

A romantic couple is shown in silhouette, embracing and looking at each other. The scene is lit with a warm, golden light from a window in the background, creating a soft, intimate atmosphere. The woman's hand is resting on the man's shoulder.

# My Eyes

Don't be afraid of  
second chances



# PROJECT OVERVIEW

An everyday working mother is forced to confront a past lover in order to save the vision of her only child.

## GENRE

Heart-felt Family Romance Drama

## DIRECTOR/WRITER

Angela How (*Rock Sugar*)

## WRITER/PRODUCER

Tsu Shan Chambers (*Suka, Unsound*)

## EXECUTIVE PRODUCER

Mark Lazarus (*7 Guardians of the Tomb, Jungle*)

Heather Ogilvie (*Accidents Happen*)

## CO- PRODUCERS

Ade Djajamihardja (*A Legendary Love*),

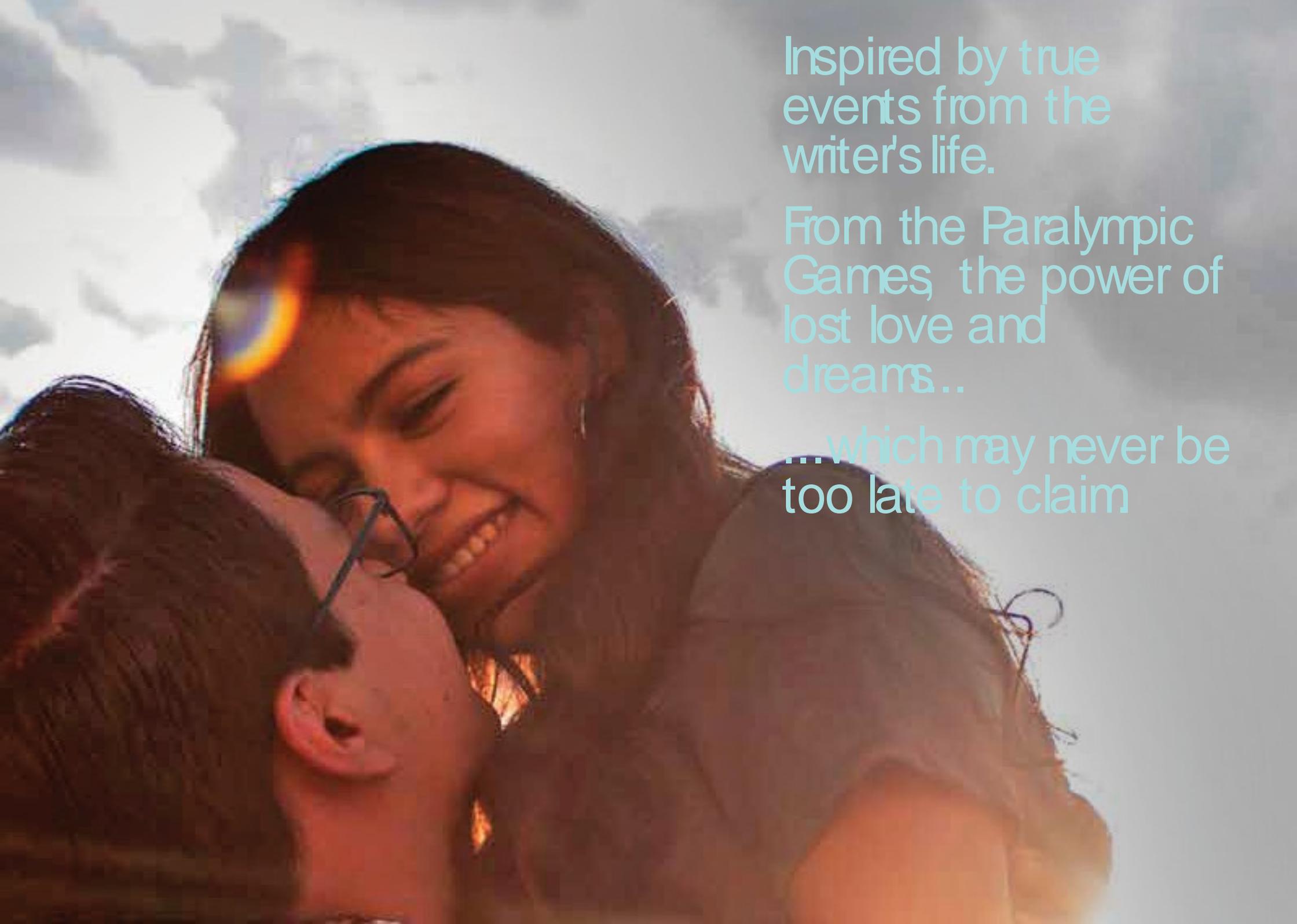
Michela Carattini (*Bite Club*)

## CINEMATOGRAPHER

Anna Howard, ACS (*Girls Can't Surf*)

## POST PRODUCTION HOUSE

SoundFirm



Inspired by true  
events from the  
writer's life.

