

**CHARLIE PRODUCTIONS**  
presents

# **RANDOM 8**

Written, produced and directed by Kathryn Millard

Co-produced by Noëlle Janaczewska

[www.random8thefilm.com](http://www.random8thefilm.com)

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## SHORT SYNOPSIS

Eight people  
One direction  
Follow the company line—  
Their story is our story.

A drama/documentary hybrid—RANDOM 8

*'Tense, gripping and completely surprising—a real psychology mystery.'*

## A BIT LONGER SYNOPSIS

8 people agree to participate in a focus group. Their mobile phones are confiscated. They're given instructions. Every move is recorded. But something's not quite right. Nothing you can quite put a finger on.

Someone's watching. Why?

Inspired by social psychology experiments on conformity and obedience, **RANDOM 8** deftly mixes a fictional story with historical evidence.

*'I mixed drama and non-fiction. This seemed the best way to link a contemporary story with some of the big questions of the post-war era.'*

In groups, we do what we're told to do—or so the story goes. But do we?

Do groups inhibit us? Or give us courage? And how does change ripple out from the seemingly smallest actions?

## TECHNICAL DETAILS

Country of Production:	Australia
Year of Production:	2011
Running Time:	62 minutes
Format:	HD, colour and black and white
Ratio:	1.78(16.9)
Sound:	Dolby Digital EX
Language:	English

## WHAT REVIEWERS HAVE SAID ABOUT KATHRYN MILLARD'S FILMS

Compelling ... full of real emotions and situations that ring true,<sup>1</sup> a film with resonance and integrity,<sup>2</sup> stylishly substantial,<sup>3</sup> brimful of Australian talent,<sup>4</sup> an object lesson in turning a low budget into a virtue.<sup>5</sup> A very special bounce<sup>6</sup> and a sharp eye for spotting up and coming stars.<sup>7</sup> Astonishing,<sup>8</sup> the real star is Millard's cinematic style,<sup>9</sup> a luscious visual feast,<sup>10</sup> cleverly constructed,<sup>11</sup> a striking feature,<sup>12</sup> about the impact societal and familial pressures have on people's mental health,<sup>13</sup> the performances are finely nuanced and the direction is strong.<sup>14</sup> One of the most intellectual and artistically rigorous filmmakers in the region,<sup>15</sup> more interested in emotional resonance than plot and expert at getting it;<sup>16</sup> a slow burn,<sup>17</sup> poignantly comic,<sup>18</sup> a rare integrity,<sup>19</sup> truly impressive,<sup>20</sup> you can almost smell the air and feel the present moment of light on your skin.<sup>21</sup> Haunting ... an emotional detective story,<sup>22</sup> Millard thrives on the thrill of investigation;<sup>23</sup> a story about hope, resilience and, ultimately, the power of cinema.<sup>24</sup>

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- <sup>1</sup> The Age
  - <sup>2</sup> The Movie Show
  - <sup>3</sup> Metro
  - <sup>4</sup> The Movie Show
  - <sup>5</sup> Sydney Morning Herald
  - <sup>6</sup> Chicago International Film festival
  - <sup>7</sup> Melbourne International Film Festival
  - <sup>8</sup> Pordenone Silent Film Festival,
  - <sup>9</sup> Adelaide Advertiser
  - <sup>10</sup> Art and Text
  - <sup>11</sup> The Australian
  - <sup>12</sup> Dox
  - <sup>13</sup> dB magazine
  - <sup>14</sup> The Age
  - <sup>15</sup> The Monthly
  - <sup>16</sup> The Australian
  - <sup>17</sup> Sydney International Film Festival
  - <sup>18</sup> Sunday Age
  - <sup>19</sup> ABD Radio JJJ
  - <sup>20</sup> Sunday Telegraph
  - <sup>21</sup> Sydney Morning Herald
  - <sup>22</sup> The Australian
  - <sup>23</sup> Cinema Papers
  - <sup>24</sup> The Hindu

## DIRECTOR'S NOTES

1. As first year students at university in the late 1970s, we staged a simulation game in the Adelaide Hills for our International Politics course. We were all allocated countries—with sleeping quarters and rations to match our national economies. I got India, which meant a blanket and a handful of rice to last the weekend. Feelings ran high when we saw the 'Americans' feasting on beef and burgundy to the accompaniment of Neil Young on their cassette player. Violence broke out when some of us made a dawn raid on the USA. Our lecturers were forced to intervene and call the whole thing off.

