



# STANLEY'S MOUTH

Stanley Browning

9:16



Stanley Browning Patch Oliver Elysia Morrison David Geddes Josh Mensch  
Rev. Wayne Philp Rev. Ian Hunter TJ O'Sullivan Pascal X Tim Moulton Jane Marr  
Alan Kelly Music by Dave McGuire Analogue Photography by Danica McLean  
Casting by Mahalah O'Malley Project Development by Chris Luscri  
Produced by Allison Chhorn Directed by Mike Retter



# STANLEY'S MOUTH

**"An extraordinary, haunting, poignant, bold and brave film.  
Stanley has a face to make the angels weep."**

- Peter Goers, ABC Radio Adelaide

Starring:

**Stanley Browning**

**Patch Oliver**



Filmed in 9:16 Aspect Ratio,  
In the City of Port Adelaide, South Australia

Produced by Allison Chhorn

Directed by Mike Retter

## Synopsis

Christian boy Stanley enters the gay scene, encountering new experiences and melancholy as he comes of age. The classic tale of a bird leaving the nest is expressed through textured and experimental imagery. The film is shot vertically like the iPhone and blurs the line between documentary and fiction. *Stanley's Mouth* is a contemporary piece of religious art that embraces love and sexual experience.

## About

*Stanley's Mouth* is an unscripted, adolescent character study that peers into the modern religious mind of the film's lead 'Stanley'.

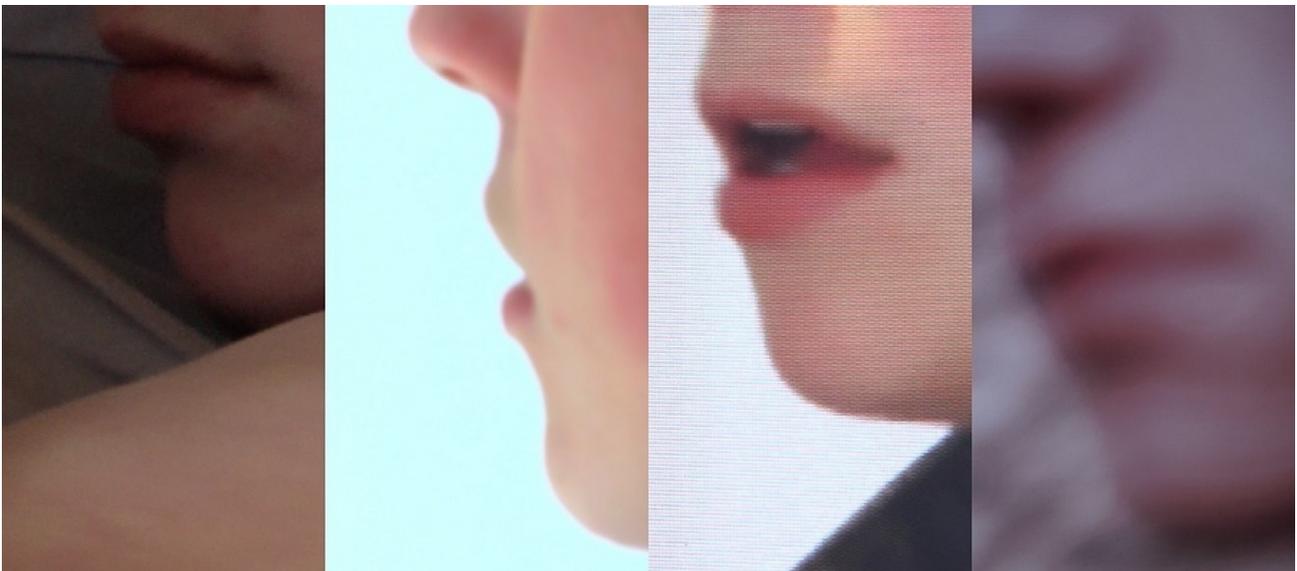
The themes of faith and sexuality are combined to form a visceral portrait of youth as Stanley cruises through life like a passenger, rolling past throw-away sexual experiences and catharsis like a dice. Click [here](#) to watch an interview of lead actor Stanley Browning.

Made in collaboration with Adelaide churches yet banned from Christian stores, *Stanley's Mouth* stands as an original piece of religious art.

