

# THE GAZE

A FILM BY ROXANNE HALLEY

AN EYE SEA FILMS PRODUCTION

WITH ADRIENNE SMITH

WRITTEN & DIRECTED

BY ROXANNE HALLEY

PRODUCED BY ANNE-MAREE

SHELTON

CINEMATOGRAPHY BY THOM NEAL

EDITED BY MITCHELL GOLDBERG





## L O G L I N E

Desperate to escape her tired routine, an exhausted dancer must stand against constant scrutiny from an invisible audience, and from herself.

## S H O R T S Y N O P S I S

A young dancer faces scrutiny from an invisible audience only she can see. Frustrated and unwilling to continue her constant performance, she is interrupted by her own face in the audience, and suddenly forced to question who she is really performing for. Finding strength and clarity in her defiance of the male gaze and its many manifestations, she is finally able to stop dancing.

D I R E C T O R S N O T E S

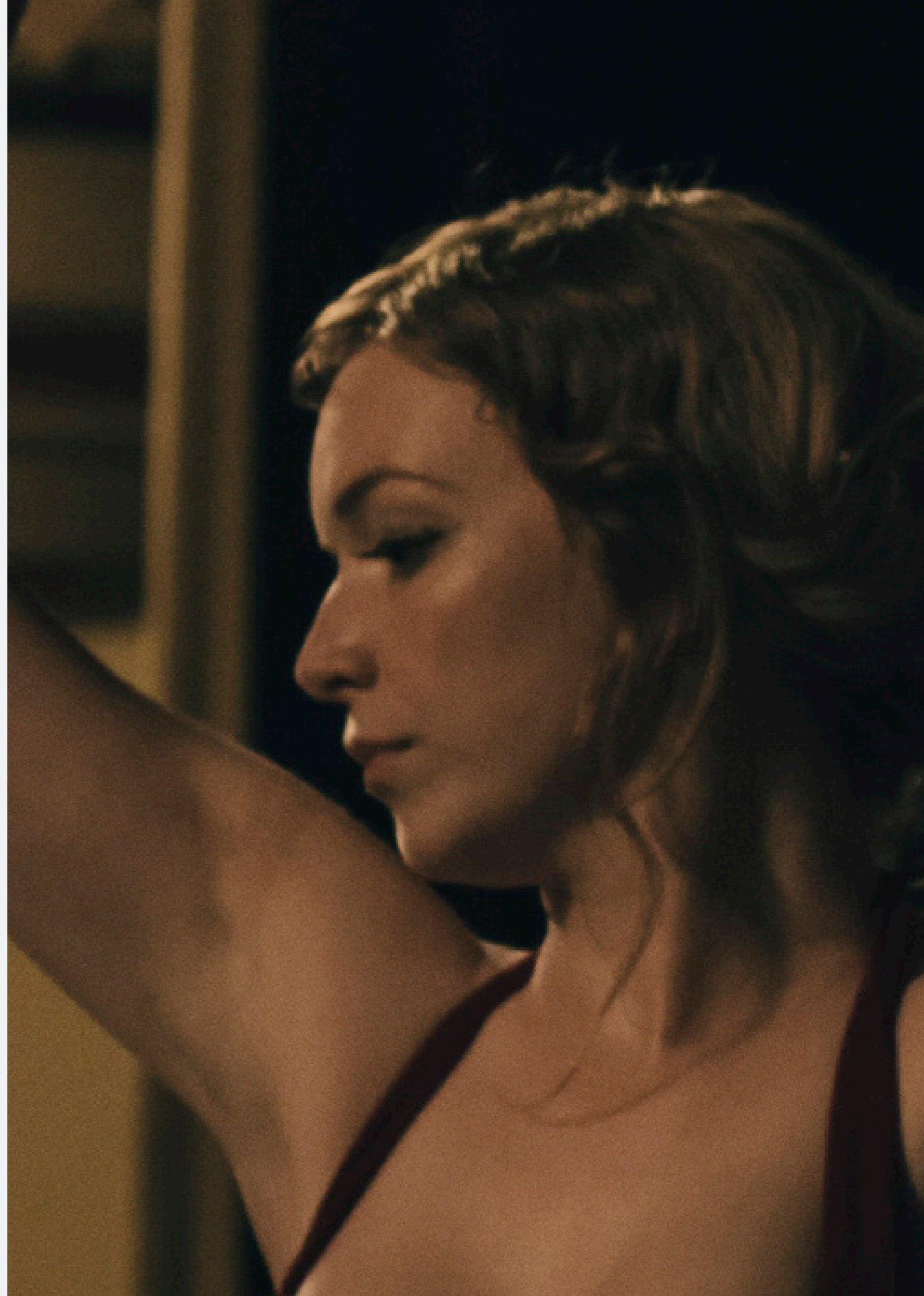
R O X A N N E H A L L E Y

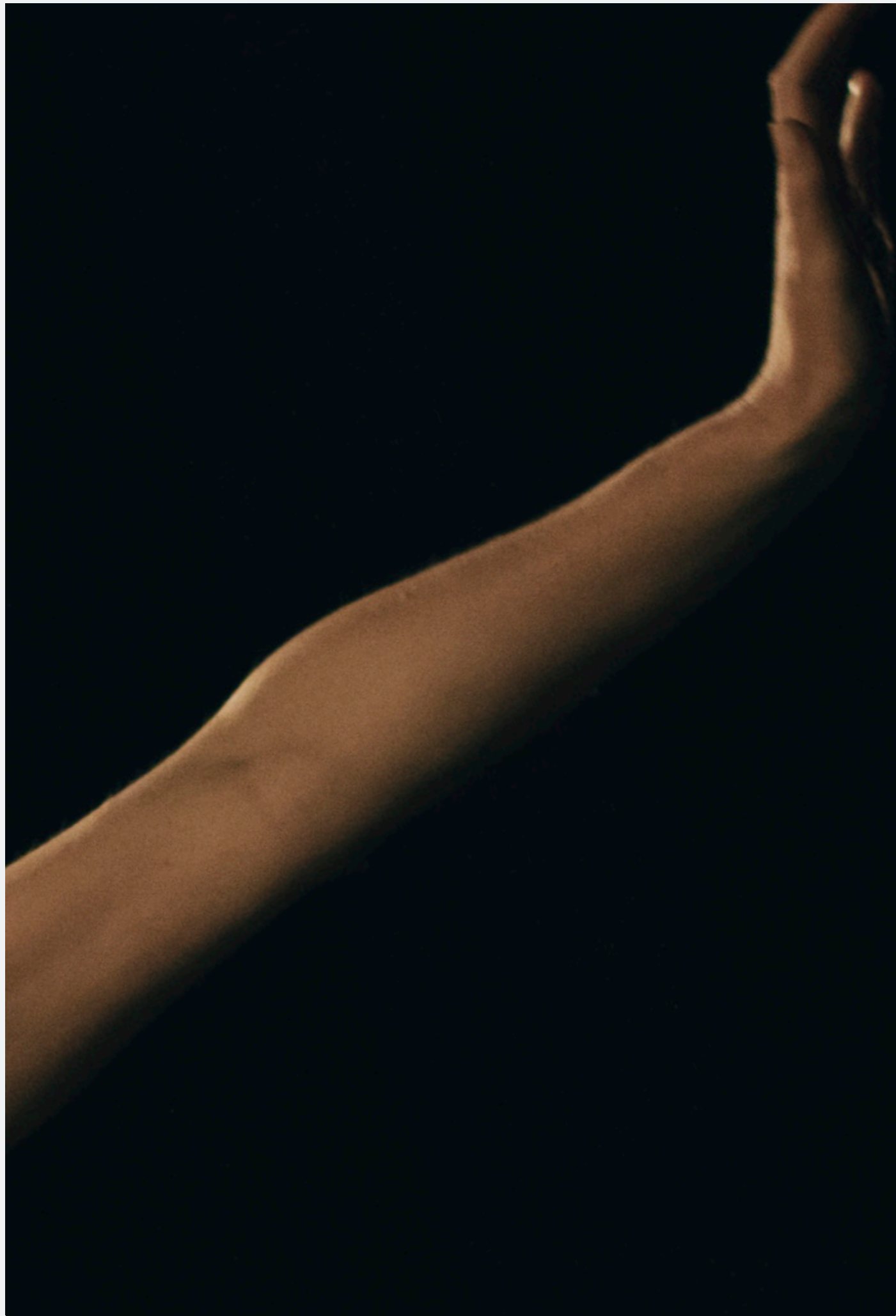
I enjoy watching films about introspection and personal experiences, and when writing *The Gaze* I tried to find a way to articulate something that had occurred during a period of self-reflection. The films of David Lynch heavily influenced me, and the way he can seamlessly blur the lines between reality and the surreal. I also drew inspiration from Bob Fosse's "Cabaret" (1972) where commentary on humanity is delivered through seemingly playful performances.

