

Lismore
pharmacist
on murder
charge

TODAY'S
MISS
LISMORE

STOP
VIOLENCE

A **Stan.** ORIGINAL DOCUMENTARY

KILLJOY

| REVEALED |

Wife shot because of affair, court told

A jury of five women and seven men yesterday heard damning evidence at the trial of a Lansing pharmacist accused of murdering his wife.



A mother's death, a community's silence
and a child's journey to uncover the truth.

SHORT SYNOPSIS



KillJoy follows Kathryn Joy, whose father killed their mother when they were three months old. Spanning forty years we follow Kathryn from a child living with the man who killed their mother, to an adult who sets out to uncover the truth of their mother's buried story. Confronting psychological risks at every turn, Kathryn forms a relationship with their mother, builds a community and finds meaning as an activist.



SYNOPSIS

KillJoy tells the story of a family homicide from the unique point of view of the child.

Kathryn Joy is three months old when their father kills their mother, Carolyn. He serves just 22 months and by age four, Kathryn is back living with him in the Lismore house he killed their mother in. Kathryn grows up in a world of silence that they finally flee at age 17. As an adult, Kathryn embarks on a journey to uncover the truth about what happened, why it happened and who their mother was.

Through interviews and archival video, it's revealed Carolyn had an affair with a fellow amateur actor she met on the set of *Blithe Spirit* at the local theatre club. The love triangle finally ended with Kathryn's father shooting Carolyn dead. With the help of a domestic homicide legal expert, Kathryn accesses their father's murder trial that details the 'provocation' defence used to acquit him of murder. From there Kathryn delves into the past, meeting with their mother Carolyn's closest friends and connecting with Clare, the daughter of Carolyn's lover. Kathryn revisits their childhood home and experiences a cathartic moment at Carolyn's gravestone with the family's neighbours.

On the eve of reaching their mother's final age of 32, Kathryn faces an existential crisis, believing they won't live beyond it. Their fragile mental health deteriorates as documented in revealing video diaries. Ultimately Kathryn pulls through, and with a renewed appreciation for the power of community, takes on the challenge of bringing together a hundred people in a memorial for their mother.

After the memorial, and with a new understanding of domestic violence, Kathryn commits themselves to working as an activist and family violence researcher. Though not "healed", Kathryn's life is now full of community, purpose and moments of joy.



DIRECTOR'S STATEMENT: CREATIVE VISION

I met Kathryn Joy in 2015 as a person with a remarkable story to tell. I began filming one-on-one with them whenever I could, and fragments of story emerged and gradually coalesced into a narrative. The intimacy and rawness of those early scenes set the tone for the entire film. It was immediately apparent that Kathryn's powerful point of view as a child-survivor would make this documentary unique.

Much media dealing with domestic homicide erroneously presents the events as "tragedies" that happen elsewhere. The confronting truth is that the killer in this story is an unremarkably middle-class, professional, white Australian man. I believe it is crucial to bring this story into the suburban home, where many domestic homicides occur, hence interviews are in people's homes.

The legal landscape within which this story exists is fraught with countless risks. The conventional wisdom would suggest to include Kathryn's father, the perpetrator, in a live interview, but doing so would significantly impact Kathryn's wellbeing and perpetuate the problematic way domestic homicides have traditionally been reported on, i.e. focussing on the perpetrator rather than the victim. The challenge was to strike the right balance between representing Kathryn's lived experience, and portraying the perpetrator as a person, while resisting the "monster myth" trope. In *KillJoy*, the perpetrator speaks through his own words; in his letters and the police interview taken directly after he killed his wife. And it was vital to portray his victim Carolyn, as more than her death, to rewrite her narrative as a person who lived and loved.

I'm proud that *KillJoy* is a social-justice documentary that borrows from the true-crime genre, while also subverting it.



PRODUCER'S STATEMENT

It is a privilege to produce *KillJoy* and to bring this important story to Australian audiences.

When we were first introduced to Kathryn Joy in 2015, the #MeToo movement was just beginning, media coverage of intimate partner violence was sparse, and coercive control had not yet been acknowledged by our justice system.