Produced by Allison Chhorn and directed by Mike Retter, the entire film has been shot in the 9:16 vertical format. A crudely cut-up sound design backs the film's DIY visual style.

In late 2014, Chhorn and Retter formed the Port Film Co-op which has provided a platform for creatives from all over Adelaide who are experimenting with a range of film techniques in their stomping ground – Port Adelaide.

Inspired by films such as *Bad Boy Bubby* (Rolf de Heer, 1993), *Hail* (Amiel Courtin-Wilson, 2011) and *Julien Donkey-Boy* (Harmony Korine, 1999), *Stanley's Mouth* features textured, on-location photography that blurs reality and fiction.



Excerpts from  
**Peter Goers Interview with Stanley Browning & Mike Retter**

Listen to the full interview [here](#)

PG: You're an extraordinary actor Stanley. I have a feeling we're going to see great things from you.

SB: Well, thank you very much.

PG: You have a face to make the angels weep... You're face is meant for the movies. Why do you want to be an actor?

SB: You know, I get asked that a lot. And I don't know, there's a lot of things: natural performer, love to show off.

...

PG: How did you find Stanley Browning, Mike Retter?

MR: Well, I wanted to make a film extremely quickly. So we put a call out on social media and said what the film roughly was, and actors come out of the woodwork because there's a lot of people going to acting school but there's not enough films. So once you put a film out there, people put their hand up. They want to be part of something.

PG: It's a hard film to describe. It's about a boy called Stanley and it's about his experiences. It's non-narrative, although there is narrative. It's experimental in style. It has very interesting use of camera. For a start it's in this 9:16 ratio. Can you explain that please?

MR: Instead of wide-screen, it's a tall shape. So if you're watching it on a conventional wide-screen you'd have black bars on the side. So it's tall and when shown in a cinema environment it would be shown in a tall screen.

PG: But how do you do that? Is it a certain lens, or?

MR: No, you tilt the camera on its side, ha ha.

PG: Oh, I see. Oh, right. Good heavens.

...

PG: And this boy, we see him with, we presume, his family. We see him in Bible Studies. And then we think, "Oh, it's going to be a reaction against that." But it's not at all.

MR: No.

PG: It's a kind of twist. And we see this young man in a completely loving and happy relationship with another boy, which is very beautifully done. And we see a bit of, I suspect, sexual predation later on, don't we? And a bit of tension in his life. But that's about it really, isn't it?

MR: Yeah, it's a film of emotions really.

PG: Yeah it is, and it's a film of close-ups.

MR: Yeah, I don't think it's a film of issues, it's a very emotional one. There's a great history of religious films.

When we think of them today, we think of really corny American ones. [But] things like [Andrei] Tarkovsky was a Christian film-maker, [Robert] Bresson was a Christian film-maker; radical film-makers who changed film language. But I think we've forgot where a lot of great art has come from and a lot of great art has always been religious.

...

PG: As you know, Orson Welles said that "Its a ribbon of dreams." And I saw that in this film, which you've probably made digitally, but it doesn't look digital. Some digital films can look digital.

MR: I think we embraced the rawness, because if you think about it, film has texture.

PG: Exactly.

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PG: What was difficult for you (Stanley)?

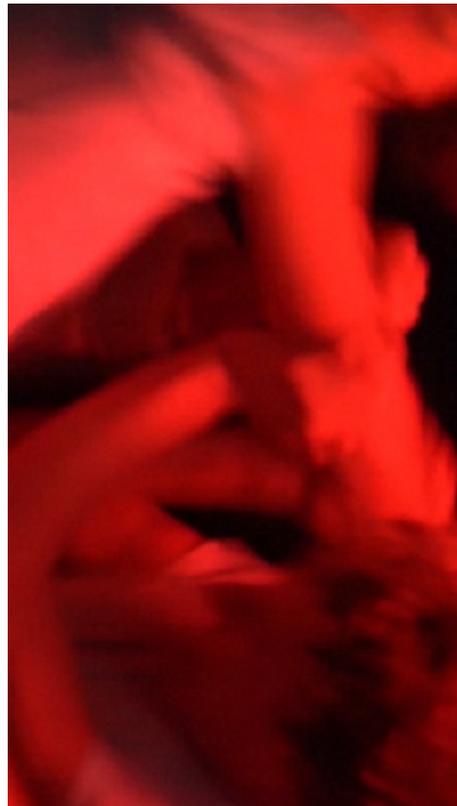
SB: The sex was definitely a difficult part from the get go but I was really excited to just embrace that and give it a go. I knew that in my career I was going to do that eventually. But everything else came really naturally. Mike made it a really comfortable experience and I was very passionate about it and made that really clear to Mike and I think he could tell that.

