

THE DEEP END COLLECTIVE PRESENTS

TOMMY'S SHOES



STARRING MAX CATTANA DIRECTED BY KYLE PORTER

PRODUCED BY MAX CATTANA AND KYLE PORTER

WRITTEN AND EDITED BY MAX CATTANA

ORIGINAL SCORE COMPOSED BY PHOENIX MANSON

POST PRODUCTION SOUND DESIGN BY PATRICK BOURKE

TOMMY'S SHOES

Country Australia

Language English

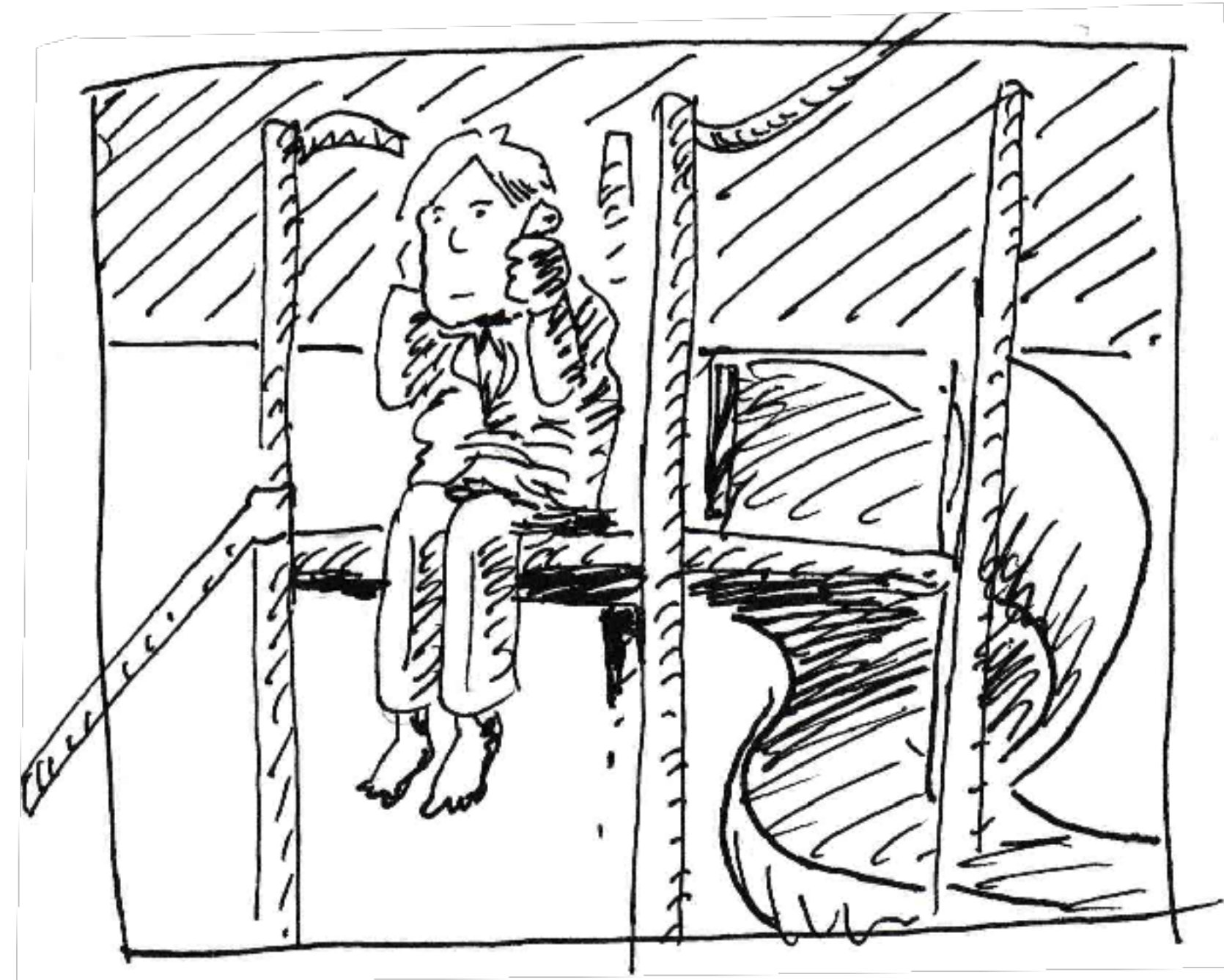
Duration 09:24

Frame Rate 25 fps

Colour Aspect Ratio 8.5 (2050x1425)

