

PRESS KIT

▶▶▶ **Mad Bastards**

Director
Brendan Fletcher

Screenplay
Brendan Fletcher

In collaboration with **Greg Tait, Dean Daley-Jones, John Watson**

Producers
Alan Pigram, Stephen Pigram, Brendan Fletcher, David Jowsey

Starring
**Dean Daley-Jones, Lucas Yeeda, Greg Tait,
Ngaire Pigram, Douglas Macale, John Watson**

**A story of transformation
that celebrates how country can lead a lost soul home**

**Australian/NZ distributor: Transmission Films
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www.madbastards.com.au

MAD BASTARDS

Length: 96.5 minutes

Aspect ratio: 2.35.1

Sound: Dolby Digital

Language: English

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Filmed entirely on location
in The Kimberley, Western Australia,
except for a little bit in Perth.

► THE STORY

In a nutshell

TJ is a mad bastard, and his estranged 13-year-old son Bullet is on the fast track to becoming one, too. After being turned away from his mother's house, TJ sets off across the country to the Kimberly region of northwestern Australia to make things right with his son.

Grandpa Tex has lived a tough life, and now, as a local cop in the outback town of Five Rivers, he wants to change things for the men in his community. Cutting between three generations, *Mad Bastards* is a raw look at the journey to becoming a man and the personal transformation one must make.

Developed with local Aboriginal communities and fueled by a local cast, *Mad Bastards* draws from the rich tradition of storytelling inherent in Indigenous life. Using music from legendary Broome musicians the Pigram Brothers, writer/director Brendan Fletcher poetically fuses the harsh realities of violence, healing, and family. *

* With thanks to Sundance Film Festival for this Synopsis

In detail

TJ is a tough, volatile man tortured by his own soul.

Fleeing a life of urban chaos in the city, and with few other options, TJ sets out on a 2,000-kilometre journey north to the remote Kimberley town of Five Rivers to find 13-year-old Bullet, the son he has never met.

In the rugged Kimberly, TJ locks horns with local police officer Texas, who has family troubles weighing heavily upon him. He has just driven his grandson - Bullet - to a boys' camp in the bush to save him from being locked up after he lit a dangerous fire in Five Rivers.

Fiercely protective of his community, Texas doesn't like the look of TJ and doesn't want him in his town. He has to fight to keep a lid on his anger when he realises that TJ fathered Bullet.

After years of partying, Bullet's mother Nella has now cleaned up her life, but still feels real resentment towards TJ due to his long absence. This fuels his volatility. But Nella doesn't stand in the way of Bullet, when he returns from the bush camp, getting to know his father - she knows this is what her son wants.

Eventually TJ's old ways surface and his anger boils over, sparking a meltdown in Bullet. Texas is furious and the two huge men clash violently, out on the endless River Rivers floodplain.

Texas offers a beaten and bloody TJ the chance for redemption and he accepts ... deciding to stay in the community with his family.

► **RUGGED, REAL, INSPIRATIONAL**

"A mad bastard is our name for the one who is dragging the net in the deep end where the crocodiles are. They are brave to the point of being mad. We were all mad at some point, especially when we were young and full of stupidity because we'd been drinking."

Stephen Pigram, producer, composer, member of the renowned Pigram Brothers.

"I am really proud of this movie most of all because it does justice to the tough men of The Kimberley who have transformed their lives by tempering their wildness, and channeling their strength into their kids, their families, their communities. I find that very real and very inspiring."

Brendan Fletcher, director, writer, producer.

"TJ has hit rock bottom but is striving to get back on his feet. It is a positive story. A lot of people aren't educated and don't read but they watch movies."

Dean Daly-Jones, who plays TJ, father of Bullet.

"There's not much fake in the film. It is pretty real. If anything we played it down a bit."

Greg Tait, who played Texas, the police officer and grandfather of Bullet, while he was actually employed as the local police officer at the remote town of Hall's Creek.

"There's something up here that Aboriginal people have: a magic, a sixth sense, a connectedness. Uncle Black represents it in the film but it was one of the hardest things to get into the movie because it's not physical."

Alan Pigram, producer, composer, grip, member of the renowned Pigram Brothers.

► A UNIQUE PRODUCTION PROCESS

The actors brought their own lives to the screen

Mad Bastards tells a story about the tough, primal men who live in one of Australia's last frontiers, The Kimberley. There is a simple explanation behind its authenticity: the people in the lead roles brought their own lives to the story and basically play themselves.

