

Screen Australia in association with
Spear Point Productions, Beyond West and SBS
and
ScreenWest and Lotterywest
present

Prison Songs

A musical portrait of Berrimah Prison and those living within its walls.



A unique documentary written and directed by Kelrick Martin
Airing on SBS One, 9.30pm, in January 2015

Producers

KELRICK MARTIN and HARRY BARDWELL.

Executive producers

RON SAUNDERS and HARRY BARDWELL

Consulting executive producer

BRIAN HILL

PRESS KIT

Contact: Aimee King. T: +61 (8) 9335 3876

E: aimee@beyondwest.com.au PO Box 894, Fremantle WA 6959

© 2014 Beyond West Pty Limited, Spear Point Productions Pty Limited, Screen Australia, ScreenWest, Special Broadcasting Service Corporation.

INDEX	PAGE
<i>Prison Songs</i> synopses	3
Q&A with <i>Prison Songs</i> writer/director Kelrick Martin	5
Creating the music for <i>Prison Songs</i>	6
The making of <i>Prison Songs</i>	8
<i>Prison Songs</i> Main Contributors	11
Background to the key creators	13
<i>Prison Songs</i> Full Credit Listing	16

TECHNICAL INFORMATION

Length: 56 minutes 18 seconds

Sound: Stereo Mix (Dolby LtRt)

Aspect ratio: 16:9 (14:9 Title Safe)

FILMED ENTIRELY AT BERRIMAH PRISON IN THE NORTHER TERRITORY.

SBS AND THE PRODUCERS ACKNOWLEDGE THE TRADITIONAL CUSTODIANS OF THE LAND ON WHICH THIS DOCUMENTARY WAS FILMED.

Prison Songssynopses

ONE SENTENCE SYNOPSIS

The inmates of a Darwin prison are shown in a unique and completely new light in Australia's first ever documentary musical

ONE PARAGRAPH SYNOPSIS

The inmates of a Darwin prison are shown in a unique and completely new light in Australia's first ever documentary musical. Incarcerated in tropical Northern Territory, over 800 inmates squeeze into the overcrowded spaces of Berrimah Prison. In an Australian first, the inmates share their feelings, faults and experiences in the most extraordinary way – through song.

EXTENDED SYNOPSIS

Aboriginal citizens make up 30% of the Northern Territory's population but in its largest prison, over 80% of the inmates are Indigenous.

The inmates of Darwin's Berrimah Prison are shown in a unique and completely new light in Australia's first ever documentary musical. In an Australian first, the inmates share their feelings, faults and experiences in the most extraordinary way – through song.

Berrimah Prison has been described as Dickensian with its dirt, rats, mosquitoes and unbearable heat. If nothing else, it is an old, overcrowded, tropical jail facing closure. When it first opened in 1979, it was designed to hold 115 prisoners. In 2014 it strains to hold more than 800.

The inmates are varied, both men and women, some from good homes, others from dysfunctional families. Many come from remote communities where English is the second or third language spoken and the traditional law of their society is in conflict with European laws. This thoughtful and unique documentary gives voice to these normally overlooked Australian citizens.

As distinct from a concert-based documentary, singing pervades PRISON SONGS with prisoners breaking into hip-hop, blues, country, reggae or gospel as they talk about the reasons they find themselves locked up. The personal, often intimate stories mesh together to create a portrait of life in a society with one of the highest incarceration rates in the world.

Max still can't fathom why anger embedded itself in him and he went off the rails while working in his father's law firm: "Anyone can end up in a place like this". Anyone can end up, as his song says, "Waking up in Berrimah". And the women's chorus seems to agree.

Phil first took heroin in his 30s on the day his dad died. Since then his life has been living hell: "The only place that saved me was the Berrimah Hilton ... This is my home. When I'm in here I'm straight, I get my health back, I feel alive."

