



FAMOUS

A FILM BY
HARRISON FRIEND & SAM STEVENSON

ROOMS
FAMILY



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STORY INFORMATION

Logline:

A famous 1950's Jazz Musician, battling the demons of his celebrity status, recalls a vision he had during a brief encounter with mortality.

Themes:

Alienation, Escapism, Sensationalist Tabloid, and Celebrity

Comparison:

'Taxi Driver' meets *'Somewhere'*

TECHNICAL INFORMATION

Completion Date: February 2016

Country of Origin: Australia

Shooting Format: 1080p, 25 fps, H.264

Screening Format: DCP - or - 1080p .MP4

Running Time: 00:06:45

Genre: Drama, Psychological, Period

Language: English

Ratio: 16:9

Sound: 5.1 - or - 320kbps AAC

SYNOPSIS

A psychological drama about a young, 1950's Trumpet player whose rise to fame early in his life has taken a deathly toll on both his music and mind.

After missing a major performance due to an accidental overdose in a backstage dressing room, The Musician is forced to hold a press conference in an attempt by his record label to smooth out any residing public opinions involving the cancellation of his tour and his addiction status.

During the press conference, the tabloid reporters antagonize The Musician with piercingly personal questions, attacking his identity as a man and a musician with sensationalism and gossip. He is worn down; fame bringing him nothing but unhappiness, alienation and an aching fear for the future.

At breaking point, fed up and finally ready to discuss what truly ails him, The Musician recollects a stream of consciousness he had during his overdose. In this pseudo-dream state, he experiences an evening in which a middle aged man inconspicuously follows him from a bar, on a car ride and finally to a cinema. As The Musician sits in the theatre, feeling a sense of relief and escapism, he is aware of the fact that his inevitable demise draws near. The Tail enters the cinema, taking a seat at his rear, revealing a cut throat razor and slices.

Once finished describing his recollection, he feels exhausted and somewhat relieved that his vision may reveal the reasons behind his psychological issues, mainly the people who sit in front of him. However, the press conference remains silent for some time, only then to continue as if nothing had been said. The Musician, dumb founded, is battered with more inane questions regarding his tour. He realizes that his fate is sealed, and with fame and celebrity comes the forfeit of control over both music and mind.

