

Homo



Screen NSW Presents
A Short to Feature Fast Track Film

An In-Between Pictures Production

Homo

Written and directed by VONNE PATIAG
Produced by MAREN SMITH and ROSIE BRAYE

Short to Feature Fast Track Initiative
Executive Producer KYLIE DU FRESNE

Starring MAX BROWN and VONNE PATIAG

Short Film
Road-trip Dramey
14 minutes
2026

In-Between Pictures
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(C) In-Between Pictures 2026

**LOGLINE**

When Mark, a straight actor, books a queer role, he calls up his old best friend Rem to copy his mannerisms as a character study. As Rem mistakes Mark's interest for something more, the line between performance and friendship begins to blur.

MARKETING SYNOPSIS

Reuniting for a road trip through regional NSW, 30-something estranged best friends Mark and Rem find themselves at cross-purposes and a crossroads in their relationship. Mark, a straight actor, has booked a queer role, and deceptively reunites with his unabashedly queer best friend Rem to use him as a character study. But as Rem discovers Mark's ulterior motive, he abandons Mark to go out partying, only to return with his own revelations.

SHORT SYNOPSIS

Reuniting for a road trip through regional NSW, 30-something estranged best friends Mark and Rem find themselves at a crossroads in their relationship. Mark, a straight actor, books a queer role, and deceptively reunites with his unabashedly queer best friend Rem to use him as a character study. But as Rem discovers Mark's ulterior motive, he abandons Mark to go out partying, only to return and drunkenly confess his love. Mark is forced to reckon with his own feelings, blurring the line between performance and friendship.

FULL SYNOPSIS (SPOILERS)

Mark and Rem are best friends who are taking a road trip through rural NSW. Mark, an actor, tells his agent that he's driving to a film shoot in order to do some character prep, but abruptly hangs up when Rem joins him. Mark asks for help with a hitchhiking scene which Rem begrudgingly rehearses with him over and over again. As they set off on the road again, Mark asks Rem to call him by his character's name, 'Steve.' Unbeknownst to Rem, Mark is taking notes on Rem's mannerisms as he is playing a queer role, despite defining himself as straight. When Rem sneaks a peek at Mark's script and puts the pieces together, he's furious that their reunion has an ulterior motive, and he abandons Mark at their Airbnb to go out partying. That night, Rem drunkenly stumbles into Mark's bed, and confesses his love for him, but Mark is unable to say anything back. The next morning, Mark wakes up alone and tries to call Production to send a car, but won't snap out of character as Steve, leading to his scene being cut and Mark being stranded. Determined, Mark starts walking along a deserted road as Rem drives up, staring him down. Mark tucks his hair

behind his ear, an action he stole from Rem. Rem smiles and tucks his hair back. Mark hops into the car, and they drive off to their uncertain future.

CREATIVE STATEMENT

BY WRITER-DIRECTOR VONNE PATIAG

As a filmmaker and actor, I've always been fascinated by the art of performance and how easy it is for acting to turn intimate. Actors spend so much time studying other people, borrowing gestures, voices and emotional rhythms in an attempt to appear more human. But this act of 'watching' has the power to awaken buried emotions in the person being observed. And this is where 'Homo' was born - through a murky dance between Mark and Rem, where the act of observing one another slowly reveals things neither man is prepared to confront.

'Homo' is based largely on my own personal experiences of a brutal friendship divorce, as well as that time I dated an actor who stole all my queer mannerisms for a queer role he booked. The film sits on this fine line between humour and honesty, and at first stirs the audience through its light-hearted comedy before revealing deeper emotional truths hidden in the night. The film works to immerse audiences in the psychological terrain between Mark and Rem - every glance revealing an unspoken thought, and the shifting dynamics between the two, leaving audiences to move with the ebbs and flows of a road trip whose emotional layers reveal themselves afterwards. I wanted to explore this subterranean emotional layer - the confusing, raw psychic space between Mark and Rem where friendship, love and identity become difficult to separate.

