



DESICCATION

SANDPAPER PRODUCTIONS PRESENTS "DESICCATION" DRMSBY MIDDELTON,
CATHRYN MCGRIGOR, ORIGINAL MUSIC BY RICARDO PUJOL, EDITED BY DECLAN KINDNESS,
PRODUCTION DESIGN BY PAW NAY BLU AUNG, DIRECTOR OF PHOTOGRAPHY BY TAYLOR PETTIGREW, ASSOCIATE PRODUCER BY ALYSE BURNS,
PRODUCED BY CHRISTINE NGUYEN, WRITTEN & DIRECTED BY JED VINSON



SANDPAPER PRODUCITONS ELECTRONIC PRESS KIT

DESICCATION

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C O N T A C T I N F O R M A T I O N

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**SANDPAPER
PRODUCTIONS**

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INFORMATION



SAND PAPER PRODUCTIONS PRESENTS

DESICCATION

Production Type	Short Film
Runtime	7mins
Genre	Fictional Drama
Completion Date	February 2019
Production Budget	\$7,500
Language	English
Country of Origin	Australia
Country of Filming	Australia
Format	3840x2160 pixels, 24fps, Sound 5.1
Rating	Rated (M): Moderate impact themes.
Sales / Distribution	Jed Vinson sandpaperproductionsjc@gmail.com
Virtual Press Office	www.desiccationshortfilm.com/electronic-press-kit
Links	Official website: https://www.desiccationshortfilm.com/ Official Facebook: https://www.facebook.com/DesiccationShortFilm IMDB: https://www.imdb.com/title/tt10034444/ Official Instagram: https://www.instagram.com/desiccation__shortfilm Hashtag: #Desiccation



SYNOPSIS

DESICCATION is a fictional drama about a middle-aged man who's struggling with his mental health due to his property being in a long drought. He yearns for help but keeps his pain and suffering repressed, due to the fears of being 'weak'. He must find the strength within himself to speak up while dealing with the devastation of what is happening to his property as well as his livestock.

A herd of malnourished-looking cows stand calmly together around a dried up whole in the ground where water once was. Dave in his Ute drives along the fence line with dry dust following behind. He continues driving, nothing to be seen but a flat and dry horizon. Dead cows are seen scattered on the dry crusty ground around his ute. Later on brings his ute to a halt on the dusty main road to greet Julie, his friend that runs the nearby pub, who's also travelling along the road. After being asked by her if he had any losses in livestock, he affirms that he's been doing well. She implies to him that she's always willing to help if he needs, and pats her dog sitting beside her. Julie drives off, and Dave does soon after. Dave continues driving into the sunset along the fence line as cattle scurry off the road to make way.

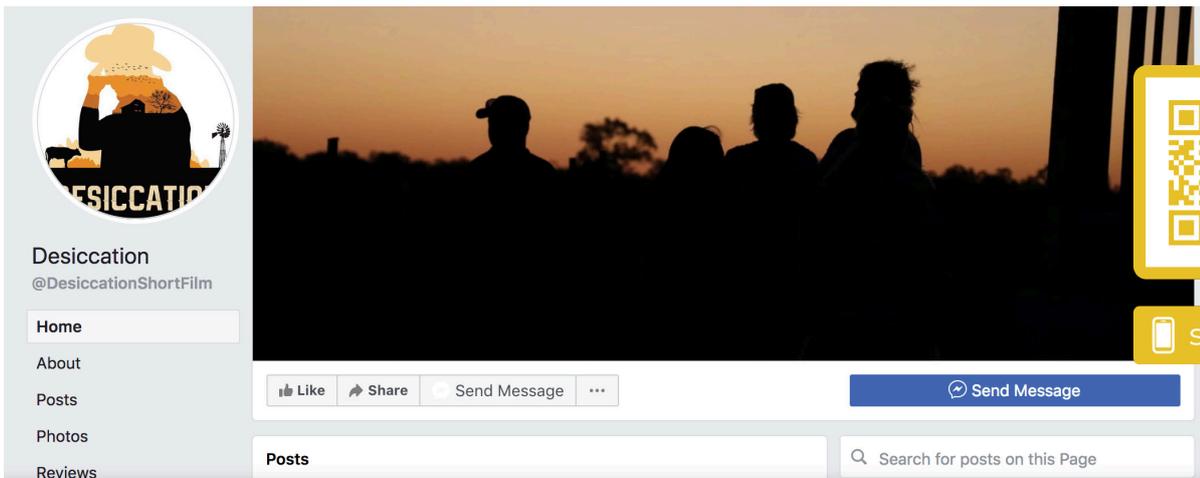
He later pulls up outside his desolate and isolated home. Dave marks the yearly rainfall chart with another zero and rests his head on the fridge. Later that night, Dave sits outside on the verandah under the starry sky, frustrated. Thinking about the countless losses and lack of rain.

