



“PREDESTINATION”

**From the Robert A. Heinlein short story “All You
Zombies” will be shown at Sasquan’s Tri-Cities
International Fantastic Film Festival:**

**SATURDAY, August 22, 2015, Noon-1:40 PM
Convention Center 205**

**Q&A discussion afterwards with Steven Barnes,
Keith Kato, Michael Sheffield, and Joy Ward:**

1:45-2:45 PM, Convention Center 201C



Photo from *Variety* review.



Photo from *Los Angeles Times* review. Actor Ethan Hawke in a scene from "Predestination." (Ben King / Sony Pictures)

A STAGE 6 FILM PRESENTATION IN ASSOCIATION WITH
VERTICAL ENTERTAINMENT
&
SCREEN AUSTRALIA PRESENTS
IN ASSOCIATION WITH SCREEN QUEENSLAND

A BLACKLAB ENTERTAINMENT / WOLFHOUND PICTURES PRODUCTION

A FILM BY THE SPIERIG BROTHERS

PREDESTINATION

PRODUCTION NOTES

Running time: 97:23:48

PREDESTINATION

Written and Directed by THE SPIERIG BROTHERS

Based on the short story "ALL YOU ZOMBIES" by ROBERT A. HEINLEIN

Produced by PADDY McDONALD

Produced by TIM McGAHAN

Produced by PETER SPIERIG, MICHAEL SPIERIG

Executive Producers MICHAEL BURTON, GARY HAMILTON

Executive Producers MATT KENNEDY, JAMES M. VERNON

Director of Photography BEN NOTT ACS

Production Designer MATTHEW PUTLAND

Film Editor MATT VILLA ASE

Costume Designer WENDY CORK

Special Makeup Effects Designer STEVE BOYLE

Music by PETER SPIERIG

Casting by MAURA FAY CASTING, LEIGH PICKFORD

ETHAN HAWKE

SARAH SNOOK

and NOAH TAYLOR

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PREDESTINATION

ONE LINE SYNOPSIS

PREDESTINATION chronicles the life of a Temporal Agent (Ethan Hawke) sent on an intricate series of time-travel journeys designed to prevent future killers from committing their crimes. Now, on his final assignment, the Agent must stop the one criminal that has eluded him throughout time and prevent a devastating attack in which thousands of lives will be lost.

SHORT SYNOPSIS

PREDESTINATION chronicles the life of a Temporal Agent (Ethan Hawke) sent on an intricate series of time-travel journeys designed to prevent future killers from committing their crimes. Now, on his final assignment, the Agent must stop the one criminal that has eluded him throughout time and prevent a devastating attack in which thousands of lives will be lost.

Written and directed by Michael and Peter Spierig (“Daybreakers”) and based on the short story “All You Zombies” by the late Robert A. Heinlein, PREDESTINATION is an ingeniously constructed puzzle-box, as emotional as it is thrilling.

“Anyone who tells you they know what PREDESTINATION is about is lying.”
Ethan Hawke

ABOUT THE PRODUCTION

Writer/director/producer Peter Spierig first read science fiction legend Robert A. Heinlein’s famous short story “—All You Zombies—” many years ago. The way the story puts a new spin on the time travel genre and turns it on its head thrilled Peter: “I had never read a time travel story like that one, and I don’t think there’ll be another time travel story quite like it again.”

“—All You Zombies—” begins with a young man, known as The Unmarried Mother—it’s his true-confession writing pseudonym—who relates his strange life story to a bartender, who is revealed to play a larger part in the story than initially appears to be the case. The story involves several complicated interconnected time travel journeys and the action moves from 1945 to 1993.

The complex, mind-twisting and paradoxical themes of the Heinlein story stuck with Peter and he knew that one day he would turn the story into a film. As he says, "one day I just sat down and started writing it."

Spierig and twin brother Michael, with two successful features behind them, adapted "—All You Zombies—" with a determination to remain faithful to the feel of their inspiration, but brought what Peter calls "a significant cinematic arc to the compelling central characters."

Producer Paddy McDonald responded very strongly to the script: "It's rare that you read a piece of material that's singularly different from anything else you've read. The execution and the craft of the script deliver something that has never been seen before.... It's a script of singular vision and quality."

Writer/director/producer Michael Spierig characterises the narrative as "an unconventional journey. It's essentially like five or six films—an action film, a detective movie... and then it turns into an intimate drama about somebody telling their life story to a bartender." Producer Paddy McDonald adds, "It's going to mean different things to different people. It's taking ideas from academia and philosophy and theology and playing with them—it tells a time travel story in a way that's never been told before."

Ethan Hawke sums up the appeal of the film in describing his reasons for signing up for the production and working with the Spierig Brothers for a second time: "If a movie can simultaneously entertain you and leave you with a subcurrent of something to think about, then that hits the bullseye for me."

Noah Taylor agrees: "It's not the sort of film that you can just sit back and predict what's going to happen. As well as being exciting, it's moving as well: because of Ethan and Sarah's performances you really feel for the characters and their journey. It is both thought-provoking and entertaining."

ABOUT THE DIRECTORS

Identical twins Peter and Michael Spierig have been making films together since they discovered their father's video camera at age 10. After completing their tertiary studies at the Queensland College of Art, the Brothers made many short films together, several of them award-winning, which inevitably brought them to the attention of the advertising industry. Pooling their savings enabled the Brothers to make their first feature, *Undead*; its success got them on the radar as directors and elevated interest in their script for *Daybreakers*, with the pair attached as directors, which was picked up by Lions Gate Entertainment.

CASTING

The writing process brought the Spierig Brothers to the realisation that they were working on a time travel story like no other. Early on, both Brothers found themselves envisioning American actor Ethan Hawke, known for both his dramatic range and his interest in compelling, thought-provoking filmmaking, in the key role of The Bartender. Ethan had worked on the Spierig Brothers' previous film *Daybreakers*, and the Brothers liked what he brought to the role.

They emailed Ethan on Thanksgiving. Within a day he had emailed them back saying "I'm in." As Michael tells it, "Ethan said 'I have just one question: which part am I playing?' and we looked at each other and said 'Not sure yet. We'll figure that out.'"

Michael Spierig sums up what draws them to Ethan: "Ethan is such a talented actor, such a contributor. He likes to get involved in the script, makes suggestions. It's such a joy when actors come in ready to play—it's not about coming in, reading lines: they want to contribute to the story."

Eventually the Spierig Brothers decided that Ethan was so perfect as The Bartender that it was a no-brainer. The next question: how should the role of The Unmarried Mother and Jane be cast?

All the producers, having seen the breadth of talent among Australian actresses, were confident that they wanted to cast the dual role in Australia. They met with Sarah Snook who, since graduating from the National Institute of Dramatic Art in 2008, has appeared in many television and film roles, including the lead in the ABC drama *Sisters of War*, for which she won the 2012 AACTA Award for Best Lead Actress in a Television Drama.

Producer Tim McGahan was amazed by Sarah's transformation over the course of the film. "One of the most amazing things was watching Sarah become The Unmarried Mother—through the casting process and then to watch her on set and in dailies was unbelievable. Sarah is an incredible talent and in this film she really gets to demonstrate her skills and diversity."

ABOUT THE SHOOT

32-day shoot (April 9 to May 21)

With a script and themes of such complexity, the Spierig Brothers knew they would need to approach pre-production almost with a military mindset in order to present audiences with a film at once deeply intricate but at the same time accessible.

Peter Spierig: "Time spent shooting a movie is precious... We try to do as much preparation as possible so when we get onto set it's about executing a plan, and we spend a lot of time

in pre-production, from the look of the film—getting right down to the details of that look, every bit of costuming, every bit of props, everything we can do—just so there’s no guesswork when we get there on the day.”

Producer Tim McGahan: “We chose Melbourne for a variety of reasons, but mostly because it was location-specific and the film requires a whole series of locations and being a time travel film there’s a whole series of vignettes. Melbourne catered for just about all of our location needs without having to build too many sets.”

Director of Photography for PREDESTINATION is multi-award winning Ben Nott ACS, one of Australia’s most renowned cinematographers. He was drawn to the project because of a rare quality: “What’s interesting to me about this film is the variety. I mean the narrative is fun, but being a man of ‘picture’ I have to say that first and foremost is the fact that it’s about eight different films in one film.”

Because the story spans a period from the 1940s to the 1990s there’s a necessity to visually differentiate one era from another. Ben Nott reflected: “The period is defined largely by the architecture and design. Essentially they’re the elements that set the movie where it is. We chose some marquis colours and injected those into different time periods. For instance a sodium-type feel for the ‘70s and a slightly de-saturated look for the ‘40s with a different filter pack—to aid and abet the art direction and the design in coercing the audience on a ride.”

DESIGN

The Spierig Brothers brought old friend and colleague Matthew Putland in as Production Designer. The three began their careers at the same time after going to university together: Matthew designed the Brothers’ first film, *Undead*. His experience in both film and television has given him the versatility to transform Melbourne sets and locations to American settings from the ‘40s to the ‘90s.

Costume Designer Wendy Cork was intrigued by the project: “Before we even entered into the look of things, the brief was to undo the puzzle... This piece was like putting a huge jigsaw together. They travelled through time, characters, personalities, sexualities.”

Part of this process involved breaking down characters—an intricate journey because characters split in different directions, and these directions have to be reflected in production design and costume. Wendy Cork speaks of “a lot of dissection of character before we got into design.”

Working with the directors and DOP Ben Nott, Matthew Putland and Wendy Cork developed a palette for each time period, both as a design feature and to better differentiate between eras: “One of the complexities of the film is the many time periods.

