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# THE ORGANIST

WEIRD NEIGHBOUR PRESENTS

"THE ORGANIST" JACK BRADDY LUKE FISHER GEORGE GOLDFEDER LENA MOON AMY RAFFE  
AARON JAMES CAMPBELL SHAWANA BROWN-EDWARDS JESS CIANCIO AND GARTH EDWARDS  
COMPOSED BY CHRIS BORTOLETTO SOUND DESIGNED BY BORIS BOROCHOV AND FEDERICO RAMIREZ AGUILAR  
SOUND MIXED BY BORIS BOROCHOV CASTING BY JACK BRADDY EDITED BY ANDY BURKITT AND XAVIER NATHAN  
STORY BY XAVIER NATHAN JACK BRADDY ANDY BURKITT AND GEORGE GOLDFEDER  
WRITTEN BY XAVIER NATHAN ANDY BURKITT AND JACK BRADDY EXECUTIVE PRODUCER BORIS BOROCHOV  
PRODUCED BY ANDY BURKITT JACK BRADDY XAVIER NATHAN AND GEORGE GOLDFEDER  
SHOT AND DIRECTED BY ANDY BURKITT

## LOGLINE

When an embittered vital organ broker meets a karmically challenged universal donor, the pair scheme to ethically distribute organs to those in need and escape the maw of a ruthless HR department.

## PRODUCTION DETAILS

**BUDGET: \$7000 AUD**

**COUNTRY: AUSTRALIA**

**PRINCIPAL PHOTOGRAPHY: 18 DAYS**

**YEAR: 2023**

## TECHNICAL DETAILS

**RUNTIME: 98 MINS**

**ASPECT RATIO: SCOPE 2.39:1**

**SHOOTING FORMAT: DIGITAL**

**AUDIO FORMAT: 5.1**

**ORIGINAL LANGUAGE: ENGLISH**

## SYNOPSIS

The Organist follows the story of Graham, a broker who buys vital organs on behalf of a shady company. When he discovers that some of his purchases land on the plate of a cannibal, his crisis of conscience drives him to befriend Riley - a deeply suicidal universal donor. Riley has a karmic system - one that tallies his good and bad deeds and weighs them against each other. Graham partially adopts Riley's system, granting him hope for redemption.

Against the Company's wishes; Graham and Riley scheme to distribute Riley's organs to the terminally ill - only for Riley to regain the will to live at the last minute. Abandoned and alone, Graham reneges on his commitments to the donors he promised a second chance at life. After a round of waterboarding by his colleagues (described by HR manager Tracy as "a water-based disincentive program") Graham is pushed to harvest his former friend Riley at the behest of the Company.

Hamstrung by Riley and hounded by the Company, Graham commits to talking Riley back into taking his own life. In the dying moments of the film, Graham's guilty conscience drives him to acts far worse than what he originally sought to find absolution for.





## DIRECTORS STATEMENT

### Andy Burkitt

We had a goal. From the 1st of January we gave ourselves one year. We wanted to complete a no-budget feature film. From having no script, no story; to finished product.

I'm proud to say that we failed.

It started out as four mates who loved making stuff, and watched too many films, wanting to learn as much as possible, making the jump from short films to a full feature. We began by throwing shit at the wall to see what stuck. We looked at what we had access to and came up with the bones of *The Organist* by February. Since we really only had access to each others houses and apartments, we came up with the idea of Graham Sloane; a door to door salesman: except he comes for your organs.

Having no budget, meant no big name to be attached so we knew we had to rely on a strong concept to be attractive to audiences.

By March we had a first draft, and by July we were into production with a schedule that would last 18 days over 2 months whenever we could get availability from the crew in between their day jobs. The other part of this plan relied on having as small a crew as possible. Not uncommon for small features, but there were some days where we had 3 crew members on set, that's it.

This skeleton crew relied on us all wearing multiple hats, we were all producing in different capacities: Xav was our head writer and on-set scripty, and being a very quickly written script, there was a lot to that job since we were constantly re-writing and improvising, up until the very last day of filming.

George played Johnny, he designed the fight scene and any stunt we had to tackle; safety officer and runner on set.

Jack took on not only the role of Graham but also took care of casting, and acquiring music from small local artists. Together we worked on the performance aspect of directing. Since I was also DP and operating the camera, while I was setting up lights and blocking, it was great to be able to rely on Jack to talk through scenes from a performance point of view with the other actors as a kind of dramaturg.