When we become aware of our habits or compulsions it gives us the freedom to analyse them from a distance, like stepping back from a painting.

Lacan and Satre described the "gaze" as one losing a degree of autonomy when realizing one is being watched. When we feel as though we are being watched, it alters our behaviour and cultivates a little voice that lives in our heads that keeps us in check.

When we began the audition process for *The Gaze*, the large majority of women who had read the script immediately understood the context. We all saw it as an opportunity to discuss our own self-criticism and the sometimes-overwhelming presence of the male gaze, whether real or self-imposed. *The Gaze* is my articulation of an inner-experience in a way that I hope will resonate and create a spark of recognition in others.





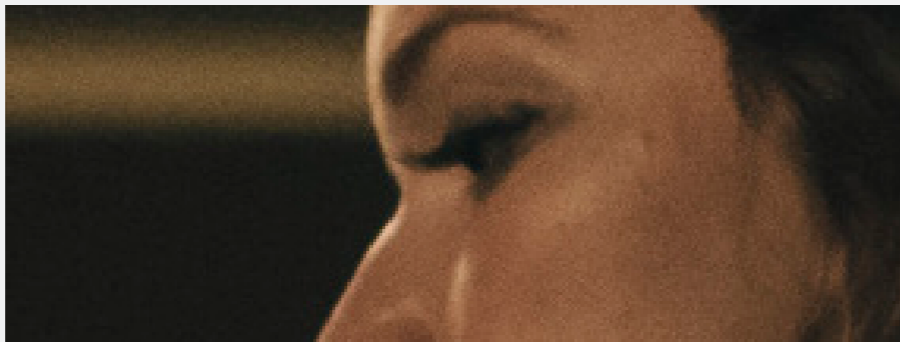
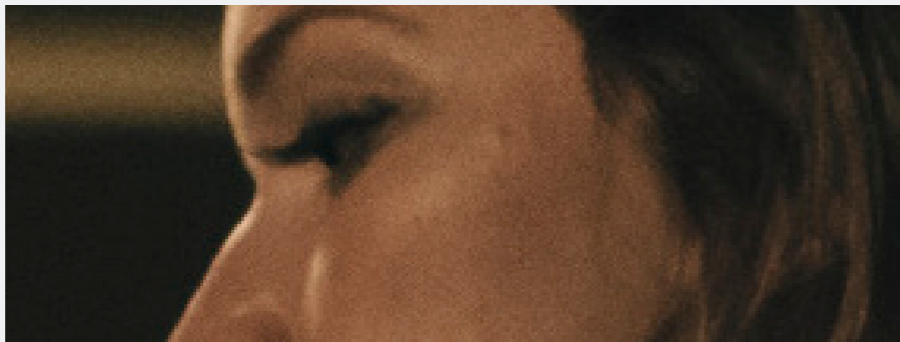
## T H E F I L M M A K E R S

### D I R E C T O R

**Roxanne Halley** is a filmmaker from Melbourne, Australia who works as a Writer, Director and Production Designer on short films, music videos, television series and commercials. Roxanne's first experimental short, *Nymph*, was accepted into the 2013 Cannes Film Festival Court Métrage and has since been screening in various Melbourne short film festivals. Being a diverse filmmaker, Roxanne also wrote and directed a short comedy *The Village Idiot* starring Jane Turner, which was shortlisted for Tropfest in 2013 and continues to be enjoyed by local audiences. Having worked in the art department on a vast range of productions, Roxanne has a passion for visual storytelling and utilises design in all aspects of her filmmaking.