This simulation was one of the things that sparked my interest in the use of performance to explore human behaviour and ideas about the world.

**RANDOM 8** combines a structured improvisation with an ensemble of actors with archival clips.

2. **RANDOM 8** is inspired by some of landmark social psychology experiments on conformity and contemporary challenges and re-imaginings: Asch's *Conformity* (1955); Milgram's *Obedience to Authority* (1963); Gamson et al's *MHRC Encounter* (1973); Zimbardo's *Stanford Prison Experiment* (1973); and Haslam and Reicher's *BBC Prison Experiment* (2005).

I am especially interested in contemporary challenges to the idea that groups are inherently conservative. This led me to the ground-breaking work of UK social psychologists Alex Haslam and Steve Reicher. (We are planning a new project together.) And back to US political sociologist William Gamson's *MHRC Encounter*.

3. The film was based around a two-page scenario I wrote. It was organised around seven sequences. I had another twenty pages of script notes, possible storylines, unattributed actions, and lines of dialogue. I did not show this to anyone else but drew on it during the core shoot.

4. As a screenwriter and director, I relished the opportunity for a more fluid writing and directing process than is usually possible. Rather than locking down a script and then simply executing a pre-devised plan, I began with a scenario and wrote throughout the process. Ideas and images morphed, shifted and finally coalesced.

5. Fundamental to this way of working was a micro-budget—there was not much cash but lots of in-kind support. The cash budget for this film was about the amount that a script development agency might have contributed for a couple of drafts of a feature script. As a filmmaker, though, a low budget buys you freedom. No wonder writer-initiated and artist-led projects, events and spaces are proliferating everywhere. Indie cinema, too, is making a comeback.

Underlying **RANDOM 8** was the idea of staging an event we would all respond to. Everyone agreed *not to know* what was planned in advance. The actors all agreed to participate in a drama experiment. Individually, we devised characters. They were asked to report to a building in outer Sydney. Our cameras were waiting.

6. I cast actors with a strong background in improvisation. Mostly actors from theatre. People whose work I had seen and liked. I was looking for actors of skill and generosity—not people just looking to do a ‘star turn.’ Casting suggestions also came from the film’s Co-Producer Noëlle Janaczewska and casting agent Nikki Barrett, and other writers and directors whose judgement I trusted.

I met with each of the actors. To some, I suggested a character they might play. Others had several possible characters in mind. I asked them to do some research and report back. I kept an eye on the spread of characters. Some of the cast knew each other, but agreed not to discuss the project.

7. Costumes were simple. We wanted to shoot in real time and have freedom in the edit room. On traditional dramas, I found that too many costumes restricted my ability to re-imagine time in the edit. As well as asking the actors to find their own costumes (within a suggested colour palette), I asked them to do their own make-up and to keep it minimal.

8. Most of the preparation for **RANDOM 8** happened on site. At first I thought of hiring a conference venue as a location. But I realised the building where I worked at Macquarie University was the perfect location. It was a contemporary space we could lock down and control. It had lots of interesting lighting, angles and reflections. It was an über-space that could stand in for lots of other spaces.

My colleague at Macquarie, film-maker Alex Munt helped me flesh out this design idea. Alex added what he called a ‘blue layer’ to our key location. A banner and slide for the dodgy PR outfit who feature in the story, some chairs and bins. Cash budget: A\$257. For me, it was much like how I’ve worked on non-fiction projects—choosing key locations and heightening them with a few elements.

9. As a director, I prefer to work with patterns of shots rather than storyboards. This is a process that I first used with DOP Mandy Walker on my short feature *Parklands* (1996). On **RANDOM 8** Steve Macdonald and I planned for the camera to begin as static, then introduce some movement, and move to hand-held as things heated up. The core drama was shot on HD (2 x Red cameras) by Steve Macdonald and Paul Elliot. All the actors were on radio mics. and sound recordist Jeremy Ireland mixed during the shoot. That gave us all a bit more room to move.

Projects like this need a community around them to make it happen.

Steve was one of the first people on board and helped me pull together the crew for the core shoot. During the edit, I continued writing, and he and I shot another layer of imagery for the film's investigative strand. This material was shot on a Canon 5D and an Arriflex Alexia.

