

**[Semaine
de la Critique]**
CANNES 2007

FOG



PRESS KIT

A BOY ESCAPES INTO THICK FOG AND EMERGES A MAN

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

Juliette Veber - NZ Film - PO Box 11 546 - Wellington - New Zealand
Tel +64 4 382 7686 - Fax +64 4 384 9719 - juliette@nzfilm.co.nz

N E W Z E A L A N D F I L M

Essential Information

Writer	Nick Mayow
Director	Peter Salmon
Producer	Rachel Gardner
Production Company	Maxim Films
Technical Information	35mm/ 1:1.85/ Dolby Digital
Running Time	15 minutes including titles and credits
Country of Production	New Zealand
Language	English
Date of completion	March 2007
Genre	Drama
Sales	Juliette Veber, New Zealand Film Commission Email: juliette@nzfilm.co.nz Tel: +64 4 382 7686

Log Line

Everything Must Change

Short Synopsis

A teenage boy hindered by his father's expectations escapes into thick fog with a girl and emerges a young man.

Long Synopsis

Sixteen year old Ricky lives in a small fishing village with his parents. He dreams of leaving the town but is hindered by his father's expectations to follow in his footsteps. Ricky meets Telly, an older local girl who encourages him to sneak out of his house and escape into the night. Hidden by the thick fog that has descended over the village they steal Ricky's fathers fishing boat and head out into the harbour. That night, Ricky loses his virginity. They wake the next morning, the fog has lifted and Ricky can see his father on the shoreline. Ricky is now a young man, but is he ready to face his father?

Film Festival Screenings

2007 Official Selection - Semaine de La Critique, 46th International Critics' Week – Festival de Cannes, France
2007 Melbourne International Film Festival, Australia
2007 International Critics Week Program - Sao Paulo International Short Film Festival, Brazil
2007 MIC Homegrown Film Festival, New Zealand
2007 Telecom New Zealand International Film Festival, New Zealand
2007 Stockholm International Film Festival, Sweden
2007 Hof International Film Festival, Germany
2007 XII Ourense Film Festival, Spain
2007 Exground Film Festival, Germany
2007 Antipodes Film Festival, France
2007 Festival du Film Marin, France
2007 Taipei Golden Horse International Film Festival, Taiwan
2007 Magma Short Film Festival, New Zealand
2008 Clermont Ferrand Market Screening- Clermont Ferrand International Film Festival, France
2008 Fantasporto Film Festival, Portugal
2008 Next Film Festival, Romania
2008 Wairoa Maori Film Festival, New Zealand
2008 Era New Horizons New Zealand Film Festival, Wroclaw, Poland
2008 Portable Film Festival, Australia
2008 Palm Springs International Short Film Festival, USA
2008 Seoul International Family Film Festival, Korea
2008 Encounters Short Film Festival, London, U.K.
2008 Short Cuts Cologne, Germany

Director's Notes

At its heart "Fog" is a simple coming of age story capturing the simple moments when a boy becomes a man. Fog follows a teenage boy desperate to separate himself from his father to be free to explore life and his dawning sexuality. There is universality to the story that all audiences will understand.

Fog was almost entirely shot on location in Ngawi, a remote New Zealand fishing village a few hours drive from Wellington City. Ngawi was chosen for its unique landscape, soaring cliff faces and wild coastline. A sense of the main characters being trapped in a tiny community miles from anywhere was essential for the film's success.

Peter Salmon and cinematographer Ginny Loane decided to take a completely naturalistic approach to the shooting of Fog. The film was entirely shot handheld and up close to the characters to give a feeling of intimacy with the audience and the actors.

Producer's notes – Rachel Gardner

We spent two years developing the concept and script for this short film, which originally had such ambitious special effects elements, it nearly didn't get made at all. The film we originally wanted to make (with fog visually rolling into sight and slowly unfolding and across the town from the opening shot) just wasn't achievable on the budget, and at the 11th hour we rewrote the script to something more achievable. The creative compromise didn't affect the story telling, but by reducing the special effects shots down to four (most of the Fog scenes were shot in studio) we could achieve so much more across the rest of the production. Without the support of the New Zealand film industry and the people of Ngawi, this film would not have been possible to make. We are especially grateful to Park Road Post and Weta.

Writer's notes – Nick Mayow

The story was inspired by my summer holiday experiences in Dargaville. The characters are all based on people I spent time with over those summer breaks and reflect a certain time and place in my personal history.

Actor's notes – Chelsie Preston Crayford

As soon as we pulled into Ngawi I felt as though I had immediately entered the world of the film. Everything was so elemental and real, from the smell of fish guts on the boat to the wide emptiness of the streets, where I'm sure I encountered more dogs than people! For me, the location was a character within itself, which was important because the environment is a big part of the story.

We were very lucky to be working with Peter (director) and Loren Horsley (acting coach) in the way that we did over the rehearsal period. As a team they were curious and open and really left a lot of space for Joe and I to discover the characters within ourselves. Peter was an extremely approachable director with a real vision and I feel grateful to have been able to work on this project with him.