The fluid nature of the scheduling to allow for the crew to take other jobs and attempt to afford rent while we shot, meant that those two months of filming turned quickly into 4 as we tried to accommodate everyone's availabilities. We were getting dangerously close to that end of year deadline being completely overshot.

Then Luke, our supporting lead broke his ankle and we were put on hold for another 3 months.

By March the next year, we had finally completed principal photography; and I wouldn't have had it any other way.

We had started with just an exercise to improve our craft, and we had fell in love with the story and process. We were closer with this tight knit crew than I had ever expected to be.

We didn't have the funds to reshoot anything, so getting it right on the first go was so important. Being able to take those extra months to re-write the final act to better suit the film we had made, was an absolutely invaluable asset.

The amount I have learnt not only about directing, but about story, producing and the emotional toll a feature can take has been invaluable and has solidified filmmaking as the addiction that I don't want to beat.

## KEY CREATIVES

### Andy Burkitt

Director, Producer, Writer, DP

Andy has had success in the past with his short films *Grave Expectations* and *Bloody Tradies* at major Australian short film festivals like Flickerfest and St Kilda Film Festival. In his debut into the feature space, Andy took on multiple roles to keep costs down and flexibility high. Along with writing and directing, Andy took on cinematography of the film, opting to operate himself to maximise time and effort on tight days of shooting. In post-production Andy edited and coloured the film. For Andy, *The Organist* has been a labour of, not only, love, but also of live and laugh, as it has been the most exhilarating, fulfilling and just plain fun experience of his life.



### Jack Braddy Graham, Producer, Writer

Jack Braddy is an actor/writer/producer/goon from Brisbane, Queensland. He sharpened his teeth in comedy by touring and writing with the absurdist troupe, *The Miscreants*, before moving to Perth to study at WAAPA and transitioning to screen acting. Since then, he has appeared in George Miller's *3000 Years of Longing* as Ibrahim the Mad, as well as appearances on *Spreadsheet* (2021), and *Neighbours* (2022). The role of Graham is a hard nut to crack, but we're so stoked with how Jack was able to embody someone who is both genuinely likeable and also scary. Jack's talents offscreen were also an absolute must in getting *The Organist* off the ground. The man oozes shmooze in the best possible way.

### Xavier Nathan

Producer, Writer

Xavier Nathan is a silly little goofball who likes writing and producing weird films with his weird friends. With some success in writing a directing short comedies (and occasionally horrors, because as well as being silly, he's also spooky) Xav brought the hilarity to both the script and set. Xavier studied filmmaking at University because he's an idiot (his words), and has worked in the past for Aunty Donna on a number of their projects, including *Ripper Aussie Summer* and the live show for their Album tour.



### George Goldfeder Johnny, Producer, Stunt Choreographer

George is an actor, producer and a content creator. It is his goal to break in to the world of action films. Along with acting, George is a stunt man and fight choreographer with mixed training in various martial arts and weapon based training. He also studied Suzuki method physical theatre which gave him the skills needed to achieve his goals in fight choreography for *The Organist*. George's ability to combine humour and action was an absolute asset to the team; and one of the highlights in *The Organist*. George might look familiar as he was a fan favourite in the 2021 season of *Beauty and the Geek Australia*.

### Boris Borokhov

Executive Producer, Sound Designer/Mixer/Recordist

As soundies go, you'd be hard pressed to find anyone more passionate about the intricacies and beauty of audio than Boris. With a diverse background in Pizza shop owning, warehouse management and a brief stint in Scotland in which he will not answer any questions about; the sound department is where Boris discovered his talented ears. When jumping on board Boris brought so much enthusiasm and love for *The Organist*. We were thrilled when he accepted the role of EP to help get the project across the line with all of his hard work both on set and an extensive post production.



## CAST

### Garth Edwards

#### *Bruce*

Garth is from Mamu Country near Innisfail in Far North Queensland, and is a staple of the North Queensland film community. We dare you to find anyone that wouldn't give him the most glowing praise. He's just that nice. Garth studied with Jack, George and Luke at WAAPA and brought so much energy to the role of Bruce and was an absolute pleasure to have on set and get involved with creatively. Garth also raps under the name JPoint. Man of many skills. He is currently in post-production in his own feature, *Two Girls, a Guy and a Gun*.