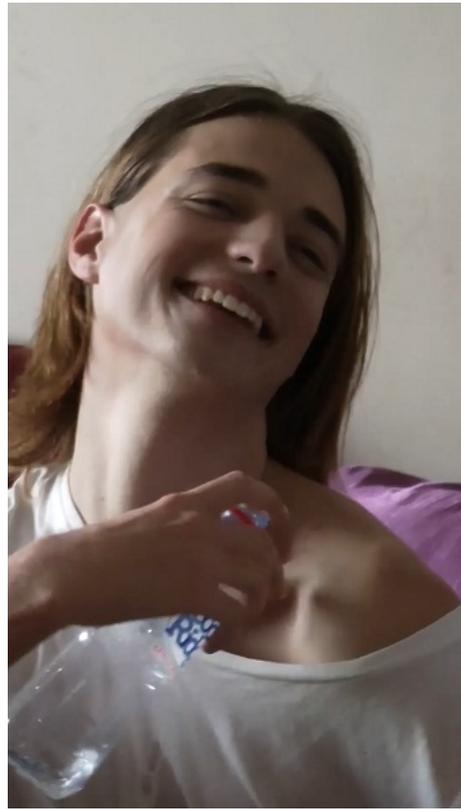
PG: And that's done with you not self-conscious, very naturally. Its done very respectfully, which speaks well of you as a young person.

...

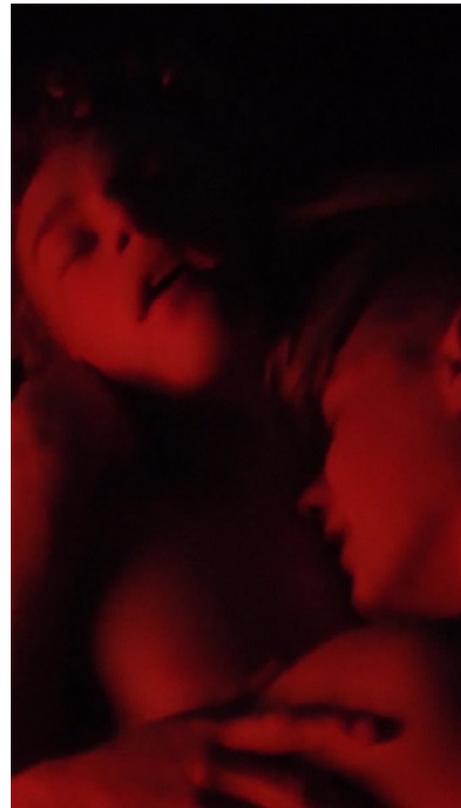
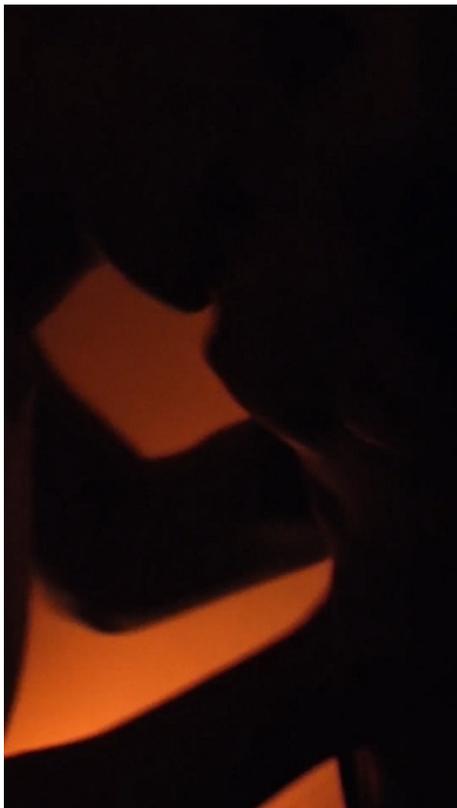
PG: Why is it called *Stanley's Mouth*?