I added the pine forest footage during the edit. If psychology was a landscape, what would it be, I wondered? And a coniferous forest was one possibility.

10. **RANDOM 8**'s visual text explores the textures of recording devices—a hidden security camera, cameras recording the focus group, footage of tapes, cassettes and spools—to create ambiguity and uncertainty. Who is watching? And why?

11. Editor, Andrew Soo and I had collaborated before on *The Boot Cake* (2008). Like **RANDOM 8**, that film was made with a very low budget. **RANDOM 8** was edited in short bursts around our respective work commitments. The drama/documentary nature of the film meant that it took time to find its form—it was like putting together a mosaic. We kept shuffling all the pieces.

Geoff Dyer, whose writing I really admire, works on the cusp of fiction and non-fiction in his own distinctive style. Each book must find its own form, he says, in what has become a bit of a truism. But how often do you hear that said about film? Ever?

12. I asked musician and composer Waldo Garrido to be part of the project from the beginning. The line between music and sound effects was always going to be blurred on **RANDOM 8**. Waldo is a bit of a Renaissance man—a superb bass player, leader of a jazz ensemble, a Chilean pop star, and all-round multi-talented musician. Waldo was a fantastic collaborator. He composed and recorded musical sketches throughout the process. And once we locked off the picture, he began all over again. His score for **RANDOM 8** is spare and atmospheric. Haunting.

13. Xavier Fijac was another terrific collaborator. A composer and performer with Australian band *Decoder*, he also works as a sound designer and mixer. We wanted to draw on genre elements to create an unsettling feel—without creating the expectation that this was a thriller. As with every other aspect of this production, the challenge was to make a virtue of necessity. Xavier worked lightening fast to pull together what we have dubbed an expressive 'chamber style' soundtrack.

14. 'When we are not sure, we are most alive', said Graham Greene. Creativity is fostered in situations of high uncertainty, when issues are ill-defined, methods uncertain, data incomplete. When routine responses are no longer possible, people improvise to create new models. That was part of the philosophy underlying this production.

15. I think of **RANDOM 8** as ‘social theatre.’ (On screen, of course.) Just as simulation games and the dramatised social psychology experiments of people like Stanley Milgram and Solomon Asch could be described as ‘social theatre.’ For me, an interest in social theatre is a logical progression from the dramas and documentaries about communities that I have made.

16. Here’s some more on the social psychology experiments that loosely inspired **RANDOM 8**.

Gamson and his colleagues devised a study in which groups agreed to participate in market research at a local Holiday Inn. They were asked to carry out a series of unjust requests made by an authority figure.

You can find out more about Gamson here:

You can find out more about Haslam and Reicher’s *BBC Prison Study* here: <http://www.bbcprisonstudy.org/bbc-prison-study.php>

And here’s an article by Haslam and Reicher, *Questioning the banality of evil*, that challenges the received wisdom on groups.

[http://www.thepsychologist.org.uk/archive/archive\\_home.cfm/volumeID\\_21-editionID\\_155-ArticleID\\_1291](http://www.thepsychologist.org.uk/archive/archive_home.cfm/volumeID_21-editionID_155-ArticleID_1291)

## KEYWORDS

### Community

As a writer and filmmaker, there’s a word that keeps cropping up for me: community. It’s communities not gangs that interest me. The way that individual lives are intertwined with those of social groups; people as social beings. I’m interested in the complexities of human behaviour in stories written for ensembles.

### Art

Art is a dirty word in some film circles. ‘Film is about commerce not art, knucklehead,’ I have been told over and over again throughout my career. (The knuckledhead bit was not actually voiced, of course.) Maybe I’m a slow learner, but for me, the art thing is fundamental to film-making.

### Extraordinary Cinema

What makes some documentaries extraordinary, asks Mark Cousins in a terrific column published in *Prospect* magazine in 2001. He lists 10 things—here are three of them. And why not substitute ‘film’ for ‘documentary’?

1. Their shapes are not discernable from the start. Their ends are unforeseeable. They change shape.
2. They all contain some kind of gap, something lost, unfilmable, inexpressible.
3. (They) must build on the uncertainty of process ...

This is the kind of film-making I'm signed up for.

### **Ideas**

I am an avid reader. Here are two books that are especially pertinent to this film—books I've bought extra copies of to hand around. They are both manifestos, in a way.