The next day, he pulls something by a chain attached to his ute. It reveals to be another dead cow. Dave shovels it into the dead pit, adding to his collection of other livestock losses and drives off, agitated. As he drives off to continue his day checking waters, he's greeted by yet another dead cow lying parallel to a trough full of water. Dave becomes aggravated and hopeless, having a sudden burst of anger in the ute. His eyes wander towards a horse float that's laying in the distance. He begins driving towards it, picking up the speed. Dust and rocks fly behind the ute as the tyres grip the cracked and dry ground. Coming close towards it, he makes a quick swerve, and abruptly stops the ute safely. Coming to terms with what he just tried to do, Dave crawls himself out of the ute and perches himself up against it to have a moment. Tears trickle down his face.

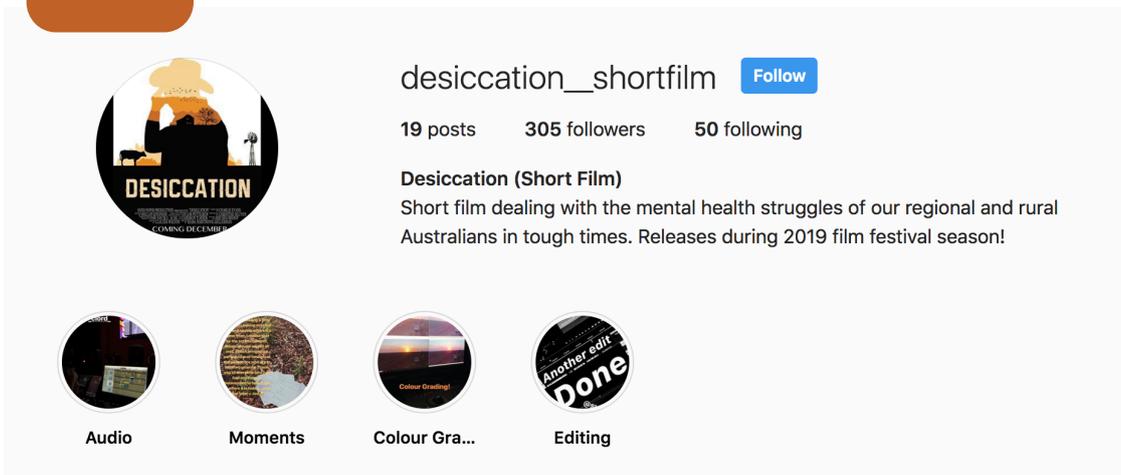
Dave is seen driving again driving into the empty horizon. He arrives and pulls up at Julie's pub. She's seen scrubbing the tables and then looks up, staring at Dave who's sitting in his ute staring back at her. Nodding he accepts his reality.

S O C I A L M E D I A

FACEBOOK



INSTAGRAM



DIRECTOR'S STATEMENT

Having grown up on a cattle property myself, I have been influenced by the cattle industry and am fully aware of how the state of the land can impact someone's mental state and why they may see suicide as a way out. Therefore, this story isn't just important to me, but is also important for the rural community as it carries a strong message to rural peoples (men more specifically) that it is ok to talk to someone and it is not weak to do so. I say rural men in particular, because there's this stigma where looking confident and successful is a social norm. Men in general find it hard to show weakness in attempt to keep this image. Ultimately meaning there is no escape for their emotions as they fear their peers may deem them as weak and incapable of running a successful business.