### Lena Moon

#### *Tracy from HR*

Lena Moon is a writer, comedian and streamer from Naarm (Melbourne). Since leaving the Victorian College of the arts in 2016 with a masters of screenwriting she has worked as a screen writer, development note taker and script coordinator. Between writing gigs, she spends her time developing, producing and touring shows in her comedy duo Annie and Lena, as well as streaming video games, cooking and other projects on twitch. Lena was nothing less than an improv godsend on *The Organist*. Her quick-witted office scenes have already become a highlight of the film.



### Luke Fisher

#### *Riley*

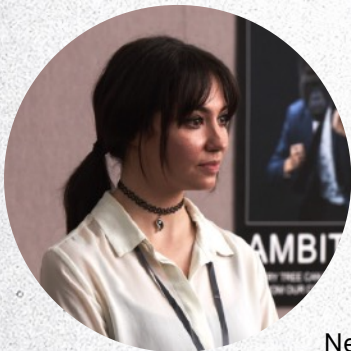
Luke is from Perth, Western Australia. But we won't hold that against him. Luke is a proud graduate of WAAPA Screen acting, where he met Jack (Producer/Actor) and they sparked up a long, intimate friendship. Years later, Luke met the rest of the gang when he played the lead role in the short film *Bloody Tradies* and we were stoked when Luke jumped on board again in *The Organist*. Luke enjoys surfing, visiting family in Mauritius and gaslighting his friends and family.



### Jess Ciancio

#### *Erin from HR*

Jess' unbounded creativity, combined with her background in business, marketing, and PR, enables her to produce innovative and commercially successful ideas without losing the creativity and touch of weirdness that make them truly unique. Jess's theatre credits include Melbourne International Comedy Festival hits "2 Animals (That Don't Traditionally Get Along)" and "Scary Goats Tour." Her recent on-screen work includes her portrayal of Sigrid in the Screen Australia comedy "The Followers". Jess is a proud member of the WeirD Neighbour team and a talented addition to *The Organist's* cast.



### Amy Raffae

#### *Chloe*

Amy began drama training at age 12 with the Victorian Youth Theatre. Most recently she attended Atlantic Acting School's Summer Intensive program in NYC in 2019. After high school, Amy was awarded a full scholarship to attend Film & Television Studio International's Full Time Professional Acting course, which she graduated from in 2015. Since then, she has continued training both locally and overseas, and has had guest roles in the television series *Romper Stomper* (Stan) and *The Bureau of Magical Things* (Channel 11 AUS, Nickelodeon USA) as well as numerous short films.



