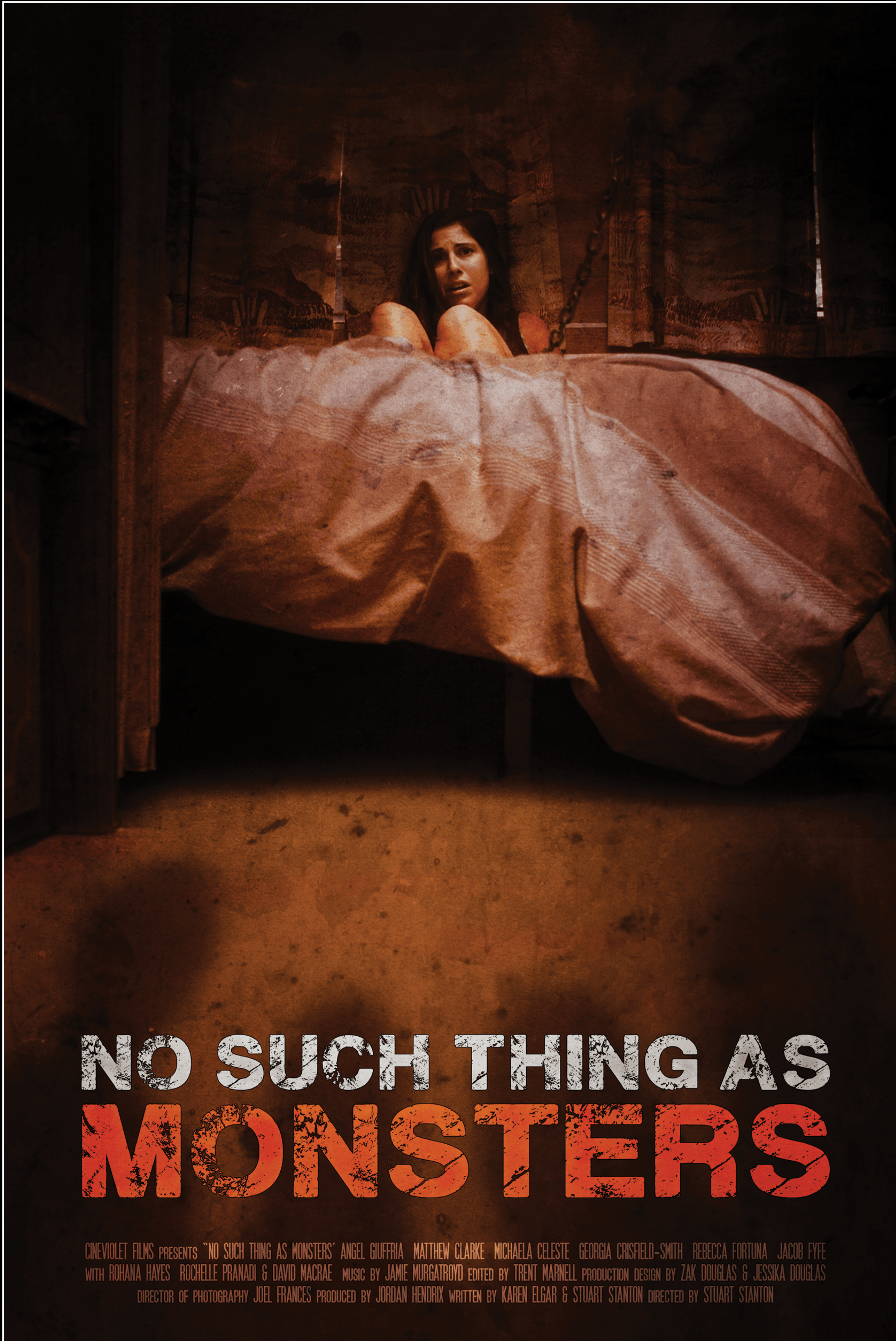


# PRESS KIT



## NO SUCH THING AS MONSTERS

CINEVIOLET FILMS PRESENTS "NO SUCH THING AS MONSTERS" ANGEL GIUFFRIA MATTHEW CLARKE MICHAELA CELESTE GEORGIA CRISFIELD-SMITH REBECCA FORTUNA JACOB FYFE  
WITH ROHANA HAYES ROCHELLE PRANADI & DAVID MACRAE MUSIC BY JAMIE MURGATROYD EDITED BY TRENT MARNELL PRODUCTION DESIGN BY ZAK DOUGLAS & JESSIKA DOUGLAS  
DIRECTOR OF PHOTOGRAPHY JOEL FRANCES PRODUCED BY JORDAN HENDRIX WRITTEN BY KAREN ELGAR & STUART STANTON DIRECTED BY STUART STANTON

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**A COUPLE ON A  
ROMANTIC  
WEEKEND AWAY IN  
THE AUSTRALIAN  
BUSH ARE  
TERRORIZED BY A  
PSYCHOPATHIC  
FAMILY**



# DIRECTOR'S STATEMENT

I love horror films. If I were to tell you what my top 5 films of all time were, they would all be horror movies - the great ones: Jaws, The Shining, Evil Dead, Alien and The Texas Chainsaw Massacre.

I believe horror is one of the most powerful cinematic genres there is, and by that I mean it lends itself to showcasing visual dramatic tension at its best. Unlike so many other genres, the horror genre is built for pure cinematic experiences.

A comedian once said "If I tickle you, I technically made you laugh, right?". I believe the same philosophy applies to horror films - just because you can make the audience jump or squirm, doesn't mean you have created a memorable film that does the genre justice.

I believe the best horror films are the ones with interesting characters, with unique compelling stories that explore true horrors, ones that have you on the edge of your seat, ones that have you yelling at the screen, ones that make you think and feel. In short, they are the ones that make you care.

This is the type of horror film I want to make. A film that resonates with the audience beyond the end credits, a film that stays with them, in their guts and in their hearts.

