

**Hughes House Films
presents**

**in association with
Wildheart Films
Wolf Creek Pictures
McMahon International Pictures**

**and
Screen Australia**

RED HILL

**Starring
RYAN KWANTEN
STEVE BISLEY
and TOM E. LEWIS**

**written, produced, directed and edited by
PATRICK HUGHES**

**produced by
AL CLARK**

Screening in Official Selection, Panorama, Berlinale 2010

Sunday 14th February, 1:15pm - CineStar 3 - Press Screening (free access for market badge holders)

Sunday 14th February, 3:00pm - Hotel Hyatt, Press Center - Press Conference

Sunday 14th February, 9:30pm - Zoo Palast 1 - Festival Premiere

Monday 15th February, 1:00pm - Red Hill - CinemaxX 7 - Festival Screening

Tuesday 16th February, 2:30pm - Red Hill - Cubix 9 - Festival Screening

Saturday 20th February, 9:30pm - Red Hill - Zoo Palast 1 - Festival Screening

International Sales Agent

Gary Hamilton
Managing Director
US Cell: +1 917 826 2113
Berlin Cell: + 49 17617 368 919
gary@arclightfilms.com

Mark Lindsay
President, Sales and Acquisitions
US Cell: + 1 917 535 4833
Berlin Cell: + 49 17617 368 782
mark@arclightfilms.com

EFM OFFICE
Marriott Hotel, Suite 254
Inge-Beisheim-Platz 1
Telephone number: + 49 30 22000 ext 1102

www.arclightfilms.com

Publicist

Stephen Lan
International Press agent/Attaché de presse international
Office: Hotel Bel Ahr, Stresemann Strasse 97
(across from the Martin Gropius Bau)
Berlin Cell: + 49 1722 006 686
Lan.Stephen@sympatico.ca

www.StephenLan.com

Technical Details

Shooting Format: 35mm
Finishing Format: 35mm/DCP
Aspect Ratio: 2:40:1
Sound Format: Dolby Digital
Running Time: 94 mins

PRINCIPAL CREW

Written, produced, directed and edited by	PATRICK HUGHES
Produced by	AL CLARK
Executive Producers	GREG MCLEAN ROB GALLUZZO CRAIG MCMAHON
Director of Photography	TIM HUDSON, A.C.S.
Music by	DMITRI GOLOVKO
Additional music by	CHARLIE PARR
Production Designer	ENZO IACONO
Costume Designer	NICOLA DUNN
Sound Designer	FRANK LIPSON, M.P.S.E.
Line Producer	RAY HENNESSY
Production Manager	VICTORIA CONNERS BELL
Associate Producers	RACHEL HIGGINS KATE MENZIES
Casting	NICK HAMON
First Assistant Director	CAMERON WATT

A Hughes House Films production, **RED HILL** was shot entirely on location in Omeo, Victoria, from July 16 until August 9, 2009, financed by Hughes House Films, Screen Australia, private investors, Film Victoria location grant and Arclight Films.

Australia/New Zealand distribution: Transmission Films

International sales: Arclight Films

PRINCIPAL CAST

Shane Cooper

Old Bill

Jimmy Conway

Alice Cooper

Slim

Barlow

Manning

Earl

Rex

Gleason

Ted

Ken

Willy

Micky Carlin

Joseph Carlin

Dale

Ellin Conway

Martha

Old Woman

Old Man

News Reader

News Reporter

RYAN KWANTEN

STEVE BISLEY

TOM E. LEWIS

CLAIRE VAN DER BOOM

CHRISTOPHER DAVIS

KEVIN HARRINGTON

RICHARD SUTHERLAND

KEN RADLEY

JOHN BRUMPTON

CLIFF ELLEN

JIM DALY

DOM PHELAN

EDDIE BAROO

TIM HUGHES

KEN CONNLEY

RICHARD YOUNG

JADA ALBERTS

JENNIFER JARMAN

ELSPETH BALLANTYNE

RONALD FALK

RICHARD MORECROFT

YESSE SPENCE

SYNOPSES

ONE LINE

A young police officer must survive his first day's duty in a small country town.

LONGER

Young police officer Shane Cooper relocates to the small country town of Red Hill with his pregnant wife Alice to start a family. But when news of a prison break sends the local law enforcement officers - led by the town's ruling presence, Old Bill - into a panic, Shane's first day on duty rapidly turns into a nightmare.

