

NATHAN DRAMAN

JYE WHATSON

MADI JENNINGS

NEW YORK FILM ACADEMY PRESENTS

# MILES

A FILM BY CHRISTOPHER SAMPSON

NEW YORK FILM ACADEMY PRESENTS A CHRISTOPHER SAMPSON FILM "MILES"  
NATHAN DRAMAN JYE WHATSON MADI JENNINGS  
DIRECTORS OF PHOTOGRAPHY SHANE DWYER & ROSIE SPOONER  
WRITTEN AND DIRECTED BY CHRISTOPHER SAMPSON

## PRESS KIT

LIFE IS A JOURNEY...  
LOVE IS YOUR DESTINATION

# TECHNICAL SPECS

<b>TITLE (ENGLISH)</b>	Miles
<b>DIRECTOR</b>	Christopher Sampson
<b>COUNTRY</b>	Australia
<b>YEAR OF COMPLETION</b>	2017
<b>DURATION</b>	14:46
<b>LANGUAGE</b>	English
<b>SOUND MIX</b>	Stereo
<b>FRAME RATE</b>	25FPS
<b>ASPECT RATIO</b>	2.40:1
<b>SCREEN FORMAT</b>	Digital (DCP, ProRes, H264, H265)
<b>GENRE</b>	Drama, LGBT

Student Production produced at *New York Film Academy Australia*

## LOGLINE

Three lifelong friends embark on a road trip that will change their lives forever.

## SYNOPSIS

*Miles* is an Australian coming of age drama film that explores the relationship between three lifelong friends involved in a love triangle as they embark on a road trip that will change their lives forever.

After the death of his father, sexually ambivalent Michael brings his two closest friends, Edward and Ashley, along for a road trip of self-discovery. A complicated love triangle exists between the three, threatening to change everything when they all realise what they desire.

When Ashley and Ed use the trip as an opportunity to each push their own agendas of love and romance, Michael is placed at the centre of their conflict. Discussions of love, memories, and lost chances scatter throughout, unveiling the true nature of the characters.

As actions are misread and advanced upon, Michael is forced to confront the situation and accept what he desires. Professions of love and confusion follow, culminating in a final moment that leaves Michael, Ashley and Ed to reflect upon their choices.

A meditative and introspective character study, *Miles* opens with no context of the affairs that have occurred beforehand, and we leave uncertain of where our characters will ultimately end up.

# FESTIVAL SCREENINGS

## WINNER

BEST STUDENT FILM: Colorado International Film Festival 2018

BEST STUDENT FILM (20mins or Less): Roma Cinema DOC (Dec 17)

## SEMI-FINALIST

Sydney Indie Film Festival 2018

Los Angeles Cinefest 2017

Australia Independent Film Festival 2018

## OFFICIAL SELECTION

Flickerfest International Film Festival 2018

Cannes Film Festival: Short Film Corner 2017

Stockholm Independent Film Festival 2018

Screen It! Film Festival 2017

Our City Film Project 2017

Move Me Productions 2017

Taos Pride Film Fest 2018

Paris Play Film Festival 2017

Sydney Lift-Off Film Festival 2017

## PRESS

[We Are Moving Stories](#) (May 2017)







Writer / Director / Editor  
**CHRISTOPHER SAMPSON**



## **BIOGRAPHY**

Christopher Sampson was born in Adelaide, Australia and has been involved in the arts from a young age as was a member of Adelaide-based youth circus company *Cirkidz* for twelve years.

Christopher's first short film, *A GLOBAL WARNING* (2012), was awarded third place at the University of South Australia's Aspiring Filmmakers Competition. His short experimental drama *DRIFT* (2016) screened at several international festivals, and in 2019, Christopher completed his latest short film, *EROS* (2019).

*MILES* (2017) premiered as part of the Short Film Corner at the 2017 Cannes Film Festival and FlickerFest 2018, and has screened in a dozen international festivals. He has worked on numerous other projects as an Editor and in other Post Production roles.

Christopher's roots as a performer imbue his cinematic work, with a clear focus on intimate movements and visceral experiences, always with a unique sensitivity and humanity.

He is currently working towards his debut feature film, a multi-narrative drama film that explores the interconnecting lives of four families.

## **DIRECTOR'S STATEMENT**

I've always had a fascination with that time in your life between childhood and adulthood, and those moments where really nothing happens. And yet, everything happens. Those moments shape us into the people we are. Perhaps this stems from my own experiences, or the fact that at times I wonder if I've ever really left that place. It's a beautiful time of love, of life, of friends coming and going, and of exploration.