From the Paralympic  
Games, the power of  
lost love and  
dreams..

...which may never be  
too late to claim

# SYNOPSIS

Inspired by true events, **MY EYES** is a romance drama about Alana, an Optometry Masters student, who falls in love with a judo athlete, Nico, who is training for the Paralympics. He is also vision impaired. Not having the courage to give up a life and future she had already worked so hard for in Australia, Alana, torn and broken-hearted, does not go back to Mexico with him. Instead, she has a baby and marries an old flame who ticks all the boxes and Nico eventually becomes a fond distant memory. That is, until eight years later, when Alana's daughter, Isabella, is diagnosed with a rare inherited eye disease that may be treated through stem cell therapy. When it is revealed that Nico is actually Isabella's true biological father, Alana must convince Nico to come back to Australia and save their daughter's vision without losing everything else she holds dear. The power of lost love and dreams takes her on a journey that also reclaims her soul.

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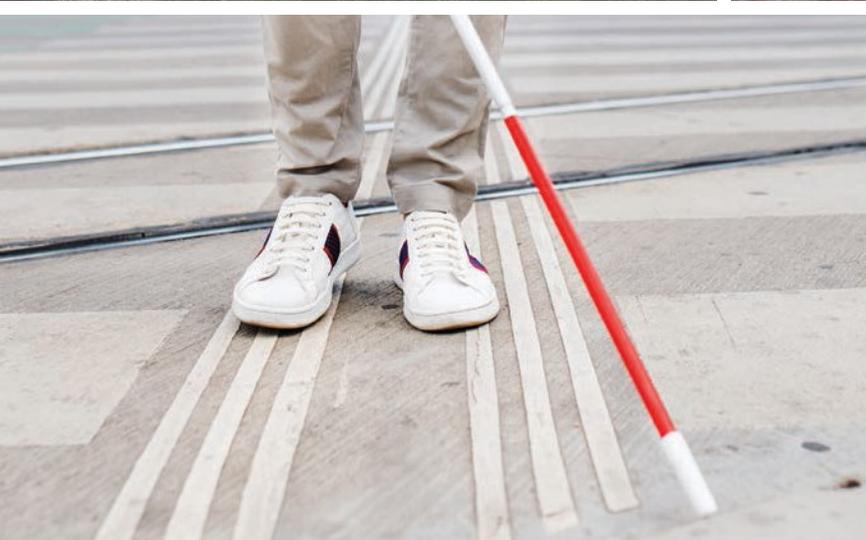


## WHY WE NEED TO TELL THE STORY?

*MY EYES* is inspired by true events from the writer/producer's life as a young Asian-Australian woman who fell in love with a visually impaired judo athlete from China when she was volunteering at the Sydney Paralympic Games.

As a first generation Australian and mother, born in a Western country, our writer/producer wants to inspire other women to not be driven by fear, but by love. To really live.

Containing socially relevant topics, this story shows the diversity of humanity at our most vulnerable and at our best. It is a focused attempt to look at why we should have the courage to follow our heart, even if it's against societal norms and expectations.



# THEMES

**MY EYES** has a concrete premise about the many facets of love and life with intrinsic layered meanings linking with truth, courage and honour that viewers can universally relate to. There are strong themes of compassion and forgiveness too. It gives a glimpse of how someone who is visually impaired sees the world along with strong partnership ties with eye care and disability communities.

