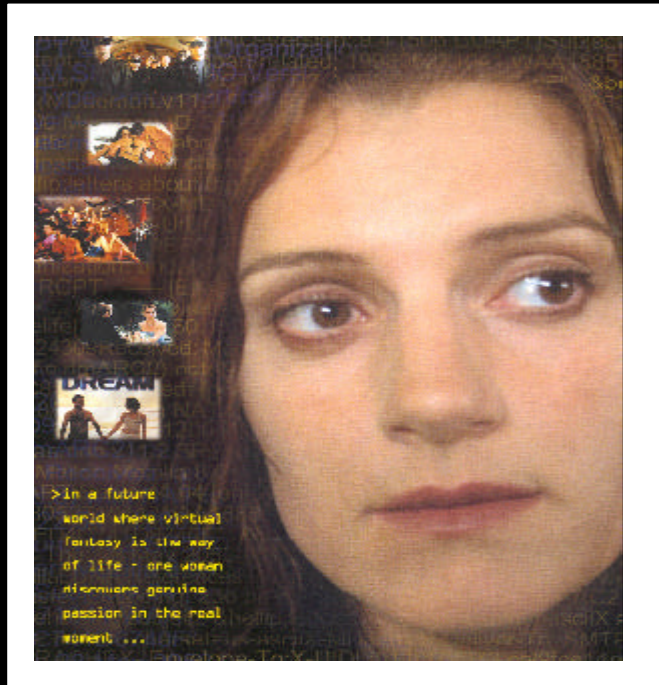


# LETTERS ABOUT THE WEATHER



## Presskit

Official Selection  
Cannes Film Festival Forum  
2007

In Competition 2001:

Clermont Ferrand

Official Selection 2000:

Telluride Film Festival



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# Production Notes

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Writers: Reuben Pollock and Peter Salmon  
Director: Peter Salmon  
Producer: Liz DiFiore  
Production Company: GodZone Pictures

Colour                      15 minutes                      35 mm                      1:1.85                      Dolby Digital

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## Log Line

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In a future world where virtual fantasy is the way of life - one woman discovers genuine passion in the real moment.

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## Synopsis

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Grace has a bleak daily existence in a future world, going to work in an anonymous virtual space and returning home, alone.

She escapes the routine by entering a virtual world, where she meets up with her virtual boyfriend. These encounters however have been leaving her feeling dissatisfied and empty.

One day Grace encounters a moment of chance with Ben, a stranger. They are thrown together, and in the shock of the moment they clasp hands, both alive with the experience of a real connection. This moment is what Grace has been searching for. She breaks out of her virtual stupor and begins to seek the connection again with others in reality.

Grace goes to a seedy nightclub and allows herself to be seduced by a beautiful woman. This situation turns ugly and

she must run. She is confused, this is not the answer. She is desperate to clarify her feelings and her struggle with the virtual haze she is immersed in. Finally, she confronts Angelife, the server behind her virtual boyfriend, and lashes out against him and the lies he represents.

Upset and alone, no longer having the artificial comfort of virtual, Grace goes home. On the way, she bumps into Ben and he offers to walk with her. As they walk along, a man staggers into them, lost in a virtual fantasy. He fails to see an approaching van. As the man dies, Ben reaches for his virtual glasses trying to escape the drama.

Grace pleads with him not to go, saying that she needs him. She now lives for the real moment, good or bad. Shaking and scared, they tentatively embrace.

"An impressive, well thought out production"  
- Lisette de Jong, Pavement Magazine

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# Credits

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## Cast

<b>Grace</b>	Sara Wiseman
<b>Ben</b>	Ian Hughes
<b>Angel</b>	Ray Woolfe
<b>Adam</b>	Rupert Cocks
<b>Hope</b>	Rachael D'Aguiar
<b>Kade</b>	Matthew Sunderland

with Stephanie Wilkin, Raj Varma, Kate Parker and Mark (Happy Larry) Clare.