Wurdankardi and his ancestors have operated under their indigenous law for thousands of years. But this is not the law recognised in wider Australia. He feels the pain of being locked away from the bush where he belongs: "All I think about is the mother country. I'm not doin' nothin' but the white man's time."

Both Malcolm and Molly know the pitfalls of having a drink but also the joys – it helps them act on their attraction to the opposite sex. Says Malcolm with a grin: "I get more courage when I'm drunk ... I'd love to have five or six wives." Alcohol and drugs drive a lot of crime; and 90% of inmates have experienced domestic violence. Molly had both arms broken by her partner. Dale saw his father beat his mother "to within an inch of her life" when he was seven years old.

All the inmates of Berrimah have their own story to tell. Life in a contemporary Australian prison has never been filmed in this much detail, this much depth or with this much seriousness and humour. It is a snapshot of Berrimah Prison, just prior to it being decommissioned as an adult prison in late 2014.

Q&A with *Prison Songs* writer/director Kelrick Martin

You say prisons are not nice places yet the music and dance makes this documentary musical very playful. Is the subject and style contradictory?

It was deliberate. To be honest, I'm stirring the pot. I could have made a documentary where the music matched the stories but it would have been morose and no one would have watched. I have been careful not to sugar coat the stories of the inmates in the interviews – I'm certainly not endorsing their crimes – but seeing them have fun and reflect on their lives through music is a way of showing their humanity. The alcohol song is an example: all of us know we shouldn't drink to excess but many of us from all of walks of life still do, so that song is about the dangers and the joys of having a drink.

How did you choose which prisoners to feature?

It was a whittling down process with many factors involved including who wanted to be part of it, who we could get access to and who, as a group, would reflect the broad issues that lead to incarceration and together create a portrait of the prison. Some were chosen but, on reflection, decided not to participate. We were very clear with everybody that documentary and film lives on forever. They aren't like newspapers, which are birdcage liners the next day.

Max struck a chord with you. Why was that?

I've done two prison films previously, *Mad Morro* in NSW and *Outside Chance* in WA. When you go into a prison you always have to be open to the unexpected but I never thought I'd find someone like Max. He is well educated, cultured and an example of the precariousness of life: one bad decision or one uncontrollable emotional reaction can change the course of your life. Of anyone's life!

UK documentary maker Brian Hill instigated this project. Why was it a “no brainer” to agree to work on a project involving him?

I was familiar with his work and a big fan. His signature documentary style is to use music and songs as a means of interpretation and he has a real gift for being able to communicate – deceptively simply – complicated ideas and themes. *Prison Songs* has his stamp all over it but mine too I hope. It was both intimidating and a real treat to work with him. He was a terrific mentor for me as we got it sorted in the beginning. But then he left me alone to get on with it.

So which parts of *Prison Songs* are particularly yours?

I'd say its subversiveness and cheekiness and its Australian take on life. I've always tried to push the boundaries when telling stories but this is my most out-there film so far.

How relevant is it that most of the characters are indigenous?

We're in the Northern Territory so many of the people in the film are indigenous and their experiences are unique to where they come from and their upbringing. Indigenous people are often browbeaten about the way they behave. But they love and hate, cry and have all the same emotions as anyone else. I didn't treat the prisoners as prisoners or as indigenous prisoners: I treated them as people, each with a story to tell, each with hopes and dreams. It is not about showing a particular cultural group. It is about being open and honest about who we all are.

Creating the music for *Prison Songs*

Music is at the heart of *Prison Songs* and at the heart of that music is the much-loved Darwin-based multi award-winner singer/songwriter Shellie Morris. She has written literally thousands of songs in collaboration with people living in more than 70 remote Australian communities and has conducted music workshops for women at Berrimah Prison for more than a decade.

“I wanted the job so badly because of the high incarceration rates of people in the Northern Territory,” she says, describing imprisonment in Berrimah Prison as like a modern-day initiation ceremony. “Working in the prison was truly sad and wonderful. It was a privilege to work alongside my brothers and sisters who are incarcerated, so honestly and in a way that underlines the fragility of life and promotes understanding and empathy.”