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## UNIQUE COMPETITIVE ADVANTAGE

- Unique subject matter inspired by true events
- Established genre (romance drama)
- Talented Asian-Australian Female Director (Masters of Directing at UCLA and Berlinale Talents Alumni)
- Strong and diverse award winning cast, including Paralympic Judo Champion, Eduardo Avila
- Appeal to mainstream audiences as well as specific niche market of the disability sector
- Strong partnership ties with eye care and disability communities
- Socially relevant topics
- 85-minute sound experience, in addition to audio description





# AUDIENCE

Universal themes about the many facets of love

- Primary – Gen X females, aged 35-49, educated and affluent
- Disability and Paralympic Games community
- Large South East Asian and Latino Communities around the world

Disability

1 billion people  
15% of all people in the world

Asia

2/3s of the world's population lives in Asia

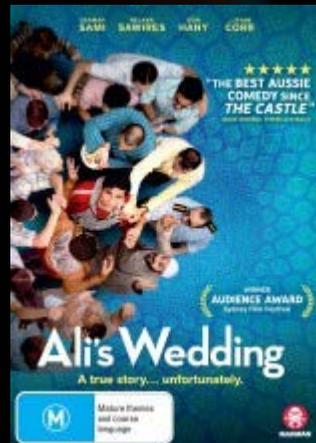
Latino

18% of the USA population  
8.42% of the world's population

# TO NE

**MY EYES** is “*The Farewell*” meets “*Ali’s Wedding*” with the heart of “*Home Song Stories*”: a glorious cultural mix of tender familial and almost forbidden love and anguish. It draws inspiration from the arguments and complexities within multicultural families during “*The Farewell*” and the heart-breaking examination of a happy flashbacks and desire with the grim reality of a dull life in “*Home Song Stories*”. Visually there is a different pacing during the scenes with the visually impaired that will evoke interpretive emotions as we progress throughout the story.

	<i>The Farewell</i>	<i>Ali’s Wedding</i>	<i>Home Song Stories</i>
Genre	Drama Romance	Drama Romance	Drama
Budget	USD \$3M	AUD \$3M	AUD \$3-4M
Box Office	USD \$22M	USD \$927,845	USD \$387,707



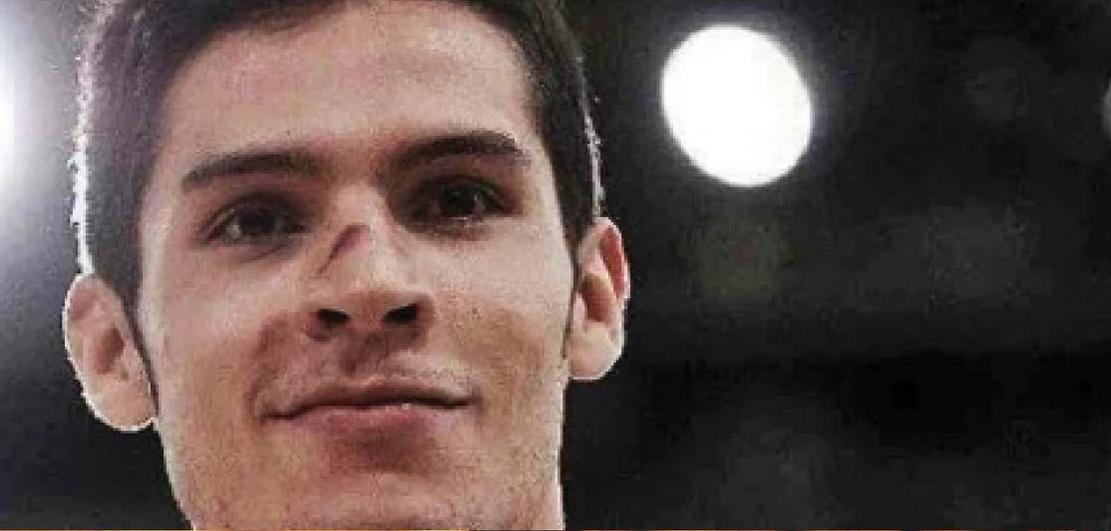
# DIRECTOR STATEMENT

A huge fan of the romance genre, especially romantic films from Asia, one of my greatest loves is to sit alone in a dark cinema /room, and soak up the work of Wong Kar Wai, Stanley Kwan, Sylvia Chang, Peter Chan etc. – to allow their films to move me to tears at the right places, feel my heart catch its breath, and gasp for more at the end. I went through some of these emotions reading the script of *My Eyes*, and know that it is a film I would love to direct and to touch audiences with, the same way my most beloved romantic films have touched me.

