

IAF Grant Report

Road at the End of the World - Short film production, Nov/Dec 2024, Nullarbor Plain

Tom Lawrence-Doyle, Jarrah Murphy, Nicholas Burt

The production of the short film, *Road at the End of the World*, was a challenging, yet rewarding process. Part of the style of the film, which is a neo-realist, on-location shooting, required the 12-hour travel to the remote road that is carried by the title of the film.

Our small, documentary style crew, and one cast member, travelled to the Nullarbor, 12 hours from Adelaide, as a tight team, which really added to the raw and rustic quality of the film. We really believe that the production methodology affects the end result of a film, and that a small group of friends all working hard in their respective specialties would create a film brimming with a soul, and a deep sense of life. The car we used as the prop car of the film we all travelled in together, it was lived in, and although the film features a single character, we wanted to create a broader sense of life beyond the frame, which we believe was achieved with this film. We also managed to get about 10 extras from the roadhouse, when they were having dinner, to come participate in a key sequence from the film, which was a special moment for all involved.



The extras, travellers from the Nullarbor Roadhouse (including a dog!)

Post-production spanned from December 2024 to May 2025, six months of hard work from a key team. Director Tom also co-edited the film alongside other co-editor Liam D'Silva, a key collaborator. Tom structured the core of the film, and Liam improved the quality and style with his snappy editing skills. Nicholas Bourlotos launched into sound design, and Nicholas Burt coloured the film. IAF's funding also helped with the acquisition of the song 'Got Glint' by The Chemical Brothers, which has helped lift the production value substantially.

We are thrilled with the final product, which aimed to explore dual themes of Australia's relationship with natural environments and a humanist approach to exploring the country's alarmingly high road fatalities, and an artistic portrait of an extremely remote place, important to Australia's cultural history, the Nullarbor Plain, captured through the medium of film. The central character also is a strong representation of our generation, Gen Z, and its hopes, desires, and flaws. We hope the primarily young target audience can breathe themselves into this character.



Lewi Dawson as 'Driver' in a production still from *Road at the End of the World* (2025)

From here, we have begun film festival entries into both national and international festivals. We have targeted realistic but acclaimed festivals that will offer us further networking and professional development opportunities as we look to continue to develop short form and long form film works as a collective. IAF's support helped with production costs such as accommodation and petrol, as well as equipment hire, and post-production like music acquisition and festival entries. We will keep IAF updated with our festival run and eventual online release, and are eternally grateful for the support.



Crew at sunset, at the end of a shoot day