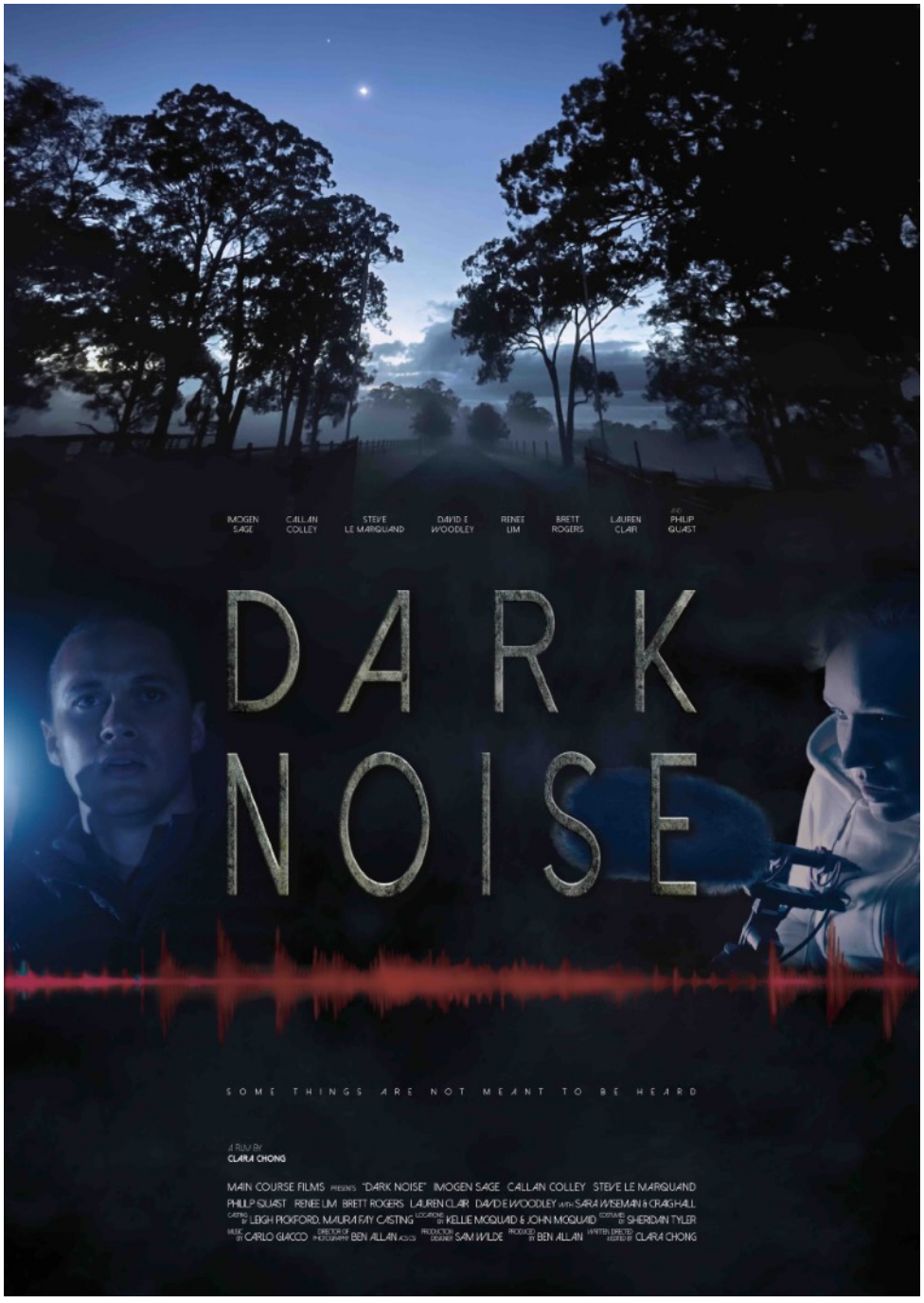
DARK NOISE

PRODUCTION NOTES

Runtime: 110 MIN

Contact: MAIN COURSE FILMS | Ben Allan, Producer **benallan@maincoursefilms.com**

HIGH RES IMAGES LINK: **https://drive.google.com/drive/folders/1T09DkqGLxd3C0FBpKO_5aTs-XYLV4VYE?usp=sharing**



STARRING	Imogen Sage Callan Colley Steve Le Marquand Philip Quast David E Woodley Renee Lim Lauren Clair Brett Rogers
	With: Craig Hall & Sara Wiseman
WRITER & DIRECTOR	Clara Chong
PRODUCER	Ben Allan
EXECUTIVE PRODUCER	Kazuko Minamoto-Cho
ASSOCIATE PRODUCER	Lauren Clair
DIRECTOR OF PHOTOGRAPHY	Ben Allan ACS CSI
EDITOR	Clara Chong
PRODUCTION DESIGNER	Sam Wilde
COMPOSER	Carlo Giacco
CASTING DIRECTOR	Leigh Pickford, Maura Fay Casting

SYNOPSES

TAGLINE

Some things are not meant to be heard.
Frogs. Coffee. Cocaine. An environmental thriller.

SHORT SYNOPSIS

A young foley artist is sent audio recordings from her frog biologist father when he goes missing in a remote rainforest. She uses his audio clues to try and find him but inadvertently stumbles into a dangerous organised crime operation. In a small town, out of season, everyone is a suspect.

LONG SYNOPSIS

Abigail "Jack" McFadden works professionally with sound. A young, female video games sound effects artist who's succeeded in a male-dominated industry, she uses an arsenal of props to create the sound of footsteps, crash-bangs, and other world building audio. When she receives a package from her estranged scientist father, Jack discovers an SD card inside of audio recordings from his frog research in the remote rainforests of Birra Mountains National Park. As Jack listens to the audio recordings, she hears something unusual in amongst the recordings of frog calls and senses her father was in trouble.

Jack heads to Birra where she discovers the park is closed for off season. She meets Kristian, a ranger for Birra Mountains National Park. Born in Kenya, Kristian has seen horrors most of us have never even imagined after organised crime cartels forced his family out of their coffee farm and flee to a new life in Australia. Birra is his opportunity to prove himself in his adopted country. But when Kristian accidentally stumbles upon Australia's first cocaine plantation, Kristian is forced to confront his past. He learns you can't shake the connection to your past, and his new life will only begin once he's reconciled with his old one.

In today's new diverse face of small town Australia, audio technology and science collide as Jack and Kristian discover there are some sounds you're not meant to hear as they navigate an unlikely alliance in order to find her father before the cartel finds her and they will stop at nothing to keep their lucrative secret. A thriller about the sounds that you don't just hear… you feel.

ABOUT THE FILM

THE BACKGROUND

From Sydney-based production company Main Course Films, DARK NOISE is a modern day adventure thriller that takes place in the isolated Australian wilderness about a young woman working professionally in sound, who is sent audio recordings from her estranged frog biologist father when he suddenly goes missing. Using the audio clues to try and find him, she inadvertently stumbles into a dangerous organised crime operation where, in the middle of a small town, out of season, everyone is a suspect. *"I wanted to write a character driven thriller where something so small and unlikely such as sound and frogs have a big and dangerous impact for the greater world."* **Writer/ Director Clara Chong**

In 2018 **Producer/Cinematographer Ben Allan** had the idea of a thriller based on the idea of *"a young woman alone in the forest, listening for frogs, when she hears something she shouldn't have."* Allan terms this kind of audio thriller 'sonic noir'. Adds Allan *"DARK NOISE is an atmospheric high concept thriller inspired by sound that pays homage to the classic thrillers where edge-of-the-seat suspense trumps violence - a new-old take on the thriller genre"*.

Directed by Clara Chong (*Wild Squad Adventures, Qantas: From The Outback To The World*) from her own screenplay and produced and shot by multi-award winning Producer/Cinematographer Ben Allan ACS CSI (*Dutch Courage: The Forgotten Squadron, All Saints*), DARK NOISE stars newcomers London stage-trained Imogen Sage & NIDA-trained Callan Colley with Australian film industry veterans Steve Le Marquand (*Vertical Limit, Broke*) and three-time Olivier Award winning Philip Quast (*Les Miserables, Hacksaw Ridge, Devil's Double*).