*My Eyes*, for me, unfolds in three stages, each denoting specific emotional points in Alana's journey. I see the possibility of presenting each stage with its own colour palette, going from cool and darker colours at the start with Tayla's deteriorating sight, moving on to more intense oranges and reds in the middle to express the passion and conflicts Alana faces, and finally a golden, clear, and brighter third and last stage, where Alana comes into clarity in her thoughts, and approach to life.

Throughout the story, there are moments of loneliness, rejection, and conflict between head and heart. Negative space in the framing of shots will help to emphasise these moments. Mirrors and the like can be used to express the moments of contemplation by characters, with multiple reflections or refractions showing the inner conflicts within Alana and Nico, and how those feelings consume them (especially Alana).





The use of medium singles will help to isolate characters, and help direct the audience's attention onto who the scene is about. Staying with the main characters in the frame, especially during scenes they share with secondary characters, will help to centre the film on Alana and Nico, reduce the distraction of expository moments, and heighten the emotional journey for the audience. In scenes where the two lovers are in the same space, distance between them in the frame can be used to emphasise moments when they want different things. The opposite can be used in moments when they both share the same wants / desires. Low key lighting will be used throughout the film, to emphasise the secrecy and intimacy of the story.

Screen chemistry between actors will be key when casting *My Eyes*. This can be assessed with screen tests, or in-person meetings between actors. It is also important to treat all intimate moments with utmost care and love, both for the actors, and for the story. As such, both Tsu Shan and myself plan to work with an intimacy co-ordinator, to carefully choreograph these moments to best serve the story, and to keep actors safe. I aim to present a stunning film with *My Eyes*, to flex both my visual and emotional muscles to bring this devastating love story to life. With input from outstanding actors, and other creative collaborators, I have no doubt the film will leave audiences astounded by the beauty and power of the story.

Angela Hbw

## CASTING SAM

Growing up in a poor family with three older sisters, Sam has learned to be a driven, hard-working yet loving person. He never wants to be poor ever again. He prides himself on setting up a successful law firm and being a good provider to his wife and daughter. He believes Alana is the one, often getting swept away by his feelings towards her, sometimes seeming overly possessive. Always yearning for more physical intimacy from Alana, he tries to compensate for that by being a great father to Tayla and giving his family all he can. Even when he finds out that Tayla isn't his biological daughter, he cannot help but try to forgive Alana and make it work. However, when it becomes apparent that Alana will never love him as much as Nikau, Sam is driven by jealousy and his life starts to unravel as he tries to force Alana to remain by his side.



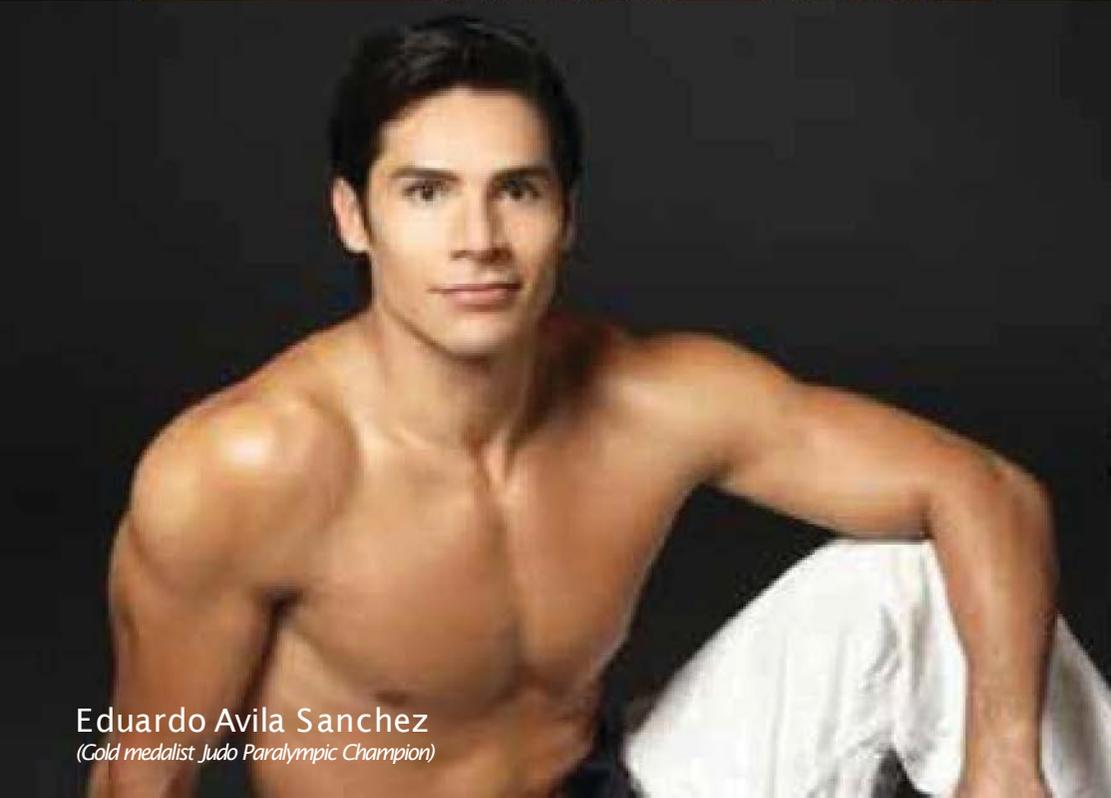
Adam Garcia (*Coyote Ugly*)