Performances are key to the film, so I created the role of Performance Dramaturg which allowed me to shape the layers of character development for myself and Max Brown as actors, and provided a continual resource to the actors throughout the whole shoot. As a Director, I've always wondered why we rarely call for assistance in crafting performances, despite it being an emotional foundation of cinema, so having a Head of Department in charge of maintaining the energy of a performance and also an overseeing eye from rehearsals through production meant that we could shoot a variety of takes, trusting that we were shooting enough material to edit the performances in post. This also assisted me greatly during the scenes for which I had to simultaneously Direct and Act; I could trust the preparation we had done, but also give myself room to play in the moment as Rem.

For the production, we did an away shoot in Bilpin where the cast and crew stayed together at BigCi, an artist residency (that I had the honour of doing in 2021). I instilled a 'studio' mentality where we could respond to the environment in the moment, shooting scenic B-Roll around our planned scenes. As *Homo* is a road trip movie, I felt it was important to capture in-character driving B-Roll featuring Mark and Rem, and at times we would stop on the side of the road and take advantage of the gorgeous mountain landscapes that served as our backdrops. This gave us utmost freedom in post, with over 4 hours of footage to edit down and shape the performances. Sound Design fleshed out these natural worlds, bringing to life soundscapes influenced by the Australian summer. And the score, which features sonics as if a Pop-Punk Emo band recorded it, ties the whole film together, not only adding a ferocious energy to the long drive, but also teasing out the unspoken truths that Mark and Rem hide from each other.

Despite having such a strong emotional undercurrent, I wanted *Homo* to have cinematic simplicity. For me, the image of an Asian character against the rugged Australian landscape was already the most brilliant Special Effect we could strive for. When choosing what to shoot, I would focus on the actor's faces - every micro-expression of desire and hurt was the most honest language we could speak. And this simplicity acts as the audience's entry point into the world of contradictions that flow under the film - of Asian characters in the Australian bush, of Mark's

goal-oriented nature against Rem's nostalgic craving, of modern iPhones in vintage country towns where time seems to be frozen in the distant past. Even the title of the film itself feels like an old 'slur' that was thrown around to tease queer people, but now reclaimed to be tongue-in-cheek. For me, navigating this tension between the simple and the contradictory is what defines our 30s - we're more forthright and decisive with what we want, but more confused by the the constant shifting in our life's foundations where careers change, lines between friendship and love start to erode, and we're forced to redefine or re-label ourselves in new ways that fit our updated preferences.

At its core, I wanted Homo to honour the best of friends - the ones that survive all these changes, the ones who love you no matter what, and the ones who remain and grow with you. After all, friendship, where intimacy is 'chosen' between two people, can often be the deepest and most profound connection in our lives.

CHARACTERS



MARK / STEVE

Mark is an Asian-Australian actor in his 30s, who is still waiting for his big break. He has a quiet demeanor, preferring to observe those around him and absorb their mannerisms into character studies that help him craft interesting roles as an actor. When he is preparing for a role, he often gets everyone around him to call him by his character's name, which at times can be confusing.

Mark is goal-oriented, always focusing on his dreams of stardom in the future, which result in him taking the supportive connections he has in the present for granted.



REM

Rem is a 2000s emo kid at heart, and Mark's best friend from high school. He prefers to wear clothes that remind him of his punk youth, and drives around in a beat up old '80s Bluebird as a way to keep the flame of his youth alive.

Rem is outspoken, unabashedly queer and plays by his own rules. But he also loves deeply, and hides a secret love for Mark that could threaten their long friendship.

THE CAST



MARK / STEVE – MAX BROWN

Max Brown was a Top 6 finalist for the 2022 Heath Ledger Scholarship. He is best known for his roles of Nathan Wong in the HBOMax TV series *The Tourist*, opposite Jamie Dornan, and as Oscar Wolfe in the Starz detective series, *The Gloaming*. His leading TV credits include the roles of David Goldman in the award winning *Glitch* on ABC and Netflix, James Hoang in the SBS series *Hungry Ghosts* and Kevin Dang in *Secret City* for Netflix. Max's additional TV credits include *White Fever*, Netflix's *Apple Cider Vinegar*, Series 2 of *Love Me* for Warner Bros, *Slushy*, *Fisk*, *Retrograde*, *Bad Mothers*, *Home and Away*, *Neighbours* and *Bringing Our Stories Home*. His feature film credits include Bina Bhattacharya's *From All Sides*, *We're Not Here to F**k Spiders* and *The Tender Hook*.