Chong & Allan had recently worked on several projects back to back which introduced them to the process of frog research in the wild for Sydney's iconic Taronga Zoo and traversing the vast and diverse wilderness of NSW for the state government film agency Screen NSW. In researching her story, Chong spoke with frog biologist Michael McFadden of Taronga Zoo and discovered that one of the real dangers frog biologists face searching for frogs is avoiding drug plantations. Says **Writer/Director Clara Chong** *"While Michael was referring to marijuana, I decided marijuana wasn't quite scary enough for a thriller on film, so I started looking into cocaine plantations and discovered that while the coca plant, the natural source of cocaine requires a very specific set of conditions to grow which makes growing it outside of the Andes challenging, the Australian cocaine shrub Erythroxylum australe already grows natively here, so I started wondering about Australia's first cocaine plantation - how could it exist and how would it not be seen by authorities…which led me to create the fictional remote high elevation small town of Birra."*

According to producer Ben Allan, DARK NOISE is also story about fathers - good and bad - and their relationship with their children through the unlikely friendship of Jack, Kristian and Bluey. These three new friends all share a fractured relationship with their respective fathers, and must learn to trust each other as they navigate the town secrets. Kristian, the male lead, is played by actor Callan Colley and it's his hard won friendship with Birra's park ranger, Oliver "Ollie" Martin, that is the heart of the film as Ollie becomes a quasi father figure to Kristian, as Kristian grapples with reconciling his dark past in Kenya with his new life in Australia. *"For just eight characters in the film, Clara has done an incredible job of weaving their back stories into an edge-of-your-seat thriller with twists and turns that keep you guessing right up to the very last minute"* says **Producer Ben Allan**.

Says **lead actor Imogen Sage** who plays JACK, the film's protagonist *"DARK NOISE is so many things…it's a thriller, it's a quirky bush story, kind of David Lynch-y. It's a kind of hero quest adventure, a family drama, a romance, a crime drama."*

DARK NOISE will hold exclusive previews in selected cinemas in Australia from 12 May, 2022.

THE SHOOT

COVID SHOOT: FROM THE CHAOS, A NEW MODEL OF INDIE FILMMAKING

Principal photography began on the 28th of May 2020.

DARK NOISE had been in development for two years when the pandemic suddenly brought the project to the fore. Explains **Producer Ben Allan** *"In April 2020, as Sydney's first lockdown coming to a close, Clara and I realised that we had a once in a lifetime opportunity of having a character driven genre film with a small cast and isolated locations that was perfect for filming in a pandemic. We also realised that with all other production in Australia shut down, there was a window of opportunity where we might be able to get the cast we wanted on the schedule and budget we needed."*

DARK NOISE was one of the first feature films to go into production in the world. The 28 day shoot was spread in blocks over 12 weeks to accomodate the waves of the pandemic. *"It was at this time where everyone was having to isolate and we were actually getting the opportunity to come together and share something for..a few months"* - **Actor Callan Colley ("Kristian")**. The biggest surprise for Main Course Films was how much COVID pushed the team to find better ways of doing things. Says **Producer Ben Allan** *"Following COVID procedures meant we had to invent new ways to work fast while still protecting the creative process on such a performance driven film"*

The key cast and crew formed a bubble on location including Imogen Sage ("Jack"), Callan Colley ("Kristian"), Brett Rogers ("Bluey"), Lauren Clair ("Cass") and key crew Writer/Director Clara Chong, Producer/Cinematographer Ben Allan ACS CSI and their

young children, Production Designer Sam Wilde, Camera Assistant Jonathan Cami and location managers Kellie & John McQuaid. Says **Producer Ben Allan** *"Our Covid protocol was vetted and approved by Dr. Himanshu Brambadtt PhD, former Principal Scientist of the CSIRO who were researching Coronavirus and the treatment of COVID-19."*

COVID restrictions in Australia at the time including the four square metre rule and social distancing. The film was scheduled in 8 hour days which took place in short blocks. Everyone was given individual hand sanitisers and temperature-tested three times a day. Among other precautions, there was restricted handling of equipment, props and wardrobe. *"Because the crew was small, we could be nimble in the way we worked and how we moved around meaning we could fit a lot into the 8 hours. Good scheduling and locations helped this but it also meant that the tight crew wasn't overworked and could be rested before the next day's shoot."* - says **Production Designer, Sam Wilde**

Social distancing for the film created some creative challenges. So little was known about Covid in the beginning and there were no vaccines, no industry protocols, so the only way to film safely was to ensure the characters did not touch. According to **Writer/ Director Clara Chong** *"We were dealing with so many unknowns when we went into production. The biggest challenges for the script in dealing with Covid were in writing and blocking scenes where characters couldn't touch. How to keep the integrity of the characters and story within safety protocols - including love scenes and what used to be normal everyday interactions in our pre-COVID world."* Adds **lead actor Imogen Sage (Jack)** *"I think we all had to work harder to create intimacy on screen without physical contact because of COVID. We couldn't touch. So it was all about how do we reach the other person with our intimacy…and I think that just added to the drama of the film"*

COVID has changed what audiences want to see. "Coda" winning the best film at the recent Academy Awards is a significant moment for independent films. When it arrived at Sundance, the film did not have distribution. While there is always a place for blockbusters and arthouse films, audiences are gravitating towards films that are fun, films that entertain. Says **Producer Ben Allan** *"People need entertainment now more than ever as rolling waves of Covid continue to circle the planet. We as an industry need to find new ways of creating the entertainment that people need in their lives. It's not a small responsibility".* Adds **Production Designer Sam Wilde** *"COVID hit us all pretty hard but I feel the industry has shown its resilience and how it can adjust and continue to move forward in these times. I feel DARK NOISE proved to be a great example of this, as really pushing forward and showing how it can be done."*

COVID has also help make film shoots more intimate and collaborative. Notes **Writer/ Director Clara Chong** *"I think the past two few years, Ukraine and too much doomscrolling has changed our priorities. As parents to two young children it was important to Ben and I to make sure our children were with us in the bubble with the cast and crew. Making the film was a crazy juggle of work-life balance, but be we were all in it*

together." Adds **actor Philip Quast (Tanner)** *"Clara and Ben are living proof that the creating of a 'family' is as perfect a way to work, create and collaborate that an actor could wish for. I found the experience to be egalitarian. No egos, just united in a common cause…Thanks COVID for bringing back grace on set".*

THE *AUSTRALIAN WILDNERNESS*

Sydney, Australia
The Hawkesbury, Australia
Blue Mountains, Australia
Armidale (Northern Tablelands, NSW, Australia)
Port Macquarie, Australia
Berrima, Australia
Northern Rivers, Australia

The Australian wilderness is a very special place. The scenery, the isolation, and sheer size is a perfect setting for a thriller. Landscapes have always inspired filmmakers, but for DARK NOISE, landscape is intricately woven into the story. Says **Producer Ben Allan** *"This isn't the Australia we've seen in Mad Max or Priscilla. This is a landscape that we haven't seen captured on screen before".* Adds **Writer/Director Clara Chong** *"For a Tokyo-born director who grew up in Sydney and trained in New York, I've been lucky enough to have inspired by a wide variety of stunning landscapes all around the world, but what I discovered during Covid by not being able to leave my home state were some truly spectacular hidden gems, the likes of which I'd never seen before."*

DARK NOISE is set in the fictional small town of Birra - in high elevation, in the middle of winter, in rainy season. Birra Mountains National Park includes some of NSW's most spectacular vistas including Armidale in the Northern Tablelands, Lilburndale in The Hawkesbury, Mountain Top Coffee in the Northern Rivers plus the northern end of Blue Mountains National Park. Says **Writer/Director Clara Chong** *"We discovered the Northern Tablelands by accident. We have two young kids and decided we wanted to go somewhere different as a family during the school holidays after we completed main unit filming. It was still during Covid restrictions where we weren't allowed out of the state, so we decided to try further north and inland and head to Armidale. When we got there, we went hiking in Oxley Wild Rivers National Park and we were just awestruck. The sheer size of the canyons and escarpments were breathtaking. Then there were these massive waterfalls, valleys, rivers and plateaus."* Adds **Producer Ben Allan** *"We knew we knew we had to come back with permits so we could film here. Accessibility is a major factor for filmmaking, and the car park was just metres from some of this spectacular scenery. The aerials we filmed here are some of the most unforgettable scenic images in the film."*

Aerials were a critical factor in adding the epic factor to a small indie film. **Production Designer Sam Wilde** explains *"The scenic footage from Armidale added so much to the production. The smooth aerial photography really helped set the tone for 'Birra' and where the story is taking us - deep into the mountainous rainforest. It's an ever present*

character, silent and brooding, hiding secrets. The big sweeping shots are important to the story as they remind the viewer where they are and the scale of what they're up against."

