

THE DECADENT AND DEPRAVED

In a remote and dark place in the outback of Western Australia, the wanted man Leon Murphey leaves his family in a bid to ensure their safety. While being transported by Captain Dalton, Leon's daughter is captured by the cruel Maitland. The journey soon becomes a chaotic tale of revenge and murder within the ever-changing terrain of Western Australia.

In 2015, Axel August wrote a script based on an idea that fellow film maker, Jordon Prince-Wright had for a Western to be set in the West Australian landscape. This tale of moral judgement set in the 1880's in Western Australia became a film in 2017. The logistics, community support and sheer will of those involved managed to create a project that is astonishing in its result.

The Decadent and Depraved had its Perth Premiere for Cast, Crew, Family and Sponsors on the 10th of December in two packed cinemas at Warwick Grand Cinemas. The delighted response for this viewing was overwhelming. Our production and post production team numbered at 150, and added to this were the many valued sponsors and an assortment of acting extras whose day jobs included Pastoral Lease Farming, CEO's, Transperth official, Photocopier Technician, Dingo Hunter and Museum Curators.

The Movie making process is a wonderful machine manned by many people. This film was made with huge support from many regional communities, crowd funding, private investment, sponsorship from local businesses and Lotterywest.

The film was fully visualized by Jordon Prince Wright and Axel August. At the age of 20 during filming, Jordon was all about old school Westerns and local content developed from years of community engagement with theatres and characters living in close knit regions throughout Western Australia and Axel, also in his twenties brought to the project his strong Graphic Design skills and European film heritage. Both could see the film in their heads before it started, and with the momentum being generated by connecting with other professionals they just went with it.

Jordon worked his Producing skills and convinced actors, whole communities, gun collectors, horse owners and hands-on-technicians to devote over a year of their lives to go on a bit of a journey to make this film. All in all, this journey covered a lot of miles.

Here are the Miles (Kilometres)

Perth to Cue	401
Cue to Sandstone	234.3
Sandstone to Mingenew	479.6
Mingenew to Perth	388.2
Perth to Yalgoo	590.1
Yalgoo to Melangata & back	138
Most of the crew drove from this distance from Melangata to Yalgoo Racetrack and back again over several days	
Yalgoo to Perth	590.1
Perth to Kukerin	305.2
Kukerin to Perth	305.2
Perth to Yalgoo	590.1
Yalgoo to Perth	590.1
Perth to Mingenew	479.6
Mingenew to Perth	479.6
Perth to Leonora	828.8
Leonora to Perth	828.8
Perth to Whiteman Park	20
Whiteman Park to Perth	20
Perth to Mingenew	479.6
Mingenew to Perth	479.6

And while no-one drew a wage during filming, all crew members and actors were committed and had a firm belief that it would end in a fantastic film. At the time of writing, The Decadent and Depraved has won awards and accolades from Film Festivals in Los Angeles, New York and Italy. Still awaiting a distribution deal, we have managed to show the film to each of the Regional Shires that have given us sponsorship and support. Furthermore, we have been lucky enough to partner with cinemas such as Orana Cinemas to showcase the film in larger regional towns. The Backlot Cinema in Perth and Hoyts Cinema in the Eastern States will be showing the film through a block of screenings nation-wide later in 2018. As the largest independently produced film in Western Australia we can honestly say that this film would not have been made without the support of our all our sponsors and the communities that we filmed in. We hope that each person we encountered will find something in this small summary that relates to their connection with the film.

ACTORS • EXTRAS

The Actors featured in The Decadent and Depraved represent a cross section of some of Western Australia's hardest working professionals who work in Theatre and Film. Each went through a casting process led by the Directors and Associate Producer Kelly Hammond. A film is carried by the Actors and their interpretation of the written character. To write about each actor and the enormous contribution they made to the character of the film would give too much away of the story and we hope that after you see the film you will have an opportunity to look at our extensive social media representation and even follow the career of each actor before and after this production. Their professionalism and willingness to travel and work in outback regions in all kinds of weather was to be admired. They also received training for their fight scenes from Fight Choreographer Andy Fraser. And for their hard work there have been awards received for the Actors and the Production Team in the Festival Film circuit that The Decadent and Depraved is currently part of.