Early on we came up the idea of giving each time period its own palette. Forties: de-saturated green, dirty look. Sixties: clean blue hues, peacock greens through to silver modern finishes of Spacecorp. Seventies browns, oranges, earthy and timeless. Eighties/nineties feel quite monochromatic: neutral to make it timeless.”

The backbone of the narrative is the unfolding story told by The Unmarried Mother to The Bartender. The bar is set in 1970s New York and features in many scenes of the film and as such needed, as Matthew Putland puts it, “to be textural and layered enough to maintain the page content that will be shot in here. So we had to put a lot of layers and detail into the set to hold interest over so long.”

He achieved this by using colour and texture, and combines atmosphere with function: “The look of the bar is within our ’70s autumn palette: it’s very brown, amber glass, brass fittings. We needed to build a full 360-degree set including entrance stair, bar half-island; there’s doors to office basement, booths.”

ETHAN HAWKE

Ethan Hawke plays the pivotal role of The Bartender—whose character becomes increasingly compelling and mysterious as the film progresses. When Ethan first saw the script for PREDESTINATION he was drawn to it because of its thought-provoking themes: “Nature of fate and the nature of free will—why is it that every time in our lives something that’s happened feels like it was inevitable—and yet, when we’re imagining our future, it seems like it could go in so many thousands of directions. I think that is at the essence of what is interesting about the idea of predestination.”

The Spierig Brothers had worked with Ethan Hawke on their last film, the \$65 million-plus grossing Daybreakers, and although they weren’t consciously thinking of him during script development, it was obvious once the writing process was complete that Ethan would be perfect in the role.

Michael speaks about what Ethan brings to a role: “He’s so much fun to work with. Ethan is such a talented actor, such a contributor. He likes to get involved in the script, he makes suggestions.”

SARAH SNOOK

The character of The Unmarried Mother was always problematic. As Peter says, “We spent a lot of time talking about the character of The Unmarried Mother and whether we needed to have two actors playing it, and our ideal scenario was that we could get an actress to play both. And then we came across Sarah Snook.”

Sarah was given the brief for PREDESTINATION by her agent, in the form of the Heinlein short story, rather than the script. Her initial reaction (once she realised “—All You Zombies—” wasn’t actually about zombies!) was great excitement: “I was really excited to get the chance to dive into the complexities of this story and to possibly play both male and female in the one film—that never comes along!”

The dual nature of the role presented many challenges. Producer Tim McGahan speaks about it: “Once we’d settled on Sarah as The Unmarried Mother we went into an extensive testing process with the makeup. The challenge for us was to keep the prosthetics simple and real, but effective, to help us sell the transformation that Jane has gone through to become The Unmarried Mother.”

Ben Nott, DOP, speaks about the role of the cinematographer in the process: “Turning beautiful women into men is done mostly by makeup and prosthetics but I’ve taken certain care with aspects of how she’s lit or not lit, which is more the case. For the female character we’d make her more high-key and we’d see her in all her beauty. For the male character it should be darker and more brooding in the way she was lit. And that in turn helps the makeup and the prosthetic because you’re not exposing it to a full frontal nudity, it’s more shrouded in shadow. The rest is built by her and her attitude. But we’ve helped her out where we could.”

Costume design provided another opportunity to build time and gender differences between characters. Costume Designer Wendy Cork says, “We start in 1945 and go through to 1993. I wanted to reflect that in the silhouette of her costumes, and also her progression through to a man. Flared skirts straight skirts pencil skirts to an A-line and eventually into trousers. So it was a natural progression of both history and fashion and it carried her character through so it all married together very well. Creatively, casting the role of The Unmarried Mother was the our greatest challenge. Challenge with prosthetics—finding the right balance of reality and simplicity and that went hand-in-hand with the casting process.”

NOAH TAYLOR

With casting the versatile Noah Taylor as Mr Robertson, the Spierig Brothers had only their own vision to work with.

Michael explains “The character of Mr Robertson does not appear in the original short story. He was created as a guide for Jane’s journey into her new world out of her orphanage and into a life of Government Service.”

“Noah Taylor was the perfect chameleon-like actor to play the role. We needed someone who could appear fatherly to Jane but also project a sense of mystery and authority when it comes to his involvement with the Temporal Bureau. There is something very warm yet at times slightly sinister about the character.”

Audiences will second-guess his motives through the story.

In terms of costume design for the character, Wendy Cork sums it up: "Mr Robertson came from the '60s so he wears a '60s 3-piece suit. He never changes."

ABOUT THE CAST

Ethan Hawke

"Gather ye rosebuds while ye may," is a phrase a young Ethan Hawke took to heart while filming *Dead Poets Society*, the Academy Award®-winning drama that launched Hawke's career. Twenty years, and several Tony® and Oscar® nominations later, Hawke has emerged a multifaceted artist, challenging himself as a novelist, screenwriter and director, while earning world acclaim for his brave and nuanced roles. Hawke constantly escapes stereotype and convention, pushing the boundaries of his art, constantly educating himself and forging his own way free of any set label.

Tapping into the pop culture zeitgeist with Ben Stiller's 1994 comedy *Reality Bites*, Hawke has starred in over 40 films, including: *Explorers*; *Dad*; *White Fang*; *Waterland*; *Alive*; *Rich In Love*; *Gattaca*; *Great Expectations*; *Hamlet*; *Assault on Precinct 13*; *Taking Lives*; *Before The Devil Knows You're Dead*; *What Doesn't Kill You*; and *Brooklyn's Finest*. In 2002, Hawke received Academy Award® and Screen Actors Guild® Supporting Actor nominations for his work in *Antonie Fuqua's Training Day* opposite Denzel Washington.

Notably, Hawke has collaborated with filmmaker Richard Linklater on multiple occasions, including: *Fast Food Nation*; *Waking Life*; *The Newton Boys*; and *Tape*. Marking their most celebrated collaboration, Hawke starred opposite Julie Delpy in the critically acclaimed film *Before Sunrise*, and its two sequels *Before Sunset* and *Before Midnight*. The trio co-wrote the screenplay for *Before Sunset*, and in 2004, they went on to receive an Academy Award® nomination for *Adapted Screenplay*, a Writers Guild Award nomination for *Best Adapted Screenplay* and an IFP Spirit Award nomination for *Best Screenplay*.

Following a critically acclaimed debut at Sundance, *Before Midnight* was released by Sony Pictures Classics on May 24, 2013. In addition to starring in the film, Hawke once again collaborated with Linklater and Delpy on the screen play. Peter Travers of "Rolling Stone" says of the film "Whatever a modern love story is, *Before Midnight* takes it to the next level. It's damn near perfect."

Hawke also recently starred in James DeMonaco's *The Purge* alongside Lena Headley. Made on a budget of only \$3 million dollars, *The Purge* became Ethan's largest box office opening weekend ever grossing over \$34.5 million dollars.

Behind the lens, in 2001, Hawke made his directorial debut with his drama *Chelsea Walls*. The film tells five stories set in a single day at the Chelsea Hotel, and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson, and Steve Zahn. Additionally, he directed Josh Hamilton in the short film *Straight to One*, a story of a couple, young and in love, living in the Chelsea Hotel.

In 1996, Hawke wrote his first novel, *The Hottest State*, published by Little Brown and now in its 19th printing. In his sophomore directorial endeavor, Hawke adapted for the screen and directed the on-screen version of *The Hottest State* and also directed a music video for the film. In 2002, his second novel, *Ash Wednesday*, was published by Knopf and was chosen for Bloomsbury's contemporary classics series. In addition to his work as a novelist, Hawke wrote an in-depth and celebrated profile of icon Kris Kristofferson for *Rolling Stone* in April 2009.

On stage, Hawke first appeared in "The Seagull" on Broadway at the Lyceum Theater in 1992. Hawke has returned to the theater in recent years where he has found the most personally rewarding work of his life. "I have a passion for theatre and think it's a beautiful way of living. It creates a better, more humble lifestyle," said Hawke. Hawke has appeared in "Henry IV" alongside Richard Easton; "Buried Child" (Steppenwolf); "Hurlyburly," for which he earned a Lucille Lortel Award Nomination for Outstanding Lead Actor and Drama League Award Nomination for Distinguished Performance (The New Group); Tom Stoppard's "The Coast of Utopia," for which he was honored with a Tony Award nomination for Best Featured Actor in a Play and Drama League Award nomination for Distinguished Performance (Lincoln Center); the inaugural season of The Bridge Project's double billings of "The Cherry Orchard" and "A Winter's Tale," which garnered Hawke a Drama Desk Award Nomination for Outstanding Featured Actor in a Play (Brooklyn Academy of Music and The Old Vic). Most recently, he starred in Scott Elliott's "Blood from a Stone" (The New Group), which garnered him a 2011 Obie Award. Also for theatre, in 2007, Hawke made his Off-Broadway directing debut with the world premiere of Jonathan Marc Sherman's dark comedy, "Things We Want." In 2010, Hawke directed Sam Shepard's "A Lie of the Mind," for which he received a Drama Desk Nomination for Outstanding Director of a Play, as well as recognition in the *New York Times* and *The New Yorker* top 10 lists of the leading theatre productions in 2010. In 2012, he starred in Chekov's "Ivanov" for the Classic Stage Company. In 2013, he directed and starred in "Clive," the stage adaptation of Bertolt Brecht's *Baal*, by Marc Sherman for The New Group. Hawke will next be seen on the Broadway stage this fall in Lincoln Center Theatre's production of "Macbeth."

For television, Hawke most recently appeared in the television adaptation of *Moby Dick* that aired on Encore. He starred alongside William Hurt as the stalwart and experienced first officer Starbuck, the only member of the crew who dares to oppose Captain Ahab (William Hurt).

