

BALIBO

PRESS KIT

DIRECTED BY ROBERT CONNOLLY

WRITTEN BY DAVID WILLIAMSON & ROBERT CONNOLLY

PRODUCED BY JOHN MAYNARD & REBECCA WILLIAMSON

BALIBO.COM.AU

NATIONAL RELEASE DATE 13 AUGUST 2009

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TECHNICAL INFORMATION

Country of Production	Australia, East Timor
Year of Production	2009
Running Time	111 minutes
Format	35mm Colour
Number of spools	6
Length in Feet	10011ft
Length in Metres	3046m
Ratio	1:1:85
Sound	Dolby SR & Dolby Digital
Language	English, some Tetum with English subtitles

BILLING BLOCK

SCREEN AUSTRALIA, ARENAFILM, CINIMOD FILMS and LAST STRAW PRODUCTIONS present in association with FILM VICTORIA, SHOWTIME AUSTRALIA. THE MELBOURNE INTERNATIONAL FILM FESTIVAL PREMIERE FUND, CONTENT INTERNATIONAL

ANTHONY LAPAGLIA OSCAR ISAAC

BALIBO

a ROBERT CONNOLLY film

DAMON GAMEAU, GYTON GRANTLEY, NATHAN PHILLIPS, MARK LEONARD WINTER, THOMAS WRIGHT and BEA VIEGAS

Director ROBERT CONNOLLY
Producers JOHN MAYNARD, REBECCA WILLIAMSON
Screenplay DAVID WILLIAMSON, ROBERT CONNOLLY
Based on the book "Cover Up" by JILL JOLLIFFE

Cinematographer TRISTAN MILANI ACS
Film Editor NICK MEYERS
Sound Designers SAM PETTY, EMMA BORTIGNON
Original Music LISA GERRARD
Production Designer ROBERT COUSINS
Costume Designer CAPPI IRELAND
Hair & Makeup Designer ANGELA CONTE
Casting JANE NORRIS Mullinars Consultants
Line Producer SARAH SHAW
Executive Producers ANDREW BARLOW, ANTHONY LAPAGLIA, ANDREW MYER, PAUL WIEGARD

EAST TIMOR, 1975: FIVE JOURNALISTS ARE MISSING ONE MAN SEARCHES FOR TRUTH. ONE MAN FIGHTS FOR JUSTICE

ONE PARAGRAPH SYNOPSIS

East Timor, 1975. As Indonesia prepares to invade the tiny nation of East Timor, five Australian based journalists go missing.

Four weeks later, veteran foreign correspondent Roger East is lured to East Timor by the young and charismatic José Ramos-Horta to tell the story of his country and investigate the fate of the missing men. As East's determination to uncover the truth grows, the threat of invasion intensifies and an unlikely friendship develops between the last foreign correspondent in East Timor and the man who will become President.

BALIBO is a political thriller that tells the true story of crimes that have been covered up for over thirty years.

FULL SYNOPSIS

BALIBO is the true story of the murder of five Australian journalists in East Timor in 1975 in the lead up to the invasion by Indonesia.

Juliana Da Costa was nine years old when Indonesia invaded Dili. For the first time since that tragic day, she returns to Dili to give evidence to the Timor-Leste Commission For Truth and Reconciliation. The revelations of her testimony frame BALIBO as Juliana describes the day of the invasion and the massacre that unfolded on the Dili Wharf.

In November 1975, four weeks after the five journalists are reported missing, veteran foreign correspondent Roger East is approached by twenty-five year old José Ramos-Horta who attempts to lure him to East Timor to run the East Timor News Agency. Roger East agrees to join Horta in East Timor, but only if he is first given complete access to the nation to find out the fate of "The Balibo Five" journalists – Channel Seven's Greg Shackleton, Gary Cunningham and Tony Stewart, and from Channel Nine, Brian Peters and Malcolm Rennie. All five had last been seen filming news reports in the small town of Balibo.

East does not accept the official story that the men were killed in crossfire. As his determination to uncover the truth intensifies he and Horta undertake the perilous journey through the rough country from Dili to Balibo, terrain now occupied by day by Indonesian forces.

Inter-cut with their journey is the story of how the journalists, four weeks earlier, made their way to Balibo determined to film the imminent Indonesian invasion. Most forceful of the group is Greg Shackleton who is keen to fulfill his duties as a journalist in a wartime situation and, from a compassionate perspective, to tell the East Timorese point of view.

On the morning of October 16 all five men are executed in cold blood by the invading Indonesian troops, after clearly identifying themselves as Australian journalists. Their bodies are then burnt.

Without any official Australian Government protest the Indonesian army continues to secure the border area and advance on Dili.

After uncovering the awful truth East returns to Dili with a renewed determination to tell the story of the country he has come to care about. On his return, Horta informs East that he has been chosen by his colleagues in the East Timorese Government to leave East Timor to represent the country in exile at the United Nations. He is unable to convince Roger East to join him on a flight to safety in advance of the impending invasion, leaving East the only remaining foreign correspondent in East Timor. With US President Ford and Henry Kissinger safely in the air after approving the invasion in secret meetings in Jakarta, Indonesian paratroopers and commandos attack Dili and immediately capture East who is reporting the invasion.

Defiant to the end, East is executed on the Dili wharf by an Indonesian execution squad, together with hundreds of East Timorese. The young Juliana witnesses the tragic massacre of her people, and the murder of Roger East, her friend.

After these tragic events, José Ramos-Horta went on to represent his country in exile for 24 years, receiving the Nobel Peace Prize in 1996, and returning to an independent East Timor in 1999. He is currently the elected President of the Democratic Republic of Timor-Leste.

JULIANA'S STORY

On December 7th, 1975, nine-year-old Juliana Da Costa witnessed the Indonesian invasion of her home, Dili, East Timor. Her father Joao had tried to send her into the mountains to escape the invasion but he was too late as Indonesian paratroopers attacked early taking control of the city centre.

Trapped in front of the Palacio building on the city's shoreline, Juliana witnesses the execution of many Timorese and one Australian – Roger East, the man she befriended when he was a guest at her father's hotel, the Hotel Turismo.

Twenty four years later, Juliana, now a mother of four, returns to Dili for the first time since the massacre and tells the story of Roger East and her experiences of life under Indonesian rule.

* Juliana's story is based on the testimony of over 8000 East Timorese who have courageously come forward since independence to tell their stories to the Timor-Leste Commission for Reception, Truth and Reconciliation (CAVR), and continue to tell their stories to The Living Memory Project.

During the development of the screenplay for BALIBO, the filmmaker's viewed the Living Memory Project's taped interviews with Timorese women who had been tortured under Indonesian rule. Together with initial visits to East Timor and the offices of the CAVR, the story of Juliana Da Costa and the courageous testimony of the East Timorese in documenting the tragedy that had befallen their nation, became an essential part of the story the filmmakers wanted to tell in BALIBO.

ROGER EAST AND JOSÉ RAMOS-HORTA'S JOURNEY

In November 1975, twenty six year old José Ramos-Horta was returning to East Timor via Darwin after an unsuccessful attempt to meet Australian Prime Minister Gough Whitlam in Canberra. In Darwin, Horta approached veteran foreign correspondent Roger East inviting him to run the East Timor News Agency in Dili.

Roger East had come to Horta's attention as an outspoken foreign correspondent that always defended the underdog. Now, at fifty two, the Roger East that Horta finds is spending his remaining working years in public relations in Darwin.

Whilst the thought of reporting again from the frontline does not appeal to East, the discovery that five Australian journalists have gone missing without a murmur ignites his sense of justice.

He and Horta make a deal – Horta will travel from Dili to Balibo with him to help uncover the truth about "The Balibo Five" and once that is done East will take over the East Timor News Agency.

In his increasingly life threatening journey of investigation East discovers a love for East Timor and a renewed determination to once again defend the underdog and let the world know the truth about the Indonesian invasion of East Timor.

Roger East publishes the story of the deaths of the Balibo Five, and on December 7th, 1975 broadcasts details of the Indonesian invasion of Dili. He is captured by Indonesian troops and executed in broad daylight amongst hundreds of Timorese.