The purpose of the film was to explore the deeper parts of not only the Australian Outback psyche, but humans as a whole in a universally recognized emotional beings. I wanted answers as to why we can and will put people into positions of self loathing. So although the surface question of the film was for him to go and talk to someone, the bigger question is why couldn't he go and talk to someone. Why, as a society, do we repress people from talking openly about their issues and feelings. Could this be due to an unrealistic ideal of status, masculinity, femininity, power, money, etc?

So in summary of the moral message on the surface of the film is to talk to someone that you're comfortable with if you are struggling. However, the deeper message is for the people who aren't hurting and is asking them to allow an environment free of judgement and expectation for the people who are hurting to avoid repression, which in turn, leads to depression. This message holds resonance with me because I too was feeling down before I wrote the script and I felt the need to talk to someone, however it was the same people who put me into a position to think negatively and I couldn't understand why. I felt trapped and I didn't feel like there was an escape.



JED VINSON

Brisbane, Australia | January 2019

With the recent drought in mind, I realized that many of grazers and farmers experience this hardship and refuse to speak up as a result. I knew of people who had committed suicide in regional and remote Australia growing up, but I never realized the extended of the suicide rate of rural Australian compared to metropolitan Australian until I was researching. On average suicide rates in rural Australia are double to triple the national average. I wanted to make a film that could resonate with this group of people and show that it is ok to let your guard down.

This film was not a very ordinary film set like most others. All crew were living together, with limited mobile communications working in harsh outdoor conditions. So for many, it wasn't just a new experience, it was an adventure which accounted as a major personal experience. There were mainly 8 crew on set including myself. Looking back at the film as a whole, I think it is massive achievement of what we were able to capture with such limited crew. Location was over 2000km from base (Brisbane) and the fact that this group of people were dedicated

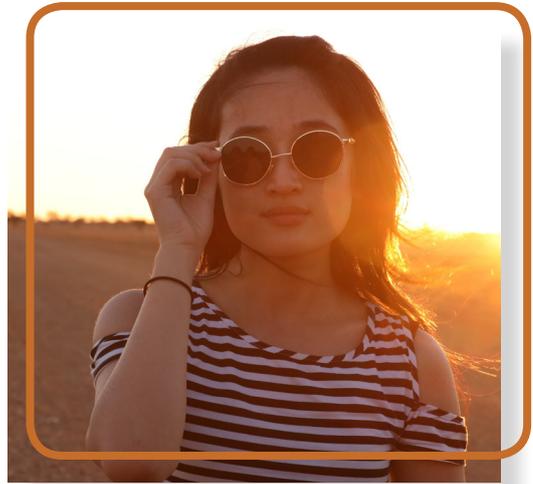
enough to not only travel to a new place, but experience filming conditions they had never experienced before means a lot to me. I will forever show a great amount of gratitude for the people who came on the trip and to the people who committed themselves in all areas of the production to make it the best film it could possibly be.

PRODUCER'S STATEMENT

With this fictional drama dwelling into the hardship's Australian farmers and graziers face in the outback, it is expected that the target audience is towards men aging between 35 to 60. However, on a similar matter when facing problems such as depression and the feelings of weakness combined with uselessness, anyone can resonate with the situation.

Budgeting throughout the entirety of the film has been the backbone to the attentive distribution of funds towards resources, skilled cast, a proficient crew and a real Australian location full of earthy sustenance, in addition to its history. Without significant help from friends, family, and fellow supporters it was determined that the film would exceed its limits way beyond expectation.

With this being said, it enabled a majority of budgeting to be focused into travelling costs, casting as well as food, which provided cast and crew with an approved quality of not only acting ability but a thorough job in all film departments. The remainder of the budgeting was regarded to costume and props, post-production expenses, gifts for those that contributed time, along with resources, as well as a safe-kept allocation of funds that is



CHRISTINE NGUYEN
Brisbane, Australia | January 2019

for future unpredictable events, in addition to publication. With the film's current presence in social media platforms such as Facebook, Instagram, along with its own website, it hopes to accumulate an audience of young, together with, old individuals, based in Brisbane and worldwide film-enthusiasts.

