



**AUSTRALIAN FILM COMMISSION**

in association with

**SBS INDEPENDENT**

present

**A PORCHLIGHT FILMS PRODUCTION**

# JEWBOY

Yuri Kovner, son of a Rabbi, is 23 when his father's death triggers his return to the Chasidic community of Sydney. *Jewboy* is a film about a young man searching for his place in the world, his family and his faith.

## PRESS KIT



**FESTIVAL DE CANNES**

OFFICIAL SELECTION  
UN CERTAIN REGARD

**Writer & Director**  
**TONY KRAWITZ**

**Producers**  
**LIZ WATTS & LIBBY SHARPE**

Rated M

Running time: 52mins

**CONTACT**

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**EWEN LESLIE**

**NAOMI WILSON**

**SASKIA BURMEISTER**

**LEAH VANDENBERG**

**NICHOLAS EADIE**

**CHRIS HAYWOOD**

**NATHAN BESSER**

**ALICE McCONNELL**

**Music**  
**DECODER RING**

**Sound Designer**  
**SAM PETTY**

**Editor**  
**JANE MORAN**

**Casting Director**  
**NIKKI BARRETT**

**Costume Designer**  
**JODIE FRIED**

**Production Designer**  
**MELINDA DORING**

**Director of Photography**  
**GREIG FRASER**

**Written by**  
**TONY KRAWITZ**

**Produced by**  
**LIZ WATTS & LIBBY SHARPE**

**Directed by**  
**TONY KRAWITZ**

# JEWBOY

## CAST

Yuri.....	Ewen Leslie
Minnie.....	Naomi Wilson
Rivka.....	Saskia Burmeister
Sarita.....	Leah Vandenberg
Isaac.....	Nicholas Eadie
Sam.....	Chris Haywood
Alon.....	Nathan Besser
Cheryl.....	Alice McConnell
Woman In Taxi.....	Kelly Butler
STA Passenger.....	Alan Flower
Gary.....	Richard Green
Yossi.....	Jake Stone
Chinese Man.....	Sky Tse
Dovid.....	Adam Rosenberg
Nina.....	Shivani Dewan
Maya.....	Sonali Dewan
Instructor.....	Inga Novak
Reader.....	Richard Stern
Thai Dancer.....	Imelda Damayanti
Kitchen Lady 1.....	Ilona Sharpe
Kitchen Lady 2 .....	Susie Fisher

## **FILMMAKERS**

Written & Directed by.....	Tony Krawitz
Produced by.....	Liz Watts and Libby Sharpe
Director of Photography.....	Greig Fraser
Production Designer.....	Melinda Doring
Editor.....	Jane Moran
Sound Designer .....	Sam Petty
Music Composed by.....	Decoder Ring
Costume Designer.....	Jodie Fried
Casting by.....	Nikki Barrett

## **DATES**

PREPRODUCTION (OFFICIAL):	14 <sup>th</sup> June 2004 – 30 <sup>th</sup> July 2004
SHOOT:	3 weeks 2 <sup>nd</sup> August 2004 – 20 <sup>th</sup> August 2004
POST PRODUCTION:	23 <sup>rd</sup> August 2004 – 10 <sup>th</sup> January 2005

## **TECHNICAL INFORMATION**

Shoot Gauge:	S16mm
Finish Gauge:	35mm colour
Sound:	Dolby 5.1 (SRD)
Language:	English language
Aspect:	1:1.85
Frame rate:	24fps
Lab:	Atlab Australia

**JEWBOY**  
**AWARDS / SCREENING INFORMATION**

**FESTIVAL SCREENINGS**

Adelaide Film Festival, Australia February 2005  
Official Selection, Un Certain Regard, Cannes Film Festival, France May 2005  
Cologne Conference, June 2005  
Karlovy Vary International Film Festival, Czech, July 2005  
Melbourne International Film Festival, Australia, July 2005  
Jerusalem International Film Festival, Israel, July 2005  
Pusan International Film Festival, Korea, October 2005  
Capetown World Cinema - Sithengi, South Africa, November 2005  
Ljubljana International Film Festival, Slovenia, November 2005  
Kerala Film Festival India, December 2005  
Tallin Black Nights Film Festival Estonia, December 2005  
Sundance International Film Festival, January 2006

**AWARDS**

Winner, CRC Award (Community Relations Commission NSW), Dendy Awards, Sydney Film Festival 2005  
Winner, Best Short Film, Australian Film Critic's Circle Awards 2005  
Winner, Best Screenplay Telemovie, Australian Writer's Guild 2005  
Winner, 3 AFI Awards - Best Short Film, Best Screenplay & Best Cinematography Australian Film Institute (AFI ) Awards 2005 - nominated for 6 awards.  
Nominated, Best Short Film, Lexus IF Awards 2005