Sound Stereo 2.0

Shot On Beaulieu 2016 with
Canon lenses



TOMMY'S
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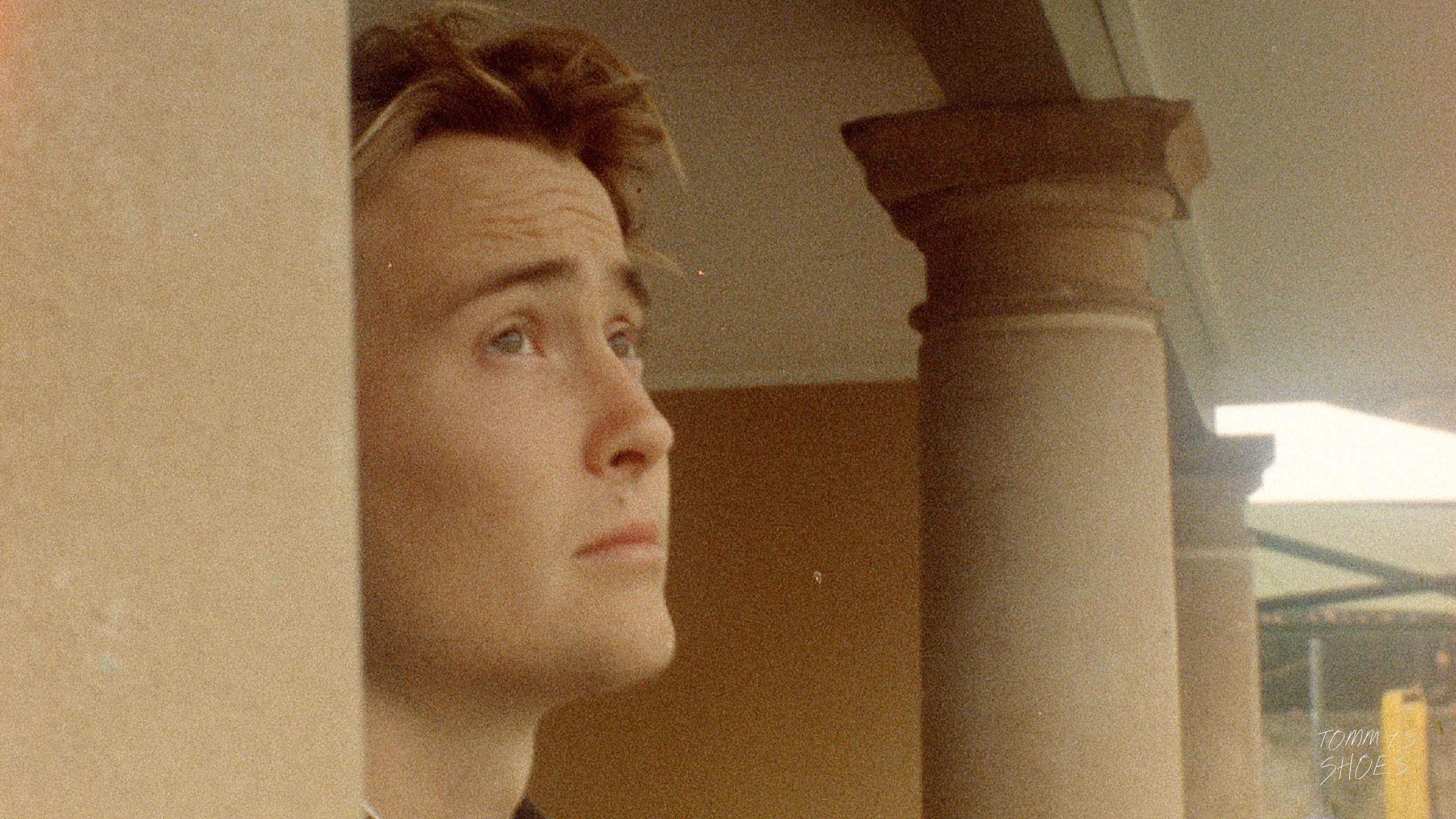
TOMMY'S
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Synopsis

A short film about one man's attempt to recreate the memories of his past. Unwilling to accept the traumas of his childhood, Tommy breaks into his Elementary School playground, determined to recreate the memories of his past. Childhood wonder quickly develops into torment as Tommy is forced to confront what he has kept buried for so many years.