Greg Tait, the police officer Texas on screen, was the local copper at remote Hall's Creek for nearly 17 years. Dean Daley-Jones, the tough angry TJ that arrives in town to meet his son for the first time, is currently getting to know his own teenage son in real life. When the cameras film John Watson taking a group of troubled boys deep into the bush to teach them Aboriginal culture, it feels natural because it's what Johnnie does all the time.

"There's not much fake in the film," says Greg who, like Dean and John, is credited as writer in collaboration with director Brendan Fletcher. "It is pretty real. If anything we played it down a bit."

"In most films actors act out the script but in this film we accommodated the actors," laughs Stephen Pigram, one of the four producers on *Mad Bastards*. "We said 'You tell us your story and we will write it into what we're doing'. We wanted to show this part of the world and capture the kind of characters that this part of the world breeds."

"A mad bastard is our name for the one who is dragging the net in the deep end where the crocodiles are. They are brave to the point of being mad. We were all mad at some point, young and full of stupidity because we'd been drinking.

Stephen has lived in The Kimberley all his life. This vast, remote, rugged, spectacular northwest corner of Australia is central to the film.

Stephen and his brother Alan, another of the film's producers, are members of the Pigram Brothers, a country, folk, blues band from Broome, the biggest town in The Kimberley. They and Brendan were the creative core of the film from the outset. Along with producer David Jowsey. David has a long history of producing and commissioning Indigenous film and Television productions. He had worked in Broome on a number of productions including producing the "Stompem Ground" music concerts, which featured the Pigram Brothers, and this relationship developed into supporting development of *Mad Bastards* over a number of years, before joining the team as Producer.

"We put messages in the film and one of them is the importance of men looking after their families," says Stephen. "There seems to be men's groups springing up everywhere. It seems everyone is battling to define what an Australian male is, let alone an Aboriginal male."

It all started with a fishing trip

In 1996 Brendan found himself talking on the phone for the first time to Stephen Pigram, one of the seven brothers that make up The Pigram Brothers.

"I heard they were looking for some music videos," Brendan recalls. "I remember Steve saying 'We can't afford to pay you and I can't even put you up in a hotel because I only live in a tin shed, but we could take you fishing'. Long before I knew anything about anything I loved fishing and camping, so I was in. During the trip we conceived, shot and cut two music videos in two weeks and they are still two of the best things I've ever done."

Brendan grew up thousands of kilometres away in a white middle-class family in the heart of Sydney, Australia's biggest city. He had no older siblings.

"I was two years younger than the youngest Pigram brother and suddenly I had nine older brothers (two are not in the band). Meeting them was when the world changed for me. My relationship with Australia changed: I crossed to the other side and never really came back."

The Kimberley is now Brendan's second home and he has created a range of music-orientated productions for and with "the piggies", including several documentaries, inspirational educational resources for young people in outback communities, and *Kulli Foot*, a critically acclaimed 10-minute drama shown on ABC TV. David Jowsey was an Executive Producer at ABC TV at the time and he commissioned a number of the early documentary collaborations between Brendan and the Pigram brothers for television,

These men were a movie waiting to happen

"Again and again I would meet men who had incredible toughness and also a compelling presence," says Brendan about his early years in this frontier of Australia. "Around the campfire they told amazing stories about their lives and later I'd hear just how wild they used to be. But I knew them as men who hadn't had a drink for 20 years."

He knew star power when he saw it: in 2001 he co-directed the feature-length documentary *Texas* with Russell Crowe, a film about Crowe's band Thirty Odd Foot Of Grunt.

"I thought that if these men could act they were a movie waiting to happen, so I started writing a story around them that I felt captured that world."

"I am really proud of this movie most of all because it does justice to the tough men of The Kimberley who have transformed their lives by tempering their wildness and channeling their strength into their kids, their families, their communities. I find that very real and very inspiring."

Giving up alcohol was often the catalyst. Colonization first eroded traditional Aboriginal law and culture; alcohol further eroded it. But alcohol is a problem in many societies throughout the world, not just in Aboriginal societies.

There is a cultural underpinning to *Mad Bastards*; and a subtlety that goes much deeper than the story, that only Kimberley people may understand.

"There's something up here that Aboriginal people have: a magic, a sixth sense, a connectedness," says Alan. "Uncle Black represents it in the film but it was one of the hardest things to get into the movie because it is not physical."

The film was made organically, collaboratively.

Brendan recorded hours and hours of stories over many years as he travelled up and down The Kimberley with the Pigrams. They all fed into the film. With the help of many confidantes and collaborators, gradually a narrative took shape.

Brendan didn't set out to make a father-and-son story but that's what it became. He would read drafts of the script aloud to the men, mothers, aunties, kids, and whoever else was around the campfire at the time. He was rigorous about making it true to the place and the people.

