

PRODUCED FOR THE CREATIVE INDUSTRIES FACULTY BY QUT PRECINCTS

Director PROFESSOR PETER LAVERY  
Operations Manager JILL STANDFIELD  
Marketing Officer ALISON MARTIN  
Marketing Assistant LAUREN RECK  
Events Officer CHANI DE LE WARR  
Administration Officer MONICA CAIRNS  
Acting Senior Theatre Technician TONY BRUMPTON  
Ticketing Assistant NATALIE UKALOVIC

## Gardens Theatre

Gardens Theatre  
2 George Street  
BRISBANE QLD Australia 4000  
Ph. (07) 3138 4455 or [gardenstheatre@qut.com](mailto:gardenstheatre@qut.com)  
[www.gardenstheatre.qut.com](http://www.gardenstheatre.qut.com) or join our eNews [www.precinctshows.qut.com](http://www.precinctshows.qut.com)

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### PATRONS PLEASE NOTE

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To ensure that all patrons enjoy the performance Management asks you to note:

- Camera, tape recorders and paging devices should not be used inside the auditorium.
- Switch off alarms and mobile phones prior to the performance.
- Management reserves the right to refuse admission, also to make any alterations in the program which may be rendered necessary by illness or other unavoidable causes.

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### EVACUATION

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PATRONS are advised that GARDENS THEATRE has an EMERGENCY EVACUATION PROCEDURE, a FIRE ALARM system and EXIT escape signs. In the case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with the directions given by theatre staff, and move in an orderly manner to the open spaces outside GARDENS THEATRE.

**endslate**  
short films by qut film & tv graduates

## WELCOME TO THIS SPECIAL SCREENING OF OUR GRADUATING STUDENTS' WORK.

Each film you see tonight is a team effort. Driven by a passion to tell stories and to become masters of their craft, each member of the team has made a valuable contribution towards the final result you see on the screen. Enthusiasm, commitment and a respect for each other are just a few of the qualities that they have had to draw upon to bring these projects to life.

At QUT we value the unique and distinctive voice of each student and hope they will continue to bring a freshness of vision and approach to all their work in the future.

Please feel free to stay and talk with the students at the end of this screening.

### Associate Professor Geoff Portmann

Head of Film and Television Production, Creative Industries Faculty

## FILMS

### LUKE AND EMILY

We open in a chapel. A young woman, Emily remains alone after Luke's funeral has ended. In a state of complete reflection, memories drift in and out as she looks back on her relationship with Luke, absolutely numbed by her loss. What results is a revelation of a relationship through a series of memories; of Luke and Emily's last encounter together, of dinner conversation and chewing steak too slowly, of meeting through Luke's photography lens, and of life-altering decisions. When a stranger named Alex arrives carrying a box of Luke's most precious photographs, Emily comes to understand the greater plan Luke had for her in the wake of his terminal illness. Overwhelmed by the enormity of the box's contents – and Luke's life laid out in front of her – Emily finds support in Alex as one friendship leaves off, and another begins.

Director: Skye White  
Writer/Producer: Kacie Anning  
Director of Photography: Sarah Carpendale  
Sound Recordist/Editor: Ruari Elkington  
Camera Operator: Alana Aston

Focus Puller: Jamie Chong  
Clapper Loader: Reina Hiraiwa  
Continuity Supervisor: Sherilyn Lee  
1<sup>st</sup> Assistant Director: Emilie Hollins  
Editor: Killian Maguire

### HUSK

The tale of a disenchanting man attempting to control one facet of his life in the hope it will flow over to the other facets, HUSK mixes elements of the ordinary with the extraordinary. The protagonist in the film, Mr Peters, attempts to exchange the sexual essence of the two women in his life; one his long-suffering wife and the other a prostitute whose brothel he frequents, with the aid of an illicitly obtained magical elixir. Things do not go according to Mr Peters' plan and this act provides the catalyst that sees Mr Peters get his comeuppance for interfering with the essence of people's nature.