For this document we are focusing on the connections made behind the scenes while filming in the country regions that supported us. We are also giving you a glimpse into the workings of a feature film which requires tools, environments and creative problem solving to bring an idea to the screen.

All the scenes were shot on location in remote and beautiful parts of Western Australia. Real homesteads, popular tourist and hidden landmarks, mining camps and even a Wildlife Park were used as film backgrounds. Usually a homestead owner, gun owner or Museum curator would even be asked to be an extra. From each film location there was a community member working as an extra or as support staff and the film has an air of authenticity because of this.

ART DEPARTMENT

The visual look of this film was shared by Production Design, Art Direction, Costume and Makeup. Production Designer Dan Ampuero, along with Art director Katelyn Collins outlined his vision for the film for Costume Designer, Isabel O'Neill and Make-up Artists, Mercyll Cooper and Alistair Arkwright. They then interpreted that brief to present a cohesive characterisation for the actors that fitted into Dan's sets and environments. Reading the script countless times helped with the visualisation process. A detailed breakdown of the script by Mercyll into scenes brought up environmental issues that would affect the makeup and clothing.

What followed for the Costume Department was months of pure research. Visiting local West Australian Museums, libraries and watching a variety of films set in the era. A huge sale at a vintage store was a lucky break as basic items such as pants, shirts and jackets were available at low cost. Documenting and keeping tabs on all the costumes before and during filming is vital and as such we were able to provide the photographs in this document that are not official but are a great reminder of the moments behind the scenes.

Costume and Makeup approached the actors to develop visual strategies to create their character. Isabel and her Head of Wardrobe visited each actor to get measurements. A Costume and Makeup Day was later held at Isabel's Production Design office. This meant that the Wardrobe Department who had earlier measured the actors and had spent weeks acquiring costumes could now finalise alterations. The Make-Up Team began the prosthetics process and finalised their requirements for each character needed for filming hundreds of kilometres away from the resources found in Perth. The day also gave the actors a chance to meet with their fellow thespians.

The photographic portraits made on this day became important tools for both departments visualising future characterisations. This process from Costume and Make-Up also continued into location, as extras from the local communities had to be transformed into their character in a very short amount of time. Special mention is to be given to the Gilbert and Sullivan Society of Western Australia for loaning costumes in addition to the sourced costumes that came from England, were gathered from op shops and constructed from scratch by the Wardrobe Department.

Dan and Katelyn from Art Department sourced props from many different places and used inventive means to age and change their look for the era. Their brief covered all furniture, backdrops and objects and were instrumental in every scene filmed. Dan made wooden cages, iron chains and They also came up with the filmic devices like smoke, sweat and blood. Dan had accompanied the Directors on their location storyboarding visits and he had to ensure each environmental element was considered prior to filming.

When filming began each Head of Department and their assistants were on set to ensure continuity and flow in filming. Filming took place over a year and over 9 outback locations were used.

The Cinematography, Sound and Lighting Team then worked with these human elements and the environmental conditions that shooting on location presents. DQ, Alex, David and Jarrad were a tight knit team who impressed all with their technical and problem-solving skills. Digging ditches in rock hard earth for the dolly, hand held camerawork in low flying helicopters, holding a flood light for hours on end and standing in a field at night recording sounds are all part of the job for this intrepid team. And the end of the day after dinner was the start of work for the Data Manager who ensured everything captured that day is stored and backed up. Ensuring that every element of the shooting day from transport, accommodation, schedules, catering, coffee breaks and community liaison were handled by the Production Management Team.