**THEATRICAL RELEASE- AUSTRALIA**

Dendy Kino Melbourne  
Dendy Newtown Sydney  
October 27 - December 14, 2005

**ON AIR SCREENING - AUSTRALIA**

SBS Television, Thursday 16<sup>th</sup> March 2006

## **SHORT SYNOPSIS**

After the death of his father, Yuri returns from Israel to the strict Chasidic community of Sydney. Losing his faith in Judaism, he rejects his former girlfriend Rivka and starts driving taxis. He falls for Sarita and in his grieving state takes much more from their budding friendship than she does. In his confused search for intimacy he ends up in some of the least intimate spaces, like porn shops and peepshows. *Jewboy* is a film about a young man's search for his place in the world, his family and his faith.

## **PARAGRAPH SYNOPSIS**

Yuri Kovner 23, back from a year in Israel studying to become a Rabbi, longs for intimacy. His father's sudden death has brought him back to the strict Chassidic community of Sydney. He is losing his faith and feels trapped in a community where men are forbidden from touching women besides their wives and family members. He rejects his former girlfriend Rivka and starts driving taxis. There he meets Sarita, a Fijian-Indian woman who washes the taxis. He falls for her and in his grieving state takes much more from their budding friendship than she does, fantasising that they are in love. In his confused search for intimacy he ends up in some of the least intimate spaces, like porn shops and peepshows. Jewboy is a film about a young man's search for his place in the world, his family and his faith.

## SYNOPSIS

Yuri Kovner, 23, a Chasidic Jew and the son of a rabbi, returns to Sydney after the sudden death of his father. He's been in Israel for a year, studying to become a rabbi. He stands at the burial parlour and pours sand into his father's eyes, hands and heart giving him the ritual Jewish goodbye from a son to a father.

For the week following the funeral, family and friends crowd his grandmother Minnie's apartment, bringing food and constant company to the mourners. Yuri feels claustrophobic surrounded by all these people. On a balcony overlooking the red roofs of Bondi, Yuri argues with his ex-girlfriend, Rivka. She is still in love with Yuri but to him she represents everything he is trying to escape from.

Yuri leaves the house after the week of mourning and starts driving taxis. At the taxi base he meets Sarita Patel, a young Fijian-Indian woman with piercing brown eyes, who works at the taxi car wash. Yuri thinks she's the most beautiful woman he's ever seen. She seems to know about religious Jews, 'I'd shake your hand but I guess that's illegal, huh?', Sarita says.

Yuri doesn't know his way round very well and he's nervous in the taxi. He takes lots of breaks, stopping to drink in suburban pubs or at the car wash so he can talk to Sarita.

One afternoon he comes home and Rivka's there. He confronts her, 'I don't want to see you. How hard is that for you to understand?' Rivka starts crying, 'Why'd you try and kiss me then?'

Yuri and Sarita get to know each other over late night coffee at a café across the road from the car wash. A few nights later he takes her to a pub. Yuri drunkenly asks her to leave town with him. He says he's in love with her. 'But I hardly even know you Yuri'. Sarita leaves him at the bar nursing a scotch and coke.

The next morning Yuri arrives home. Isaac and Minnie are waiting for him. They argue. Isaac accuses him of ruining the family name. Yuri's had enough. He packs his bags and moves into a private hotel in the city.

Yuri picks up a drunk woman in the taxi. She passes out in the back and he can't wake her at the end of the trip. He really wants to touch her. She's asleep, no-one will know. Instead he covers her bare arms with his jacket and carries her to the front door. He opens the door, lays her on the couch and leaves.

The next day he lies on his hotel bed contemplating the mess of his life when Minnie knocks on the door. She's brought him some food. He looks at her through the peephole but pretends he's not there. She walks away down the corridor, a lonely disconsolate figure.

Yuri goes to a pornshop where he watches an Asian stripper in a peepshow. He presses his hand to the glass longing to touch her. The screen slides shut leaving him alone in the booth. He enters another room with Cheryl, a prostitute. She tries to take his hand but he tells her he can't touch her. She does a bored dance and then takes off her bra. She gets him to touch her breast, she spits on her hand and puts it in his pants, 'that feels good, doesn't it?'. She goes down on him.

He stumbles through the city streets. The neon lights swirl around him.

The next day, he sits dejected in his hotel room and tries to pray. He wraps the tefillin around his arm but feels so alone, he rips the tefillin off and hurls it across the room. Later that night he goes to visit Sarita at the taxi wash and apologises for his erratic behaviour. 'It's OK Yuri. You're a good person. I can tell.'