* José Ramos-Horta went on to represent his country in exile for twenty four years, receiving the Nobel Peace Prize in 1996, and finally returning to an independent East Timor in 1999. He is currently the elected President of the Democratic Republic of Timor-Leste.

THE BALIBO FIVE

Five Australian based journalists prepare to travel to East Timor in early October, 1975. Cameraman Brian Peters (27), takes a call from Channel Nine reporter, Malcolm Rennie (29). The network is furious, the ABC is already up there and Channel Seven is on the way - they have to move fast. The Channel Seven team - sound recordist Tony Stewart (21), highly regarded reporter Greg Shackleton (28) and cameraman Gary Cunningham (27) - arrive in Dili first and leave almost immediately for Balibo.

Early in their journey Shackleton and his team are met by ABC journalist Tony Maniaty (26) who is returning from Balibo where he has been shelled by Indonesian war ships off the coast. Maniaty's warnings about the danger are ignored.

In Dili, Channel Nine have arrived and set off the next day in pursuit of Shackleton and his team. Meeting up on the journey the Channel Seven and Channel Nine journalists are united and, despite obvious rivalry, they work together to tell the story of the impending invasion.

On October 16th, 1975, the five journalists film Indonesia's covert invasion of Balibo from a 400-year-old Portuguese fort that sits above the town. Their retreat is blocked and, trapped in a small house in the Balibo town square, they have no option but to confront the invading forces identifying their nationality and role as journalists.

All five are brutally murdered within moments of identifying themselves.

* Using the 2008 Glebe Coronial Inquest findings as a key resource, together with Jill Jolliffe's research and recreations, the murder of the Balibo Five is recreated in BALIBO to stand in the face of 34 years of denial from the Indonesian and Australian governments who today maintain the official view that the journalists were killed in crossfire.

DIRECTOR'S STATEMENT

The film BALIBO draws on extensive research available from a myriad of sources, dramatising an event that has become mythic in modern Australian politics. It is an unashamedly political film that is based around the inciting event of the shocking murders on October 16th, 1975 of five television journalists. There are few equivalent events in Australia's history that so clearly illustrate the clash between principle and pragmatic foreign policy – the abandonment of human rights for short term political gain. In the face of such pragmatic decision-making and blind eye turning, BALIBO looks at the role of those courageous enough to seek out the truth and to maintain the belief for an independent East Timor.

The film also draws on the work of the Timor-Leste Commission for Truth and Reconciliation (CAVR) and Jill Jolliffe's interviews with East Timorese who were tortured under Indonesian rule through The Living Memory Project. The film is framed by an interview with an East Timorese woman who witnessed the death of a sixth journalist, Roger East, which together with the central character of José Ramos-Horta, provides an important voice for the East Timorese people within the film.

The dramatic structure of the film is the gathering of evidence about the fate of the journalists as Roger East and José Ramos-Horta retrace their journey. The fate of the journalists as depicted in the film draws much from the excellent work of the NSW Coroner Dorelle Pinch, whose findings in 2008 confirmed that the journalists were murdered. The film's depiction of their deaths stands in the face of the Australian and Indonesian Governments' continued denial of the murders.

As a film, BALIBO has had to transcend its historical origins to not only avoid the trap of becoming merely a polemic, but to engage an audience who knows nothing of the events. Roger East's investigation of the disappearance of the journalists and his subsequent personal journey from a sceptic to a renewed idealist is told through his friendship with José Ramos-Horta. The young twenty-five year old Horta, who will one day win the Nobel Peace Prize and lead his country to freedom, lures Roger East to East Timor to investigate the disappearance of the Balibo Five and to set up an independent press agency to cover events in the country.

The film has drawn on the tradition of films that include dramatic recreations used by directors including Costa Gavras, Pontecorvo and more recently Michael Winterbottom. Set within a thriller structure, it is also a traditional buddy story where two conflicting characters with different aims are forced to support each other on a journey to discover the fate of the Balibo Five. Horta, a passionate idealist with a vision for an independent East Timor, and East, a man driven by the need to seek the truth of the Balibo Five, are polarised by their respective motivations.

Journalist Greg Shackleton is also profoundly affected by his experience of East Timor and his direct-to-camera piece recorded in a village in the hills outside Balibo is certainly one of the most moving examples of Australian wartime journalism. It is East who stays to bear witness and becomes the sixth journalist to be executed. Horta leaves to run a campaign for independence in exile to return triumphant after twenty-four years.

A tough, observational style coupled with the factual basis for the film's historic context was integral to achieve the film's political ambition. Traveling to East Timor to make the film was certainly one of the most extraordinary experiences for all involved, with the East Timorese

welcoming us to their country and working in every area of production to assist with achieving this re-telling of their nation's tragic history. Recreating in Balibo the footage that the Balibo Five were most likely murdered for capturing gave those sequences a tough veracity we would otherwise have struggled to achieve in any other location.

Balibo is a story that demands to be told. The eventual winning of independence for East Timor in 1999 is a modern miracle; a triumph for the determined population of a tiny nation lead by charismatic leaders.

Robert Connolly, Melbourne, 2009

IN CONVERSATION WITH WRITER/ DIRECTOR ROBERT CONNOLLY

It has taken a long time for BALIBO to be made. What was it that kept you passionate about the film and the story for so long? Why did you want to make it?

Initially I wanted to make it because I think the story of the deaths of the Balibo Five is such an extraordinary piece of our history. Indonesia had seen that the Vietnam War had turned around because of what journalists had done, and so they executed these young men to avoid the truth being told. The murder of the Balibo Five is what initially draws a lot of people towards the story of East Timor. Through the story of the journalists what becomes so compelling is the story of East Timor and the tragedy of the 200,000 East Timorese that died under Indonesian occupation. The film is about Australian journalists who went to East Timor, maybe initially for idealistic reasons, but eventually became transformed into people that cared profoundly for the story of this nation. I think that's where the film takes its shape.

Is the film also the story of East Timor?

One of the things that really affected us all in the process of making this film and in the various trips we made to East Timor, was the power of the country to demand that its story be told.

A small, occupied nation with no access to its natural resources, with no military, somehow, over 30 years, demanded the world's attention and demanded to become independent. It's one of the great triumphs for East Timor and for small countries that try to fight against the oppression that they feel from larger nations. Similarly, the power of this country affects our characters – that although the film is about the tragedy of the Balibo Five and the experiences that Roger East had there – it is also the story of East Timor.

What was journalism then and what has it become?

The role of the journalist in wartime has changed profoundly. Now, journalists in remote parts of the world can get directions from the news desk by satellite phone. In 1975, when this film is set, these guys got on a plane, they had a few rolls of reversal film, and no ability to communicate with Australia. They filmed in remote parts of East Timor, recorded the transcripts of their story and sent them back to Australian newsrooms. The responsibility, the editorial freedom, and the demands on them as young journalists to actually find the story, shows you just how good they were. The power that was given to these young guys when they went there to find out the truth of what was going on is far beyond what is asked of journalists now.

Why do you think that the world turned a blind eye to what was going on East Timor? Why did the more powerful nations abandon this small nation?

Some argue that the United States and Australia particularly were worried about having a Cuba on their doorsteps, and so made a decision to allow Indonesia to incorporate East Timor into its own country. Certainly they knew then that the East Timor oil and gas fields were hugely

valuable. Australia shared in the returns of East Timor's oil and gas fields with Indonesia after the invasion, and it's generally felt that Australia realised it would be much easier to negotiate with Indonesia. It was a complex point in history - 1975, just after the Vietnam War - the world was recovering from the catastrophe of that war and the political relationship with Indonesia was considered to be absolutely critical in that region. Since then Australia's continued a kind of immature relationship with Indonesia. Australia believes that we should put aside any human rights concerns we have about things that Indonesia may have committed now or in the past, for the military advantage and strong relationship. Whereas I believe that nations need strong, open and rigorous relationships in order to build stronger relationships. An unfortunately pragmatic strategic relationship with Indonesia is probably Australia's reason for turning a blind eye to the tragedy of what befell East Timor.