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Director's Statement

Time passing is an everyday discussion; now more than ever with our current global situation. I find that our lives run faster than we can; however, it's the moments of the slow pace seen within these rushes that resurrect emotions of the past, that's the reason why I wanted to direct 'Tommy's Shoes'. Reflection.

I remember the nostalgic childhood feelings I experienced following script discussions which, in turn, developed into a catalyst for the film's focus. I've always found a lot of inspiration in Andrei Tarkovsky's later works when dealing with tonality. I want the audience to feel a similar sense of reminiscence in the time we spend with Tommy because we're not just exploring his singular story; but re-directing his emotive state into that of the audiences past experiences, their own stories. The decision to work on the film was upheaved from this sense of personal connection, displayed through an old lens, but capturing the struggle of the present, just like Tommy.

The element of solitary confinement within both Tommy's mind and the playground was enhanced by the limited crew, budget and equipment. Thus, creating an intimate, cinematic experience for the audience.

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Writer's Statement

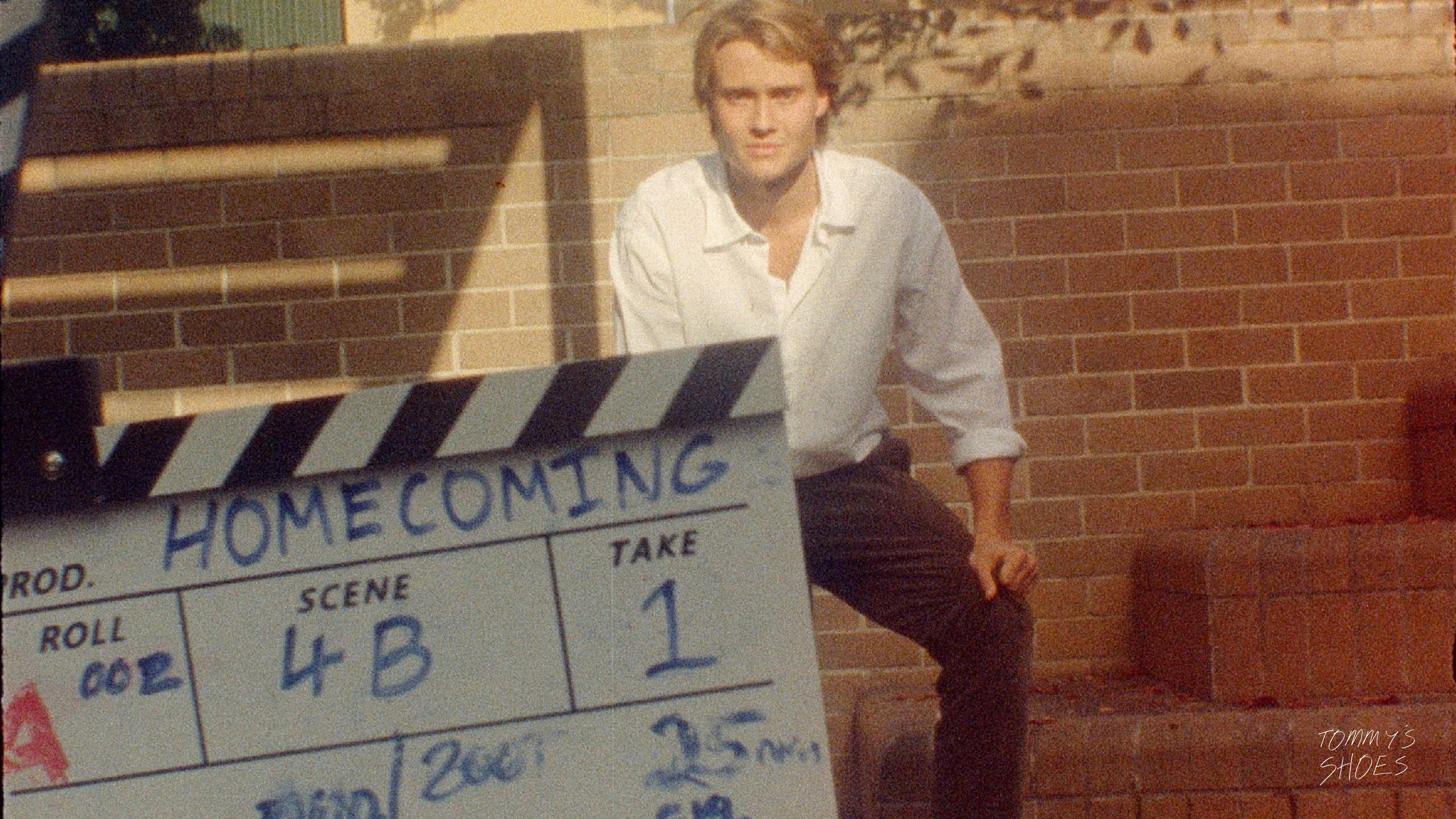
As the writer of Tommy's Shoes, I began the writing process as an exploration of the time in one's life between childhood and adulthood. A portrait of a man standing at a precipice, in one direction he can see the past and in the opposite, the future. Being developed at a point in my own life where I have felt the need to let go of my past in order to move forward, Tommy (the protagonist), is in a way, a reflection of myself.