Several recent projects include Pawel Pawlikowski's *The Woman in the Fifth*, in which Hawke stars opposite Kristin Scott Thomas as a college lecturer who flees to Paris after a scandal costs him his job. The film premiered at the 2011 Toronto International Film Festival and was released by ATO. Hawke also starred in Scott Derrickson's horror-thriller box office hit *Sinister* which was released by Summit in October 2012. With a budget of \$3 million, it has grossed over \$48 million worldwide. He is also currently directing an untitled documentary about an 85-year-old piano maestro Seymour Bernstein.

Hawke recently reteamed wit writer-director Michael Almereyda on William Shakespeare's *Cymbeline*. Hawke stars in the contemporary-set romance set against the backdrop of a war between dirty cops and drug-dealing bikers, in what's being described as "*Sons of Anarchy*" meets *ROMEO + JULIET*.

Ethan Hawke was born in 1970 to teen-age parents in Austin, Texas. At the age of 13 he performed in his first professional play and from a very young age has committed himself entirely to the arts. At the age of 21, Hawke founded Malaparte Theater Co., which remained open for more than five years, giving young artists a home to develop their craft.

Hawke is happily married with four children

Sarah Snook

Sarah Snook is one of Australia's most exciting actresses. Since graduating from the National Institute of Dramatic Arts (NIDA) in 2008, Sarah has performed in feature films, theatre and television where she received the 2012 AACTA Award for Best Lead Actress in a Television Drama for the ABC series *SISTERS OF WAR*.

Her television credits include "*SPIRITED SERIES 2*," the Channel 9 Telemovie "*BLOOD BROTHERS*," "*PACKED TO THE RAFTERS*," "*MY PLACE*," "*ALL SAINTS*," the ABC award-winning Telemovie "*SISTERS OF WAR*." Most recently, she appeared in "*REDFERN NOW (SERIES 2)*."

Her theatre credits include "*ROPE*" and "*DNA*" (Tamarama Rock Surfers), "*S27*," "*LOVELY/UGLY: TRANSFORMER*," "*CRESTFALL*" (Griffin Independent), and "*KING LEAR*" (State Theatre Company of South Australia).

Sarah performed alongside Emily Browning in the Julia Leigh film *SLEEPING BEAUTY*, which was in competition at Cannes in 2011. She starred alongside Ryan Kwanten in Peter Templeman's Australian comedy-drama *NOT SUITABLE FOR CHILDREN*, which premiered at last year's Sydney Film Festival and garnered her a Film Critics Circle of Australia award for Best Lead Actress, and a nomination for Best Lead Actress in a Feature Film at the 2013 AACTA Awards. More recently, Sarah starred in the Lionsgate horror film *JESSABELLE* (directed by Kevin Greutert), *THESE FINAL HOURS* and *PREDESTINATION* alongside Ethan

Hawke.

Sarah was nominated for the 2011 Graham Kennedy Most Outstanding New Talent TV Week Logie Award for her performance in "SISTERS OF WAR" and announced as the runner up in the Australian's In Film 2011 Heath Ledger Scholarship.

Noah Taylor

Noah Taylor is one of Australia's most accomplished actors and has worked with some of the world's finest directors and actors. His credits include THE YEAR MY VOICE BROKE, FLIRTING (both directed by John Duigan), NOSTRADAMUS KID (director Bob Ellis), SHINE (director Scott Hicks), ALMOST FAMOUS (director Cameron Crowe), TOMB RAIDER, MAX, LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE, THE LIFE AQUATIC (director Wes Anderson), CHARLIE AND THE CHOCOLATE FACTORY (director Tim Burton), NEW WORLD (director Terrence Malick) and LECTURE 21 (director Alessandro Baricco). Noah has collaborated twice with director Richard Ayoade on SUBMARINE (2011 Giffoni Film Festival Golden Gryphon Award for Best Film) and THE DOUBLE. Noah's recent credits also include RED WHITE AND BLUE (director Simon Rumley), LAWLESS (director John Hillcoat), and the prominent and recurring role of Locke on HBO's GAME OF THRONES.

Noah's performances have garnered critical and public acclaim alike and subsequently he has been recognized internationally with the following awards and nominations:

Awards

1988 Film Critics Circle of Australia Awards – Best Actor - The Year My Voice Broke

1996 Ft. Lauderdale International Film Festival – President Award for Best Actor (Shine)

1997 Film Critics Circle of Australia Awards – Best Supporting Actor (Shine)

2012 Fant-Asia Film Festival – Jury Prize for Best Actor (Red White & Blue)

Nominations

1987 Australian Film Institute – Best Actor in a Lead Role – The Year My Voice Broke

1995 Australian Film Institute – Best Actor in a Supporting Role – Dad and Dave: On Our Selection

1996 Australian Film Institute – Best Actor in a Lead Role – Shine

1997 Screen Actors Guild Awards - Outstanding Performance by a Male Actor in a Supporting Role (Shine)

CREATIVES

Peter Spierig: Director, Writer, Composer, Producer

Michael Spierig: Director, Writer, Producer

Identical twin brothers Michael Spierig and Peter Spierig were born April 29, 1976, known together professionally as the Spierig Brothers, are German-born Australian film directors, producers and writers.

Peter and Michael made their directing debut in 2003 with *Undead*, and in 2010 made their second film, *Daybreakers*, starring Ethan Hawke and Willem Dafoe, for which they won their country's top prize for Best Visual Effects at the Australian Film Institute Awards. They write, direct and produce their films together, and are heavily involved in the editing, sound and visual effects of all their works.

Their latest film, *PREDESTINATION*, is based on the science fiction short story "All You Zombies" by Robert A. Heinlein and co-written and co-directed by the twins.

Peter and Michael Spierig were born in Buchholz, Germany to parents John and Marianne Spierig. The Brothers were four years old when their parents decided to move to Sydney, Australia where they spent their childhood. The family then moved to Brisbane in the late 1980s, where the twins continued their high school and college education. Both Peter and Michael earned their Bachelor's Degree from The Queensland College of Art (QCA), where Michael majored in Graphic design and Peter in Film and Television.

When they were children, Peter and Michael developed a fascination with filmmaking after discovering their father's video camera at age 10.

Throughout high school and college, the twins kept directing short films, many of which were featured in local film festivals and film awards ceremonies. The twins earned over 15 different awards for their short films. Their work eventually caught the attention of Queensland's foremost commercial director Dick Marks, who subsequently hired the Brothers to direct television commercials. Peter and Michael ended up jointly directing over sixty television commercials for a large list of clients including Coke, Universal, Myer, Lend Lease, Energex, and Telstra, to name a few.

While working in the advertising industry, Peter and Michael continued to write and direct short films. Their final short film, *The Big Picture*, went on to screen and win awards at several prestigious national and international film festivals including Rotterdam International Film Festival. After making over 15 short films and many television commercials, the Spierig Brothers finally ventured into feature film production in early

2000.

Peter and Michael created their first film, *Undead*, a low-budget zombie horror-comedy, after they agreed on pooling together their life savings.

Undead screened at 17 major film festivals, including Edinburgh, Montreal, Toronto, Sitges, Berlin, Amsterdam and Puchon. At the Melbourne International Film Festival, the International Federation of Film Critics awarded “*Undead*” the prestigious Fipresci Award. The film was sold to 41 countries, and was released in the U.S. and Canada by Lions Gate Entertainment, who developed a close relationship with Peter and Michael, and backed their second production *Daybreakers*.

Their second feature film, *Daybreakers*, starred two-time Academy Award® nominee Ethan Hawke, Willem Dafoe, Sam Neill, Claudia Karvan, Vince Colosimo, Michael Dorman, and Isabel Lucas. The film was released in the U.S. on 2,500 screens in January 2010, and has gone on to gross more than \$65 million worldwide.

Paddy McDonald

Producer

Paddy McDonald joined Bord Scannan na hEireann / the Irish Film Board in May 2000. During his time at the Irish Film Board was involved in the financing and production of over sixty film and television projects, and over one hundred documentary projects.

He worked across projects such as *Bloody Sunday* (Paul Greengrass), *Intermission* (John Crowley), *The Count of Monte Cristo*, *Reign of Fire*, *Ella Enchanted*, Disney’s *King Arthur*, and John Boormans’s *Country of My Skull*.

With partners such as BBC, Film Four, Miramax, IFC, Universal, the UK Film Council, ZDF Arte, Granada Television, RTE, Australian government funders, MEDIA, and Eurimages.

He left the Irish Film Board in 2004. He produced *The Mighty Celt*, starring Robert Carlyle and Gillian Anderson for BBC Films with worldwide sales by The Works. It premiered at the 2005 at the Berlin Film Festival.

He went on to produce the horror film *Shrooms* in 2006, Capitol Films handled international sales. The film was financed by Ingenious Media, IFB, NIFTC, Nordisk, TV3 and BVI. It received its world premier at the Edinburgh Film Festival.

In 2006, he also acted as Executive Producer the Irish Film and Television Award winning mini-series “*The Running Mate*,” a ground breaking comedy drama based upon an idea by leading Irish playwright Conor Mc Pherson. He also served on Executive Producer on *The Eclipse*, a feature film written and directed by Conor McPherson and starring Aidan Quinn and Ciaran Hinds. It premiered at the Tribeca Film Festival in 2009 where Ciaran Hinds won

the best actor award.

During his time there he worked on films, such as Bait 3D (the first Australian/Singaporean Co-production), PJ Hogan's Mental, and Iron Sky. Television drama series include "Slide" (Fox), "Sea Patrol" (Nine), and "The Straits" (ABC), in addition to a range of documentaries.

In July 2011, he set up a new company Wolfhound Pictures to produce high quality film and television projects for the Australian and international marketplace.

Wolfhound Pictures has a busy slate and is in post-production on its first project, the feature film PREDESTINATION (Sony Pictures) written and directed by the Spierig Brothers, and starring Ethan Hawke.

