

A NOMADZ UNLIMITED PRODUCTION

Clean Linen

Director Zia Mandviwalla

Writer Shuchi Kothari

Producers Sarina Pearson & Shuchi Kothari



Some family secrets won't come out in the wash.

1:1.85, Colour, 35mm, 14.5 minutes

Sales Juliette Veber, New Zealand Film, juliette@nzfilm.co.nz, www.nzfilm.co.nz
www.nomadzunlimited.com

New Zealand International Film Festival 2007
Melbourne International Film Festival 2007





Clean Linen



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NOMADZ UNLIMITED IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION SHORT FILM FUND
DIRECTOR OF PHOTOGRAPHY CHRIS PRYOR PRODUCERS SARINA PEARSON & SHUCHI KOTHARI
WRITER SHUCHI KOTHARI DIRECTOR ZIA MANDVIWALLA

Additional funding: Screen Innovation Production Fund, University of Auckland Research Council
SALES JULIETTE VEBER, NEW ZEALAND FILM, juliette@nzfilm.co.nz, www.nzfilm.co.nz
1:1.85 COLOUR 35mm 14.5mins.
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Synopsis

Some family secrets won't come out in the wash.

9 year old Raj will never forget the summer of '82.

Days are spent doing household chores with his sister Renu, and secretly watching their Dad's adult videos. When caught by their mother, Raj blurts out the truth about the video tapes without thinking of the consequences. Clean Linen is Raj's story about the pain of growing up, and realising that some family secrets won't come out in the wash.

1:1:85 COLOUR 35mm 14.5mins.



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Director's Notes: Zia Mandviwalla

Having grown up in the West in an Indian family, I know what it is to inhabit the disparate worlds that exist inside and outside the home. Straddling two cultures is not unique to my childhood. In fact it is a universal experience of many diasporic cultures. This is what attracted me to Shuchi Kothari's screenplay *Clean Linen*.

This film is a portrait of an immigrant family whose thin veneer of domestic happiness and success cracks when 9-year-old Raj unwittingly forces them to acknowledge the unhappiness of his parents' marriage.

In many respects, *Clean Linen* is about the lack of loving and open communication. Much of the film rests in the spaces in between: in what remains unspoken rather than said. My aim was to try and capture how a young boy would comprehend his mother's shame, his sister's rejection, and his father's failure to act - if he would comprehend them at all.

The real challenge for me was in working with two children who have never acted before, let alone experienced a film set. Dilan (Raj) and Shivani (Renu) were a pleasure to work with. They were focused, mature, and had amazing endurance. While the emotional nuances of the script may still remain a little beyond their years, Dilan and Shivani's performances bring layers of meaning to the film that I never expected.

I hold hope for Raj. If the events of the summer of '82 influence him to move away from the silence and hurt, and allow him to find another way of relating to others then I feel a sense of optimism. If the film provokes even one audience member to recognize and change similar pathologies in his or her own relationships, I feel even more privileged to have brought this story to the screen.





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Writer's Statement: Shuchi Kothari

I wrote Clean Linen while researching stories of Kiwi-Gujarati families in Auckland for a feature-length screenplay. Kiwi-Gujaratis raised in the 1980s often lamented the conservatism and hypocrisy of their parents; while their parents bemoaned the children's failure to understand the pressures of raising family in a largely monocultural society.

Time and again I learnt of estranged relationships, the unhappiness of arranged marriages, and parental fears of children losing their 'Indianness'. Young boys and girls felt they had been denied "an ordinary Kiwi childhood" of tramping, camping and other outdoor adventures with friends. The accidental discovery of porn appeared in many of their stories of growing up. It exposed the family dynamics and brought feelings of guilt, shame and anger to the surface.

I wanted to write a story from a young boy's point of view that dealt with an oppressive family environment. But rather than just show the children as victims of parental tyranny, I explored the alienated relationship between a father and mother that created this domestic suffocation. I hoped have captured that moment when 9 year-old Raj realizes the fragility of his parents. Though this revelation is painful, it also liberates Raj from his parents' power over him.



Producers' Statement: Sarina Pearson & Shuchi Kothari

The stories that are most important to us are about dislocated people. Our stories may begin as immigrant stories but they are also much more than that. They are stories about human relationships that have been fundamentally shaped by the experience of departure, arrival and settling – of wanting to belong but resisting assimilation.