From the first rehearsal I was totally gob smacked by the level of maturity and understanding Joe brought to the work. Joe is a very talented deep-thinking and sensitive actor and it was a real pleasure to work so closely with him. He really made me up my game.

Making *Fog* was one of the most rewarding experiences I have had as an actor. It was a real collaborative effort and it felt as though everyone on the cast and crew were striving for a common goal. Peter and Loren worked as a team to push Joe and I to keep discovering things and surprise even ourselves.

Peter is a very collaborative director. He trusts people and gives them space to work. Between him and our amazing dramaturg Loren Horsley they created an environment that was an absolute luxury to work in, which was honest, investigative and spontaneous. Making *Fog* was simultaneously challenging and delightful.

Director's Bio

Peter Salmon is the writer/ director of two award winning short films "Playing Possum" and "Letters about the Weather". "Playing Possum" has screened at over 20 international festivals, picking up audience and jury awards in Turkey and France. "Letters about the Weather" was also a success on the international stage, receiving a special jury award at Clermont-Ferrand in France, and picking up a nomination for Best Script and winning Best Performance at the NZ Film Awards. Peter went on to be Head Director and Writer of the TV3 drama series "Being Eve" which won an international Emmy nomination, Gold at the New York festivals, and best series at the NZ TV Awards for two years in a row. Most recently Peter directed the motion capture unit on Weta Workshop's production "Jane and the Dragon". Peter directed the motion capture unit on Nelvana and Weta Workshop's animated television production "Jane and the Dragon". Most recently Peter co-wrote and directed 40 x 2 minute episodes of a mobile phone drama called 'My Story'.

Links:

Peter Salmon www.floatingboy.co.nz

My Story www.watchmystory.tv

Jane and the Dragon www.janeandthedragon.com

Production Company: Maxim Films

Maxim Films was set up by producers Rachel Gardner and Angela Littlejohn in 2004 to develop and produce New Zealand films and documentaries for a global audience. Maxim Films is committed to telling New Zealand stories with universal themes and working with New Zealand film makers capable of making their mark on the international stage.

Links:

www.maximfilms.com

Producer's Bio

Rachel Gardner has produced a number of award winning short films, documentaries, television drama and factual television. Most recently she completed a critically acclaimed television drama, an award winning and internationally successful, feature-length documentary on the late New Zealand artist Colin McCahon and an internationally successful short film. She is currently in post production on one documentary, and in pre-production on another, which she is also directing. Rachel continues to advance Maxim Films' slate of feature films.

KEY CREW

Written by	NICK MAYOW
Directed by	PETER SALMON
Produced by	RACHEL GARDNER
Executive Producers	NIK BEACHMAN/ ANDREW BANCROFT
Co-producer	ANGELA LITTLEJOHN
Director of Photography	GINNY LOANE
Sound Designer	TIM PREBBLE
Visual Effects	TREVOR BRYMER
Music Composer	HERMIONE JOHNSON
Editor	JABEZ OLSEN

CAST

Ricky	JOE DEKKERS-REIHANA
Telly	CHELSIE PRESTON CRAYFORD
Dad	JIM MORIARTY
Mum	TINA COOK

CREW

Casting Director	Tina Cleary
Production Designer	John Harding
Costume Designer	Amanda Neale
1 st Assistant Director	Del Chatterton
Production Co-ordinator	Jane Downton
Production Runner	Naomi Wallwork
Continuity	Aria Harrison
Location Scout	Peter Tonks
Unit Manager	John Aberdein
Make-up/ Standby Wardrobe/ Acting Coach	Loren Horsley
Props/ Standby	Roger Edwards

Art Department Assistants	Tim Barlow Rupert Grobben
Focus Puller Clapper Loader Video Split Operator	Charles Edwards Richard Elsworthy Samantha Cox
Gaffer Best Boy Lighting Assistants	Mark Archibald Alan Solly Chris Murphy Sam Sheppard
Key Grip Grip Assistant	Andy Reid Igor de Borst
Boat Wrangler Hero Boat Boat Wrangler Support Boat Sound Recordist Boom Operator Caterer Ngawi Caterer Wellington	Bob Buckley Curla Tony Parkinson Anthony O'Halloran Top House Café Ministry of Food
Stills Photographer	Michael Salmon Hazel Sinclair
Safety Report Lighting Grip Truck Unit Truck Rental cars Studio	Working Wise Lightin Up Company Paul Murphy Peter Tonks Ready Rentals Stone Street Studios
Dialogue Editor ADR/ Foley	Chris Todd Phil Burton
Post Production Supervisor Post Production Producer Park Rd Client Liaison Laboratory Liaison Colour Grading	Brian Scadden Wendy Cuthbert Peti Nohotima Andy Wickens Lynne Reed
Telecine Operator HD Mastering	Jon Newall David Hollingsworth
Re-recording mixer	John Boswell
Negative Matching Services	Reiner Schoenbrunn Sarah King
Titles Rostrum Camera	Wynter Blathwayt Reiner Schoenbrunn