Max's recent theatre credits include *Cybec Electric 2021* and *Torch the Place*, both for the Melbourne Theatre Company, as well as *Nosferatu* and *Telethon Kid* for Malthouse Theatre. Max will next be seen in Season 3 of the acclaimed Network 10 / Paramount+ series, *NCIS Sydney*.



REM – VONNE PATIAG

Vonne Patiag works across stage and screen, and is a proud alumni of the Victorian College of Arts. His screen credits include *After The Verdict*, *The Unusual Suspects*, *Seven Types of Ambiguity* and *Halal Gurls*. He has starred in several short films, including *Too Many Ethnics*, and *Window*, both of which he also directed.

On stage, he made his Mainstage Debut with *The Life Cycle of Blanco*, a one man show about racism which he also wrote, that was part of the National Theatre of Parramatta 2023 season. He also starred in *Obviously!* at Q Theatre, and has presented live performance works as part of Day 4 Night with Performance Space.

THE TEAM



WRITER / DIRECTOR – VONNE PATIAG

Vonne Patiag is an AACTA, AWGIE, Logie and SPA Award-nominated Filmmaker based in Western Sydney, Australia. He was a participant in the TIFF Filmmaker Lab 2021, the Talent USA Delegation in 2022, a Screen Australia program introducing Australian talent to the US market, and the MIFF Accelerator Lab 2024. His recent writing credits include TV series *Significant Others* (ABC), Mini-series *The Unusual Suspects* (SBS) and the anthology feature *Here Out West*.

He show-ran and directed all episodes of the comedy online series *Halal Gurls* for ABC iView, which had its International Premiere at Marseilles Webfest 2020 where it won the Prix du Public (Audience) Award. The series screened at New Zealand Webfest 2020, Rio Webfest 2020 (Nominated for Best Director - Comedy), Seoul Webfest 2021, Sydney Webfest 2021 and NYC Webfest 2021. The series was nominated for the AACTA (Australian Academy of Cinema and Television Arts) and AWGIE (Australian Writer's Guild) awards for Best Online Series.

He has directed several short films. *Too Many Ethnic*s, funded by Screen Australia, had its World Premiere at Flickerfest 2023. *Tomgirl*, which was commissioned by SBS for the 40th Anniversary of Sydney's Gay and Lesbian Mardi Gras, had its World Premiere broadcast on SBS Viceland and its International Premiere at Palm Springs Shortsfest 2019, followed by screenings at St Kilda Film Festival 2019, Scottish Queer International Film Festival 2019 and Outfest Fusion LA 2020.



PRODUCER – MAREN SMITH

Maren Smith is a Producer of Film, Television and Radio from the Central Coast of NSW, Australia. Her work includes *One Less God* (dir. Liam Worthington) which won the Grand Jury Prize and Industry Choice Awards at the Los Angeles' Dance With Films 2017, and was awarded Best Film at Byron Bay Film Festival 2017. The film would go on to be theatrically released in the UK, USA, India, Japan, Korea and Australia, and released domestically on DVD, streaming and commercial broadcast.

Maren has been working with Vonne Patiag since university and is co-director of In-Between Pictures. Her short films have screened across Australia and internationally at festivals, shorts with Vonne Patiag include *Tomgirl* (2021), *Too Many Ethnic*s (2023), *Window* (2016) and *Yang* (2015). Other shorts include *Hook Up* (dir. Laura Nagy, 2020) and *Qupid* (dir. Jessica Flood, 2016). She was lead producer of children's series' *Alphabet Street* and *The Book Of Once Upon A Time S4* (dir. Harrison Woodhead) for Disney Junior Australia & New Zealand (Foxtel) and now viewable on Disney+. Maren has worked as a producer across broadcast TV, comedy, documentary, radio, VR and advertising.