Kathryn's unique experience as both the child of a victim and perpetrator offers an unprecedented and deeply human perspective on a rarely explored issue.

Our journey to develop this story was marked by relentless research and dedication, uncovering truths that had been silenced for four decades. Equally, it required immense bravery from Kathryn, other participants and the community to trust in the documentary process—a true act of collaboration.

KillJoy is not an easy watch. The notion of a child growing up under the care of the man who murdered their mother is profoundly unsettling. Yet Kathryn's story defies expectations and sheds light on the enduring impact of such experiences. The film delves into lingering questions: How did this happen, and what has changed since?

While many true crime narratives conclude with the end of a crime, *KillJoy* extends the story. By revisiting a 1980s family homicide through a contemporary lens, the film exposes systemic failures within the justice system and explores the realities faced by those left in the aftermath.

I hope *KillJoy* serves to highlight the critical need to prioritise the experiences of children who survive family violence in efforts to prevent such tragedies in the future.



SOCIAL MESSAGE AND IMPACT

In Australia there is still no system in place to provide tailored support for children impacted by family homicide. Alongside our impact partners, we will strive to change that!

KillJoy aims to contribute to the shift in how we discuss family violence, how we see young people and draw the nation's attention to the long term impacts of family violence on children.

Documentaries have the power to raise public awareness, educate and entertain audiences, and often bring to light pressing societal issues that are in need of attention.

KillJoy's impact campaign can be followed via
www.KillJoydocumentary.com

and donations made through







DIRECTOR: VINCENT LAMBERTI

Vincent is a Director & DoP. His ABC-TV documentary *Intervention* won the Documentary Australia award for Best Australian Documentary. Vincent studied documentary filmmaking at VCA (University of Melbourne) and Cinematography at AFTRS. As a DoP his credits include features: *The Opposition*, *China's Artful Dissident*, *Palazzo di Cozzo* and *You can go now*, and broadcast series *Filthy Rich and Homeless* and *Meet the neighbours*. His shooter-director credits include *Addicted Australia* and *Me and my Tourettes*. Vincent's work with First-Nations communities while living in the Central Desert culminated in shorts such as the award-winning comedy *Bus Stop*.



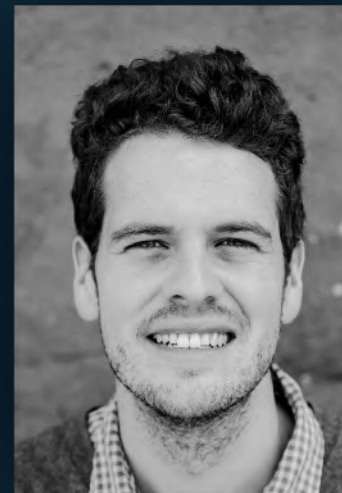
EXECUTIVE PRODUCER: IVAN O'MAHONEY

Ivan O'Mahoney is the founder of In Films, the production company behind projects such as *Firestarter – The Story of Bangarra*, *The Queen & Zak Grieve*, *Hitting Home*, *Revelation*, and *Folau*. Originally a lawyer, his TV career kicked off at CNN following a degree from Columbia Journalism School. From the US, he moved to London where he produced and directed documentaries for BBC, Channel 4 and HBO. Notable films include festival favorites *Baghdad High* and *How To Plan a Revolution*. Love and marriage brought him to Australia in 2008. His work earned the Robert F Kennedy Journalism Award, a Golden Nymph, a Rose d'Or, and several Walkleys, AACTAs, Screen Producer and Director Guild Awards.



PRODUCER: LISA ALBERT

Lisa is a passionate documentary producer committed to highlighting social justice issues. She is a recipient of SPA's 2023 Ones to Watch Producing program, emerging as a courageous producer of factual content, with a commitment to amplifying marginalized voices, across television, online platforms, community and cultural institutions and SVOD. Having a background in Anthropology, her work captures the complexities of the human experience, tackling systemic injustice, gender inequality, and hidden pasts with sensitivity, diligence, and a fierce determination to tell stories that uncover deeper truths.