Scenic filming began in Port Macquarie, with much of the dramatic scenes shot in The Hawkesbury, the filmmakers found a different take on small town Australian Chong was looking for - one that embodies the Australian archetype but also had a more international flavour. Says **Producer Ben Allan** *"We were introduced to Lilburndale in Sackville by our Location Manager John McQuaid. Lilburndale is one of the oldest properties in The Hawkesbury. It's a working farm, but it's also a wedding venue and a gin distillery and has this incredible bushland including some sub-tropical rainforest areas which provided a wonderful location for us to film the majority of the drama components set in the fictional Birra Mountains National Park. In reality, this one park covers some 1250km from the southern most point to the northern most location filled with massive escarpments, big mountains and valleys, lush greenery in sub-tropical rainforest, dense bush and spectacular waterfalls."* Says **Production Designer Sam Wilde** *"It was the darkness that I really noticed, the damp rainforest and the mist, the small country town - it felt ominous and I could feel the 'location' as a character and for a thriller, it works as a great backdrop. (The Hawkesbury) really had everything the script needed in terms of providing the dense and difficult terrain to match the mountainous rainforest region that was required while also being accessible and in close proximity for the crew to travel and shoot. It really gave a lot of scope and a whole range of options that are incredibly helpful with a tight schedule and small crew."*

The Hawkesbury was also where DARK NOISE filmed some key scenes in the film including Bluey's Cafe (Bazz's Whine Bar, Windsor), Birra Mountains National Park Office (Bosworth St Community Centre, Richmond) and Bluey's house (a private property in North Richmond).

Says **Producer Ben Allan** *"I think people forget just how big the state of New South Wales is. It's actually bigger than some actual countries, so it makes sense there's a lot of diversity of landscape to film here."*

DIVERSITY - IN FRONT OF AND BEHIND THE CAMERA

Gender equality, diversity and inclusivity in front of and behind the camera was a priority on DARK NOISE. Says **Producer Ben Allan** *"This is the debut feature from an experienced female minority writer/director with a strong female lead. Less than two-tenths of 1% of the top films in the world are directed by Asian women, and this tiny figure is a vast improvement over previous years."* Explains **Writer/Director Clara Chong** *"As a female Asian director who grew up in Sydney and trained in Tokyo and New York, I had no idea when I was starting out some 30 years ago just how improbable a career in this field was for someone like me. While I've had an amazing career directing projects around the world, the only way I could break the bias and direct a feature film*

was to keep going while the rest of the world stopped for a pandemic. So it was important to me to tell a story that was diverse - on screen & off."

Diversity began with the script. Chong wrote diversity into the script to ensure from the beginning that these were a diverse mix of characters and not a white story. Says **actor Callan Colley (Kristian)** *"It's important to see people who don't look like you and people who look like you in both ways, because it makes you question things within yourself. It, it makes you look beyond just going that person's exotic or that person is this or that person is that…it's a really special thing to just be seen."*

Adds **actor Imogen Sage ("Jack")** *"I think traditionally in Australia in these kind of films, outback kind of films, it's pretty white. We kind of know that story a lot of the time its pretty masculine as well. This carries on that outback Aussie legacy, but I think it has a much more diverse cast that is representative of a more contemporary Australia. It feels very current, very modern and very real. It feels like the Australia that we all know, and we should seem more of that on screen."*

Representation matters for us all of us both on and off screen. Change is inevitable. Diversity is inevitable. Covid has made us more acutely aware of who we are and what is important. True diversity in filmmaking is not a matter of if, but when. And when is not some vague future, but right now. Says **Writer/Director Clara Chong**. "*Films - particularly indie films - reflect what people all over the world are feeling and react to. If those filmmakers aren't diverse you end up with films you've seen and heard before. Making diversity real is about making it normal. My kids think all directors are female and Asian because of me. Hopefully they will grow up learning this is normal."* Adds **Production Designer Sam Wilde** *"Diversity is incredibly important because quite simply, that's our life - we live in a diverse society made up of many different cultures, people and stories and everyone brings a different view and perspective to the table, both in front and behind the camera. Promoting diversity in all areas encourages tolerance and a deeper understanding of who we are."*

Actor Callan Colley (Kristian) explains *"I exist in this sort of middle ground. And so do my family and we're mixed from people from all kinds of cultures. It's not a binary black or white. That's a beautiful thing about Australia is it's such a melting pot and to actually have a film that features people with different backgrounds and to not have it be about that, to just go, these are people, they exist, and this is their lives…Something like this allows me to break out and just be myself and go, hey, I exist. This person exists. .. A lot of people, I think, fall through the cracks and work like this shines a light on it and it gives a space and a voice for those coming through and that's important."*

CASTING & CHARACTERS

"JACK" portrayed by IMOGEN SAGE

One of the great challenges Main Course Films had in making DARK NOISE was to find the actor who could portray our protagonist JACK. Jack wasn't your usual female lead - she was both tough and fragile, capable and immature, damaged and loving. I looked at a lot of different actors while we casting and was finally introduced to IMOGEN SAGE through a mutual friend who had seen her perform on stage and was impressed.

Abigail "Jack" McFadden is a complex and fierce character. She's a bit of a loner, estranged from her father and caring for her mum, so she's got a lot of responsibilities on her shoulders. There's a lot of anger and resentment she targets at her father for abandoning her and her mother for his colleague Jill, but she's also fragile and immature. **Actor Imogen Sage** who plays Jack adds *"(Jack) also has a very obscure job for a woman, especially, as a foley artist. So she's creating sounds for video games, usually very male kind of video games, but she loves it. She loves sound and she lives in the world of sound and she hears everything and she listens to everything. She's taking it in constantly. That's how I think how she sees the world is through sound."*

Says **Director Clara Chong** *"Imi is highly intelligent and intuitive. She asked a lot of really smart questions, had mapped out a timeline of her film to chart her character's journey, and was always striving for her character's truth, her 'realness' for the audience. She has such an extraordinarily expressive face which was critical for the audience understanding and following the emotional arcs of the story. She also has an innate talent for tapping into the soul of a character so that we, as the audience can read every thought, process every decision Jack makes."*

<u>"KRISTIAN" portrayed by CALLAN COLLEY</u>

The filmmakers were introduced to actor Callan Colley on a project a few years back by longtime Casting Director, Leigh Pickford @ Maura Fay Casting. Writer/Director Clara Chong was so impressed by Cal, she wanted to write Cal a layered character so he could show the world more of what he's capable of as an actor.

The character of Kristian was originally a police officer, but challenges with location and wardrobe during COVID necessitated a change in direction to a park officer. Born in Kenya, and having seen horror most of us have never imagined, Kristian takes his new life in Australia seriously. The eldest son of coffee farmers, his family lost their farm after organised crime cartels hired gangs wielding machetes to raid their coffee. His grandmother was able to bring his family to Australia, but his father chose to stay behind and was forced to work for the cartel. His new life in another country is a change to bring his family back some honour.