#### **Lewis Hyde: *The Gift***

The title sounds a bit like Rhonda Byrne's self-help book *The Secret*. But it's so not. This book by poet and cultural critic Lewis Hyde is about the cultural value of art. Art, he says, can never simply be reduced to something that is bought and sold. Art accrues this cultural value as it circulates. So get that work out into the world ... Hyde has a lot more than that to say, of course.

#### **David Shields: *Reality Hunger***

Here is the blurb for Shield's book which first came out in 2009. It provoked considerable debate and heated discussion.

*'Reality Hunger is a manifesto for a burgeoning group of interrelated but unconnected artists who, living in an unbearably artificial world, are breaking ever larger chunks of "reality" into their work.'*

When I first got my hands on a copy—I had it on pre-order—I was walking through Sydney's Queen Victoria Building. I saw a guy reading it over a coffee: the book I'd just bought. Our eyes met. 'Great book,' I said. 'It's very exciting!' he agreed. We practically hi-fived each other on the spot. I've been mixing up fiction and non-fiction ever since I started making films two or three decades ago. And this is the manifesto I've been waiting for.

#### **Low budget, not low-fi**

I was reading an interview with a Canadian film-maker about a low budget film made with a small crew, screening at festivals internationally. 'It's low budget but not low-fi', she said. And those were our aspirations for **RANDOM 8**. It's low-budget but it's also wide-screen and hi-definition. Plus, it's about some big ideas ...

## ABOUT THE CAST

**RANDOM 8** features an ensemble of Australian acting talent. Between them they've won, and received nominations for, AFI (Australian Film Institute), Green Room, Sydney Theatre, Adelaide Theatre Guild, Adelaide Festival Fringe and AWGIE (Australian Writers' Guild) Awards. Without exception, they have diverse careers. Some of them began in stand-up, others write and perform solo shows, devise work for youth theatres, play in bands, or do cabaret. On screen, they mostly appear in Australian theatre, film and television—but they've featured in Bollywood and Hollywood films and indie cult movies as well. These are performers always up for a challenge.

### **Kate Box**

A 2003 graduate of NIDA, Kate has appeared in theatre, film and television productions including *Oranges and Sunshine*, *Paper Giants*, *Rake*, *Offspring*, *The Black Balloon*, *Small Claims*. In 2009, Kate was nominated for a Green Room Award for her role in *Knives in Hens* (MalthouseTheatre/State Theatre of South Australia). She appeared in *The Business* (Belvoir Street Theatre) earlier this year.

### **Nicholas Brown**

Nicholas is an Australian actor, singer/songwriter and screenwriter. A graduate of NIDA, his most recent credits are leading roles in Hollywood feature *Mumbai Direct* and the Bollywood blockbuster *The Kite*. Nicholas has appeared in television productions including *White Collar Blue*, *The Cooks*, *Drama School*, *Home and Away*, and in theatre and cabaret productions. More at: [www.nicholasbrowntown.com](http://www.nicholasbrowntown.com)

### **Tina Bursill: Narrator/Investigator**

A graduate of NIDA, Tina is an AFI award-winning actress who has appeared in theatre, film, and television productions. Her extensive credits include *Crownies*, *Offspring*, *Oranges and Sunshine*, *Three Blind Mice*, *White Collar Blue*, *Small Claims*, *Grass Roots*, *Jilted* and *Heartbreak High*. Earlier this year, Tina appeared as the lead in *The Swimming Club* (Black Swan State Theatre Company).

### **Jeanette Cronin**

Graduating from NIDA in 1986, Jeanette has worked extensively in theatre, film and television. Her feature film credits include *Primemover*, *The Boys*, *Terra Nova*, *Blackrock* and *Thank God He Met Lizzie*. She has appeared in television series including *Crownies*, *Rake* and *Water Rats*. Her theatre productions include *The Taming of The Shrew* (Bell Shakespeare), *Parramatta Girls* (Company B), *A Dolls House* (Sydney Theatre Company), *Miss Julie* and *The Stronger* (State Theatre of South Australia). In 2008 Jeanette received a Sydney Theatre Award Nomination for Best Supporting Actress for *Holding the Man*.

