



THE DISAPPEARANCE OF WILLIE BINGHAM

KEVIN
DEE

GREG
FRYER

TIM
FERRIS

LEAH
VANDENBERG

DIRECTOR MATT RICHARDS CINEMATOGRAPHER LIAM GILMOUR PRODUCTION DESIGNER ASHLEIGH WARD FILM EDITOR PATRICK MCCABE
SOUND DESIGNER NED BECKLEY VISUAL EFFECTS IGOR MANJUD-MALUF ART DIRECTOR NENEH OWEN POZZAN COSTUME DESIGNER LAURA PEARSE
MAKE-UP & PROSTHETICS MIA-KATE RUSSELL COLOURIST DANIEL STONEHOUSE 5.1 MIX ANDREW McGRATH ONLINE FOUR ANCHOR ISLAND



PRODUCER BRENDAN GUERIN FINANCE SCREEN AUSTRALIA

GUERIN GROUP FILMS © 2015





GUERIN GROUP FILMS PRESENTS

THE DISAPPEARANCE OF WILLIE BINGHAM

RUNNING TIME.....12 MIN

GENRE.....SATIRE / PSYCHOLOGICAL HORROR

YEAR.....2015

LANGUAGE.....ENGLISH

COUNTRY OF ORIGIN.....AUSTRALIA

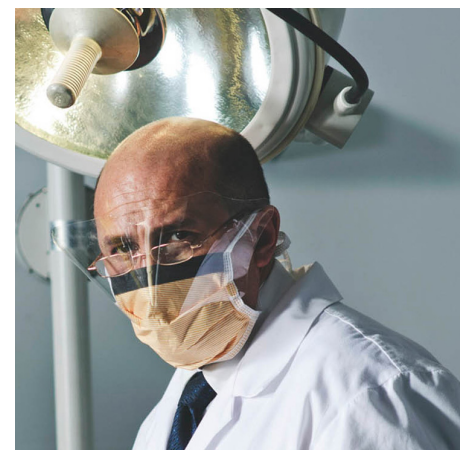
FORMAT.....HD (1920 X 1080), 25FPS, 2.35:1, SOUND 5.1SS

LINKS.....[WEBSITE](#) · [TRAILER](#) · [IMDB](#) · [FACEBOOK](#)

SALES/DISTRIBUTION.....BRENDAN GUERIN · brendan@gueringroup.com.au · ph: +61 418 122 778

SYNOPSIS

Willie Bingham is the first man to undergo a radical new justice program. The government has introduced Progressive Amputation as a controversial punishment for capital crime – the real life version of ‘an eye for an eye’. The procedures, performed live in front of victims’ families, stop only at relatives’ request.



DIRECTOR'S STATEMENT



The Disappearance of Willie Bingham is a dark, satirical tale set in a near future. In this world the privatisation of the prison system is complete. The moral landscape has shifted considerably and the public, raised on a diet of spectacle, have encouraged a government with a thirst for visible and increasingly horrific punishment. The film's key question is, at what point does the punisher become more of a monster than the criminal?

When I began reading this short story I was hooked. As I continued to read it I became quite disturbed. I put it away and read it again a week later and found it to have the exact same effect. I've thought long and hard about what it is that attracted me to the tale of *Willie Bingham*. Foremost, I found it a beautifully poetic metaphor for the way society gradually allows people caught within its justice system to vanish: the ones who don't fit in; the repeat offenders that society wishes would just disappear.

Matt Richards

PRODUCER'S STATEMENT



After our success with *First Contact* (2011), which won several script awards even before getting the camera out, Matt and I went in search of award-winning unproduced scripts to give our next film the best chance of cracking an A-grade film festival. When we found *Willie Bingham* I was impressed with the strength of the idea but initially thought it too disturbing to seriously contemplate producing. After talking with friends and family, I was drawn by its power to trigger debate about punishment, vengeance and deterrence.

When Matt and I failed to get Screen Australia Hot Shots funding in 2013 we decided to commission an independent script assessment through Script Central. Much of that input, including deeper development of the supervisor, George Morton, was incorporated into the final script in our second and ultimately successful submission to Screen Australia in 2014. After attending Screen Australia's Hot Shops workshop in January 2015, a process that further strengthened the whole project, we felt more than ready to shoot the film in February after several intensive weeks of pre-production.

