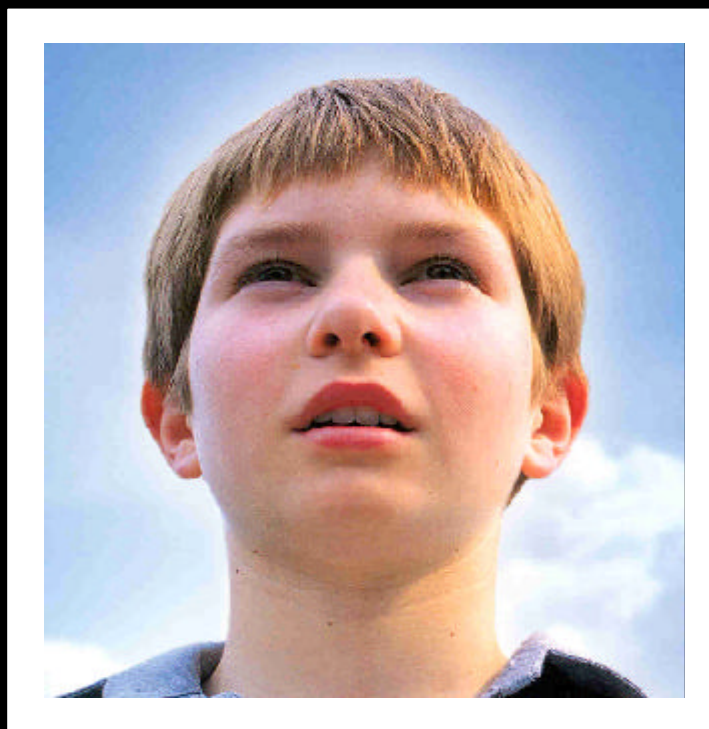


GRACE



Presskit



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Production Notes

Writer: Alan D'Arcy Erson
Director: Alan D'Arcy Erson
Producer: Steve Sachs
Production Company: Rocket Pictures

Colour

10 minutes

BETASP

Dolby

Short Synopsis

In the beige suburbs of 1974, Vance Wood dreams of rich colour, lush music and playing rugby with the colour and poetry of his All Black hero Sid Going.

Then Vance meets Sid in the flesh, and life is never the same again.

Synopsis

It's 1974. Vance Wood, aged 11, plays halfback for his local rugby club. Vance has visions in which he sees parts of the plain suburb where he lives transformed into beautiful, highly coloured places inhabited by poetic characters. Every night he goes to sleep under a poster of his hero All Black halfback Sid Going. Vance dreams of playing with the kind of flair and confidence he sees in Sid.

Vance's family, particularly his father, are worried by Vance's unusual view of the world.

One day, Vance's mother takes her sons to the wedding of an All Black so they can ask for autographs when the guests come out of the church. On the church steps, Vance manages to collect an autograph and a pat on the head from

wedding guest Sid Going. It is the great moment of Vance's short life. The next Saturday at football, Vance finds the courage not to pass the ball everytime. Vance makes a run for the line at a crucial stage in the match.

He is heavily tackled and hurt. Vance is carried off a wounded but very happy young man.

Director's Notes

In the striving suburbs of New Zealand in the 1970s, grace was never mentioned. A stranger visiting those places for the first time could have been forgiven for thinking that amongst the optimism and ambition of the new subdivisions any kind of elegance or blessing was entirely absent. It was worse in the winter. Then rugby (and its female equivalent, netball) ruled many families with their prosaic routines. But out of the footy grind, Vance Wood invents poetry.

Much has been written of the fascism of New Zealand football clubs in the years before 1981. But Vance's epiphany isn't revolutionary. He manages to travel to a new place through the myths and rituals of the old. In this way *Grace* is less an indictment of that world than an exploration of its possibilities. Rugby was expressed in the most fundamental physical and linguistic terms, yet Vance finds there is a link between the real and a rich other-world.

Sid Going is an unlikely looking hero/saint. He appeared 40 when he was still in his early 20s. He spoke haltingly. His clothes never seemed comfortable. But he was mercurial and daring on the footballs fields of the world for most of the 1970s.

Almost as much as some of us loved him, Sid was reviled. He didn't always do what the coach told him. He often took the ball and ran himself. His critics said he was selfish, dangerous to the team. They said he played too much like a Maori. It was a torrid debate. For both sides, the same fact confirmed

Sid's demonic or saintly nature: he was a Mormon and wouldn't play on Sundays.

The film is set in the 1970's because the fight over the Springbok tour of 1981 changed footy forever. The game became a conduit for bile and viciousness in the culture it had dominated for so long. Then economic revolution after 1984 changed everything else. Unable to command an audience as an act of faith, rugby became a successful entertainment.

While the the film's context is important, much more significant is the moment it creates in Vance's young life. A moment recognisable to anyone, anywhere who has ever grown up.

Credits

Cast

Vance	Anton Tennett
Ian	Rupert Simmonds
Vanessa	Donogh Rees
Murray	Geoffrey Dolan
Mr McGill	David Stott
Mrs Skinner	Brigid McVeigh
Joe Karam	Himself
Sid Going	Himself

Crew

Written & Directed by	Alan D'Arcy Erson
Producer	Steve Sachs
Executive Producers	MAP Film Productions
Director of Photography	Alan Locke
Editor	Tim Woodhouse
Production Designer	Kirsty Cameron
Casting Director	Terry De'Ath
Sound Design	Dick Reade
Art Director/Wardrobe	Deidre McKessar
Production Manager	Robert Rowe
First Assistant Director	Tim Hanson

Crew cont...

Second Assistant Director	Matt Watson
Key Gaffer	Paul Eversden
Key Grip	Will Williamson
Makeup	Catherine Maguire
Makeup Assist	Liesje Kurghan
Sound Recordist	Dick Reade
Boom Operator	Sean O'Reilly
Continuity	Angela Vanderlaan
Focus Puller	David Palmer
Clapper Loader	Raj Patel
Video Split Operator	Ben Jones
Best Boy	Paul Tomlins
Gaffer Assistant	Louise Moore
Grip Assistant	Jonathan Bixley
Generator Operator	Robbie Ngarumu
Art Department Assistant	Kylee Newton
Props Buyer	Sarah Cook
Unit Manager	Blair Bunning
Set Construction	Jim Curran
Stills	Greg Riwae
Production Consultant	Liz Di Fiore
Production Assistant	Ninakaye Taane
Production Accountant	Lee-Ann Hasson

Director's Biography

Alan D'Arcy Erson is a successful New Zealand documentary maker.

He has made critically acclaimed documentaries for television in genres ranging from the off-beat verite *Flatmates*, through popular films in the award winning *Heartland* and *Inside New Zealand* series, to historical films like *The Game of Our Lives* and *Nuclear Reaction*.

He recently completed the spectacular Himalayan wildlife film *At the Edge* and has begun research on four science films for an international audience.

Camping with Camus is his first purely dramatic film. *Grace* is his second short film. His first feature is in development.

Alan holds a Masters degree in Chemistry and a post-graduate diploma in Journalism.

Director's Filmography

NB: only films listed - no TV work listed, or magazine work or documentaries

2000

Writer/Director

Camping with Camus

Short Film

Writer/Director

Grace

Short Film

Writer: Feature Film scripts

Service Station Story

The Burning Boy

1997

Writer: film scripts

Vim Brothers

All Barred Up