Straight up, it's important to say that I have zero interest in making a film which glamorizes sex and violence or is gratuitous or uses cheap tricks - I want to make a horror film that is smarter, that goes beyond the easy formula, a horror film that uses the audience's own fears and imagination against them. I want to make a horror film in which less is more. I want to make a horror film with layers. A film that is arresting, provocative, mesmerising and - most importantly - terrifying.

This film has a simple premise and complex characters, very complex characters.

'No Such Thing As Monsters' follows a young couple, Mary and David, as they escape into the woods for a weekend away of rest and relaxation. Unbeknownst to Mary, this is to be the weekend in which David proposes. This all changes however when they encounter 'The Family', an odd group of individuals who kidnap Mary and David for their own nefarious reasons.

The film is told mainly from the perspective of Mary as we see her face challenge after challenge in her attempt to not only escape but to also rescue David.

But there is more... much more... darker more... twisted more. This 'Family' are not just a bunch of simple minded psychos, they are calculated, deep, and focused on a mysterious grand plan.

So the question is: can Mary escape? And if so, what will she have to do and sacrifice in order to bring them home safely?

I know I'm being quite vague, but the truth is, I don't want to give away too much too early.

If I was pitching this in a sentence I would say 'No Such Thing As Monsters' is Misery meets Texas Chainsaw cooked up in enough juice to ensure repeated viewing is oozing with flavour.

Exploring themes such as escape, what it means to be different, the role of family and the need for LIFE, 'No Such Thing As Monsters' is going to be an intense, thought provoking, horror-house rollercoaster that will ultimately leave you aghast and satisfied but, most importantly, wanting more.

Stuart Stanton  
Co-Writer / Director

# SYNOPSIS (SHORT)

'No Such Thing As Monsters' follows a young couple, Mary and David, as they escape into the woods for a weekend away of rest and relaxation. Unbeknownst to Mary, this is to be the weekend in which David proposes. This all changes however when they encounter 'The Family', an odd group of individuals who kidnap Mary and David for their own nefarious reasons.