"It was never an option for me to write a movie script and get people to act in it," says Brendan. "It is not interesting what I thought. It was about what the men that I met in The Kimberley thought, what had happened to them, what they wanted to make a movie about."

"A mate of mine told Brendan to come and see me and all I knew was that he wanted to hear real stories from The Kimberley, not prettied up ones," says Greg, who was cast in the starring role of police officer Texas because of the strength of a screen test. "We all had a part in how the movie was made. Along the way Brendan would ask us all questions about the direction he wanted to take the script."

When other key cast came on board, they too added life experiences that were already etched on their faces. Dean Daly-Jones can remember being given a wooden toy one Christmas by his mother's then boyfriend. At the beginning of *Mad Bastards* his character, TJ, goes to the jail to visit his brother, who has made a wooden toy for his son and wants TJ to deliver it.

On a much larger scale, the transformation the audience expects from TJ by the end of the film, mirrors the transformation Dean still sometimes struggles with.

"I only became a man when I addressed my demons about three years ago but the devil was still trailing me," says Dean. "Friends and family say it is amazing what the film has done for me. When I hear people being racist now I talk to them, not try to beat their heads in as I once would have."

"I am a proud Nyoongar man and when Brendan approached me I had to read the script because I wasn't going to get involved in something that would exploit us blackfellas or have a poor-fellow-me tone. TJ has hit rock bottom but is striving to get back on his feet. It is a positive story. A lot of people aren't educated and don't read but they watch movies."

Lucas Yeeda, who plays the youngest of the film's mad bastards, also made a major contribution to the script. One day after calling action, Brendan suddenly realized he hadn't thoroughly briefed Lucas about what his character should say. It was a scene involving a group of wayward boys who were being taken on a camp so they could reconnect with their culture and country. With the cameras rolling, John Watson, an elder, asked each of them in turn what trouble they had got into. 'I lit a fire,' were the words Lucas chose to put in Bullet's mouth. On the strength of this, Brendan later filmed Lucas setting fire to a building with a Molotov cocktail and these dramatic night-time scenes open the film.

Improvisation is a necessity in The Kimberley

After years of writing and planning, cameras rolled in June 2009. Most of the filming occurred in The Kimberley, a 400,000square kilometre region in the northwest corner of Australia. It is thousands of miles to the nearest capital city and is very sparsely populated.

"Being born into an isolated place like The Kimberley, with little infrastructure, means you are used to improvising and fending for yourself," says Stephen Pigram. His brother Alan, for example, made several of the camera rigs and dollies used on the film from materials he had lying around. Everybody chipped in and did everything: Alan was a producer, a composer and the grip, but could often be found welding his handiwork.

There were two significant periods of filming with six months of editing and re-scripting between them to ensure that the story being told and the way it was being told was authentic. Much of what was said on set were not words set in stone in a script, but words that reflected what the actors knew was the intention of the scene from the workshops and rehearsals.

"On set Brendan would sometimes ask me 'Does that look like how a real person would react?' says Greg. "Whenever I was acting in a scene I would speak to the other actors and give them a pep talk, telling them to pretend the camera wasn't there, to not try and be someone, to just be themselves."

The improvised filming process was both exciting and nerve wracking for producer David Jowsey – "but once I saw the performances in the rushes I knew we had something authentic and powerful"

Pigram Brothers music is the music of the Kimberley

Four of the seven members of The Pigram Brothers, and other musicians too, are seen performing in *Mad Bastards*.

Alan and Stephen Pigram and Alex Lloyd compose and perform the film's music. The soundtrack also includes Pigram Brothers music from more than 10 years ago, music from the band Scrap Metal, and the brilliance of Kasey Chambers and Native American rap performer Aki Redbird.

"Our music represents The Kimberley and we wanted to utilize all the other musicians that live in The Kimberley too but came to understand that would be too hard," says Alan. "Working with Alex Lloyd gave our music a different twist, made it more global. The music is sparse but is the glue that connects country and character. I want to say its folksy but it is its own sound. It is very hard to define. It is very acoustically driven."

As with the rest of the film, the process of creating the soundtrack was very organic. When Stephen was on the road with Brendan, auditioning men from the vast Kimberley region, he would often pull out his ukulele and compose a song there and then, recording the essence of the country on a small digital player. Several of those actual recordings are on the film's soundtrack. Attempts were made to re-record them but the originals were judged better -- and better suited the film.