Working alongside well-known mental health advocate, amongst the rural community, Zoe Hayes, the film hopes to combine audiences, spreading the word on mental health for all in Australia and soon internationally through its final release in film festivals, private screenings, as well as on YouTube. In the form of a short film, this is how the Desiccation crew hopes to shine light on the matter of depression, and that in desperate times of need, to not stand alone on your own two feet.



**DRMSBY
MIDDLETON**
as Dave

During his younger days, Drmsby played drums in a band, as well as bass and guitar. Being a man of finding his true passion in life and to experience a mass of different career paths, he later turned to professional road racing in motorcycling, mountain bikes, along with stunt racecar driving.

After coming close to what could have been one of his most brutal accidents during his races, he later retired. Ever since, he pursued modelling and acting as his main career path, in addition to script-writing.

His most recent work includes starring in Fun Taiwan on the Discovery Channel in Episode 9, as well as playing the lead in Mad Antz Films film called 'B and E' directed by Anthony Miller.



**CATHRYN
McGRIGOR**
as Julie

In her youth Cathryn enjoyed singing and acting in theatre but due to personal reasons, halted her dreams to pursue an acting career any further.

After moving to Mt Isa over 20 years ago, and working as a receptionist and mum, she later revisited her passion for acting by joining the Mount Isa Theatrical Society.

Ever since, she has been casted for roles in plays, and Desiccation makes it her first ever short film she has starred in.

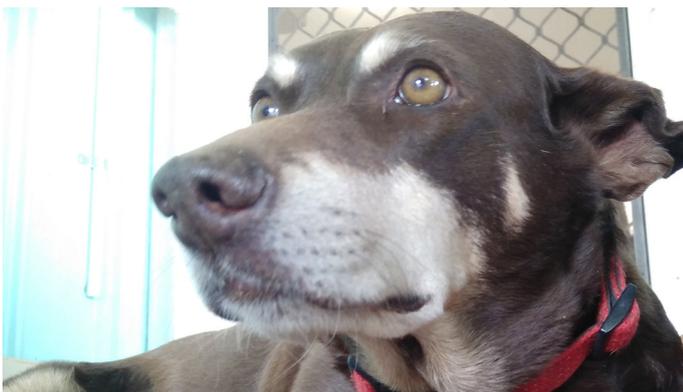




DORRIS MARY (DORRIE) as Julie's Dog

Considering she's had no formal training or experience. Her professionalism and her ability to stay in focus and not move around made her an undeniability natural suitor for the camera.

Prior to her acting debut, she kept her owner, Richie, company during long days out on the bore run on the property. When not on the bore run, she'd be at home pretending to guard the house.



C R E W B I O , S



CHRISTINE NGUYEN
Producer

Her particular eye to detail has proved to show that she goes beyond her role of the Producer. No matter the circumstance, she goes out of her way to bring the vision into practice and her honesty and sincerity is what has uplifted the film to how far it has come.



JED VINSON
Writer/Director

From start to finish, his determination to achieve his creative vision is past the normal expectation. With a genuine character, a willingness to always improve, and an attitude that will one day make him climb higher into the creative industry, this has inspired others to follow his footsteps. With this film, he truly hopes to shine light on a subject close to heart and that hits home base.



ALYSE BURNS
Associate Producer

Having a passion for producing, she has executed multiple projects as a film producer, including short films, commercials, and documentaries. She genuinely finds joy when it comes to networking, communication, budgeting and problem-solving, and hopes to bring Desiccation further to its goal.



DECLAN KINDNESS
Editor/Associate Director

With an editor's brain and over several years of experience in advanced software (well known for creating motion graphics), this journey he has taken to edit a film surrounding mental health, specifically in rural Australia, is one to applaud. He also was a massive help for the director as he majorly assisted with the execution of the more technical operations, especially during post-production. He found this project to be one to further his knowledge and skills in not only in drama film editing, but also in directing.