The film is told mainly from the perspective of Mary as we see her face challenge after challenge in her attempt to not only escape but to also rescue David.

But there is more... much more... darker more... twisted more. This 'Family' are not just a bunch of simple minded psychos, they are calculated, deep, and focused on a mysterious grand plan.



# SYNOPSIS (LONG)

We are first introduced to our protagonists Mary and David at home. Very much in love, they lay in bed joking about falling pregnant, a joke which soon presents itself as a real dream they both share. They are both in their mid-twenties. Notably, the character of Mary is one with a limb-difference, specifically, her left arm ends just beyond her elbow.

That morning, David decides to pitch the idea to Mary that they should go on a camping trip, an idea Mary is reluctant to be part of as David wishes to take his friends caravan on this adventure. This does not sit well with Mary and her claustrophobia. She refuses to go.

Against all odds, David manages to convince Mary and that weekend they hit the road.

The first night away in this secluded spot in the woodlands is wonderful, spent around the campfire full of laughter, drinking, dancing and love. All is good.

The next morning, David and Mary's isolated retreat is interrupted by a family of campers who arrive to share the area. Taken aback by their arrival, Mary immediately gets on the back-foot before soon connecting with the 4 young siblings and ultimately befriending them, leading to good times.

When Mary wakes the next morning to find David missing, she soon realises these siblings aren't who she thought they were.

In attempting to escape, Mary passes out. When she wakes, she finds herself chained up inside her own caravan.

With fear as her only fuel, she must use her smarts and strength of will to find David and escape these psychopaths.

Later that night, Mary manages to free herself by lockpicking her chain with a hairpin, thus beginning her nighttime escape plan.

With her belief that David is being held captive inside the isolated woodlands home, she arms herself with a hatchet and breaks in.

Her plan is soon foiled by the family. She and David are both swiftly punished for her actions.

With Mary's new found knowledge of the family's true plan, she decides to play the long game and wait it out, hoping that they will let David and her go once they have completed what they set out to achieve.

6 weeks pass and during this time Mary befriends one of the family members in an attempt to get them to help her escape - a hopeful goal Mary struggles greatly with.

Then Mary discovers she is finally pregnant and that the family wants her baby. This changes everything.

For 9 months Mary and David are kept prisoners and are tortured whilst Mary's baby grows inside her.

As Mary's pregnancy comes full-term, a significant relative to the family arrives and reveals a whole new plan that cements the fact that Mary and David will never be let go, even if she gives up her baby to them.

She has no choice but to plan one last desperate escape.

If she can't convince the one sibling she has a connection with to help her, she must do this alone. She must break free, attack, rescue, escape and survive - or else David, herself and her unborn child will all face an awful demise.

Director of Photography Joel Frances readies his camera.

About 50% of this film was shot handheld with this rig.



Preparing to shoot the campfire scene.

This 5 minute scene took the entire night to film with two cameras rolling on every take.

Thankfully the weather was on our side and we achieved amazing results.



Director Stuart Stanton and Director of Photography Joel Frances set the shot for Angel's close up in the caravan.

A custom built door was crafted in the side of the caravan wall to allow us access to get the angles we required.



## **STUART STANTON** DIRECTOR / CO-WRITER

Stuart studied at RMIT University where he completed a degree in Screen Production. During this time, Stuart co-produced and shot numerous award winning comedy shows for Channel 31. After graduating in 2004, Stuart became a freelance camera operator and editor working with various multimedia companies. He worked on a range of productions, including government projects, web series and television commercials before transitioning to a director role. In addition to directing commercials, music clips and business videos, Stuart also worked extensively as a producer and director on a number of short and feature film productions.

## **JORDAN HENDRIX** PRODUCER

With multiple university degrees in Business, Accounting and Computing, Jordan has accumulated skills and knowledge in all areas of modern-day business. Jordan put his skills to practical use when he formed both a successful real estate agency and an accounting firm.