### **Matthew Edgerton**

Matt is an actor, writer and director who trained at the Western Australian

Academy of Performing Arts. His theatre credits as an actor include: *The Seagull* (Siren Theatre Company), *Romeo and Juliet*, *Macbeth* and *Actors At Work* all for Bell Shakespeare, *Little Boy* (Tamarama Rock Surfers), *Tales From the Arabian Nights* (Theatre of Image), *Tracked* (Prompt Theatre), *Wild Honey* (Suck It and See) and *Plainsong* for Perth's Black Swan. Film credits include *Natural Selection*, *Outside*, *The Junction Boys*, and *Enigma*. Matt has appeared in television on: *All Saints*, *Comedy Inc*, *Always Greener* and *Water Rats*.

### **Ksenja Logos**

Since graduating from Flinders Drama Centre, Ksenja has worked extensively in theatre, including several credits with Brink Productions, The Border Project, and the State Theatre of South Australia. She has most recently appeared in *Three Sisters* and *Architektin* both for the State Theatre Company of South Australia, and *Blackbird* (Flying Penguin Productions) for which she won an Adelaide Theatre Guild Award.

### **Ivy Mak**

A graduate of the Ensemble Acting Studios and Media at Macquarie University, Ivy works across film, television and theatre. Her film and television credits include *Careless Love*, *Sleeping Beauty*, *Cops LAC*, *A Model Daughter: the Killing of Caroline Byrne*, *The Home Song Stories*, and *All Saints*. Ivy is currently developing a stage play *The Quiet Brother*. More at [www.ivymak.com.au](http://www.ivymak.com.au)

### **Ned Manning**

Ned Manning is an actor and a writer, and a member of the 7-ON Playwrights Group. He also teaches playwriting and works as a script consultant. Ned has directed and devised many pieces of theatre for young people. His plays include *Us or Them*, *Kenny's Coming Home* and *Close to the Bone* (written in collaboration with Indigenous students at the EORA Centre for Performing and Visual Arts in Redfern). As an actor, his film credits include the lead role in the cult film *Dead End Drive-In*, and appearances in *Looking for Alibrandi*, *Bodyline* and *The Shiralee*. Ned was nominated for a 2011 AWGIE for his play *Romeo and Juliet Intensive*.

More at [www.ozscript.org](http://www.ozscript.org)

### **Gibson Nolte**

Gibson is a performer and photographer who works across stage and screen. His credits as an actor include *Danger Age* (Deckchair Theatre), *Antigone* (Subiaco Theatre Company), and *Nocture* (Perth Institute of Contemporary Art). His screen credits include *Dive Olly Dive*, *Dirtgirlworld* and *Ghost Rider*. His photography work is represented in the National Portrait Gallery of Australia.

### **Tim Spencer**

Tim performed and directed numerous shows at Sydney University Dramatic Society including *Medea*, *Much Ado About Nothing*, *Richard III*, *Goldberg Street* and *The Caucasian Chalk Circle*. Since co-founding Bambina Borracha Productions he has produced, written and performed shows in Sydney,

Melbourne and Adelaide, including *Beyond the Neck* for Belvoir's B Sharp. Tim's film credits include the shorts *Kaleidoscope*, *Funnier Friends than Me*, and *15/5/2010*. In 2010 the performance he created in Shopfront Theatre's ArtsLab, *Words They Make with their Mouths*, won the People's Choice Award in the Adelaide Fringe Festival.

## ABOUT THE FILMMAKERS

### **Kathryn Millard: Writer, Producer and Director**

Kathryn Millard is a film-maker, essayist and academic with a passion for dangerous thinking and big ideas. Her films are internationally acclaimed and much awarded.

Her feature-length documentary *The Boot Cake* (2008) about a birthday party to celebrate Charlie Chaplin's 116<sup>th</sup> birthday in the small, earthquake-prone town of Adipur in NW India, premiered at the Pordenone Film Festival in Italy, was a finalist in the prestigious Docfest competition at Chicago IFF, and in competition at São Paulo IFF (World Perspectives section), before screening at dozens of festivals around the globe. Made outside the usual funding channels, *The Boot Cake* was nominated for a 2008 AWGIE (Australian Writers' Guild) Award, and won awards at the Mexican IFF and Honolulu IFF.