Morris worked with songwriter/composer, Casey Bennetto, whose credits include the musical *Keating!* Writer/director Kelrick Martin encouraged them to forget about being politically correct and to use many styles of music to attract a broad audience and convey the breadth of experiences found in the prison.

The starting point was the transcripts of the interviews with the inmates. Using them and the rushes, the pair looked for themes with the potential to be the basis of songs, then wrote the songs and composed the music together in what was a very collaborative process that also included Morris’s partner Jone Vuqa. They then recorded demos of each song for the creative team – and the inmates who would eventually perform them. To their surprise, music producer Tim Cole mixed parts of these demos into the final soundtrack.

“We had a week together and they were huge days,” says Morris. “It was grueling but not yucky grueling; grueling for my brain! It was absolutely wonderful to be working alongside Casey. He pushed through and pushed me.”

Bennetto describes song as communicating from the heart and therefore it is a shortcut into the emotional state of the person singing. Imprisonment doesn’t mean human existence stops, he adds.

He explains that all the inmates were encouraged to change the lyrics to suit themselves and this happened particularly in the case of Max and Dale and the song *The Middle*, which is about how they feel caught between two worlds.

“Particularly hip hop is understood to be a direct expression of personal hardship,” he says. “Hardly any of the original lyrics to that song remain in place and I can’t stress how terrific I thought that was.”

When first approached about the documentary Bennetto felt that he – a middle class white man – was unqualified to put words into the mouths of indigenous prisoners. But Morris put him at his ease.

“I was unsure I could do justice to the people I was representing and I remember

saying in an early meeting that I was going to be the stupid white person in the room. Shellie said 'That's good; that perspective will be very useful!' It was a daunting project to work on but also fun because of how inclusive and encouraging Shellie and Jonnie were. But all the creative team including Harry (Bardwell) and Kelrick."

About six weeks after the songwriting process had finished, and once the inmates had recorded the songs on audio, they then mimed the songs on film.

"We knew we needed more than a performance that was just singing so we stylised the movement of the singers and those in the background," says Martin. He called on his brother Perun Bonser, one-time member of the Bangarra Dance Theatre, to provide the choreography.

"Meeting and talking to the guys (the inmates) and having the experience of coordinating the performance of the songs was very satisfying for me but seeing them look at what they'd done and seeing them feel a sense of accomplishment and pride was the best part of making *Prison Songs*," says Martin. "For them it was so different and so outside their comfort zone."

Says producer and executive producer Harry Bardwell: "It took a lot for our interviewees to sing in front of the other prisoners watching from their cells – it's a documentary and also a musical and few of them were artists – but the songs and the music were so great that everyone got on board.

"We had the opportunity to make this documentary musical about the individuals in a prison and one of the reasons it has worked so well is because many come from a culture that is significantly based around song and dance."

The music from the documentary will be published by CAAMA Music as a digital release and will be available through all major outlets. CAAMA Music is part of the Central Australian Aboriginal Media Association, an Aboriginal owned organisation aimed at preserving and maintaining Aboriginal culture.

"Kelrick was possibly more ambitious with his songs than I was and he was blessed with a fantastic crew including the director of photography (Torstein Dyrting) – they worked together so well," says consulting executive producer Brian Hill, a pioneer of the documentary musical. "The team spent a lot of time on the songs, shot them in a very interesting way and really got into doing a musical."

The song *Waking Up in Berrimah* is to be used during the Berrimah Prison decommissioning ceremony, likely to be held in November 2014. Says Ken Middlebrook, Commissioner of the Northern Territory Department of Correctional Services: "We are in the process of commissioning our new prison and, after 37 years in corrections come this January, I'm pretty proud of it. We've put in place a lot of innovation that will help offenders. I want to make it a special thing to decommission the old prison."