How do you think the Indonesian government, people and military will react to this film?

I suspect that there will be people both in the Australian and Indonesian Governments that won't be happy about a film that actually shows the events of that time, but governments, unfortunately as we know, act in expedient ways when dealing with their own interests in analysing history.

The optimist in me would hope that we can look at the events of 1975 with some distance now, and that it's important to analyse the truth in history. If you look at the history of what happened in World War II, no matter what propaganda lasted for 20 or 30 years afterwards, the tragedies of that war have become known. I'd almost argue that we've reached a point where the tragedies of the Vietnam War are known too, and that's around the same time as the invasion of East Timor. It's time to scrutinize it in a way that opens up the issues to be discussed on the world stage, that allows the truth to be known, and for people to move on.

It's a pretty damning portrayal and there's been so much cover up and denial – do you think people will still say it's fiction?

The issue of whether the film will be depicted as fiction versus truth is always one that you grapple with as a feature filmmaker, not a documentary maker. You dramatise events with any film to try and make the film as a piece of cinema that works in a compelling way for an audience. There were a couple of fundamental things that we decided not to fictionalise though, which were the executions of the Balibo Five and the Dili massacre in December 1975 on the wharf. We were lucky that we had documents available to us, to help us re-create those events.

We felt strongly that the execution of the Balibo Five, something that is still being debated in the courts – and still very present in the Australian psyche - needed to be dealt with as truthfully as possible, and so the coronial report became part of the basis of how we actually staged and recreated those executions. For thirty four years Australians have been told that the five journalists were killed in crossfire. The coroner in her finding commented that from all of the people that she interviewed, from all of the witnesses that were brought from East Timor to Australia to be interviewed, she could not find one witness that said that they were killed in crossfire. Not one. And yet there were a significant number of witnesses that provided the evidence for her to actually come to the conclusion that the Balibo Five were killed and murdered.

With the massacre on the Dili pier, there have been two previous government enquiries, and there are hundreds of witness statements of what happened there. It was a terrible, terrible tragedy for the Timorese people. The Indonesians rounded up a lot of people and they executed them on a pier in broad daylight. Recreating that sequence was incredibly moving. We had Timorese performing in that scene that were there in '75 and one woman came to me after we'd finished filming and said that "at last people can understand what it was like". It was important that the people that were there helped us get the recreation right.

Anthony LaPaglia is not just a star of this film, he's also an executive producer. Why did you decide to collaborate again and what was it about this story that meant that he became so heavily involved? What was it about the character of Roger East that you both found so compelling?

Anthony LaPaglia and I worked together on my first film, THE BANK, and we'd been talking on and off about trying to find something else to do since then. He had read Jill Jolliffe's book "Cover Up" and brought it to me about six years ago. Back then Roger East wasn't part of the equation. The early stages of developing this project were about the Balibo Five. It was only during the process of developing the script that the character of Roger East emerged, and the more we researched him the more interesting his story became.

Anthony and I discussed a lot early on about the Hollywood portrayals of war correspondents. There is a whole genre of cinema about white men saving the third world, going through some cathartic journey that allows the western viewer to feel better about the tragedy because they've sided with a white man. In the face of East Timor's tragedy we were very keen to avoid this. We were really keen to actually cut more to the bone of what really was happening, what really happened to this man. Roger East had covered incredible things in his life. He'd been in South Africa where he covered apartheid, he'd been in America where he'd covered the civil rights movement, he'd run an English language paper under Franco, but he'd ended up working in public relations in Darwin. And along came José Ramos-Horta and an opportunity for him to run a newsagency in East Timor.

So really Anthony was trying to comprehend what it must have been like for this man to be given another chance to roll the dice in his life and to travel to East Timor. You can tell from Roger's writing that it was like a punch in the face, what he encountered in that country. Roger obviously initially went there to find out what happened to the journalists. But he stayed to report what was going to happen to the country because he cared deeply about the tragedy about to befall this tiny nation. And that was at the heart of the choices we made about how to depict him.

What approach did you take making this film and how did that affect you?

As a filmmaker I approached this film having made films that were much more formal and controlled. A film like THE BANK was much more composed, more precise in the way it was made. I felt the limitation of that in my own ability as a director, so before making this, I realised I had to abandon the part of my mind which is driven by a very ordered, chess-playing way of working. I had to tear up shot lists, tear up preparation. The cinematographer, Tristan Milani, and I had a whole philosophy of exploring the drama rather than constructing it. Sitting back, setting

up the drama as truthfully as we could with the actors in real places, and letting things happen spontaneously. Getting that working and then observing it with the camera, rather than coming in with some preconceived notion of how we would film the events unfolding meant that the film was made much more on our toes, and that every day waking up in East Timor was kind of an adventure that was full of possibility. As a filmmaker I can't really look back from that. It was liberating, it allowed me much more freedom to create the film as we went, and that whole shift in focus was quite profound.

How did you involve the local Timorese people in the shoot? Was that part of the reason behind choosing to go there when you could have cheated locations to look like Timor in Australia?

We had a core team of about 15 people that we took up into Timor and part of our philosophy was to train East Timorese so that they can tell their own stories in the future. I had a Timorese trainee director, Alex Tilman; the camera and art departments had trainees and a lot of Timorese worked in the different departments. This helped us gain a level of authenticity in the shoot that we might not otherwise have had. There were scenes where we could ask the Timorese what would've happened in '75, who would've been there, how would people have been acting, would they have been wearing this and what song would they have been singing in this scene? That layer of contribution can't be underestimated in the film and the Australian crew that we brought over there all were incredibly open to that.

What is the best thing about making BALIBO for you personally?

There was a moment in the 400-year-old Portuguese fort in Balibo where we'd all got up at the crack of dawn to film looking from the fort towards the coast and the invasion of the Indonesian soldiers running up. The actors were filming the footage that we know the young guys actually filmed and died because of. We were in the real place and the sun was rising and we began recreating the event. The five actors had slept the night before in the house that thirty four years ago the Balibo Five had slept in. There was a moment where it was such a profound connection between an event in history and what we were trying to do, that I was less worried about the film, there was just something about that moment of telling a historic event in the real place, that probably for me is about as significant as it gets as a filmmaker.

Where do you stand as an Australian filmmaker?

I like films that have something to say. I don't think the general public's afraid of that. I think they want to go and see cinema that has a point of view, they want to see films where people declare their intentions. I think cinema and drama allows you to touch more profound elements of the human condition, so that very specific stories can reach out and can speak of bigger, universal things. I would hope that BALIBO, even though it's a film about the specifics of what happened in East Timor in 1975, actually speaks to the bigger issue of why it is that we continue to commit terrible atrocities against each other.

What do you think the release of the BALIBO might mean to the Timorese people?

I imagine that the film will be quite important for the Timorese because it tells the story of what happened to their country on the world stage. The framing story in the film of a Timorese woman coming down out of the hills to tell the story of what happened in 1975, allowed us to look at the way the Timorese might tell this story. You talk to any of the Timorese about the Balibo Five and they value those young guys as their own, and Roger East as well. Paulie Stewart, Tony Stewart's brother, tells a story of travelling through East Timor and the Timorese coming up to him and saying 'We're so sorry for the loss of your brother in '75' and Paulie asking them 'Did you lose any family?' and they all would've lost ten, twelve, fifteen direct family members. And yet they're compassionate, they feel for the tragedy of the Balibo Five because they knew that those guys stayed to try and tell the truth. It's something that allows the Balibo Five journalists and this film to be part of their national story too. So I think the film will hopefully be something that the Timorese are proud of as well.

Do you have any hopes about how an Australian audience might react to this film?

I think it's interesting that the Timorese say 'We were abandoned by your government, but we were never abandoned by the Australian people'. The Timorese feel that very strongly. The interest in East Timor is so prevalent in our culture, even today. There are hundreds of sister schools in Australia where young kids are learning to speak Tetum. I think that the future of East Timor in Australia is going to be a close one, not just economically because we share the returns from the Timorese oil and gas fields but because of our history. So I can only imagine that the interest in East Timor will grow as our closest neighbour and that this film will hopefully be part of showing the Australian public part of that history.

