

'Crystal Bear' - Best Short Film- Generation 14plus

Aphrodite's Farm



PRESS KIT

A magical milk mystery

I N T E R N A T I O N A L S A L E S

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NEW ZEALAND FILM

Production Notes

Director	Adam Strange
Producer	Anzak Tindall
Story	Peter Force
Screenplay	Peter Force & Adam Strange
Production Company	JoyRide Films Limited
Executive Producers:	Christina Milligan, Roger Grant, Rawiri Paratene
Date of Completion	July 2008

35mm / Dolby Digital / Colour / 15mins / 1:1.85

INTERNATIONAL SALES

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Tagline

A magical milk mystery...

One-Liner

When the Aphrodite's Farm patriarch dies, the future of the farm is thrown into jeopardy, and the arrival of young farm hand Friday creates even more chaos before finally bringing the family's destiny full circle.

Brief Synopsis

Everyone in Taranaki wants to know the secret behind the magical milk produced on Aphrodite's Farm. The family secret has remained safe for four generations. However when patriarch Ralph Riley dies, the future of the farm is thrown into jeopardy. The timely arrival of young farm hand Friday will bring the family's destiny full circle... but things will get a whole lot worse before they get any better.

Festivals/Awards

2008 New Zealand International Film Festivals, New Zealand
2009 59th Internationale Filmfestspiele Berlin – Generation, Germany
2009 'Crystal Bear' - *Best Short Film- Generation 14plus*- 59th Internationale Filmfestspiele Berlin, Germany
2009 Magma Short Film Festival, New Zealand
2009 Nashville Film Festival, USA
2009 Mountainfilm in Telluride, USA
2009 Wairoa Maori Film Festival, New Zealand
2009 L.A. Shortsfest, USA
2009 Vladivostok International Film Festival, Russia
2009 International Youth Film Festival of Rimouski, Canada
2009 Hawaii International Film Festival, USA

2009 Interfilm Berlin, Germany
2009 Alekino! 27th International Young Audience Film Festival, Poland
2009 Festival on Wheels, Turkey
2010 Flickerfest, Australia
2010 Cleveland International Film Festival, USA
2010 Short Shorts Film Festival & Asia, Japan
2010 San Francisco United Film Festival, USA
2010 Rhode Island International Film Festival, USA
2010 Jerusalem Children's Film Festival, Israel
2010 Rehoboth Beach Independent Film Festival, USA
2011 FIFO, Tahiti

DIRECTOR'S STATEMENT Adam Strange

Uncle Remus perhaps summed it up best when he reminisced to Brer Rabbit:
"Twas a time when men were more like critters, and critters
more like men, and some say things was better that way."

I grew up in a country valley amongst animals, hills, rivers and forests. I owned a dog,
a horse and a saddle before my first motorbike or car.

Fast forward to 2002: I am now a film maker, on a quest of my own. I've been
Searching far and wide for a suitable short film script for several years. Nothing I read
Really hooks me for long, nor awakens in me any of the requisite passion for such an
Undertaking.

Until the day in Spring that is, when Aphrodite's Farm appears on my desk. Unlike
Many of the more 'serious' scripts that I'd read, this is warm, airy and alive. Close to
Nature, it pulses with the rise and set of the sun, the march of the seasons, life, love,
Birth and death. I love the characters, the textures, the tone. I imagine a film that
Appears crafted from the 1930s in which it is set. It is a wonderfully original yarn, yet, like all
myths or fables, it is also subconsciously familiar somehow.

A life affirming script, Aphrodite's Farm is a refreshing breath of air in a period
When so much of what we see seems crafted primarily to shock and traumatize. The
Gods only know we can all do with a little more magic and optimism in our troubled
World.

DIRECTOR'S BIOGRAPHY Adam Strange

"...My Irish grandfather Andy was an lively old storyteller who loved his films, especially
westerns. At 10 years old, if I wasn't out roaming our valley farm with my faithful gang of
friends and my dog Floyd, Andy and I were in the back row of the Cinerama watching Shane
or The Wild Bunch. My father Hunter also loved the movies and in the family tradition, Dad
took me to a lot of 'grown up' films as a boy.