Tsu Shan Chambers  
(Suka)

## ALANA

As a kind-hearted Optometrist, Alana juggles life as a working Mum married to an old flame who ticks all the boxes and helps her sister out by allowing her to live with them rent free. Life was finally predictable, safe and normal which was the opposite to her growing up in a broken family. When she met Nikau, she was too scared to risk it all and be swept away by her heart. Torn between values and customs of the East and West, Alana constantly battles between her head and her heart which often makes it hard for her to make big decisions, especially ones where she could lose everything that matters in her life.



Eduardo Avila Sanchez  
(Gold medalist Judo Paralympic Champion)

## NICO

Despite having Retinitis Pigmentosa which rendered him vision impaired with little peripheral vision, Nico was left in an orphanage in Mexico until he was discovered by a judo coach. He prides himself that apart from his appearance, he can do most things and doesn't see his disability as a hindrance. Years later, when he discovers that the Australian girl he fell in love with had a child, and he is the true biological father, he is incredibly torn between the duty to his current wife and young son and to Alana and their daughter.

## MRS LEE

At her core, Mrs Lee has a kind but young soul. She worked hard and completed her midwifery studies abroad in London before meeting Mr Lee, an up and coming lawyer who seemed to tick all the boxes. They migrated to Australia, the “lucky country” and had one daughter, Alana. But they ended up constantly fighting over money. Her husband constantly made poor financial decisions and to ensure her family could survive, she continued to work night shift (even with a young baby). When Mrs. Lee left her husband, he had a heart-attack and died. Often lonely, Mrs Lee raised Alana on her own, teaching her to marry a good provider and not make the same mistakes. So, when it seems that Alana starts to follow her father’s footsteps and threatens to ruin her life and that of her granddaughter, Mrs Lee does her best to make things right again.



Kieu Chinh *(The Joy Luck Club)*

# CASE STUDY

## UNSOUND Feature Film (2019)

- AACTA Award Nomination for 'Best Indie Film' 2020
- Winner of 'Best Fiction Feature' at ATOM Awards
- Winner of Pride Foundation Australia Award for 'Best Australian Feature Film' at Melbourne Queer Film Festival 2020
- Finalist for 'Best Original Screenplay' at AWGIE's and 'Best Editing – Feature' at Australian Screen Editor's Awards 2020
- Official Selection for: CinefestOz; 32th festival for Children and Youth in Vienna; The Warsaw International Film Festival; The Schlingel 25th International Film Festival For Children And Young Audiences; Seoul International Pride Film Festival; The Hamburg International Queer Film Festival, The International Film Festival of India 2020

REECE  
NOI

YIANA  
PANDELIS

TODD  
MCKENNEY

PAULA  
DUNCAN

CHRISTINE  
ANU



# UNSOUND

*Falling In Love Is The Easy Part*

WIDE AND FILMINK PRESENTS PRESENT A WISE GOAT PRODUCTIONS PRODUCTION UNSOUND  
STARRING REECE NOI YIANA PANDELIS TODD MCKENNEY PAULA DUNCAN AND CHRISTINE ANU CASTING BY CINZIA COASSIN, C.S.A. COSTUMES BY RACHEL GUIFFRE  
PRODUCTION DESIGNER PELE HEHEA MUSIC BY MARK J D'ANGELO EDITED BY SCOTT WALMSLEY DIRECTION OF PHOTOGRAPHY KENT MARCUS CO-PRODUCERS BRIAN CHAMBERS AND STEVE JAGGI  
EXECUTIVE PRODUCERS SHAUN MILLER DAVID GROSS PHIL HUNT COMPTON ROSS SCREENPLAY BY ALLY BURNHAM PRODUCED BY TSU SHAN CHAMBERS, S.P.A. DIRECTED BY IAN WATSON

