

# **AFTER THE WATERFALL**

**Written and directed by Simone Horrocks**

**Produced by Trevor Haysom**

**PRESS KIT**

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### 1. QUICK REFERENCE FACT SHEET

Title	AFTER THE WATERFALL
Writer / Director	Simone Horrocks
Producer	Trevor Haysom
Production Company	T.H.E. Film
Financed by	The New Zealand Film Commission
Cast	Antony Starr, Sally Stockwell, Peter McCauley, Cohen Holloway
The shoot	Filmed on location in and around Piha and West Auckland, New Zealand, in April/May 2009
Technical	Colour, 35mm, 1.85, 94 minutes, 5 Reels, Dolby Digital
Sales Agency	NZ Film

## 2. FRONT CREDITS

09.09.2009

Based on the novel *The Paraffin Child* by Stephen Blanchard

Costume Designer	Kirsty Cameron
Casting Director	Stu Turner
Production Designer	Andy McLaren
Composer	Joel Haines
Editor	Cushla Dillon
Director of Photography	Jac Fitzgerald
Producer	Trevor Haysom
Writer and Director	Simone Horrocks

## 3. SYNOPSIS

### SHORT SYNOPSIS

A forest ranger is haunted by the disappearance of his four-year-old daughter, and the subsequent breakup of his marriage. When he discovers his ex-wife Ana is pregnant to the policeman in charge of his missing daughter's case, a complex drama unfolds.

### LONG SYNOPSIS

Forest ranger John Drear's life is turned upside down when his four-year-old daughter Pearl goes missing. As the search for Pearl intensifies, cracks in John's relationship with his wife Ana begin to appear, and she increasingly turns to his friend David (who is also the policeman in charge of Pearl's case), for reassurance and understanding.

As the days go by with no sign of Pearl, John and Ana are lost in a world of devastation and pain. In a kitchen accident, John burns their family home to the ground, and discovers Ana is having an affair with David. He has lost everything.

Three years later, John is haunted by the memory of his missing daughter, and the breakup of his marriage. Living with his ailing father George, and driving a taxi, he seems trapped forever by the pain and anger of the past. When John discovers Ana is pregnant – to David – and a new clue to Pearl's disappearance emerges, a complex drama unfolds.

#### 4. ABOUT THE PRODUCTION

AFTER THE WATERFALL was filmed in and around Piha, a small settlement on Auckland's wild West Coast, in the North Island of New Zealand, during April and May 2009.

A powerful and haunting tale of human resilience, AFTER THE WATERFALL is the debut feature from award-winning New Zealand writer/director Simone Horrocks, with actor Antony Starr (*Outrageous Fortune*, *In My Father's Den*) in his first lead in a feature film.

The screenplay was written by Horrocks, and is based on UK writer Stephen Blanchard's 1999 novel *The Paraffin Child*.

Starr plays forest ranger John Drear, a father haunted by the disappearance of his four-year-old daughter, and the subsequent breakup of his marriage. The complex, character-driven drama explores themes of trust and betrayal, and the nature of grief and loss, survival and healing.

Alongside Starr, the film features Cohen Holloway (*Boy, Eagle vs Shark*), Sally Stockwell (*The Ferryman*, *The Insider's Guide To Happiness*) and Peter McCauley (*Perfect Creature*, *Pallet On The Floor*). The ensemble cast also includes Vicky Haughton, Brenda Kendall, Paul Gittins, Kip Chapman, Michelle Langston, Cherie James, and Elizabeth Hawthorne.

Working alongside Horrocks, were cinematographer Jac Fitzgerald, shooting her first feature as director of photography, production designer Andy McLaren, and costume designer Kirsty Cameron. AFTER THE WATERFALL was edited by Cushla Dillon, with original music by Joel Haines.

Simone Horrocks attracted international attention when she was a semi-finalist for the prestigious Sundance Institute/NHK Filmmaker's Award in 2001. She has written and directed several short films, notably *Spindrift*, winner of the Best Panorama Short Film award at the Berlin Film Festival, and *New Dawn*, which was commissioned by the Edinburgh Film Festival to mark the launch of UK Film Four's Lab.

AFTER THE WATERFALL is produced by Trevor Haysom (*In My Father's Den*) and funded by The New Zealand Film Commission. The screenplay was developed with assistance from The New Zealand Film Commission and British Screen (now the UK Film Council).

## 5. DIRECTOR'S NOTES

### ON THE NOVEL 'THE PARAFFIN CHILD'

I was originally attracted to the story through a review of [Stephen Blanchard's novel, *The Paraffin Child*]. I read a review of the book in London that described it as a map of a small shift in a man's healing, and pointed out that really at the core of the book was the message that sometimes a mystery remains a mystery, and an absence remains an absence, we have to live with as best we can. I loved the book. I found the book haunting, and I thought the characters were really strong. There was just something about it that got under my skin.

### ON ADAPTING THE NOVEL

The reality is that a book is 300-pages-long, and a film only needs a kind of teaspoon of plot so that you can give the characters space and room to breathe, so mostly it was a distilling process, choosing the elements that are really needed.