A couple of personal highlights: having my young cerebral galaxy re-arranged with 2001 a Space Odyssey. Then as a naïve 13 year old, having my eyes opened to the visceral excesses of war with the R18 Vietnam films: Apocalypse Now and The Deer Hunter. Excalibur (don't laugh – I was 13 remember) later awoke my interest in myths and legends of old, Laurence of Arabia ignited my passion for the sweeping epic and when Dad later took me to see Star Wars, well, my inevitable entry into the film industry was a fait accompli.”

After graduating Design School, Adam becomes the senior Graphic Designer at the City Art Gallery. Painter, photographer and designer, his work is awarded that year in the very first issue of the prestigious 'Best Design Annual'. However the wide, exotic world beckons and after a year working in the more lucrative corporate design arena, to fill his travelling coffers, he departs Aotearoa.

He spends a sub-zero winter skiing the Rocky Mountains in Montana. In the City of Angels he is one of 3 white folk at a Snoop Dogg concert and gets from A to B in pink finned Cadillacs and custom Harleys. He surfs Moby Dick's home waters off Nantucket Island. In Italy, he 4 wheel drives through the mountains of Napoli and the forests around Rome working oil exploration. He crews on fishing boats, delivers blood, works with heavy explosives, rebuilds temples, cleans dishes, welds bridges, is a rickshaw tour guide, crews helicopters, moves manila folders from one place to another, rounds up horses, sells aerial photographs in Cornwall, breaks up bar fights and pours innumerable pints of warm bitter in Brixton. He gets his start in the film industry in London in the 90's where, on a music clip shoot, his sole charge is blowing up several cars and guitars. After sounding out design school chum, Richard Taylor (now 5 x Academy Award and 4 x BAFTA winner), his brother Tristan and other NZ film contacts, Adam reaches the inevitable decision and commits to a career change. He departs London and returns to New Zealand to rent a large, leaky warehouse with his brother to start making their films. However he promptly spends 2 years working on other people's films, working as art director, self anointed pyrotechnic 'expert', props buyer and animal wrangler. These ill gotten gains though he turns towards writing, producing and directing a series of short films and test commercials to eventually form his first show reel. Then, with freshly minted reel in hand and heart in throat, he knocks on the doors of Australasia's top TVC company Silverscreen Productions who must see something they like and sign him on the spot. Over the subsequent years, Adam directs award winning TV commercials for Pepsi, Toyota, Samsung, Vodafone, Hyundai, Casio, Suzuki, Firestone, Eneos, Ufone, Kahlua, ST Dupont, Telstra and SBS. He shoots for and in; NZ, Australia, Japan, Korea, Singapore, Thailand, Malaysia, Indonesia, Taiwan, the Middle East and Europe. His work is in the finals in both Cannes Advertising Awards (where he is short listed for the Young Directors Award), London International Advertising Awards, he wins 9 Axis Awards and is included 3 times in International TVC showcase 'Shots'.

In the past 4 years Adam has been juggling his time between shooting international advertising campaigns and developing several spec screenplays. These scripts are all now generating interest both locally and offshore. Adam's colourful vocational history, passionate background in the visual arts, his love affair with films and books, his Celtic storytelling heritage, curiosity for the cultures and stories of Asia and the Pacific and his ongoing passion for surfing, skateboarding and all things kinetic, are richly reflected in his current show reel.

WRITER'S STATEMENT Peter Force

New Zealand is a magical place, steeped in Maori myth, smoking volcanoes and bubbling mud. I had just spent two weeks driving around it and was nearly at the end of my journey when I passed a field full of abandoned stainless steel milk vats. It was those vats that first inspired me to write Aphrodite's Farm.

No one seemed to be writing uplifting, rural based short films set in the past (maybe they knew something I didn't). So I wrote a draft of the film and fired it through to Adam Strange the director. He loved it, embraced it and although I'm happy to take credit for the story, it was Adam who wrote most of the narration track. However, the real success of the film, I think, lies in its tone - the way it captures the country and its simple magical charm.