Exploring how one's subjective experience of memory may be wrought with indiscrepancies between what is objective and subjective truth. Thus, what becomes clear is that memory is not always a trusty ally due to its quick shape-shifting nature. This notion thus became the bedrock of my writing process and eventually inspired my segue into further exploring memory in relation to trauma.

Trauma is the screenplay's central antagonist and a major component of this film's core idea. For Tommy, trauma has left blindspots in his memory, flashes of a time and place that he has buried in his subconscious. Dealing with trauma in the writing process was delicate. Often our traumas lay buried and locked away, deep down. Depicting trauma as a hidden assailant thus became my story's focus. Inspired by the writings of Van Der Kolk's, 'The Body Keeps the Score', Tommy's deep dive into the memories of his childhood activates past experience through a physical process. Acceptance of our past, letting go of childhood and understanding our traumas are all notions that have fuelled the development of this deeply personal piece. A film that aims to give a long, understanding hug to a small child.



TOMMY'S
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HOME COMING

PROD.

ROLL
002

SCENE
4 B

TAKE

1

11/10/07

2007

25 min
11:00

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Crew Biographies

Kyle Porter

Kyle is a young Writer, Director & Cinematographer. After completing his Cert 3 in Screen and Media, Kyle went on to complete his Bachelors degree of film production at the SAE Institute (2018-2019). In recent years, Kyle's 2019 short 'The Emphysapien' won at the Now In Colour film festival, which broke the seal to his most recent success overseas in 'Hustlers'. It claimed an official selection at the Reale Film Festival and earned a semifinalist title at the Boden International Film Festival. Kyle's rare passion and incomparable energy towards both creative expression and artistic collaboration underpin the fulfilment of his cinematic purpose.

Max Cattana

Max Cattana is a Sydney Born Actor, Writer & Producer. He has studied at New York's Atlantic Theatre School in their full-time conservatory program (2020-2022) and at Screenwise Acting School for Film & Television (2019). His acting career began in 2019, performing in local Theatre productions, namely in SUDS critically successful production of, 'Orlando', a theatre adaptation of Virginia Woolf's original novel by Sarah Ruhl. Max has appeared in multiple TV commercials, including work for Telstra (2019) and McDonalds (2021). Recent film work includes 'Miscom' (2020) and 'Hustlers' (2021) for which he was both the producer, writer and starring Actor. 'Hustlers' (2021) has recently won awards on its ongoing Film Festival run in Italy and Sweden at the Reale and BIFF film festivals respectively.

Phoenix Manson

Phoenix Manson is a Melbourne based music producer who blends an eclectic mix of influences to deliver a modern take on an old school sound. Since launching his music career with a live performance at the Arts Center for Melbourne Music Week, Phoenix has gone on to perform at various iconic venues and music festivals in Australia and across Europe. After graduating in London with Abbey Road Institute, Manson has been consistent with releasing soulful music that has received radio play and playlisting worldwide.

