

Inorganic

PRESS KIT



It's inorganic rubbish collection day and Sam has a little something extra for the pile ...

INTERNATIONAL SALES

NZ FILM Lisa Chatfield
PO Box 11 546, Wellington, New Zealand
Tel +64 382 7686 Fax +64 384 9719
lisa@nzfilm.co.nz

NEW ZEALAND FILM

Production Notes

Director	Maria-Elena Doyle
Writer	Nick Ward
Producers	Donna Pearman Angela da Silva
Executive Producers	Poata Eruera Brad Haami Tui Ruwhiu Tauihu Shorts
Production Company	Inorganic Collective Limited
Country of Production	New Zealand
Date of Completion	2012
Shooting Format	RED
Screening Format	HD CAM
Ratio	1920 x 1080 - 23.976
Duration	09mins 47secs 20frames
Genre	Comedy
International Sales	Lisa Chatfield New Zealand Film Commission Tel. +644 382 7686 lisa@nzfilm.co.nz

Colour / 9.47mins / New Zealand

Logline

It's the inorganic rubbish collection day and Sam has a little something extra for the pile ...

One liner

What happens when a disposable society starts disposing of itself?

Short Synopsis

When Sam's father dies on inorganic garbage collection day, Sam considers it an opportune time to clear out all the old stuff from his father's house. The old stuff also includes dear old Dad. The only problem is that Dad is organic and the rubbish collector's refusal to take him reveals the values of this near future consumerist-gone-mad society. When the garbage collectors discover there is money to be made in used body parts they decide to make an exception. In that moment Sam realises there is a more traditional and lucrative way to dispose of the body. He plants an "Inorganic Vegetable Garden" which becomes a unique selling point for the estate.

Long Synopsis

Once a year New Zealand local councils give householders the opportunity to get rid of all their rubbish that won't fit in the bin. The infamous 'inorganic rubbish collection' results in piles of household appliances, furniture and other weird and wonderful discarded items lining the streets – they will be collected for free, and there is only one, strictly enforced rule; items must be inorganic.

A quote appears on the screen. "After your death you will be what you were before your birth" - Arthur Schopenhauer.

A plastic bag drifts slowly up a surreal suburban street. Dotted along the pavement are exaggeratedly tall piles of inorganic rubbish rising sky high, swaying and heaving in the breeze. The bag gets stuck in the fence of an old looking villa, and as we hear the faint sounds of music we glide inside.

We find ourselves in a living room filled with mementoes of a life well-lived and a life well-loved. It is the home of WALTER, a content old man who tends to his prized tomato plants then, comfortable in his surroundings, sits down to read a good book. With a satisfied smile, he peacefully passes away.

Time passes and the following morning, as the sun rises SAM, Walter's son, enters his father's house to discover Walter's dead body where we last left it. Sam doesn't cry, he sighs.

Back on the street, Sam starts to wheel all of Walter's loved mementoes, furniture and trinkets out and onto an inorganic pile of his own on the street outside. As the collection truck pulls up Sam carts Walter's body out in a wheelbarrow and dumps it indifferently onto the pile. An argument breaks out as our inorganic collection team: FAT LARRY, BRETT, GARTH and MORRIE refuse to take the body as part of the collection as Walter is 'organic.' They suggest Sam cuts up the body and pops it in the normal rubbish and recycling collection, but the bin is full and the body is not recyclable. They propose Sam buries the body, but Sam wants to sell the house and doesn't want to explain the mound to potential buyers. Just as a frustrated Sam tries to bribe the team to take the body away a POLICEWOMAN arrives to investigate the disturbance. Bored with this minor dispute, she informs Sam that he will simply have to dispose of the body himself. A LITTLE GIRL suddenly steps forward and casually suggests Sam harvests the body for organs. All begin to see benefits to this new plan but Sam decides he has a better idea.

Sam, around the back of the old house in his fathers prized garden, hammers a small white sign into a mound of earth. He has been carefully planting the tomato plants into a freshly dug garden. He stands up and surveys - he's satisfied with his work. As we pull away, we see that the sign is a little white cross, and written on it: "Organic Vegetable Garden". A *For Sale* sign has appeared at the front of the house, "with Organic Vegetable Garden" is its top selling point.

Director's Notes

Inorganic is comedy set in a not so far away future where everything is discarded as it reaches it's best before date ... even people.

I was drawn to the *Inorganic* script because of its humorous take on our consumerist society. How we relate to each other and the world around us are reoccurring themes in my work. When I first read the script, it's irreverence left me with a feeling of unease that made me want to investigate the subject matter and the message of this story further. Although story driven, the visual aesthetic of this film plays an important role in supporting the characters in their environment and in telling the story. The plastic bag is the vehicle that introduces us to this off-kilter world; it's an apt visual metaphor for setting up the tone and theme of *Inorganic*. Walter's interior is sentimental; it reflects his humanity and connects us to his character. To contrast, his son Sam introduces us to the exterior world. We are on a typical New Zealand street, but things are not quite right ... notice the surreal looking inorganic rubbish piles, so high they sway and could fall at any moment and the endless suburban housing. My choice of a cold grade, slight chromatic distortion over all the street exteriors, the irradiated sound design – where everything is ever-so-slightly 'off' reflects the distorted values of this society.

Director's Biography

Maria-Elena Doyle is an award winning film director of Spanish-Irish decent, currently living and working in New Zealand as a freelance director, designer and digital animator. Maria-Elena graduated with a BA degree in visual communications from the National College of Art and Design in Dublin, Ireland in 1995.