WRITER'S BIOGRAPHY Peter Force

For the past 12 years Pete Force has been employed in the Advertising industry as both a Writer and Art director. He's worked for some of the country's largest Advertising agencies and been a creative on numerous well known Television campaigns.

Three years ago Pete left full time employment to concentrate on a career in film. In that time he's written several short and feature films. In 2005 he entered the 48 Hour Film Festival. The short Pete wrote (his first to be produced), 'The Mystery of Derezny's Limp', was chosen by Peter Jackson as a wildcard finalist. And a year later it's still one of the most popular films viewed at NZShortFilm.com.

Pete subsequently wrote a television series based on that short film. It was picked up by NZ based Silverscreen Films but is now in limbo due to the demise of that company. Hopefully soon someone else will pick it up and run with it. Either way we expect more great things to come for Pete on the back of his latest cinematic writing achievement – Aphrodite's Farm.

PRODUCER'S STATEMENT Anzak Tindall

When I first read the script for Aphrodite's farm I was at once captivated and a little apprehensive. On appearance it looked to be the opportunity I had been searching for to produce a charming, fresh and colourful piece of New Zealand short cinema that wasn't trying hard to be taken seriously. On the other hand it was an adventure threatening to be as big as Ben-Hur with kids, animals, pyros, musical instruments, stunts and SFX. I didn't really have a clue on how we were going to achieve it all, but became determined to somehow find a way.

Now the film is complete my enthusiasm for bringing Aphrodite's Farm to the big screen is still very much alive and well. Although we have at times tread a tortuous path through the production battle ground and the funding void, we certainly are pleased with our big little film. It's been an incredible voyage developing our cherished idea, watching it grow with the love, care and attention of so many gracious people, finally sparkling up into the gem we believe that it is. We hope Aphrodite's

Farm will now go forth to forge a path of it's own that all who poured their souls into can become suitably proud of.

PRODUCER'S BIOGRAPHY Anzak Tindall

Anzak Tindall is a born and bread Kiwi from the great southern Canterbury region of mainland New Zealand. Touring the country extensively from a young age he has always been in awe of his surroundings, the people he has met, and the stories they have feed him along the way. With a strong sense of place and interest in cinema his ambition to bring a piece of New Zealand to the hearts and minds of audiences around the world has gradually grown steadily inside him.

After beginning his working life with eleven years as Aircraft Engineer, Anzak's creative side stimulated by part time musical skirmishes, finally got the better of him, and in 1995 he joined the film industry making commercials for the then highly acclaimed and awarded Silverscreen Productions. After just 5 years there, virtually doing another apprenticeship in film production Anzak was thrilled to find himself a Producer.

He went on to work with some top industry practitioners including our Director, Adam Strange, on some substantial projects shooting over 100 Television Commercials. During that time Anzak found himself most at home working with international clients on location intensive logistical shoots. Seeing the writing on the wall around mid 2003 Anzak decided to get out and start his own production company JoyRide Films. He now services clients from all over the world who call on JoyRide to provide tailor made production solutions to achieve their varied creative advertising aspirations through-out New Zealand.

But it is only now, on the release of his first official foray into the drama world that Anzak is really starting to break ground on his long held dream. He hopes this milestone is just the beginning and is open minded about what the future holds. But if nothing more suitable comes along, Anzak has a Short Film, a Docudrama, and a Feature Film quietly bubbling away waiting for the right time to surface.

CAST

Friday - Ashley Hawkes
Tamara Riley - Geneva Alexander-Masters
Hine Riley - Cherie James
Ralph Riley - Rod Lousich
Indira Riley - Serai Te Kani
Karinna Riley - Tayla-Lee Griffin
Baby - Maiya Collins
Narrator/Photographer - Merv Smith
Cowboy/Farmhand - Paul Wilson
Farmhand - Adam Strange
Truck Driver - Mike Latham

