sam North
Kenny Luu
Leon Stripp, Beau Karolos, Neil Horton,
Ben Toyer

THE SAPPHIRES – THE FILMMAKERS

Director
Writers
Producers
Executive Producers
Executive Producers
Executive Producers
Line Producer
Director of Photography
Production Designer
Editor
Costume Designer
Hair & Make-Up Supervisor
Music Producer
Choreographer
Composer
Sound Recordist
Sound Supervisor
Music Supervisor
Associate Producers
Australian Casting
US Casting

Wayne Blair
Keith Thompson & Tony Briggs
Rosemary Blight & Kylie de Fresne
Ben Grant, Tristan Whalley
Lee Soon Kie, John Sim
Bob Weinstein, Harvey Weinstein
Belinda Mravicic
Warwick Thornton
Melinda Doring
Dany Cooper
Tess Schofield
Nikki Gooley
Bry Jones
Stephen Page
Cezary Skubiszewski
Ben Osmo
Andrew Plain
Gary Seeger
Tony Briggs, Lauren Edwards
Nikki Barrett & Natalie Wall
Randi Hiller & Tamara-Lee Notcutt

1 st Assistant Director	Thomas Read
2 nd Assistant Director	Adam Smillie
3 rd Assistant Director	Tremaine Egan
4 th Assistant Director	Ziggy Coolahan
Additional Assistant Director	Andy Pante
Director's Attachment	Tracey Rigney
Production Co-ordinator	Cassandra Simpson
Production Secretary	Mike Horvath
Production Runner	Daniel Palmer
Additional Production Runners	Emily England, Natasha Saba Roper
Producer's Assistant	Raquelle David
Producers Intern	Ryan Griffen
Travel Co-ordinator	Lauren Wild
Camera & Steadicam Operator	Matt Temple
1 st Assistant Camera	Jules Wurm
Focus Puller	Paul Makeshaft
2 ^{ns} Assistant Camera	Drew English
Clapper Loader	Ben Lindberg
Truck Loader	Kyle Mathis
Pickup Director of Photography	Nina Martinetti
Pickup 1 st Assistant Camera	Jason Binnie
Pickup 2 nd Assistant Camera	Sherlyn Hii
Camera Attachment	Cornel Ozies
Art Director	Janie Parker
Set Decorator	Glen W. Johnson
Props Mistress	Rebecca Cohen
Art Co-ordinator	Diane Snape
Designer Assistant	Callum Webster
Senior Buyer & Dresser	Chris Cleary
Buyer & Dresser	Kate Campbell
Buyer & Dresser	Anne McEwan
Set Dresser	Jeff Sturm
Graphic Design	Suzanne Buljan
Additional Buyers	Marnie Kornhauser, Lauren Richards
Art Department Assistant	Jodie Cooper
Standby Props	James Cox
Assistant Standby Props	Anthony McNeil
Vehicle Co-ordinator	Dean McGuire
Assistant Vehicle Co-ordinator	Cameron Rock
Helicopter supplied by	Heliaust Pty Ltd
Construction Manager	Greg Hajdu
Foremen	Marke Ikke, Shaun Hayes
Leading hand	Mark Panucci
Set Builders	Chris Forde, Rory McKernan
Carpenters	Matt Dunn, Parihaka Beazly
Scenic Artist	Andrew Robinson
Set Finisher	Rohan Dawson
SFX Supervisor	Rodney Burke, SPFX Australia
Greens	Glen Johnson
Armourer	Gideon Marshall
Military Advisor	Ian Sparke

Assistant Military Advisors
Military & Webbing Assistant
Storyboard Artist
Costume Supervisor
Costumers
Standby Costume
Additional Standby Costume
Extras Standby
Costume Assistant
Hair & Make Up Artist
Hair & Make Up Assistant
Additional Hair & Make Up Artists

Wigmaker
Location Manager
Location Scouts
Location Assistants
Unit Manager
Unit Assistants