It was important that the catering and snack breaks had to be spot on as the acting juices would not flow. It was a bit touch and go at certain remote locations but the spirit of getting the story on to the screen prevailed. Different people assisted on catering at different locations and one particular family member of a HOD acted as a driver, executive producer and on set cook. As all filming was shot in different locations over a year it was an exercise to organise vans for ferrying props, costumes and equipment and buses to deliver actors. Multi-tasking was very evident during this film shoot.

And as there was no Hollywood budget some actors and crew drove themselves to locations. And at each location was the guiding parental hand of Jeffery Prince-Wright. This technical fixer upper, truck driver extraordinaire and dinky-di good bloke gave us all an idea of where Jordon got his tenacious spirit. Back home in Perth was Jordon's mum who helped just as much with catering supplies, on the ground planning and moral support.

Stills Photography by Kate Sanders-Tye and her Graphic Design team ensured there was continuity and a strong cohesive scheme which is so important in selling the film to distributors and to the public. Kate also did double time as a stunt horse rider and as a bloodthirsty female gunslinger. The graphically strong Cinema posters featuring each main actor are already collectible items.

At the end of the filming, which lasted from August 2016 till February 2017, it then was up to the Jordon, the Editor and the Post Production team, made up of various departments, to take all the footage and condense it into a 2-hour film. Editing this beast of a film was no small task; countless hours were spent in the edit room where Jordon and editor William Rowe toiled away at bringing together everybody's hard work onto the screen. Heading into further stages of Post Production, Jordon gained extra financial support and worked closely with The Composer, Sound Engineers and Post Production House Boogie Monster. The Composer and Sound Engineers then are given this package and work somewhat in isolation to create an atmosphere that conveys the meaning and intent of the Director's vision for the film.

Keeping the film authentic even in Post Production, the Sound Engineers recorded all the firearms sounds from scratch, creating each gunshot sound that was in whole was unique to this film. This can also be said about the countless hours Composer Peter Renzullo spent in bringing an incredible and complex score to the film. With each instrument recorded also from scratch giving a unique and haunting Western orchestral sound. This soundtrack is now available on iTunes.

SHOOTING ON LOCATION

Shooting a film on location was an opportunity to be part of a community. Pre-production involved liaising with local councils and businesses in locations identified by the Directors, Producer, Director of Photography and Production Designer as being suitable for filming. On occasion it would involve Jordon and Axel just driving around looking in remote and inaccessible regions before they saw something that would catch their cinematic eye. Two wonderful finds were Melangata and Nangetty Stations. Being able to spend time in all our outback towns was the biggest gift to all members of our cast and crew. Instead of hurtling past on the way to some bigger town we were rewarded with witnessing a historic sense of place that we hope pervades our film.

YALGOO

The Shire of Yalgoo is a long-time supporter of Prince-Wright Productions who made the film Red Dirt in this area in 2014. From the Shire's network we found some excellent actors from the young boys who portrayed the Hunting Party. They spent several days observing the film making process and their work was impeccable. The extras were very important in terms of preparation and how they related to the story. Council staff, members of the community and even Shire CEO's lent their support to the filmmakers. The Shire of Yalgoo was the first Shire to offer Prince-Wright Productions their unconditional support and come on board as a proud sponsor. Cast and crew were also allowed to stay at the Racetrack and use their facilities for catering.

LEONORA

The Shire of Leonora was very supportive in allowing scenes to be filmed in the Gwalia Townsite which gave atmosphere and authenticity to the grittier interior scenes. Several key day and night-time scenes were monumental as they were filmed in intense heat and in the middle of the night with many takes. Those on set observed the intense process taken with props, makeup, costume and each actor's willingness to repeat the scene to get the perfect shot.