PRODUCER – ROSIE BRAYE

An ardent advocate for diverse and authentic storytelling, Rosie Braye brings a holistic perspective to the creative and business sides of film and TV. She has over 16 years' screen industry experience spanning theatrical distribution, production, development, screen agency investment, unit publicity, communications and marketing. She is currently Screen Investment Manager at Screen NSW and was previously Senior Communications Manager at NIXCO, following roles at StudioCanal Australia, Entertainment One, Transmission Films and Hopscotch Films.

As a producer, Rosie's first short film, *Cherry Season* (dir. Joshua Longhurst), was commissioned by SBS for the Queer for Short anthology, screening on SBS Viceland, SBS On Demand and at numerous domestic and international film festivals. Her digital series, *Ding Dong I'm Gay* (dir. Joshua Longhurst and Sarah Bishop), was nominated for an AACTA Award for Best Online Comedy or Drama, won Best Comedy Series at Santa Monica WebFest and has amassed over 52 million views on YouTube. Her latest shorts include *Homo* (dir. Vonne Patiag) and *Her Silence* (dir. Lionel Seah). In 2023-24, Rosie was selected for the Screen NSW Emerging Producer Placement and worked at Curio Pictures as a Producer Attachment. She is also an alumna of the AIDC Leading Lights program (2023) and the inaugural SPA Practitioner Program (2022).



EXECUTIVE PRODUCER – KYLIE DU FRESNE

Kylie du Fresne is the Co-CEO of Goalpost Pictures and a multi-award-winning film and television producer. Kylie is the Producer of *Five Blind Dates*, directed by Shawn Seet, which is Australia's first original feature film for Amazon Prime. She is Producer and Executive Producer of Goalpost Television's revisionist western *New Gold Mountain* for SBS and All3 Media, which was the most watched drama series ever on SBS on Demand in 2021. Kylie is Producer of Universal Pictures' box-office feature film *The Invisible Man*, for Blumhouse, written and directed by Leigh

Whannell, starring Elisabeth Moss and Producer of *Holding The Man* directed by Neil Armfield. Other television credits include Executive Producer of *Black Snow Season 1* and 2, a television series for Stan, Sundance Now and All3 Media; Executive Producer of *Top End Bub* for Amazon And ZDF Studios; Executive Producer of the critically acclaimed television series *Cleverman* for ABC TV, SundanceTV, BBC Three & TVNZ; Producer & Executive Producer of *Fighting Season*, a six-part drama series for Foxtel Australia; and the BAFTA-nominated adaptation of Tim Winton's *Lockie Leonard*.



CO-PRODUCER – SEBASTIAN CHAN

Sebastian Chan is a prolific writer/producer living in regional NSW. Sebastian graduated from the University of Canberra in 2015 with a Bachelor of Media Arts & Production. He has since gone on to earn an Advanced Diploma in Producing (Story, Audience, Finance) from AFTRS. A skilled filmmaker, he has a growing list of accolades including his award-winning short *Bus Trip* (Focus on Ability Festival 2018), the ACT's first IGTV series *The Red Thread* (Where You Are Festival) and winner of the ABC i-view 'Best Pitch' award for his project, *The Family*, at the 2020 Melbourne Webfest. In 2021, Sebastian was selected as one of six screenwriters from around the country to take part in the inaugural Emerging Writers Incubator. His paid 12-month career placement involved working in the development team at award-winning company Bunya Productions. The initiative is supported by SBS, Screen Australia, Screen Canberra and the Australian Writers Guild. His most recent project as producer, Craig Alexander and Shelly Higg's comedy/thriller feature film *Snatchers*, had its world premiere at the 2025 Raindance Film Festival in London and will be released theatrically in Australia and New Zealand in October 2025.



