

# Black & White & Sex

a John Winter Film

## MEDIA KIT



**...an intimate film about sex...**

*There is much to admire in the wholehearted bravery and honesty of the actors so utterly on show – Screen International*

*A full-tilt examination of the sex-for-sale biz that effectively challenges stereotypes and is well served by dashes of droll humor –Variety*

*Sexy and funny – International Film Festival Rotterdam*

*John Winter makes his directorial debut with a conceptually daring work – Clare Stewart, Sydney Film Festival*



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# Black & White & Sex

**Prostitute. Hooker. Sex Worker. Whore.**

Candid and seductive, Angie is determined to set the record straight about sex.



KATHERINE HICKS • ANYA BEYERSDORF • VALERIE BADER  
ROXANE WILSON • MICHELLE VERGARA MOORE • DINA PANOZZO  
• SASKIA BURMEISTER • MAIA THOMAS • MATTHEW HOLMES

Original Music CAITLIN YEO Casting Director DINA MANN

Sound Supervisors JOHN DENNISON TONY VACCHER CRAIG BUTTERS

Costume Designer YVONNE MOXHAM Co-Producer LISA SHAUNESSY

Editor ADRIAN ROSTIROLLA Director of Photography NICOLA DALEY

Produced by MELISSA BEAUFORD and JOHN WINTER

Written & Directed by JOHN WINTER

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# Black & White & Sex

**Prostitute. Hooker. Sex Worker. Whore...** Candid and seductive, Angie is determined to set the record straight about sex. As she reveals herself, layer-by-layer, she also exposes the man who is interviewing her...

Sometimes provocative and confronting, sometimes tender, poignant and sexy, *Black & White & Sex* takes you behind the scenes and into Angie's very special world. There's a question here for every man – and an answer for every woman. Anyone who pays is welcome - but leave your expectations at the door... sex is never black and white.

## Angie's world

She sells her body. She's always been into sex - not all the time, but enough to like her job. It has its ups and downs – she's got customers she gets on with and others she doesn't... just like any other job. And it's not only sex - well often it is – but it's also conversation and company and human touch... She doesn't hurt anyone – unless that's their thing - and if they leave with a smile and spring in their step, is that so bad? So why can't people accept it – and her?

That really gets under her skin... the moralizing, the hypocrisy, the fact that she can't join in conversations at 'polite' dinner parties and talk about what she does. For her, it's just sex! In out in out! It's not that complicated...

Or is it? She might work with her body but she has a mind of her own. She's going to set the record straight on a few things. Open a few eyes. After all, she's a professional – she's got real experience – and she's used to performing. It's what she does. They say there are 12 to 16 million visits to 20,000 sex workers every year in Australia. Well, this is one visit to one sex worker that will certainly stand out from the crowd!

## Synopsis

Prostitute. Hooker. Sex Worker. Whore... Candid and seductive, Angie is determined to set the record straight about sex. As she reveals herself, layer-by-layer, she also exposes the man who is interviewing her...

Having been paid to be in his documentary about sex, Angie is ready to stand in front of all the cameras and give him what he wants. That's what she does. But she's a professional, a 'pro', and she tells it as she sees it and she's seen it all before... the weird and the wonderful, the intimate, the juicy, the funny and the fleshy.

But what does he really want from her? As she unveils the secrets of her work, we also get to know him - but closeted in prejudice and preconceptions, he can't help but judge and label her. He treats her like a victim and that particularly annoys her. She's a lot of things but she's not that, not a victim.

An argument escalates into a heated battle of wit and wills - and just when he thinks he has a handle on her, a new Angie emerges as she constantly reveals different sides to her personality – fiery, sexy, vulnerable, at times cheeky, at times intimidating – but always empowered and forever surprising.

Overwhelmed by this female 'force of nature' he starts to relinquish his inhibitions and then, seduced by her charms, he is slowly drawn to her. Personal truths begin to surface and motivations revealed. His honesty touches her. She begins to trust him. And like him.

