



CONTACT

PRESS KIT





“Hold on, we're not done. Now we're supposed to... 'maintain four minutes of uninterrupted eye contact’.”

- Niamh

CONTACT

Directed by Annabelle Miller
Australia, 2024 Short 5:54 min

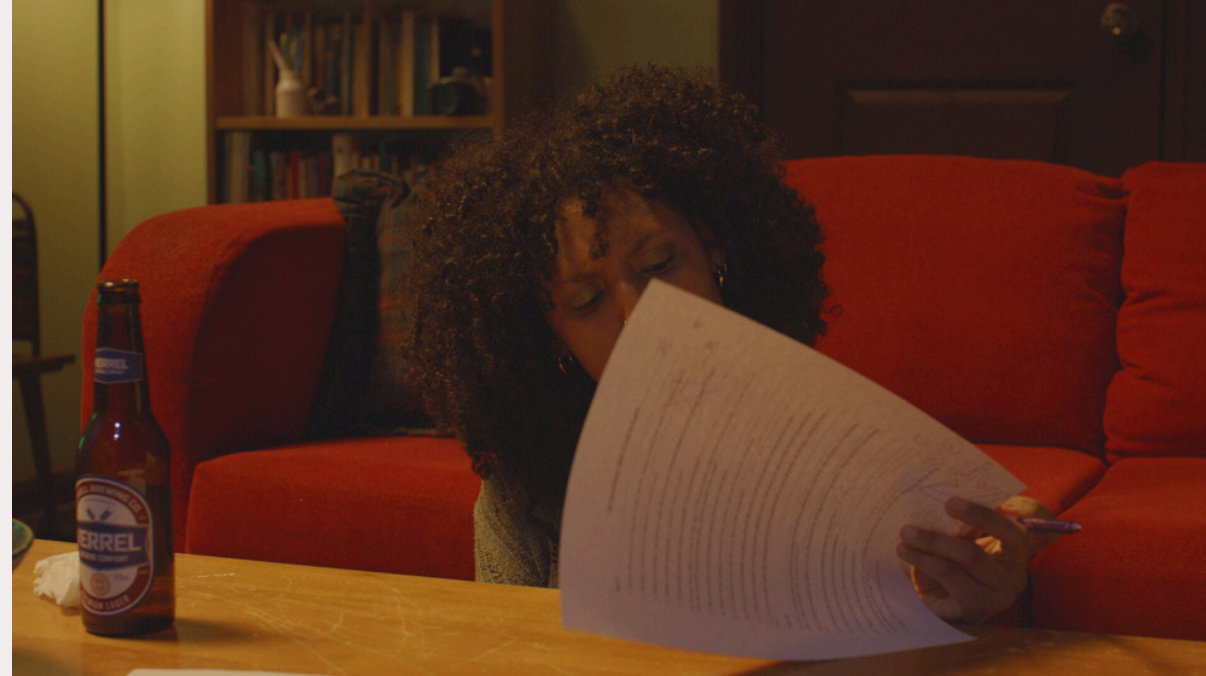
SYNOPSIS

In a heartfelt night of vulnerability and laughter, two mismatched young women navigate through 'The 36 Questions That Lead to Love' experiment, where they must engage in an intimate four-minute gaze of uninterrupted eye contact, challenging their perceptions of connection and the possibility of falling in love.

DIRECTOR'S STATEMENT

In collaboration with incredible writer Andy Campbell, I wanted to create this film to celebrate and normalise queer joy between women. Set in an Inner West apartment, "Contact" shows two women falling in love in such a regular circumstance, but it's the connection between them that makes the moment anything but prosaic. Queerness and queer relationships are so special and feel so fervent in this world, and "Contact" was a way to bottle this all consuming feeling of love and take the audience into this transcendent cycle between the two love interests.

The film mirrors the tenderness and intensity of female connection, and is a reflection of the queer identities and stories experienced every day and proudly lived by most of our wonderful crew. On "Contact," 50% of the crew identified as LGBTQIA+, female and/or gender diverse. With representation still lacking on screen, we are honoured to create something that explores the queer experience, and something that Andy Campbell and I would have loved to see ourselves in when we were younger.





KEY CREATIVES

ANNABELLE MILLER

Director (She/Her) _____

Annabelle Miller is an emerging filmmaker originally from Mulubinba (Newcastle, Australia). She has an interest in exploring the mundane; weaving everyday moments into stories that offer deep insight into human nature through her filmmaking practice. With a focus on dialogue and relationship, she shapes her writing and directing as ways to reflect the people around her, often drawing from conversations shared with friends or overheard by strangers. Her previous work includes the short film *"Calling Card"* 2024.



ANDY CAMPBELL

Writer (They/Them) _____

Andy Campbell is an emerging writer and editor from Parramatta. With a background in writing short stories, they have a particular interest in the narratives that unwind in the small moments, and the depths of character exploration that can occur within them. Their specific combination of filmmaking disciplines grants them a unique eye to the medium throughout all stages of production.

"Contact" marks their debut as a short film writer. Their previous editing work includes *"Calling Card"* 2024.



NOAH SAADA

Cinematographer (He/Him) _____

Noah Saada is a cinematographer with a background in stills and lighting. His collaborative nature brings comfortability and openness to his work. Noah loves to experiment filmically and excels when asked to do the impossible. His love for camera theatrics extend to other parts of his personal life as he also has a passion for acting. Currently, Noah is the D.O.P on the vertical series *"Gestation"* 2025 and has done the behind the scenes stills for the short film *"Calling Card"* 2024.