ASSOCIATE PRODUCER – CHIDIEBUBE UBA

Chidiebube Uba is an emerging screen producer, public arts producer and curator. After completing a Bachelor of Communication at Western Sydney University (2019), Chidiebube leapt into further creative practice development and study at the Australian Film Television and Radio School (2022 MAS: Producing graduate). Once completed, Chidiebube was selected to take part in the Inclusive Producers program with Bus Stop Films (2023) where she assisted in the production of short films *I've Got You* (dir. Duncan Ragg), and *Dinner Expectations* (dir. Angela Blake). During her time at AFTRS and beyond, Chidiebube has been lucky to produce short films such as *Spiders on my Lashline* (prod. 2024), *This Town Talks* (prod. 2024), *Peaches 'n' Cream* (dir. 2024), *Wetin Una Go Choose?* (prod. 2021), and *Ayo* (prod. 2021). In addition to producing for screen, Chidiebube manages a program curatorial practice. Working for institutions like Powerhouse Museum and grassroots arts organisations like Arts & Cultural Exchange, Chidiebube is well placed to engage with both industry and community to facilitate creative arts opportunities for underrepresented groups and individuals.



DIRECTOR OF PHOTOGRAPHY – MICHAEL STEEL

An interest in painting and visual story telling led Michael Steel to pursue work in the film industry in 1997, first as a Clapper Loader then as a Focus Puller. Early in his career, he worked on over twenty feature films including *The Matrix*, *Garage Days*, *The World's Fastest Indian*, over 150 TV commercials, plus numerous short films, documentaries and music videos. He worked alongside many of the industry's most gifted DP's including Russell Boyd ACS, ASC, Greig Fraser ACS, ASC, Simon Duggan ACS, ASC, Mandy Walker ACS and many more. In 2006, Michael began work as a Camera Operator in London on various short films, TVCs and music videos. In 2010, he graduated with a Diploma in Cinematography from the Australian Film Television and Radio School and has since worked as a Cinematographer on a variety of long form TV dramas, feature films, documentaries and commercials. Most recently he completed work on short film *Soles* and he is currently working on a feature documentary that focuses on an Australian motorsport legend. In 2023, he completed a Steadicam Masterclass with

Louis Puli and has been enjoying work as a Steadicam Operator in addition to, and as an added benefit for, his work as a Cinematographer.



PRODUCTION DESIGNER – ISABELLA ANDRONOS

Isabella Andronos is a production designer based on Gadigal and Wangal land (Sydney, Australia), with a deep interest in visual storytelling. She uses metaphor and symbolism to craft immersive story worlds, using design to create layers of meaning. Isabella holds a Master of Arts: Screen from AFTRS (2022), a Bachelor of Dramatic Art in Design from NIDA (2014) and a Bachelor of Visual Arts (Honours Class I) from SCA (2011). With a decade-long career in production design, Isabella is known for creating immersive, visually detailed worlds. Her work has earned her ten nominations from the Australian Production Design Guild (APDG), including a win for Emerging Designer for *The Greeks* (2014). Recently, Isabella designed Screen Australia funded series, Belinda Jombwe's *Going Home* (2025), Kate Vinen's *Flow* (2025) and Vonne Patiag's *Homo* (2025). Her feature film work includes *The Greenhouse* (2021), a queer magic realist drama by Thomas Wilson-White, now streaming on Netflix. Other career highlights include her award-winning design for *Too Many Ethnicns* (2023), a short comedy directed by Vonne Patiag, which earned Best Production Design at the Made in the West Film Festival. She was also nominated for Best Production Design for a Short Film at the 2023 APDG Awards for *All Silent Dogs* (2022), a surreal coming-of-age film by Natalia Stawyskyj.