WISE GOAT PRODUCTIONS FILMINK PRESENTS



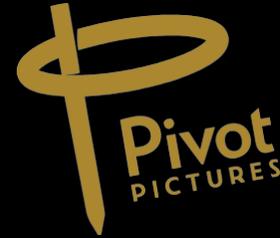
IN CINEMAS FEBRUARY 11

# DISTRIBUTION

Rest of World Sales Agent

wide

ANZ Distribution



This includes distribution to companies like:

**NETFLIX**



Other options:

**amazonstudios**

**hulu**



## DIRECTOR ANGELA HOW

Angela How is an alumna of UCLA (MFA Directing), and has had her films play in many festivals. Her debut feature film, *Rock Sugar*, has been released in North America.

She has lived and worked in many countries, including the U.S. where she spent several years gaining valuable experience working on a variety of film productions and in post production.

Angela was invited to the Berlinale Talent Project Market (2011) with her feature project, *Confessions of a Super Man*. She also attended the Writer's Lab at the Binger Institute and IFP NYC with the same film.



## WRITER PRODUCER TSUSHAN CHAMBERS

Tsu Shan, is an Actor/Writer/Producer who is passionate about bringing awareness to issues that matter through telling provoking stories.

She was recently elected to the SPA Council, picked as one of the Producers on IF Magazine's Rising Talent List 2023 and was included in the inaugural AA122 list - recognising Asian Australians who have had the most impact on Australian culture and society the past year.

She is the producer of romance drama feature *UNSOUND* about deaf culture and pride. It was nominated for a raft of awards including 'Best Indie Film' at the AACTA awards and has obtained distribution in multiple international territories, including Netflix in ANZ and Fuse TV in the US. She has recently completed her latest feature length project, *SUKA*, a multi-cultural action drama, due to be released this year.