HENRY SHWE

Composer (He/Him) _____

Henry's love for music runs deep and because of it, he is often in another world. His unshakeable focus when working in the studio is a testament to the raw, unbridled passion that resides within him. Whether it is elevating the emotions radiating through the silver screen, or trying to make the next pop mega-hit, he will always impart his soul into whatever project he decides to undertake. Henry's past projects include *"Calling Card"* 2024.



AURORA RYMASZEWSKI

Production Designer (She/her) —————

Aurora Rymaszewski is a Sydney based emerging production designer, director and writer. She brings her interest in surreal stories and stylised visual worlds to her experience set dressing, prop making, costume sourcing, concept art and mood boarding. As well as her passion for production design, she has also written and directed numerous short films including *"Grip"* 2024, a surrealist dreamscape film that is currently hitting the festival circuit.



CAST

ERIN KEBBY



If Kristen Stewart & Dakota Johnson had an Australian love child, it would be Erin Kebby. With a small-town upbringing, and her training with Olympic Softball players, she knows how to put both her heart & body on the line.

Erin thrives in romantic comedy roles such as the naive girl who's finding her place in the world. Plays the gullible, well-meaning Bel in the LGBTQIA+ TV pilot, *'Subject to Change'*, reaching 1.1 million viewers on YouTube.

BAILEY HAYWARD

Bailey is an 18 year old creative with a intrigue and passion for all art forms and expressions, including acting across both film and theatre, singing, dance and writing amongst many more.

Her ability to memorise speeches, lines, song or rap lyrics and choreography with enthusiasm and energy will be a benefit to all future projects. Recently she played character 'Alex' in Fremantle and ABC's *'The PM's Daughter'* Series 2.





A CONVERSATION WITH

Writer Andy Campbell and
Director Annabelle Miller

Where did the idea for “Contact” come from?

Andy - I had heard of the New York Times' list of '36 Questions to Fall in Love' several years ago, but only became more familiar with them through Two-Up Productions' wonderful musical *36 Questions* starring Jonathan Groff and Jessie Shelton. Since then, I often used the questions as a character-building exercise, so when I was tasked with a class assignment to write a three-to-four-page script, I thought the four minutes of eye contact at the end of the experiment could be a perfect, vulnerable moment in two characters' lives to explore.

Is there a specific memory from the production that you prominently remember?

Annabelle - In rehearsals the actors, Erin and Bailey, and I went through some of the 36 questions and they answered them as their characters. One of the questions was "Who would you have dinner with, dead or alive?" Erin, who plays the more reserved and practical Niamh, said that Niamh would probably pick a family member who had passed on while Bailey who plays the outgoing and eccentric Ophelia said that she thought Ophelia would say something like the woman with the world record for the longest finger nails. At that point I could only think that my work as a director was basically done because they had already absolutely nailed their characters.

As the writer and casting director Andy, how did you fill the roles of Ophelia and Niamh?

Andy - When I wrote the characters of Niamh and Ophelia, I tried deliberately to not picture how they would look physically and instead focused more on their personality and connection with each other. It was important to me to keep an open mind on who the characters could become once they were no longer in my hands and were being brought to life by actors and our director. In the end, Erin fit perfectly with the austere, reserved idea I had of Niamh, and Bailey perfectly embodied the bubbly and passionate Ophelia. I couldn't have asked for better actors to hand these characters over to, and I'm so proud and honoured by the work they've done.



There are definitely some stylistic elements to the film. What was the thought process behind these?

Annabelle - We knew going into this that though the setting and context of this film seemed standard and typical, everyone knows that the process of falling in love is anything but. Working with my amazing cinematographer Noah Saada, we imagined this idea of 'falling' very visually, creating a tunnel of light between them and only them. We wanted the audience to feel like it was just the two of them there. It also symbolises how far the two of them have come in just one conversation, how connected and inevitable falling in love with someone is even if you're resisting, which both characters were in their own way.

What do you hope the audience, and particularly young queer people, get from watching this film?

Annabelle - After working so closely on this, when Andy and I saw the first draft I think we were both a bit emotional. I know I definitely used to look up queer short films on YouTube when I was still figuring myself out, so to think that this film might be the comfort that another young person needs means everything to me. I think it's so important to show queer love in such a nonchalant and everyday way.

Andy - I want queer people to see themselves represented on screen, even in the most mundane stories and settings - small, everyday connections that we experience should be held and seen with as much grandiose and importance as they deserve. Queer short films I saw when I was younger meant the world to me, and I want to add to the catalogue so they're not as much of an exceptional thing. I want young queer people to not have to pretend that cishet characters are actually queer as the only way they can see themselves and their stories told - I want us to be represented onscreen, faithfully, explicitly and unavoidably.

What's next for both of you? What projects can we expect?

Annabelle - I have just transferred into the Australian Film, Television and Radio school where I will be going into my second year of a Bachelor in Art Production: Film. I have been writing two feature scripts and multiple shorts that I am hoping to develop in the near future. I have been using a lot of my time to write about women and female centred stories. I'm also aiming to continue my education internationally.

Andy - I'm continuing to write and edit short films, although nothing I can say definitively yet. I've started attending classes at Screenwise for acting, so hopefully in the future you'll see me in front of the screen as well as behind it. I might have to hand the editing duties off to someone else if I ever find myself cast in a short film, though - I'm still not the most comfortable watching myself act!

TECHNICAL ASPECTS

Shooting Format: Digital 4k

Aspect ratio: 16x9

Picture Format: Colour

Audio format: Stereo

Film length: 5:54 mins

Language: English

Camera: Arri Alexa LF Mini

Exhibition Format: Available in DCP

Film Budget: \$500 AUD







“Then I guess we’ll just have to start again”

- Ophelia



CONTACT INFORMATION

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