Kathryn's 2003 feature film *Travelling Light* was nominated for 4 AFI (Australian Film Institute) Awards, including Best Original Screenplay, won Best Supporting Actress for Sasha Horler, and was nominated for an AWGIE for Best Original Feature Screenplay. Kathryn's script for her 1996 short feature *Parklands* was also nominated for an AFI award for Best Original Screenplay and won Best Cinematography for Mandy Walker.

Other credits include: *Light Years* (1991), a one hour documentary about the life and work of Australian photographer, Olive Cotton; the drama documentaries *Saigon Doctor* for SBS (1988); *Point of Departure* (1987) for the ABC, and several shorts.

Kathryn has written for radio and print, and worked as a script editor and dramaturg for film and theatre. She is Professor of Film and Creative Arts at Sydney's Macquarie University.

Awarded writing fellowships from Varuna Writers' Centre, the NSW Film and Television Office, and the National Film and Sound Archive, Kathryn is currently working on *Double Exposure*, a book of personal essays about film and film-making. In 2010 she was one of four writers selected to work with US writer Robin Henley in an essay master-class at Varuna Writers' Centre. Kathryn's book *Screenwriting in a Digital Era* will be published by Palgrave Macmillan in early 2013. Her interests in independent cinema, photography, psychology and history are ongoing.

### **Noëlle Janaczewska: Dramaturg and Co-Producer**

Noëlle writes plays, performance texts, monologues, poetry, essays, gallery and on-line explorations, and radio scripts across drama and non-fiction. Her work has been performed, broadcast and published throughout Australia and overseas. The recipient of 5 AWGIE Awards, her stage plays have won the Griffin Playwriting Award, the Playbox-Asialink Playwriting Competition and the 2006 Queensland Premier's Literary Award. Recent productions include: *Random Red* and *Weeds Etc* for ABC Radio National, *Eyewitness Blues* for the BBC, and *The Hannah First Collection, 1919—1949* for the Zendai Museum of Modern Art in Shanghai. In 2008 Currency Press published *Songket* and *This Territory* in a 2-play edition, and her long poem *Dorothy Lamour's Life as a Phrasebook* was published by Wayzgoose Press in 2006.

Noëlle and Kathryn have collaborated across the years on many projects— theatre, cabaret, writing and gallery works as well as film. Here are a few examples: Noëlle wrote the poems for the beat poet Lou Bonetti in *Travelling Light* (2003); Kathryn was dramaturg on Noëlle's play *Songket* (Sydney Opera House/Griffin Theatre Company, 2003); Noëlle was script editor on *The Boot Cake* (2008); Kathryn dramaturged Mrs Petrov's Shoe (Theatre @ Risk, 2006) and directed *Taishō Chick* (Art Gallery of NSW, 2008). Most recently, Kathryn is dramaturg on Noëlle's new performance monologue *Good with Maps* (2011), and Noëlle is the co-producer of **RANDOM 8**.

Noëlle is a member of the 7-ON Playwrights Group, and you can find out more about her work and read excerpts at <http://noelle-janaczewska.com>

### **Steve Macdonald: Cinematographer and Associate Producer**

Steve has a wealth of experience across features, documentaries, short films and music clips. He has shot programs for broadcasters including the ABC, SBS, BBC, Channel 4, Radio Television Hong Kong, CBS, and the Discovery Channel (USA). He was one of the contributing DOPs to Rolf de Heer's *Bad Boy Bobby*. His awards include a Gold ACS (Australian Cinematographers' Award) for the feature-length dramatised documentary *Kabbarli*, and a Silver ACS and the POV Film Festival Cinematography Award for *Syntax Error*. Steve was one of three cinematographers who worked with Kathryn on *The Boot Cake* (2008), contributing footage in Sydney and mock-archival footage.

### **Andrew Soo: Editor and Associate Producer**

Andrew Soo's most recent credits include the low-budget features *LBF* and *Juicy*, the feature documentary *The Boot Cake* (2008), and the ABC one-hour documentary *Hair Tales* (2008). Since graduating from the Australian Film Television and Radio School in 2003, he has won acclaim and awards for his editing of short films and documentaries including *Checkpoint*, winner of seven international awards including the Jury Prize at the 2006 Montreal World Film Festival, and *Liu Awaiting Spring*, winner of the Teddy award for short film at Berlin Film Festival.