Did you consult the families of the killed journalists through the filmmaking process? Did they spend time with the actors playing the role of their brother, son or husband? And how significant do you think it was for them as actors?

All five of the actors playing the Balibo Five were committed to actually find out from the families what these guys were like. Damon Gameau spending time with Shirley Shackleton, Mark Winter spending time with June Stewart, the Cunningham family with Gyton, Thomas Wright speaking to Maureen Tolfree in Bristol and Nathan Philips talking to Malcolm Rennie's cousins in London. The families provided an incredibly open and helpful approach to this film. The generous way they helped us build these characters was fantastic. There was a moment in Balibo the morning before we filmed where the actors all went down into the ruins of the house where these five young guys were killed, and lit a candle for them before filming the scene. And I realised that they had gone on a profound journey with these people that they were playing.

PRODUCTION STORY – INTERVIEW WITH PRODUCER JOHN MAYNARD

What made you decide to film in East Timor when the Australian Government had a level 4 travel warning in place?

I had visited East Timor in 2007 with Robert to assess the viability of filming. I had lived in far more dangerous places; experiencing IRA bombings in London in the early seventies and was a regular visitor to Los Angeles in the 60's and 90's when riots and mob violence erupted from time to time. The DFAT site is full of warnings of disease, terrorism, riots, criminality and weather! East Timor was one of 20 countries on a level 4 alert. My assessment was that the risks on the DFAT site were for political reasons and that the risks were manageable.

Did the assassination attempts on the President and the Prime Minister of East Timor in Feb 2008 affect your plans to film in July later that year?

It did upset our insurance arrangements and it took months to close a deal which would satisfy our investors. I guess the insurers read the travel advisory. A few cast and crew were understandably alarmed and needed assurance before they contracted. Anyway, once insured it was all go with vaccinations and planning on the ground for a small crew backed up with East Timorese staff.

What were the problems you experienced filming in East Timor?

The secret was to work cooperatively with the local people for coordination, use local drivers, local catering staff and keep a low profile. We had real support from the United Nations Mission in Timor-Leste (UNMIT) and UN Police (UNPOL) to assist with rushes logistics, travel, traffic and security and, of course, from the President and Prime Minister's offices. Apart from the odd mix up due to language and procedure it was a smooth shoot, due to the support of East Timorese people. We were welcomed into all of the communities in which we worked. As most transactions were in cash and banking was basic – the production was run out of a bank book – reconciliation of accounts on the road were almost impossible. I travelled everywhere with a large wad of cash. Who will ask for the receipt for the 120 army extras and the two buffalo which were their evening meal in Balibo?

The film has a big production values – how were these achieved?

The Army supplied extras to play the Indonesian soldiers – which they seemed to enjoy and our tiny costume department coped with incredible demands, as did all of the crew. The art department were always on game and knew how to create “walk ups” of value and their planning was amazing. The army extras good gave Rob a nickname as “one more time”, although he was also called by some crew as “Horatio Connolly” because of the amount of film stock going through the two 16mm cameras. The work of Tristan and Darren on camera is as good as it gets.

You make it sound easy!

The process was not without problems and with its share of good luck – no accidents, no real sickness – a great and enthusiastic cast, it wrapped and was soon back to Darwin. Never forget what a mix of good will and good luck can do for a production. I got the easy bit in Timor – Darwin was tough and thankfully managed by Sarah, our line producer. Although I must say that at the end of two months in East Timor I was exhausted and happy to be back with the family.

ROBERT CONNOLLY - WRITER AND DIRECTOR

Robert Connolly is the writer and director of the feature films *THE BANK* (2001), *THREE DOLLARS* (2005), and most recently *BALIBO*. He is the producer, together with his business partner John Maynard, of the award-winning films, *THE BOYS* and *ROMULUS, MY FATHER* (starring Eric Bana and Franke Potente).

For the last fifteen years, Robert and John have headed up the production company Arenafilm. Dedicated to producing high quality cinema with a political focus and social themes, Arenafilm has introduced to world audiences directors such as Jane Campion, Vincent Ward, Rowan Woods and Richard Roxburgh.

As a producer, Robert's first feature film, *THE BOYS*, had its world premiere In Competition at the Berlin International Film Festival in 1998 and was nominated for thirteen Australian Film Institute (AFI) Awards including Best Film. Since then, Robert has garnered many awards for his work as a writer, producer, and director. He has won two AFI awards for screenwriting for *THE BANK* and *THREE DOLLARS* and in 2007 *ROMULUS, MY FATHER*, which he co-produced with John Maynard, won four AFI Awards including Best Film. As a director, he has screened his films in over thirty major international film festivals including the Toronto International Film Festival and San Sebastian Film Festival.

Robert received a Centenary Medal for services to the Australian Film Industry in 2001 and was part of Prime Minister Kevin Rudd's 2020 ideas summit in 2008 in Canberra. He has also recently been appointed to the new board of Screen Australia.

JOHN MAYNARD - PRODUCER

John is well known as a producer with an eye for talent, producing the debut feature films from directors Jane Campion (SWEETIE), Vincent Ward (VIGIL, THE NAVIGATOR), Rowan Woods (THE BOYS), Robert Connolly (THE BANK, THREE DOLLARS, BALIBO) and Richard Roxburgh (ROMULUS, MY FATHER). In 2007, John received the AFI Award for Best Film for ROMULUS, MY FATHER that he co-produced with Robert Connolly.

Maynard has had three films In Competition in Cannes (an unrivalled Australian record) and with partner Bridget Ikin; he co-produced Jane Campion's AN ANGEL AT MY TABLE, in 1990 winner of the "Silver Lion" in Venice. THE BOYS, John's first collaboration with business partner Robert Connolly, debuted In Competition at Berlin in 1998.

He has been an active independent distributor in Australia and New Zealand for twenty five years with his company Footprint Films having a reputation for creating innovative and cost effective marketing campaigns. Footprint releases all of Arenafilm's productions, those of Hibiscus Films including MY YEAR WITHOUT SEX and LOOK BOTH WAYS, and in 2009 released Scarlett Pictures' SAMSON & DELILAH directed by Warwick Thornton.

Since 1995 he has worked with business partner Robert Connolly in production and distribution through their related companies Arenafilm and Footprint Films. In 2005 the Australian Screen Director's Association awarded their highest honour to John, The Cecil Holmes Memorial Award for his support of directors and ASDA.

REBECCA WILLIAMSON - PRODUCER

Rebecca Williamson has worked for the last fifteen years in film and television. She spent seven years as the senior agent at June Cann Management in Sydney and went on to produce several short films and music videos. Rebecca worked as a co-producer, producer and casting consultant for various companies before moving to Los Angeles in 2000. From 2000-2007 she was the Company Director for Cinimod Films in Los Angeles. BALIBO marks Rebecca's first project with Arenafilm.

JILL JOLLIFFE - AUTHOR “COVER-UP: THE INSIDE STORY OF THE BALIBO FIVE”

Jill Jolliffe has been following the Balibo Five story for thirty four years. She witnessed the first incursions of Indonesian regular troops into the territory in September 1975, reported on the death of her five colleagues at Balibo in October, and was evacuated from Dili by the International Red Cross four days before Indonesian paratroopers attacked the capital on 7 December 1975.

In 1978 Jill moved to Portugal, where she continued to follow the East Timor story and to work as a correspondent for *The Guardian*, *The Sunday Times*, *The Age*, the *Sydney Morning Herald*, and the BBC, among others. She now lives in Darwin and reports regularly from East Timor.

Cover-Up will be re-published as “BALIBO” in July 2009 by Scribe Publications.