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The rewards are intimate and unexpected.

Sometimes provocative and confronting, sometimes tender, poignant and sexy, *Black & White & Sex* takes you behind the scenes and into Angie's very special world. There's a question here for every man – and an answer for every woman. Anyone who pays is welcome - but leave your expectations at the door... **sex is never black and white.**

## From the Director

*Black & White & Sex* is an unusual love story... It's also raw and minimalist filmmaking - a sex worker, Angie, an Interviewer and a lot of cameras.

Angie is played by eight actors – a variety of ages, shapes and ethnicities with the personality of each very different Angie reflecting her mood in her journey with the man interviewing her.

But that's not to say Angie represents all sex workers or, for that matter, all women. Angie is Angie. She is very much her own person. Like no other... She's referred to in the film as a 'butterfly' and the Interviewer can never quite get a handle on her - and I want the audience to be equally uncertain - as well as mesmerized by her...

If Angie is the free spirited social outcast, the Interviewer is more 'the everyman' and 'the everywoman' with his socially accepted sexual morality. He asks *our* questions - probing, doubting, confronting – but, under the glare of the studio lights, she's not one to step back from a challenge.

Their journey is akin to one of a prostitute with a client... He starts off as a just another 'mug' punter. Sparks fly in intense debate but as their familiarity grows, and as they start to trust and respect each other, they let down their guard. Emotions are exposed and truths are slowly revealed.

The question for the Interviewer (and the audience) is whether to accept Angie as a person or reject her as a whore.

By revealing Angie and giving her a voice, I wanted to blow away some of the myths and stereotypes surrounding sex workers but I also wanted her to surprise us and take us out of our comfort zone – opening the door wide to a fearless and uninhibited conversation on sexuality and the role it plays in our lives.

My mantra from the outset was to remain fearless in all creative decisions and I wanted to be true to my central character. As I was writing the script, Angie started to tell me what she would say, how she would respond to the Interviewer's questions... so in some ways the direction that the first draft of the script took was as much a surprise to me as anyone. There's a bit of a Frankenstein in all script characters - you create them, then they have a way of taking on a life of their own. Well at least that's what happened with Angie.

Just when I thought I really knew her, the actors came on board. That's when it started to get really exciting. Each actor, with their unique physicality and presence, took over Angie and made her their own. I love the way they do that. With 8 different actors playing her, that's a lot of different interpretations. My job was simply to make sure they were all the same character - all on the one journey.

Being a truly independent film it was possible to push boundaries and break rules - not

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only in the story, form and content but also in the way the film was produced and realized.

A 'talking heads' documentary on sex workers could be a compelling film in its own right. However, a scripted camera-conscious, multi-camera 'live action' documentary style drama with a dramatic lighting landscape in black and white and multiple actors playing the one character, is something very different. A different visual experience. A different storytelling experience. As we explore new and distinctive ways to engage with an audience, I don't think we should be inhibited by the old 'tried and tested'. Sometimes a fresh and innovative approach is appropriate – so long as there is a natural synthesis of form and content.

It's strange that whilst violence is readily accepted in film, a deeply candid conversation about sex and sexual intimacy is still, for some, a bit of a taboo. Perhaps even more of a taboo is having a male writer/director. Male filmmakers shouldn't be hesitant 'to go there'...

*Black & White & Sex* is a film about a man and a woman but I do not see it as having a male perspective any more than any other film written by a male with female characters – or vice versa. Nor do I see the Interviewer and Angie as being only defined by their gender – we are all more complex and diverse than that. It's simply not that 'black and white'.

My sexuality is informed by women. I like women - their insights, their perspectives... That said, I admit I don't only 'read the articles'... I also look at the pictures! Someone recently asked me if the film was a male fantasy - and when I was about to respond, one of the actresses reminded me not to apologize. I think she's right...

*Black & White & Sex* explores many dimensions of sexuality including fantasies - male and female alike. Surely that's not a bad thing - we are all sexual creatures. It's okay to play, right? Or is that conversation too controversial?