Yuri knocks on Minnie's door late at night. He says he saw her light on. She invites him in and gives him some soup. She's been watching tennis. They sit on the couch together. They're lit by the soft blue glow of the TV. Yuri takes her hand.

## **JEWBOY - ABOUT THE PRODUCTION**

### **DIRECTOR'S NOTES**

Telling the story of a young man's struggle with desire and faith is what inspired me to write the story of JEWBOY. I wanted to make a film filled with conflict, emotion and ultimately hope set in a world rarely seen in Australian films.

A sense of urgency fills the film. Yuri wants to be bad, to break out of his sheltered world. In Jewish Orthodox law a man cannot touch a woman except for his wife after marriage. Yuri longs to reach out and touch someone. Touch becomes a metaphor for his journey. Yuri has little experience of intimacy, and yet it is exactly what he craves. He spends much of the middle of the film longing to touch Sarita. Instead he ends up in some of the least intimate spaces, like porn shops and peepshows where a woman's touch is empty of intimacy.

Yuri has no centre to hold on to. He's trying to erase himself, trying to block out his thoughts, to just exist without all the questions running around in his head, like the expectations that people have always had for his life. He is similar, in part, to the protagonist of Albert Camus' novel 'The Outsider' who watches everything, is aware of everything, but takes part in nothing. He is an outsider trying to find his place in the world.

Yuri's lost his faith. He doesn't fit in. Through the film we see how some of the other characters deal with the strict rules. Most follow them, filled with belief, while others like Yuri's friend Alon or his uncle Isaac have a more pragmatic and cynical approach. For them it is easier to pretend everything is alright, to go along with it all, than to risk being outside the community.

Rivka and Sarita represent Yuri's past and future, who he was and who he could be. A relationship with Rivka is to Yuri like being stuck with the whole Jewish community - everything that's suffocating him. There's a sense of self-loathing in him. It's as if he's testing God, testing fate. He's going to pubs and clubs and losing his religion, trying to blot it all out. In the midst of all this emotional and internal upheaval he meets Sarita. She's pure, a princess in his eyes. In his grieving state he takes much more from their budding friendship than she does, fantasising that they can go away together. Both women also clearly illuminate the central theme of touch. Yuri is desperate to connect with someone. When he goes back to apologise to Sarita and then he takes Minnie's hand while they watch TV we know that things will get better for Yuri and that he's starting to reconcile who he is in the world.

JEWBOY is inspired by years spent driving taxis and a fascination with ultra-religious Jews.

## SCRIPT

JEWBOY began its life as a 14 minute short film. It had the same basic outline as the 60 minute version but was an expressionistic ghost/love story. Yuri was haunted through the film by two Yiddish ghosts. The film was to be shot in Black & White and reference Yiddish films of the 1930's as well as German Expressionism.

When I started writing the film into a longer version, the themes began to change and what began to emerge was the idea of a young man trying to find his place in the world. The story began to revolve more and more around intimacy and desire.

## CASTING

We always knew the casting of this film would be difficult and crucial to the success of the film. There aren't many well known Jewish actors in Australia and I couldn't think of anyone who'd be good for the Jewish roles.

Nikki Barrett was the Casting Director. She started bringing in lots of young actors to read for the main parts. Ewen Leslie was in the first batch of people she brought in. He came in wearing a leather jacket, two-tone dyed hair and a goatee. I thought he was a great actor but was finding it difficult to see him as Yuri. He seemed too worldly. But we kept bringing him back and as we worked together more and he came to understand the world more, we all realised that he was the perfect choice for Yuri.

The day after we cast him, I took Ewen to a Chasidic synagogue for the service at the end of Shabbos. He had never been into a synagogue before, not to mention one where everyone except us was dressed in the black uniform of Lubavitcher Chasids. I think it was overwhelming for him. I told some of the guys I knew that Ewen was going to be the lead in the film.

'Are you Jewish?', one of them asked him.

'No.'

'That's alright we can make you Jewish right now.'

'Yeh, how?'

'We'll just take you out back, give you a quick circumcision and that's that. Bang, you're a Jew.'

Ewen wasn't sure if he was joking or not. That was day one.

Minnie was also a challenge to cast. Nikki brought in some of Australia's best actresses around Minnie's age. We put ads in the newspaper, Jewish News and hung round the Hakoah club (a Jewish club in Bondi), where many elderly Jews meet. We accosted old ladies at bingo and at the servery, 'Excuse me, you wanna be in a movie.' Most of them, especially those over 80, had a standard response, 'A movie? You kidding. I'm too busy. I don't have time for this meshugos.'