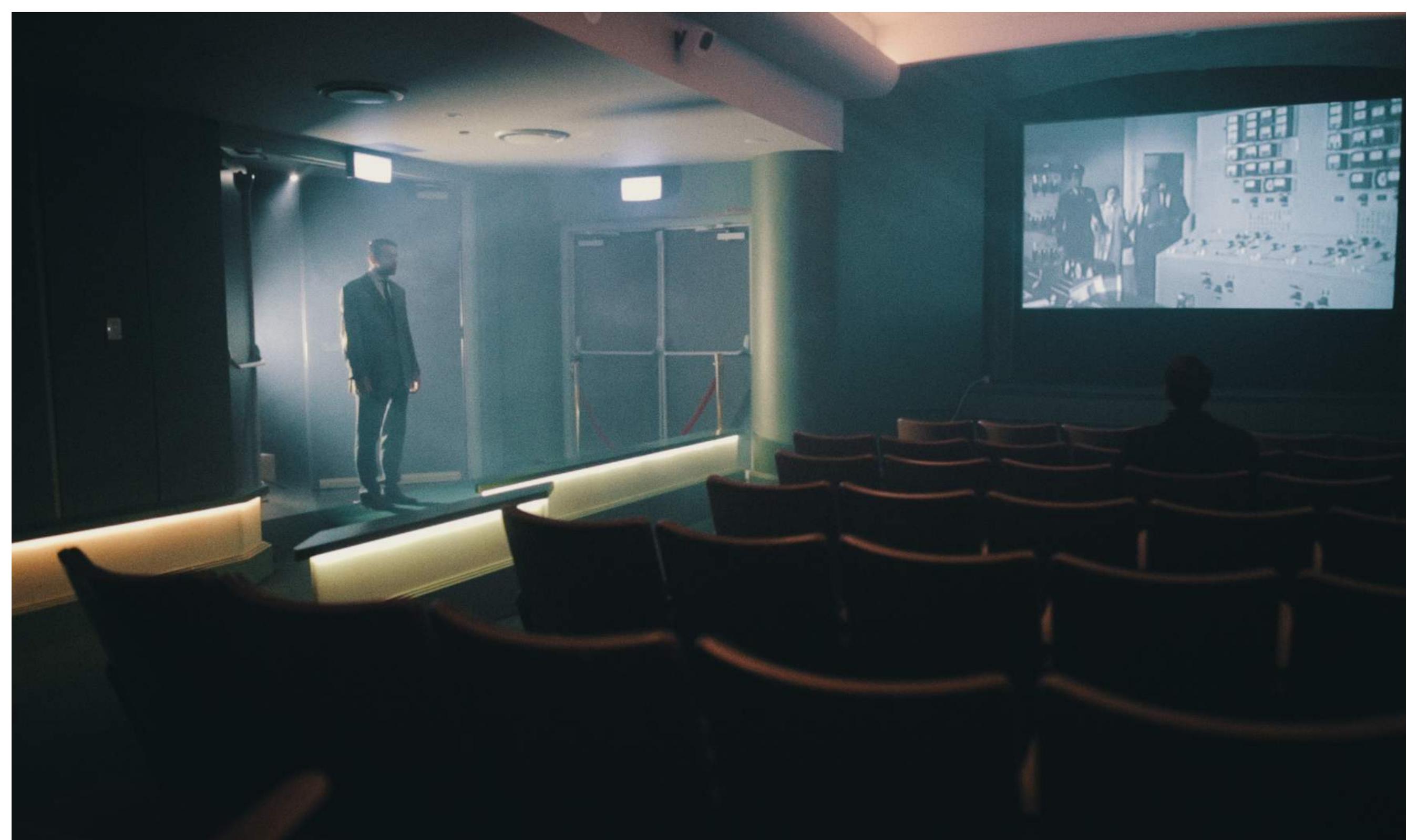


DIRECTOR'S STATEMENT

A constant struggle is fought in our modern society to separate the art, the music, the film, from their subsequent tabloid personas and the weight of celebrity that dilutes so many great artists throughout history. Through *Famous* we explore the consequences of the entanglement between fame and art, and how the mind is affected. The visual style and story structure are a blend of assorted influences; the strange, off beat style of jazz has been a personal obsession for many years, along with noir-ish infatuations and a likening towards independent, new wave movements.

DIRECTOR'S BIO

Harrison & Sam grew up together from the age of 5. Sharing an equally undying love of all things cinema, pairing up as a directing duo became inevitable. Together they run a small Sydney based film label, [Kids of Bill](#), through which they have directed various commercials, fashion films, music videos, photo shoots and more. As the ceiling grows for these young cinephiles, they aim to test their directorial boundaries and show audiences entrancing stories, stylized visuals and create a lasting impact on people's lives through their art.



ACTOR BIO'S

JOSEPH J.U. TAYLOR

Refusing to give up on make believe, Joseph and his wife sailed in a literal sea change from their Indonesian home to Australia. The boat is now home and base of operations for his acting and filmmaking career. Joseph has performed a wide range of roles in film, TV, web video and theatre. Committed to ongoing study, he has completed an Advanced Dip in Acting and is a regular participant in master classes with the Howard Fine Studio and other training institutions. His most recent role was in the film *One Less God*, which has just won support from Screen NSW for its "rare unique Australian voice" on an international theme.

CHRIS BLOMFIELD-BROWN

Chris Blomfield-Brown enjoys being involved with the Arts and creative people as its 180 degrees from his *normal life* as a racecar engineer. When Chris is not improving his acting or racing cars lap times you may find him out training on his bicycle, as he is to again represent Australia at the world amateur championships. Over the past several years Chris has appeared in numerous movies, commercials, mini-series as well as done some modeling. 'See how far you can push beyond your perceived limits'

NERIDA BRONWEN

Nerida Bronwen is fast becoming one to watch in the Australian Film industry. Graduating from Wesley Institute in 2007 with a Bachelor of Creative Arts in Performance drama she has since continued to train and work both in Australia and the United States with some of the Industries best including Elizabeth Kemp, Anthony Brandon Wong, Ivana Chubbuck, Suzie Steen, Leslie Kahn, at Second City Hollywood, just to name a few. Her credits are extensive across Television, Feature film, Theatre and more.



FAQ'S

What were the challenges in making a micro budget short film without the assistance of funding bodies?

Obstacles. I imagine the problems encountered on our film sets are as frustrating as any, no matter the size, however there are walls that are simply unbreakable with a lack of financing, credibility and resources. We're strongly against compromise. If something needs to look a certain way, a vintage vehicle, a double-breasted suit, a smoky exterior, then that's what we'll get. Unfortunately it means an overwhelming amount of doors slammed in your face. Making short films is 90% gritting your teeth and seething, the other 10% euphoria. We tend to call it growth and get on with making films.

What were the influences behind the story? Who influences you as filmmakers?

Our short films are generally pulled from larger ideas, then scaled into a scene or two. At some point we will get the chance to tell a feature length story on jazz music, the psychology of fame and the subsequent figures that inhabit such situations. It can be as depressing as it is fascinating; those are the images you generally find it hard to turn away from. Influence comes from just about anywhere and anyone, however we do appreciate strong, patient visuals that allow a story to boil in the audience's mind. So, Winding Refn, Jean Pierre-Melville.

Where do you see the future of the Australian Film Industry?

As in filmmaking, there are obstacles that the Australian industry has been plagued with for decades. We can learn from the periods of progress, however, as it stands, it's hemorrhaging as a national cinema. The audiences aren't large enough locally, and budgets are allocated primarily to television and multi platform content. There are some serious gems that find their way through the government funding systems, which is great, as well as large-scale U.S. productions providing a healthy amount of employment and experience. There are a lot of people working hard to overcome the ever-changing hurdles; our only opinion is that, after success, local talent should be more active in initiating a renaissance in Australian cinema.



CREW

STYLING & COSTUME

Chris Gaynor

ORIGINAL SCORE

Daniel Grima

STORY

EXECUTIVE PRODUCING

DIRECTION

EDITING

SOUND DESIGN

SOUND EDITING

PRODUCTION DESIGN

COLOURING

Harrison Friend

Sam Stevenson

LEAD ACTOR

Sam Stevenson

WRITING

CINEMATOGRAPHY

Harrison Friend

SPECIAL THANKS



GOLDEN AGE
CINEMA AND BAR



FAMOUS

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