Wolfhound Pictures is currently in pre-production on the feature documentary Only the Dead, chronicling the story of CNN and Time war correspondent Michael Ware's time in the Iraq war. The film is being co-directed by Michael Ware and three time Oscar winner Bill Guttentag.

Tim McGahan

Producer

Tim McGahan is a producer, active cinematographer and creative business entrepreneur. He is the owner and company director of Blacklab International, a leading TV commercial production and emerging long-form production company, and also Filmlighting, one of Australia's fastest-growing independent film lighting equipment rental companies.

As producer and executive producer, Tim has brought to life more than 400 television commercials, corporate videos and music videos. As managing director of Blacklab Entertainment, he has executive produced more than 44 hours of broadcast television, as well as the feature film PREDESTINATION in the company's first three years.

A highly regarded and award-winning cinematographer in demand for his creative vision, speed and knowledge, Tim was the youngest ever Australian Cinematographer to be accredited by the Australian Cinematographers Society. As cinematographer, Tim has shot over 250 television commercials, 40 music videos, as well as short films and television drama.

Tim graduated from the inaugural intake of the Australian Film Television and Radio School's – Graduate Diploma in Screen Business Administration and has also served as QLD President of the Australian Cinematographer Society.

A passionate and active member of the Australia Media industry, Tim is dedicated to producing creative excellence in innovative visual content, and to developing sustainable and economically responsible businesses within the industry.

Michael Burton

Executive Producer

With over 25 years experience in film and television, Michael Burton is acknowledged as a leader in the industry. He is characterized by his immense technical knowledge, as well as his ongoing passion for promoting the production and postproduction industries. Michael most recently played a pivotal role in the delivery of post production services to Baz Luhrmann's huge international success, *The Great Gatsby*.

Michael has been CEO of Cutting Edge, one of Australia's leading post production and content creation studios, for 2 years. Previously, he ran the technical services and outside broadcast divisions of Cutting Edge over a period of 15 years.

Additionally, he has worked in both the production and technical departments at Channel 7 and Channel 9. The combination of this experience means that Michael is considered by most to be a true content and technology expert. Possessing an incredibly broad knowledge of every aspect of film and television, he is uniquely positioned to play a key role in the championing of the film and television industry.

Projects in which he and Cutting Edge have recently played a key role in include: *The Great Gatsby*, *Wish You Were Here*, *Beneath Hill 60*, *A Heart Beat Away*, *Slide*, *Australia*, *Daybreakers*, *The Strange Calls*, *Big Brother*, *I'm A Celebrity Get Me Out Of Here*, *Wasted On The Young*, and *Happy Feet Two*.

Gary Hamilton

Executive Producer

Gary Hamilton's career in the arts and entertainment industry spans over 30 years of ingenuity, proactive dedication and international success. He has played a pivotal role in launching the careers of such international superstars as Russell Crowe, Cate Blanchett, Baz Luhrmann, Hugh Jackman and Heath Ledger, as well as the international success of quality films, including the recently released *BAIT 3D* that has grossed more than \$30M US worldwide and has become the most successful Australian Film in China ever.

Hamilton has myriad producing and executive producing credits to his name and was a key figure in the theatrical releases of films including 2004 Best Picture Oscar® winner *CRASH*, and 2007 Golden Globe® Best Picture Nominee *BOBBY* to name a few.

In 2002, Hamilton co-founded Arclight Films, the world's leading independent film sales company with former Strand Releasing financier Victor Sirmis. With a focus on medium to high budget theatrical product, the company has a library with hundreds of titles and has

received nearly 30 award nominations this year alone. Arclight Films has offices in Beverly Hills, Sydney, Hong Kong and Toronto.

Films under the Arclight banner include but are not limited to: LORD OF WAR, starring Nicolas Cage, Ethan Hawke and Jared Leto; INFAMOUS, starring Sandra Bullock and Gwyneth Paltrow; THE MERCHANT OF VENICE, starring Al Pacino and Jeremy Irons; MATERIAL GIRL, starring Hilary Duff; HEAD IN THE CLOUDS, starring Charlize Theron and Penelope Cruz; and BOBBY, starring Anthony Hopkins, Lindsay Lohan, Demi Moore, William H. Macy.

“Screen International” named Mr. Hamilton as the most influential person in the private sector of the Australian film industry and Encore magazine placed him among Australia’s top executive producers.

Matt Kennedy

Executive Producer

Matt Kennedy has nearly 20 years of experience in the film and television industry. Matt started his career at Miramax Films in New York working in the office of the co-chairman, Harvey Weinstein.

Prior to forming his production company, Relentless Pictures, Matt was a New York based Development Executive, working first for Crossroads Films and later for Bingham Ray at United Artists. During this time he worked on such films as: Bowling For Columbine, Nicholas Nickelby, City Of Ghosts, Together, Jeepers Creepers II, Pieces Of April, The Woods and Romance & Cigarettes and many more.

His other producing credits include the 2005 award-winning documentary PURSUIT OF EQUALITY.

James M. Vernon

Executive Producer

Mr Vernon is the managing director of Media Funds Management (MFM) and Screen Corporation.

MFM’s business is the identification, structuring, financing, and on-going supervision of motion picture and television assets with an emphasis on identifying and controlling investment risk through active management. Screen Corporation is a production house which has a distribution partnership with Universal Pictures to distribute Australian and

New Zealand motion pictures in the Australian and New Zealand territory.

Mr Vernon has been a Producer or Executive Producer on the following Motion Pictures.

Hard Drive directed by Brian Tranchard-Smith starring John Cusack and Thomas Jane shot on the Gold Coast; PREDESTINATION directed by the Spierig Bros., starring Ethan Hawke, shot in Melbourne; The Eye of the Storm directed by Fred Schepisi, starring Geoffrey Rush, Judy Davis and Charlotte Rampling; The Cup directed by Simon Wincer, starring Brendan Gleeson and Stephen Curry; A Few Best Men directed by Stephan Elliott, starring Xavier Samuel and Olivia Newton-John; Goddess directed by Mark Lamprell, starring Ronan Keating; John Doe directed by Kel Dolen starring, Jamie Bamber and Lachy Hulme; Bad Karma directed by Suri Krishnamma, starring Dominic Purcell and Ray Liotta; Deception directed by Brian Tranchard-Smith starring Cuba Gooding Jr. and Emmanuelle Vaugier; Prime Mover directed by David Ceaser, starring Emily Barclay and Ben Mendelsohn; Oakie's Outback Adventures directed by Troy Dann - an animation movie; Gabriel directed by Shane Abbess, starring Andy Whitfield; Hidden Universe, a 3D IMAX movie, shot in Melbourne; The Stolen directed by Geoff Davis starring Tony Bonner and Ella McLlvena, shot in Brisbane; Cut Snake to be directed by Tony Ayers starring Sullivan Stapleton shooting in Melbourne; The Wonder directed Peter Hewitt starring Karl Urban, Willow Shields and Toni Collette; Forever Seventeen directed by George Mendeluk starring Andrea Roth and Tierra Skovbye; Suddenly directed by Uwe Boll, starring Ray Liotta, Dominic Purcell and Erin Karpluk; Way of the Wicked starring Vinnie Jones and Christian Slater directed by Kevin Carraway; The Town That Came 'A Courtin, all shot in Canada; and three pictures to be shot back to back in Bulgaria titled Masters of Disaster.

Ben Nott ACS

Director of Photography

Multi-award winning Ben Nott is one of Australia's leading cinematographers. In a career spanning two decades, it was at the age of 23 that Ben discovered the right side of his brain. Schooled in the faculty of Science, he picked up a camera for the very first time and his life changed forever.

His outstanding list of credits includes Tomorrow When the War Began, Daybreakers, Accidents Happen and Singh Is King. On television his credits include the celebrated telemovie Sisters of War, "Nightmares and Dreamscapes," the stories of Stephen King and Ridley Scott's miniseries, and "The Company," for which he received a Prime Time Emmy® Award nomination.

Bestowed the honour of Australian Cinematographer of the Year Mille Award in 2006, 2008 and most recently in 2012, Ben has twice been nominated for Excellence at the prestigious American Society of Cinematographers Awards, voted winner in 2008.

Ben recently completed production on the new feature Singularity and his latest work, PREDESTINATION, for directors Peter and Michael Spierig promises to be another visual treat.

Matthew Putland

Production Designer

Production Designer Matt Putland began his career in production design after graduating from the then Queensland College of Arts at Morningside (now part of Griffith University) with a Bachelor of Visual Arts, majoring in Film and Television. His first position was as an art department runner on Medivac after work experience turned into a paying job in 1996.

Matt then was the production designer on "Wind," a TV drama set in the 1870s in the NSW Blue Mountains, which was directed by his university peer Ivan Sen in 1998.

His television work includes "Conviction Kitchen," "Rescue Special Ops," "For Richer For Poorer," "The Strip," "Monarch Cove," "H2O – Just Add Water," "Sailing into the Wind," "Returning Lily," "Lost in Oz," "Chameleon III," and "Curse of the Talisman."

Matt's feature film credits include The Black Balloon, Narnia – Voyage of the Dawn Treader, Singh is Kinning, Daybreakers, Aquamarine, Goodnight, House of Wax, The Great Raid, Inspector Gadget, Undead, Scooby Doo, Crocodile Dundee III, and Feeling Sexy. Most recent credits include Ivan Sen's Australian feature Mystery Road, starring Aaron Pederson, Hugo Weaving and Ryan Kwanten.

Matt Putland's work also includes television commercials and music videos, and he has collaborated with Ben Lee, Something for Kate, Darren Hayes, Jackson Mendoza, Body Jar, Alex Lloyd and The Whitlams.