One afternoon Naomi Wilson walked in. She'd read the ad in the Jewish News. She was wearing high heels, bright red lipstick and a funky skirt to match her funky haircut. She seemed far too young and groovy to be Minnie. We started chatting. She said she'd never acted much but had years of experience as a puppeteer, broadcaster and most recently, a ventriloquist. I asked her if she could do her ventriloquist voice, which she did and was hysterically funny. Libby Sharpe, one of the producers, then asked her if she could do Eastern European Jewish accents (Naomi was born in Bathurst, so her accent's pretty Aussie).

"Which? German, Polish Russian, Hungarian?" We said Polish and she just slotted into the accent like putting on a jumper. We were amazed and are very proud of the job she did in bringing to life the character of Minnie.

Because I'd been researching this film for a long time, I had got to meet a number of Chasidic men. At the synagogue and at the Yeshiva. Some of them ended up being in the film as extras. We also had a young Jewish guy who helped us out and had the tricky job of convincing religious Jews to be in a film about a Jew losing his faith.

## **REHEARSALS**

What I was most focused on was trying to give the actors as much time as possible to understand the world and find their characters. We only had around three weeks from when most of the actors were cast until the shoot. The first week and a half was more about them all spending time with religious Jews, going to Yeshiva, to synagogue and Friday night dinners. There were a number of people who were really helpful in that process and gave generously of their time. Most religious people were as keen as we were in wanting to portray the community as genuinely as possible. To try make a film that felt like it came from the Chasidic world, as opposed to making a costume drama or giving in to cliché.

When we got into the rehearsal room, I tried not to get into the script and the scenes too quickly. The main rehearsal work consisted of structured improvisations. They were exercises aimed at keeping the actors in character. One of the impros went on for over an hour and a half. The actors, laughed, fought, left the room, made cups of tea, all in character and by the end of it, their relationship and backstory and the dynamic between them was set and clear.

I've never worked with as much improvisation before. We only started detailed script work in the last few days of rehearsals. It was scary at times but I think it allowed the actors the freedom to bring more of themselves to the script and into the world of the film.

## **PRODUCTION DESIGN**

JEWBOY is a story from darkness to light and from bleakness to colour. Melinda Doring, the Production Designer, and I spoke about making the Jewish world pale and claustrophobic and the night time world of taxis, service stations and private hotels, filled with dirty colour, neon and texture.

In the Chasidic world we stripped back colour. In the Yeshiva, for example, the richest colours were the red spines of prayerbooks on the cluttered bookshelves, Coke bottles and balloons, all set against the white walls, fluoro lights and wooden floors. As Yuri moves further away from the community, the colours increase, from the gaudy colours of pubs, porn shops and Chinatown, to the sickly brown wallpaper and textured bedspread of the private hotel.

Melinda and I have worked together many times before and she has been attached to the production since 1999, so we'd had a long time to work out the look and feel of the film. There's a small Chasidic synagogue in Bondi that my girlfriend and I went to one Shabbos years ago. By mistake we walked upstairs and got a glimpse of this gloomy apartment above the synagogue that the Rabbi lived in. It had rich velvet carpet, floor to ceiling bookcases and two large chandeliers. It was like being in Eastern Europe. I spoke to the Rabbi a few days later and got to take reference photos there. It was the apartment I was imagining while writing the script and we were very lucky to be able to use it in the film as Minnie's apartment.

Melinda painted, wallpapered and refurnished the whole apartment, giving it the cold and claustrophobic atmosphere that I'd always associated with those kinds of apartments. Yuri lives with Minnie and the apartment needed to reflect her taste. When I was growing up, I used to spend lots of time in older relatives cluttered apartments. They always felt like the dust had been hanging in the air for a while and no matter how hot it was outside, it felt like a Russian winter inside. Melinda's design reflected that.

## **CINEMATOGRAPHY**

The cinematography in JEWBOY is inspired by character. Yuri's journey from darkness to light is the primary focus of the film and the camera style matched this. Greig Fraser, the DP used closer and more claustrophobic frames at the start and branched out into wider shots and lenses as the film progressed. Much of the action was captured in an observational style. We shot in Super 16mm colour and the camera work was quite intimate. We often shot in small spaces, bathrooms, taxis, kitchens. Because of this and because of the quality that we were after, we shot the film handheld to mirror the emotional intensity of the scenes.

We wanted to make a film that felt like it came from a real world and wasn't a Hollywood-ised or imagined version of it. Yuri's trapped in himself trying not to feel. He's trying to deny the pain of the death of his father and pushing away the people closest to him. We wanted the camera to be alive around him, to be searching and penetrating and inquisitive.

