

PRESS KIT

Homo

IN—
BETWEEN
PICTURES



HOMO – SHORT FILM

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

Genre Road Trip, Drama, Comedy
Queer, Asian

Duration 14 mins

Completed Jan 2026

Shooting Format Sony Burano

Screening Format DCP 4K

Sound Dolby 5.1 Surround

Aspect Ratio 16:9

Language English

Production Company In-Between Pictures

Production Finance Screen NSW

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.

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.

The next day, Mark wakes up alone and finds himself hitch-hiking to his acting gig. Rem drives up and offers him a lift, and they drive off together to their uncertain future.



CREATIVE STATEMENT

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.

Vonne Patiag, Writer + Director



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. This time, his character's name is 'Steve'.

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.

CAST

MAX BROWN as MARK / STEVE

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*.

VONNE PATIAG as REM

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.



CREATIVE 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* (Opening Night Film - Sydney Film Festival 2021).

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 Ethnics*, 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* (2018), *Too Many Ethnics* (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 adaption of Tim Winton's *Lockie Leonard*.

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.



CREDITS

Mark / Steve
Rem

Writer / Director
Producer
Producer

Short to Feature Fast Track
Initiative Executive Producer

Director of Photography
Production Designer
Costume Designer
Editor
Original Music Composed by
Sound Designer

Executive Producer
Co-Producer
Associate Producer

SCREEN NSW

Senior Manager Content
Investment
Screen Investment Manager

Script Editor
Performance Dramaturg

MAX BROWN
VONNE PATIAG

VONNE PATIAG
MAREN SMITH
ROSIE BRAYE

KYLIE DU FRESNE

MICHAEL STEEL
ISABELLA ANDRONOS
ANNA GARDINER
JESSIE HILDEBRAND
RYAN SØRENSEN
WERONIKA RAŻNA

VONNE PATIAG
SEBASTIAN CHAN
CHIDIEBUBE UBA

LAUREN EDWARDS
AMELIA ROWE

KEITH THOMPSON
DANNY BALL

Casting Director

Barista
Agent
Production

1st Assistant Director
Script Supervisor
Sound Recordist
Hair and Make-up Artist
Standby Props
1st Assistant Camera

2nd Assistant Camera
Gaffer
Best Person Electric

Grip
Production Manager
Production Secretary
Production Assistant

Safety Report by
Location Services

Safety Officer
Traffic Manager

Featuring

ALLISON MEADOWS,
MULLINARS CASTING

MICHAEL GIGLIO
ROSIE BRAYE
DANNY BALL

and BERYL THE BLUEBIRD as Homo the Car

JACK ALLEN KEECH
MICHAEL WRAY
LUKE STACEY
ANGELA BROOKES
KEEGAN JENSEN
FRANCISCO VICUNA
SKY DOMINIC
JOSEPH KHUU
CHARLES GRAY
DAPHNE
CHRISTODOULOU
TOM XIAO
CHRIS DAVIES
CHIDIEBUBE UBA
JASPREET SINGH
SALLY DULSON
SARAH PICKERING
MICK HODGE
CATO LOCATION
SERVICES
ERICH LINZBICHLER
CRAIG HUNTER

Traffic Control
Stills Photographer
Graphic Design

FABRIZIO CULICI
TIMOTHY HAWES
JULIA FIRAK
GEORGIA SHILLINGTON

Post Production Services by
Managing Director
Executive Director

SPECTRUM FILMS
JOSH POMERANZ
DAVID
HOLLINGSWORTH

Head of Post Production

Post Production Coordinator
Colourist and Finishing Editor
Head of Finishing & VFX
Finishing Supervisor
Finishing Editors

CATHERINE
ARMSTRONG
PRIYANKA MAHARAJ
ANDREW CUCE
ADAM ARCHER
KIM BJØRGE
AFFRICA HANDLEY
ELLA BROWN

Sound Post Production & Re-Recording Services by

Re-Recording Mixer
Head of Sound

SPECTRUM FILMS
DANIEL HACKETT
ANGUS ROBERTSON

Camera Equipment
Lighting Equipment
Action Vehicle
Legals

VA HIRE
SIMON WALSH
GAVIN McCUTCHEON
CAROLINE VERGE,
VERGE WHITFORD
& CO.

Insurance

GALVANIIZE
INSURANCE

Location Support by
Production Office

BIGCI
BRANDX,
CITY OF SYDNEY

Thank you to our filming locations
HAWKESBURY CITY COUNCIL
THE GRUMPY BAKER, BILPIN
BILPIN FRUIT BOWL

Special Thanks to

RAE BOLOTIN
YURI BOLOTIN
LINDEN BRAYE
ADRIAN CLARKE
LACHLAN ERHART
JAMIE EXWORTH
JAMIE HUNT
ENRIQUE PATIAG
ESPERANZA PATIAG
ADAM THWAITES
DOUG WALKER
OLIVE CLARKE-SMITH

Production Baby

FILMED AND POST-PRODUCED IN NEW SOUTH WALES,
AUSTRALIA

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.



For downloadable press photos and captions,
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