► THE CAST

TJ	Dean Daley-Jones
Texas	Greg Tait
Bullet	Lucas Yeeda
Nella	Ngairé Pigram
Bush camp elder	John Watson
Uncle Black	Douglas Macale

All the key characters in *Mad Bastards* are from The Kimberley except TJ. All those who play those characters are also from The Kimberley except Dean Daley-Jones, who plays TJ. Dean and TJ are both from Perth.

Most of those on screen have never acted before and, if they had, only in minor roles. The exception is Ngairé Pigram, who plays Nella. She has formal training as an actor at the West Australian Academy of Performing Arts (WAAPA) in Perth.

Dean Daley-Jones ► TJ, father of Bullet, urban drifter

At the time Dean was cast as TJ, he was working in the building industry in Broome as a laborer and roofer. He moved to Broome in The Kimberley to escape the law. He had worked on film sets, but principally as a grip, and he approached *Mad Bastards* in the hope of being hired again as a grip. Eventually the creative team realized that a leading man was under their noses.

Mad Bastards is Dean's first significant acting role, although he played "one of the little shits that were rapists" in the 1988 feature *Shame* and has done some modeling and commercials. He has signed with an agent since making the film.

"My mother was white and ran away from home when she was 15 years of age and was looked after by blackfellas on the outskirts of Perth," says Dean. "She loved Aboriginal people and saw the pain of their oppression. She taught me more about black people than anyone and taught me to walk tall." YET By the time he reached his late 20s his attempts to live in both worlds failed and he turned to crime.

Dean was 10 years old when his indigenous father died. His mother subsequently married her first husband's half brother. Dean grew up being teased and called "a half-caste". He recalled difficult times in his own life in order to deliver an authentic performance. It made the film mentally draining and emotionally challenging.

"I can remember people spitting at my mother because she was with a coloured man and I conjured up some of those bad, sad stories when I had to cry in the film," says Dean. "I didn't want to use eye drops. 'Just give me 10 minutes,' I'd tell Brendan. It was the hardest job I have ever done in my life, psychologically."

But it was an enormously positive experience too: "The film also made me want to be a true father to my own son. At times it was tedious being on set but then I would tell myself that this was the greatest thing I have ever done because I am representing my people. It was political for me."

Greg Tait ► Texas, grandfather of Bullet, police officer

"Texas, the person in the movie is pretty much me," says Greg Tait. "He realized he didn't have to be a mad bastard, didn't have to be part of the violence, but could start to believe in himself and become a role model for his family. I'm still a mad bastard to a point. How I control it has changed."

In order to work on the film, Greg took leave from his job as the police officer at Hall's Creek in The Kimberley.

Greg, a Gidja man, started work as a stockman at the age of 12. As a young adult, when he wasn't in jail, he was building fences and windmills, operating machinery and so on. His criminal record was a barrier to him getting ahead until he joined the Army Reserve and was subsequently accepted by the police force.

"I gave up the drink in September 1990 and there are days I really feel like a drink but I would be pretty embarrassed if I turned back into the person I used to be." says Greg. "I have gone from being someone who was being locked up all the time to someone who locks people up. I don't want to complete that circle."

Greg has never acted but has toured as a musician and says this helped give him confidence when he was on the set of *Mad Bastards*. "I always dreamt of being an actor and always hoped I would have the opportunity. I look up to actors such as Charlton Heston and Clint Eastwood."

Lucas Yeeda ► Bullet, son of TJ, grandson of Texas, wayward kid

Lucas was 14 years old when he made *Mad Bastards*. He lives with his father in the remote town of Wyndham and has been into a cinema only a few times in his life.

He has never acted before but thrived on the improvisational process that enhanced the film's authenticity and his performance as Bullet is outstanding.

Ngairé Pigram ► Nella, mother of Bullet

Ngairé graduated from the highly regarded WAAPA in 2004 with an Advanced Diploma in Acting. Since then she has worked on a range of television dramas, commercials and short films, one of which was the lead role in Beck Cole's *Plains Empty*.

Ngairé is the daughter of Stephen Pigram and lives in Perth, but she grew up in The Kimberley: "People out this way are not afraid to be themselves like they are in the city. Everyone is so laid back and friendly."

She was in a relationship with Dean Daly-Jones when the film was being planned and encouraged him to get involved. She has been a major influence on his decision to take responsibility for his life, just as his character TJ does in the film.

Before her leading role in *Mad Bastards*, Ngairé had only worked on one feature: as a chorus dancer in Rachel Perkins 2010 critical and commercial hit *Bran Nue Dae*.

John Watson ► Old Johnnie

John Watson runs "Yiriman" - a diversionary program for troubled youth out of his home in the remote bush community of Jarlmadangah in The Kimberley. This is exactly what his character in the movie does. He spends two weeks walking with each group across tribal lands, trying to give them a new perspective on their troubled lives, trying to put them back in touch with their culture.