I'd never directed a film in a handheld style before but felt that the immediacy of a free camera that's alive and following the characters would be most appropriate to the story. I also felt that because the film was about Yuri's interior and emotional journey from grief and denial that a locked off camera would slow the pace of the film down - be too deliberate.

We worked with a shot list but it constantly changed on set. I'd work with the actors first, rehearsing, then blocking, then Greig and I would decide which way to shoot it. We'd use the shot list as a guide but the plan often changed. Greig was also able to pick up great details because the camera was always on his shoulder. So while people were chatting or makeup were doing final checks, he'd be shooting closeups of food or hands or taxi drivers. Details of the world that we were able to include in the edit.

## **ABOUT THE CAST**

### **Ewen Leslie/YURI**

Ewen Leslie graduated from WAAPA (Western Australian Academy of Performing Arts) in 2000. Shanahan Management, one of Australia's leading acting agents saw his immense talent and immediately signed him up for representation. At 23, he has already had roles in film and TV. He played Luke Mason in *The Junction Boys* and has had guest roles in *All Saints* and *The Road From Coorain*. Ewen brings a great sensitivity, intelligence and empathy to the role of Yuri and is a new up and coming talent to watch out for.

### **Naomi Wilson/MINNIE**

Naomi Wilson's career has been varied and encompasses presenting, writing, puppeteering and stand-up comedy. Naomi started off as a radio announcer at 2WL and progressed to appearing in and hosting television shows such as *Consider Your Verdict* and *Marriage Guidance Bureau*. She made regular appearances on the daytime variety chat show, *The Mike Walsh Show* as well as having a spot on 2KY radio titled *Food for Sex*. This show ran for 6 1/2 years and the success resulted in Naomi writing a book under the same title. Naomi also had a one woman puppeteer show using 16 caricatures which toured schools around Australia. This is Naomi's first acting role. Her brilliant voice-over work, knack for accents and love and understanding of the Jewish faith made her the perfect choice for Minnie.

### **Saskia Burmeister/RIVKA**

Saskia Burmeister is a name much talked about for someone so young. At 19 she has already a string of film and television credits to her name. She appears in the soon to be released *Hating Alison Ashley* playing a lead role and has also appeared in *Thunderstruck*, *Ned Kelly* and *The Pact*. Like Ewen, Saskia is another young, up and coming talent to watch out for.

### **Leah Vandenberg/SARITA**

Leah Vandenberg graduated from WAAPA in 1993 and since then has gone on to appear on stage many times in theatres around Australia such as *Belvoir St*, *Tamarama Rock Surfers*, *RQTC* and *The Melbourne State Theatre*. Leah is also a familiar face on Australian television with guest appearances too numerous to list. Some titles include *Blue Heelers*, *Wildside*, *Never Tell Me Never*, *Grass Roots*, *MDA* and *Kath and Kim*. Leah has also been a long running presenter on the children's TV show *Playschool* as well as playing the popular regular character of Dr. Yasmin on GP. Leah also appeared opposite Hugh Jackman in *Erskineville Kings*.

## **ABOUT THE FILMMAKERS**

### **Tony Krawitz/Director, Writer**

Tony Krawitz's first short film, *ZERO* (1997) was made while studying at the University of Technology, Sydney. He went on to study directing at the Australian Film Television and Radio School (AFTRS) where he directed the short films *CUSTOMS* (2001), *TOGETHER IN THE MIDDLE OF NOWHERE* (2001) and *INTO THE NIGHT* (2002). Tony also co-directed *ParaParaParadise* (2002), an installation film for the Australian Centre of the Moving Image in Melbourne. Since graduating from AFTRS Tony has been directing music videos and commercials.

Tony's films have screened at over thirty international festivals and on television. *INTO THE NIGHT* was awarded a *GOLD HUGO* at the Chicago International Film Festival, *BEST SHORT FILM* at the St Tropez International Film Festival and was nominated for two AFI (Australian Film Institute) awards, for Direction and Screenplay and won the *BEST SCREENPLAY* award. His most recent film, *UNIT #52* (2002), screened at many international festivals and was premiered in the Director's Fortnight section of the 2003 Cannes Film Festival.

He is currently developing a feature film entitled *AMNESIA* set in South Africa.