The making of *Prison Songs*

Mates from *Sylvania Waters* decide to work together

In late 2012 UK documentary maker Brian Hill and Australia's Harry Bardwell discuss making a documentary musical set in an Australian prison. They've been throwing around programming ideas since the 1990s when they both worked on *Sylvania Waters*, Hill as a director and Bardwell as an executive co-producer. Hill went on to pioneer the documentary musical, examples being *Feltham Sings* and *Songbirds*, both set in prisons.

BRIAN HILL: "No matter how liberal we are and how much we understand that people are a product of their upbringing, there is still a tendency to view people in very simple terms: an armed robber, a prostitute, and so on. When you watch people singing about their lives, you realise that everyone has creativity and is perhaps more complicated and talented than we imagine. Using music in this context also has the potential to attract an audience who wouldn't normally bother to see a film like this."

***Prison Songs* is Beyond West's first production**

Bardwell is an executive producer at Beyond West, a Western Australian based arm of Sydney based Beyond International. Beyond West was set up in 2013 and *Prison Songs* is its first production and the first to trial its co-production model of working with other production companies. Beyond has provided its executive production resources and services in making this documentary.

HARRY BARDWELL: "I've worked on more than 500 projects but principally as an executive producer, commissioning editor and financier. I had not physically produced a film for about 25 years so Prison Songs is something of a comeback for me. As it turned out I was probably a good choice because making a film in a prison is quite bureaucratic. It required someone who could talk the talk to anyone, any time and often in rapid succession: prisoners, warders, senior public servants, and the commissioner. I could do that because of my experience."

Beyond West and Spear Point Productions join forces

Bardwell and Kelrick Martin of Spear Point Productions, also WA-based, are already working together on projects. Bardwell invites Martin to co-produce *Prison Songs* with him and Brian Hill and he jumps at the opportunity.

HARRY BARDWELL: "Kelrick has a great ability to use visuals to convey complex ideas and is very good at balancing the intriguing, the humorous and the serious."

KELRICK MARTIN: "Prison Songs is exactly the type of storytelling I'm interested in because it presents indigenous stories in a completely different way and has the potential to grab the attention of and amaze people as a result."

Berrimah Prison gets on board

It is not possible to get permission to film at a WA prison but Ken Middlebrook, Commissioner of the Northern Territory Department of Correctional Services, sees the merit of allowing a crew into the Darwin Correctional Centre – better known as Berrimah Prison – in its final year of operation at its old premises.

KEN MIDDLEBROOK: "We have an overrepresentation of indigenous people in prison in the Northern Territory because of their disadvantaged backgrounds: 85%

are indigenous compared to 30% across the state. Most of the guys in here have a transient lifestyle, living between remote communities and major towns, with no incentive to get work. There is nothing to do in the communities and people fight for meals and for somewhere to sleep. Prison is more of an inconvenience than a deterrent but I don't agree that people come here for respite: if I went out into the yard and made an announcement to 300 people that they could leave or stay, I wouldn't want to be standing in the gateway. We're trying to bring down the high incarceration rates by getting the message out that it is very lonely being locked up away from your family, by engaging in external initiatives, by getting communities to take more responsibility, and by teaching prisoners how to live, the value of having a job and skills such as managing their money."

SBS commits to the production

SBS head of documentaries John Godfrey offers a presale and investment.

JOHN GODFREY: *"One of our commissioning values is to push boundaries and Prison Songs absolutely does when it comes to the documentary form. It is innovative and will surprise audiences. Part of the intention is to attract audiences to subject matter they may not normally consider. It's not earnest, it's not worthy, it's actually entertaining."*

Screen Australia's investment signifies national and cultural significance

In December 2013 Screen Australia agrees to invest under its National Documentary Program for work of national and cultural significance, alongside ScreenWest, which earlier provided development assistance, and Lotterywest. (The title at this point is *Songs From The Inside*.) By now it is agreed that Martin will write and direct as well as produce with Bardwell. Bardwell and Ron Saunders, Beyond West's other executive producer and general manager of Beyond Screen Production, are the executive producers, and Hill is the consulting executive producer. Beyond Distribution will handle international sales.