Enter Jimmy Conway, a convicted murderer serving life behind bars, who has returned to the isolated outpost seeking revenge. Now caught in the middle of what will become a terrifying and bloody confrontation, Shane will be forced to take the law into his own hands if he is to survive.

A taut thriller which unfolds over the course of a single day and night, and told with explosive action and chilling violence, "Red Hill" is a modern-day western played out against the extraordinary landscapes of high-country Australia.

DIRECTOR'S NOTES

I was ready to make my first film ten years ago. I wrote scripts that were optioned, but for various reasons I always found myself stuck in development hell. That is the most frustrating aspect of filmmaking. Unlike other art forms, you need loads of cash to create your vision, but of course nobody lets you make a movie until you've made a movie.

After many frustrating years watching from the sidelines while directing television commercials, I came to the conclusion that the only way I was going to get my first film made was if I just went out there and made the damn thing myself. From the very beginning I was inspired by filmmakers such as Robert Rodriguez, the Coen Brothers and Aussie legend George Miller; directors who made their first films outside the system and risked everything in the process.

When I sat down to write RED HILL, my goal was to create a story that I knew I could make on a tight budget. Only problem was the finished screenplay was loaded with guns, stunts, shoot-outs, squibs, pyrotechnics, horse chases, car crashes and prosthetic limbs getting blown off... Oh, and did I mention that a third of the film takes place at night, in a remote town in the dead of winter? In hindsight, I probably should have contained the set pieces a little more.

Clearly, RED HILL was a passion project for all involved. We made the film outside of the system, raising the money privately; we shot the film with neither a distributor attached nor any government funding. I knew that if I could just get the film in the can and bash an edit together in post, I would then have something viable to sell and the rest would fall into place. And thank god it did, otherwise my wife and two small children would be living in a cardboard box right now.

In order to get the film made, I pulled in every favour that was owed, or I could claim was owed to me from the world of commercials. Because of this, our production was blessed with an incredibly dedicated and talented crew, many of whom were seasoned industry professionals. Only problem was we had minimal resources and only four weeks to shoot the movie. Sourcing second-hand film stock from Hollywood, we shot the entire movie using short ends from productions such as 'Entourage, Season 5' and the last instalment of the 'Fast & Furious' franchise.

Filmmaking at this level is gut-wrenchingly stressful, yet wonderfully liberating at the same time. Working under such tight and gruelling conditions, the function of the director is to manage compromise. Going into the production, I knew we had bitten off more than we could chew, but that's the game, that's how movies get made, and in the world of indie filmmaking the rule is simple – quit your whingeing and just tell the damn story.

I love westerns for the simple fact that there is no subtext to a bullet. They are stories built on the backbone of a moral code. Tales of men whose honour has been tarnished, whose lives have been wronged, men who seek nothing more than the simple taste of revenge. And that's exactly what makes the genre such a visceral experience for audiences. If balanced with the right amount of empathy, vengeance can be a powerfully raw motivation, one that drives the emotion of an audience.

I've always felt Australia was ripe for a modern-day western; our landscape is rich in history and conflict. With the film shooting in the gold rush boom towns of high-country Victoria, the production was able to capitalise on the stunning beauty of the mountainous region, giving our canvas a rich sense of scale and scope.

RED HILL is my tribute to the western genre. It's about revenge, redemption and sacrifice. It evolved from my desire to tell a story that was unforgiving in its action and execution, but above all else I wanted simply to entertain.

Patrick Hughes

* * * * *

CAST BIOGRAPHIES

RYAN KWANTEN (Shane Cooper)

Ryan Kwanten has positioned himself as one of Hollywood's most promising talents and as an internationally recognised actor. He is currently starring as Jason Stackhouse in Academy Award-winner Alan Ball's (AMERICAN BEAUTY, SIX FEET UNDER) TRUE BLOOD for HBO - already their most popular ever series.

Kwanten's film credits include Luke Kasdan's DON'T FADE AWAY opposite Mischa Barton; FLICKA, with Maria Bello and Alison Lohman; the coming-of-age story AMERICAN BROWN; DEAD SILENCE from the creators of SAW, and he has just completed work on GRIFF THE INVISIBLE, in which he plays an office worker by day, superhero by night.

Kwanten has also had success on the small screen with the television movie THE JUNCTION BOYS opposite Tom Berenger, and in the popular US television series SUMMERLAND and LAW & ORDER: SPECIAL VICTIMS UNIT. He has also played roles in well-known Australian television series such as HOME AND AWAY and SPELLBINDERS.

