

STREET (159m, 2022, wr/dir/prod Kyle Faulkner)

CAST: Josh Lacy, Ron Kelly, Scarlet McPherson, Peter Morrissey, Victoria Darbro

CINEMATOGRAPHER: David McDonald

SYNOPSIS: An obsessive young man cast in the role of a killer in an upcoming true crime production befriends a surviving family member of the real-life events.

In 2017 a friend and I were discussing a particularly violent crime that had taken place in our region, and the strong possibility of it being one day adapted into a film, an abhorrent trend in Australian media, and indeed the world over. We were discussing what it must be like to go through the process of making such a film and all of a sudden it came to me. There needed to be a film about the making of such a film. A statement needed to be made about the ethical dilemma these productions seem oblivious to. From this basis, through a series of characters, the film sets out to critique the true crime industry as a whole, in a way that implicates creators and consumers alike, the rote delivery of categorized genre content as labour and our complicity as voyeurs. It also addresses the psychological complexities of the relationship victims and survivors and potential perpetrators have with such content. By maintaining an open dialogue with itself the intention is to go beyond the conservative view of 'violent movies bad', because violence has no one definition, and different forms of violent media can be a necessary source of catharsis and meaning. But the modern industrialization of these objects has overcoded the humanity, normalized bloodlust, and desensitized us to the suffering of the victims and survivors in the real world, families just collateral damage in the perpetual media orgy fuelled by market and ratings games. How much violence can society stomach? This is a film that needed to go too far in order to demonstrate an ugliness in truth that is unassimilable to the marketplace. To shout wake. the. fuck. up. When you've lived with real violence, shit hits different. Trauma becomes a scar that can be so easily agitated, and there becomes a need for sensitivity and delicacy and respect. Obviously I made this film as a way of processing my own personal trauma, but in the scheme of things it's more of an attempt to disrupt the 'true crime' phenomenon in its tracks. It's a form that at a certain point in production history ceased to make any human sense, and this is not in any way excusable. At the same time the film asks so many questions from so many angles that it's not really saying any one thing. It is simply an examination of the themes through a complex structure of intertwining characters and their stories, that I hope becomes the catalyst for much discourse. While Darren and Andrea represent the film industry and are in a way the villains of the piece, they are still human and they still have relatable views. The character of Steve, the counsellor, is a look at the complicated control complex of someone who has survived and imaginably overcome their trauma, and who is now on a mission to heal others. And then there's Rob, a peculiar strain of modern toxic alpha male who is suffering from his own profound schism and the way it relates to violent media. And of course Zoe, who was conceived of as a necessary buffer to all the masculine noise, and a joyously irreverent middle-finger to anyone who attempts to read this film as anything other than feminist. It's also a film on historicity, a reflexive glance in the rear-view mirror at an horrific Australian past now being swallowed by a behemoth of modernity perhaps more insidious. Two key texts that relate to this piece are Kyle Patrick Alvarez' *The Stanford Prison Experiment* (2015) for its notions of Lucifer Effect and the liminal psychological blur of reality/act, and Kitty Green's *Casting JonBenet* (2017) for its 'true crime' deconstruction and study of trauma as a collective mediated affinity. Street is

about a lot of things, too many things in fact. It's funny and dark and sad all at the same time. It's also dense, exhausting, deeply flawed and problematic. But the performances are superb, and what ultimately resonates is the energy of a group of very awesome people who put a lot of work into something they believed was important. I could go on endlessly about all the details both within the film as well as in its making, but in any case I believe the film speaks for itself. What I wanted most of all was to make a film about men for men, to reinterpolate the fatherly (as distinct from the paternal) back into our broken family, to say a prayer for the victims of real-life violent crimes whose trauma is marginalized by the industry, and to give everyone a hug for everything they've been through and are going through. It's a thinkpiece but in the end it's to be less thought and more felt.

Street is a completely independent, strictly not-for-profit PSA. All tickets to screenings are to be free of charge. In the case where ticket sales are necessitated by a particular festival system, I would like the proceeds to go toward a victim support charity.

Prior to viewing it is important to be prepared and to prepare others for confronting subject matter. The film is not suitable for younger audiences.

Production for the film ran over 12 months from November 2020 to December 2021. It was shot over 6 weeks on location in Brisbane and the Gold Coast, Australia.

Included is a lo-res 1080p file. A hi-res file in the format of your choosing is available upon request.

I look forward to hearing from you.

Sincerely,

Kyle Faulkner

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