Douglas Macale ► Uncle Black

Dougie Macale is from the Turkey Creek community and is one of the foremost dancers in the East Kimberley. Just like his character, Uncle Black, he is a much-loved elder with a great sense of humor and a winning smile.

► **THE FILMMAKERS**

Director	Brendan Fletcher
Screenplay	Brendan Fletcher, in collaboration with Greg Tait, Dean Daley-Jones, John Watson
Producers	Brendan Fletcher, Alan Pigram, Stephen Pigram, David Jowsey
Executive producers	Michael Gudinski, Colin McCumstie
Director of photography	Allan Collins
Editor	Claire Fletcher
Music composed and performed by	Alan Pigram, Stephen Pigram, Alex Lloyd
Production designer	Andrew McDonnell
Sound designer	Phil Judd

Brendan Fletcher ► director, producer, writer

Known for his passion, commitment to quality and unique voice, Brendan Fletcher is a dynamic Australian film-maker widely regarded as one of Australia's leading artistic emerging talents.

Everything starts with music for Brendan. Beginning as a stills photographer for bands and record companies he soon began making video clips and has since made dozens of videos for bands like *Tumbleweed*, *Sarah Blasko*, *Shane Nicholson* and *Kasey Chambers* ('Pony' was nominated for a Golden Guitar Award at Tamworth 2006).

He's also done a swag of live concert videos and music documentaries (working with *Russell Crowe* and *TOFOG*, to *INXS* to Sydney hip hop band *The Herd*) and formed long term creative partnerships - most notably with *Alex Lloyd* and world-renowned didgeridoo artist *William Barton*.

Brendan's passion for Indigenous collaborations has seen him work in partnership all over the country. He's worked with Leah Purcell on many projects, including their multi Award Winning documentary *Black Chicks Talking* (FFC/SBS), which was selected to screen at the inaugural Tribeca Film Festival in New York, in 2002.

Brendan cut his teeth working as a First Assistant Director on many film and TV projects, culminating in his role as First AD and Line Producer on Brad Hayward's Indie Feature success story *Occasional Coarse Language* in 1998 which was picked up for distribution by Village Roadshow. Brendan also was Producer and First Assistant Director of Paul Fenech's first feature *Somewhere In The Darkness*, which was selected at Sundance's Indie Fest "Slam Dance" and other festivals.

Mad Bastards was made with Brendan's most treasured creative relationship - legendary Aboriginal Broome band *The Pigram Brothers*.

Together they've produced several documentaries and drama for ABC TV, educational resources for outback communities, and a live music show (The Pearl Luggers) which runs weekly in Broome,

In 1999 Brendan worked with The Pigram Brothers on the ABC financed short drama ***Kulli Foot***, which was screened on Jan 1st 2000, as part of the ***Millenium Broadcast*** Package. ***Kulli Foot*** went on to be nominated for an ***AFI Award*** for Best Short Drama, and win the ***Dendy Award*** at the Sydney Film Festival for Best Short Fiction Under 15 mins,

Brendan has worked at length with international companies also as a Producer. He spent the majority of 2000/2001 working in the USA with **Russell Crowe** on series of music docs that **Harvey Weinstein** personally viewed, provided post facilities for and then picked up for Miramax distribution; and then in 2003 on the Marvel Studios' (***Spiderman, The Hulk*** etc) locally produced ***Man Thing***. Brendan worked very closely with Director Brett Leonard (***Lawnmower Man, Virtousity***) in his role as **Second Unit Director** and **Associate Producer** of the \$12 Million production.

Brendan's TV/Film credits are substantial. He's made films for broadcasters like: ABC, SBS, Ch 7, Ch 4 (UK) and National Geographic Channel. Most recently, Brendan has been directing documentary series for ABC TV, including the new series ***Judith Lucy's Spiritual Journey*** (producer Todd Abbott). In 2007 he made a 3 x 30min series called ***The Art Life*** (with Andrew Frost) and another 3 x 30 called ***Not Quite Art*** (with Marcus Westbury). Both series were PICK OF THE WEEK in both The Sydney Morning Herald and Melbourne The Age TV guide and were widely praised. In 2008 Brendan worked alongside **Andrew Denton**, directing 6 x 30 mins episodes for ABC TV of ***The Elders*** – an interview series with Andrew Denton featuring Dame Elizabeth Murdoch, Bob Hawke and David Attenborough.