STEVE BISLEY (Old Bill)

Since graduating from NIDA, Steve Bisley has since appeared in hundreds of hours of Australian television and some of Australia's most important feature films including MAD MAX, NEWSFRONT and SILVER CITY. Other recent feature credits include SUBDIVISION, THE VIEW FROM GREENHAVEN, and currently in post-production, I LOVE YOU TOO, and KIN.

Some of his television roles are SEA PATROL, EAST OF EVERYTHING, WATER RATS, STINGERS, GP, FRONTLINE, POLICE RESCUE, TWO TWISTED; and the telemovies THE KING and HELL HAS HARBOUR VIEWS.

In the theatre, he has played lead roles in productions of RICHARD III, Hannie Rayson's INHERITANCE and THE GLASS SOLDIER, David Williamson's THE CLUB and DON'S PARTY and has worked with Neil Armfield, Phillip Noyce, Robyn Nevin and Richard Wherret, amongst others.

TOM E. LEWIS (Jimmy Conway)

Tom E. Lewis has a distinguished career spanning 30 years, featuring in various iconic Australian films such as Fred Schepisi's THE CHANT OF JIMMY BLACKSMITH, and Igor Auzins' WE OF THE NEVER NEVER. More recent films include SEPTEMBER, CROCODILE DREAMING, THE CURSE, BAD HABITS, and THE PROPOSITION. On television he has recently appeared in THE CIRCUIT, DOUBLE TROUBLE, and KANGAROO PALACE.

CREW BIOGRAPHIES

PATRICK HUGHES (Writer, Producer, Director and Editor)

This is Hughes's first feature film. His first short films, THE DARKENING and TRUTH OR THE MORNING AFTER, won best film and best narrative at the 1996 ATOM Awards, sold to the ABC and screened at the National Gallery of Victoria.

His graduating short from the Victorian College of the Arts School of Film and Television, THE DIRECTOR (1999), screened at many international festivals and won numerous awards, including IF award for best short, an AFI best editing nomination, VCA best editing, best film National Student Film Awards, best short ATOM awards, and most popular film at International Flickerfest.

He also wrote, directed and edited THE LIGHTER, which won best film at Tropfest in 2001. The following year he wrote, directed and edited the 2002 Tropfest trailer.

An award-winning commercials director, he currently works out of @radical.media, a prominent international TVC production company. Having shot campaigns around the globe for brands such as Playstation, BMW, Honda, Mercedes, Vodafone and Xbox, his work has been profiled in the prestigious UK magazine 'Shots.'

In 2008, he was commissioned to write and direct the romantic drama "branded content" short SIGNS for Schweppes. The film has since become an online sensation, attracting over four million viewers. It's currently the highest rated short film in YouTube history and won a Gold Lion at the 2009 Cannes Advertising Awards.

AL CLARK (Producer)

Al Clark began his working life as a journalist on the London magazine Time Out before joining the UK-based Virgin, first as a publicity director for the record company, then as the founder and editor of The Film Yearbook, and finally as head of production for the film division. His UK film credits as co-producer include Michael Radford's NINETEEN EIGHTY-FOUR and ARIA, directed by, among others, Robert Altman, Jean-Luc Godard and Nicolas Roeg, and he also served as executive producer on Zelda Barron's SECRET PLACES, Julien Temple's ABSOLUTE BEGINNERS, Paul Mayersberg's CAPTIVE and Ken Russell's GOTHIC.

Moving to Sydney, he was appointed to the board of Australian Film Commission from 1989 until 1992. During this period he produced THE CROSSING starring a young Russell Crowe, with whom he later worked again on HEAVEN'S BURNING. In 1994 Clark produced the Stephan Elliott directed, cross-dressing musical comedy, THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT, which won an Academy Award for Best Costume Design, two BAFTAs and numerous festival awards, and remains one of the most successful Australian films of all time, both locally and internationally.

Clark's other producing credits include EYE OF THE BEHOLDER, directed by Stephan Elliott and starring Ewan McGregor and Ashley Judd, director John Polson's SIAM SUNSET, THE HARD WORD with Guy Pearce and Rachel Griffiths, and director Ana Kokkinos' THE BOOK OF REVELATION, which premiered at the 2006 Toronto International Film Festival.