Matt Villa ASE

Film Editor

Matt Villa has been part of the Australian film community for twenty years. Before becoming an editor in his own right, he rose through the ranks of assistant and VFX editor, serving on many local and international productions. His thorough understanding of both the technical aspects of filmmaking and the intricacies of story telling have made him an asset on films diverse in genre, style and scale.

His editing credits include Daybreakers, Happy Feet 2, Australia, The Great Gatsby and PREDESTINATION. He is soon to commence work on the World War 1 drama The Water Diviner with Russell Crowe.

Wendy Cork

Costume Designer

Wendy is a passionate and talented costume designer who approaches all her projects with enthusiasm and experience. Wendy loves the process of turning scripts into pictures, words into colour and ideas into films; working closely with directors and actors to create characters through costume. Wendy's recent credits include Beneath Hill 60 (AFI Nominated), LA Noire (APDG awarded), The Mystery Of A Hansom Cab (costumes now on display at The Melbourne Museum), PREDESTINATION, Eternity Man (Winner Rose dor), and INXS - Never Tear Us Apart, to name a few.

Wendy has also been working internationally on museum recreations and 3D displays in Canada and Malaysia. She works in many mediums, from live performance, through film and TV, and has also worked in 3D games.

Steve Boyle

Special Effects Makeup Designer

After a childhood of making monsters and watching movies (often at the same time) Steve decided to focus on becoming a special effects artist fulltime.

After working on films such as Star Wars EPII, The Matrix Reloaded and Ghost Ship, Steve had the pleasure of showcasing his talent to Academy Award® winner Richard Taylor who promptly offered him work in New Zealand on Peter Jackson's King Kong.

From there Steve continued to work at Weta Workshop on various films such as: Black Sheep, 30 days Of Night and Under The Mountain.

After five years, Steve relocated back to Australia to design the Vampire FX for the Spierig brother's next film, Daybreakers. Now basing himself in Queensland, he went on to design Special Makeup FX for the films, BAIT 3D, Mental, The Jungle and What We Do In The Shadows.

Most recently, Steve has designed the Makeup FX for PREDESTINATION – his latest collaboration with the Spierig Brothers.

Tess Natoli

Makeup / Hair Designer

Tess Natoli is one of Australia's most respected hair and makeup designers with over 26 years experience in the industry working both nationally & internationally. She has worked across all mediums, print, commercials, runway, theatre, music videos, television, and film.

Tess's many feature film credits & career highlights include *The Great Gatsby*, *Three Dollars*, *Australia*, *Charlottes Web*, *Footy Legends*, *Ned Kelly*, *Gettin' Square*, and the Spierig Brothers' science-fiction thriller *Daybreakers*, which included significant prosthetic makeup.

She has also designed some of Australian television's most successful programs across a range of genres such as *Underbelly*, *Killing Time*, *Rush*, *Rain Shadow*, *Reef Doctors*, *The Elephant Princess*, *Mortified*, *Monarch Cove*, and *Round The Twist*.

Her broad experience in the industry and passion for her craft inspires her to seek out new innovative ideas and welcome challenges, most notably evident when she headed the animal make-up department on the international film *Charlottes Web*.

Tess's most recent work can be seen on the forthcoming feature films, *PREDESTINATION*, and *Mad Max Fury Road*, demonstrating her wealth of experience with international artists. She is currently working on Series 2 of the very successful Television Program, "Wentworth."

Tess continues to develop her own skills and actively encourages others to do the same under her instruction as an industry educator and lecturer. She believes "there is always more to learn."

CLOSING CREDITS

ARCLIGHT FILMS
SCREEN AUSTRALIA
SCREEN QUEENSLAND

PREDESTINATION

Written and Directed by THE SPIERIG BROTHERS
Based on the short story "ALL YOU ZOMBIES" by ROBERT A. HEINLEIN
Produced by PADDY McDONALD
Produced by TIM MCGAHAN
Produced by PETER SPIERIG, MICHAEL SPIERIG
Executive Producers MICHAEL BURTON, GARY HAMILTON
Executive Producers MATT KENNEDY, JAMES M. VERNON
Director of Photography BEN NOTT ACS
Production Designer MATTHEW PUTLAND
Film Editor MATT VILLA ASE
Costume Designer WENDY CORK

Special Makeup Effects Designer STEVE BOYLE
Music by PETER SPIERIG
Casting by MAURA FAY CASTING, LEIGH PICKFORD

ETHAN HAWKE
SARAH SNOOK
and NOAH TAYLOR

SCREEN AUSTRALIA Presents
In Association With SCREEN QUEENSLAND
A BLACKLAB ENTERTAINMENT / WOLFHOUND PICTURES PRODUCTION
A film by THE SPIERIG BROTHERS

PREDESTINATION

CAST

(in order of appearance)

The Barkeep ETHAN HAWKE
The Unmarried Mother SARAH SNOOK
Mr. Miles CHRISTOPHER KIRBY
Mr. Miller CHRISTOPHER SOMMERS
Dr. Fujimoto KUNI HASHIMOTO
Lab Technician SARA EL-YAFI
Boxing Commentator 1 PAUL MODER
Boxing Commentator 2 GRANT PIRO
Jerry CHRISTOPHER BUNWORTH
Dirty Hippie JAMIE GLEESON
Female Reporter CHRISTINA TAN
Mayor Davidson DENNIS COARD
Baby Jane 1 MILLA SIMMONDS
Baby Jane 1 RUBY SIMMONDS
Beth CATE WOLFE
Dr. ~~Clarke~~ Heinlein BEN PRENDERGAST
Grace CARMEN WARRINGTON
Abigail SHARON KERSHAW
Baby Jane 2 CHARLIE ALEXANDER-POWELL
Baby Jane 2 SMITH ALEXANDER-POWELL
Jane (5yo) OLIVIA SPRAGUE
Ice Cream Daughter KATIE AVRAM
Ice Cream Mother MELISSA AVRAM

Ice Cream Vendor GIORDANO GANGL
Driver TONY NIKOLAKOPOULOS
Jane (10yo) MONIQUE HEATH
Older Fighting Girl SOPHIE CUSWORTH
Fighting Boy FINEGAN SAMPSON
Orphanage Administrator 1 DAVID ROCK
Orphanage Administrator 2 RICHARD WHYBROW
Mrs. Rosenblum FELICITY STEEL
Blonde Classmate LUCINDA ARMSTRONG HALL
Mr. Robertson NOAH TAYLOR
Space Corp Receptionist MAJA SAROSIEK
Recruit 1 VANESSA CROUCH
Recruit 2 ELIZA D'SOUZA
Recruit 3 SOPHIE VAN DEN AKKER
Recruit 4 MADELEINE DIXON
Recruit 5 HAYLEY BUTCHER
Dumb Girl Recruit REBECCA CULLINAN
Hooker Girl Recruit ALICIA PAVLIS
Lazy Girl Recruit EWA BARTECKI
The Interviewer CHRISTOPHER STOLLERY
Nauseous Girl ARIELLE O'NEILL
Marcy ALEXIS FERNANDEZ
Physical Fitness Trainer KRISTIE JANDRIC
Trainer's Assistant MARKY LEE CAMPBELL
Mrs. Stapleton MADELEINE WEST
Mr. Jones ROB JENKINS
Dr. Baldwin RAJ SIDHU
Suburban Daughter ANNABELLE NORMAN
Suburban Father SCOTT NORMAN
Suburban Mother KIRSTEN NORMAN
Suburban Son MICHAEL NORMAN
Mrs. Garner LOUISE TALMADGE
News Report Announcer GRANT PIRO
Nurse ELISE JANSEN
Dr. Heinlein TYLER COPPIN
Older Nurse CAROLYN SHAKESPEARE-ALLEN
Dr. Belfort JIM KNOBELOCH
Dr. Davis NOEL HERRIMAN
Conner RAY TIERNAN
Alice FREYA STAFFORD

Stunt Coordinator MITCH DEAN
Fight Choreographer MARKY LEE CAMPBELL
Stunts by MARKY LEE CAMPBELL
CHRIS WEIR
Driver Stunt Double DAVIN TAYLOR
Doubles and Stand Ins (in alphabetical order) CECILIA CONDON
MATTHEW GOLDSWORTHY
RHYS HAMLYN
MARIANNA JANS
KASIA KACZMAREK
JOHN KLOTZ
DANIELLE LARCHE
BEN PRENDERGAST

Loop Group (in alphabetical order) ABBE HOLMES
PAUL MODER
GRANT PIRO
SIMONE RAY
MARCELLA RUSSO
CURT SKINNER
STIG WEMYSS

CREW
Production Manager YVONNE COLLINS
First Assistant Director JAMIE LESLIE
Art Director JANIE PARKER
Second Assistant Director ANGELLA MCPHERSON
Script Supervisor CARMEL TORCASIO
Production Coordinator SERENA GATTUSO
Production Secretary MIM DAVIS
Production Assistant and Runner KELLY HAMILTON
E.H. Production Assistant BEN STEEL
Director's Assistant and EPK ANDREW MACDONALD
Producer's Assistant ASHLAN DOWLING
Assistant BRIONY BENJAMIN
Cast Driver HANS VAN BEUGE
Production Accountant ANGELA KENNY
Assistant Accountant GABRIEL BARBER-SHIPTON
Pre Production Accountant SARAH BOYER
Third Assistant Directors DAVID YOUNG