The Leonora community was fantastic in communicating with Jordon in assisting the film's hardest asks, from horse owners to the helicopter pilots the community including Leonora White House Hotel and Leonora Motor Inn, who supplied thousands of dollars' worth of in-kind support. The cast and crew were very appreciative to stay in this first-class accommodation. The Shire kindly allowed the Production to set up a catering base in their Community Hall. Cast and crew would invariably connect with people outside of the film set. Shooting in Leonora and Gwalia for a week gave us the opportunity to visit the outlying areas and support the local artists like painter Garth Cook whose work was found at the Walkatjurra Cultural Centre. The Film's focus on developing a good relationship with each of its supporting shires was a key element. In return for the tremendous support, the Production Crew held a day long workshop for the local Leonora Primary School, with each of the Heads of Department bringing in items and providing hands on experience and workshops for the students.

CUE

Being the first outback location site, Cue was a wonderful choice. The Shire of Cue provided accommodation and facilities in the centre of this heritage town. Having a base in this beautiful authentic town to house the actors, cast and crew was an amazing gift where we could base our accommodation and catering department in one space. The nature of making films does rely on the film making team being housed together and catered for by an in-house catering team, but on the occasions when we could we tried to support local businesses as we filmed. And a visit to the pub in the main street was on everyone's agenda.

The Shire Council provided valuable support in many other areas such as community liaison, road grading, funding and acting extras. Cue Council Shire workers and one CEO feature in the film as sharp shooters and dangerous characters. Cue is remarkable in retaining its heritage buildings and is home to the largest Corrugated Iron building in the world, which featured in many Instagram and Facebook posts by the cast and crew.

KUKERIN

Kukerin was an extremely important location site for two of the pivotal scenes in the film.

Firstly, the opening scene which defines the tone of the film and secondly, a climatic action scene which was shot under a rain machine over 3 nights in minus degree conditions. The local newspaper proclaimed that at the time we filmed it was the coldest series of nights for many years - those of us camping outside in flimsy tents can also vouch for those temperatures.

Again, the community of this town assisted in very generous ways. Our accommodation and filming site were provided by the owners of Emu Essence whose family kindly moved back to Perth, so we could take over the property with our equipment and crew. Others keen to provide help included local farmer, Jeff Watkins who would fill up his Road Train with water tanks every morning and bring it out every night for us to fill up the rain machine. And our precious main actors, Ben Mortley and Michael Muntz stayed with a local family who wowed them with their home cooked meals.

SANDSTONE

Sandstone provided the one iconic landmark that is well known to thousands of West Australians. London Bridge forms the background of one of the key scenes and filming was held on a normal day with visiting tourists from around the country and overseas. Production team members always found time to explain what was happening to all observers of the filming and we were rewarded with interest and enthusiasm.

MELANGATA

Jordon Prince-Wright had previously shot a film in Yalgoo and had contacts and experience in this region. However, it was only on a drive 69 kms out of town did he and fellow Director Axel August come upon this homestead that only recently been taken on by Jo Clews and her partner Ken. Situated in the Yalgoo region Melangata was a sheep station for most of its life. It is also formally known as the only privately-owned residential home designed by Monsignor John Hawes (1876-1956) John Hawes is known as the Architect Priest who designed the Geraldton Cathedral and over 20 other churches in Western Australia. His contribution to the Western Australian Architecture is significant and having this as a location was an enormous bonus for the film. In fact, this homestead celebrated its Centenary in 2017 and we are proud to show the world this treasure.

In agreeing to let The Decadent and Depraved team access to their property, Jo became an extra and an unwitting den mother to a very enthusiastic and young film crew. Ken was too busy running the farm to be an extra and Jo's brother, Craig, was roped in to play a part. The Melangata shearing shed became Costume and Make up Central and actors walked on real outback earth before and after filming scenes. It also doubled as a real 'Blue Room' for a music video of actor Levy Widnall's original guitar composition. The D & D cast and crew were also included into Jo and Ken's big Fundraiser for Camping 4WD and the local Red Cross event held on the weekend during the shoot.