Says **Writer/Director Clara Chong** *"Cal is a wonderful collaborator, and his performance in DARK NOISE is brave, nuanced, and richly layered. For such a young actor, he has a keen instinct for what's real, and a range that constantly surprises. He's fearless, and exudes likability on screen."* Responds **actor Callan Colley (Kristian)** *"The fact that somebody would write a piece with me in mind and with my culture and my background*

was something really special and it's not something I take for granted…I love Clara. I really love her. I just have total trust and faith in her…Whatever bit of direction that she gave was just super clear. And it was actually quite liberating. I never felt restricted. And she just saw me as me, you know, and directed me in a way that just felt like it brought the breath, the best out of me."

Adds **Producer Ben Allan** *"On set, I watched Cal work with industry veterans Steve Le Marquand and Philip Quast, successfully pushing himself to play at their level. Off-set, I saw his unwavering dedication to his craft. His role as an undercover police officer meant he had to maintain peak fitness, and so we saw him hone his natural athleticism by training at the crack of dawn every day."*

"OLLIE" portrayed by STEVE LE MARQUAND

Steve is one of Australia's best character actors and was always the filmmakers first choice for Ollie. Explains **Producer Ben Allan** *"Steve is one of the busiest working actors in Australia, so when we first sent Steve the script, he really wanted to do it, but couldn't commit as his schedule was so full. But then COVID hit, and the timing worked, so we feel very lucky to have secured Steve as Ollie"*

Ollie is cynical, guarded, not easily trusting. Born and raised in Birra, Ollie is fiercely protective of the national park, and views tourists with hostility. Once happily married with two young daughters, the breakdown of his marriage changed him and caused him to emotionally shut off from the world. Jack reminds him of his youngest daughter and his interaction with Kristian forces him to reevaluate his place in the world and the type of person he wants to be.

Say **Writer/Director Clara Chong** *"If I could work every project with Steve I would. I've have been a fan of Steve's for many many years. We almost worked together on a project a few years back, so it was exciting to finally be able to collaborate with him. He's the consummate professional - both a director's and an actor's actor, he's always present, giving, and refreshingly unpretentious."*

Recalls **actor Callan Colley (Kristian)** *"Working with Steve was really special. He is such a massive character and a massive presence on screen and both offscreen as well, always laughing between takes."* **Actor Imogen Sage (Jack)** echoes Steve's memorable performance as Ollie *"I learned a lot from him on set, and he brought a lot of joy and playfulness to the craziness of his character Ollie. He took up a lot of space on film and I'm not used to seeing that because I think I've always had this idea of film is intimate and small and theatre is big and he really took up space and it was so exciting to see a character that took up a lot of space on screen…it was crazy and silly but also warm and loyal and politically incorrect - not Steve, Ollie. A joy"*

"BLUEY" portrayed by BRETT ROGERS

The character of Bluey was another character Chong wrote with the actor in mind, in this case, Brett Rogers. Says **Writer/Director Clara Chong** *"I first worked with Brett on the extreme widescreen science fiction adventure film Wild Squad Adventures for Taronga Zoo. This was the first film to screen in their new Centennary Theatre and they wanted to use real zookeepers and young children who had never acted before. Brett was hired as a drama coach to teach these non-actors how a film worked and the basics of acting… I knew he was NIDA trained so he was a working actor but as I watched him take my notes and interact with these non-actors with incredible sensitivity and awareness, I sensed he would bring this to his acting and I was inspired by this to create the character of Bluey for him."*

The character of Bluey is a rich one - a charismatic rich kid masquerading as a warm, cravat-wearing small town barista with big town secrets. The son of hotel and telecommunications tycoon TANNER BLUE (played by Philip Quast), Bluey - real name Sebastien Blue - was brought up around the world with a diamond encrusted platinum spoon in his mouth. Personal butlers, tutors, chefs etc, he lived a billionaire's life. But he's estranged from his father who was always distant in his life. Bluey senses he disappoints his father, but unsure how to resolve this, he continues to play the charming fool.

Actor Imogen Sage (Jack) explains the instant friendship her character Jack and Bluey strike up. *"I think Bluey and Jack come together in their humour. Bluey is a very interesting, mysterious character and Brett Rogers plays him very well..I think he has a comic kind of quality and I think Jack is similarly quirky and a bit offbeat, so I think ..straight away when they meet at the bar, there's a kind of chemistry between them."* Adds **actor Callan Colley (Kristian)** *"I think one of the first scenes we had was in the coffee shop…it was this beautiful set and he's there behind the counter. And it's this moment of like, who are these people in this relationship? And he was just right there with me playing the whole time and it kind of felt like what's going to happen next..it was really, really lovely."*

<u>"DONOVAN" portrayed by DAVID E WOODLEY</u>

The character of Donovan, Jack's estranged father, was a small but very significant role, and it was important to find the right actor to play him. A promising athlete turned scientist after a team win in the regionals led to a night out in the rain - and Donovan's first face to face encounter with an animal in the wild: a frog. Instantly drawn to the little creature, he embarked on a lifelong passion to gain a better understanding of the diversity and conservation status, focusing on Australasian species. He juggled sport and science throughout his uni studies and married Cassandra Ricci (Jack's mother), but eventually Donovan had to choose between sport and science when his conservation field trips started to interfere with sports training. He chose science, and this was the beginning of the end for his marriage as they grew in different ways over the years. Divorce was inevitable, and while Jill was the reason for the divorce, until Venezuela,

Donovan never betrayed his wife. It was only when faced with losing Jill that Donovan finally admitted what was right in front of him.

Says **Writer/Director Clara Chong** *"I was immediately struck by David's integrity as an actor. He's not afraid to be still, silent, and the camera picks up on every nuance, every subtlety."* Explains **actor David E Woodley (Donovan)** *"As an actor you think that we'd want us ..to say a lot more words, but you know, not, especially for me…show don't tell."*

"JILL" portrayed by RENEE LIM

The character of Jill was originally played by actor Leah Vandenburg, but the severe lockdown and state border closure of Melbourne's second COVID wave meant that Leah was trapped and unable to get to location in NSW. Says **actor Renee Lim (Jill)** *"I think Covid really stuffed around with the industry. And I hate the fact the Covid meant that Leah lost the job. Separately to that, obviously it was really lovely to be offered the job and to have the opportunity to play Jill…"* Says **Writer/Director Clara Chong** *"It was devastating for us but the reality of working in COVID times meant in order to complete the film we had to recast the role and reshoot Leah's previous scenes. We were incredibly fortunate that Leigh Pickford from Maura Fay Casting was able to recast the role in an extremely tight timeframe with the exceptional Renee Lim stepping into the role."*

Jill is a frog biologist. In Venezuela, Jill was on a field trip researching frogs with her long time colleague Dr. Donovan McFadden, Jack's father, when they inadvertently stumble upon the cartel's illicit drug plantation and literally have to run for their lives. While they make it out alive, Jill shatters her legs trying to escape, but faced with a life without her, Donovan saves her life by carrying her to freedom, and back at the hotel, they finally succumb to their mutual passion. But Donovan is married, and when they return Donovan leaves his wife (Jack's mother) to start a new life with Jill.