SCOOTER WELBOURN
Casting Director Melbourne LOU MITCHELL
Extras Casting CLARE CHAPMAN
Camera Operator DARRIN KEOUGH
First Assistant A Camera ANDREW JERRAM
First Assistant B Camera AARON FARRUGIA
Second Assistant A Camera MICHELLE MARCHANT
Second Assistant B Camera SARAH TURNER
Video Assist Operator AARON JONES
Video Split Attachment ADAM RUSS
Data Wrangler REZA SHAMS LATIFI
Sound Recordist GRETCHEN THORNBURN
Boom Operator CAM EASON
Sound Assistant NATHALIE RESCINITI
Key Grip CRAIG DUSTING
Best Boy Grip and Dolly Grip STEVE ROBINSON
Dolly Grip LUKE STONE
Grip JAKE HILL
Assistant Grip RYAN WILSON
Gaffer ADAM WILLIAMS
Best Boy Electrics PENIAKU LOLOA
Electrics VILIAMI TOPUI
CLINT ROCHE
ANDREW WARD
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Locations Coordinator EMA THORNELL
On Set Locations MICHAEL MADIGAN
Unit Publicist CATHY GALLAGHER
Stills Photographer BEN KING
Set Decorator VANESSA CERNE
Art Department Coordinator CARLY BOJADZISKI
Set Designer JAMES PARKER
Senior Buyer DENISE GOUDY
Junior Buyer and Dresser JON COLMAN
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Props Maker NICK PLEDGE
Graphic Designer GEORGE KABOT
Standby Props TIM DISNEY
Standby Props Assistant LIV PULBROOK
Art Department Runners DARYL WATSON

BEN STOLTZ
Art Department Swing Gang GUS LEUNIG
BEN AGUESSE
Theatrical Armourer SCOTT WARWICK
SFX Supervisor BRIAN PEARCE
SFX Senior Technician PETER ARMSTRONG
SFX Technicians ALI PEARCE
CASSIE PEARCE
CERI NICHOLLS
Construction Manager ROSS MURDOCH
Leading Hand JEREMY FORD
Set Builders BEN GILL
DAN WHEELER
Carpenters SAMUEL "MAVIE" MURPHY
MORGAN SKIVVING
MICHAEL "CHICKEN" HOOLAHAN
Trade Assistants JEAN LUC TRAN
SARA SMITH
Scenic Artist OLIVER ANDERSON
Set Finisher STEWART BIRCHALL
Set Painters NIDAL HANNA
SAM NOACK
Brush Hand RAKESH MCCRAE
Costume Supervisor CHRISTIANA PLITZCO
Costume Buyer RENEE GOODMAN
Costumiers DAVID ANDERSON
HEATHER MCCALLUM
Milliner ROSIE BOYLAN
Costume Assistant ZOE FELICE GYMER-WALDON
Art Finisher JOSEPHINE JOHNSON
Costume Standby JULIE BARTON
Costume Standby Assistant PETER O'HALLORAN
Makeup and Hair Designer TESS NATOLI
Makeup and Hair Artists LYNN WHEELER
TROY FOLLINGTON
Makeup and Hair Work Experience SARAH JONES
Hair Colourist CAST SALONS
SFX Makeup Supervisor SAMANTHA LYTTLE
SFX Makeup Workshop Technician EDWARD YATES
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Performed by Emma Bosworth
Recorded by Brendan Watterson at Zombie Queen Studios
Produced by Brendan Watterson and Emma Bosworth

"I'm My Own Grandpa"
Composed by Dwight Latham and Moe Jaffe
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THE GALAXY'S EDGE INTERVIEW

Joy Ward interviews
Michael and Peter Spierig

Robert Heinlein's gender-bending short story "All You Zombies" has been turned into an exciting new movie "Predestination" that hits wide release January 9th in the US. I got the chance to chat with the visionary directors, Michael and Peter Spierig. The Australian twins directed and wrote the screenplay for "Predestination" which stars Ethan Hawke as a temporal agent and Sarah Snook in a role that stretches across gender lines. The Spierig brothers have made several other notable movies including "Undead" and "Daybreakers."

Joy Ward: *How did you get "All You Zombies?"*

Peter: I read the story and gave it to Michael and we both said we have to make this into a movie.

It's one of the most original things I've ever read. You know when you read something and you say I can't let this go. I have to make this. It really is a completely original time travel story and there aren't that many out there.

JW: *It was very forward thinking in the Fifties. How does that carry forward to the present?*

Peter: Our version of it is kind of like what the original author's is. The amazing thing about it is, his story, which was written in the Fifties, is still very present, modern and original today which is really a testament to how clever the guy was.

JW: *Michael, what did you see that made you want to turn this into a movie?*

Michael: What I saw in the short story was the same thing as Peter saw in it. I think I had to read it 3 or 4 times to see what Peter saw in it. I've been a fan of Heinlein for a long time but I had never read that one. The thing that excited me so much about that story was that while the short story was written in the late Fifties it was unlike anything I've read before and I still think it's unlike anything that's out today. So it was an honor that we could make such an interesting story that has had such a history and is revered as one of the great time travel short stories.

JW: *What do you want the viewers to come away with after they have watched your movie?*

Peter: Well I think if people think they have seen something new and different in the genre then that's great. I hope it's a total mindbender for people. It has a lot of twists and turns and really interesting characters and really unique characters. It is always hard to talk about this without giving too much away. But my hope is they have seen something new and different

and it sticks with them after the credits are rolling.

JW: *This is such a unique piece of work. What were the challenges in bringing this to the screen?*

Michael: There are a lot of challenges when dealing with this subject matter. The challenges were first of all the physical aspects of making the film. The biggest challenge was how we were going to deal with the trans-gender character in this film. We went back and forth constantly about the technique. Are we going to get a male actor for the male part and a female actor to play the female part? Or should we be bold and do the more interesting approach which is just to find an actor to play both parts? If that doesn't work, obviously that doesn't work the whole movie disintegrates. We found this incredible actress, Sarah Snook, who proved to us that this approach could work. Also, we had a relationship with Ethan (Hawke) prior. He was the first person we sent the script to. So for Ethan to come on board and say yes, changed the trajectory of the film. It helped considerably to get financed. Usually, first you get financed. It's a difficult process but it's such a thrill that comes with it.

JW: *When you are looking for source material in general, what are you looking for?*

Michael: Peter and I are always looking for something that is hopefully a little different in the genre.

Peter: You can either read a piece of material and you hope it's unique and understand in that genre that it is something really interesting. That's what we look for. We didn't specifically say we made a zombie movie, we made a vampire movie or we want to go and do a werewolf film. It's not that sort of specific. It's more an idea we have or an idea we love that we want to get made.

JW: *Is there any more Heinlein in your future?*

Michael: Possibly. He has a catalogue of fantastic work. I'm not saying we are going to make any of these but I've always been a big fan of *The Moon is a Harsh Mistress*, *Stranger in a Strange Land*, the list goes on and on. His books can be very difficult to adapt. *Stranger in a Strange Land*, which is so loved, is so much about concepts can be very difficult to translate to the large screen. Everybody knows what has been adapted, *Puppet Masters* and *Starship Troopers*. But yeah, I love his work. He's really subversive, really interesting; one of the greatest sci-fi writers of all time.

JW: *What is your approach to directing? How do you handle the directing with the two of you?*

Peter: It's something we've done for so long now it's kind of an organic thing. It starts with the screenplay when we talk through every aspect of the story and the script and what we're trying to achieve. So by the time we get into pre-production, Michael and I have really worked it out in tremendous detail already. Then we very rarely argue so we have a clear idea on how we want to do something. That goes for interacting with the actors. We can look at a take and both almost immediately say yeah that's the one we've got it, let's move on. I think that's just tremendous amounts of preparation and spending way too much time with each other.

JW: *What other writers are you looking at, that you would like to use as source material?*

Peter: There are lots. It's tricky too because there are so many pieces of work that have already been optioned that people have. So it's hard to find something that somebody doesn't already have, especially the classic sci-fi gurus.

Michael: There are countless names. There's Arthur C. Clarke. *Childhood's End* is awesome. Heinlein's *The Moon is a Harsh Mistress* is another awesome tale. I always thought that Asimov's *Foundation Series*, either as a movie or HBO or something like that. It would be great to see *Foundation* come to life. So there are endless novels out there. I just don't have time to read them all.

JW: *Do you read a lot of science fiction?*

Peter: Yeah.

JW: *Who are you reading?*

Michael: I'm reading *The Divine Invasion* by Philip K. Dick, which is quite interesting. I like Philip K. Dick. I think Hollywood has sort of romanticized him over the years. His work is quite difficult to adapt because it is such a head trip. He's very interesting. I love his paranoia.

Peter: I've actually got a Heinlein book sitting on my desk. Michael mentioned it before. *The Moon is a Harsh Mistress*, which I've never read. There just are not enough hours in the day.

JW: *So both of you are really into the science fiction classics?*

Michael: Sometimes. Sometimes the classics become about the technologies. It becomes fun to imagine what we could do with the technologies and how antiquated some of the ideas seem. At the core there are so many fantastic ideas.

JW: *What does it do for you to be able to address these ideas?*

Michael: It's a balance. Isn't it? If you're into science and into technology, as a lot of those authors were, especially someone like Arthur C. Clarke, if you're into that type of work, it's often hard to find a human element in some of these conceptual stories. The trick is to find a balance between emotion and character interaction and sort of the science and the ideas behind the stories. That's the real trick. And to hopefully create material people will go and see. Hopefully you're not being too abstract, too scientific. To actually create stories with a heart and soul that people will want to go and see. That's the real tricky thing.

JW: *Who are your influences?*

Peter: There are plenty. Maybe we're children of the Eighties but there's a lot. It was a great time for film. Obviously George Lucas, Stephen Spielberg, James Cameron, people like that. But there are people from our country, too. Back in Australia they had guys like George Miller when he did *Mad Max* and things like that. There's Peter Jackson, especially when he was starting the films that he made with no money and just a lot of passion. So there's a long list but there's people who have nothing to do with our art specifically our genre of films like Peter Weir, another Aussie, and obviously we are huge fans of Stanley Kubrick as well.