Brendan Guerin

AWARDS

Best Horror Film · Another Hole in the Head Film Festival (2016)

Best Short Film and **Best Screenplay** · FOLCS International Short Film Competition (2016)

Best Short Film · Ravenna Nightmare Film Fest (2016)

Best Short Film · Celluloid Screams (2016)

Best Actor - Kevin Dee · Eerie Horror Film Festival (2016)

Best International Short · Underground Cinema Film Festival (2016)

Best Short Film · Strasbourg European Fantastic Film Festival (2016)

Best Short Film · Down Under Berlin (2016)

Best Short Film and **Best Actor - Kevin Dee** · Horrible Imaginings Film Festival (2016)

Best Short Film · Grossmann Fantastic Film and Wine Festival (2016)

NOMINATIONS

Best Director and **Best Short Film** · Eerie Horror Film Festival (2016)

Best Direction in a Short Film · The Australian Directors Guild Awards (2016)

Best Foreign Short · Snake Alley Film Festival (2016)

SCREENINGS

The Disappearance of Willie Bingham has screened at 50 festivals around the world:

Melbourne International Film Festival, AUSTRALIA · Dead by Dawn International Horror Film Festival, SCOTLAND · Brussels Short Film Festival, BELGIUM · Snake Alley Festival of Film, USA · Cryptshow International Film Festival, SPAIN · International Short Film Festival Detmold, GERMANY · Grossmann Fantastic Film & Wine Festival, SLOVENIA · Fantasia International Film Festival, CANADA · Bucheon International Fantastic Film Festival, SOUTH KOREA · Horrible Imaginings Film Festival, USA · L'Étrange Festival, FRANCE · IFF Pacific Meridian in Vladivostok, RUSSIA · Down Under Berlin, GERMANY · Hell's Half Mile Film & Music Festival, USA · Fargo Fantastic Film Festival, USA · Grimmfest, UK · Shriekfest, USA · Tacoma Film Festival, USA · Atlanta Horror Film Festival, USA · Idaho Horror Film Festival, USA · Byron Bay Film Festival, AUSTRALIA · STUFF Film Festival, MEXICO · Kerry Film Festival, IRELAND · Celluloid Screams: Sheffield Horror Film Festival, UK · Kurz. Film.Spiele International Short Film Festival, GERMANY · Post Mortem International Horror and Bizarre Film Fest, MEXICO · Ravenna Nightmare Film Fest, ITALY · Another Hole in the Head Film Festival, USA · Toulouse Extrême Cinema Festival, FRANCE · Fake Flesh Film Fest, CANADA · Trieste Science + Fiction Festival, ITALY · Eerie Horror Film Festival, USA · Aesthetica Short Film Festival, UK · FOLCS International Short Film Competition, USA · Festival de Cine de Terror de Molins de Rei, SPAIN · Offline Film Festival, IRELAND · InterFilm Festival, GERMANY · Be a Better Being Film Forum & Festival, GERMANY · Buried Alive Film Festival, USA · Fantastic Planet Film Festival, AUSTRALIA · Fright Night Film Fest, USA · Zubroffka International Short Film Festival, POLAND ·

WHAT CRITICS ARE SAYING

“A technically superb film that deals with one of the most delicate topics of human society. With its deliberate, convincing and compelling cinematic narrative, it brings us to [a] bitter ending that leaves everyone in the audience deeply touched.” [Grossman Fantastic Film Festival 2016 Awards Jury](#)

“The Disappearance of Willie Bingham’ is a precise and pure told film about punishment. It fosters a discussion about the extent to which societies become more radical to ‘educate’ citizens to be a better being. It is an extremely intelligent and well done film about a very difficult issue.” Dr. Philipp Kanske, [Die Junge Akademie](#) and [Be A Better Being](#)

“Darkly comic, disturbing and potent. Bingham...becomes a silent shadow of himself, metaphorically and physically lost in a system as uncaring as those who commit crimes. A superb and powerful cautionary tale that questions the levels of justice and revenge and the extremes it can take people, until there is no difference between the abhorrent nature of either side.” James Pemberton for [UK Horror Scene](#)

“A cutting satire on commercialisation and the public demand for reality entertainment... Multi-layered and clever, every character and every detail are important. A very intelligent film. Recommended.” [Stewart Horn, blogger](#)

“Downright horrifying. Brilliant, bleak stuff.” [Kevin Matthews, blogger](#)