Jordan developed his passion for film when he won a reality T.V. show called "48 hours". The show involved Jordan being dropped off on top of the Empire State Building with only the clothes on his back and \$200 U.S. Dollars. Jordan had to race two other competitors back to Australia with other race rules stating he had to go through Philadelphia, Osaka and Sydney. Because of Jordan's highly trained negotiation skills he not only returned home first in under 42 hours, but he also came home with a surplus of funds of over \$700.

Away from his busy work schedule he keeps fit competing in various sporting events, and volunteers assisting with ReLink Australia, a charitable organisation which assists people experiencing social and economic disadvantage.

## **KAREN ELGAR** CO-WRITER

While completing my PhD in psychology and communication, I worked as an educator at RMIT University. My primary responsibilities included tutoring, lecturing, course development, research and project management. After graduating in 2013, I was recruited by Final Focus to work as a scriptwriter and producer. This position allows me to apply my knowledge and expertise to produce effective commercials and videos for Australian businesses. In addition to this role, I freelance as a scriptwriter and copywriter for various organisations. I like to balance this corporate work with creative projects, spending my spare time writing and producing independent feature films and shorts.

## **JOEL FRANCES** DIRECTOR OF PHOTOGRAPHY

Joel studied Audio and Visual Technology at RMIT University from 2001-2003 before commencing work as a freelance camera operator and editor. During this period he worked on numerous productions, including projects for Holden, Peugeot, Nintendo and the TAC. He also developed his skills through further education, such as completing AFTRS courses on creative storytelling and advanced use of Final Cut Pro. This culminated in working as a cinematographer & editor on a number of film projects.

Currently he is the Director of Photography at the Melbourne based production company Electric Street.

## **JAMIE MURGATROYD** COMPOSER

Jamie is an original award winning composer who has the ability to create a diverse range of music to suit all styles of film projects. Having worked on many different projects, he has the experience to deliver an effective score, on time and to meet the clients needs. He has won Best Score Composer at the Afro/Australian Music and Film awards in 2011 and was the secondary composer for a score that won Best Soundtrack at Scream Fest in L.A. in 2012, as well as being nominated for best score at the West Australian Screen Awards (WASA) in 2013. With a deep passion for music and composing, combined with a natural aptitude for film music production, Jamie offers quality service with the vision for delivering the best product for the project.







## ANGEL GIUFFRIA MARY

As long as Angel Giuffria can remember, she's been interested in performing. From youth theater to convincing her parents to enroll her in an expensive acting school that ended up being too far from their home, she always wanted to play pretend. Angel was also born missing her left forearm. This is also referred to as a congenital amputee.

Angel is the youngest on record for wearing a myoelectric hand, 4 months 10 days old. This type of hand has limited functions and look options. Giuffria recalls thinking at a young age that her arm, or lack of, was going to be a problem in acting. Around 18 years old, Giuffria started modeling with some local photographers. As enjoyable as it was, she knew she missed acting. Giuffria is from Louisiana which is part of the booming Hollywood South due to tax incentives. While Giuffria worked towards her undergraduate degree in psychology, she worked as a background extra whenever she could. At the time, she thought of it as just a hobby.

Giuffria wore her cosmetic passive hand while doing extra work. This type of hand looks real but has no function. "I wore the cosmetic because I assumed that they wouldn't want someone sticking out in the background with a prosthesis." One day, while working on the Green Lantern (2011) in New Orleans, Giuffria was chosen on set for her first featured background role. The director picked her out of 60 girls. "I was so excited I didn't know what to do." After the initial excitement wore off and the hair and makeup team were working on her, she made the realization that the director probably didn't notice that she has one arm. After giving an anxiety filled briefing to the director, Martin Campbell (Casino Royale, 2006; GoldenEye, 1995) on the situation, he became the first one to believe in Giuffria. He made the point that she's done what she's doing in the scene many times before, so amputee or not, she was qualified. He was the first to make Giuffria realize "Yeah, I'm an amputee and that's real life – which means I can still play these parts. I can play the college student, the girlfriend, the daughter etc. because I am those things!"