Says **Writer/Director Clara Chong** *"I loved what Renee brought to the character of Jill. She's fiercely intelligent, and was able to imbue Jill with integrity, a weight to her decisions as both an academic and a woman. Renee didn't shy away from Jill's weaknesses, and this meant she was relatable and real. Renee's also a dancer, and she brought an elegant physicality to Jill."*

"CASS" portrayed by LAUREN CLAIR

Cass, Jack's mother, is an artist, a milliner, maker of hats. She's a modern woman, earthy, loving…a realist. She works out of her cottage in a small studio at the back, and makes a humble living to match her simple lifestyle in the country. She knew when she met Donovan they were opposites, but they fell in love in spite of their differences. While she was hurt when Donovan left her for Jill, she doesn't hold grudges, and a part of her

was relieved to no longer have that feeling of dread of something one day going wrong. Over the years, she's grown to truly like and respect Jill, and they've developed an honest, genuine friendship. Says **actor Renee Lim (Jill)**, *"(Lauren's) amazing, like she's just so..so powerful as a human and obviously her character adds to that but I think what I liked best about getting to know her was how down to earth she was and how open and honest she was…"*

The filmmakers had worked with Lauren on an earlier project and really enjoyed the experience, so it was a no brainer that they wanted to work with her again.
Says **Writer/Director Clara Chong** *"We had actually offered Lauren the role of Jill before we had cast Imogen Sage as Jack. But given their physical similarities, I realised Lauren looked more like her mother than a stepmother which was a problem for the film, so I had to figure out if I could write another, equally meaty role for Lauren so that I could ask if she might play a different character!"*

Explains **Producer Ben Allan** *"While Cass, Jack's mother, was already a character in the film, it was originally a tiny non-dialogue role in one scene right at the end of the film, but when Covid hit, certain locations where much of the action took place such as then university where Jill & Donovan worked were not accessible, Clara had to re-look at how the script and characters could work within the locations we could access."* Chong decided to flesh out the character of Cass and plot her arc through the film.

Says **actor Imogen Sage** who plays Cass's daughter Jack *"Lauren Clair is a very intimate actress. She's very present and generous…we shot a lot of the scenes, the mother daughter scenes..early on which grounded the relationship". Adds Chong "Adding the mother-dynamic early on made the film become a much richer story as we could really explore and show the history of Jack and Cass, Cass and Jill, and Cass and Donovan."*

Lauren Clair also served as Associate Producer on DARK NOISE. **Producer Ben Allan** says *"Lauren brings an incredible intelligence and attention to detail to her acting and her work on the production side is not different. She was an invaluable collaborator, especially in the process of working out how to get the film done safely and responsibly within the rapidly evolving COVID requirements, while staying on schedule and on budget."*

<u>"TANNER" portrayed by PHILIP QUAST</u>

Tanner is only in the film for a handful of scenes, but his presence can be felt from the beginning of the film. A self-made billionaire, Tanner worked his way up from the floor up in the hotel industry, literally starting off sweeping floors as a busboy. Today, he is richer than he could have imagined in his wildest dreams, but he is also restless as he thrives on new challenges. He was lucky enough to marry for love. Until he met his wife, girlfriends were chosen as trophy investments - thought it didn't hurt she was Miss Venezuela. But when she died giving birth to his one and only child - a son, "Bluey" - Tanner realised he did not have it in him to be a parent. With no desire to be a father,

but astute enough to realise he had to keep up appearances, Bluey grew up rightly believing he was his father's one big mistake - an unwanted blip in an otherwise formidable career.

Says **Writer/Director Clara Chong** *"I didn't want Tanner to be a cardboard billionaire cutout. I wanted an actor who could convey the complexity and pathos of his character in a way that would help the audience understand that there was a lot more to this character than is seemingly on the page. In Philip, we not only found an extraordinary actor, but one that with just a simple look conveyed a rich history of character that jumped off the screen."*

Adds **actor Renee Lim (Jill)** *"So I actually said to Philip Quast part way through, 'I'm really sorry Philip but I'm just going to fan girl on you for a moment because I literally cannot believe I'm standing opposite you, and he very very graciously laughed and smiled and said oh don't say that Renee, we're all equal professionals here…he literally is in real life as brilliant and huge - and I meant that in terms of energy not in terms of physicality - as he is on stage…and yet he takes up as little room…he's just such a gentleman and an incredible professional"*

CASTING THE VOICES

"DETECTIVE THOMPSON" voiced by CRAIG HALL & "SENIOR SERGEANT KERR voiced by SARA WISEMAN

The two voice roles in the film are small but critical roles of police detectives who work with Kristian as he works with them to uncover a major crime operation. Says **Writer/ Director Clara Chong** *"I needed strong actors to be able to convey the arc of their storyline in just a couple of scenes. We've cast Craig on a feature we are in development on and have admired Sara's work for years, but hadn't had the chance to work with either of them yet, so it was nice to bring them both into DARK NOISE."*

Another casualty of COVID, was that the filmmakers weren't able to fly Craig and Sara over for the shoot from New Zealand. Explains **Producer Ben Allan** *"While the characters of Detective Thompson and Senior Sergeant Kerr are mostly only heard through their voices, Clara was intending to bring them into the story in person in the third act. However, because we were filming during the first wave of COVID, constantly shifting pandemic regulations meant we would have to keep the number of in person actors to a bare minimum so we could comply with whatever changes occur."*

THE LOOK OF DARK NOISE

CAMERA
ARRI Alexa
BMD Ursa Mini Pro

BMD Pocket Cinema 6K
DJI Mavic Pro

LENSES
Canon
Sigma
Rokinon
Samyang

DARK NOISE is a character driven story, and Chong was keen to keep the film grounded in realism and didn't want the distraction of creating too stylised a look. Explains **Director Clara Chong** *"I love creating stylised images, but DARK NOISE was not about distracting the audience with too extreme a look. I wanted to heighten the drama on screen but keeping it real."*

Says **Cinematographer & Producer Ben Allan**, *"It was important that the look of DARK NOISE respect the audience in the sense of not getting in the way of the story and connecting with the characters. We experimented with some dramatically stylised looks but quickly decided that it would do an injustice to the story, the characters and the environment."* This lead the team to a more naturalistic style while still leaning into a glossy "big movie" look. Allan explains "*We also have some very good looking actors so it was important that the audience be able to appreciate that with some nice light and then the incredible landscapes allowed us to visually punctuate the story in a powerful way."*

POST PRODUCTION

The post production of DARK NOISE took place in Sydney through multiple lockdowns, including the epic 107 day Delta lockdown. Luckily the Main Course Films team has a long history of innovative post production and was more than ready to continue work despite the restrictions. With decades of editing experience this was Clara Chong's first feature length edit for narrative drama and after switching from AVID to Final Cut Pro many years ago, she has become a devotee of the the platform. **Director & Editor Clara Chong** explains *"FCP is just so fast. I'm not patient when I'm in the edit, I like to try things and quickly decide if they work or not and I find with Final Cut Pro that I've often completed an edit change in less time than it would take to explain to an editor."* This is also why Clara likes to remain hands-on with the editing process *"It's a tactile thing, I can feel my way around so quickly and intuitively".* **Producer Ben Allan** adds *"We ended up with a very efficient workflow where Clara could be editing in FCP and then send the edits across to our Da Vinci Resolve finishing system where it would conform. Usually at this point it would be sent off to completely separate systems for sound and colour work but the most radical thing we did was set up a combined colour and sound system where the work was being done in one project on one machine. Until recently this really wasn't practical for a feature film but recent leaps in both hardware and software made it very workable."* As well as making the process a lot more efficient it was also a more creative

process because Chong and Allan could move seamlessly between colour and sound. Allan continues *"Because this story relied so much on the soundscape and the visual tension, it was really powerful for us to be able to refine both parts of the experience together".* This approach also created an extremely smooth path for the deliverables at the end of the process.

