

DAY TRIP

A lot can change in a day



NEW ZEALAND FILM

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

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KODAK

DAY TRIP

Director	Zoe McIntosh
Screenplay	Costa Botes
Based on a story by	Bill Payne
Producers	Costa Botes Gareth Moon
Associate Producer	Bill Giannakakis

FORMAT

Format:	HD Cam
Duration:	11 Minutes
Aspect Ratio:	1:1:85
Sound:	Stereo

INTERNATIONAL SALES

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Produced by Lone Pine Film & TV Productions Ltd in association with Nektar Films and Enigma Films.

This film was made with assistance from the Screen Innovation Fund, a partnership between Creative NZ and NZ Film Commission.

TAG LINE

A lot can change in a day.

LOG LINE

A gang member wakes up one morning and decides he needs a day off. A short voyage between islands changes his outlook on life.

SHORT SYNOPSIS

A gang member wakes up one morning and decides he needs a day off. Inspired by a newspaper advertisement he impulsively decides to take a short ferry trip between islands. With his tattooed face, black leather clothing, and prominent gang patch, the gangster is a fish out of water when he arrives in the idyllic small port town of Picton. The experience he has there will change his outlook on life forever.

FESTIVALS

2010 Tribeca Film Festival, USA

2010 Wairoa Maori Film Festival, New Zealand

2010 New Zealand International Film Festival, New Zealand

2010 Signis Award, Expresion en Corto, Mexico

2010 New York Film Festival, USA

2010 Hawaii International Film Festival, USA

2010 Show Me Shorts Film Festival, New Zealand

2011 FIFO, Tahiti

2011 Flickerfest, Australia

2011 Portland Film Festival, USA

2011 Montreal First People's Film Festival - *Best Short Film*, Canada

AWARDS

2010 *Signis Prize for Best International Short Fiction*, Expresion En Corto, Mexico

2010 *Best Direction*. Magma Short Film Festival, New Zealand

THE FILM MAKERS

ZOE MCINTOSH

DIRECTOR'S STATEMENT

Day Trip is my first serious dramatic film. Predominantly I have been working on documentaries since graduating university, drawn to telling stories that reveal a deeper understanding about people on the outskirts of society.

Day Trip immediately resonated with me because of its gritty subject matter, and the challenge of presenting the story almost entirely without dialogue. I saw the potential to create an edgy looking picture that takes viewers into the margins of our culture. The whole thing is based on the visual contrast between a human being branded with images of fear and hate – he's a walking billboard of social alienation.

Gang culture is a touchy subject in New Zealand and very rarely is a gang member presented as a sympathetic protagonist. Finding the right talent would be crucial to the success of the film. Tuhoe Isaac is a former chapter president in one the Mongrel Mob, one of New Zealand's most notorious criminal gangs. He had lived through a very similar experience to the character in our story and could immediately identify with the role.

Tuhoe had never acted before, but I felt he had the life experience and attitude to pull it off. After an audition, nobody had any doubts he was the guy.

The real challenge came after casting him. Tuhoe grew up in a culture that had very little respect for women. Suddenly he was presented with this tiny blond white woman telling him what to do. I could tell he was uneasy about this as he kept looking to the guys in the crew for direction. I decided to take him out for a beer on my own and see if I could resolve this. I said, "this is the first time you've ever acted, this is the first time I've directed a drama but you have to trust me. I know this script inside out and I have a really strong vision for this film. If we work together I think we can make a really great piece." After that, we had a good connection throughout, and he was a pleasure to work with.

The other significant challenge was recreating the world of the story - the gang house and the bar where the main character has a critical epiphany both had to be created. Our hard working art department achieved small miracles with a tiny budget. We had to jump around a lot of exterior locations too. Because of this the production was very

vulnerable to bad weather. It duly rained and stormed, yet with almost supernatural luck we managed to survive every outrage nature threw at us, and in the end this even contributed to the unique look of the movie.

DIRECTOR'S BIO

Zoe McIntosh is a graduate of Canterbury University School of Fine Arts, where she majored (with honors) in film theory (BA) and practical film (BFA). Her graduation works were two short documentaries - Night Vision, exploring the extraordinary relationship between a pimp and a prostitute and Mail Order - about men who purchase mail order. Mail Order was selected for the Chicago International Film Festival, NZ Media Peace Awards and DOCNZ 06, where she was awarded special mention for Best Emerging Filmmaker. Zoe subsequently met Costa Botes and they agreed to collaborate on a documentary about a notorious NZ cross dressing lawyer. Zoe won Best Pitch at the 2007 DOCNZ pitching forum with Lost In Wonderland. She presented the pitch at Documart during AIDC 2008, and the film was pre-sold to SBS-Australia. Lost in Wonderland premiered at the NZ International Film Festival and has subsequently been seen around the country in theatres.