At some stage during the writing I fell in love with Angie - she made me smile and laugh, she made me flinch, she made think and feel. I suppose that's what she does... she's a professional – she knows how to seduce.

**John Winter**  
**Director & Writer & Producer**

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## Key Crew

Written & Directed by	JOHN WINTER
Produced by	MELISSA BEAUFORD JOHN WINTER
Director of Photography	NICOLA DALEY
Editor	ADRIAN ROSTIROLLA
Original Music	CAITLIN YEO
Sound Designer	TONY VACCHER JOHN DENNISON CRAIG BUTTERS
Co Producer	LISA SHAUNNESSY
Costume Designer	YVONNE MOXHAM
Casting Director	DINA MANN

## Key Cast

Angie 1	KATHERINE HICKS
Angie 2	ANYA BEYERSDORF
Angie 3	VALERIE BADER
Angie 4	ROXANE WILSON
Angie 5	MICHELLE VERGARA MOORE
Angie 6	DINA PANOZZO
Angie 7	SASKIA BURMEISTER
Angie 8	MAIA THOMAS
The Interviewer	MATTHEW HOLMES

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## Cast

### Katherine Hicks

#### Angie 1

With professional credits spanning film, television and theatre, Katherine Hicks is an Australian actress gaining local, national and international recognition for her strong character portrayals.

Katherine is currently filming for the third series of the popular drama,

**Rescue Special Ops** for Channel Nine and Southern Star Productions. Katherine will continue her portrayal as Special Units Officer Heidi Wilson for which she has received a nomination for **'Most Popular Female New Talent'** in the **2010 Logies** and **'Out of The Box' Best Actor in Television** for the **2010 IF Awards**.



Katherine's other television credits include the main cast role as Poppy Hammond in the BBC co-production **'Out of The Blue'** that was filmed in Sydney and aired in Australia, New Zealand and the UK in 2009, as Tessa Mason in very popular and much loved ABC high school drama **'Heartbreak High'** (1998 – 1999) and an appearance in **'John Safran's Race Relations'** as herself in 2009.

### Anya Beyersdorf

#### Angie 2

Actress Anya Beyersdorf first came to attention in 2008 when indie-magazine Dazed and Confused touted her their rising star to watch after her first feature **Rats and Cats** premiered at the **Melbourne International Film Festival**, and sold out festivals across the USA and UK, before being released nationally in cinemas across Australia to become a cult film.



After winning the **Marten Bequest Prize for Acting** in 2008 as well as the International Theatre Institute's theatre scholarship, she moved to Berlin where she was a guest at Berlin's biggest and most prestigious theatre the Deutsches Theater under Bulgarian master director Dimiter Gotscheff.

Since returning from the theatres of Berlin at the beginning of 2010 she has shot lead roles in **Triple Happiness** (Aaron Wilson) and performed at the Fringe Festival in Edinburgh in the Magic Lantern Picture Theatre as The Tragic Usherette & Hostess of the Deluxe Spiegeltent at the Famous Spiegeltent.

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## Valerie Bader

*Angie 3*

Valerie Bader's work spans theatre, film and television over several decades. Valerie is perhaps best known for her theatre work, which includes: Morning Sacrifice; Falsettos; Summer Rain; Darlinghurst Nights; King of Country (**Sydney Theatre Company**); Summer of the Seventeenth Doll and Dinkum Assorted (**Melbourne Theatre**



**Company**); Secret Bridesmaids Business and Competitive Tenderness (**Playbox Theatre**); Comedy of Errors (**Bell Shakespeare Company**); Venetian Twins; Tartuffe; The Winters Tale, and The Golden Age (Nimrod); Entertaining Mr Sloane (**State Theatre of South Australia**); and Barmaids for Belvoir St Theatre, Deckchair and Hit Productions. Valerie has also appeared regularly in the **Wharf Revue** for the **Sydney Theatre Company**.