HARRY BARDWELL: *"We are very grateful to our investors and to the Northern Territory Department of Correctional Services for their backing. It is extremely unusual for a film crew to get access to an Australian prison and for prisoners to have interviews aired without their faces being blurred. We had a virtually free hand to film whatever we liked providing we didn't breach security, reveal details of specific crimes or conduct interviews likely to inflame – many of Berrimah's prisoners are indigenous and face payback from within their community too. It was courageous of the Department to trust us to that extent"*.

Many factors considered when choosing the inmates

Martin, Bardwell and Hill travel to Berrimah Prison in February 2014 to focus on choosing their on-screen "talent". Support staff from the education and music departments had called for volunteers and about 30 people came forward. After a vetting process prison management agrees that about half this number can participate and nine are subsequently selected. Head of the music department, Geoff Barrett, plays a key role in all of this and later during the music recording too. Martin moves to Darwin with his family for the duration of filming.

KELRICK MARTIN: *"Things can change quickly in a prison and being there meant I could address anything in person and meet the inmates regularly face-to-face. Normally if you are going to film with someone you visit their home several times,*

have cups of tea, get to understand their story, make sure they become comfortable speaking on camera. Filming in a prison is logistically difficult and you have to adapt to the routines of a working prison. That said, in prison there is a lot of time for reflection on who you are and how you got into the situation you're in."

The interviews get underway, followed by the songwriting and scoring

Interviews are filmed between February 23 and March 1 2014 and great care is taken to observe correct indigenous protocols. It is often difficult to complete a full day of filming because of the unpredictability of the prison environment. Renowned singer songwriter Shellie Morris, who's been involved from early on, sits in on the interviews. Upon completion, she flies down to Melbourne to spend a week composing the music and writing the songs with Casey Bennetto.

BRIAN HILL: "This is tricky and sensitive material and the way people respect and respond to Shellie was very important to the production. The ties between her and many of the inmates were really strong. As we walked around the prison she seemed to know everybody. She would always be saying: 'I've known him since he was a child. And him.' She is such a force of good."

The songs are recorded, then the performances filmed

Music engineer, mixer and producer Tim Cole, from CAAMA Music in Alice Springs, takes a mobile recording studio into the prison's music department and he and Morris spend two weeks in April audio recording the inmates singing the newly written songs. Some of the inmates, Bernadine and Renato for example, are musicians but for those without experience it was often challenging. The choreographed performances are filmed two weeks later.

KELRICK MARTIN: "I told Shellie and Casey not to go the obvious route but to have fun and give these guys a chance to be seen in a different light. I told them 'if it feels politically wrong you're probably going in the right direction'. I am about as musical as a brick and the fantastic musical content is all due to them and Tim."

Post runs on for a long time

Post-production runs from February to October 2014. With filming done near Darwin, the music post at Alice Springs, and post production in Perth leaves picture editor Merlin Cornish and the folks at Siamese Post House facing technical complications and challenges due to the distance.

HARRY BARDWELL: "Prison Songs covers a number of major issues that lead to a high level of incarceration among indigenous people: family violence, psychological dysfunction, alcohol and substance abuse, and the conflict between traditional indigenous and European law. It is a daunting matrix. Seeing Kelrick pull the disparate stories and issues together into a whole that made sense was one of the joys of working on this project. There was also a lot of pleasure in seeing them integrate with the songs and the way the lyrics and performances carry the human spirit and introduce an uplifting element. We have not seen an Australia documentary like this."