Brendan is also a strong force at a ground-roots Arts Project level - he's worked with **Big Hart** as a community artist/mentor since 2002 on various projects with marginalised communities – most notably with the Northcott public housing community, Surry Hills. The 2006 Sydney Festival featured the Big Hart show ***STICKY BRICKS***, recognized as an innovative highlight of the festival. With **Big Hart**, Brendan directed a documentary about ***STICKY BRICKS*** called ***900 Neighbours*** (FFC/ABC).

900 Neighbours premiered at the 2006 Sydney Film Festival to a sell-out crowd at the State Theatre and was awarded the ***ATOM award*** for the ***Best Social/Political Documentary of 2006***. It was also nominated for other major awards such as The ***Film Critics Circle Award*** for Best Documentary of 2006.

2008 also saw Brendan write and direct the live music show ***Cannot Buy My Soul*** with legendary Aboriginal performer **Kev Carmody**. The show featured performances from a star studded cast including: Paul Kelly, Missy Higgins, Tex Perkins, Steve Kilbey, The Herd, Troy Casser-Daley, John Butler and (of course) The Pigram Brothers. The show premiered at ***Sydney Festival 2008***, with two sold-out nights at The State Theatre and went on ***Queensland Music Festival, 2009*** and played at the River Stage, again sold out to 8000 people.

Stephen and Alan Pigram ► producers, composers

In 2003 Stephen was awarded the Centenary Medal for the advancement of indigenous music. In February 2006 both brothers were the first indigenous artists inducted into the West Australian Music Industry's Hall of Fame.

The pair and five other siblings make up The Pigram Brothers, one of Australia's musical treasures. Earthy harmonized voices and every stringed instrument under the sun are features of this unique band: a mix of country, folk, blues and calypso. The songs speak of The Kimberley and its people, its pearling and pastoral history, and the spirituality of its original inhabitants.

Their albums include *Saltwater*, *Jiir* and, most recently, *Under the Mango Tree*, which was awarded the Deadly Award for 2006 Album Release of the Year and was nominated in the best world music category of the ARIA (Australian Record Industry Association) Awards.

Under the Mango Tree was produced by Alan and recorded in his Pearlshell Studios in Broome. Besides being the band's producer, Alan plays lead guitar and mandolin, ukulele and tiple. Stephen is the lead singer, acoustic guitarist and songwriter, and also plays harmonica, requinto, vahlia, ukulele and dulcimer. He is one of the singers in The Black Arm Band, which celebrates contemporary Australian indigenous music with regular tours.

The Pigram Brothers have toured across the world.

In the 12 years up to 1996, the year in which The Pigram Brothers formed, Alan, Stephen and Phillip Pigram were part of Scrap Metal, another Broome band. Scrap Metal recorded four albums, toured nationally with Midnight Oil in 1987, and were presented with the award for best indigenous act by the West Australian Music Association in 1992. The trio were also part of the original backing band of the stage musical *Bran Nue Dae*, which subsequently became the basis of a very successful feature film.

David Jowsey ► Producer

David Jowsey is an independent feature film producer operating under the banner of BUNYA Productions, a company he owns with director Ivan Sen. The pair are making a slate of digital features together, the latest being *Toomelah*, which focuses on a ten-year-old boy growing up in an isolated Aboriginal community. Their previous film was *Dreamland*.

David has spent 12 years at ABC TV in a variety of roles, most recently as commissioning editor of documentaries in 2007 and 2008. There were many outstanding documentaries among the dozens that went into production under his stewardship, including *A Good Man*, the *Life* series and *Bastardy*.

Before this commissioning role he worked as an executive producer, in the Indigenous, religion and ethics, and other departments. He developed and oversaw the production of a large range of programs, including live entertainment and special events, magazine series, music projects, drama and a large slate of documentaries. The work has won many awards in Australia and internationally.

Allan Collins ► Cinematographer

Mad Bastards was beautifully filmed by Allan Collins, a cinematography graduate from the Australian Film Television and Radio School. His first feature, Ivan Sen's *Beneath Clouds*, earned AFI and Inside Film Awards for cinematography. He also shot Richard Frankland's *To Hell And Back*.

Allan was the first Indigenous person to be accredited by the Australian Cinematographers Society (ACS) and in November 2009 he won a Gold Award in the Queensland/Northern Territory ACS Awards for his work on Rowan Woods' 1920s telefeature *3 Acts of Murder*.

Allan has worked throughout Australia on commercials and a variety of drama and documentary projects, including his own. He co-directed and shot *Dhakiyarr vs the King*, which was selected in competition in the world cinema documentary section of the 2005 Sundance Film Festival, and he directed *Spirit Stones*, which was nominated for a Dendy Award in the category for innovation at the Sydney Film Festival in 2007.