THE MUSIC

Composer Carlo Giacco was brought on very early in the development of DARK NOISE. The filmmakers have a long history with Carlo, having worked together on several projects over the past 15 years. Says **Producer Ben Allan** *"We knew in order for this indie film to work with the vastness of landscape we wanted to include, we had to have an epic soundtrack, so Carlo was the first person we spoke to after Clara finished the script."* Adds **Composer Carlo Giacco** *"Clara came to me in the early stages of the film with one of the early screenplays…before filming had even started. That was great from my perspective because it gave me a chance to come up with some sketches, which was used later on, and I think were used to temp score some of them. That from a composers point of view is fantastic because when you've done some of the temp score that can really feed into the final soundtrack."*

Director Clara Chong was looking for a big soundtrack that mixed classical and modern musical styles as well as helping reflect the quirkiness of the films undertones that would add to the uniqueness of the film without losing any of the dramatic tension. Says **Composer Carlo Giacco** *"(Clara and I have) worked on so many projects together, so we've worked a good working relationship. Often she'll come to me with a whole range of temporary scores and be really excited and then we'd have a big argument about various parts of it and try to work something that works best for the characters, but she always comes in ideas and it's the thread that she provides in the temp scores that gives me a lot of ideas about how to come out with the end soundtrack….she really wanted the music to be quite a large character within the film itself.. so this was a real opportunity to write something exciting, dramatic because most soundtracks nowadays the score is kind of pushed in the background a bit whereas Clara really wanted it to be punchy and upfront, so it was a fantastic challenge."*

Balancing the score with the foley which was key to the film's story. Explains **Composer Carlo Giacco** *"Composing the score to Dark Noise which centres around a foley artist was an interesting challenge musically (as I had) to work the soundtrack around the sound design that was created by the foley artist throughout the film - not interfere with it but create an interesting score that highlighted the drama."*

Musically, there were four key themes - the first was the original temp score that conveyed Jack's adventure into the world of DARK NOISE. Then there was the environment/landscape, Bluey's Cafe & Kristian's theme. Says **Composer Carlo Giacco** *"So many of the second unit shots were just so grand, I had to approach the score which*

really highlighted those scenes with quite an epic soundtrack to back it up…but for the more intimate scenes in Bluey's cafe, we sort of went for a more quirky approach to the soundtrack that sort of highlighted Bluey's curious character, and his characteristics with making coffee, so to fill in those moments and highlight the humour a little bit…For Kristian, Kristian had a certain tone..he was an interesting character and we tapped into his spiritual side. We had sort of gongs and drone type of soundscapes with him to underscore how he was quite an involved, thoughtful character, as compared to some of the others."

BIOS: THE *CAST*

IMOGEN SAGE as "JACK"

IMOGEN SAGE trained in the BA Acting Course at the world renowned Royal Central School of Speech and Drama in London. She played 'Nursie' in Director Matthew Brown's feature film *The Man Who Knew Infinity* starring Academy Award® Winner Jeremy Irons, BAFTA Award Nominee Dev Patel, Golden Globe Nominee Stephen Fry and Golden Globe Nominee Toby Jones for Edward R Pressman Films.

Her theatre credits include *Measure for Measure* at the Wanamaker Festival at Shakespeare's Globe Theatre, *Three Sisters* at Pleasance Theatre in London, *Romeo and Juliet* at Essential Theatre and *Hay Fever* at the Melbourne Theatre Company. Imogen has also appeared on TV in *Doctors* for BBC1 and in the film *The Understudy* for Roman Polanski Productions. She most recently performed the title role of Camille Claudel in *Claudel* for director Wendy Beckett and Tinderbox Productions, as well as Titania/Peta Quince in *A Midsummer's Night's Dream* for Bell Shakespeare Company. Imogen is repped by Lisa Mann Creative Management in Australia, and Conway van Gelder Grant in the UK.

CALLAN COLLEY as "KRISTIAN"

CALLAN COLLEY was raised by the beach in Perth, Western Australia and is of English and African descent. By the age of 17, he was on full scholarship and was the leading Geology and Commerce undergraduate and standout athlete of his freshman year.

Callan graduated from the National Institute of Dramatic Art (NIDA) in 2016 with a major in physical theatre. Born of Swazi/Portuguese/English heritage, his theatre credits include the recent critically acclaimed production *Gloria* with the Melbourne Theatre Company as well as Stephen Sewell's T*he Olympians*. He recently performed in the sold out season of *Death Of A Salesman* portraying Willy Loman's youngest son 'Happy' with the Sydney Theatre Company and the lead role in *Orange Thrower* for the Griffin Theatre Company.

Callan is also known for his work on the feature *This Time, Maybe* and has also appeared on the TV series "The Letdown" for Netflix.

STEVE LE MARQUAND as "OLLIE"

Steve is one of Australia's finest character actors with an extensive list of film, television and theatre credits and was honoured at the Winton Vision Splendid Film Festival's Walk of Fame, only the fifth star to be recognised for his contribution to Australia's film industry.

Steve studied acting at Theatre Nepean (University of Western Sydney) where past alumni include David Wenham and Joel Edgerton.

Steve burst into films with the lead role in Jeremy Sims *Last Train To Freo* which garnered him the Best Lead Actor nomination at both the AFI & Film Critics Awards. Steve has also been nominated for Best Supporting Actor for his battle hardened sergeant in *Beneath Hill 60,* although is best know to international audiences for his comedic turn as a larrikin Aussie climber in Martin Campbell's *Vertical Limit*.

Other feature credits include the crazed colonel in *Escape and Evasion,* a psycho gangster in *Locusts*, a reclusive cattle station worker in director Kriv Stender's *Red Dog: True Blue*, a down and out ex Rugby League star in Heath Davis' *Broke,* the dangerous, charismatic cult leader in Nick Matthews' *One Eyed Girl (which won the Jury Prize at the Austin Film Festival)* and unpredictable drug dealer in Stephan Elliot's *A Few Best Men*.

In television, Steve has had starring roles in *Rake*, *Underbelly Razor*, *Les Norton, Blue Murder Killer Cop* and *Home And Away*.

Steve was an Astra Awards nominee for his performance as 'Little' Tony Piccolo in the beloved TV series *Small Time Gangster* where he played a carpet cleaner family man who was living a double life as a small time gangster and earned the Equity Award for Most Outstanding Performance by an Ensemble in a Drama Series for *Rake*.

Theatre productions include *Ugly Mugs* for Malthouse and Griffin Theatres, *Summer Of The Seventeenth Doll* for the Melbourne Theatre Co and Queensland Theatre Co), *Death Of A Salesman, Paul, The Spook, Buried Child and Waiting for Godot* for Belvoir theatre, *Don's Party* for Melbourne & Sydney Theatre Company and *War Of The Roses* opposite Academy Award winner Cate Blanchett*, Gallipoli, The Serpent's Teeth and Tales From The Vienna Woods* for the Sydney Theatre Company. Steve was a member of the elite STC's Actors' Company from 2007-2009 which showcased just twelve of Australia's best actors.

Other distinctions include winning the inaugural Nicole Kidman Best Actor Award at Sydney's Tropfest Short Film Festival for his own short film *Cliche* in 1996 and he was co-writer, producer, director and star in the stage production of He Died With A Felafel In His Hand

PHILIP QUAST as "TANNER"

Born in Tamworth, home of country music, Philip graduated from Australia's National Institute of Dramatic Art (NIDA) and became part of the resident acting company of the State Theatre Company of South Australia.

Philip has an extensive and illustrious career in theatre, and has won three Laurence Olivier Awards for Best Actor in a Musical, making him the first actor to have three wins

in that category. He is best know for his performance as Inspector Javert in the stage musical *Les Miserables,* but has also performed *Three Sisters, Pericles, A Month In The Country, Pygmalion, The Threepenny Opera, and Candide* with Nimrod Theatre Company; a musical adaptation of *Carmen* for the Melbourne Theatre Company; *Stephen Sondheim's Sunday In the Park* for the Royal National Theatre and *Rodgers and Hammerstein's South Pacific*.

Other awards include the Sydney Theatre Critics Award for Best Actor in a Leading Role for *Into the Woods,* the MO Awards Musical Theatrical Performer & "Kevin Jacobsen" Theatrical Performer, The MO Awards for Male Musical Theatre Performer for *Les Miserables,* the Sydney Theatre Critics Award for Best Actor of the Year for *Les Miserables,* and the Helpmann Awards Best Actor in a Supporting Role for *Mary Poppins*.