FILM FACTS

- *The Disappearance of Willie Bingham* is a black social satire that forces us to ask: when does the punishment no longer fit the crime? And at what point do we, the punishers, become more monstrous than the criminal?
- The short film follows inmate **Willie Bingham**, who is set to be the first man to undergo a radical new justice program called **Progressive Amputation**.
- **Progressive Amputation** has become the alternative to incarceration—the real life version of ‘an eye for an eye’. The procedure is performed live in front of victims’ families and concludes only at relatives’ request.
- As audiences watch **Willie Bingham** quite literally disappear, they are asked to examine what really happens when a society loses its compassion.
- *The Disappearance of Willie Bingham* was produced with **AU\$70,000 Hot Shots** short film funding from **Screen Australia**, a talent development program encouraging innovation, experimentation and distinctive storytelling.
- The film premiered at the 2015 [Melbourne International Film Festival \(MIFF\)](#) in Australia.
- Both the director and producer were selected for MIFF’s [Accelerator Express](#) program, designed as a fast track to bring film-makers towards their first feature films.
- The film is based on a short story by Californian writer and Spanish teacher Michael Fawcett, who sought to push an uncomfortable topic to the extreme
- *The Disappearance of Willie Bingham* was shot in Melbourne, Australia, in February 2015 using the Epic Red Dragon camera at 6k RAW, a 2.35:1 aspect ratio and ARRI Master Prime lenses.
- The film involves over a dozen complex visual effects shots to depict the amputations as realistically as possible.
- For realistic limb modelling and body doubling the team brought in Paralympian [Madeleine Hogan](#).
- The film’s key locations have bleak and brutal off-screen histories: prison scenes used Pentridge Prison, an austere 1850s building where executions were carried out using a hanging beam; hospital scenes were shot at the former Royal Park Psychiatric Hospital, a place of treatment (and torment) for the insane known for its research into the clinical use of lithium.
- *The Disappearance of Willie Bingham* is **Matt Richards**’ seventh short film. Richards is one of Australia’s most exciting emerging directors – his short films have screened internationally and been highly awarded.
- *The Disappearance of Willie Bingham* was produced by **Brendan Guerin** of Guerin Group Films.

CAST

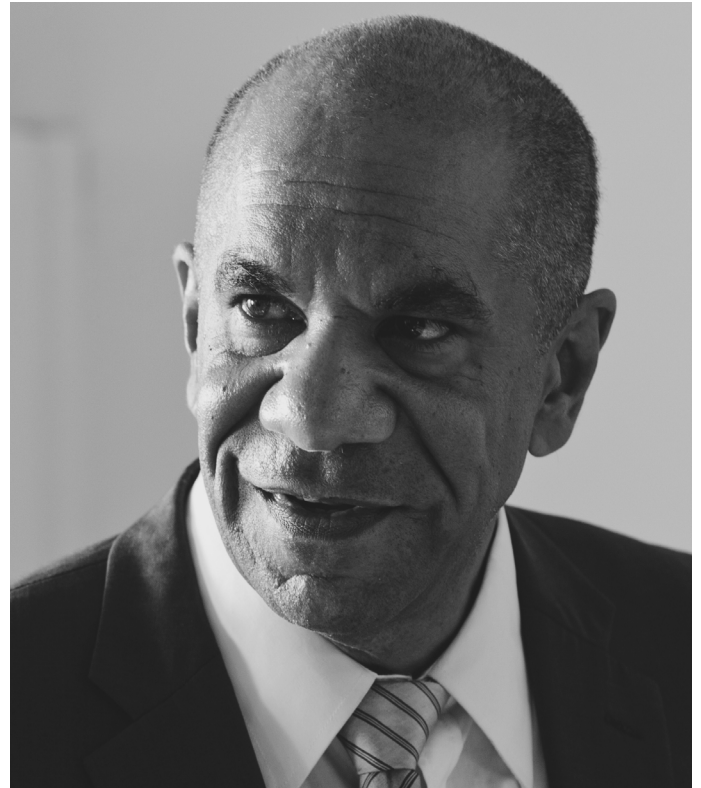


KEVIN DEE as Willie Bingham

Kevin has been in various roles in theatre, film and television across the globe. Recent film work includes lead roles in the feature film *Submerge* and the short film *Swallow*, both of which have received festival success.

Other film credits are the feature film *Strange Bedfellows* and the award winning short film *Emma and the Barista* screened on HBO. Theatre highlights include the critically acclaimed solo show *Chasing Rabbits*, which toured Canada and also more recently he received rave reviews for his portrayal of renowned serial killer Gilles de Rais in *Monstrous Acts*, which enjoyed a sell-out season at the Edinburgh Fringe.