After seven years designing and directing opening titles for Irish television, Maria-Elena was inspired to make her first short film *Rain* after reading celebrated Maori poet Hone Tuwhare's poem of the same name. *Rain* is a mix of live action, compositing and 3D animation, which draws upon New Zealand's landscape and indigenous culture. *Rain* received an award for Best Foreign Animation at the Moondance International Film Festival. It was nominated for an award at the Zebra Poetry Film Festival and received recognition as the best in Zebra at the

Berlin Interfilm International Short Film Festival 2008.

For her second short *Meniscus*, Maria-Elena received an AFTA Award for Best Technical Contribution To A Short Film. *Meniscus* has screened worldwide at over 11 international film festivals including CFC Toronto, Interfilm, Guanajuato, Stockholm, Odessa, Cinequest, Galway, Linoleum in Russia and the Saint-Tropez Antipodes. It was also selected for official competition at the Annecy International Animation Festival 2011 and nominated for Best Experimental Short Film at Female Eye in Toronto 2011.

Maria-Elena is currently developing ideas for a feature length documentary and a feature film with producers Brad Haami and Tui Ruwhiu.

Producer's Biographies

Donna Pearman has been working in film for ten years in various capacities both in London and New Zealand. During that time, she has coordinated art departments on *The Ferryman*, *The Tattooist* and *The Man Who Lost His Head*, and has been in the production team of various films and television shows such as *Mr Pip*, *Emperor*, *Dean Stanley* and *Love Birds*; and was the development assist for Alan Harris at Atlantic film group in London.

Angela da Silva has Portuguese and New Zealand heritage. She has coordinated feature films (*Russian Shark*, *Kiwi Flyer* and *Rest For the Wicked*), worked in production and as director's assistant on a number of short films, television drama, music videos and commercials. From 2011 Angela produced television commercials for Flying Fish, music videos for Fish'n'Clips and *Inorganic*, her first funded short film for the New Zealand Film Commission.

Credits

Director	Maria-Elena Doyle
Written by	Nick Ward
Producers	Donna Pearman Angela da Silva

In association with the Short Film Fund of the New Zealand Film Commission

Executive Producers	Poata Eruera Tui Ruwhiu Brad Haami Tauihu Shorts
---------------------	---

Cast

Sam	Tom Sainsbury
Brett	Michael Hurst
Walter	Bruce Allpress
Garth	Suli Moa
Morrie	Graham Candy
Fat Larry	Maaka Pohatu
Victoria	Stephanie Tauevihi
Kid	Aisling Baker
Walter Double	Sean Farrow
Young Sam (photo)	James McKinnon
Youngish Walter (photo)	Neil Clemens

Crew

Director of Photography	Dave Garbett
-------------------------	--------------

Editor	Paul Maxwell
Production Designer	Lyn Bergquist
Costume Design	Sarah Aldridge
First Assistant Director	Fraser Ross
Third Assistant Director	Rachael Ann Bristow
Production Assistant	Sarah-Jane Vercoe
Production Runner	Matt Johnson
Production Accountant	Kriti Dass
Continuity	Elizabeth McGlinn
Casting Assistants	David Capstick
	Melinda Jackson
Location Assistants	Kesha Robertson
	Melinda Jackson
	Chelsea Francis
Traffic Control	Action Traffic
Focus Puller	Dave Hammond
Camera Assistants	Tom Markham-Short
	Alexander Glucina
Video Assist	Fergus Burnett
Gaffer	Greg Nalder
Best Boy	Alan Solly
Lighting Assistant	Joshua Finnigan
Key Grip	Jim Rowe
Grip	Chris Rawiri
Grip Assistant	Dominic Miles
Grip Trainee	Nick Prescott
Art Director	Scott McDowall
Art Department Assist	Lane Worrall
	James Irwith
Makeup Artist	Celeste Strewé
Sound Recordist	Ben Vanderpoel
Boom Operator	Shardae Foden
Unit Manager	Ronnie Hape
	Nicki Tremain
On Set VFX Supervisor	Cris Casares
Composer	Matthew Caradus
Stills Photographer	Rita Soromenho
Post Production House	Images and Sound Ltd
Post Production Supervisor	Grant Baker
Sound Post Supervisor	Steve Finnigan
Post Production Coordinator	Anna Randall
Sound Design & Re-Recording Mixer	James Hayday
Foley Artist	Jonathan Bruce
Foley Editor	Mike Bayliss
VFX Supervisor	Brenton Cumberpatch
VFX	Dale Pectorious
	Carlos Purcell

Conform
End Credits
Anamatic

Richard Borg
David Myles
Alana Cotton
Alastair Tye-Samson
Steven Baker

Insurance

Marsh Ltd

Special thanks

New Zealand Film Commission
Tauihu Shorts
Flying Fish NZ Ltd
Terry Clark
David Van Horn
Barnie Duncan
Andrew Beattie
Tama Jarman
Amanda Billing
The residents of George Herring Place, Glen Eden
Lisa Hough
Katrien Lemmens
Quentin Fullerton-Smith
Alex Campbell
Andrea Gaias
Images and Sound
Panavision
Motion Slickness
Fat Lighting
Imagezone
The Radio Company
Hollywood Props
Robert "Gibbo" Gibson
Auckland City Council
QuickCrew
David and Barbara Harre
The residents of Amaretto Avenue, Flat Bush and Allenby Road, Devonport
Sam Liew
Maile Daugherty
Mark Beesley
Michael Hurst
Peter Burger

International Sales by New Zealand Film