COSTA BOTES

Producer/Screenwriter

Costa Botes has been an independent film-maker since the mid 1980s, writing and directing original work for film and television. His short film Stalin's Sickle won the jury prize at the Clermont-Ferrand Short Film Festival in 1988. Forgotten Silver, co-written & directed with Peter Jackson won several awards including best director at the NZ Film & TV Awards in 1996, and a special critics prize at the Venice Film Festival in 1996. His first feature film, Saving Grace, completed in 1997, was selected for competition at Valladolid and Asia-Pacific Film Festivals. He documented the making of Peter Jackson's epic trilogy Lord of the Rings from 1999 to 2003. The three feature length documentaries that resulted were released in 2006. A pair of full length documentaries, Struggle No More (2006), and Yes That's Me (2008) were NZ Film festival selections. He is currently completing a new documentary about an American candy inventor.

THE STORY

The story of Day Trip began back in 1989, when Bill Payne, freshly released from five years in jail, contacted Costa Botes and asked him to read a story he'd written. Botes was immediately taken with Payne's writing, and the pair struck up a friendship.

Payne was trying hard to get his life back in order. After years of drug abuse and convictions for heroin smuggling, he had lost his wife and kids and hit rock bottom in jail. A thoughtful and observant man, it was unsurprising that he would seek salvation in creative writing. He had no shortage of material. He only had to look around him.

Payne began to document the experiences of his fellow prisoners, recording their tales of trouble, despair, and in a few cases, redemption. He was particularly interested in the closed world of the gangs, with their rituals of belonging, and fierce machismo. His first project when he returned to the outside world was to write a book about NZ gangs. STAUNCH remains the definitive text on this topic.

As someone who had stared into the abyss himself, and then made the decision to step away, the thing that most fascinated Payne about gangs were the people who had chosen to leave. He knew at first hand the conflicts such people faced, both internally and from their former associates. Gangs like the Mongrel Mob and Black Power are absolutely focused on identity and belonging. Members are branded in body and spirit. For a man to turn his back on that would require enormous strength of character.

These things were in the back of Payne's mind when he wrote *Day Trip*, but he made an interesting artistic decision. He chose not to write about the drama of a man changing his life; instead, he wrote about the moment when a man decides he needs to change. This makes his story perfect as a short film.

Botes made a couple of serious attempts to get *Day Trip* produced over the years. But the adaptations never quite worked, and each attempt proved fruitless. He and Payne subsequently collaborated on another script called *The Visiting Room*. This went unproduced as well, though Payne later adapted it into a novella which became the centerpiece of an award winning collection of stories called *Poor Behaviour*.

Payne continued to eke out a modest living as a freelance writer, but he struggled with poor health, and ultimately succumbed to liver failure in 2004. He was a great talent who never quite got the chances he deserved.

THE PRODUCTION

Botes never forgot Day Trip, and occasionally turned it over in his mind, gradually solving the problems of cinematic adaptation that had defeated him before.

Thus, Day Trip was in some state of readiness when he was asked by Zoe McIntosh if he had any suitable drama projects she could direct.

Zoe's qualifications as a director were not immediately obvious – she had never made a drama before. But she had been documenting the experiences of 'at risk' gang youths and so had some familiarity with the subject. More importantly, her collaboration with Botes on the feature documentary, *Lost In Wonderland*, convinced him this long cherished script would be safe in her hands.

In the event, Zoe repaid his confidence with a beautifully cinematic treatment that does full justice to the original story, underscoring its themes with expressive imagery.

SHOOTING NOTES

DAY TRIP is a hugely ambitious film relative to its budget. It was shot on film, super 16mm and 35mm, and the major interior locations had to be substantially art directed, and built. The services of about 40 extras were required.

The association with Nektar and Enigma Films brought in both physical and creative resources in the form of camera equipment, the services of Marty Williams as director of photography, and Gareth Moon as co-producer and production designer.

Moon was instrumental in encouraging the casting of Tuhoe Isaac in the lead role, a decision which motivated an escalating benchmark of authenticity for the rest of the movie.

The production took over a derelict house and rebuilt the interior for the gang home scenes. An actual gang watering hole was chosen as the location for the bar scene. A fake wall was built to separate filming from the rest of the pub, which continued trading while shooting was going on.