Kevin's television work includes guest roles on the ABC comedy *Lowdown*, *Winners & Losers* and playing gangster Mathew Daly in the *Underbelly - Squizzy* series. He also recently won best actor at the London City Film Festival for the short film *Bodysurfer*.



GREGORY J FRYER as George Morton

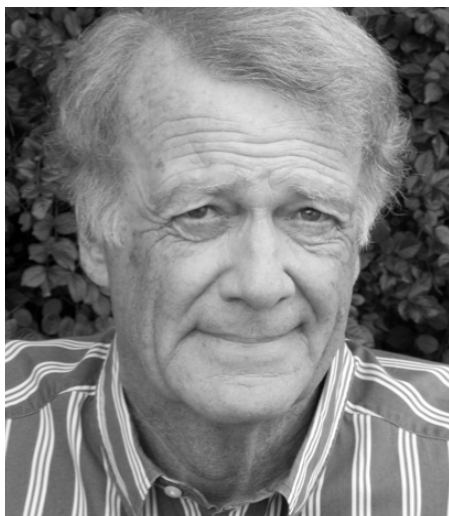
Since doing stand-up comedy at the Melbourne International Comedy Festival in 2007, indigenous actor and comedian, Greg Fryer, has featured in several award-winning short films, features and TV programs.

In 2009, Greg played Joe in all seven episodes of the TV mini-series *The Circuit*, before landing a role in award-winning musical drama feature *The Sapphires* (2012) which premiered at Cannes Film Festival.

In 2013, he joined the *Corenderrk* project performed at the Sydney Opera House, was narrator for *The Coniston Massacre* documentary before appearing in ABC TV drama series *The Gods of Wheat Street* (2014).

Greg has already performed in two short films in 2015 and is working on a feature on the Queensland Gold Coast. This iconic all-round entertainer is based in Footscray, Victoria.

CREW



ORIGINAL STORY WRITER

Michael Fawcett

Michael is a Spanish teacher, author and screenwriter who lives on the Central Coast of California.



CINEMATOGRAPHER

Liam Gilmour

Liam Gilmour has worked extensively in the Australian and Japanese Film and TV industries. With a narrative-driven cinematic approach, in just five years Liam has helmed commercial and narrative films in over 25 countries.



SOUND DESIGN

Ned Beckley

Music composer and sound designer Ned Beckley is adept at many things: writing music for TV and film, creating bespoke compositions and building tailor-made sound design.



EDITOR

Patrick McCabe

Patrick McCabe's film editing work has screened at renowned film festivals including Raindance, Palm Springs and MIFF. In 2014 he was nominated for an Australian Screen Editors Guild award for the short film *Rabbit*.



VISUAL EFFECTS

Igor Manjud-Maluf

Igor has worked for many years with editing and post-production of TV commercials in Australia and Brazil. Passionate about movies and animations he is strengthening his skills to focus on VFX and 3D projects.



PRODUCTION DESIGN

Ashleigh Ward

Ashleigh has completed both a Bachelor of Film & TV and Interior Architecture at Swinburne University, going on to work in Art Departments in short film and television. She currently works in Melbourne as a full time designer.



CREDITS

CAST

Willie Bingham.....Kevin Dee
George Morton.....Gregory J Fryer
Nurse.....Leah Vandenberg
Father.....Tim Ferris
Younger daughter.....Pippa Van Wijck
Older daughter.....Claudia Beattie
Surgeon.....Albert Goikhman
Anaesthetist.....Raymond Thomas
Principal.....Julie Farrell
Teacher.....Rachel Clayton
Misfit teen #1.....Darcy Cornwallis
Misfit teen #2.....Gabriel Carrubba
Misfit teen #3.....Louisa Bland
Security guard.....Jason Walker
Hand amputee.....Madeleine Hogan

CREW

Director.....Matt Richards
Producer.....Brendan Guerin
Original Short Story.....Michael Fawcett
Screenwriter.....Matt Richards
Director of Photography.....Liam Gilmour
Editor.....Patrick McCabe
Score and Sound Design.....Ned Beckley
Production Design.....Ashleigh Ward
Make-up & Prosthetics.....Mia-Kate Russell
Costume Design.....Laura Pearse
Lighting.....Tom Savige
Colourist.....Dan Stonehouse
VFX Artist.....Igor Manjud-Maluf
Final Sound Mix.....Andrew McGrath
Production Stills.....Michelle Leong