DAVID WILLIAMSON – CO-WRITER

David Williamson, winner of eleven Australian Writers’ Guild Awgie Awards and four Australian Film Institute Awards, is Australia’s best known and most widely performed playwright. His first full-length play, *THE COMING OF STORK*, was presented at La Mama Theatre in 1970 and was followed quickly by *THE REMOVALISTS* and *DON’S PARTY* in 1971 and since then includes *THE CLUB*, *TRAVELLING NORTH*, *EMERALD CITY*, *TOP SILK*, *SIREN*, *MONEY AND FRIENDS*, *BRILLIANT LIES* amongst many others.

As a screenwriter, David has brought to the screen his own plays including *THE REMOVALISTS*, *DON’S PARTY*, *THE CLUB*, *TRAVELLING NORTH*, *EMERALD CITY*, and *BRILLIANT LIES*. He has also written original screenplays for feature films including *GALLIPOLI*, *PHAR LAP* and *THE YEAR OF LIVING DANGEROUSLY*. David is currently developing *ZEBRAS* with producer Jim McElroy.

His television scripts include *THE PERFECTIONIST*, the miniseries *THE LAST BASTION*, *A DANGEROUS LIFE* and *THE FOUR MINUTE MILE*. David wrote the telemovie adaptation of Neville Shute’s *ON THE BEACH*, which was nominated for a Golden Globe Award and won the AFI Best Miniseries Award.

TRISTAN MILANI - CINEMATOGRAPHER

Tristan Milani has worked as a cinematographer on feature films, television series, documentaries and television commercials. His credits include NAKED – STORIES OF MEN, THE BOYS, THE BANK, THREE DOLLARS, THE ROAD FROM COORAIN, SOLAMAX (imax), THE BOOK OF REVELATION, TEN EMPTY and over forty short films and numerous TVCs both nationally and internationally. Tristan has been nominated for seven AFI awards and has won ten ACS awards both state and national. In 2006, Tristan won the prestigious GOLD ACS award at the NSW ACS and the AWARD OF MERIT at the NATIONAL ACS.

ROBERT COUSINS - PRODUCTION DESIGNER

Robert Cousins has designed extensively for theatre and feature film. His feature film credits include ROMULUS, MY FATHER and CANDY. His theatre credits include CLOUDSTREET, WHO'S AFRAID OF VIRGINIA WOOLF, PAGE 8, AS YOU LIKE IT, TWELFTH NIGHT, ALIWA, WAITING FOR GODOT, THE THREEPENNY OPERA, GULPILIL, A MIDSUMMER NIGHT'S DREAM for Company B; WAR OF THE ROSES, JULIUS CAESAR, KAFKA'S METAMORPHOSIS (set and costumes), FAT PIG (set and costumes), THE SEASON AT SARSAPARILLA and ART OF WAR for Sydney Theatre Company; THE ETERNITY MAN for Almeida Theatre, London; NIGHT LETTERS, HOUSE AMONG THE STARS (set and costumes), THE MERCHANT OF VENICE (set and costumes), DROWNING IN MY OCEAN OF YOU (set and costumes) for STCSA; SHADES OF GRAY for The Sydney Dance Company; THE DREAMED LIFE 9 (set and costumes) for Comeout01; and THE DUCKSHOOTER (set and costumes) for Brink Productions.

NICK MEYERS - EDITOR

Nick Meyers has worked extensively in television, film and documentary. His television credits include SCALES OF JUSTICE, POLICE STATE, QUANTUM, and THE INVESTIGATORS. His feature film credits include THE BOYS, THE BANK, THREE DOLLARS and CITY LOOP . He has most recently collaborated with documentary maker George Gittoes on the highly acclaimed documentaries RAMPAGE and THE MISCREANTS. Nick received an AFI Award nomination for his work on THE BOYS in 1998, and in 2001, he won an Australian Film Critics Award and an IF Award for THE BANK. In 2006, he was nominated for an AFI award for 'Best Sound in a Documentary' for RAMPAGE.

SAM PETTY – SOUND DESIGNER

Sam Petty attended AFTRS in the early 90's. His first film as sound designer was THE BOYS in 1996, working with fellow AFTRS graduates Rowan Woods, Tristan Milani, Nick Meyers and Robert Connolly. BALIBO is his 20th feature film. His work is always influenced by ideas of subtle psychoacoustics, and tonal sound effects blurring into musical score.

EMMA BORTIGNON – SOUND DESIGNER

With ten years industry experience, Emma Bortignon has worked on over twenty feature films as Sound Designer/Mixer/Sound Effects Editor. She has been nominated for five AFI Awards and, in 2007 won the AFI Award for Best Sound (Feature) for her Sound Design on NOISE. She also won the Australian Screen Sound Guild's Best Sound Design and Best Mix Award as well as The IF Awards Best Sound Award (Feature) for NOISE. Emma has also worked on numerous documentaries, including WORDS FROM THE CITY, LOVE THE BEAST, on short films including JERRYCAN and on the television series UNDERBELLY.

LISA GERRARD - COMPOSER

Lisa Gerrard is an internationally acclaimed musician, composer and singer. As part of the duo DEAD CAN DANCE, she released nine albums between 1984 and 1995, and in 1995 released her solo debut, THE MIRROR POOL, followed by DUALITY in 1998 (a collaboration with Pieter Bourke) and IMMORTAL MEMORY in 2004 (a collaboration with Patrick Cassidy).

In recent years Lisa has become a much sought-after soundtrack composer. She has scored or contributed to the scores for GLADIATOR, HEAT, MISSION: IMPOSSIBLE 2, THE INSIDER, NADRO, ALI, WHALE RIDER, BLACK HAWK DOWN, TEARS OF THE SUN, CONSTANTINE and EL NINO DE LUNA (in which she also starred). She received Golden Globe nominations for THE INSIDER and ALI, Grammy and Oscar nominations and a Golden Globe award for the score of GLADIATOR, and four international awards for WHALE RIDER. Lisa also wrote the theme music for the TV mini-series SALEM'S LOT, and the San Francisco Ballet has performed to her work.

Recent projects include composing scores for SOLO, an Australian documentary detailing the tragic story of kayaker Andrew Macauley, the Australian film PLAYING FOR CHARLIE, and the Japanese film ICHI.

ANTHONY LAPAGLIA - ROGER EAST

Anthony LaPaglia has received widespread critical acclaim for his portrayal of Jack Malone in WITHOUT A TRACE, for which he won a Golden Globe Award and has earned an Emmy Award nomination and two SAG Award nominations. He won a Tony Award, Drama Desk Award and Outer Critics Circle Award for his performance in the Arthur Miller classic A VIEW FROM THE BRIDGE, of which he is producing a feature film version.

Anthony's additional stage credits include the Off Broadway production of THE GUYS in which he later starred in the feature film version with Sigourney Weaver. He has also appeared Off Broadway in BOUNCERS, NORTHEAST LOCAL, ON THE OPEN ROAD and THE ROSE TATTOO, which earned him a Drama Desk nomination for Outstanding Featured Actor in a Play.

His numerous feature film credits include the critically acclaimed LANTANA, BETSY'S WEDDING, THE HOUSE OF MIRTH, SWEET AND LOWDOWN, THE CLIENT, COMPANY MAN, SUMMER OF SAM, AUTUMN IN NEW YORK, LANSKY, PHOENIX, COMMANDMENTS, BRILLIANT LIES, WINTER SOLSTICE, THE BANK (Directed by Robert Connolly), and THE ARCHITECT and most recently stars as one of the voices of the stop motion animated feature \$9.99.

His television credits include a recurring role in FRASIER, for which he earned an Emmy Award for his portrayal of Daphne's brother Simon Moon. His additional television credits include the series MURDER ONE and the movies NEVER GIVE UP: THE JIMMY V STORY, on CBS, CRIMINAL JUSTICE, for which he received a CableACE nomination, and GARDEN OF REDEMPTION.

Anthony is also an Executive Producer of BALIBO.

It's probably the best role I've ever had, and I've had some good roles in my life. It's the most complicated, because he wasn't a superhero at all. He was very flawed human being who at times was fearful, at times unsure. He had his own demons that he battled all the time. But ultimately he really believed in the truth.