When the time came for choosing a director for this project, we approached Zia. Her previous film *Eating Sausage* and her background as a diasporic Indian filmmaker meant that she had not only been thinking through some of the same issues surrounding displacement that interested us, but that she might also have a personal connection to the world that was central to this story. These qualities plus Zia's ability to work with non-actors made her the best director to bring this story to screen.

Making a period film with Indian children and pornography as a central conceit posed its own set of challenges. Casting had to be handled at a community level. While the children never saw or heard adult material during the shoot we had to make sure that their parents knew the truth. We were grateful that all the parents involved understood the nuances of story and allowed their children to take part in this project.

Short films are always a triumph of vision and chutzpah over economics. This project was no different. The good will of cast, crew, facilities and post-production professionals was integral to making *Clean Linen* possible. We thank them for believing in our need to tell multicultural stories in New Zealand.

This film was funded by the Screen Innovation Production Fund, the University of Auckland and by the New Zealand Film Commission's Short Film Post-Production Fund.

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Production stills by Adam Muir





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Clean Linen Full Cast & Crew Credits

Raj Renu Ash Manhar Ajay Neela	Dilan Dhanji Shivani Pulpa Anne Chengappa Ajayshri Vashist Rayhan Ghadiali Shanez Akhtar	Makeup & Wardrobe Art Department Graphics Art Department Assistants	Maya Lewis Dione Christie Mythily Meher Natacha Chossudovsky
Director Writer Producer	Zia Mandviwalla Shuchi Kothari Sarina Pearson & Shuchi Kothari	Location Manager Chaperone Catering Unit Managers	Hamish Mortland Alicia Dowsett Usha Aggarwal Jessica Munna Dennis Liu Keitha Haycock
Director of Photography Art Director Editors	Chris Pryor Angeline Loo Zia Mandviwalla & Chris Pryor	Production Assistants	Melissa Kent Sarah Root
Music	Andrew Morton (Submariner)	Runners	Zuleika Gilbert Jack Woon Lydia Jenkin
Production Manager First Assistant Director Continuity Focus Puller Clapper Loader Video Split Operator Stills Photographer Grip/Gaffer Lighting Assistants	Rebekah Kelly Jennifer Butcher Aria Harrison Ryan Spearman Sky Davies Denise Faust Adam Muir Spencer Locke-Bonney Brandon Chan 3 Norwegians	Online Editor Visual Effects Neg Match	Roger Grant Andrew Shanks Upper Deck Film Services Ltd. Olin Turrall Adam Scott Shanon Moratti Wynter Blathwayt Reiner Schoenbrunn Brian Scadden Lynne Reed Park Road Post Wendy Cuthbert Peter Amies
Lighting Equipment & Grip Gear Dolly	Eversden Lighting The Dolly Shop	iQ Grade Digital Intermediate Supervisor Digital Intermediate Artist Title Graphics Rostrum Camera Opticals Optical Grade Sound Mixing Facilities PRP Post Production Producer PRP Post Production Coordinator	Jeremy Cullen, Marmalade Audio Gethin Creagh Buster Flaws
Sound Recordist Boom Operator	Mike Westgate Ande Schurr	Tracklay Sound Mixer Sound Mix Assistant	
Casting Director	Mike Dwyer 321 Action	Additional Dialogue Recording	Moana Guerin



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Clean Linen Full Cast & Crew Credits

Additional Sound Recording

Chris Pryor

Voice Artists

Chrissy Diamond
Alicia Dowsett
Shuchi Kothari
MAK
Shailesh Prajapati
Phil Ward

Extras

Ajay Ravindra
Andie Dougherty
Sarah Henderson
Zelda Ladefoged

Film Stock

Film Processing & Transfers

Tape Transfers

Camera Equipment

Legals

Insurance

Kodak

Park Road Post

Next Technology

Metro Film

Tim Riley, Dominion Law

AON Insurance

Thank you:

Antipodes
Grant Campbell
John Coulter
Dept. of Film, TV & Media Studies (UA)
Catherine Fitzgerald
Martin Hansen
Nick Hopkins
Owen Hughes
Annamarie Jagose
Natalie Jordan
Danielle King
Thegn Ladefoged
Marc Laureano
Jacob McIntyre
Soonu and Ronny Mandviwalla
Marmalade Audio
Dr. & Mrs. Narshai
John Neill, Park Road Post
Ranjana Patel
Sunny Patel
Rebecca Russell
David Scott
Supreme Coffee
Dianne Taylor
Toybox
James Wallace
Adam White
Whittaker's Chocolate
Olivier Wardecki
Nabeel Zuberi

In Association with the Short Film Fund of the New Zealand
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