The homestead was pivotal in the interior scenes and a minimal amount of lighting and props was needed to make this is believable residence in those times. Strict heritage conditions were maintained, and we are proud to acknowledge that some of the film's set remains with Melangata which operates as a Heritage listed Station Stay. Some of our main actors also cleaned up the garden and tennis court, which featured in an impromptu performance which may one day be seen on a special out takes video.

JINGEMARRA STATION

Terry and Manuel Iturbride's station in Yalgoo supplied the backdrop for one of the powerful scenes between the main characters which provides the philosophical heart of the film. Again, two extremely kind station owners allowed their home environment to be a haven for our cast and crew. And as one of the film's themes is of embarking on a Journey, the preparation for this scene required Manuel with the Shire of Yalgoo to build a winding road 60km in length through dense bush so we could get out to their locations on their station, a journey indeed. These scenes shot at night in a cave were also filmed with a smaller crew to reflect the intimate and sacred atmosphere.

We wanted to be very respectful to the traditional owners of the land on which our scenes were filmed and wanted to convey that whilst our drama was a conflict between the traditional baddies and goodies, it is also about taking a stand and protecting the land and people we live with. This small cast and crew stayed in this cave in freezing conditions until dusk and were rewarded with a magnificent sunrise which they captured on film.

The film shoot was not all so serious as crew recall a certain sleep deprived Director who forgot the drinking water and had to head back to the homestead kilometres away to get it, also dropped the satellite phone down some rocks which resulted in a MacGyver like operation to retrieve it. And an actor's reaction to a prop used in filming also resulted in a hilarious moment for the crew.

MINGENEW

Mingenew was another one of our State's tourist towns that was used in the film and which gave us incredible support. Mingenew Caravan Park supplied accommodation along with Mingenew residents who opened their homes for various cast members to stay with them. The Costume Department also made a trip to the local craft shop which provided the walking stick used by one of the characters.

NANGETTY STATION

This station in Mingenew owned by Brad and Michelle Abbot was sighted by Jordon and Axel in their early location scouting. The first time they passed it they thought it was unreal, the second time they said, "we should film there", third time they said, "we're going to film there". After many phone calls they eventually were successful.

They provided a house for the entire cast and crew to stay in for the duration of the time spent there. Director Axel even got to drive a tractor out to set. The station owners went further by supplying their massive trailer for us to take the set, but also their property and sheds for storage of all the set materials.

As a thank you, the film makers allowed many members of the town to turn up with their fold out chairs to watch the day's filming.

ADDITIONAL REGIONAL SUPPORT

The Mount Magnet Museum was an important resource for the film. Kevin Brand and his wife Kathy who are the Curators and mainstays of the Museum contributed important props, carriages and, their acting skills as extras during filming. Their Museum is "Must See" destination, worth a visit due their position within the Goldfields and for their display of movie memorabilia and mock up sets from previous Film Productions filmed in this area including a marvellous display of The Decadent and Depraved.

GUN HANDLER

Another of our main contributors to the film in terms of expertise, authentic props, time, and acting chops comes from Donal, whose valuable collection of original 1800's firearms used in the film. Based in Esperance with a family and business, Don made the time to come to every location shoot and was on hand with his world class collection of guns. Jordon's emphasis on authenticity whether it was filming without the aid of CGI, driving vast distances for the perfect backdrop and, most importantly using the right gun led him to rely on the expertise of Don.

Don and his family assisted in other ways, his wife Leonie helping with catering and Don was in attendance at every film shoot location. Another Esperance local Des was an important extra in the shoot-out scenes and he and his wife Liz observed the painstaking work that goes into shooting each scene

HORSE HANDLERS

From the Gabyon Homestead came the wonderful horses that were very kindly organised by Gemma Cripps. Gemma, donating her time with everyone else, would drive out to location with the horse carriages and usually with a backpacker farmworker who would make sure the horses were fed and watered. The cast and crew were always wanting to help as well but we all stuck to Gemma's instructions so as not to spook out the horses. Her amazing contribution was invaluable and extremely professional.