Alex Lloyd ► Composer

The talented musician Alex Lloyd has sold over half a million records in Australia and won four ARIA Awards.

His debut solo album *Black the Sun* earned him for the award for best new artist in 1999 and for best male artist in 2000.

His next album, *Watching Angels Mend*, spawned the massive hit *Amazing*, which went double platinum. It was voted song of the year in 2001 on the Triple J top 100 and earned him the APRA (Australian Performing Rights Association) Award for songwriter of the year in 2002.

Alex was presented with the ARIA for best male artist again in 2002. He won the trifecta when voted best male artist yet again in 2003 with his third album, *Distant Light*.

CAST AND CREW LIST

Director

Brendan Fletcher

Screenplay

Brendan Fletcher

In Collaboration with

Dean Daley-Jones, Greg Tait, John Watson

Producers

David Jowsey, Alan Pigram, Stephen Pigram and Brendan Fletcher

Executive Producers

Michael Gudinski

Colin McCumstie

Director Of Photography

Allan Collins A.C.S.

Editor

Claire Fletcher

Music Composed & Performed By

Alan Pigram

Stephen Pigram

Alex Lloyd

Production Designer

Andrew McDonnell

Sound Designer

Phil Judd

CAST:

TJ

Dean Daley-Jones

Bullet

Lucas Yeeda

Texas

Greg Tait

Nella

Ngairé Pigram

Uncle Black

Douglas Macale

Bush Camp Elder

John Watson

Aunty Rock

Sylvia Clarke

Keisha

Roxanne Williams

Bullet's mate

Patrick McCoy-Geary

TJ's brother

Kelton Pell

TJ's mum

Lynette Narkle

Prison Guard

Will Potter

Spider

Dean Guest

Wazza	Wally Scott
Wazza's mate	Geoffrey Fletcher
Texas' Wife	Margaret Lippitt
TJ's sister	Karla Hart
Keisha's daughter	Aaliyah Williams
TJ Aunty on Phone	Sandra Kelly / Sylvia Clarke
Traveling Kimberley Songmen	Alan Pigram
	Stephen Pigram
The singing mechanic	Alex Lloyd
Broome Party Host	Joseph Roe
Camel boss	Harry Watson
Five Rivers Policeman	Tom Degoumois
City Pub fighters	Dan Bassan
	Edward Ishiguchi
Man at bus stop	Bob Looker
Boys on the camp	James Bellou
	John Kibilly
	Travis Fazeldean
	Josh Albert
	Erwin Kitty
	Isaac Milgin
Bullet's gang in Five Rivers	Thomas Geary
	James Egan
	Kadeem Hunter
	Jake Murphy
	Jamie Forrest
	Brendan Yeeda
	Brian Boland
	Sean Stanway
	Ethan Williams
Five Rivers Men's Group	Dudley Callaghan
	Joseph Johnstone
	Craig Martini
	Frankie Carroll
	Brendon MacAle
	David Taylor
	Ronald Clarke
	Lindsay Rex
Uncle Black's Family	Sarina Morgan
	Miranda Johnstone
	Karen Morgan
	Tayah French
	Khandice French
	Placid Johnstone
	Julie Johnstone

Five Rivers Street Gang	Leroy Calton John Purdie Lenny Mitchell Karim Lippitt Robert Weaver Lane Rex
Camp mob prepping meat	William Watson Bronson Ridley Joseph Milgin
Road Block Mob	Tristan Taylor Earnest Cox Clarry Divilli Bayden Rivers Mervin Walkabout James Watson Bruce Ejai
Men at Five Rivers Party	Azman Bin Omar Fred Martin Les Morgan David Birch Darryl 'Pud' Macale Andy Carter
Street fighters in Five Rivers	Joseph Manbra Damien Corpus Michael Torres Kitty Bambra
Voices of men fighting	Dennis Simmonds David Simmonds
Associate Producers	Nicole Sievert Helene Jedwab Edrei Cullen Martin Connor
Creative Consultant	Rolf De Heer
Script Editors	Scott Rankin Geoffrey Wright