Prison Songs Main Contributors

Max

Age: 27
Term: 6 Yrs



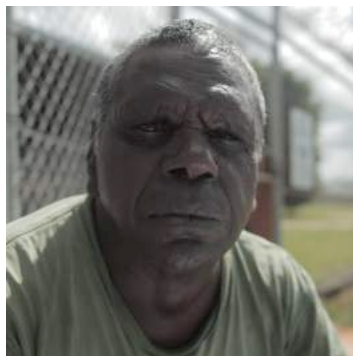
Phil

Age: 53
Term: 3 Yrs



Wurdankardi

Age: 51
Term: 9 Yrs



Dale

Age: 27
Term: 4 ½ Yrs



Malcolm

Age: 20
Term: 4 Yrs



Molly

Age: 28
Term: 6 ½ Yrs



Bernadine

Age: 42
Term: 12 Yrs



Background to the Key Creatives



KELRICK MARTIN : WRITER / PRODUCER / DIRECTOR

Kelrick hails from Broome, Western Australia and commenced his media career as a cadet Broadcaster for Goolarri Media. In 1998 he moved to Sydney into a producer/presenter role with ABC Radio National's Indigenous arts and culture program *Away!*. During this time he also produced radio documentaries for and presented *Radio Eye*. He then became the inaugural presenter of ABC TV's *Message Stick* program, before moving quickly into the Series Producer role.

Enrolled at AFTRS in 2001, he completed his Masters in Documentary Writing and Directing, and has since been an award winning freelance documentary filmmaker. In 2007 Kelrick was recruited by National Indigenous TV as a Commissioning Editor, and was responsible for the creation of over 400 hours of new Indigenous television programming, including the *Marngrook Footy Show*, the *Barefoot Rugby League Show*, *Culture Warriors*, *Milli Milli Nganka*, *Waabiny Time*, the *Chocolate Martini*, *The Life of the Town*, and NITV coverage of Indigenous events.



HARRY BARDWELL: EXECUTIVE PRODUCER / PRODUCER

Harry Bardwell has been an independent producer, broadcaster, senior media manager and headed funding at ScreenWest. In his various roles he has worked on hundreds of hours of independent productions and public broadcasting.

Harry began his career in Western Australia where he trained in film making at PIFT (now FTI), the ABC and WAIT (now Curtin University).

Following several years running his own production business in South Australia, Harry rejoined ABCTV in Sydney in 1983. At ABCTV he held positions as a factual, documentary and science writer/producer/director; executive producer/ commissioning editor / Head of Department; ABC Head of International Production and Operations and GM Media Business.

In 2002 Harry created the executive media consultancy Bardwell Media with clients: SBS Australia, Hutchison 3 and Carlton Productions.

In 2005 Harry joined ScreenWest as Director, Production and Development, responsible for funding over 100 hours of film, television and digital media production projects in Western Australia.

In 2013 Harry reincorporated Bardwell Media to work in association with Beyond West. Harry is Managing Director of Bardwell Media and Manager and Executive Producer at Beyond West.



RON SAUNDERS : EXECUTIVE PRODUCER

Ron Saunders has been active in film and television production for over 30 years as a writer, director, producer and executive producer. He has worked in Senior Management at the South Australian Film Corporation, Film Australia, Southern Star and Yoram Gross-EM before becoming Head of Television at the ABC.

Ron is currently General Manager of Beyond Screen Production, which has produced a range of specialist and popular factual programming, including *Outback Kids*, *The Science of Self Harm*, and *Whitlam: the Power & the Passion*.

He has an extensive track record in children's programmes and animation, including *Milly Molly*, *Spellbinder*, *Johnson and Friends*, *Backyard Science*, *Quest*, *LabRats Challenge*, *Toybox* and *Pipsqueaks*.

Ron has been involved in co-productions with Singapore, China, Canada, Poland, Japan, the Philippines and Germany. His most recent co-production has been *Hoopla Doopla*, a children's programme for the ABC, co-produced in China.