Her television work includes **Come in Spinner**; **True Believers**, and roles in **All Saints**; **Murder Call** and **GP**. She had a major role in the cult comedy film hit **Crackers** and also appeared in the first and second series of **East Of Everything**.

## Roxanne Wilson

*Angie 4*

Since graduating from the prestigious **Western Australian Academy of Performing Arts**, Roxane Wilson has built an extensive career in film and television in both Australia and New Zealand.



Roxane is best known for her role as lead 'Daniella Mayo' in the long running crime drama TV series **Stingers**. Other television credits include dramas **City Homicide**, **Rescue Special Ops**, **Out of the Blue**, **The Alice** and **Water Rats**. Roxane has also appeared in New Zealand's multi award winning **Outrageous Fortune** as 'Candace Fletcher'. Her most recent television appearance has been with Seven Network's iconic family drama **Home and Away**.

Her numerous feature film credits include the award winning drama **Esrkineville Kings**, where Roxane starred alongside Hugh Jackman and Joel Edgerton, as well as the Danny Matier directed thriller **Punishment** and Rohan Zehmer's **Lucky Blue**.



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## Michelle Vergara Moore

*Angie 5*

Born and raised in Melbourne to Filipino migrant parents, Michelle participated in a one-year scholarship acting program at St Martin's Youth Theatre in South Yarra before gaining her Bachelor of Dramatic Art in Acting at the **National Institute of Dramatic Arts (NIDA)**, Sydney.



Michelle's feature film debut is a co-starring role in **Black & White & Sex**, the 2011 directorial debut of acclaimed producer John Winter (Rabbit-Proof Fence).

Short film credits include leads in **Fish & Chips** (director: Anna Broinowski), **The Story Keeper** and **The Life of Madrid**.

Michelle's television credits include **Neighbours**, **All Saints** and **Wicked Science**. NIDA theatre credits include **One Man's Funk**, **The Winter's Tale**, **Thark**, **Fathers and Sons** and **The Precious Woman**.

## Dina Panozzo

*Angie 6*

Dina is a theatre, television and film actress and writer with over 25 years of professional experience. Dina's theatre credits include major roles for the **South Australian Theatre Company**, the **Sydney Theatre Company**, **Malthouse Theatre** and **Belvoir St Theatre**. She wrote and performed her highly acclaimed one woman show **Varda Che**



**Bruta...Poretta** for the **Sydney Festival** and won the 2005 **Norman Kessell Memorial Award** for Outstanding Performance.

Her recent television credits include **Bed of Roses**, **Packed to the Rafters**, **Underbelly III: The Golden Mile** and a leading role in the SBS series **Carla Cametti**.

Film credits include Tracey Moffat's feature **Bedevil**, leads in Monica Pellizzari's **Just Desserts**, winner of the Silver Lion at the **Venice Film Festival**, and the feature **Fistful of Flies** which won her Best Actress awards at International Film Festivals in Spain and Russia. She also featured in **The Man Who Sued God** and **Love's Brother** alongside Giovanni Ribisi and Adam Garcia.

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## Saskia Burmeister

*Angie 7*

Saskia Burmeister first graced international film screens in **Ned Kelly** opposite the late Heath Ledger. Saskia also appeared in the critically acclaimed feature **The Jammed**, which was a surprise hit at the box office and was recognised with numerous Inside Film Nominations in 2007 and AFI nominations in 2008.



Saskia's other film credits include the 2009 independent feature **Storage**, the comic AC/DC homage **Thunderstruck**, the 2002 thriller **The Pact**, and perhaps most popular, her role as Erika Yurken in the film based on the much loved book, **Hating Alison Ashley** opposite actress/ singer Delta Goodrem.