## Crew

<b>Director</b>	Peter Salmon
<b>Producer</b>	Liz DiFiore
<b>Writers</b>	Reuben Pollock and Peter Salmon
<b>Executive Producers</b>	Brown, Paiwai, Scheffmann Consortium for NZFC
<b>Director of Photography</b>	Grant McKinnon
<b>Production Designer</b>	Kirsty Clayton
<b>Wardrobe Designer</b>	Emily Carter
<b>Make Up</b>	Sarah Tolley
<b>Editor</b>	Wayne Cook
<b>Digital Tricks</b>	George Port
<b>Sound Design</b>	Chris Burt
<b>Workstation Graphics</b>	Matt Temple and Warren Hyde

# Crew cont...

<b>Camera Operator</b>	Malcolm York
<b>Focus Pullers</b>	Lee Alison, Peter Cunningham and Nic Fay
<b>Clappers Loaders</b>	Raj Patel and Bradley Wilemese
<b>Video Split</b>	Louise Moore
<b>Gaffer</b>	Anne Gummer
<b>Best Boy</b>	Steven Joyce
<b>Lighting Assistants</b>	Mary Jane Armstrong, James Gray and Tane Kingham
<b>Gennie Operators</b>	Jade Barker and Al Dunn
<b>Key Grip</b>	Dean "Deano" Maxted
<b>Grip Assistant</b>	Melissa Ririnui
<b>Smoke and Rain FX</b>	Jason Durey and Oliver Gee
<b>Art Directors</b>	Matt Cornelius and Amanda Ewing
<b>Props Buyers</b>	Shelley Beckett and Justine King
<b>Model Makers</b>	John Darling, Keiran Donnelly, Brent Hargreaves and Jane Vile
<b>Casting Consultants</b>	Christina Asher, Cushla Roughton and Dra McKay
<b>1st Ad</b>	(prep) Hamish McFarlane, (shoot) Neil James and Therese Mangos
<b>2nd Ad</b>	Katie Tate
<b>3rd Ad</b>	Phillippa Ann King
<b>Continuity</b>	Belindalee Hope and Rajnish Sethi
<b>Production Manager</b>	Sophie Elworthy
<b>Production Coordinator</b>	Laina Cheung

# Crew cont...

## **Production Assistants**

Aroha Awarau, Malcolm Clements,  
Penny Ehrhardt and Amy Wills

## **Accounts**

Jodine Muir

## **Location Managers (prep)**

Jared Connon, (shoot) Anna Hughes  
and Reuben Pollock

## **Unit Manager**

Sharon Boulderson

## **Safety Officer**

Steve Butler

## **Catering Liz's kitchen**

Brock Oliver and Claire Donovan

## **Stand By Wardrobe**

Sian Evans

## **Stand By Wardrobe Assistant**

Jacinta Gibson

## **Make Up Artists**

Laurelle Ziento, Sheree Collier and  
Holly Shepard

## **Hair**

Laura Dunn and Jane Zepeda

## **Nails**

Chanelle Brown

## **Sound Recordist**

Wendy Adams

## **Boom Operator**

Mark Messenger

## **Post Sound**

Inside Track

## **Sound Editor**

Simon Adams

## **Dolby Digital Mix**

Chris Burt

## **Lab**

The Film Unit

## **Neg Cutter**

Jay Berryman, Upper Deck Film  
Services Ltd

## **Stills**

Emma Bass, Kate Harper and Michael  
Salmon

## **Poster Graphics**

Kirstin Marcon

## **Original Music**

Sally Thomas and Eamon O'Kane -  
Ambush Productions

# Crew cont...

## **ANGELIFE COMMERCIALS**

**DOP**

Bret Nichols

**Camera Assistant**

Ilya Ruppeldt

**1st Ad**

Hayley Rogers

**Grip**

Gareth Robinson

**Insert Editor**

Zane Holmes

## **CAST**

**Angel 1**

Dee Celeste

**Angel 2**

Tim Faville

**Angel 3**

De Baynton

**Virtual Boy**

Christobal Araus Lobos

**Virtual Girl**

Michele Langstone

**Additional Voices**

Susan Brady, Hayley Rogers, Dane Jerro  
and Ben Milsom

**FILMED IN AUCKLAND AND PORT WAIKATO - NEW ZEALAND**

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# The Director

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Letters About the Weather is Peter's second theatrical short film. His first, *Playing Possum* has already achieved international success.