BRIAN HILL: CONSULTING EXECUTIVE PRODUCER

Brian Hill is an award-winning director of both drama and documentary. His films have been shown by all major UK broadcasters and in many other countries around the world. He has been nominated seven times for BAFTA awards and won three of them. For the last twenty years he has been managing director of Century Films, one of the UK's leading independent production companies.

Brian is renowned for developing the award winning documentary musical form with films such as *Feltham Sings* and *Songbirds*.



CASEY BENNETTO: COMPOSER

Casey Bennetto is an award-winning writer, musician and radio broadcaster. He wrote the musical *KEATING!*, hosts the program *Superfluity* on Melbourne's 3RRR, and has appeared in places as diverse as ABCTV's *Spicks and Specks*, the Melbourne International Arts Festival and the Festival of Dangerous Ideas at Sydney Opera House.



SHELLIE MORRIS: COMPOSER

Shellie Morris is an Indigenous singer/songwriter living in Darwin and Boroloola NT and working in a mix of contemporary and traditional interpretive music styles. Shellie has performed in the closing ceremony of the London Olympics and also the Festival of the Commonwealth Games 2014. Shellie has worked in more than 40 different remote communities around Australia, performing singer-songwriting workshops and leaving a legacy in each area.



TORSTEIN DYRTING: DIRECTOR OF PHOTOGRAPHY

Torstein Dyrting ACS is acclaimed in Australia for his innovative drama, documentary and commercial cinematography. Over 15 years in the industry he has refined his unique style and artistic feel, creating powerful pictures for which he has received critical acclaim, including four coveted Australian Cinematographers Society Golden Tripod Awards. In 2008 Torstein received the honour of becoming an accredited member of the Australian Cinematographers Society.



GLENN MARTIN: SOUND RECORDIST

Glenn is a well renowned sound designer/editor and sound recordist with over 35 years experience in the Australian film and television industry

He has won many awards including the United States Golden Reel and Golden Scissors Awards, a Screen Sound Award, two Western Australian Screen Awards and has been nominated for Australian Academy of Cinema & Television Awards for best sound for the last three years, resulting in winning an AACTA award this year.



PERUN BONSER: CHOREOGRAPHER

Perun Bonser grew up in Broome, Northern Western Australia. Starting his dance training at NAISDA Dance College, Perun graduated with a Diploma in Dance. Perun has freelanced with many independent choreographers as well as touring internationally with Australian dance companies 'Bangarra Dance Theatre' and 'Leigh Warren & Dancers.' Perun has recently made the leap into film, directing short documentaries for the ScreenWest short doc initiatives "Seasons" and "One & Only". Perun is currently working at WAAPA teaching dance.



MERLIN CORNISH: EDITOR

Merlin Cornish is a Co-Director of Siamese, a comprehensive film production company in Perth that specialises in design, post-production and FX. For over a decade he has worked as an award winning editor, visual effects and titles designer. He has won AFI awards for his editing work on Stump and nominated The Turning and Jack and St Kilda Film Festival awards in editing for Transmission and Stump. Dramatic editing work has included the features Teesh & Trude, Last Train to Freo and long form documentary work Kuru: The Science and the Sorcery, Yagan and Girt By Sea. In animation, he has worked on series one and two of Dogstar and Quads!, Cedric and Hope and Edison. Merlin is currently in production with his own animation short, The Wooden Boy.