Her TV credits include three seasons of the Channel Nine hit TV drama series **Sea Patrol**, Channel 10's AFI award winning children's series **Wicked Science**, the US production **The Junction Boys, Jewboy** produced by the critically acclaimed Liz Watts and **Blue Heelers** which earned her a 2006 Australian Film Institute Award for Best Guest or Supporting Actress in a Television Drama. Most recently she appeared on **Rescue Special Ops** and the long-running Australian series, **Home & Away**.

## Maia Thomas

*Angie 8*

Maia has worked extensively within the film and television industry since her graduation from the Victorian College of the Arts in 2004.

Best known for her portrayal of Lavinia Smart, the vulnerable sole survivor in Matthew Saville's critically acclaimed feature **Noise**, Maia has also worked alongside some of Australia's finest in the award winning feature **Little Deaths** and will soon be playing a dreadlocked activist in the upcoming film adaptation of Julia Leigh's **The Hunter**, starring Willem Dafoe. Along with the semi regular role of 'Sandrine' the troubled wife of Dom in Channel Ten's hit drama series **Rush**, Maia has various guest roles, short film and theatre credits to her name. Maia's diverse and sophisticated performances make her an intriguing artist to watch.



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## **Matthew Holmes**

*The Interviewer*

Matt is well known to Australian audiences for his portrayal of Swain in the television drama series **Sea Patrol** (series 1-5) on the Nine Network.

Prior to Sea Patrol, Matt was a regular cast member of the successful Australian drama Blue Heelers. He has also had guest roles in **BlackJack 2 & 3**, **All Saints**, **Out of the Blue** and **Cops LAC**.



Theatre highlights include Hoopla & Mud, both for **Belvoir Downstairs**, the best of **Shorter & Sweeter** at the Studio playing at The Sydney Opera House and **Shakespeare on Trial** and **Lady Windermere's Fan** for the Darlinghurst Theatre.

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& Crew

## John Winter

*Writer, Director & Producer*

Following a degree in Anthropology & Indian Studies, John began his career working in production at the ABC on numerous shows including the **Nature of Australia** series, **A Dangerous Life**, **Bodysurfer**, **Police Rescue**, **Come in Spinner** and **Inspector Morse**. During this period he directed his first short film, **Paper Dart** (St Kilda Film Festival).



In the early 90's John line-produced the feature films **The Roly Poly Man** and **No Worries**, co-produced **Love in Limbo** and **Turning April**, and then produced **Vacant Possession** (4 AFI nominations) as well as the Sydney Film Festival opener **Doing Time for Patsy Cline**, which was nominated for **10 AFI Awards**, including **Best Film**.

Next, John script-produced the first series of **SeaChange** before producing the popular **Paperback Hero** (Hugh Jackman and Claudia Karvan) and the Berlin Film Festival entrant, **My Mother Frank**.

He then produced Philip Noyce's **Rabbit-Proof Fence**, which won **Best Film** at the **AFI Awards** in 2002.

**A Man's Gotta Do** (Best Film from Oceania at the Montreal Fest) followed and he also shot and directed a companion documentary, **A Director's Gotta Do – The Producer's Cut** that screened on Channel 9.

Over recent years John has been focusing on his writing and directing. He directed the award winning short film **Mirror Mirror** (Roy Billing), which screened at 27 festivals worldwide (including Frameline and the London Lesbian & Gay Film Festival).

His present slate includes two films he has written: **The Floating World** and **The Fillum! Black & White & Sex** is John's writer/director feature debut.

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## **Melissa Beauford**

*Producer*

Melissa worked for International attorneys Coudert Brothers and was a senior associate at Michell Sillar Attorneys specialising in intellectual property, media and entertainment law. She was also Acquisitions and Licensing Executive at Arclight Films International.

Melissa has been attached as an EP or legal advisor to several films and documentaries, including; **Man-Thing**, **Watermark** (Cannes – Director's Fortnight) and **Osama**.