After graduating with her undergraduate degree, Giuffria landed her first talent agent. It had taken Giuffria some time to get comfortable in the acting world. For over a year, she only wore her cosmetic arm and played roles of two-handed people but after seeing the new BeBionic hand, she insisted on having it! "The hand had so much more function and looked COOL..." so Giuffria was confident with it on. Within the month, Giuffria booked her first principal speaking role on a film. She was able to act with John Lithgow in a scene in the new Ben Affleck movie. In July 2015, she booked a principle role in an indie film called Speech and Debate wearing her bionic arm. Giuffria's industry goal is for it to be okay to be herself in an audition or in a film. For her that means being able to go in wearing any prosthetic arm she chooses (or no arm at all) for a role that's listed as 20 something brunette female and have her prosthesis/or lack of not effect their decision. She states "Because I am a twenty-something brunette female – and an amputee. We exist. We should be represented in TV and film." With the recent discussions on diversity, hopefully we will start seeing this concept become common place.



## **MATTHEW CLARKE DAVID**

Imagine packing up your life and heading across the continent to pursue a dream - Matthew Clarke did. The West Australian born actor started building his career 5 years ago, leaving a promising AFL calling to focus solely on acting. Sydney became his new home, where he took classes at the Actors Pulse and continuous workshops with Anthony Brandon Wong. He has secured roles in numerous productions. Matthew has a solid list of credits - a supporting role in the feature film *Damaged* and a role in the Foxtel crime feature *Westrook*. He was the lead in the Sydney Mardi Gras closing ceremony video clip that has reached over 5 million views on line. As well as a main role in the theatre production *Superstar* and hero roles in commercials such as Vodafone, Vicks, TimTams and many more.

Arguably Matthew's greatest achievement has come with the web series, *The Horizons*, which has reached over 50 Million views on Youtube and recently filmed a pilot with the Director of 'The Adventures of Pracilla, Queen of the Desert', Stephan Elliot. Matthew brings amazing energy and commitment to each of his projects and it's this attitude that's seen him build his career so quickly.





## **MICHAELA CELESTE NELLY**

Michaela Celeste is an Australian born Actress of Czech, Hungarian and German decent. Michaela trained with the Victorian College of the Arts in Melbourne and Brave Studio.

Aside from acting, Michaela is a scientist and has a PhD in Psychology/Neuroscience. Michaela has been interviewed about her research on national Television on ABC TV morning breakfast and multiple times on radio. Michaela speaks English and Swedish and some Spanish. She has spent many hours perfecting her yoga and rock climbing skills.

Michaela was a founding member and actor with the Studio Eleven Theatre Company and has worked with an international theatre company in Sweden.

Some of Michaela's recent film credits include 'Not For The Faint Hearted' (2019 - feature, lead antagonist), 'Ginger' (2018 - short, lead), and 'Freeport' (2018 - short, lead), and 'It Had To Be You' (2018 - short, lead).

## **GEORGIA CRISFIELD-SMITH AMY**

Georgia Crisfield-Smith is an Australian actress from Melbourne.

Georgia has trained extensively across Melbourne at the VCA, 16th Street and The Film Space. In 2017, Georgia was the recipient of the Hollywood Immersive scholarship, winning from a pool of 11,000 applicants worldwide. The workshop offered the opportunity to train at the Beverly Hills Playhouse in Los Angeles. Georgia is also a trained singer.

Credits include miniseries 'Romper Stomper', feature film 'Emo The Musical' and short film 'Finding Grace'.





## REBECCA FORTUNA BECCA

Rebecca holds a double degree in Law/Arts (majoring in Theatre and Drama) from La Trobe University. She has been performing since she was 7 years old and has trained at Stella Adler (LA), Q44 Theatre, Sixteenth Street, CPCA and multiple masterclasses including Howard Fine, David Coury and Elizabeth Kemp. She also has over 10 years' vocal/acting/accent training with coach Suzanne Heywood, and singing with Darren Wicks of Total Voice Studio.