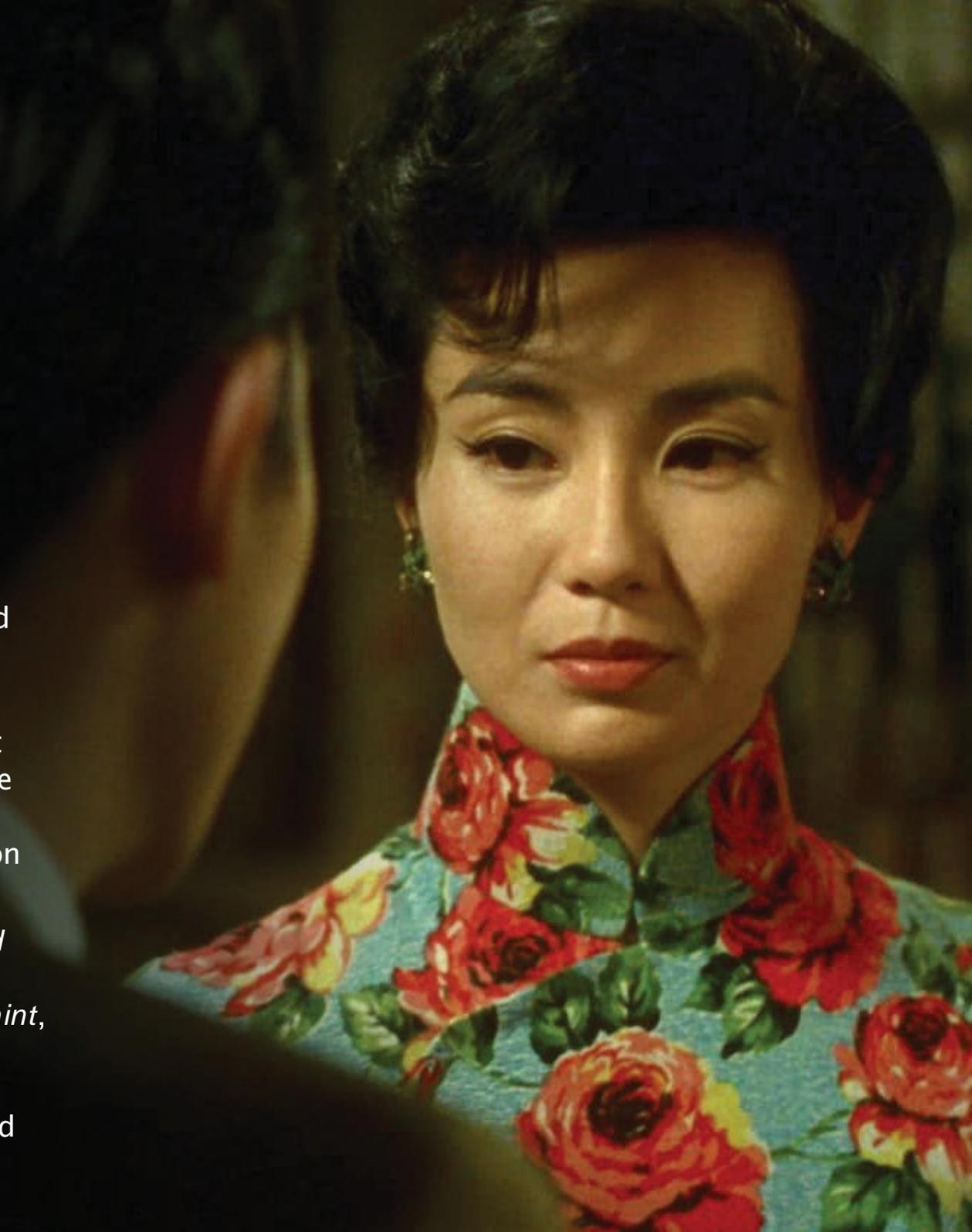


## EXECUTIVE PRODUCER MARK LAZARUS

Mark is an award-winning feature film producer and highly experienced production and development executive.

Lazarus' most recent producing credit is on Arclight Films' *Guardians of the Tomb*, an Australian-Chinese co-production starring Li Bingbing, Kellan Lutz and Kelsey Grammer. He is also an executive producer on Greg McLean's *Jungle* starring Daniel Radcliffe.