Writer/Director: Keith Linn  
Producer: Saskrita Shrestha  
Director of Photography: Shea Bennett  
Editor: Melissa McLeary  
Sound Editor/Gaffer: Arne-Kristian Schille  
1<sup>st</sup> Assistant Director: Heather Cassidy

Camera Operator: Andrew Pauling  
Focus Puller: Sarah Carpendale  
Sound Recordist: James Davidson  
Boom Operators: Damien Benjamin, Samuel Dixon  
Continuity Supervisor: Sherilyn Lee

## QUT CREATIVE INDUSTRIES STAFF

Portfolio Director PAUL MAKEHAM

### UNIT

Jeanette McGown  
Geoff Portmann  
Jon Silver  
Wayne Taylor  
John Willsteed

### DISCIPLINE

Maria Barbagallo  
Kelly Chapman  
Christopher Cosgrove  
Michael Craft  
David Franken  
Vickie Gest  
Katrina Graham  
Denis Hamilton  
Phoebe Hart  
Jim Henry  
Kym Jannusch  
Cody Jarrett  
Nicola Jordan  
Joanne Kenny  
Kay McMahon  
Mary-Anne Mangano  
Sean Maher  
Alan McKee  
Jackie McKimmie  
Margaret McVeigh  
Tim Milfull  
Merv Partridge  
Bronwyn Roy  
Peter Schembri  
Richard Stewart  
Adrian Thomas  
Helen Yeates

### TECHNICAL SERVICES & PROFESSIONAL

Ian Beckman  
Jacquelyn Brooks  
Colleen Brydges  
Carine Chai  
Nicholas Chai  
Leanne Cronin  
Sue Dance  
James Debenham  
Mitch Haggman  
Sally Hooke  
Caitlin Johnston  
Liesel Koerbin  
Robert Matthews  
Kerrie Miller  
Daniel Nel  
Miranda Rasmussen  
Amanda Skennerton  
Caroline St-Hill  
Sue Westbrook  
Wade Zmugg  
CIFComputing



Elissa Slade  
Specialties: Sound Recording/Design  
elissa.slade@gmail.com



Peter Tkacz  
Specialties: Producing, Directing  
tkacz@mac.com



Daniel Whelan  
Specialty: Directing  
danielwhelan01@gmail.com



Tharaka Darashini Wijerathne  
Specialty: Sound Recording/Editing  
thara4w@gmail.com



Chloe Speller  
Specialty: Film Editing  
chloespeller@gmail.com



Adric Watson  
Specialty: Cinematography  
adric.watson@gmail.com



Skye White  
Specialty: Directing, Editing  
hotmail.skyewhite@gmail.com



Leslie Zeder  
Specialty: Directing  
leslie.zeder@gmail.com

## SELF HELP

Self Help is a dark comedy that tears apart the very notion of self-guided improvement and personal fulfilment in a world full of random events and chaos. The enigmatic Edward Crowe is a world-famous self-help guru who has built an empire out of helping people take control of their own destiny, and yet less than twelve hours later he is dead. Joel and Cain are two brothers whose misguided blame and hatred of Crowe lead the men to kidnap the spiritual guide in an attempt to retrieve their donated inheritance. Crowe succeeds in freeing the men of their mortal burdens and fears and yet still cannot escape his death. Life, it would seem, appears to have other plans for him.