EXECUTIVE PRODUCER: ADAM FARRINGTON-WILLIAMS

Adam is an Australian independent producer whose producing credits include **WINTER AT WESTBETH** (Metropolis Special Jury Prize DOC NYC 2016), **THE COMING BACK OUT BALL MOVIE** (Closing Night Film of MIFF 2018) and most recently **UNDER COVER** (ABC / NETFLIX). Adam is passionate about helping tell stories that encourage social cohesion, equality and drive change, as well as ushering the works of emerging and diverse talent.



EDITOR: STEVEN ROBINSON

Steven Robinson ASE is a multi award, two time AACTA winning editor of documentary and drama, features and television. He won the AACTA/AFI awards for Best Editing on the feature documentaries *In the Shadow of the Hill* and *Inside the Firestorm* as well as the Australian Screen Editing Awards for Best Editing on *Choir of Hard Knocks*. He won Best Editing (Series) at the 2023 Valencia International Film Festival – Cinema Jove for the Comedy Web Series *Triple Oh !* Some of his other credits include *Kath & Kim* series and feature film, John Farnham feature documentary *Finding the Voice*, AFI winning drama series *MDA* the comedy series *It's a Date*, the 2015 Cinefest award winning feature documentary *Putuparri and the Rainmakers*, the drama series *Bed of Roses* and the Logie winning documentary series *First Contact*.



ASSOCIATE PRODUCER: JESS HILL

Jess is a journalist, author and speaker who focuses on social issues and gendered violence. She has worked as a producer for *ABC Radio*, as Middle East correspondent for *The Global Mail*, and as an investigative journalist for *Background Briefing*. Her reporting has won two *Walkley* awards, an *Amnesty International* award and three *Our Watch* awards. Her book, *See what you made me do*, was awarded the 2020 *Stella Prize*. In 2021, it was adapted into a series on SBS presented by Jess. Recent projects include a podcast series on coercive control and patriarchy called *The Trap*, and a Quarterly Essay on how #MeToo has changed Australia, titled *The Reckoning*, and *Asking for it*, second SBS documentary series In 2023, also written and presented by Jess.



EDITOR: JOHANNA SCOTT

Jo has been working in the film and advertising industry for more than 25 years. After studying film in her home town of Perth, Western Australia, she began her career in London, where she spent 10 years training under some of the best in the industry. Her work spans all forms and durations and has been screened and awarded across the globe, including at the Berlinale, Bafta and Cannes. Consistently garnering international awards, Jo was recently recognised for her outstanding commercials work with the Shots “Editor of the Year” in 2021 and again in the top three in 2023. She has twice been nominated for an AACTA for her documentary editing work and was additionally nominated for the Innovation Award in 2022 at MIFF.



COMPOSER: DAVID BRIDIE

From the global impact of his early groups *Not Drowning Waving* and *My Friend The Chocolate Cake* to his ongoing work as a solo artist and soundtrack composer David is renowned as an innovator and a collaborator who was awarded *The Australia Council's Don Banks Award* in 2019. As a producer Bridie worked with Christine Anu on *Stylin Up* and Archie Roach on his acclaimed *Jamu Dreaming*. As a screen composer David has scored numerous international and Australian films, television series and documentaries including *Proof*, *In a Savage Land*, *Deadline Gallipoli*, *Secret City* and *Audrey Napanangka*, and has earned multiple AFI/AACTA and Screen Music awards. David has supported the development of many artist's careers through the *Wantok Music Foundation*, a not-for-profit record label focused on Melanesian and Indigenous artists.

PRODUCTION STILLS



We acknowledge the Wurundjeri Woi-wurrung and Bunurong Boon Wurrung Peoples of the Kulin nation, and the Widjabul people of the Bundjalung nation, on whose land KillJoy was filmed and produced. We pay our respects to elders past and present and stand in solidarity with the First Peoples of our country.

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ALLEN ENNEW	DAVID WOODS
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THE UNIVERSITY OF CHICAGO, THE UNIVERSITY OF CHICAGO, THE UNIVERSITY OF CHICAGO, THE UNIVERSITY OF CHICAGO, THE UNIVERSITY OF CHICAGO

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