### **Short Extract Biography:-**

Tony Krawitz has directed five short films including *UNIT #52*, which premiered at Director's Fortnight, Cannes, 2003. He is currently developing a feature film entitled *AMNESIA* set in South Africa. Filmography includes:

**JEWBOY** (2004) 52 mins•35mm•Colour

**UNIT #52** (2002) 9 mins•35mm•Black&White

**PARAPARAPARADISE** (2002) 1min•DV•Colour

**INTO THE NIGHT** (2002) 17 mins•35mm•Colour

**TOGETHER IN THE MIDDLE OF NOWHERE**  
(2001) 17 mins•35mm•Colour

**CUSTOMS** (2000) 9 mins•35mm•Colour

**ZERO** (1997) 7 mins•16mm•Colour

### **Liz Watts / Producer**

Liz Watts is an independent producer and a principal partner of Porchlight Films based in Sydney. Liz is currently producing *The Home Song Stories*, starring Joan Chen, written and Directed by Tony Ayres.

Concurrent with the production of *Jewboy*, Liz was also producing, with fellow producer Vincent Sheehan, the feature film *Little Fish* (2005). Directed by Rowan Woods, starring Cate Blanchett, Sam Neill, Hugo Weaving, Martin Henderson and Dustin Nguyen, *Little Fish* opened the Melbourne International Film Festival and screened in Special

Presentation in the Toronto International Film festival, before its Australian release on September 8, 2005.

Liz's first feature film *Walking on Water*, directed by Tony Ayres, won 2 Film Critics' Circle of Australia Awards, one IF Award and 5 AFI Awards. *Walking on Water* had its world premiere at the Berlin International Film Festival in February 2002 where it was awarded the Teddy Award for Best Feature Film, and The Reader's Prize Of The Siegesaule.

Liz's previous productions include *Delivery Day*, a half hour drama for SBS, directed by Jane Manning and *Martha's New Coat* (52mins 2003) with director Rachel Ward and Executive Producer Bryan Brown which had its world premiere at the 2003 Montreal Film Festival, and won the Australian Film Critic's Circle Award for Best Short Feature in 2003.

Liz has produced documentaries for television including the feature length documentary *Buried Country* (2000, Film Australia and SBS Independent); *The Pitch* (1998, ABC Television and FFC) and *Island Style* (1999, SBS Independent and FFC). Liz has produced a number of award winning short fiction films including *One That Got Away* (1997) directed by Jane Manning and *Help Me* (1999) directed by Louise Fox.

### **Libby Sharpe / Producer**

Libby Sharpe has been working in the Australian Film Industry for nearly 15 years. Originally from a Casting background, she moved over to Film and TV Production in 1993.

Libby produced the short film titled *Burnout* which screened at the Sundance Film Festival and the Edinburgh Film Festival. *Burnout* also won the award for Best Cinematography at the St. Kilda Film Festival.

Libby has also Production Managed many Australian and American features and telemovies. Some of her credits include, *Stealth*, *Moulin Rouge* and *Somersault*. She has Production Managed for Porchlight Films on two projects *Delivery Day* and *Walking On Water*.

### **Greig Fraser / Director Of Photography**

Greig Fraser is an exciting, young, up and coming talent both in Australia and Asia.

Greig started his career as a stills photographer, during which time he worked with Director Garth Davis on his award winning documentary P.I.N.S and prompted his move into cinematography. Greig worked for a thriving company Exit Films in Melbourne where he was able to DP national and international campaigns for TVC's, cinema commercials, as well as experimental films, music film clips and photography.

Moving into the freelance world in 2002, Greig also moved into more drama based projects. He shot Glendyn Ivin's highly acclaimed, and award winning short film, *Crackerbag* which took out the Palm D'or in the 2003 Cannes Film Festival, 2003 AFI short film award and St Kilda Festival short film award. Greig was also nominated for a cinematography award in the 2003 AFI awards.

### **Jane Moran / Editor**

Jane Moran has an impressive list of credits to her name both as an Editor and as a 1<sup>st</sup> Assistant Editor.

Prior to becoming an editor she worked as 1<sup>st</sup> Assistant on films such as *Portrait Of A Lady*, *Muriel's Wedding*, *Lorenzo's Oil*, and *Witness*.

She has worked closely with Jill Bilcock for a number of years on features such as *Strictly Ballroom* and *Moulin Rouge*. Jane also was the Head Editor on the *Moulin Rouge* DVD for Director Baz Luhrmann.

Her editing credits include the SBS telemovie "*Queen Of Hearts*", numerous episodes of the American *Lost World* series, and Australian features; *Bootmen*, *Soft Fruit*, *Erskineville Kings* and most recently *Deck Dogz*.

Jane was nominated for an AFI and the Australian Film Critics Association award for best achievement in editing for *Bootman*.

## **Melinda Doring / Production Designer**

Melinda Doring is one of Australia's most talented designers for both Costume Design and Production Design in Film and TV. Originally studying Fine Arts at East Sydney Technical College, she went on to complete an MA at the Australian Film Television and Radio School.