# CREDITS

## Crew

### Director

ANDY BURKITT

### Story

XAVIER NATHAN  
ANDY BURKITT  
JACK BRADY  
GEORGE GOLDFEDER

### Screenplay

XAVIER NATHAN  
ANDY BURKITT  
JACK BRADY

### Sound Recordist

BORIS BOROKHOV

### Casting

JACK BRADY

### Stunt Choreographer

GEORGE GOLDFEDER

### Composer

CHRIS BORTOLETTO

### Director of Photography

ANDY BURKITT

### First Assistant Camera

NICHOLAUS BURKITT

### Sound Designers

BORIS BOROKHOV  
FEDERICO RAMIREZ AGUILAR

### Editors

ANDY BURKITT  
XAVIER NATHAN

### Script Supervisor

XAVIER NATHAN

### Driving Projection Technician

ETHAN GRAHEK

### Set Dressers

SAM JELLEY  
SOPHIE MASON

### Sound Mixer

BORIS BOROKHOV

### Colourist

ANDY BURKITT

### Stills Photography

MISH WINTERS  
LACHLAN CHATFIELD

### Executive Producer

BORIS BOROKHOV

### Producers

ANDY BURKITT  
XAVIER NATHAN  
JACK BRADY  
GEORGE GOLDFEDER

## Cast

### Graham Sloane

JACK BRADY

### Tracy from HR

LENA MOON

### Chloe

AMY RAFFE

### Doctor Salt

ZAK MARRINAN

### Young Graham

LUKA GRACIE

### Bruce's Cousin

SIMONE BROWN

### Organ Recipient

SAM JELLEY

### Riley Reynolds

LUKE FISHER

### Jack

AARON JAMES CAMPBELL

### Mia

SOFIA HARROP

### Jessica

SHAWANA BROWN-EDWARDS

### Constable Darcy

ALBERT GOIKHMAN

### Simmo

EMERSON BROPHY

### Organ Recipient

LOUISE CHILD

### Johnny Drexler

GEORGE GOLDFEDER

### Bruce

GARTH EDWARDS

### Erin from HR

JESS CIANCIO

### Brayden Reynolds

XANDER TELFORD

### Emily

NIKITA CAMPBELL

### Rest Stop Driver

BORIS BOROKHOV

### Organ Recipient

JAMES BOWMAN



### **There is a lot of low angle use in the film, is there a reason?**

Low angles can bring a lot of depth and drama to shots to help keep things interesting and the style of placing multiple characters in positions of power in the frame can add a sense of tension and intrigue and its totally not that me, a 5ft6 camera operator, was working with actors all over 6ft.

### **Was Jack's beard really his beard the whole time?**

Funny you should ask that. There's one scene where we cut off Georges beard and placed it in Jack's beard because he cut it too short one day after a couple months break between filming.

### **How did you come up with the story?**

We started by looking at what we had access to. This was going to be a no-budget feature so we had to be smart. Unfortunately we didn't have access to a whole lot of diverse locations in the beginning, so we started with what we had: each others houses/ apartments. And the idea of Graham, a door-to-door salesman, but he comes to buy your organs.

### **What was the most difficult part of the shoot?**

The houseboat scenes in particular were a fun challenge. And when I say fun, I mean: we were there for three days, slept on the house boat, bunking with a total crew of 8. I don't think any of us got over 4 hours sleep total. Plus we stunk up the place with cooked kidneys, and then made Jack and George jump into the lake. 10/10 would do it again though.

### **Where do you see the future of Australian filmmaking?**

We see it moving away from tropey stories of either heroin riddled suburbia or gothic outback melodramas. We'd like to see Australia represented with its best qualities put forward, a multicultural country with diverse voices and perspectives. Australians have a lot to offer on the world stage of film, and we can't wait to add our voices to the mix.

### **What was the biggest lesson learnt during the process of making The Organist?**

Find the times that it's okay to be explorative, and the times to chase clinical intent. There are scenes that work best when we can explore different avenues of achieving the goal of the scene, whether that's through alternative blocking, or throwing the script out and embracing a chaotic improvisational approach. There are other times when you need to trust the script and the plan. We had a few of those scenes where we had a strict plan and stuck to it; and those scenes could not have a single moment of uncertainty.

### **So how many scenes were improvised?**

Garth, Lena, and Luke all consistently churned out one-liner after one-liner that served the story and escalated the stakes. Garth in particular had a knack for finding the exact sequence of words that provoked Jack, and we were lucky to capture those organic moments on the first take. When you collaborate with people who understand the point of the scene within the story, you can trust that their instincts will guide you to greater heights.

### **Not a lot of organ music in the film...? Thought that would be pretty obvious?**

Why don't you back off.



## Featured Music

### **My Way of Living - Bryte**

Written by Bryte

Performed by Bryte, Rob Agostini, Marty Pervan and Seas Phillips

Produced by Bryte MC, Dazastah, Jean Christophe Capotorto, Raiz and Rob Agostini

Courtesy of Too Solid Records

### **Flashback (Alternate Version) - Immy Owusu**

Written by Immanuel Dreessens-Owusu

Performed by Immy Owusu, Cal Barklay, Brodie Davis, Tim Sly, Michael Tinta

Courtesy of Immy Owusu

By arrangement with Immy Owusu

### **Leaving Hurts - Wilson Sam**

Written and performed by Wilson Sam

Courtesy of Wilson Sam

### **Rain in California - Renesco**

Written by C.F Minervini

Performed by C.F Minervini, Sam Burst

Courtesy of Renesco Records

### **Drumming Track - Joel Fountain**

Performed by Joel Fountain

Courtesy of Joel Fountain Music



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**Boris Borokhov**

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Producer

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**Xavier Nathan**

Producer, Writer

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For images to download please follow this link:  
[weirdneighbour.com.au/the-organist-press-kit](http://weirdneighbour.com.au/the-organist-press-kit)

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