MR: Because we couldn't come up with a better title. (Stanley and Peter laugh) And the actor's called Stanley and because we were blurring reality and fiction so much we decided to make the title blur reality.





Stanley and Patch's natural chemistry captured on screen.  
It was as if they knew each other for years in the barely 2-week shoot.



# Cast & Crew Biographies

## Stanley Browning

Lead Actor

Stanley was the supporting actor in *Sam Fox: Extreme Adventures* (2014), a hit TV show for kids, playing a comedic sidekick named Rikki McGrath. In the middle of 2015 he was cast as the lead actor for *Stanley's Mouth*, having done nothing like it before. Without any conventional acting direction, he was able to improvise easily and adapt to difficult situations, showing his natural ability as a performer on screen.

He has also done theatre work and plays at ACArts (Adelaide College of the Arts) where he is currently studying.

## Patch Oliver

Supporting Actor

Patch is an actor, model and playwright. As a graduate of ACArts, he has appeared in EightLimb Film's short *Avalanche* (2011), JuFoFu's feature film *Closer to Home* (2013) and ABC's miniseries *ANZAC Girls* (2014). He was also awarded The Flinders University Young Playwright award for his first play *Took* (2014). At the time of shooting *Stanley's Mouth*, Patch was 21, 3 years older than Stanley, which suited the role of the older artist on a slightly different path than Stanley but who, nonetheless, forms an intense relationship.

He is currently based in London.

## Allison Chhorn

Producer & Editor

Allison is a visual artist with an honours degree, specialising in painting, at UniSA (2014). Having made only a few shorts of her own, *Stanley's Mouth* is the first feature film she produced and edited. The close collaboration with Mike was borne out of a mutual appreciation for cinema, film-making, music and art. Her influences are diverse as Stan Brakhage, Chantal Akerman, and Gerhard Richter.

## Mike Retter

Director & Producer

Mike has a background in documentary, experimental film and in 2013 opened up an award-winning video rental shop, an effort to revive film culture in Port Adelaide. This shop became a catalyst/hub for all kinds of new activity and projects such as the 9:16 Film festival and the curation of work at the Adelaide Film Festival 2015. A highlight was the world first presentation of *Bad Boy Bubby* in binaural sound followed by *Q and A* with director Rolf de Heer. Collaborating with Allison Chhorn and Chris Luscri - Mike would further focus on vertical film-making, curating work by Amiel Courtin-Wilson, Emma Northey and Philippe Grandrieux. Continuing this fascination with vertical "iphone-style cinematography" Mike directed one of the worlds first upright feature film, *Stanley's Mouth*. He continues to support and be involved in "personal" film-making.

Cast:  
Stanley Browning  
Patch Oliver  
David Geddes  
Pascal X  
Tim Moulton  
Jane Marr  
Rev. Ian Hunter  
TJ O'Sullivan  
Chris Luscri  
Dylan Retter-Bradley  
Lily Jacobs  
Mahalah Ebony O'Malley  
Josh Mensch  
Elysia Morrison  
James Baldwin  
Rev. Wayne Philp  
Colin J. Pearce  
Alan Kelly

Directed by: Mike Retter  
Produced by: Allison Chhorn

Shot by: Mike Retter  
Additional shooting: Allison Chhorn, Matt Gray  
Post Video Processing: Matt Gray  
Analogue Photography & Developing: Danica Mclean  
Visual Effects Rotoscoping: Séan John Goble

Edited by: Allison Chhorn  
Additional editing by: Mike Retter, Alexandra Knopoff, Chris Luscri

Post Dialogue Audio: Kadison Noack  
Sound Design by: Mike Retter & Allison Chhorn

Church songs written & performed by: Dave McGuire  
Club music written & performed by: Yuri Tománek

Assistant Producers: TJ O'Sullivan, Colin J. Pearce, Mahalah Ebony O'Malley,  
Rev. Wayne Philp, Rev. Ian Hunter  
Assistant Directors: Colin J. Pearce, Chris Luscri  
Project Development: Chris Luscri  
Written by: Mike Retter & Allison Chhorn

Contact:  
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Website: <http://stanleymouth.weebly.com>

For more info follow [Film Buff Central](#) & [9:16 Film Festival](#)