Philip's feature films include Mel Gibson's Academy Award® winning *Hacksaw Ridge* (starring Andrew Garfield, Sam Worthington, Teresa Palmer, Hugo Weaving, Rachel Griffiths, Vince Vaughn), the Lee Tamahori (Once Were Warriors, Along Came A Spider, Die Another Day) directed *The Devil's Double* where Philip played Saddam Hussein, *Clubland, The Caterpillar Wish, Midsomer Murders,* and *Emoh Ruo*.

He most recently headlined the TV series *Between Two Worlds* for Channel Seven Sydney. Other television credits include *Operation Buffalo, Picnic at Hanging Rock, Janet King, Miss Fisher's Murder Mysteries, Silent Witness, Midsomer Murders, Ultraviolet* and *Brides Of Christ*.

DAVID E WOODLEY as "DONOVAN"

David is an actor, writer and director based in Brisbane. David began his career on stage under the direction of renown Shakespearean director Bryan Nason AM performing in *Ea, Utnaphishtim* and The Royal Queensland Theatre Company's production of *Gilgamesh*. David then moved to the UK where he undertook drama studies at St Catherine's Drama Studio in Guildford, Surrey under the direction of June and Adrian Cooper as well as voice studies with Alan Woodhouse at the Guildhall School of Music and Drama in London.

An avid horseman, David also trained in stunts and performed in the live western stunt show *Horses and Heroes* on the Gold Coast.

David's film roles include director Jeffrey Walker's *Dance Academy, Event Zero, UNindian, ICE* and Jerry Bruckheimer's *Kangaroo Jack*.

David's television work includes *Echo Point* with Rose Byrne and Martin Henderson as a series regular, and *Home and Away* as Joel Nash, also as a series regular. Other guest TV roles include the award winning ABC TV Series Rake as well as the US productions of *Spartacus - Gods of the Arena* and *Legend of the Seeker*.

David also holds a degree in Film Production from SAE Institute, Sydney.

RENEE LIM as "JILL"

Originally from Perth, Renee is an actor, dancer, presenter and medical doctor working in emergency medicine, geriatrics and palliative care. She got her start in the industry with featured guest role across ten episodes on Australia's popular hospital drama *All Saints* before getting her breakthrough role in the SBS series *East West*.

Renee's feature films include Robert Connolly's *The Dry* opposite Eric Bana, Leigh Whannell's *The Invisible Man,* Mark Lamprell's *Never Too Late,* Rachel Ward's *Palm Beach*. As TV presenter, Renee worked on ABC's *Ask The Doctors* as well as on food series *Food Investigators* and *Destination Flavour*.

Most recently, Renee featured in *The Tourist* for the streamer STAN, Netflix's *Clickbait,* Made Up Stories *The Lost Flowers of Alice Hart* for director Glendyn Ivin, *The Unusual Suspects*.

LAUREN CLAIR as "CASS"

LAUREN CLAIR is a film & television actress and has been nominated for a Logie, an Inside Film award and a Maverick Film award. She has appeared on TV's "Underbelly", "Packed to the Rafters", "Janet King", "Lovechild", "Catching Milat", "Miss Fisher's Murder Mysteries", "Brothers in Arms", "Rake", and "Me and My Monster" for BBC/Henson/Sticky Pictures. was nominated for a Logie for her performance in "Underbelly". Lauren is also a recent graduate of Masters of Screen Writing at Australian Film Television and Radio School. She is repped by Lee Leslie Management.

BRETT ROGERS as "BLUEY"

BRETT ROGERS graduated from the National Institute of Dramatic Art (NIDA) in 2009. Feature credits include "Before The Rain" and "Jimmy Tennison" and he has appeared in the ABC TV series "Rake". His theatre credits include "The Temperamentals" at New Theatre, "This Uncharted Hour" at Performing Lines and "Trolley Boys" at the Tamarama Rock Surfers. Originally from Tasmania, Brett has also performed with companies such as Big Monkey, Hobart Rep and the Tasmanian Symphony Orchestra; and has a wealth of experience teaching drama and acting to children, teenagers and adults. Brett is repped by MCSM in Australia.

*V*OICE *A*CTORS

CRAIG HALL as "DETECTIVE THOMPSON"

CRAIG HALL is one of New Zealand and Australia's most recognisable stage and screen actors. He has starred in Peter Jackson's *King Kong* opposite Naomi Watts and Jack

Black, featured in the first and second instalments of *The Hobbit* and other key roles include *The World's Fastest Indian* with Academy Award® winner Anthony Hopkins*, The Water Horse, Pete's Dragon, and Eagle vs Shark & Boy* for Academy Award® winning writer/director Taika Watiti.

He was nominated for the New Zealand Television Awards as Best Actor for his role in *Head High,* nominated for New Zealand Television Awards for Best Supporting Actor for his role in *Jonah,* and won the AFTS award for Best Performance by a Supporting Actor for his role in *Bloodlines*.

He is best know for his television roles - as Nicky in the iconic Kiwi series *Outrageous Fortune* and as Dr. Jack Duncan in the long running Australian drama series *A Place To Call Home*.

SARA WISEMAN as "SENIOR SERGEANT KERR"

SARA WISEMAN is a multi-award winning New Zealand actor. She most recently nominated as Best Supporting Actress at the New Zealand Television Awards for her role in *One Lane Bridge,* and has won Best Performance by an Actress at the New Zealand Television Awarads, Aotearoa Film & Television Awards, and TV Guide Best on the Box People's Choice Awards for her roles in *What Really Happened: Votes for Women, Matariki & Mercy Peak*.

She has worked extensively in television including the Ioan Gruffud starrer *Harrow, Mystic, Power Rangers Dino Fury, Between Two Worlds, A Place To Call Home, Rake,Crownies and Shortland Street*.

Her feature films include *Human Traces, Rest For The Wicked* and Peter Jackson's *Heavenly Creatures*.

BIOS: THE FILMMAKERS

DIRECTOR | WRITER | EDITOR **CLARA CHONG**

Born in Tokyo, raised in Sydney and trained in New York, Clara has over 25 years of industry experience including "Baraka", "The Bach Suites' with Yo-Yo-Ma, "Car Song" with Spike Jonze, and the longform documentaries "Qantas: From The Outback To The World" and "Oztrek" with Jack Thompson for The History Channel and the National Geographic Channel respectively. Her multi-award winning 35mm short "Sugar Inc." has screened around the world and Clara was featured on London's Campaign Screen New Directors Showcase. Her sci-fi action drama "Wild Squad Adventures" screens on the world's largest curved cinema screen at Taronga Zoo, and she is regularly handpicked by Create NSW to conceive, write and direct projects to represent NSW to Hollywood, including the recent "A Place For Every Story".

Academically, Clara studied International Relations at Macquarie University where she received her Honours Degree in International Relations at Macquarie University.

DARK NOISE is Clara's narrative feature directorial debut.

PRODUCER | CINEMATOGRAPHER | COLORIST **BEN ALLAN ACS CSI**

Ben Allan has been producing for over 25 years. He has 1,500 TV Commercial credits along with TV Drama, Documentaries and Feature Films. He has been mentored by legendary Australian producer Matt Carroll and co-founded Main Course Films.

As Cinematographer, he is renowned internationally as one of Australia's most talented cinematographers and has been a member of the Australian Cinematographers Society for over 25 years.

Ben Allan ACS CSI became the youngest cinematographer to be accredited with the ACS letters in 2002 and in 2018 the first person in the world to be awarded their letters both as a cinematographer and as a colorist.

Ben is a multi-award winning cinematographer and has been at the forefront of the digital revolution in cinematography and post production. He has over 1,500 TV commercials credits. His projects have included the TV series "City Homicide" & "All Saints", the feature films "Blue Lies", "Maclean's Money", IMAX feature documentary "Knights Of The Sea" and for The History Channel Australia "Dutch Courage: The Lost Squadron", "From The Outback To The World" the history of QANTAS.

PRODUCTION DESIGNER | ART DIRECTOR **SAM WILDE**

Sam has a BA in Visual Arts, majoring in Installation Sculpture where his graduating work featured on the Dean's merit list, and gained early experience in the film and television industry initially through scenic painting, set construction and on set as Standby Props.