Every powerful and rich country has a story to tell and they owe it to the people that suffered to tell it. And they owe it to the future generations to show them and to admit their complicity in these things, because if they don't tell the truth of what happened historically, you're going to make the same mistakes over and over and over.

OSCAR ISAAC - JOSÉ RAMOS-HORTA

Classically trained with an internationally diverse heritage, Oscar Isaac recently co-starred in the Warner Brothers' film *BODY OF LIES* from acclaimed director Ridley Scott, opposite Academy Award nominee Leonardo DiCaprio and Academy Award winner, Russell Crowe. Isacc was also in Steven Soderbergh's *CHE*, with Benicio del Toro.

Oscar also stars with Academy Award winner Rachel Weisz in *AGORA*, directed by Academy Award winner Alejandro Amenabar, due out December 2009.

His first starring role was opposite Paddy Considine and Radha Mitchell in the critically lauded *PU-239* from HBO Films. The film was directed by Scott Z. Burns and premiered at the Toronto Film Festival in 2006 and aired on HBO in 2007.

Other film credits include Vadim Perelman's *THE LIFE BEFORE HER EYES* opposite Uma Thurman and Evan Rachel Wood as well as guest starring roles on NBC-TV's *LAW AND ORDER: CRIMINAL INTENT*.

Stage credits include Romeo in *ROMEO AND JULIET* with Lauren Ambrose, directed by Michael Grief and a role in the musical revival of *TWO GENTLEMEN OF VERONA* adapted by John Guare and Mel Shapiro for the NY Public Theatre's Shakespeare in the Park program. He starred in *BEAUTY OF THE FATHER* by Pulitzer Prize winning playwright Nilo Cruz, directed by Michael Grief at Manhattan Theatre Club. Isaac was last seen in MCC Theater's American premiere of Mick Gordon and A.C. Graylings' *GRACE* with Lynn Redgrave.

Oscar also writes and performs music with his band. He was raised in Miami and currently resides in New York.

DAMON GAMEAU - GREG SHACKLETON

Since graduating from the National Institute of Dramatic Art (NIDA) in 1999, Damon Gameau has starred in the critically acclaimed feature films THE TRACKER, directed by Rolf de Heer, THUNDERSTRUCK and RAZZLE DAZZLE, both directed by Darren Ashton.

In 2005, Damon performed in the sell-out season of RAY'S TEMPEST at the Belvoir St Theatre, directed by Richard Roxburgh. His television credits include THE MICALLEF PROGRAM, groundbreaking SBS drama, GOING HOME, the multi-award-winning Foxtel drama, LOVE MY WAY the British mini-series for Ecosse Films, RAW and the highest rating Australian drama series, UNDERBELLY: A TALE OF TWO CITIES.

Having done so much preparation and research you become so familiar with all the areas that these guys went to. I had Greg's diary from the time. He'd kept a journal of every day in Timor and to suddenly read all these names and all the people he's talking about, to suddenly be there, to suddenly land in Dili ... he described what he saw as he flew in and then I saw that. And then to be sitting at the Turismo in the same hotel that he stayed at. It's a different feeling to anything I've done before in terms of a job. Every day something would come up like that. We'd go to the fort and I'd know where he'd stood. I had seen all his footage from Channel Seven and I thought - I am standing in exactly the same spot that he stood in. Or meeting the same people that he met with and drank with. It just took on an incredible element, an enriching element. All of us felt how privileged we were to be making this film.

GYTON GRANTLEY - GARY CUNNINGHAM

Since graduating from QUT Brisbane in 2001 Gyton has worked extensively in theatre, television and film. For television, Gyton is best known for his portrayal of Carl Williams in the highly acclaimed UNDERBELLY. This year he has completed filming two of the most highly awaited television series; 30 SECONDS and BARGAIN COAST. Other television credits include roles in EAST WEST 101, OUT OF THE BLUE, ALL SAINTS, HEADLAND, SUPERNOVA, SMALL CLAIMS, HOME AND AWAY, THE COOKS, FAT COW MOTEL and the pilot, MERMAIDS.

Gyton's film credits include PRIME MOVER, ALL MY FRIENDS ARE LEAVING BRISBANE, A MAN'S GOTTA DO, UNDER THE RADAR, DANNY DECKCHAIR, BLURRED, and SWIMMING UPSTREAM. Gyton also appeared in the 2009 Tropfest finalist film BEING CARL WILLIAMS and the shorts BEYOND WORDS and BLACK FURY.

Gyton's theatre credits include DOMESTIC BLISS for Old Fitzroy, VINCENT IN BRIXTON for Ensemble Theatre, THE REMOVALISTS for La Boite Theatre, THE BLUE ROOF for Jigsaw Theatre Company and VERTIGO AND THE VIRGINIA for Tamarama Rock Surfers.

In 2008 Gyton won an AFI Award for Best Lead Actor in a Television Series and recently received a TV Week Logie Award for Most Outstanding Actor, both for his work in UNDERBELLY.

Gary was a Kiwi who came to Australia in his early twenties, he trained at the Australian Film Unit and he was very well respected in his work. He was one of the best in the business and I've only heard good things said about him. A great friend of his, Chris Brown, who now works at Channel Nine, told me great stories about his social life as well. Gary was quite a happy bloke to be around. Loved a drink, loved a laugh. A big gentle giant they'd called him because he was a very large man. A really, really lovely guy. He was very giving and always had time for you. Which was a wonderful quality to play.

NATHAN PHILLIPS - MALCOLM RENNIE

In the last seven years Nathan has appeared in twelve feature films in either starring or co-starring roles. His credits include: AUSTRALIAN RULES (Sundance 2002), WARRIORS OF VIRTUE 2, TAKE AWAY, ONE PERFECT DAY, UNDER THE RADAR, YOU AND YOUR STUPID MATE, WOLF CREEK (Sundance & Cannes 2005), SNAKES ON A PLANE (opposite Samuel L Jackson), REDLINE, SURFER DUDE (opposite Matthew McConaughey), and DYING BREED (Tribeca 2008).

Nathan directed the Behind-the-Scenes footage of BALIBO in East Timor and has most recently produced, directed and starred in his own short film MESSAGE FROM THE CEO.

The filming on actual locations and retracing the men's final steps in places such as the Hotel Turismo, and Balibo where they were murdered was deeply moving. Seeing the devastation caused by the Indonesians in Dili was a constant stark reminder of the last thirty years of resistance and struggle for independence and freedom. It was an emotional experience that etched in me a deep respect for human life and the damage that must be re-patched and repaired between Australia and East Timor.

THOMAS WRIGHT - BRIAN PETERS

Thomas Wright is an actor and writer from Melbourne and the cofounder and director of The Black Lung Theatre. He has featured most recently in VAN DIEMANS LAND (2009) for director Jonathan Auf Der Heide and the tele-film THE KING - THE STORY OF GRAHAM KENNEDY (2007) for director Matthew Saville. In 2008 he featured as the lead character Beane for the Melbourne Theatre Company Production of John Kolvenbach's LOVE SONG, directed by Craig Illot.

The Black Lung Theatre, founded in 2004, has been the recipient of numerous awards around the country and from August to December 2008 rehearsed and presented their productions of AVAST and AVAST II - THE WELSHMAN COMETH to critical and general acclaim at The Malthouse Theatre. Thomas is currently working on a feature script.

Brian Peters was a difficult and rare person, a professional cameraman, respected and liked by colleagues and adored by those close to him. Brian was the only one of the crews to have attended East Timor already and had filmed the U.D.T/FRETILIN armed conflict. He was a man who adored his father, brothers and sisters, read and reread The Lord of The Rings and named his cat Gandalf...the Balibo Five as they are now known in death, were

not the Balibo Five in life. They were men in their own right, colleagues and professionals thrust into a situation of personal peril and mutual responsibility.

MARK LEONARD WINTER - TONY STEWART

Mark graduated from the VCA in 2007. His credits include the short films ADVANTAGE (Melbourne International Film Festival 2007, Sundance Film Festival 2008) and HELL'S GATES (Best Film, Best Third Year Film and Best Director VCA School of Film and Television 2007, Qantas Touring Award Melbourne International Film Festival 2007).