But that was before she started **All at Once** becoming a presence on the independent film scene in Australia when back to back she produced **Puppy** – the directorial debut for acclaimed Australian short film director Kieran Galvin, **Feed** for US cult director Brett Leonard and the debut short film, **feeling\_lonley?** from the AWGIE award winning writer and former editor of Inside Film Magazine, Rachael Turk. **feeling\_lonley?** premiered at SFF, won best short drama at WoW and played several other festivals.

**Feed** sold worldwide including: the UK, USA, Canada, Australia, Germany, Belgium, France, Italy, Spain, Scandinavia, Brazil, Greece, Korea and Yugoslavia. It was also selected for numerous festivals including the prestigious **SITGES Festival Internacional de Cinema de Catalunya 2005** and other well regarded fantasy festivals.

**Puppy** also sold to the US after its premiere at the **SXSW Film Festival** and played 13 other festivals and recently having remaining US rights picked up by Cinetic.

She recently completed renowned producer John Winter's directorial debut – the provocative feature, **Black & White & Sex**.

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## **Nicola Daley**

*Cinematographer*

Nicola Daley is an award winning Cinematographer with a strong passion for creative and bold storytelling. Nicola has won numerous ACS awards, including Gold and Silver awards for her short drama work. Nicola received the outstanding cinematography award at the 2009 and 2010 World of Women Film Festival and the **2008 Fuji Film Flickerfest Award** for Best Cinematography.



Nicola studied a Master of Arts in Cinematography in 2003 at the prestigious **Australian Film, TV and Radio School**. The following year, Nicola collaborated on the Oscar nominated short film **The Saviour** and then in 2005 shot the winning Tropfest film **Australian Summer**.

Nicola has worked with some of Australia's most renowned documentary makers, including Tom Zubrycki and Curtis Levy, and has travelled worldwide with her work. Nicola has just completed two important SBS documentary series for 2011 '**Sex: An Unnatural History**' for Matchbox Pictures and the much talked about '**Go Back to Where You Came From**'.

## **Adrian Rostirolla**

*Editor*

Adrian Rostirolla is a film editor whose feature film credits includes **Kokoda, Gabriel, The Nothing Men**, and the highly acclaimed feature documentary **Bomb Harvest**. He also edited the Oscar nominated animation **Birthday Boy** and the AFI nominated shorts **Small Boxes** and **The Ground Beneath**. The Ground Beneath was in the top 10 short list for the 2010 Oscars.

At the 2008 **Screen Editors Guild Awards** Adrian won an award for Best Editing for **The Ground Beneath**. In 2006 he was nominated for Best Editing for **Kokoda** at the IF Awards.

More recently Adrian edited the documentary episode **Law and Disorder: Allen Kessing**. This won Best Factual Program at the **2010 Logie Awards**.

At the **2010 Screen Editors Guild Awards** Adrian was nominated in three categories including best editing on a Feature Film for **Coffin Rock**.



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In 2011 Adrian edited 2 episodes of the new Fox8 drama series **Slide** and is about to start on a feature called **Venice**.

## **Caitlin Yeo**

*Composer*

Caitlin Yeo is a unique and versatile film composer. Since graduating from Screen Composition at the **Australian Film Television and Radio School** in 2003, Caitlin has scored 4 feature films, including ***All My Friends are Leaving Brisbane***, and the recently released ***Jucy***, which premiered at the **Toronto Film Festival** to sell-out audiences.



She has also scored 20 TV documentaries including ***My America***, ***Footy Chicks*** and ***The Matilda Candidate***, 2 documentary series, and many short films.

On March 14<sup>th</sup> this year, Caitlin won the **APRA** professional development award, which included a trip to Los Angeles to attend the ASCAP Film and TV Scoring Workshop to study scoring techniques with Hollywood composers.

In 2007, Caitlin won an **APRA-AGSC** Screen Music Award (Best Music for a Documentary) for her highly original score for ***Bomb Harvest***, about an Australian bomb disposal expert in Laos. Caitlin was nominated again in 2008 for the same award, for documentary, ***The Last Trimate***, and for a third time in 2010 for her score for ***The Long Goodbye***.