**Waldo Garrido: Composer and Musical Director**

Born in Chile, Waldo has written and produced albums in South America and Australia. As a musician, producer and writer, Waldo works across jazz, Latin music, dance and funk. The title track from his album *Dejame Tocarte* topped the charts in Chile. He has written and produced music for the Australian feature *Strange Planet*, and for local artists including Robin Luau, Disco Montego, Mark Walton, Tiffany Wood, Craig Obey, Rachelle Medley, and Anthony Coppin. One of the founding members of Australia's pioneering jazz outfit *The Catholics*, Waldo is currently working on a new jazz album with pianist Jackson Harris.

**Xavier Fijac: Sound Designer/Mixer**

Xavier is a sound designer and mixer and a member of the Australian electronic-instrumental group *Decoder Ring* (keyboards, samples) since 2004. Recent short films and animations Xavier has worked on include *Little Hands*, *Ostia-La note finale*, *Blue Monday*, *Good Pretender*, *Abbie*, *Sisters*, *At the Breakfast Table* and *Mongrel's Creed*. Recent album releases include *They Blind the Stars*, and *the Wild Team* (2009).

## RANDOM 8 FULL CREDITS

### CAST

Frances Austin	<b>KATE BOX</b>
Michael Henderson	<b>NICHOLAS BROWN</b>
Filmmaker and Narrator	<b>TINA BURSILL</b>
Janelle Robinson	<b>JEANETTE CRONIN</b>
Thomas Green	<b>MATT EDGERTON</b>
Sonya Mason	<b>KSENJA LOGOS</b>
Ada Keane	<b>IVY MAK</b>
Paul Wilson	<b>NED MANNING</b>
Tad Leznik	<b>GIBSON NOLTE</b>
Joel Darnton	<b>TIM SPENCER</b>
Rina Fielding	<b>ELAINE HUDSON</b>
Private Detective	<b>MARK EVANS</b>

### CREW

Writer, Producer and Director

**KATHRYN MILLARD**

Cinematographer

**STEVE MACDONALD**

Editor

**ANDREW SOO**

Composer

**WALDO GARRIDO**

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Sound Design

**XAVIER FIJAC**

Location Sound

**JEREMY IRELAND**

Co-Producer

**NOELLE JANACZEWSKA**

Associate Producers

**STEVE MACDONALD**

**ANDREW SOO**

Additional Cinematographer

**PAUL ELLIOT**

Focus Pullers

**BRIE WALSH  
OLIVER SCOTT**

Music Producer

**WALDO GARRIDO**

Dialogue Editor

**MITCHELL ALLEN**

Narration Recording

**JEFFREY RASMUSSEN**

Sound Mixer

**XAVIER FIJAC**

Colour Grader

**WARREN LYNCH  
IC FILMS**

Piano

**JACKSON HARRISON**

Vibraphone

**ED GOYER**

Bass

**WALDO GARRIDO**

Guitar

**JAMES MULLER**

Script Dramaturg

**NOELLE JANACZEWSKA**

Online Edit	<b>DAVID MITCHELL MARCUS ECKERMANN</b>
Title Design and Graphics	<b>ALEX MUNT</b>
Production Co-ordinator	<b>SARAH NICHOLAS</b>
Data Wrangler	<b>SANDY MCLENNAN</b>
Trainee Camera Assistant	<b>MICHAEL HERMAN</b>
2 <sup>nd</sup> Assistant Director/Runner	<b>TIANA MINNIKIN</b>
Assistant Location Sound	<b>MICHELLE CHILD</b>
Assistant Sound Engineer	<b>DAVE HACKETT</b>
Technical Facilities (for Macquarie University)	<b>DAVID MITCHELL MARCUS ECKERMANN</b>
Music Recording	<b>ALBERT STUDIOS MACQUARIE UNIVERSITY</b>
Stills/EPK	<b>IQBAL BARKAT</b>
Title Animation	<b>DAVID MITCHELL</b>
Website Designer	<b>ALEX MESKER</b>

### **Archival Sources**

Getty Images  
Efootage  
Penn State University Media Sales

## **Special Thanks**

Alexandra Milgram

Bill Gamson

Nikki Barrett Maree Delofski Mark Evans

Sandra Garrido Kate Gaul Mark Gregory Alex Munt

Tom Murray Virginia Madsen Phillip Mortlock

Andrew Plain Jeanette Rukavina Sue Smith

The Bass Shop Reyne House Alberts Music Camera Collective

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