Director: Jesse McCormack  
Producer: Peter Tkacz  
Director of Photography: Adric Watson  
1<sup>st</sup> Assistant Director: Daniel Whelan  
Sound Recordist: Christina Muller  
Vision Editor: Jesse McCormack  
Sound Editor: Christopher Allery

Continuity Supervisor: Emily Jackson  
Camera Operator: Keith Linn  
Focus Puller: Damien Benjamin  
Boom Operator: Skye White  
Assembly Editor: Kacie Annang  
Art Director: Sam Dixon

## REPEAT AFTER ME

Brian finds himself in an absurd world somewhere between life and death. A world which presents itself as a picturesque house perched on top of a lush green hill, lit up like a real estate commercial and warm with welcome. Inside this house, Brian finds his mum and dad, both of them imploring him to stay. However, it has been quite some time since dad walked out on him and Brian is in no mood for reconciliation. Still, this is no ordinary house and every room Brian enters, his dad appears. All the while, back in the real world, Brian's ex-wife, Susan, has heard about the accident and is rushing to the scene with their 10 year old daughter, Lucy, in the back of the car. This causes a certain friction with her new husband, Patrick, but Susan is a determined woman. Death is playing games with Brian and the final aim is to make him stay. The endless confrontations with his dad ultimately lead Brian to realise that he is on the verge of repeating the same mistakes with his own daughter. With this fresh in Brian's mind, the final card that death plays is a tear struck Lucy, begging him to stay: game over.

Director: Jacob Schoitz  
Producer: Emilie Hollins  
1<sup>st</sup> Assistant Director: Killian Maguire  
Director of Photography: James Davidson  
Camera Operator: Sarah Carpendale  
Sound Recordist: Arne-Kristian Schille

Focus Puller: Andrew Pauling  
Clapper Loader: Skye White  
Boom Operator: Emma Goodman  
Continuity Supervisor: Christina Muller  
Vision Editor: Fredrik Halvorsen  
Sound Editor: Truls Fossum

## BULLIT

Bullit is a fast paced vehicle that delves into the mind of its protagonist, Elmo who takes the audience on a journey that travels through both time and space questioning the thin line between fantasy and reality. From preproduction to post production, the project Bullit itself has been a fast paced vehicle defying what some regarded as unrealistic and idealistic aims and ideas. With four weeks of hectic preproduction, one week of enthusiastic shooting and five weeks with the boys in post ...Voila! ... The crew present Bullit. A huge thank you must be made to the amazing and committed cast and crew for without them, Bullit would never have been possible. A special thank you must also be made to Lloyd and Patricia Muller, Bang Doll Vintage, The Reenactment Group, Campos Coffee, Darko Tuskan, Geoff Portmann, Jeanette McGown and Jon Silver.

Producer: Christina Muller  
Writer/Director/Executive Producer: Fredrik Halvorsen  
1<sup>st</sup> Assistant Director: Peter Tkacz  
2<sup>nd</sup> Assistant Director: Emma Goodman  
Production Manager: Saskrita Shrestha  
Location Manager: Christina Muller  
Runner: Heather Cassidy

Gaffer/Post Sound: Arne-Kristian Schille  
Focus Puller/Loader: Andrew Pauling  
Clapper/Camera Assistant: Reina Hiraiwa  
Sound Recordist/Post Sound/Stills Photographer: Truls Fossum  
Boom Operator: Keith Linn  
Editor: Skye White  
Continuity Supervisor: Chloe Speller

## CLARITY

Charlie has always been a supportive man. He has supported his wife Amelia for 39 years. He supports his friend Joseph who has been blind since birth. But as Charlie ages and his own eyesight and his strength dwindle, he loses sight of himself. His fear of being a burden to others leads him to make some bad decisions which could cost Charlie both his friendship and marriage. Thanks go to: Vision Australia, Michael McDade, Jack Murphy, Terry Boyle, Guide Dogs Queensland, Sam Rogers, Milan Holec, John Paul Davies, STA Travel, Story Bridge Climb, Ahmets Restaurant.