## P R O D U C E R

**Anne-Maree Shelton** naturally fell into the role of producing due to her strong organisational skills and a drive to make things happen. She has extensive experience after producing many films whilst studying her Bachelor of Film and Television at Swinburne University. Anne-Maree created her production company, 'Eye Sea Films' in January 2013 and has continued to create short films, music videos and commercials for clients.

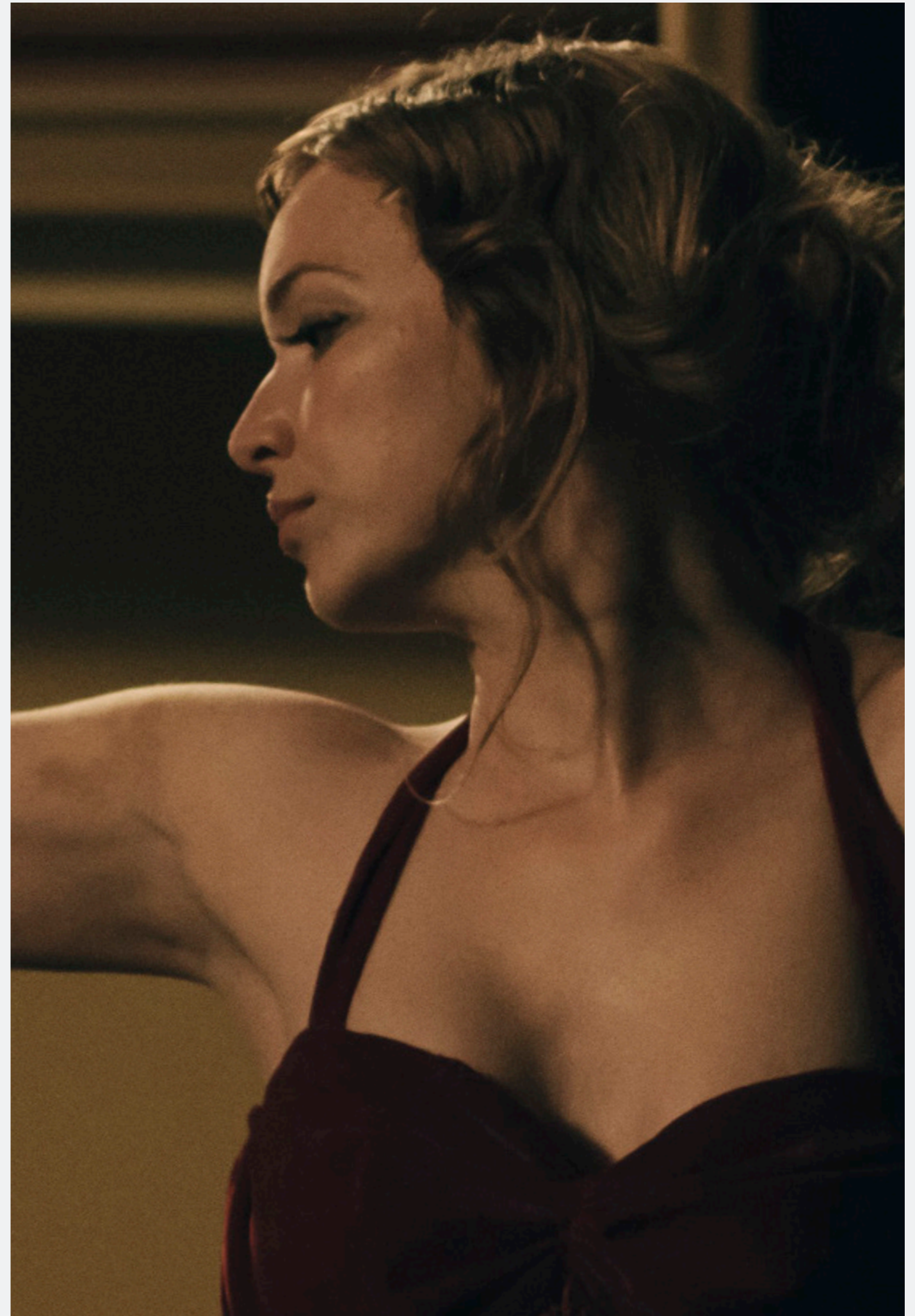


## D I R E C T O R O F P H O T O G R A P H Y

**Thom Neil** is an emerging cinematographer based in Melbourne, Australia. His work spans across various mediums including narrative, documentary, commercials and music videos. Thom's work is driven by story and character, with a keen eye for creating an atmosphere that evokes a spectrum of emotions. He has won numerous awards for his work on short films and has recently started to expand his repertoire into advertising and long-form work.

T H E  
D A N C E R

**Adrienne Smith** Born and raised in Melbourne, Adrienne attended a performing arts high school while working on various television shows. She has a BA in Film Studies/Drama and before moving to Los Angeles, she was accepted into Melbourne's prestigious Acting school- 16th Street Actors Studio. There she completed a 2-year intensive and trained with some of Australia's most highly celebrated teachers, directors and actors, including AFI winner Noni Hazelhurst. She has appeared in several Australian drama's including Neighbours, Blue Heelers, Secret Life of Us, Dangerous Remedy and Chris Lilley's original comedy We Can Be Heroes. Most recently she has finished a run at the Matrix Theater, Los Angeles, in the Australian Theater Company's production of Holding The Man, directed by Larry Moss.



**F U L L  
C A S T &  
C R E W**

**A d r i e n n e  
S m i t h**  
The Dancer  
  
**M i c h a e l  
M c C o r m a c k**  