In Leonora the horses available for the aerial shots were retired race horses that were supplied by Neil Biggs, one of Leonora's longest living residents of the town. These horses were wrangled by Collin Molloy, a professional Race Course Horse Wrangler with the help from fellow jockey, Horse Wrangler and stunt double Gavin Shaw. The filming for these scenes were also taken by helicopter with the willing pilot Darren Rowtcliffe from Outback Aviation who assisted the Director of Photography to capture the blood thirsty Gunslingers riding them hard – in reality, our gunslingers were Stills photographer Kate, a retired professional horse rider and jockeys and professional Horse riders Nick Aubrey, Shane Cull, Craig Wright and Gavin Shaw.

In Kukerin, the Horse Wranglers consisted of Olympic Athlete Emily Gray and her mum Joy Gray. With the help of their Father Graham these beautiful Olympic horses were a valuable asset for the opening scenes of the film. Their colours were perfect against the dark opening scene and it was incredible to see how these Olympic athletes were so well trained,

Last, but not least, Mingenew. Like many of our Horse wranglers who travelled around to the remote filming location, Justine Rowe supplied her expert services as Horse Wrangler providing valuable training for one of our actors as she rides off into the distance.

THE 1880 PERTH VOLUNTEER RIFLE AND ARTILLERY REGIMENT

Led by Terry, this uniquely West Australian Group supplied the authentic military firearms her Majesty's Army would use in throughout the film. They also played their alter egos onscreen and wore their own authentically reproduced costumes and provided one important outfit an actor. Terry's extensive knowledge was of great help to Jordon and Axel in planning for the film.

THE BENNET BROOK RAILWAY

An early scene in the film was made possible by volunteers of the Bennet Brooke Railway Society. Filmed at Whiteman Park and using one of the heritage engineer's cabin and boxcar. Again, we found a willing volunteer to become an extra and his enthusiasm and contribution to the film was much appreciated. Filming was held at the one of the tracks in the Park during opening hours in a discrete location.

PORTRAITS

The charcoal and watercolour works of our actors in this file were produced by two artists from The RUAH Art Group. During her weekly art sessions at the RUAH drop-in centre in Northbridge, Julia Ashton (Wardrobe Supervisor) would talk about the film and kept the whole group updated when she travelled on location. Using the head shot photos that she photographed for wardrobe purposes, Len James and Mal Kauai produced portraits in their distinctive style. One of which was used as a wanted poster in the film.

EXHIBITION

In the early half of 2018 was a small but evocative glimpse of The Decadent and Depraved was shown at Saltseum in the Heritage listed Lexbourne House in West Perth. Saltseum is a Gallery and Art Consultancy that loaned a personal collection of jewellery and furnishings for use in the film. This exhibition featured props, costumes, film posters and images shot of the costuming process. All images and objects were collected and presented by Isabel O'Neill, Costume Designer for The Decadent and Depraved and Julia Ashton Wardrobe Supervisor.

This document has been written by Julia Ashton.

jashton@saltseum.com

with additional written material supplied by
Jordon Prince-Wright.

[All photographs are unofficial photographs taken by Julia Ashton in her role as Wardrobe Supervisor.](#)

Below is the main production crew. A full list is available from Prince Wright Productions and can be viewed on the IMDb Website www.imdb.com