Patrick Bourke

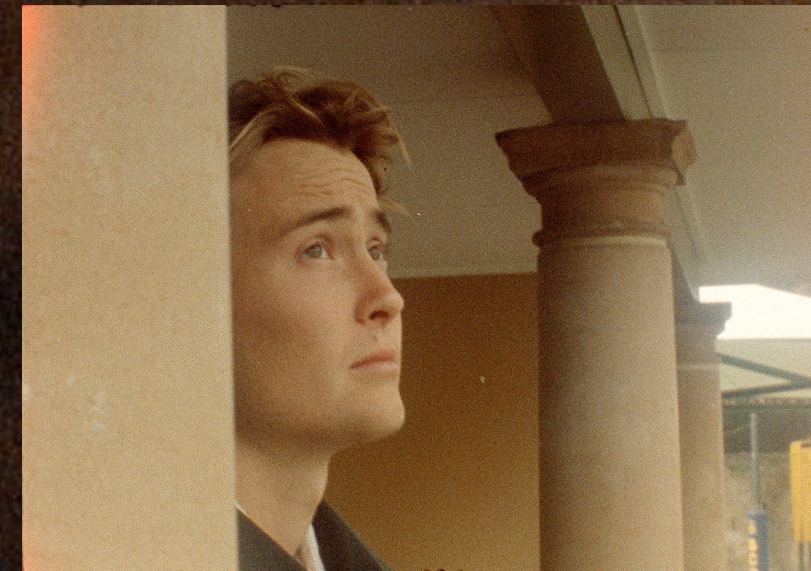
Patrick Bourke is a sound engineer based out of Sydney, Australia. He completed his Bachelor of Audio in 2019 during which time he gained experience in production audio including lavalier placement, boom operation, and location audio recording/mixing as well as post-production audio being foley, sound effects, atmospheres and dialogue. During 2020, Patrick has been working hard; establishing himself as a location recordist/mixer having the chance to work on several short films over the year. His most recent works include The Emphysapien (2019), Goodbyes (2020), The Road (2020) and Art of the Bar Cart - Amy Shark (2020)

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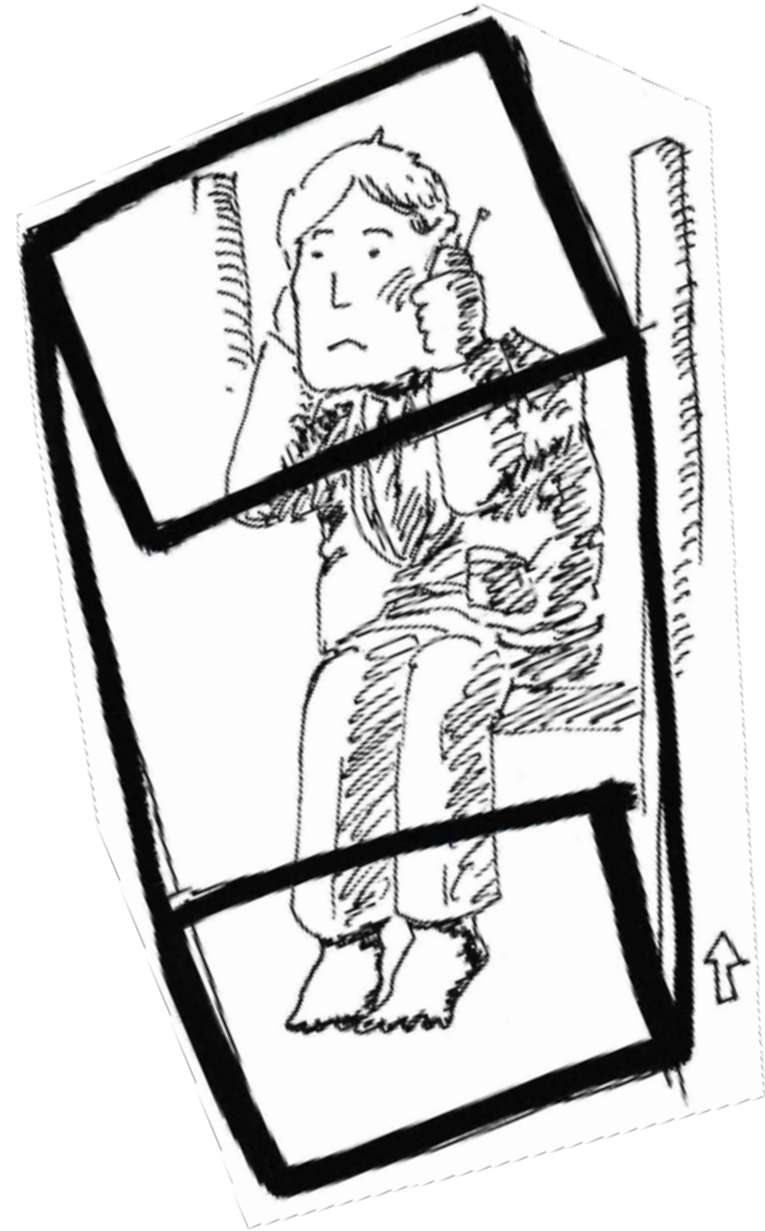
Production Stills