Prison Songs Full Credit Listing

PRESENTATION CREDITS:

First card:

**SCREEN AUSTRALIA IN ASSOCIATION WITH
SPEAR POINT PRODUCTIONS
BEYOND WEST
SBS**

Second card:

**SCREENWEST AND LOTTERYWEST
PRESENT**

TITLE:

PRISON SONGS

CLOSING CREDITS:

SINGLE CARD:

**WRITTEN and DIRECTED
by
Kelrick Martin**

SINGLE CARD:

**PRODUCED
by
Kelrick Martin
Harry Bardwell**

SINGLE CARD:

**EXECUTIVE PRODUCERS
Ron Saunders
Harry Bardwell
Brian Hill**

SINGLE CARD:

**COMPOSERS
Shellie Morris
Casey Bennetto**

CREDIT ROLL:

**DIRECTOR OF PHOTOGRAPHY
Torstein Dyrting**

**EDITOR & COLOURIST
Merlin Cornish**

**SOUND RECORDIST
Glenn Martin**

**SOUND MIXER
Kim Lord**

PRODUCTION & BUSINESS SUPERVISOR

Gabrielle Jones

PRODUCTION MANAGER

Aimee King

PRODUCTION ACCOUNTANT

Mark Wheeler

LEGALS

Catherine Hoyle

INDIGENOUS PRODUCTION ASSISTANT

Jone Vuqa

INDIGENOUS CONSULTANT

Gary Lang

Jone Vuqa

Shellie Morris

CHOREOGRAPHER

Perun Bonser

GAFFER

Cody Riedel

STILLS PHOTOGRAPHER

David Silva

SAFETY REPORT

Tony Loughran

MUSIC MANAGER - CAAMA

Micheal Smith

MUSIC ENGINEERING, MIXING & PRODUCTION - CAAMA

Tim Cole

MUSIC TRACKING & ENGINEERING - CAAMA

Tharron Mogridge

POST PRODUCTION FACILITY

Siamese

POST PRODUCTION PRODUCER

Francesca Hope

POST PRODUCTION CO-ORDINATOR

Anastasia Lambetsos

GRAPHICS & VISUAL EFFECTS

Andrew Buckley

ASSISTANT EDITORS

Peter Cheng

Antony Webb

SCREENWEST ATTACHMENTS

Camera - Conuccio Biancuzzo

Post Production - David Ellis

TRANSCRIBERS

Reezy Miller

Angela Mee

Transcription WA

NT DEPT CORRECTIONAL SERVICES

MEDIA & COMMUNICATIONS

David Harris

PRISON LOCATION LIAISON

Charles White

HEAD OF MUSIC (Darwin Prison)

Geoff Barrett

SUBTITLES

Produced by SBS Australia

SBS COMMISSIONING EDITOR

John Godfrey

PRODUCTION SUPERVISOR

Heather Oxenham

SBS PRODUCTION COORDINATOR

April Tafe

SCREEN AUSTRALIA INVESTMENT DEVELOPMENT MANAGER

Mary-Ellen Mullane

SPECIAL THANKS TO

Northern Territory Department of Correctional Services

and

all the staff, officers and inmates at Berrimah Prison.

AND ALSO TO

Commissioner Ken Middlebrook

Superintendent Grant Ballantine

A/ Superintendent Macca McDonald

Deputy Superintendent Alan Tunney

A/Deputy Superintendent Mark Nayda

CPO Victor Williams

Aboriginal Interpreter Service NT, Department of
Community Services

Wadeye Aboriginal Languages Centre

Batchelor Institute

North Beach Primary School

POST-PRODUCED IN WESTERN AUSTRALIA

5th Last card:

“SBS and the Producers acknowledge the traditional custodians of the land in Australia on which this program was filmed.”

4th Last card:

**DEVELOPED AND PRODUCED WITH THE ASSISTANCE OF
SCREENWEST AND LOTTERYWEST
[CO-BADGED LOGOS]**

3rd Last card:

DEVELOPED AND PRODUCED IN ASSOCIATION WITH SBS AUSTRALIA

[SBS LOGO]

sbs.com.au

2nd Last card:

**[SCREEN AUSTRALIA LOGO]
NATIONAL DOCUMENTARY PROGRAM**

Last card:

COPYRIGHT NOTICE

© 2014 Beyond West Pty Limited, Spear Point Productions Pty Limited, Screen Australia, Screenwest, Special Broadcasting Service Corporation