DIRECTORS	Jordon Prince-Wright Axel August
PRODUCER	Jordon Prince-Wright, S.P.A.
SCREENPLAY BY	Axel August
EXECUTIVE PRODUCERS	Jordon Prince - Wright Jeffery Prince – Wright
EXECUTIVE PRODUCERS	Vincent Entwistle Jag Pannu Mel and Julia Ashton Steve Vojkovic
ASSOCIATE PRODUCERS	Kelly Belinda Hammond Jennifer Friend
DIRECTOR OF PHOTOGRAPHY	Daniel Quinn
PRODUCTION DESIGNER	Dan Ampuero
EDITOR	William Rowe
COSTUME DESIGNER	Isabel Kordyl O’Neill
COMPOSER	Peter Renzullo
ART DIRECTOR	Katelyn Collins
HAIR AND MAKEUP DESIGNER	Mercyll Cooper
ASSISTANT DIRECTOR	Darren Everett
PRODUCTION MANAGER	Kyra Klaasen
PRODUCTION ASSISTANT	Jarred Russell
CAMERA ASSISTANT	David Manners
2 ND ASSISTANT	Rowan Ellis
DATA MANAGEMENT	Kat Goddard
HELICOPTER PILOT	Darren Rowtcliff
VISUAL EFFECTS ARTIST	Jarrad Russell
GAFFER	John Bailey
BEST BOY	James Brock
FIGHT CHOREOGRAPHER	Andy Fraser
MUSIC SUPERVISOR	Ash Gibson Greig

HEAD OF WARDROBE	Julia Ashton
WARDROBE ASSISTANT	Olivia Lees
KEY HAIR AND MAKEUP	Mercyll Cooper Alistair Arkwright
MAKEUP ARTIST	Laura Kelly Emily Whitfield
LOCATION RECORDIST	Alexander Blocher
BOOM OPERATOR	Gavin Repton
SOUND DESIGNERS	Damion M. Wood Jinunyili
FOLEY ARTISTS	Lucy Torvaldsen Damien Solerte Corey Batley Jacob Borgward Jack Frawley
KEY ARMOURER	Donal Henderson
KEY ASSISTANT ARMOURER	Jeffrey Prince-Wright
ASSISTANCE ARMOURERS	Paul Buckley Justen McGowen Rick Denniston
HORSE WRANGLERS	Gemma Cripps Justine Rowe Emily and Joy Gray Colin Molloy
HEAD CATERER	Leanne McGuire
HEAD CATERING ASSISTANT	Susan Prince-Wright
YALGOO HOD’s CATERER	Jo Clews
ON SET COOKS	Erica Keijzer Alisa Lagrange Mel Ashton Johnathon Frecker
CATERING ASSISTANT YALGOO/CUE	Ben Bowden
COLOURIST	Steve Vojkovic
MASTERING	Boogie Monster
RUNNER	Brenton Cooney
BEHIND THE SCENES PRODUCER	Jarrad Russell

STILLS PHOTOGRAPHER	Kate Sanders-Tye
BTS INTERVIEWER	Andrew Matthews
STUNT DOUBLES	Gavin Shaw Emily Gray Craig Wright Joy Gray Nick Abrey Shane Cull Kate Sanders-Tye
<u>ACTORS</u>	
CAPTAIN DALTON	Michael Muntz
LEON MURPHY	Ben Mortley
MAITLAND	Steve Turner
COEN	Clarence John Ryan
ELLIS	Mitchell Page
BIG	Dean McAskill
JERRY	Noel O’Neill
VIN ADAMS	Nathan Hambly
Lillian Murphey	Isabella Jacqueline
LAWRENCE	Michael Rainone
FAT JOHN	Peter Williams
MAJOR LONGHORN	Robert Hartburn
THE PRISON GUARD	Kingsley Judd
MRS MAITLAND	Davillia O’Connor
HUTCH O’CONNELL	Christopher Sansoni
PRISON GUARD 2	Jacob Brown
GEN	Jentina Thiangthae
BILLY	Levi Widnall
McCARTHY	Maitland Schnaars
WARRAIN	Rubeun Yorkshire
GUNSLINGER 1	Bruce Denny
GUNSLINGER 2	Craig Van Waardenburg
GUNSLINGER	Dale Reid
ANN MURPHY	Kelly Hammond