His most recent production BLESSED, which reunited him with director Ana Kokkinos and writer Andrew Bovell, stars Frances O'Connor, Miranda Otto and Deborah-lee Furness. It also premiered in Toronto at the festival, and won the jury prize for best screenplay at the 2009 San Sebastian Film Festival.

As an executive producer, Clark's credits include Andrew Dominik's CHOPPER, which launched the international career of Eric Bana, and the mockumentary RAZZLE DAZZLE: A JOURNEY INTO DANCE, which premiered at the 2007 Berlin Film Festival.

Clark has served on the official juries of the San Sebastian and Valladolid Film Festivals and is also the author of two books: RAYMOND CHANDLER IN HOLLYWOOD (Silman-James Press) and THE LAVENDER BUS (Currency Press).

GREG MCLEAN (Executive Producer)

Greg wrote, produced and directed WOLF CREEK (2005) and ROGUE (2007). WOLF CREEK screened in the World Cinema competition at Sundance, played in Director's Fortnight in Cannes 2005 and won the Movie Extra Filmink Best Film of the Year Award in 2006. WOLF CREEK also achieved the highest ever box office return for an 'R' rated Australian film in Australia and debuted in the top ten films in the US on its release on Christmas Day in 2005. The film earned over AU\$6m at the Australian box office, and over US\$16m at the US box office, with DVD takings is currently sitting at approximately AU\$50million. Both pictures were distributed by Dimension Films, who also financed the US\$25m budget ROGUE.

TIM HUDSON, A.C.S. (Director of Photography)

Tim Hudson was the cinematographer on Patrick Hughes's short films THE DIRECTOR and THE LIGHTER. Other short film credits include THE DROP, ROADSIDE, MY SISTER, IN THE CAN and BOAT PEOPLE. Hudson was the 2nd unit DOP on the features THE VISITORS and BRILLIANT LIES and the US television series PONDEROSA.

His recent credits include the US feature FARMHOUSE, and the Romanian television movie UN FILM SIMPLU.

ENZO IACONO (Production Designer)

A long-time collaborator of Patrick Hughes, Iacono has amassed a large body of work as an art director on prestigious TVCs, and music videos which include Ben Lee and The Sleepy Jackson.

Film credits include production design on Nash Edgerton's short FUEL, and key positions in the art departments of feature films THE ILLUSTRATED FAMILY DOCTOR, THE NIGHT WE CALLED IT A DAY, GARAGE DAYS, MISSION IMPOSSIBLE II, BIRTHDAY GIRL and STRANGE PLANET. He also worked on the American telemovies THE THREE STOOGES and FIRST DAUGHTER.

NICOLA DUNN (Costume Designer)

After graduating from the Whitehouse School of Fashion, Dunn began as an assistant fashion stylist, leading to the position of assistant fashion editor for both "Studio Magazine" and "Studio Brides". She then moved overseas working in Austria, London and New York before returning to Australia to work as a freelance stylist for Adidas, Marie Claire Magazine and Mercedes Fashion Week. Celebrity clients during this time included Heath Ledger, Guy Pearce, Bryan Brown and Abbie Cornish.

Over the past eight years, Nicola has moved into the film industry. Her credits include costume design on the feature films WOLF CREEK, ROGUE, the television mini-series TRIPPING OVER, six short films and over one hundred television commercials. She also worked in the costume departments of HATING ALISON ASHLEY and the Australian box office hit MAO'S LAST DANCER.

DMITRI GOLOVKO (Composer)

Over his varied music career, Dmitri has done everything from compose music for films to create sound design for video-games, and has had his work performed at major live events in Australia and shows. His composer credits include the US feature film THE ANNIVERSARY; short films SACRIFICE, GIG and Patrick Hughes's SIGNS; and the web series hit OZ GIRL.

CHARLIE PARR (Additional Music)

Born and raised in Austin, Minnesota, Charlie Parr's style bears the influence of hours spent listening to country blues records and Smithsonian/Folkways field recordings. Parr plays original and traditional folk tunes, blues covers by Mississippi John Hurt, Charley Patton and the like.

His father's first-hand accounts of growing up during the Depression made the music all the more visceral to the young Charlie. As both his parents were union workers on the picket line during labour strikes in the mid-1980s, Charlie got a first-hand view of what those old protest songs were about. For every old song about a factory town, union battle, or soup line, Parr's father had experienced similar, first hand.

Charlie has recorded seven albums, the latest being Roustabout.