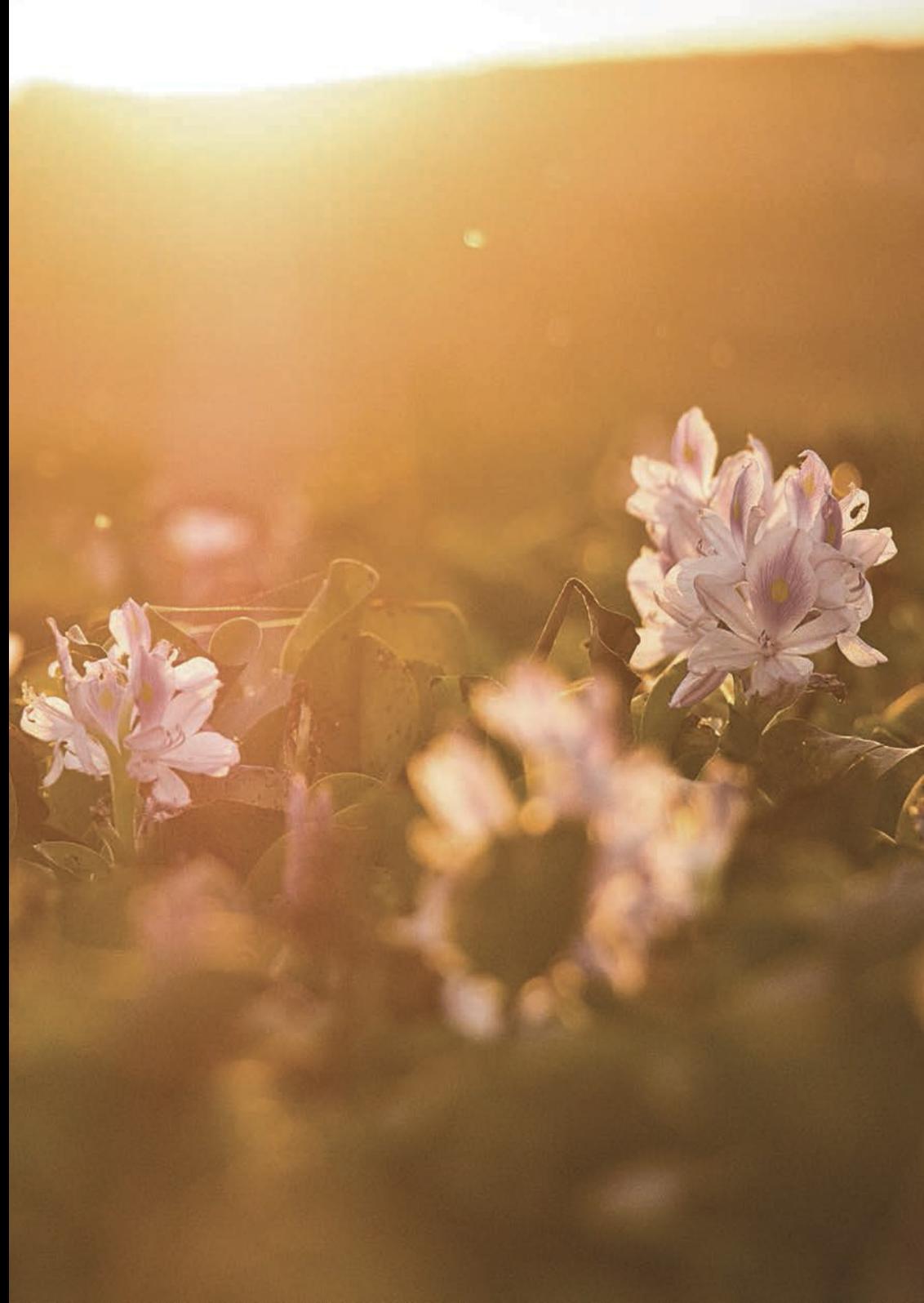
Other previous producing credits include *The Loved Ones*, winner of the Cadillac People's Choice Award for TIFF's Midnight Madness sidebar in 2009; *Restraint*, directed by David Denneen (2008) starring Travis Fimmel, Stephen Moir and Teresa Palmer; and the critically acclaimed *Australian Rules*, which screened at Sundance.





## EXECUTIVE PRODUCER HEATHER OGILVIE

Heather has been producing since 1980, including *Dark Realm*, a thirteen-part drama series for Warner Bros International Television and *Hildegarde*, starring Richard E. Grant for UIP and Buena Vista Home Entertainment. The film sold extensively and throughout 2002 screened in competition at eight international film festivals, including the Berlin Film Festival. In 2000, Heather established Nice Pictures, and over eight years as its CEO, she financed production valued at more than \$A75m. In 2009, Heather set up Abacus Film Fund and the Galvanized Film Group, a new company focussed on development, financing, and production. Heather teaches film financing and producing at the Australian Film, Television and Radio School to the full-time producing students, at the New York University at the Tisch School of Arts and to the Advance Diploma producing students at the Sydney Film School.





## CO-PRODUCER ADE DJAJAMIHADJA

A seasoned screen media professional since 1988 at both national and international level, Ade has produced various screen projects, cultural events and festivals.

Always a pioneer when it comes to Diversity, Equity and Inclusion, Ade has a Masters of Screen Arts & Business and is the author of best-seller *The Little Book of Hope*.

A board member of Diversity Arts Australia, he continues to create disability led shows through his production company, A2K Media.

An Asian Australian from a Muslim family, and a stroke survivor living with a disability, Ade contributes a rich unique perspective on inclusive storytelling.



## CO-PRODUCER MICHELA CARATTINI

Michela Carattini is a Screen Content Producer at Charcol Pictures, and an Intimacy Coordinator and Company Director at Key Intimate Scenes, Australia. Her producer/filmmaker credits include *When Home Is Where The Hurt Is*, *Unspoiled By Feminism*, *Remote Access* and *Americans In Oz* for Facebook and Tiktok. Her intimacy coordination credits include *Nine Perfect Strangers*, *Blaze*, *Learning The Curvature Of The Earth* and *This River*. A member of the panel which drafted Australia's National Intimacy Guidelines, she co-founded the Australasian Intimacy Coordination Network. She is of mixed (Indigenous Latina and Celtic Australian) heritage, specialises in cultural competency and mental health.



**WISE GOAT PRODUCTIONS**

Tsu Shan Chambers | Writer/Producer

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