COSTUME DESIGNER – ANNA GARDINER

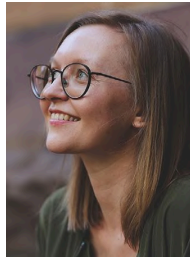
A WAAPA Design graduate and Artist, Anna has designed for several productions across Sydney including; Costume Design for Sport for Jove Theatre's productions of *Romeo and Juliet*, *As You Like It*, *The Taming of the Shrew*, *Macbeth*, *Hamlet*, *Twelfth Night* and *The Tempest*; Costume Designer/Coordinator for the cast of *Wicked* for their charity performance of *Into The Woods* (Capitol Theatre); Design Elements Coordinator for *No Way to Treat a Lady*, *Girl Crazy*, *My Favorite Year*, *SeeSaw*, *Nick and Nora*, *On the Twentieth Century*, *She Loves Me* and *Lucky Stiff* (Neglected Musicals); Costume Design for *Rope*, *The Mousetrap* and *And Then There Were None* (Bump In Productions); Set Design and Scenic Artist for *Morgan's Run* written by Colleen McCullough and composed by Gavin Lockley; Costume Design for *La Finta Giardiniera* (Conservatorium of Music); Set Design for *John and Jen* (Sydney Fringe Festival), Costume design for *The Shoehorn Sonata* (Emu Heights Productions); Set Design for *His Room* (True West Theatre); Design Mentor for *Freshly Squeezed* at PACT (Stagejuice Collective), Costume Design for *Hamlet* (Emu Heights Productions), Set design for *A Midsummers Night Dream* (Garnet Productions) at Centennial Park. Anna was also nominated for a Sydney Theatre Award for her work on Sport for Jove Theatre's 'Taming of the Shrew'. She made her feature film debut as a Production Designer on 'Sequin in a Blue Room' (dir. Samuel Van Grinsven) and was the Production Designer on feature film 'Hindi Vindi' (dir. Ali Sayed).

EDITOR – JESSIE HILDEBRAND

Jessie Hildebrand is a screen editor with experience across drama, documentary and music videos. As an assistant editor, she also has over 30 credits working alongside some of Australia's best cutters. Jessie's short films have won prizes at Flickerfest and premiered at the Melbourne International Film Festival, the Sydney Film Festival and St Kilda. Her short film *Yulubidy: Until the End* was nominated at the 2019 AACTA awards. That film and another short, *My First Panic*, scored Jessie an Australian Screen Editors (ASE) Guild nomination. Jessie was an assembly editor on *The Letdown's* second season as well as on ABC's *Cleverman* series, and fellow alum Madeleine Hetherington-Miau's *The Surgery Ship* docu-series. Jessie has also served as assistant editor on feature films such as *Jirga*, *UnIndian* and *Cook Nga Pouwhenua*. She also served as associate editor on the feature film *Here Out West*, directed by fellow alumni Lucy Gaffy and Julie Kalceff among others, which opened the 2021 Sydney Film Festival. Jessie was assembly editor on 2022 feature *We Are Still Here*, an anthology from First Nations writers and directors, overseen by alum Beck Cole as a follow up to her 2011 feature, *Here I Am*.

COMPOSER – RYAN SØRENSEN

Ryan Sorensen is an Australian composer, orchestrator and music director. His practice has seen him work on productions by Legendary Pictures, Apple TV+, Lionsgate Sound, Signature Films, Screen Australia, Create NSW and the ABC (Australian Broadcast Corporation). As a music director and performer, Ryan has worked closely in collaboration with Australian artists such as Go-Jo, Mia Rodriguez, Keli Holiday, Lola Scott, Lane Pittman, The Delta Riggs and more. Additionally, he has been part of a range of tours with international artists including Queens of the Stone Age, The Jonas Brothers, Milky Chance, Oliver Tree, Calum Scott, The Drax Project and many more.

**SOUND DESIGNER – WERONIKA RAŻNA**

Weronika Rażna is a Sydney-based sound editor, designer, and re-recording mixer originally from Poland. She holds a degree in Sound Engineering from the Fryderyk Chopin University of Music in Warsaw and works across post-production for film and visual arts, shaping narrative through sound from early script stages to the final mix. Her diverse credits include the Cannes-awardee *The Best Fireworks Ever* (dir. A. Terpińska), SFF winner *Second Best* (dir. A. McClelland), the widely lauded *Birdie* (dir. S. Lauman), and *All Silent Dogs* (dir. N. Stawyskyj). She has contributed to acclaimed Australian documentaries such as *The Final Quarter* and *I'm Wanita*, as well as high-profile TV series including *Heartbreak High S2* (Netflix) and *The Artful Dodger* (Disney+). Recently, she worked on the feature film *Inside* (dir. Charles Williams), which premiered internationally at the Tribeca Film Festival in New York. Weronika's work has received multiple nominations from the Australian Screen Sound Guild (ASSG), where she is a member. She is also affiliated with the Audio Engineering Society (AES) and the Polish Film Association (SFP).