*Playing Possum* premiered at the Telluride Film Festival 1998, and went on to screen at CinemaTexas 1998, Clermont Ferrand 1999, Edinburgh 1999, Mill Valley 1999, Cork 1999, Hof 1999, Cinemagic 1999, Golden Elephant Children's Film Festival 1999, Washington DC IFF 2000, New York International Children's Film Festival 2000, Rotterdam FF 2000 and was in competition in Valladolid 1999. Other screenings include Cinema Jove 2000 and L'Etrange Film Festival, Paris 2000. It received the Special Jury Award at the Antalya International Film Festival in Turkey in 1999.

Back home in New Zealand it toured with *Koyaanisqatsi* in the World Cinema Showcase, as well as screening before the Australian film *Siam Sunset*.

Previously, Peter made *The Creakers*, an acclaimed rAD short film, which screened in a special Film Commission presentation at Clermont Ferrand 2000.

Peter cut his teeth on a number of short films while studying for an extended diploma in Directing and Producing at UNITEC in Auckland. He also directed music videos for Wellington band, *Breathe*.

Peter is currently developing a

feature length script with his writing partner, Reuben Pollock, based on some of the ideas from *Letters About the Weather*. The working title is *The ARC* and the film is based in a post-apocalyptic bunker 500 years in the future. It follows one woman's story as she struggles with her hopes and dreams in a dying world. This film will be produced by Liz DiFiore of Godzone Pictures.

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## Director's Notes

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Peter first got the idea for *Letters About the Weather* after an addiction to emailing when he first went on line. "I would be checking and sending mail every few hours," he says. "I'd be sending emails to friends across town. It was nuts - I wasn't saying anything really, I was just sending boring emails about the weather. Which led me to think that although we had more technology to communicate, it wasn't teaching us to communicate better. It was just making it easier and faster to talk about nothing."

Peter explored this theme in *Letters*. "It's about opening yourself up to real life experiences," he explains. "It's about taking away self-made safety nets and allowing and appreciating the pain and freedom of real life."

Such big ideas, such a short film. Peter wanted to push the boundaries of the short film format. "I really wanted to make a film that had the subtleties and loose ends of a feature film, without the usual short film twist or pay off. This was a big gamble because I had no idea

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# Director's Notes cont...

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whether it would work or not."

Letters About the Weather is set in a future world where virtual reality has taken over everyday life. People escape constantly into their personal fantasy worlds.

Visually, the future world in Letters is a bleak one. It is dark, gritty, and it rains all the time - a common look for futuristic films. Peter also wanted the film locations to be very clean and empty, like a ghost town of sorts. The film's virtual reality scenes were a chance to create an opposite look, a world of vibrant colour, with perfect commercial lighting. "This juxtaposition of worlds makes the film interesting," says Peter, "because you can be all alone in a grotty apartment with leaking pipes one minute and then on a sunny sand dune with "beautiful people" the next. This freedom of visual styles was really important to me."

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# The Producer

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Liz DiFiore produced Letters About the Weather as well as Peter Salmon's acclaimed short film Playing Possum .

She has had a wealth of film and television drama experience in New Zealand, line-producing and production managing numerous productions including Garth Maxwell's feature When Love Comes (Sundance 1999) as well as location managing Niki Caro's Memory and Desire (Best Film NZ 1999), Ian Mune's What Becomes of the Broken Hearted? , and Bob Swaim's The Climb .

DiFiore produced the short film Mananui in 1995 (Channel 4/UK, Clermont Ferrand 1996, Hawaiian FF 1996 and in competition - Asia Pacific Film Festival 1997). She directed a video on Maori film makers called Nga Te Whatu Maori in 1989 (which screened at Invisible Colours in Vancouver 1989) as well as Working Glass , an ITVA award winning documentary on stained glass which screened on TV1 in 1987.