Gaffer
Best Boy
Lighting Assistant
Gene Operator
Additional Electrics

Key Grip
Best Boy Grip
Grip Assistants
Scorpio Head Technician
Boom Swingers
Sound Attachment
Synch Check Technician
Script Supervisor
Script Amendments
Vietnamese Script Translation
Production Accountant
Assistant Accountant
Post Production Accounts
Extras Casting Co-ordinator
Cultural Advisors
Drama Coach
Keyboard Teachers & Hand Doubles
Assistant Choreographer
Person Trainer for The Sapphires
Stunt Co-ordinator
Safety Supervisor
Nurses
Additional Nurses
Security

Sam Wright, Dennis Kreuzler
Peter Sparke
Peter Sheehan
Lisa Javelin
Weaver, Shane Phillips, Ghosne Aoun
Carolyn 'Ruby' Wells
Heather Wallace
Zoe Churchill
Ruby Langton Batty
Sarah Bernard
Jackie Wallington
Wendy de Waal, Bec Taylor, Dalia Fernandez,
Sheldon Wade, Troy Follington, Melissa Chew,
Chloe Brunskill, Ann-Maree Gosse
Kylie Clarke Wigmaking
Peter Hicks
Edward Donovan, Daniel Power
Mena Magill, Thomas Grant
Tic Carroll
Michaela Gerhaty, Andrew Playford,
Fiona Young, Brian Carpenter
Paul Booth
Russell Fewtrell
Tommy Hankinson
Joseph Heks
Robbie Burr, Garfield Darlington, Effron
Heather
Martin Fargher
Ian Barton
Ryan Thompson, Aaron Rapira
Richard Brown
Sue Kerr, Shanti Burn
Katherine Glass
Sam Zubrycki
Melina Burns
Milli Howson
Hoa Tran
Christine Moran
Jane Moroney
Jolie Phillips
Andrew Arbuthnot
Zeta Thomson, Lou Bennett
Rachael Coopes
Paul Gray, Scott Aplin, David Pritchard
Chrissy Norford
Millie Herzberg
Dean Gould
Adam Stripp
Rosie Murray, Deidre Eldridge-Doyle
Kerrie Smith, Scott Glading
Wrights Security

Caterer	MDPI Investigations And Security
Vietnam Production Supervisor and Government Liaison	Clare Pollard, Camera Cooks
Vietnamese Production Services	
Fatman Producer	Hoa Tran
Production Managers	Fatman Films
2 nd Assistant Director	Gordon Westman
Location Managers	Trang Pham, Lili Pham
Production Assistants	Kenny Luu
	Tri Tran, Hai Ta
	Dani Chu To, Chop Tn, Hai Ho, Phi Anh
	Tram Trang, Hue Hoang
Gaffer	Mr Seven
Lighting Department	PS Studio
Art Director	Charporn Meng
Props Master	Huy Hien Phan
Wardrobe Supervisor	Trang Pham
Wardrobe Assistant	Thanh Dinh, Ba Tuoc
Catering	Xuan Tran
Publicist	Tracey Mair, TM Publicity
Stills Photographer	Lisa Tomasetti
Additional Photographer	Joseph Mayers
EPK Camera Operator	Damian Beebe
EPK Editor	Sam Leighton-Dore
Look Book Designer	John Marsh
Editing Facilities	Spectrum Films
1 st Assistant Editor	Luca Byrne
Assistant Editor	Alicia Gleeson
Archive & VFX Assistant Editor	Adam Smith
Archive Researcher	Lisa Savage
VFX by	Method Studios
VFX Executive Producer	Andrew Robinson
VFX Supervisor	James Rogers
Digital Effects Supervisor	Grant Everett
Digital Effects Supervisor	Ian Dodman
Senior VFX Producer	Jayne Da Costa
VFX Co-ordinator	Helen Kok
Senior Designer	Liz Ellis
Lead Compositors	Gabriel Reichle, Blake Muir
Compositors	Chris Jackson, Dustin Cumming, Tim Parsons
	Randy Vallacott, Ben Tanti, Rosano Lepri
Lead 3D Supervisor	Gyuri Kiss
Lead Animator	Konstantin Kovalenko
3D Artists	Jensen Thoms, Sebastian Ravagnani, Chris Young, David Henderson, Llaszlo Kiss, Rahul Deshprabhu, Jongsu Oh, Rakitha Vithanage
	Danny Janevski, Mike James, Jonathan Taranto, David Woodland
Matte Painters	David Orman
	EFilm Australia
Data Management	Anthos Simon
Digital Intermediate	Olivier Fontenay
EP Post Production	
DI Colourist	