On being accepted to study Production Design at the Australian Film, Television and Radio School, in 2001 Sam moved to Sydney to begin the two year Masters degree. He was awarded the Fox Australia award for Production Design at Graduation and the AFTRS Best Production Design for short film, 'Ash Wednesday'.

Sam continued to forge a career in the industry as both Production Designer and Art Director on music clips, various commercials, television series, numerous shorts and a number of features. More recently, having completed a Graduate Diploma in Building Design, he has been exploring and working in the world of Architecture, with a view to expand and develop his knowledge of the design world.

His TV work includes "A Place to Call Home", "Janet King", "Ready For This", "Wonderland", and his film work includes "Truth", "Satellite Boy", "Here I Am", "Griff The Invisible", "Two Fists One Heart" and "The Bet".

COMPOSER | MUSIC PRODUCER **CARLO GIACCO**

Carlo's music has been heard on television, independent films, feature films, documentaries, commercials and in concert halls around the world. He studied at the Sydney Conservatorium of Music graduating with a Bachelor of Music degree majoring music composition and he was commissioned to score his first feature film, the WWII drama *15 Amore* with a 30 piece ensemble which he also conducted.

He worked with Hollywood film composer Howard Shore on *Lord Of the Rings: Fellowship of the Ring* and composed for many National Geographic documentaries including *Magnum Photographer - David Alan Haarvey, Leonardo Da Vinci: the Man Behind the Shroud of Turn, and Twister Tours*.

Entity, written for a mixed ensemble octet premiered at the Sydney Spring Festival and won the award for Most Outstanding Original Composition.

He has also composed for TV Commercials for such brands as Qantas, Westpac and Toyota, winning the British Design & Art Direction 'Silver Award' for his composition for the NRMA TVC *Ladybird*, which also won a 'Silver Bullet' for Best Sound Track/Music at the Australian Advertising Awards.

His most recent feature film score *Own The Sky* premiered in NHK Japan and is available in the US on Hulu and the UK on BBC4. His feature work also includes *The December Boys* distributed by Warner Bros and Village Roadshow starring Daniel Radcliffe, Teresa Palmer and Jack Thompson, *Like Minds* starring Toni Collette & Eddie Redmayne, and television projects include the entire Food Safari series franchise. Carlo also scored the music for Taronga Zoo's "Wild Squad Adventures" which screens in the custom built one a kind curved cinema screen.

MAIN COURSE FILMS
presents

A MAIN COURSE FILMS production

DARK NOISE

Writer/Director/Editor	CLARA CHONG
Producer/Cinematographer/Colorist	BEN ALLAN ACS CSI
Executive Producer	KAZUKO MINAMOTO-CHO
Production Designer/Art Director/Props	SAM WILDE
Composer/Music Producer	CARLO GIACCO
Casting	LEIGH PICKFORD, MAURA FAY CASTING

Running Time:	110 MINUTES

CAST
(In order of appearance)

Dr. Donovan McFadden	DAVID E WOODLEY
Abigail "Jack" McFadden	IMOGEN SAGE
Sound Engineer	RICHARD BELKNER
Cassandra	LAUREN CLAIR
Dot Hendrikx (voice)	GUS MURPHY
Dingo	"BEAR" THE DOG
Dr. Jill Croker	RENEE LIM
Sebastian "Bluey" Bilbao	BRETT ROGERS
Bluey's cafe customer	ROBERT "BAZ" BONNAZA
Oliver "Ollie" Martin	STEVE LE MARQUAND
Kristian Myangi	CALLAN COLLEY
6-year old Jack (voice)	ELODIE ALLAN
Inspector Thompson (voice)	CRAIG HALL
Senior Sergeant Kerr (voice)	SARA WISEMAN
Bluey's mother (image)	FLAVIA FAYET MOORE
Ollie's daughters (image)	SHANNON & ROISIN MCQUAID
Homicide Officer (voice)	STEVE JAMES
Mateo (voice)	JONATHAN CAMI
Jorje (voice)	SHUICHI KAWANO

Body	JOHN MCQUAID
Tanner Blue	PHILIP QUAST
Associate Producer	LAUREN CLAIR
Script Consultant	MEREDITH CALTHORPE

CREW

Location Manager	JOHN MCQUAID
Wardrobe	SHERIDAN TYLER
Additional Wardrobe	ISABELLE STANHOPE
Additional Camping Gear	KATRIN BALDOW & FLORIAN WAGNER
Additional Camera	SISSY REYES
Camera Assistant	JONATHAN CAMI
Production Assistant	ANJELICA HURST
Additional Frog Footage	JAMES ESSON
Stills Photographer	JOHN SLAYTOR
Additional Frog Audio	JOSIE STYLES
Graphics	CARLO CRESSINI
"Urban Hero" Design	SPENCER ALLAN, MARGAUX DEVOY & OLIVIA FINE
Armourer	DAVE EVERETT
Safety Supervisor	RAY ANTHONY
Action Vehicle provided by	STEVE ASKEW
Aerial Supervisor	DAVID KNIGHT ACS
Helicopter Pilot	RICK HOWELL
Animal Trainer	KELLIE MCQUAID
Frog Keeper	ARTHUR WHITE
Frog Handler	JOSIE STYLES
Covid Policy Advisor	DR. HIMANSHU BRAHMBHATT
Herpetology Advisor	MICHAEL MCFADDEN
Police Technology Advisor	STEVE JAMES
Medical Advisors	DR. BETTY CHEN
	DR. CINDY HASTINGS
Academic Advisors	DR. HEIDI SUTHERLAND,
	DR. MICHAEL DOYLE
Spanish Language Advisor	SHUICHI KAWANO
Coffee Advisor	GEORGE SABADOS
Kenya Advisor	CELESTE LUVAYO

Caterer	KELLIE MCQUAID
Publicist	MEREDITH EMMANUEL
Music recorded & produced at	PURPLE
ALEXA camera by URSA camera by	ARRI Australia BLACKMAGIC DESIGN
Insurance Broker Australia	HW WOOD AUSTRALIA
Legal and Business Affairs	BRETT OATEN SOLICITORS David Orwell
Production Auditor	CHRISTOPHER COOTE & CO
Location Thanks	KELLIE & JOHN MCQUAID TONY COTTER @ LILBURNDALE MEREDITH EMMANUEL & STEVE JAMES BOSWORTH ST COMMUNITY CENTRE BAZ'S WINE BAR DENISE & OWEN WHITNEY @MOUNTAIN TOP COFFEE CAROLE MAHER FREE ENERGY DEVICE STUDIOS NSW NATIONAL PARKS & WILDLIFE SERVICE WINGECARRIBEE SHIRE COUNCIL
Special Thanks	MATT CARROLL CHRISTINE GENZBERGER KELLIE & JOHNNY MCQUAID
Thanks	LIZA WATTS, JUSTIN BURFORD RICHARD CLENDINNEN DR. JODI ROWLEY, JOSIE STYLES, JASON MURPHY, LEAH VANDENBURG, TREVOR ALLAN, JULIE ALLAN, MIYABI BRADLEY, GILLIAN MARKHAM, MATT BOWMAN, SHEENA O'CONNELL, JACINDA HENDRIKX, JAMIE LEE, DE VOY FAMILY, BRIDGET ATKINSON, LUKE TORREVILLAS, LORRAINE ARNOLD, AYA ASAKURA, MATTHEW ALLARD ACS,

KRISTEN YOUNG, GUS MURPHY, SHANNON MCQUAID, FIL VILLALON, JANE NEEDHAM, PHILLIP MEISNER, VISHWA NARAYAN, LEWIS PULLEN, RACHEL CORRALES SANDS, GRAINNE BRUNDSON, MECHELE AXFORD, CHERYL CONWAY, SHANNON WHEELER & TED ROSE @ SCREEN NSW

No frogs were harmed during the filming of this production.

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