Producer: Melissa McLeary  
Associate Producer: Heather Cassidy  
Director: Alana Aston  
Writer/DOP: Reina Hiraiwa  
Camera Operator: Jamie Chong  
Clapper Loader: Lea Angeles  
Vision Editor/Focus Puller: Annika Salisbury  
Sound Editor: Elissa Slade

Location Sound: Truls Fossum  
Boom Operator: Leslie Zeder  
1st Assistant Director: Peter Tkacz  
Art Director: Sam Dixon  
Visual Effects: Shea Bennett  
Continuity Supervisor: Chloe Speller  
Gaffer: Christina Muller

## LOLA THE MAGNIFICENT

11 year old, Harriet is a grown-up inside a child's body, painfully neat and far too sensible for her own good. However, when Harriet is sent to help the eccentric Lola Elderberry clean her house full of magical curiosities, something about this mysterious lady begins to change Harriet and she discovers what childhood is really all about.

Producer: Heather Cassidy  
Director: Annika Salisbury  
Writer: Grace Bentley  
1st Assistant Director: Leslie Zeder  
Continuity Supervisor: Melissa McLeary  
Director of Photography: Jamie Chong  
Camera Operator: Reina Hiraiwa  
Focus Puller: Alana Aston

Clapper Loader: Andrew Pauling  
Sound Recordist: Truls Fossum  
1st Boom Operator: Skye White  
2nd Boom Operator: James Davidson  
Vision Editor: Grace Bentley  
Visual Effects: Shea Bennett  
Sound Editor: Chris Allery

## SUPERMARKET

SUPERMARKET is the coming-of-age tale of a university drop-out in his late twenties. Despite high hopes for him when he was younger, Benjamin has not yet found his place in the world. He winds up in a full-time job at EasyWay, a supermarket that is more like a concentration camp. Here, staff are monitored under the ever-watching cameras of the manager, a self-inflated warden who sees shades of himself in Benjamin. He cunningly places Benjamin in the produce section, the only department which is out of his control. Here Gary is in charge. A burly bearded man who resembles a pirate and blasts rock'n'roll as he wields his machete, Gary has worked on his own for ten years. He takes Benjamin under his wing, foiling the manager's plan. In a twist of events and against his will, Benjamin manages to get Gary the sack. It is here Benjamin is forced to choose between the two paths in front of him – the one that guarantees success and the one that leads to happiness.

Writer/Director: Emily Jackson  
Producer: Emma Goodman  
1st Assistant Director: Kacie Anning  
Continuity Supervisor: Dan Whelan  
Director of Photography: Andrew Pauling  
Camera Operator: Lea Angeles

Focus Puller: Adric Watson  
Sound Recordist: Elissa Slade  
Boom Operator: Keith Linn  
Sound Editor: Kelly Law  
Vision Editor: Chloe Speller  
Sound Assistant: Arne-Kristian Schille



Jesse McCormick  
Specialty: Directing  
thelowlytrinity@gmail.com



Melissa McLeary  
Specialty: Vision Editing  
melissamcleary@gmail.com



Christina Muller  
Specialties: Producing, Editing  
christinamuller@live.com



Andrew Pauling  
Specialty: Camera  
just.apauling@gmail.com



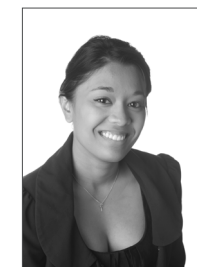
Annika Salisbury  
Specialties: Cinematography, Vision Editing  
annika.salisbury@gmail.com



Arne-Kristian Schille  
Specialties: Sound Design, Recording, Gaffing  
ak.schille@gmail.com



Jacob Schiotz  
Specialty: Directing  
verdantfilms@yahoo.com



Saskrita Shrestha  
Specialty: Producing  
saskrita88@gmail.com



Fredrik Halvorsen  
Specialties: Directing, Post Production  
happy.fredrik@gmail.com



Reina Hiraiwa  
Specialties: DOP, Camera  
hiraiwareina@gmail.com



Emilie Hollins  
Specialties: Production Design, Wardrobe  
emilie.hollins@hotmail.com



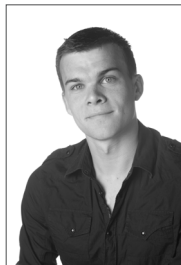
Emily Jackson  
Specialties: Writing, Directing, Producing  
emilyjac@hotmail.com