Funeral Mourners - Patricia Wichman, Louise Simpson
Twins - Natasha Kohler, Brittany Kohler
Bandy Old Woman - Joyce Harper
Movie Mogul - Brian Bambury
Starlet - Patricia Logan
Cameraman - Graeme Cowley
Mother - Beth Pickens
Child - Oscar Ferrier
Mechanics - Andrew Gair, Josh Gair
Standby Baby - Layla Williams
Funeral Extras: Mark Vette, Rosie Miles, Johanna Lemmers, Barry Haskell, Patrick Walker, Sassy Shepheard, Simon Shepheard, Peter Force, Anzak Tindall

Hand Talent - Kerry Prendeville, Anzak Tindall

CREW

Director/Screenplay - Adam Strange
Writer/Screenplay - Peter Force
Producer - Anzak Tindall
Executive Producers - Christina Milligan, Roger Grant, Rawiri Paratene
1st AD - Katie Hutchinson
2nd AD - Meg Thompson
Production Manager - Anna Cottle
Production Coordinator - Kerry Prendeville
PA/Runner - Lisa Cooper
Chaperone - Johanna Lemmers
Director of Photography - James Cowley
Camera Operator - Andrew McGeorge
Camera Assistant - Phil Smith
Camera Assistant - Simon Roelants
Clapper Loader - Nigel Nally
Camera Trainee - Elodie Boulard
Camera Trainee - Solomon Tan
Video Split - Sassy Shephard
Sound Recordist - Ande Schurr
Boom Operator - Sam Good
Gaffer - Thad Lawrence
Lighting Assistant - Sam Jellie
Lighting Assistant - Merlin Wilford
Lighting Assistant - James Beattie
Lighting Assistant - Beau Addison
Lighting Assistant - Marcus Upton
Key Grip - Terry Joosten
Grip Assistant - Bjorn Burton
Grip Assistant - Damon Wright
Grip Assistant - Blair Muschamp
Art Director - Adrian Bennett
Art Department Consultant - Kim Jarrett
Standby Props/Props Buyer - Stephanie Chung
Standby Props Assistant - Sean Figgins
Construction - Tane Jarrett
Construction - Mike Latham
Construction Assistant - Andrew Denton
Greensman - Roger Allen
Model Maker - Paul Gray

Scenic Artist - Kathryn Lim
Props Maker - Justin Buckingham
Props Maker - Barry Down
Armourer - Mike Latham
Phyrotechnics - Daryl Richards
SPFX Supervisor - Mike Latham
SPFX Technician - Darryl Richards
SPFX Assistant - Callaway Latham
Costume Designer - Victoria Ingram
Wardrobe Assistant - Petra Verweij
Wardrobe Assistant - Rehana Dayananda-Graham
Wardrobe Assistant - Sox Teng
Make-up Artist - Glenys John
Make-up Artist - Devie Panchia
Make-up Assistant - Jacob Farrar
Animal Coordinator - Mark Vette
Animal Trainer - Rosie Miles
Animal Trainer - Bex Watts
Stunt Coordinator - Steph Coldstream
Stunt Trick Rider - Dakota Coldstream
Stunt Double - Alex Toms
Riding Double - Dom Roberts
Horse Wrangler - Jan Carey
Casting Directors - The Dwyer Brothers
Location Scout - Anzak Tindall
Location Scout - Adam Strange
Location Consultant - Kevin Spring
Location Scout/Manager - Pete Valentine
Location Scout/Manager - Barry Haskell
Unit Manager - Patrick Walker
Safety Officer - Nick Fryer
Stills Photographer - Maria Krajarovic
Post Production Supervisor - Meg Thompson
Editor - Paul Maxwell
Editors Assistant - Lisa Cooper
Lead Flame - Artist Puck Murphy
Flame Artist - Jon Baxter
Flame Artist - Melissa Goddard
Flame Artist - Mike Robinson
VFX Post Producer - Rebekah Hay
VFX Post Assistant - Kereti J. Kanawa
Titles, Credits, Newspaper Design - Jonny Kofoed
Graphic Design - Dan Mace
Post Production Producer - Tracey Brown

Digital Intermediate supervisor - Adam
Scott

Digital Intermediate Colourist - David
Hollingsworth

Digital Intermediate Editor - Rhys Bonny

Music Composition - Keith Ballantyne

Sound Design - Murray Fisher

Re-Recording Mixer - Gilbert Lake