There are people right now doing amazing things, like Christopher Nolan. Someone like Sam Raimi as well, is really interesting especially where he came from that sort of low budget world and now he's one of the biggest filmmakers around. It's amazing because there's quite a few of those people who started out in that low budget world and now they make these huge tent-pole movies nowadays.

JW: *Where do you see your careers going? Where do you want them to go?*

Peter: There have been opportunities to do some big movies and things like that. It always comes back to are we excited about the story can we get really passionate about this and do the best job we can with the material? Sure, we'd love to do some of those bigger movies. We would also, if there's a small movie that's also interesting and exciting we would jump on that too. It always comes back to the story. If the story is solid that's what we're attracted to.

JW: *What has been the high point of your career so far?*

Peter: There's been quite a few. Just being able to walk in a movie theatre and see the movie playing and the audience watching it is a huge thrill. And you know we came from Brisbane, Australia where the success rate of feature film directors at the time when we started was zero. To walk into a theatre in America or, just recently we were in a film festival in Shanghai, and to see people watching our films is pretty great.

JW: *What goes through your mind and you're watching people watch your films?*

Peter: It's a mixture of things, I guess. The fact that it's here and in a theatre and people are watching it is pretty major and exciting. On top of that you have what most creative people do while someone is watching their work, which is gee, I hope people like it. I hope I haven't created something that is a disaster. You always watch those things and say, gee, I wish I could have had another take. I don't know why. That's just the way a lot of creative people are.

JW: *How did that make you feel?*

Peter: It was great. The first time we actually saw it with an audience we had a test screening and those are always, those can be incredibly nerve-wracking. The fate of your movie can be not entirely but it can have a, the 200 or so people in that theatre can have a pretty big influence over your movie. That's always really nerve-wracking.

JW: *Did they make changes based on the test screening?*

Peter: When we had our test screening we were only six weeks into the edits so we weren't even a completed film at that point. It was sort of close but we had a lot of work to do anyway and we were going to do. But the test went extremely well, which is always really encouraging. Those tests can be really hard because you don't have a lot of things in the film and you have all this temporary stuff in there and no visual effects and the actors' voices aren't there for all the placing of stuff. So it can take you out of the movie. But the thing is it tested really well.

JW: *Are you going to be coming through the US for the release?*

Peter: We're in the US at the moment and we're in the US a lot, especially when we're

working on other things at the moment. We just have to be here so we definitely come to the US quite a lot.

JW: *Are you going to start hitting the science fiction convention circuit like San Diego Comic-Con? Are they going to put you on tour?*

Michael: I don't think they will for this movie. We've got a number of other things I expect will be perfect for Comic-Con.

JW: *How do you want to be remembered? A hundred, two hundred years down the line when film historians are talking about your movies, what do you want them to say?*

Michael: As long as our films are somehow relevant and our films are out there and people watch them and enjoy them, and get the same enjoyment out of them that Peter and I did then I'm thrilled. Then we've succeeded. If your "art" sticks around through time and generations I think you've succeeded and that's all we can hope for.

Peter: I agree completely.

JW: *Is there anything else you would like to tell the viewers, especially coming from a science fiction background?*

Peter: I would just say that these types of films, "Predestination," they are and can be hard to get made and they need people to support them and go out to see them and talk about them because as a viewer, as a science fiction fan, I want to see more of these kinds of movies. But the audience has to go out there and see them, so I just hope we get the support and people like what we do.

That then tells the studios, tells the financiers that people want to see more of this interesting science fiction material and there's an audience for it.

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<http://variety.com/2014/film/festivals/sxsw-film-review-predestination-1201128430/>

The logo for Variety magazine, featuring the word "VARIETY" in a stylized, bold, serif font with a decorative flourish above the letters.

SXSW Film Review: 'Predestination'

MARCH 9, 2014 | 10:28AM PT

A breakout performance by Sarah Snook distinguishes this entrancingly strange science-fiction drama.

Justin Chang

Chief Film Critic [@JustinCChang](https://twitter.com/JustinCChang)

An entrancingly strange time-travel saga that suggests a Philip K. Dick yarn by way of Jeffrey Eugenides' "Middlesex," or perhaps a feature-length mash-

up of “Looper” and “Cloud Atlas,” “Predestination” succeeds in teasing the brain and touching the heart even when its twists and turns keep multiplying well past the point of narrative sustainability. Playfully and portentously examining themes of destiny, mutability and identity through the story of two strangers whose lives turn out to be intricately linked, sibling filmmakers Peter and Michael Spierig offer a skillful and atmospheric adaptation of Robert A. Heinlein’s 1960 short story “— All You Zombies—,” and if it’s better in the intimate early stages than in the more grandiose later passages, all in all it’s the sort of boldly illogical head trip that gives preposterousness a good name. Graced by an extraordinary breakout performance from Aussie newcomer Sarah Snook, “Predestination” is likely fated for a minor arthouse reception at best, but there will be plenty of cultists willing to indulge its heady and rarefied approach.

A taut but richly expansive fantasia on some of the knottier paradoxes of time travel, Heinlein’s 13-page yarn naturally lends itself to the sort of visual elaboration it receives here. In perhaps their most significant alteration, the Spierig Brothers have fleshed out the role of the story’s narrator, a Temporal Agent tasked with bending the laws of time in order to ensure the success of his cryptic mission — and, it eventually becomes clear, his own continued survival. When we first meet this man, hidden beneath a trenchcoat and fedora, he’s trying to disarm the latest explosive rigged by the oddly named “Fizzle” Bomber, an elusive terrorist at work in 1970s New York. But it literally blows up in his face, requiring a massive feat of reconstructive surgery that leaves him with the handsome visage of Ethan Hawke the first but not the last of the story’s many crucial transformations.

Having kicked off with a nod to classic noir and crime fiction, the story settles into a nicely mellow, almost Bukowskian two-hander vein. Now working as a bartender, Hawke’s agent strikes up a conversation with a tough-talking, androgynous-looking male patron (Snook) who identifies himself as “the Unmarried Mother,” the byline he uses when writing popular “confessional” stories for magazines. As the agent notes, the writer’s work displays a remarkable insight into the female mind, prompting the Unmarried Mother to describe how he came to acquire such intuition, in what he promises will be “the best story you ever heard.” While that might be going a bit far, the illustrated life history that follows is as engrossing as it is peculiar, as the Unmarried Mother flashes back to the moment of his birth — or her birth, rather, as he begins life as an infant girl named Jane, left on the doorstep of a Cleveland orphanage in 1945.

Acutely aware of something unmistakably different between herself and her peers, young Jane is picked on relentlessly by her peers but fights back with a vengeance, developing unusual physical toughness, excelling in her studies (particularly science and math), and retaining her virginity — all of which make her a surprisingly ideal candidate for Space Corp., a ’60s-era government program designed to put women

in outer space, although its true purpose, to provide comfort women as a service for male astronauts, is alluded to more vaguely here than in Heinlein's story. In another key deviation from the source material, it's here that the filmmakers introduce the character of Mr. Robertson (Noah Taylor), an enigmatic figure, at once kind and unnervingly hard to read, who will become a guiding influence in Jane's life.

There is much more: Jane's seduction and abandonment by a young man (his face pointedly hidden from view) and her unexpected pregnancy, which leads to a medical discovery that would seem to explain a great deal about her past: She is, in fact, an intersex being, born with male and female internal reproductive capacities, and complications stemming from her birth will require her to transition fully to a 100% male identity. Yet this development turns out to be one of many surprises in store, as the Temporal Agent offers the Unmarried Mother the opportunity to go back in time and alter his/her past, at which point "Predestination," jumping back as early as 1945 and as late as 1993, takes on the narrative circularity of its defining metaphor: a snake biting its own tail.

Deciphering who's who, and who did what to whom, will be easy enough for attentive viewers, particularly those watching at home who, rather than throwing up their hands in frustration, will be inclined to hit the rewind button. Figuring out what it all means, or is trying to mean — a meditation on the elasticity of human identity? An extreme argument for the power of self-reliance in a repressive society? A statement about the unalterable nature of past, present and future? — will require somewhat lengthier discussion. On the basis of a single viewing, it's fair to say that the pleasure lies more in the buildup, with its careful establishment of ground rules and subtly immersive storytelling, than in the climactic detonation of ever bigger and bigger revelations. Not least among the film's paradoxes is that in reaching for some grand summation, "Predestination" feels somewhat diminished.

Faced with the challenge of such out-there material, the Spierig Brothers and their talented crew have set about realizing it with a meticulous level of craft that, in and of itself, compels a certain suspension of disbelief: From costume designer Wendy Cork's period-specific creations and production designer Matthew Putland's versatile array of sets to the subtle differences in color and lighting favored by d.p. Ben Nott, nearly every aspect of this decades-spanning saga has its own distinct feel even as the whole retains a strong sense of artistic unity. Particular visual standouts include the 1960s Space Corp. training facility, with its cool whites and blues, its retro-futuristic stylings and cloche hats, as well as the 1970s bar, a warmly lit vision that provides a strong visual and dramatic anchor for the otherwise mercurial proceedings. Peter Spierig's score adds lovely notes of churning melancholy throughout.

In the end, though, whatever success "Predestination" achieves rests almost entirely on the shoulders of its central performer. Over the years, Hawke (who also starred in the Spierig Brothers' "Daybreakers") has become the sort of actor whose

adventurous choice of material inspires confidence more often than not, and he makes an ideal guide to the mysteries on offer here. But he's playing the foil this time, and it's Snook, an actress in her 20s with an ethereal resemblance to Jodie Foster, who stays with you. The exceptional work of special makeup effects designer Steve Boyle aside, the lingering resonance of Snook's performance transcends mere gender-bender gimmickry; whether she's speaking in a man's gruff lower register or gazing, transfixed, at the first boy who's ever shown her any attention, it's her poignant embodiment of the desire for acceptance and self-fulfillment that lends this singularly weird experience a universal dimension.