**SCRIPT EDITOR – KEITH THOMPSON**

Keith Thompson has been writing for television for over 30 years. Highlights include co-creating and writing two series of *Lockie Leonard*, based on books by Tim Winton, which won the 2008 50th Annual Logie Award for Most Outstanding Children's Program and an AFI in 2007 for Best Children's Television Drama. It was also nominated for a BAFTA Award in the Children's Television International Category. Keith developed three series of *Small Claims* which starred Rebecca Gibney and Claudia Karvan. Keith's feature-length television documentaries include *He's Coming South* which was nominated for a 2006 Logie Award and won Best Documentary, as did *The Battle of Long Tan*. Keith was script producer and writer on series 4 and 5 of *Doctor Doctor* for Easy Tiger and Channel 9. Keith's feature films include *The Sapphires* which had its world premiere at 2001 Cannes Film Festival (awarded Most Outstanding Script Australian Writers Guild Awards 2012, Best Feature Film Adaptation AWG Awards 2012, Best Film and Best Screenplay at ACCTA Awards, Best Narrative Film at Evening Standard British Film Awards and Best Film at FCCA Awards, Audience Award at Palm Springs International Film Festival); *Clubland* starring Brenda Blethyn, premiering at 2007 Sundance Film Festival (awarded AWGIE Award for Outstanding Australian Script of the Year, Original and Major Winner 2007); and *Mrs Harris Goes to Paris* based on the short story by Paul Gallico, starring Lesley Manville and Isabelle Huppert, which was released in cinemas in 2023.

**PERFORMANCE DRAMATURG – DANNY BALL**

Danny Ball is an actor, playwright and coach, and is a proud Italian-Australian with Sicilian and Abruzzese heritage. Graduating from NIDA in 2016 with a Bachelor of Fine Arts (Acting), theatre credits include *Troy* (Malthouse Theatre), *The Glass Menagerie* (Ensemble Theatre), *Holding the Man* (Belvoir St Theatre), *Loaded* (Malthouse Theatre), *Much Ado About Nothing*, *The Players Tour* (Bell Shakespeare), *Darwin's Reptilla*, *The Italians* (Belvoir 25a), *Cleansed* (Old Fitz), *Mercury Fur*, *The Serpent's Teeth* (KXT), *Blackrock* (Seymour Centre), *Love Me* (Old 505), *Speak English or Die*

(La Mama). Screen credits include *Totally Completely Fine* (Stan), *A Beginner's Guide to Grief* (SBS), *Home & Away* and *Kick* (SBS). Danny's plays include: *The Italians* (Belvoir 25a) which was filmed by Australian Theatre Live and published by Playlab; *Scab* (ATYP) published by Playlab and nominated for Best Production for Young People at the 2024 Sydney Theatre Awards; and *La Malattia* which is currently in development with Brink Productions. Danny was the recipient of a Greenroom Award for Outstanding Performer for his work on *Loaded*. In 2024, the Casting Guild of Australia named him one of the year's Rising Stars, with the potential to break out onto the world stage.



IN-BETWEEN PICTURES

In-Between Pictures is the creative partnership between filmmakers Vonne Patiag and Maren Smith, and our vision is to splash colour on screens by telling fresh, unexpected scripted stories with a central tenet that the best stories are always personal. We're pioneers of collaborative cultural practice and champion stories that fall into the 'in-between', cutting across racial, class and genre divides. Our work includes *Halal Gurls* (ABC, Screen Australia) the world's first Hijabi comedy series and winner of the Public du Prix at Marseille Webfest, and short film *Tomgirl* (SBS Viceland, Screen NSW) commissioned for the 40th Anniversary of Sydney's Gay & Lesbian Mardi Gras, premiered at Palm Springs Shortsfest. In-Between Pictures are in development on feature films *Tomgirl*, recipient of Screen Australia Generate Story Development and developed through the TIFF Filmmaker Lab, and *Homo*, recipient of Screen NSW Short-to-Feature Fast Track with Kylie du Fresne of Goalpost Pictures attached as Executive Producer. We're also in development of TV series *Boy (Space) Friends*, recipient of Screen Australia Hot Shots Plus initiative. Every project we work on is a conversation starter, a provocation to audiences to discuss unseen topics and an invitation to have graceful nuanced dialogue in person and online.