Melinda has collaborated on many Porchlight Films Productions over the years on films such as *Walking On Water*, *Delivery Day*, *Mullet* and their new production *Little Fish*. *Jewboy* will be her fourth production with Porchlight.

Melinda's credits are numerous and cover feature films, TV, short films, and mini-series. Melinda worked as an Assistant Designer to Catherine Martin on the *Bazmark Live* theme park as well as working as a Costume Art Finisher on *Moulin Rouge* once again for Catherine Martin.

Melinda Production Designed for Tony Krawitz on his short film *Unit 52* which was screened at Directors Fortnight at the 2003 Cannes Film Festival.

Melinda designed for Cate Shortland on two short films; *Pent Up House*, winner of the 1999 Dendy Awards (under 15 mins) and *Flower Girl*, winner of the 1999 Dendy Awards (over 15 mins).

Most recently Melinda won the AFI for her outstanding Production Design on the highly acclaimed Cate Shortland feature *Somersault.*, selected at the 2004 Un Certain Regard, Cannes Film Festival.

## **Jodie Fried / Costume Designer**

Jodie Fried came from a theatre background. After graduating from NIDA (National Institute of Dramatic Art) in 1998 she went on to design for many theatre and dance companies. She has costume designed for *Belvoir St*, *Ensemble*, *Bell Shakespeare Company*, *Chunky Move Dance Company*, and the *Adelaide Festival*. Jodie became interested and involved in Classical Indian Dance and packed up and moved to India. There she designed many productions for the *Darpana Dance Troupe* before moving on to

Europe where she designed for *The Royal Shakespeare Company, London, Dogtroep, Amsterdam and The Almeida, London*. Returning to Australia, she has continued to Design theatre as well as branching into short films. Jodie brings her wealth of experience from theatre to the screen in her first film, *Jewboy*.

### **Sam Petty / Sound Designer**

Sam Petty and his company Big Ears bring a wealth of experience in Sound Production and Design to *Jewboy*. Spanning features, documentary, short film and television, his large list of credits in film include *The Boys* where he was nominated for an AFI, *On A Full Moon*, Winner of Best Sound at the Annecy Film Festival, France, *ICQ*, nominated for an AFI for Best Sound in a non-feature, *The Bank*, nominated for Best Sound Design in both the AFI's and the IF awards and *Two Thirds Sky*, nominated for Best Sound in a non-feature. Most recently Sam won the AFI Sound Design award for the highly acclaimed *Somersault*.

### **Decoder Ring / Composers**

Decoder Ring is a local Sydney band comprising of Tom Schutzinger, Matt Fitzgerald and Pete Kelly. Their hugely impressive debut offerings "Spooky Action at a Distance" and "Decoder Ring" (Hello Cleveland!/EMI) turned musical conventions on their head and were instantly amongst 2002/2003's best releases according to The Guardian(UK), The Sydney Morning Herald, The Age, Rolling Stone and Triple J.

Decoder Ring's emotive experimentalism offers the perfect mixture of electronica, rock, arthouse, ambience, dancefloor and cinematic orchestration.

Decoder Ring have contributed and collaborated on numerous drama, documentary and live productions. "The Nightshift" composed and performed by the band was featured in Alex Proyas' film *Garage Days* (2002). They went on to score the film *Somersault* and recently won the AFI Best Music Award as well as receiving accolades for their newly released album *Somersault* taken from the film. Currently they are successfully touring to sold out performances in Sydney, Melbourne and Brisbane.

## END CREDITS BY FINISHED FILM

Writer / Director	TONY KRAWITZ
Producers	LIZ WATTS LIBBY SHARPE
Director Of Photography Production Designer Costume Designer	GREIG FRASER MELINDA DORING JODIE FRIED
Casting Director Editor Sound Designer Music	NIKKI BARRETT JANE MORAN SAM PETTY DECODER RING
Yuri	EWEN LESLIE
Minnie Rivka Sarita	NAOMI WILSON SASKIA BURMEISTER LEAH VANDENBERG
Isaac Sam Alon Cheryl	NICHOLAS EADIE CHRIS HAYWOOD NATHAN BESSER ALICE McCONNELL
Woman in Taxi STA Passenger Gary Yossi Chinese Man Dovid	KELLY BUTLER ALAN FLOWER RICHARD GREEN JAKE STONE SKY TSE ADAM ROSENBERG