His feature film credits include PLAYING FOR CHARLIE (Melbourne International Film Festival and Sydney Film Festival 2008) and VAN DIEMEN'S LAND (Adelaide Film Festival 2009).

Theatrically Mark works primarily with two of Melbourne's most exciting independent theatre companies; the multi-award winning Black Lung Theatre which just completed a sell out season at the Malthouse Theatre 2009, and The Hayloft Project. Recently, Mark made his theatrical directorial debut as one of three directors working on 3xSISTERS, a new work based on Anton Chekhov's masterwork Three Sisters.

There is a sense of responsibility that is inherent in this project... not only was Tony a real person but his family have memories, so I felt that there was a lot of responsibility in trying to at least tap into something that is remotely close to what he was like. I feel a little bit a part of the Stewarts lives, playing their brother or son. The first night we landed in East Timor, we went to the first journalism awards that Timor's ever had. Paulie Stewart was making a speech and he'd given me Tony's boots to wear in the film, his actual shoes. Paulie asked me to stand up and he said, 'Lift your boots up mate.' I stood on a chair with my foot in the air with Tony's boots on and Paulie said 'He's my brother now man.' And ... you know this is bigger than just yourself and your life. You're part of something bigger.

BEA VIEGAS – JULIANA

Bea Viegas came to Australia as a one-year old with her family in 1975. She graduated with a Bachelor of Asian Studies from Curtin University of Technology. In 2003/2004 she returned to East Timor as a translator/interpreter and also worked as an English and Tetum language teacher for the Australian Army. Her students included Lieutenant Colonel Sabika. She maintains her practice and interest in languages. This is her first acting experience.

Part of my preparation for the film was to actually record stories told by my mother of that period, it's how I started to prepare emotionally for the role...the occupation of Timor in terms of world history, may be short, but it also means it's within the realm of every single Timorese person alive. I was raised here, but I was born there. So it's very real, it's still within this heartbeat. This film will be very, very important for every Timorese person, for everybody who knows a Timorese person, or is part of a Timorese family.

FULL CREW LIST

CAST

in order of appearance

Juliana	BEA VIEGAS
Juliana's Children	CHRISTINE MARTINS ANA ROSA MENDOÇA MAZARELA MARTINS NAZÁRIO BAPTISTA
Interviewer	MICHAEL STONE
Interviewer's Assistant	JOSE BELO
Young Juliana	ANAMARIA BARRETO
Ken White	NICK FARNELL
Roger East	ANTHONY LAPAGLIA
Secretary	ELLA WATSON-RUSSELL
José Ramos-Horta	OSCAR ISAAC
Tony Maniaty	SIMON STONE
Brian Peters	THOMAS WRIGHT
Brian Peters' Girlfriend	JULIA PRATT
Tony Stewart	MARK LEONARD WINTER
Gary Cunningham	GYTON GRANTLEY
Greg Shackleton	DAMON GAMEAU
Evan Shackleton	SERGE BALAAM
Shirley Shackleton	KATHERINE SLATTERY
Malcolm Rennie	NATHAN PHILLIPS
Joao	MARIO BOAVIDA
Ximenes	OSME GONSALVES
Tony Maniaty's Driver	ALEX TILMAN
Padré Da Silva	PAT WALSH
Sabika	JOSE DA COSTA
Storyteller	MANUEL MARTINS
Prisoner	FRANCISCO PINTO AMARAL
Indonesian Commanders	ALAN GERUNGAN FELINO DOLLOSO
Telex Operator	FLORENTINO DAS NEVES
Isabel Lobato	MARGARIDA DE ARAUJO
First Assistant Director	NATHAN CROFT
Production Coordinator	KATHERINE SLATTERY
Production Accountant	KATE MURPHY
A Camera Operator	DARRIN KEOUGH
B Camera Operator	TRISTAN MILANI ACS
Focus Puller A Camera	KEVIN CAMPBELL
Focus Puller B Camera/Clapper Loader	SKY DAVIES
Gaffer	RICHARD REES-JONES
Best Boy	LEIGH NEMETH
Grip	DAVID CROSS
Sound Recordist	ANN AUCOTE
Boom Operator	GLEN FORSTER

Buyer/Dresser	PETER MALATESTA
Assistant Costume Designer	MARIA PATTISON
1 st Assistant Editor	JESSICA LUCAS
TIMOR-LESTE PRODUCTION	
Production Coordinators	LUIGI ACQUISTO STELLA ZAMMATARO
Local Liaisons	MARIA DE FÁTIMA NEVES ALVES CRISTINA ENCARNAÇÃO
Production Assistants	GASPAR DE O.A SARMENTO CARLOS PEDRO NEVES
Bookkeeper	JERONIMO HANJAM
Trainee Director Assistant Director	ALEX TILMAN LUSSE CLOUTIER
Camera Attachment	YEFERDSON ISSAC RAMOS
Art Department Assistants	NELSON TURQUEL FERNANDO APARÍCIO
Costume Assistant Additional Costume Assistant	SARAH PARR FRANCISCA MAIA
Makeup Assistant	HERMÍNIA FERNANDES ABEL
Extras Coordinator	IRIM GARDIS SOI TOLENTINO
Additional Location Scouts	FRANK CANALE REBECCA PARKER
Unit Manager Unit Assistants	OCTÁVIA MARTINS GUSMÃO DAVID FERREIRA ABÍLIO AMARAL
Catering	FLASH CORBAFO GUTERRES GUERRILLA KITCHEN DILI ANTÓNIA BOAVIDA MARIA VITAL PINTO NATÁLIA PINTO PAULINA SOARES WERBITO FILOMENA MENDONÇA MARIA MARTINS GUSMÃO ERMELINDA BOAVIDA DO ROSÁRIO MONALISA MARTINS SOARES DOS SANTOS ANA ROSA MENDOÇA TERESA MARTINS
Head of Security	EDUARDO BELO SOARES
Security/Drivers	GARDAMOR PROTECTIVE SERVICES ANTÓNIO PEDRO PAULO ALEIXO REBELO ERCIO DE OLIVEIRA ANTÓNIO DA CONCEICÃO ISAC
Rushes Courier	HOLLY KING

AUSTRALIAN PRODUCTION

Set Designer Darwin	RALPH MYERS
Art Department Assistant	LAUREN FLANNERY
Construction Crew	STEVE O'NEIL
	MARK O'NEIL
	SAM O'NEIL
	JO O'NEIL
Bobcat Operator	ANNALIESE RICHARDSON
Construction Assistants	GENE MILLER
	SALLY THOMPSON
	BRIDGET NINA AMBJERG-PEDERSON
Scenic Artist	COLIN HOLT
Vehicles Coordinator	HOWARD MOSES
Buyer/Dresser Melbourne	INEKE HUTTER
Art Department Runner	PHIL CLOUGH
Art Department Assistants	HONI KELLER
	BENOIT GIARUD DE CHAUSSE
Costume Assistant	JASMINE IRELAND
Additional Costume Assistants	BARBARA PINN
	KATHERINE MILNE
	LYNN FERGUSON
Additional Hair & Makeup	AMANDA LAWLER
Casting Assistant	LARA SIGNORINO
Extras Coordinator	FLETCHER WATERS
Additional Extras Coordinator	GEMMA NELSON
Dialect Coach	JENNY KENT
Chaperone	JAIME BARRETO
Script Consultants	NICK DRAKE
	KATHERINE FRY
Consulting Historian	CLINTON FERNANDES
Researchers	ANNA BOOTH
	LUCY HOLT
	KRISTIN VOUMARD
	SARI BRAITHWAITE
	CARL D'SOUZA
Technical Advisors	JOHN BOWRING ACS
	MALCOLM RICHARDS
	BILL LAMBERT
	DAVID MUIR ACS
	CHRIS BROWN
Location Manager Darwin	MARY BARLTROP
Unit Manager	MARK ALLEN
Unit Assistant	VAUGHAN WILLIAMS
Production Runner	BEN WILLIAMS
Additional Production Runners	ADAM BYRON-SMITH
	BLAKE BYRON-SMITH
Catering	ENERGY 2 GO
	KATHERINE THOMPSON
Safety Officer	LANCE ANDERSON