CAMERON MILLAR-TURNER
Assistant Director

Efficient and strict to the clock, his management for time has deemed valuable with keeping set in order and on check. Even with the pressure of shooting all scenes within a span of five days in the boiling heat and freezing nights, this proves his capabilities of leadership in the toughest situations.



BEN LISTER
Camera Operator

Ben's instinctive abilities to capture any surrounding that comes his way has brought heightened value to the quality of the film. The precision and intriguing decisions he applies through camera techniques is something to learn from and save in the memory bank.



TAYLOR PETTIGREW
Director of Photography

With a professional background in cinematography for the past two years in Brisbane, she found filming in the outback challenging but through her interest of indie aesthetics and willingness to try new things, this has now opened her eyes to the endless choices of shots, angles, lenses, and camera movement.



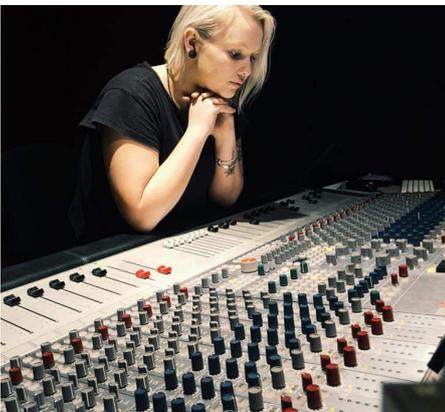
KIARA MARTNOVIC-KELLERMAN
Location Sound

Recording in one of the most difficult locations, the outback, she has proven her abilities as a strong-willed audio practitioner doing her absolute greatest to push past the heavy winds and flying grains of sand. When faced with various technical and environmental issues that affect audio, she does not give up easily.



PAW NAY BLU AUNG
Production Design

Born with a heart of Gold, her determination to achieve the aesthetics and look of a scene is highly evident throughout the filmmaking process. Even getting down and dirty, with animal handling and retrieving the most rustic of props, her abilities will never go unnoticed.



CLAUDIA WALTON
Sound Supervisor/ADR &
Foley Recrodist

Busting her hump to achieve the best surround sound, her open-mindedness and positivity throughout the post-production process deserves much recognition. Not only does the time she applies into recording sounds, make her a valuable asset to the crew, she has also overcome multiple technical software issues, with the film having over 60% required Foley.



ALEX REAPER
ADR & Foley Artist & Sound
Design

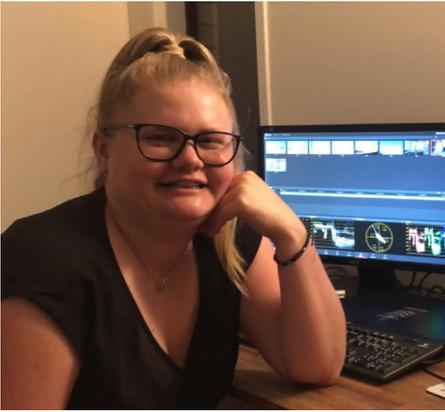
Alex has studied a Bachelor of Audio, majoring in Post Production and has achieved a highly regarded reputation for herself. With some of her work being professionally published with Avid Blogs and working on live sound productions with artists such as Bon Jovi, Def Leppard, Taylor Swift and Katy Perry all at 19 years of age, she is a credit to herself and has earned a title as a hard worker. She has utilized her skills to help provide a finesse to the Desiccation sound scape, being highly motivated and persistent to ensure that it's at the highest of quality.



RICARDO PUJOL
Composer/Mix

Ricardo has extensive experience in sound design and composition having had a passion in the area from a very young age. His work is of a high calibre and has been sort after to complete work for companies such as Porsche, Coca-Cola, Nissan, Oreo and Colgate, just to name a few. His persistence and commitment to Desiccation allowed the project to be elevated. This can be seen in his powerful composition and his attention to detail in key moments throughout the film.