PHASE ONE PRODUCTION CREW

Line Producer	Nicole Sievert
First Assistant Director	Greg Cobain
Production Manager	Fiona Lanyon
Production Co-ordinator	Jesse Goninon
Production Assistant	Breeze Callahan Meredith Bell
2nd Assistant Director	Breeze Callahan
Script Supervisor	Nicole Sievert
Production Accounts	Moneypenny Elspeth Baird
Art Director	Emma Fletcher
Art Department Buyer	James Crombie
Art Department Assistant	Huw Vaughn
Art Department Attachment	Jeanné Browne
Focus Puller	Bryn Whitie
Clapper Loader	Lucinda Van de Berkt
Gaffer	Mark McCumber
Grip	Alan Pigram
Grip / Electrics Attachment	Justin Gray
Sound Recordists	Nick Emond Johanna Leslie
Costume Assistant	Mandy Elmitt
Support Role Casting (Kimberley)	2 Deadly Casting Taryne Laffar and Jub Clerc
Make Up / Hair Supervisor	Carol Cameron
Make Up Assistant	Michelle Hargreaves
Stunt Coordinator/Safety Supervisor	Reg Roordink
Armourer	David Norton-Wood
Unit Managers	Bob Looker Allan Mills
Unit Assistants	Psembi Kinstan Graeme Lloyd
Caterer	Steve Marcus
Catering Assistants	Ian Bickford Phil Pike

PHASE TWO PRODUCTION CREW

Director Of Photography	Steve Arnold A.C.S.
Production Manager	Robyn Marais
Production Coordinator	Claire Burton
Runner	Greg Clerc
Art Director	Lawrie Cullen-Tait

Art Department Stand-by	Jeanné Brown
Focus Puller	Adrian Seffrin
Clapper Loader	Drew English
Additional Lighting (Perth)	Andrew Portwine
Sound Recordist (Kimberley)	Nicholas Emond
Sound Recordist (Perth)	Scott Montgomery
Boom Operator (Perth)	Stuart Kemp
Wyndham Boys Dramaturg	Jub Clerc
Pyrotechnician	Clint Dodd
Support Role Casting (Perth)	Irma Woods
Make Up / Hair Supervisor	Naomi Lynch
Caterers	Sticky Buns Catering; Robyn Mandal (Perth) Wyndham Community Club
Oral Stories Collection Crew	Himman Dhamija Nicholas Emond Johanna Leslie
Post Production Supervisor	Nicki Roller
Titles Design	Ross Gales Pollen Digital
Offline Edit Facility	Two Dogs Post
Assistant Editors	Milena Romanin Laurie Hughes
Dailies Transfers	Efilm Australia Luke Buckley Kieran Bleakley
Digital Intermediate	Efilm Australia
DI Colourist	Jamie Hediger
Production Liaisons	Gordon MacPhail Jan Thornton Katherine Heads
DI Operations	Rebecca Dunn
DI Supervisor & Conform	Matthew M. North
DI Conform	Brad Dunn
VFX Supervisor	Takahiro Suzuki
VFX Compositors	Robert Stollar John Durney Matthew T. Griffin Lucas Cain
I/O Technical Supervisor	Simon Alberry

I/O Senior Operator	Henry Yekanians
I/O Operators	Peter Luczak
	May Lo
I/O Operations Liaison	Nathan Smith
Laboratory Services	Deluxe Australia
Sound Post Production	Philmsound
Supervising Sound Editor	Les Fiddess MPSE
ADR/Foley Editor	Beth Tredray
FX Editor	Les Fiddess MPSE
Atmosphere Editor	Jennifer Sochackyj
ADR/Foley Editor	Beth Tredray
Foley Artist	Les Fiddess
Foley Engineer	Martin Oswin
Assistant Sound Editor	Mitchell Willard
Re-recording Mixer	Phil Judd MPSE
Broome ADR recordist	Alan Pigram
	Pearl Shell Studios
Perth ADR recordist	Richard J Mahony
	Toad Hall Studios
Music recorded and Mixed at	Pearl Shell Studios, Broome, Western Australia.
	The Box, London, UK.
Dolby Consultant	Bruce Emery
Post Production Consultant	Colleen Clarke
Production Services	MB Productions Pty Limited
Stills Photographers	Rod Hartvigsen
	Keith Saunders
Music Supervisor	Helene Jedwab
EPK Director	Paul Bell
Camera Equipment	Lemac
Film Stock	Kodak
Lighting Equipment	Spank FX
Legal & Business Affairs	Steele Lawyers
	Gai Steele

Insurance Broker:	McKenna Hampton Insurances Craig Shand
Insurer	FIUA
Auditor	Rosenthal and Kant
Completion Guarantor	First Australian Completion Bond Company Corrie Soeterboek David Noakes
Fulcrum Media Liasons	Emile Sherman Sharon Menzies
World Sales	E1 Entertainment

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With thanks to the Noongar nation for sharing their stories and their country.

All hunting scenes were filmed according to traditional hunting practices of the Nyikina people and under the supervision of Nyikina elders.

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