DI Producer	Katherine Heads
DI Supervisor	Matthew M. North
DI Editor	Matthew T. Griffin
DI Compositors	John Durney, Rod Wallwork, Geoff Aitken
Video & DCP Mastering	Kieran Bleakley, Kristian Whitlock, Lucas Cain, Kirstin-Marie Cetinich, David O'Brien
Titles & Credits	Takahiro Suzuki
Dailies Transfers	Kieran Bleakley
I/O Operators	Nathan Smith, Peter Luczak, Henry Yekanians
Laboratory Services	Deluxe Australia
Front Title Design	Creative Partnership
Sound Facility	Huzzah Sound
Dialogue Editor	Bronwyn Murphy
FX Editor	William Ward
Atmos Editor	Megan Wedge
Assistant Sound Editor	Jared Dwyer
Sound Attachment	Tara Webb
Foley Artist	John Simpson
Foley Engineer	Lisa Simpson
Foley	Feet 'N' Frames
Dolby Engineer	Bruce Emery
Re-Recording Mixer	Peter D. Smith
2 nd Re-Recording Mixer	Glenn Butler
StageOne Head of Sound	Angus Robertson
Sound Re-Recording Stage	Deluxe Stageone Sound
Additional ADR Facilities	Soundfirm Melbourne, Nutmeg Post, De Lane Lea, Buzzy's Recording
Song Pre Production Programming	Paul Gray & Rich Sandford
Associate Music Producer Band Recordings	Greg Morrow
Drums	Greg Morrow
Bass	Mike Brignardello
Guitar	Pat Buchanan
Keyboards	Tony Harrell, Michael Rojas
Horn Arrangements & Trumpet	Steve Herman
Trombone	Chris Dunn
Tenor Sax	Chris West
Baritone Sax	Jim Hoke
Keyboards (People Make The World A Better Place)	Paul Gray
Strings Arranged & Performed by Nashville Band Recordings Engineer	"I Can't Help Myself (Sugar Pie Honeybunch) Chris Carmichael, in Stonehurst Studio
Recorded at	Russ Long
Engineered by	The Brown Owl, Nashville
Assistant Engineer	Russ Long
Overdubs Recorded at	Mark Zellmer
Overdub Engineer	Sound Emporium & Sony Tree
Vocals Recorded at	Adam Engelhardt
Vocal Recording Engineers	Reily HQ & Sony Studios Sydney
'Burnt Biscuits' & 'Hush' Drums	Braddon Williams & Bry Jones
Burnt Biscuits' & 'Hush' Bass	Don Littleton
	Larry 'Fuzzy' Knight

Burnt Biscuits' & 'Hush' Guitar	Dave Raven
Burnt Biscuits' & 'Hush' Harmonica & Guitar	Trent 'Kunga' Williamson
Burnt Biscuits' & 'Hush' keyboards	John 'JT' Thomas
The Melbourne Studio Orchestra	
Oboe	Vicky Philipson
Guitar	James Black, Doug de Vries
Electric Piano	Jake Savona
Bass	Steve Hadley
Electric Piano, Organ	Cezary Skubiszewski
Orchestration & Conducting	Daryl McKenzie
Orchestra Director	Brett Kelly
Recording Engineers	Robin Grey (Allan Eaton Studio) Michael O'Connell (C-Zee Studio)
Mixed by	Chris Scallan at Sing Sing Studios Melbourne, Australia

Completion Guaranto	Corrie Soeterboek, FACB
Legals	Bryce Menzies, Marshall and Dent Lawyers
Insurance	Steve Pratt, Webster Hyde Heath
Production Auditor	Rosenfeld Kant & Co
Freight	Mark Flynn, Reel Freight Solutions
Production Facilities by	Canal Road Film Centre
Travel Agent	Encore Travel

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 Financed with the assistance of Export Finance & Insurance Corporation
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 Principal Investor (Development, Enterprise Program and Production) Screen Australia

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