as The Man

Written and  
Directed by  
**R o x a n n e  
H a l l e y**

Produced by  
**A n n e - M a r e e  
S h e l t o n**

Associate  
Producers  
**R e n e  
B r o w n  
T o b i a s  
W i l l i s**

Director of  
Photography  
**T h o m  
N e a l**  
Editor  
**M i t c h e l l  
G o l d b e r g**

1st Assistant  
Director  
**L a r a  
K o s e**

Production  
Manager  
**N a t a l i e  
N a l e s n y i k**

1st Camera  
Assistant  
**R e b e c c a  
I r e n e**

2nd Camera  
Assistant  
**J a m e s  
L e e**

G a f f e r  
**W i l s o n  
H u a n g**  
Sound  
Recordist  
**T o b i a s  
W i l l i s**

Costume  
Designer  
**P a i g e  
P r e n d e r g a s t**

Set Dresser  
**D o n n a  
Y e a t m a n**

Makeup Artist  
**H e l e n a  
S m y t h e**

Sound Design  
**L l o y d  
P r a t t**

VFX  
**C h r i s d e  
S o u z a**

Colour  
Grading  
**C r a y o n**





<b>F</b>	<b>I</b>	<b>L</b>	<b>M</b>	
<b>S</b>	<b>P</b>	<b>E</b>	<b>C</b>	<b>S</b>
Form				Short
Duration				00:07:02
Shooting Format		Arri Alexa	Raw	
PAL				16:9
Language				English
Country				Australia
Rating				Unclassified

B E H I N D  
T H E  
S C E N E S

The Gaze was made between long term collaborators who have been sharing ideas and working together since film school, and featured a predominately female crew. It is Thom Neal and Roxanne Halley's fourth production together, and Roxanne and Anne-Maree Shelton's second.

When our initial location fell through only weeks before the shoot date, we were saved via social media and were contacted by Film Victoria's Location Services Coordinator, who advised us of more potential shoot locations. Ormond Hall turned out to be the perfect setting for The Gaze.

The film was partly funded through an Indiegogo campaign, and we were delighted to receive positive messages of support via social media during the crowdfunding period and throughout production.