Currently Rebecca tours Australasia as Sybil in the theatrical production of 'Faulty Towers: The Dining Experience'. Screen credits include the lead role in feature film 'Nova Star', plus guest roles in TV series: 'Rostered On' (Netflix & 7 Mate), 'Utopia' (ABC) and 'Lowdown' (ABC). Theatre credits include lead roles in touring productions of 'Medea', 'Romeo and Juliet', 'Messenger Dogs', and the 'ANZAC Centenary Road Show'.

Other theatre credits include lead roles in 'Gao Xingjian's Weekend Quartet' (VCA – Open Stage), Sam Shepard's 'Fool for Love' (Q44 Theatre Co.), and Gordon Graham's 'The Boys' (Nice Productions – Gasworks). Rebecca, is also a playwright and has just finished work on her second play 'Anarchy Ascending' to be staged in 2020. She also runs Red Theatricals, an acting and performance school in Melbourne.

Rebecca was delighted to be part of the cast for 'No Such Thing as Monsters' and delve into the darker side of the human psyche with the character of Becca.

## JACOB FYFE ELMER

Jacob Fyfe is a Melbourne based film, television and stage actor. He grew up fascinated by iconic films and actors such as Heath Ledger and Leo DiCaprio. This sparked his passion for acting that would start his journey.

At the age of 16 he auditioned for a major Australian film and got down to the last 2 but just missed out. After completing year 12 Drama he got best stage actor at school that year. After secondary school he completed an apprenticeship in Refrigeration and Air Conditioning to develop a skill and then enrolled into Film Acting School which he completed at TAFTA and Melbourne Actors Lab.

Once completed this led him to theatre and short films where he won two Awards for the role of Ephraim in Seven Brides for Seven Brothers.

Then Jacob starred as a support role in an award winning short film called Penny, which lead him to supporting role for a major action indie film The Ninja Immovable Heart starring Danny Glover. Several short films and one other indie film later Jacob took time off acting to travel and gain life experiences and to learn more about himself that would lead to better character development. Jacob continued to work on his craft in the US and Australia with renowned acting coaches which led to his most defining role yet to date as a villain in this very film.



# FAQS

## What made you want to be a filmmaker?

I knew I wanted to be a filmmaker very early on. As a kid I would devour as many movies as I could get my hands on. I grew up on the \$5 for 5 movies weekly rental deal most weeks. From there I got a job at the local cinema when I was just 14, cleaning the cinemas between sessions. I was paid just \$5 an hour but got many perks such as free tickets, free coke and free ice-creams. It was my dream job. I loved cinema as a storytelling medium, to me it was the single best artform in the world. After high school, I got into RMIT University where I studied film and TV and then became a freelance editor/camera operator. This eventually led to me beginning my own production company, Final Focus Video, in 2009 and now here we are, 10 years later making this film. I have loved every step of the journey so far.

## You also run Final Focus Video, a video production company. How do you manage your time between corporate work and creative work?

Final Focus Video is my day job. It keeps me grounded, focused and driven. I run the business with my partner Karen and between us it keeps us somewhat sane from 9 to 5 weekdays. The reality is, I love doing this work, telling stories on screen, so as stressful as it is at times juggling making a feature film with the demands of a small business, it's still my passion. Also, in my experience, it's all 'creative' work at the end of the day, simply just for different audiences.

## Why a horror film?

Horror is my favourite film genre by far. If I were to list my favourite films, they would mostly be horror films: Jaws, The Shining, Evil Dead, Alien etc.

I feel the horror genre is one of the most cinematic, in that it lends itself to be visually driven in its story techniques and design. And anyone who knows me knows that I much prefer visually driven films than dialogue heavy films, so it was a natural genre to pursue.

## Where did the idea for the film come from?

I love the horror sub-genre of the 'crazy family'. The Texas Chainsaw Massacre and The Hills Have Eyes are two horror films that have really resonated with me and I find myself rewatching time and again. I find it extremely interesting how they explore the theme of 'monsters' through that of the group mentality, whether it is a family or a large cult, there's something fascinating and terrifying about that. I wonder, if the psychopaths in these films went down a different path, would they have ended up the same way? I don't think they would have. And with that I think comes a certain level of pity towards them, that they are simply a product of a system they can't escape.