C R E W B I O , S



MILLIE FLETCHER
Colourist

Millie is an experienced editor who studied post production during her time completing her Bachelor of Film. She has taken interest in colour theory and has used her knowledge to provide a grade that amplifies the harsh conditions of the film. She works hard and to a timely manor which has proved to be a massive asset to the post production stages of Desiccation.



SIMON STEELE
Pilot

Simon has been a chopper pilot for the past 13 years, flying a Robinson R66 chopper. Although he's helped on previous productions such as Landline (ABC) and articles for Woman's Weekly, this is the first time he's worked on a fictional project. He thoroughly enjoyed having to operate the chopper to help make sure we were able to acquire the shot we need.



BARB STRICKLAND
Caterer

Barb has been a camp cook on many stations over the years and knows how to fill the stomachs of the crews she's looking after. Her warm hospitality and delicious caramel slices meant that the Desiccation crew and cast were always fed properly and welcomed into her kitchen, throughout the filming process. Her level of hospitality and the quality of her catering was unlike many filmsets, which was greatly appreciated by the crew.



F R E Q U E N T L Y A S K E D Q U E S T I O N S

1. What attracted you to have a career in the screen industry?

I am often asked this question and left struggling with the answer. If I'm being truthful, it attracted me because I didn't know what I wanted to do when I left school. There was no film or someone in the industry that inspired me, or changed my mindset in wanting this as a career. Film was something that could fill my time and I could feel productive, however: the more I invested myself into it, the more I felt secure within myself and my talent. So in a way, my interest in having a career in screen came from a place of uncertainty, but through study and practice, I've decided it is a career worth investing my time and energy into.

2. What inspired you to write the Desiccation script?

Desiccation came to mind while I was at home on the property for uni holidays around the new year of 2017. Overall morale was low due to a recent suicide in the region and I could see how it was affecting the community. I too was a bit down in the dumps and at the time and it wasn't until my mind stumbled across it that the idea for Desiccation was born. The idea developed while I was watering Mum and Dad's garden. I reflected on the amount of suicides and suicide attempts that I knew of in the area. I never had actually thought about how high that number was for a person my age until I thought of it as a whole. While writing the script, I did more research on it and I discovered suicide rates in rural Australia are double to triple the national average. It really hit home about how struggling land conditions such as drought, have a such a profound and impactful effect on our prime producers. I feel now is a fitting time to tell this story as rural Australia is dealing with some of the most devastating land conditions.

3. Why is there so limited dialogue in the film?

Dave was always a quiet character, dealing with a lot of inner dialogue. However in the initial stages of scripting, he was explaining most of his inner thoughts out loud. As time went on and more development went into the scripting, I decided that what he was saying was unrealistic and he needed to be quieter, screaming from the inside out, and that showing through his body language. I wanted Dave to come across as a mysterious character with a major inner struggle, and by doing that, all his talking needed to be done through body language. Having analysed this, I shifted my attention to how I could use what was around Dave's life and what cinematic techniques could be used to drive the story more. This led to to a deeper focus on the Drmsby's (Dave) performance, the surround sound and the footage of the land (the antagonist). With everything combined, it allowed subtext to build the tension of task and drive the story without relying on dialogue as a major contributor to drive the story.

4. Was organising the logistics for Desiccation difficult?

The pre-production stages was fairly tricky for everyone involved as I was the only person who had been to location at the time which was over 2,000km away. Location was 250km from the nearest main town, so we had to organise enough food and resources to last the whole production phase. We also needed to organise how we were going to transport 8 crew and all of the filming equipment. We were lucky enough to have access to two 4x4 dual cab utes, one of which was supplied by D.W.K Painting Services, and a trailer. We did have some trouble with one trailer on the trip with it's a-frame snapping within 300km of us setting off. However, we were incredibly lucky to be 3km from a trailer rental place from where the original one broke. We were also having a lot of trouble securing a drone, however Simon Peele from the Salvation Army was extremely kind enough to lend us a chopper so we could get the aerial footage we needed. As a whole, yes it was difficult and it presented it's challenges, however it was all rewarding and a part of the adventure that was a massive bi-product of filming this film.