TOMMY'S SHOES

Reviews

Henry Milic,
FilmFiction.com



“TOMMY’S SHOES is a thought-provoking short film that explores how the main protagonist Tommy Manning (Max Cattana), deals with his childhood trauma. More profoundly, director Kyle Porter brings the viewer back to the schoolyard, where Tommy slowly starts to unravel and give into his suffering.

Written, produced and edited by Max Cattana, TOMMY’S SHOES is exceptionally well put together, as it leaves the viewer contemplating their own schooling experience. Additionally, Cattana’s performance in this short film was highly captivating as his ability to fluctuate through emotions enabled the viewer to connect with his character on a deeper level. Unlike other solo casted films that rely heavily on dialogue to convey its story, TOMMY’S SHOES offers a much more unique way of storytelling.

This short film is very aware of its pacing as it doesn’t feel forced or rushed. It allows time for the audience to gage with the story and understand its protagonist. A subtle but effective way that Porter paces his film can be identified within the removal of Tommy’s jackets over each scene. This clever technique gives perspective on Tommy’s character as if he is being stripped down both physically and metaphorically.

Shot on a Kodak Vision 3, Porter creates a world of familiarity through soft colour gradients. This nostalgic type of filmmaking gives the nod to 80s classics, almost reminiscent of something like the Breakfast Club. In doing so, Porter utilises an array of different shots to create Tommy’s world, whether that be from a mid-shot of the root of a tree to an extreme close-up of Tommy gazing deeply at his shoes.

Moreover, individual scenes have been dramatised through the inclusion of an original score composed by Pheonix Manson. This unique sound that Manson has created adds further depth to the story as it provokes a sense of curiosity with its upbeat and constant rhythm. The score ties in perfectly with the narrative as it makes the viewer feel like they are getting chased by something or someone, much like the main protagonist Tommy.

Overall the team at Deep End Collectives have produced a thought-provoking short film that comments on real-life hardships. The film has done a remarkable job of taking a familiar memory, and turning it into a greatly personable story whilst avoiding all clichés. I enjoyed watching this film and highly recommend it to those who wish to take a short, albeit meaningful trip down memory lane.

I look forward to seeing what this talented team of film-makers come up with next. “

Credits

Starring **Max Cattana**

Directed by **Kyle Porter**

Produced by **Max Cattana** and **Kyle Porter**

Written and Edited by **Max Cattana**

Location Manager: **Aaron Averay**

Camera Operator: **Kyle Porter**

Assistant Camera: **Oskar Jenkin-Broadie**

Gaffer: **Kyle Porter**

Location Sound Recordist: **Patrick Bourke**

Original Score Composed by **Phoenix Manson**

Post Production Sound Designer: **Patrick Bourke**

Poster by **Chloe Goodlace**

Shot on Kodak VISION 3

Processed by Neglab, NSW

Digital Conversion by Memory Lab, VIC

© Kyle Porter and Max Cattana, 2021

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A painting of two hands holding each other, with a tree in the background. The hands are rendered in a soft, painterly style, with one hand resting on the other. The background is a simple landscape with a tree and a dark ground. The overall mood is intimate and supportive.

Contact

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