Hoi Ching (Kelly) Law  
Specialty: Sound Design  
kelly88331@hotmail.com



Sherilyn Ling Lee  
Specialty: Producing  
leesheryl@hotmail.com



Keith Linn  
Specialty: Directing  
keith\_linn@hotmail.com



Killian Maguire  
Specialties: Directing, Writing  
killianmaguire@hotmail.com

## LE JEUNE DORT (THE YOUNG ONE SLEEPS)

Somewhere in the countryside of northern France, 1940, five soldiers of the British Expeditionary Force are retreating westward from the German blitzkrieg. When one of their company is killed by a wandering German soldier, the men ignore their Sergeant's orders and track him to an abandoned farmhouse where they hope to exact their revenge. The house is home to a young French girl named Armynel, who, already orphaned by the escalating conflict, has taken pity on the fleeing German soldier, now dying from terrible wounds. As she cares for him, they build a bond on more than words and although enemies, the girl sets about making him as comfortable as possible and tending his wounds. Their relationship is short lived, as they are interrupted by the arrival of the British soldiers who are initially unsure of how to respond to this girl and her acts of empathy and compassion. After deliberation and internal disagreement, the German soldier is executed, leaving the men guilt-ridden, and the girl destroyed. One by one the men walk away, leaving the girl to mourn her friend stricken with grief.

Writer/Director: Ben Clinch  
Producer: Sherilyn Lee  
1st Assistant Director: Saskrita Shrestha  
Director of Photography: Lea Angeles  
Camera Operator: Adric Watson  
Focus Puller: Reina Hiraiwa  
Clapper Loader: Jamie Chong  
Continuity Supervisor: Leslie Zeder

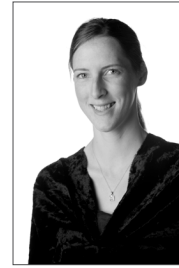
Still Photographers: Emily Jackson, Elissa Slade  
Sound Recordist/Editor: Tharaka Wijeranthne  
Boom Operator: Dan Whelan  
Vision Editor: Christina Muller  
Visual Effects: Fredrik Halvorsen  
Art Director: Emma Goodman



Christopher Allery  
Specialty: Sound Design  
callery@gmail.com



Lea Angeles  
Specialties: Editing, Camera  
leaangeles@gmail.com



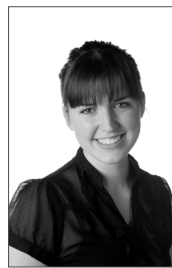
Heather Cassidy  
Specialties: Producing, Directing  
mail@hcassidy.com



Sing Yi (Jamie) Chong  
Specialties: Camera, Gaffing  
imhardyhere28745@gmail.com



Kacie Lee Anning  
Specialties: Producing, Writing  
kacie.anning@gmail.com



Alana Aston  
Specialty: Directing  
lani103@hotmail.com



Benjamin Clinch  
Specialties: Writing, Directing  
benjamin.clinch@connect.qut.edu.au



James Davidson  
Specialties: DOP, Sound Recording  
jd85@tpg.com.au



Damien Benjamin  
Specialties: Recording, Camera Operating  
corneliusd@ymail.com



Shea Bennett  
Specialties: Photography, Visual Effects  
doppleganger00@gmail.com



Samuel Dixon  
Specialties: Writing, Art Direction  
mr.samdixon@gmail.com



Ruari Elkington  
Specialty: Screen Culture  
ruari11@hotmail.com



Grace Bentley  
Specialties: Vision Editing, Writing  
gracebentley@optusnet.com.au



Sarah Carpendale  
Specialties: Cinematography, Production Design  
sarah.monique@gmail.com



Truls Fossum  
Specialty: Location Sound Recording  
mapard@gmail.com



Emma Goodman  
Specialties: Writing, Directing, Producing  
em\_goodman@hotmail.com