CREDITS

Mark / Steve	MAX BROWN
Rem	VONNE PATIAG
Writer / Director	VONNE PATIAG
Producer	MAREN SMITH
Producer	ROSIE BRAYE
Short to Feature Fast Track Initiative Executive Producer	KYLIE DU FRESNE
Director of Photography	MICHAEL STEEL
Production Designer	ISABELLA ANDRONOS
Costume Designer	ANNA GARDINER
Editor	JESSIE HILDEBRAND

Original Music Composed by	RYAN SØRENSEN
Sound Designer	WERONIKA RAŽNA
Executive Producer	VONNE PATIAG
Co-Producer	SEBASTIAN CHAN
Associate Producer	CHIDIEBUBE UBA

SCREEN NSW

Senior Manager Content Investment	LAUREN EDWARDS
Screen Investment Manager	AMELIA ROWE
Script Editor	KEITH THOMPSON
Performance Dramaturg	DANNY BALL
Casting Director	ALLISON MEADOWS, MULLINARS CASTING

Featuring

Barista	MICHAEL GIGLIO
Agent	ROSIE BRAYE
Production	DANNY BALL

and BERYL THE BLUEBIRD as Homo the Car

1st Assistant Director	JACK ALLEN KEECH
Script Supervisor	MICHAEL WRAY
Sound Recordist	LUKE STACEY
Hair and Make-up Artist	ANGELA BROOKES
Standby Props	KEEGAN JENSEN
1st Assistant Camera	FRANCISCO VICUNA
	SKY DOMINIC
2nd Assistant Camera	JOSEPH KHUU
Gaffer	CHARLES GRAY
Best Person Electric	DAPHNE CHRISTODOULOU
	TOM XIAO
Grip	CHRIS DAVIES
Production Manager	CHIDIEBUBE UBA
Production Secretary	JASPREET SINGH
Production Assistant	SALLY DULSON

	SARAH PICKERING
Safety Report by	MICK HODGE
Location Services	CATO LOCATION SERVICES
Safety Officer	ERICH LINZBICHLER
Traffic Manager	CRAIG HUNTER
Traffic Control	FABRIZIO CULICI
	TIMOTHY HAWES
Stills Photographer	JULIA FIRAK
Graphic Design	GEORGIA SHILLINGTON

Post Production Services by SPECTRUM FILMS

Managing Director	JOSH POMERANZ
Executive Director	DAVID HOLLINGSWORTH
Head of Post Production	CATHERINE ARMSTRONG
Post Production Coordinator	PRIYANKA MAHARAJ
Colourist and Finishing Editor	ANDREW CUCE
Head of Finishing & VFX	ADAM ARCHER
Finishing Supervisor	KIM BJØRGE
Finishing Editors	AFFRICA HANDLEY
	ELLA BROWN

Sound Post Production & Re-Recording Services by SPECTRUM FILMS

Re-Recording Mixer	DANIEL HACKETT
Head of Sound	ANGUS ROBERTSON

Camera Equipment	VA HIRE
Lighting Equipment	SIMON WALSH
Action Vehicle	GAVIN McCUTCHEON
	CAROLINE VERGE,
Legals	VERGE WHITFORD & CO
Insurance	GALVANIIZE INSURANCE

	BIGCI, BILPIN INTERNATIONAL GROUND FOR CREATIVE
Location Support by	INITIATIVES
Production Office	BRANDX, CITY OF SYDNEY

Thank you to our filming locations	HAWKESBURY CITY COUNCIL THE GRUMPY BAKER, BILPIN BILPIN FRUIT BOWL
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Production Baby	OLIVE CLARKE-SMITH

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FINANCED WITH THE ASSISTANCE OF SCREEN NSW

The Producer wishes to acknowledge the Dharug people as the traditional owners of the land upon which *Homo* was filmed. Sovereignty was never ceded.