Stunt Coordinator	ZEV ELEFThERIOU
Armourer	SCOTT WARWICK
Medic	LEIGH NEMETH
SPFX Supervisor	PETER STUBBS
SPFX Senior Technicians	KEVIN TURNER
	TIM O'BRIEN
Additional SPFX Coordinator	AARON BEAUCAIRE
Additional SPFX Assistant	SAM PREST
SPFX Casual Video Split Operator	MATTHEW BLYTH
SPFX Storyboards	TAM MORRIS
Casual Grip Assistant	PETER MACDONNELL
Stills Photographers	JOHN MAYNARD
	JORGE DE ARAUJO
	KEVIN CAMPBELL
Digital Stills Post Production	BILLY MAYNARD
	NICK KREISLER
Behind-the-scenes Director	NATHAN PHILLIPS
EPK Interviewer	MEGAN SPENCER
EPK Editor	GABRIEL DOWRICK
DVD Extras	DANIELLE KARALUS
	MARCEL RAWADY

POST PRODUCTION

Post Production Supervisor	SARAH SHAW
Post Production Coordinators	KATHERINE SLATTERY
	TAMARA ASMAR
Delivery Coordinator	FOTINI MANIKAKIS
Sound Mixer	PHIL HEYWOOD
Dialogue Editor	LIVIA RUZIC
Foley Artist	GERRY LONG
Foley Editor	DORON KIPEN
Assistant FX Editor	BRENDAN CROXON
Additional Dialogue Recording	PETER PALANKAY
FX Premixing	SAM PETTY
	EMMA BORTIGNON
Timor-Leste Loop Group Coordinator	YOHAN YORKE
Timor-Leste Loop Group	"BIBI BULAK" PERFORMERS
Sound Post Production Facility	MUSIC AND EFFECTS
Sound Facility Sydney	BIG EARS
ADR Recording Facilities	MUSIC AND EFFECTS
	POP SOUND LOS ANGELES
	SOUND ONE NEW YORK
	SOUNDFIRM SYDNEY
Final Mix Facility	ALI STREET
Music and Effects Facility Liaison	CASSIE BARLEE
Studio Coordinator	BRUCE EMERY
Dolby Sound Consultant	
Assistant Editor Handovers	SHAUN SMITH

DI Post Facilities	DIGITAL PICTURES
Head of Post Production	PAMELA HAMMOND
DI Producer	RACHEL MCKELLAR-HARDING
DI Colourist	BRETT MANSON
DI Technical Director & Online	NIC SMITH
Digital Film Recording Supervisor	TONY PORIAZIS
DI Mastering	GEORGE AWBURN
Rushes Colourist	AMANDA SHORT
Film Scanning	CLAUDIA MAHARAJ

Digital Effects	ILOURA
VFX Executive Producer	SIMON ROSENTHAL
VFX Producer	INEKE MAJOUR
VFX Supervisor	PETER WEBB
Compositors	MATT PASCUZZI
	JULIA EGERTON
	ALAN FAIRLIE

Film Processing	DELUXE AUSTRALIA
Laboratory Manager	IAN ANDERSON

Titles	JEREMY SAUNDERS
	GEORGE AWBURN
	NICK MEYERS
Subtitles Design	JESSICA LUCAS
Subtitles Translation	BEA VIEGAS

Additional Music	MARCELLO DE FRANCISCI
Sound Engineer and Music Mixer	JAMES ORR
Personal Assistant to Lisa Gerrard	YASMIN DE ZILWA

Additional Score	SAM PETTY
“Into Balibo”	
“East Finds Ashes”	

Timorese Music Consultants	ROS DUNLOP
	PAUL STEWART
	GIL SANTOS

Timorese Vocalists
 OSME GONSALVES, JOSÉ MESQUITA, RANDY AUGUSTO, ANA SALDANHA,
 JESSICA CARVALHO, IMACIA ALEIXO DOS SANTOS, JORGE DE ARAUJO,
 DULCE SOARES, CRISTINA MARIA DA COSTA FREITAS, INÁCIO CARVALHO,
 ELIZABETH DA CONCEIÇÃO BAPTISTA, SÍLVIA AUXILIADORA FRAGA XIMENES,
 DOMINGOS SÁVIO GOMES MARÇAL, JOSÉ MANUEL RIBEIRO, JOÃO J. SILVA,
 FRANCIS DE CARVALHO, ANA CARVALHO, CORINA DE ARAUJO

Timorese Choir Recording	ABC SOUTHBANK
	CHRIS THOMPSON
	LEAH BAKER

Music Clearances	MICHAELA KALOWSKI
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“O HELE HO”	“O HELE LE”
Traditional Tebe song	Traditional Tebe
Performed by Members of the Institute of Maun Alin Iha	Performed by Timor Kmanek Foun
Cristo	Taken from the album “Free at Last”
Licensed courtesy of Tradisom	Licensed courtesy of Timorese Association in Victoria Inc.

"KOLELE MAI"
Lyrics by Borja da Costa and Music by Abilio Araujo, Control
Arranged by Elias Djoka
Performed by the Anin Murak Choir
Licensed courtesy of The Mary MacKillop East Timor Mission

"FOHO RAMELAU"
Lyrics by Borja da Costa, Control
Performed by Osme Gonsalves & Timorese choir

"BALIBO"
Words and Music by Eugenio Sousa do Rego
Performed by Ego Lemos
Publishing rights courtesy of
Sony/ATV Australia & Skinnyfish Music
Licensed courtesy of Skinnyfish Music

"LAU LORON LAU KALAN"
Music and Lyrics by Alexandrino da Costa, Control
Performed by Alexandrino da Costa, Jose Mesquita
live at Puckapunyal, Safe Haven
Taken from the album "Free at Last"
Licensed courtesy of Timorese Association in Victoria Inc.

"MATE RAI LA IHA"
Music and Lyrics by Alexandrino da Costa, Control
Performed by Alexandrino da Costa, Jose Mesquita live at
Puckapunyal, Safe Haven
Taken from the album "Free at Last"
Licensed courtesy of Timorese Association in Victoria Inc.

"LARAN METING"
Music and Lyrics by Alexandrino da Costa, Control
Performed by Alexandrino da Costa live at Puckapunyal, Safe
Haven
Taken from the album "Free at Last"
Licensed courtesy of Timorese Association in Victoria Inc.

"MANU RADE" and "LIRAS RUA"
Traditional Timorese nursery rhymes

SOUNDTRACK AVAILABLE FROM ABC MUSIC

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Original 16mm footage, Ken Smith
ITN/Nine Network
Getty Images for Warner Bros. Entertainment
MGM CLIP+STILL
"Buried Alive", Gil Scrine Films
Photos, The Age

"The Diplomat" (1999)
Footage supplied by Screen Australia
Directed by Tom Zubrycki

"COVER-UP" published by Scribe Publications Pty Ltd

Post Production Script	REEZY MILLER
Legals	VERGE WHITFORD & CO CAROLINE VERGE
Completion Guarantor	FIRST AUSTRALIAN COMPLETION BOND CO. CORRIE SOETERBOEK
Insurance	HOLLAND INSURANCE BROKERS BRIAN HOLLAND
Travel	STAGE AND SCREEN
Camera Equipment	CAMERAQUIP MALCOLM RICHARDS
Film Stock	KODAK BORIS MITCHELL MARY PAPPAS IVY CHING
Traffic Management	WORKZONE
Unit Vehicles	UNIT ONE

Motorolas TIN CAN

Arenafilm Manager TAMARA ASMAR
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Australasian Distributor

Footprint Films, Transmission Films and Paramount Pictures Australia

World revenues collected and distributed by
Fintage Collection Account Management B.V.

ISAN 0000-0001-F7BC-0000-5-0000-0000-M

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