SXSW Film Review: 'Predestination'

Reviewed at SXSW Film Festival (Headliners), March 8, 2014. Running time: **97 MIN.**

Production

(Australia) A Screen Australia presentation in association with Screen Queensland of a Blacklab Entertainment/Wolfhound Pictures production. (International sales: Arclight Films, Beverly Hills/Sydney.) Produced by Paddy McDonald, Tim McGahan, Peter Spierig, Michael Spierig. Executive producers, Michael Burton, Gary Hamilton, Matt Kennedy, James M. Vernon.

Crew

Directed, written by the Spierig Brothers, based on the short story " — All You Zombies — " by Robert A. Heinlein. Camera (Technicolor, widescreen), Ben Nott; editor, Matt Villa; music, Peter Spierig; production designer, Matthew Putland; art director, Janie Parker; set decorator, Vanessa Cerne; set designer, James Parker; costume designer, Wendy Cork; sound (Dolby Digital/Datasat/SDDS), Gretchen Thornburn; sound designer/supervising sound editor/re-recording mixer, Chris Goodes; special makeup effects designer, Steve Boyle; special effects supervisor, Brian Pearce; visual effects supervisors, Rangi Sutton, Jeff Gaunt; visual effects producer, Flavia Riley; visual effects, the Spierig Brothers, Cutting Edge; stunt coordinator, Mitch Dean; fight choreographer, Marky Lee Campbell; assistant director, Jamie Leslie; casting, Maura Fay Casting, Leigh Pickford.

With

Ethan Hawke, Sarah Snook, Noah Taylor.

<http://www.latimes.com/entertainment/movies/la-et-mn-predestination-movie-review-20150109-story.html>Review

Los Angeles Times

'Predestination' an unpredictable thrill ride

By MARTIN TSAI

Via @latimes: Echoes of 'Gattaca' in the Spierig brothers' impressive 'Predestination' with Ethan Hawke

JANUARY 8, 2015, 4:09 PM

An inscrutable sci-fi thriller recalling "Looper," "Predestination" features Ethan Hawke as a time-traveling agent on a mission to intercept a notorious serial bomber. Unlike most entries in the genre, though, this one is conspicuously low-tech.

Hawke's unnamed character arrives in 1970 from 1985 to work in a murky bar. In saunters a dour, disagreeable young man — or as filmmakers Michael and Peter Spierig would like you to believe, our prime suspect. He is a writer who goes by the nom de plume the Unmarried Mother and is played by Sarah Snook, and he will immerse us for the next hour or so in his fantastic life story spanning from an orphanage to a 1963 space-travel boot camp, complete with sex reassignment.

Most of the film's time travels don't take flight until the last half-hour, where plot twists also await. Without spoiling, let's just say that not one is a gratuitous gotcha, the kind of cheap trick used by filmmakers too impressed with themselves. The Spierig brothers have deftly fashioned an unpredictable thrill ride, and the joy is to fit together all its puzzle pieces. Hand them a decent budget, and watch them be the next Wachowskis.

Hawke continues to make risky and interesting choices, and this one echoes 1997's "Gattaca." The virtually unknown Snook truly impresses playing both genders. This is the first great film of 2015.

"Predestination"

MPAA rating: R for violence, some sexuality, nudity and language.

Running time: 1 hour, 37 minutes.

"Predestination" by Keith Kato

On Thursday, 8 January 2015, 7:30 PM PST, a special showing of the movie "Predestination" was held at the Landmark Theatre, 10850 West Pico Boulevard (at

the corner of Westwood Boulevard) in West Los Angeles. "Predestination" is based on the Robert A. Heinlein short story "All You Zombies" first published in 1959. This story is available in the hardbound/paperback collection of Heinlein short stories *The Unpleasant Profession Of Jonathan Hoag*.

The Heinlein Prize Trust hosted the event, and Trustee Buckner Hightower was there, as well as Eric Gignac (who created the graphic novel version of Heinlein's *Citizen Of The Galaxy* last year) and Rob Lazaro (Sales Manager) of the Virginia Edition Publishing Company. Long time Heinlein agent Eleanor Wood was also present, and the Trust invited several Los Angeles area science fiction/Heinlein personalities, including SF author Steven Barnes, past THS President Mike Sheffield, and current President Keith Kato. There also seem to be quite a number of students from the University of Southern California film school. Buckner Hightower made a few short remarks before the film began, about Heinlein's place not only in SF but in American literature, for the benefit of those who did not know the background. The film screened, and afterwards there was a question-and-answer session hosted by a film critic Justin Chang of *Variety*. The panelists were stars Ethan Hawke (who apparently lives in New York, but was in Los Angeles for the upcoming Golden Globe Awards) and Sarah Snook, and co-writers/co-directors Michael and Peter Spierig, known professionally as "the Spierig Brothers." At check-in, everyone got a chit for popcorn or drink, and the Landmark Theatre is known in Los Angeles for not only popping fresh popcorn, and using real butter, but also providing sprinkle toppings for your popcorn such as parmesan cheese. Just so you know.

It is difficult to review this film because recreating the plot gives away too much. Of course, it is high probability that anyone reading this in *The Heinlein Society Newsletter* would already have read the story (and if not, why not?), so let's just say the source "All You Zombies" is a time-travel story that uses the same kind of encounters that Heinlein's earlier novella "By His Bootstraps" and later novel *The Door Into Summer* use. Ethan Hawke plays "The Barkeep" and Sarah Snook plays "The Unmarried Mother" characters. The Barkeep is a time-travelling agent who is attempting to thwart major terrorist disasters enacted by "The Fizzle Bomber," while The Unmarried Mother is what we would now call a transgendered person named Jane, then John.

The movie is very faithful to the story, with some dialog lifted directly from the story. The Fizzle Bomber is a new creation taken from an almost throwaway line at the end of the story ("why the Fizzle War of 1963 fizzled") as a focusing plot device, and a new character named "Mr. Robertson" (Noah Taylor) is introduced as the head of The Barkeep's organization. There are several hat tips that only Heinlein fans would see: A copy of *Stranger In A Strange Land* on a typist's table; a copy of *The Moon Is A Harsh Mistress* in an antique shop; the matron at the orphanage who first picks up baby Jane looks like Ginny Heinlein; the examining physician at Space

Corps looks like Robert Heinlein; the use of two “By-Laws of Time” from the story (“Never Do Yesterday What Should Be Done Tomorrow;” “If At Last You Do Succeed, Never Try Again”). The various reviews I have read are somewhat dispersed (some were confused, some bored, some dismissive, some highly enthusiastic), but Martin Tsai of the *Los Angeles Times*, whose review is at <http://www.latimes.com/entertainment/movies/la-et-mn-predestination-movie-review-20150109-story.html> closed his with the statement “This is the first great film of 2015.” Lead actress Sarah Snook has gotten universal praise in print and online for her performance. At the Q&A, she is much prettier than in the film (to me it would be highly plausible to cast her as Emma Stone’s sister because of her eyes), and she’s an Australian actress whose Aussie accent disappears completely in the film into mid-20th century American English. Even though co-star Ethan Hawke has a larger resume and name recognition, he said the film would succeed entirely on Sarah’s performance. If you search the Internet Movie Database (www.imdb.com) you will see Sarah has a handful of Australian production credits so far. The sentiment in the various reviews I have seen is that “Predestination” could be her breakout role to larger fame.

During the Q&A, the Spierig Brothers (who are identical twins, born in 1976 in Germany, but raised in Australia) revealed themselves to be Heinlein fans, who “get” Heinlein in the same way director Peter Jackson of the *Lord Of The Rings* and *Hobbit* movies is a core Tolkien fan. They cited their delight in Heinlein’s use of satire in his works, and said they would love to make *Stranger In A Strange Land* into a movie, although they felt it would be difficult. Apparently “All You Zombies” was sent to auditioning actors in lieu of a script, and Ethan Hawke said he had to read it several times, and wondered which part he was being asked to play. Hawke also said he understands the movie a little more each time he see its (he recommends two or three viewings—a sentiment shared by critic Chang), and said he realized on a second viewing there is a “figure eight” structure to the plot, with a love/hate encounter defining the apexes. Sarah Snook said she found the female role to be more difficult to perform, which she originally thought would be the easier part to act “because I’m a girl.”

After the Q&A broke up, I spoke with Peter Spierig, who confirmed the casting of the Ginny/Robert look-alikes. He even said the Heinlein-lookalike’s character was named “Dr. Heinlein,” although in the IMDB listing it is “Dr. Clarke” (after you-know-who) and I did not have the chance to read the closing credits. I had brought along my copy of the autographed first edition Gnome Press *The Unpleasant Profession Of Jonathan Hoag* which, of course, contains “All You Zombies.” Peter’s jaw dropped open when he saw it, and he very much tried to buy the book from me. I left my email and said to contact me later.

Just to whet the appetite of Heinleiners, a movie version of "The Unpleasant Profession Of Jonathan Hoag" is also in production, although not by the Spierig Brothers.

"Predestination" is 97 minutes long, and rated R for language and very discreet nudity.



Ginny and Robert Heinlein on the set of the first Heinlein movie, "Destination Moon" (1950).



Question and Answer panel after the Los Angeles special screening of "Predestination." From left to right: Justin Chang, film critic of *Variety*; co-star Ethan Hawke; co-star Sarah Snook; co-screenwriter/co-director Michael Spierig; co-screenwriter/co-director Peter Spierig.





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