### Credit roll

Nina	SHIVANI DEWAN
Maya	SONALI DEWAN
Instructor	INGA NOVAK
Reader	RICHARD STERN
Thai Dancer	IMELDA DAMAYANTI
Kitchen Lady #1	ILONA SHARPE
Kitchen Lady #2	SUSIE FISHER
Tennis Commentary	LEE PERRY
Production Manager	DAN READ
1st Assistant Director	JENNIFER LEACEY
Location Manager	MARCUS LEVY
Script Supervisor	PAUL KIELY
Sound Recordist	MARK BLACKWELL
Make up/Hair Designer	ANNETTE HARDY
Set Decorator	GLEN W. JOHNSON
Script Editor	AMANDA HIGGS
Production Coordinator	SOPHIE DICK
Production Secretary	ANNA MARIE PITMAN
Production Runner	CHRISTA GATTERMEIER
Producer's Assistant	LINDA MICKSKO
Production Accountants	BEN BREEN & SUE COLLINS MONEYPENNY SERVICES

2 <sup>st</sup> Assistant Director	KATE NORTH ASH
3 <sup>rd</sup> Assistant Director	SCHUYLER WEISS
Focus Puller	MURRAY WATT
Clapper Loader	TROY REICHMAN
Video Split Operator	NIMROD STZERNE-ADLIDE
Boom Operator	BEN SMITH
Gaffer	ADAM HUNTER
Best Boy	RICHARD MASON
Gennie Operator	SIMON WALSH
Key Grip	JASON TREW
Grip Assistant	VILIAMI TOPUI
Buyer/Dresser	BROOKE MORRIS
Standby Props	BEN WALKER
Art Department Assistants	ZOE FINCH
	FRAZER MOORE
	JAY PROCTOR
Costume Supervisor	CHARLOTTE HAYWOOD
Costume Standby	MANUELA MASOCH
Key Hairdresser/ Makeup	MEGAN MCDONNELL
Location Manager	MARCUS LEVY
Catering	MIGHTY BITES
	REZA MOKHTAR
Unit Manager	SIMON LUCAS
Unit Assistant	CARL BEAUMONT
Safety Report / Safety Officer	WAYNE PLEACE
Dialogue Coach	BILL PEPPER
Dramaturgs	MELISSA BRUDER
	ANDREA MOOR
Stills Photographers	JUN TAGAMI
	BRONWYN RENNEX
1 <sup>st</sup> Assistant Picture Editor	BASIA OZERSKI
Sound Mixer	SAM PETTY
Dialogue Editor	YULIA AKERHOLT
Effects Editor	SERGE STANLEY
Sound Edit Assistant	JO MION
Music Performed By	DECODER RING
	TOM SCHUTZINGER
	MATT FITZGERALD
	PETE KELLY
Score Supervisor	LIZ O'GRADY
Titles Design	KINGDOM OF LUDD
Insurance	HW WOOD, TONY GIBBS
Legals	NINA STEVENSON & ASSOCIATES
Laboratory	ATLAB AUSTRALIA
Telecine	CUTTING EDGE
Film Stock	KODAK
Camera Equipment	LEMAC AUSTRALIA

The producers wish to thank the following:

Cate Shortland

Julia Overton & Miranda Dear

Emily Seresin, Skye Wansey, Lucia Mastrantone,  
Daniel Roberts, Paganyoye Kelly Abrakasa, Aybatari Abrakasa,  
Brendan Rock, Tatya Phadtare, Lynn Taylor, Mohammed Saleh, Laura Thomas,  
Schuyler Weiss, Alberto Corbeto

Antflick Family, Carlton United Brewery, Carole Sklan,  
City of Sydney Council, Coca-Cola Pacific Pty Ltd, Taxis Combined Services,  
Dulux Australia, Ensign Ties, Gold's World of Judaica, Hillsong Church,  
Hi-Tech One Hour Photo Plaza, Kodak Australia, Lesley Townsend,  
Louise Fox, Michael A. Luevano, Naomi Oser and Family, Nathan Besser,  
Nudie Juice, Phototechnica, Rowe Pty Ltd, Ruth Law, Sadie Chrestman,  
San Toutounji, Scott Gray, Secure Parking, Shanghai Xinxin Sports,  
Jonathan Wald, Shlomo Israel, Sydney Taxi School, Toby's Estate Coffee,  
UNSW Anatomy Department, Waverley Council

“Galan Hundian”

Written and performed by  
Pupinder Mintu

Courtesy of PM Entertainment

“This Day Last Year”

Written by Laffer/Wooton/Wooton/Douglas  
Performed by The Panics

Licensed from Festival Music Pty Limited

“Get On The Dance Floor”

Written and performed by Damian Candusso  
featuring Lek

Courtesy of Mayonaise Sound

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COMMISSIONING EDITOR SBSI      Miranda Dear

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