5. What was it like living with the cast and crew on location for 9 days?

We were away from Brisbane for 9 days in total. That included 4 days of travel and 5 days of filming. What was created as a result of this was a very close knit crew who learnt not only to work together, but live, eat and laugh together as well. As a whole, the atmosphere on set was very on the "go" due to the limited time. I think, however what made the experience special was that we were all able to reflect at the end of the day at dinner together, instead of everyone going home like on most traditional sets. It allowed for a deeper connection between the crew which lead to a greater amount of respect for each other and heightened the sense of purpose, productivity and appreciation for each other.

6. How has this experience helped you grow, not only as a practitioner, but also as a person?

This is the first film I've directed and hence, have learnt alot in the process. I knew that by doing a project like this, the stakes were high and I wanted and needed quality in order to pull off an authentic film that provokes and captures audiences attention. One of the many reasons I didn't direct before this was because I didn't feel my confidence was high enough. I felt like I wouldn't be able to put in 100% as I feared I'd hold things back from people. Despite this, what it did give me a chance to do watch other people's mistakes and learn from them. I felt that in the long term, this was beneficial because by the time Desiccation came around, I felt like I had a good idea of what to do and how to do it. With that surety and strong friendships forming, my confidence grew. Desiccation has really helped me be a more confident person as I feel that despite all odds, we did do a good job and surpassed people's expectations. So Desiccation hasn't only just helped me become a better director, but has instilled a security in me that I am doing the right thing.

7. How was the catering on Desiccation's film set?

I'm so glad that you've asked. We were very lucky to have Barb, an experienced station cook, cook for us the duration we were on location. Food was bought in bulk before hand and travelled to location. Barb is a gem and always had a meal prepared for us upon arrival from filming. Meals like; steak, veggies, lasagna and salad were prepared and on a film set where a lot of energy was used, hearty meals like these were truly appreciated. She even baked a cake for Kiara who celebrated her 19th on set and made caramel slice upon request.

8. What's next?

I want to keep directing and explore stories from inner Australia that are yet to be told. I feel many filmmakers forget that there is more to Australia then the coast line and that the Australian bushland and outback make for some exquisite cinematography and intricate storytelling. I wish to continue to find stories that can be told from this part of the world and share it with audiences who I feel may forget that it exists.



C R E W

Written & Directed By
Jed Vinson

Produced By
Christine Nguyen

Director of Photography
Taylor Pettigrew

Editor/Associate Director
Declan Kindness

Production Designer
Paw Nay Blu Aung

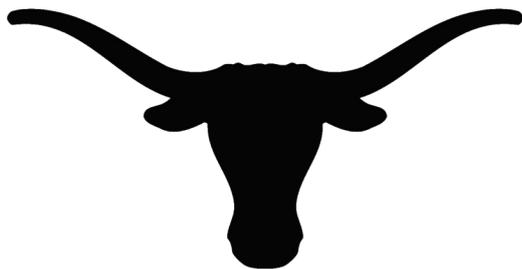
Music Composer
Ricardo Pujol

Associate Producer	Alyse Burns
Assistant Director	Cameron Millar-Turner
Camera Operator/Grip	Ben Lister
Location Sound Recordist	Kiara Martinovic-Kellerman
Helicopter Pilot	Simon Steele
Colourist	Millie Fletcher
Sound Supervisor	Claudia Walton
ADR Recordists	Alex Reaper Claudia Walton
Foley Artists	Alex Reaper Claudia Walton
Sound Design	Riley Guerin Ricardo Pujol Alex Reaper
Mix	Ricardo Pujol
Celloist	Bedaitza Gutierrez
Violinist	Ambar Rico
Gaffer	Declan Kindness
Continuity Supervisor/Costume	Paw Nay Blu Aung
BTS Videographer/ Make-up	Christine Nguyen
Catering	Barb Strickland
Pub Facilitator	Pamela Forster

S P O N S O R S

AND

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