Always interested in the complexity of human relationships, I was drawn to exploring young people in love through the lens of a meditative, poetic narrative and bold visual style. *Miles* looks at the universal ideas of love and friendship, and promotes the idea that love isn't always as pure as it seems.

We have all loved, and as I hope *Miles* shows, sometimes the greatest moments in life are those in between, where we can sit down, take a breath, and just be thankful for what life gives us.

*Christopher Sampson*

## Q&A with Christopher Sampson

### What was your inspiration for the film?

I've been with these character for so long on paper, in various forms, in other scripts I've written. I felt it was time to test them on the screen, to "bring them to life" so to speak.

### What was your approach?

I love creating an atmosphere, a mood, for the audience to fall into. Better still, I like to do it without the need for dialogue. While *Miles* has dialogue, large sections of the film play without it. I'm drawn to those moments as a writer and director. It's ambiguous, I don't give all the answers on a platter. I like that. It becomes an exploration for the audience.

This approach means we rely so much more on the visuals to guide the narrative, and the actors for emotional and character guidance. It's challenging finding a balance, but the final product is always rewarding.

### How long was the shoot? Where did you shoot?

We shot over 3 days in October, 2016.

In the edit room, I realised the opening half wasn't working emotionally. It was long, brooding, awkward. It wasn't right. So, I rewrote the opening half, and we reshot the opening over two days in November, 2016.

We shot the opening on the Gold Coast (Australia); on location at local forests, houses, roads etc. The second half of the film was shot at Cabarita Beach, New South Wales, just over the border. It's a beautiful place. I love shooting outdoors – there's an authenticity you can't recreate.

### What is your favourite moment in the film?

Hmmm. Interesting question. As a director, it's great when you see your vision *perfectly* realised on screen. On that basis, the beach montage in the middle of the film. When I wrote it, when we shot it, when I edited it, it's design never changed. It's four shots but, to me at least, it speaks volumes.

### The film's rhythm is slow for a short film. Why did you decide to tell the story this way?

My favourite films are often meditative character studies. It's what I'm drawn to, and what I respond to as a filmgoer. So, this is the approach I take with my own work. There is such a power in letting a scene, and letting your characters, breathe. I believe the greatest revelations of character are beyond dialogue, where we can just observe them.

The film is 15 minutes. It's short, yes, and yet I hope the audience leaves knowing these characters, feeling for them, loving them.

### What is the essence of the film and characters about?

Love. It's so much more than that, but at it's core. For me, it's a meditation on love, power, regret. These aren't broken people: we've been them; we know people like them







## **CAST**

### **EDWARD**

Nathan Draman

### **MICHAEL**

Jye Watson

### **ASHLEY**

Madi Jennings

## **CREW**

### **WRITER/DIRECTOR/EDITOR**

Christopher Sampson

### **PRODUCERS**

Christopher Sampson

David Sampson

Jennifer Sampson

Blake Stone

Blake Skuse

### **FIRST ASSISTANT DIRECTORS**

Blake Stone

Blake Skuse

### **DIRECTORS OF PHOTOGRAPHY**

Shane Dwyer

Rosie Spooner

### **FIRST ASSISTANT CAMERA**

Tina Eastley

Natasha Yaki

### **SOUND MIXERS**

Sharay Armfield

Tina Eastley

Matt Jackson

### **BOOM OPERATOR**

Blake Skuse

### **GRIP / GAFFER**

Natasha Yaki

### **SCRIPT SUPERVISOR**

Rosie Spooner

### **STILLS PHOTOGRAPHER**

Tina Eastley

### **HAIR & MAKE-UP**

Madi Jennings

### **CASTING ASSISTANT**

Nathan Draman

### **VEHICLE SUPPLIED BY**

Natasha Yaki

### **THANKS TO**

Steve Pratt

Brian Vining

Ken Twohy (DGA)

Tony Cavanaugh

Vic Kaspar

Dominik Muench

Charles Mitchell

Drew Macdonald

Rachel S. Morgan

Adam Couper

Peter 'Pk' Kent

Brad McMurray

NYFA TAs

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Friends and family in Adelaide

My amily for their support

Kendra Crisp & family

Cameron Dean

Nathan Draman

L.M.

### **MUSIC**

"If this is it then I am happy"

Aueria

100% Clearance through Musicbed

"FRNZ – Radio Edit"

The Miracles

100% Clearance through Musicbed

"Spaces"

Max LL

100% Clearance through Musicbed

"Blackbird"

Beeches

100% Clearance through Musicbed

### **PRODUCED AT**

New York Film Academy Australia

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