One of the concerns of the production was that displaying a gang patch in public would lead to unwanted attention from a real gang. These fears seemed to be confirmed when a car pulled up on the last day, unloading a pair of giant hoodlums in sunglasses. They made straight for Tuhoe Isaac, and a confrontation seemed imminent. But all they wanted was his autograph. As a former chapter president of the Mongrel Mob, Tuhoe is still a respected figure. He has lived the life shown in the film, and made the same hard decision to get out following his own personal epiphany.



On set Photography By Gareth Moon & Oliver Jean ©

CAST

Willy

TUHOE ISAAC

Shopkeeper

RAJEEV MISHRA

Boy on train

NICK CAMPBELL

Mocking Youth

BOBBY PROWSE

Barman

KEN BLACKBURN

Old Man in Subway

KU TIRIKATENE

Gang Woman

ERINA DANIELS

Commuters

HELENA BOTES

MILVIA MERSI

PHILIP JENSEN

JACK KINGDOM

PAUL KINGDOM

MADELINE RIDDLE

MICHAEL SPEIRS

DOUG SKOW

ELLEN WALKER

AROHA WHITE

Bowlers

KEN ADAM
COSTA BOTES
J.D
FRANCIS JOHNSON
JULIAN ROGERS
MARK STARR
TONY QUIRKE
IAN TURNER

Gang Members

MITA DUNN
BILL GIANNAKAKIS
LEWIS MADAR
AVELE MORELI
LUMA PATEA
RICHARD SIAOSI
WARREN TRENT
KEITH WATKINS
BUBBLES (the Dog)

Boys in shop

CONNOR LUAPO
WARWICK TIATIA
REDFORD TIATIA

Trampoline Kids

FAME
FUA
TEUINA

CREW

Director of Photography

MARTY WILLIAMS

Focus Puller

MIKE KNUDSEN

Clapper/Loader

TAMMY WILLIAMS

Video Split

JASON NARAN

Location Sound

JOEL ANSCOMBE-SMITH & CHRIS HILES

Boom operator

BENOIT HARDONNIERE

Production Designer

GARETH MOON

Art Director

CHRIS ULUTUPU

Costume Design

KATE TRAFFORD

Costume Construction/Standby

ESTELLE STROUD & ESTHER LOFFLEY

Onset Art Director & Props

JODIE STACK

Set Decorator

KATE LOGAN

Set Builder

JULIAN ROGERS

Art Dept Assistant

JAMES KINCAID

Mural Art

FREEMAN WHITE

Graphics

OLIVIER JEAN

Vinyl Transfers

MANKYCHOPS PRINT

Dog Wrangler

JOANNE DOUBLE

Lighting

CHRIS MURPHY & MARK NEWNHAM

Lighting Assist

ANDREW CHAPPELL

Key Grip

CONRAD HAWKINS

Crane Operators

KEITH WATKINS & HUW GRIFFITHS

Production Manager

MELISSA DODDS

First Assistant Director

ROBYN PATERSON

3rd Assistant Director

ANNA BOYACK

Unit Equipment

PETER TONKS UNIT SERVICES

Radio Telephones

WIRELESS WAREHOUSE

Camera Equipment

ENIGMA FILMS

Camera Accessories

RUBBER MONKEY

Lighting Equipment

PORTSMOUTH

Filmstock

FUJIFILM NZ

Grip Equipment

GET A GRIP

Coffee

C 4

Editors

JASON NARAN & SIMON PRICE

Music

RHIAN SHEEHAN

Sound Editor

MATT STUTTER

Sound mix

UNDERGROUND SOUND

Laboratory

PARK ROAD POST

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JACKSON & TYLER PAYNE
JOHN BICKNELL
OLYMPIC BAR, NAENAE
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HINA DAIRY, NEWTOWN
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PARK AVENUE BOWLING CLUB
WELLINGTON BOWLING CLUB
LISA NOBLE
CAROLINE HARVEY
MARLBOROUGH DISTRICT COUNCIL
PICTON RESOURCE CENTRE
SIMON BURGIN
STRAIT SHIPPING
KIWIRAIL
FILM WELLINGTON
HENRY LUAPO
JENNABETH FUGE
SIMON METCALFE &
CHRISTINE CARLISLE
NANDA & JAVER NARAN

This film was made with the assistance of the
CREATIVE NZ SCREEN INNOVATION FUND

Executive Producer
BILL GIANNAKAKIS

Co-Producer
GARETH MOON

Screenplay
COSTA BOTES

Based on a story by
BILL PAYNE

Produced by
COSTA BOTES

Directed by
ZOE McINTOSH