## Angel Giuffria plays the lead role. How did you find Angel? And why her?

Both Karen and I tend to start with an idea of a character when we write a story and then go from there in determining what situation we are going to put them in and where they are going to go in their journey. Very early on in the scriptwriting process we knew our main character had a limb difference. One common trope in horror is putting a main character in a situation where they lose the use of a limb, or the limb entirely, during a climactic scene. We thought it would be far more interesting to begin the film with a limb difference already established. We were both keen to avoid the cliché of that being the sole defining aspect of the character or the big obstacle for her to overcome, so we needed someone who could sell both the emotion behind Mary's story and the physicality that the role required.

Exploring online for potential actresses to play Mary we came across Angel and thought she was perfect. She embodied the look we had in mind for our character and had demonstrated athletic ability. Most importantly, watching videos of Angel, we saw the characteristics that we felt were at the heart of the script - her confidence and affability were aligned perfectly with our character of Mary. We reached out and she read our script. She loved it and a few months later she was in Australia ready for the shoot.

# FAQS

## What was the most challenging part of making this film?

All things considered, it was a fairly smooth ride from script to post-production. I wouldn't recommend shooting a film based in summer during the wettest month of the year to anyone though! We had a great team of creatives and technicians on board and it all came together pretty easily to be honest. That said, our film is essentially a shoestring indie film and with that comes a lot of freedom in a way. However, as we are moving into the distribution phase this feels like the uncharted world for us and so this is probably the most challenging stage I would say.

## Who was your biggest influence as a filmmaker?

I have a lot of filmmakers I look up to and who I was inspired by, including Steven Spielberg, Sam Raimi, James Cameron, Ridley Scott and Stanley Kubrick but if I was going to pick one that truly inspired me to become a filmmaker I would have to say Robert Rodriguez. His book 'Rebel Without a Crew' blew my mind and inspired me like nothing else - it proved that you could make a high quality indie film and that you didn't have to rely on big budgets, big crews and big stars to get it done. That thinking has stuck with me all the way.

## What is your favourite film?

It is a tie between Jaws, The Shining and Evil Dead 2. Probably Jaws.

## Why do you think independent filmmaking is so important?

I think the single best thing about indie filmmaking is that it is for the most part pure and unadulterated. It's a lot of the time the most creative and most daring.

## What do you hope for this film to accomplish?

First and foremost I hope it finds a home and an audience that digs it, that's engaged for 90 mins and hopefully can take something inspiring away from it. Secondly, if it can pay all the wonderful artists' and crew's deferral fees and pay the investors back, that would be ideal! And finally, hopefully it will open doors to allow myself and my amazing team to make more movies.

## CAST / CREW

### CAST

Mary  
David  
Nelly  
Amy  
Becca  
Elmer  
Hiker  
Mother  
Grandpa

Angel Giuffria  
Matthew Clarke  
Michaela Celeste  
Georgia Crisfield-Smith  
Rebecca Fortuna  
Jacob Fyfe  
Rochelle Pranadi  
Rohana Hayes  
David Macrae

### KEY CREW

Director  
Writers  
Producer  
Director Of Photography  
1st AD  
Production Designers  
Editors  
Composer  
Sound Recordist  
Sound Design

Stuart Stanton  
Karen Elgar & Stuart Stanton  
Jordan Hendrix  
Joel Frances  
Ashleigh Molnar  
Zak Douglas and Jessika Douglas  
Trent Marnell and Stuart Stanton  
Jamie Murgatroyd  
Patrick Rath  
Chris Corby

## TECH SPECS

LOCATION	Melbourne, Australia
RUNTIME	95 Mins
ASPECT RATIO	2:1
CAMERA	Blackmagic URSA Mini
FILMED RES	DCI 4096 x 2160
FINALISED	4000 x 2000
FORMAT	Apple Pro Res 4444
FPS	24
MIX	Stereo