I think there's a responsibility for anyone who works with material like this to stay close to the truth of the situation for the people who truly have lived it. So there were certain core things about the book that I felt strongly we needed to stay close to. There was a lot of love in the book, and also a level of quiet humour, so it was important to me too that, despite the material we were working with, there was also light and humour in the film.

### ON THE STORY

This is really a story about aftermath...about what happens to a couple after their daughter disappears. It's a hugely traumatic event in their lives, of course, possibly the worst thing that could happen to anybody and the big question [is] what happens next and how do you survive something like that?

The way people survive is interesting to me. The nature of human resilience is interesting to me. It's something that I wanted to investigate, and it was one of the reasons I was interested in the story. This is a story about something that could happen to anyone. It's a real 'there but for the grace of God go I' story.

### ON RELOCATING THE FILM TO PIHA, WEST AUCKLAND

The landscapes in the book are quite iconic. *The Paraffin Child* is set in Hull (UK), around a washed-up coastal community... and there's also the edge of the city. Because it was so spare, it was easy for me to imagine it in the landscapes I'd grown up with, around West Auckland, especially Piha.

It was exciting to me as well to use those landscapes as places where people live and work. I think there's huge expectation that New Zealand films will be landscape films, and we use the landscape as a beautiful backdrop. I thought it was an interesting thing to do for a New Zealand film, to try to show the landscape as we live in it.

### ON THE CAST

This was a demanding film for the actors [and] as a result they have all really brought some extraordinary moments to the film. Antony Starr was a key collaborator from very early in the process. He's charismatic, and from our first meeting I thought he had a lot to offer, that there was a lot of

potential. It was pretty special working with Georgia Rose, our beautiful three-year-old Pearl. She's a very important part of the film because of course she's not in it for very long, and yet it's so important that we remember her, and that she has a really shining presence.

I feel very privileged to have worked with such a good cast [and] that's true for the crew as well, who supported them and really went there.

## ON PRODUCTION

You live with a script for a long time and there's nothing better than seeing it grow in the hands of others and change and get better. We had a relatively small crew, and a tight shooting schedule, but they were very committed. Everyone on the film was experienced and passionate and we just set out to make the best film we could with what we had.

It was the first feature for both Jac Fitzgerald our DP and myself, so that was an exciting adventure to have together. The relationship was very dynamic and we challenged each other. We decided to work as much as possible with natural light and with the weather we were given, which is challenging, but also quite truthful to the way we live here.

## ON POST PRODUCTION

The process of simplifying [the film], of really identifying the key beats and staying very close to the characters, continued in the edit. Cushla Dillon is a very experienced editor, and she was demanding of the material, and demanding of me. It was exciting to have someone else come in at that part of the process and really challenge you to look at it with fresh eyes.

Working with Joel [Haines] the composer, involved the same process we'd been through in every other aspect of the film, where we put a lot in and then we started taking things out. We really wanted to use the soundscape to give a sense of the world that the characters inhabited.

## 6. PRODUCTION STORY

### INSPIRATION

Writer/director Simon Horrocks had just written and directed short film *Spindrift*, winner of the Best Panorama Short Film Award at the Berlin Film Festival (1997), and was living in the United Kingdom, when she came across review of Stephen Blanchard's novel *The Paraffin Child*.

Intrigued by the book's haunting power, Horrocks tracked Blanchard down. "I took a bottle of NZ wine to his house," she remembers. "We talked about the fact that I hadn't done very much, but that I was very committed. That if I took it on, it would be something that I would fight to get made."

The subject matter was complex and emotionally demanding, and with other feature ideas in development, Horrocks never imagined *The Paraffin Child* would be her first feature. But for her, it was "the film that just kept coming back".

"There's something about the story that haunts people and it was the same for me," she notes.

*The Paraffin Child* tells the story of forest ranger John Drean, a father haunted by the disappearance of his four-year-old daughter, and the subsequent breakup of his marriage. Three years after John's daughter Pearl vanished, he seems trapped forever by the pain and anger of the past. When John discovers his ex-wife Ana is pregnant - to the policeman in charge of his missing daughter's case - a complex drama unfolds.

"This is really a story about aftermath," says Horrocks "About what happens to a couple after their daughter disappears - what happens next and how do you survive something like that?"

"The way people survive is interesting to me. The nature of human resilience is interesting to me. It was one of the reasons I was interested in the story."

*The Paraffin Child* also struck a chord with producer Trevor Haysom, who was working on the Kiwi success story, *In My Father's Den*, with director Brad McGann, when Simone showed him the story.

A father himself, Haysom was attracted to what the story had to say about parenthood, loss, survival and healing.

"It had parallels with *In My Father's Den*," says Haysom. "Both stories recognise that life contains darkness as well as light. The human experience involves both tragedy and hope."

British Screen (now the UK Film Council) had provided funding for a first draft script, and the New Zealand Film Commission came on board to with additional development funding. Towards the end of the adaptation process, new NZFC Head of Development Marilyn Milgrom would prove to be an important collaborator.

"It took a great step forward with Marilyn," Haysom acknowledges. "She understood and saw the potential of the story, and she saw that it needed some work in certain areas. I think Marilyn actually took it to the next step."

Both Horrocks and Haysom felt a dual responsibility: to stay true to Blanchard's novel and to reflect the truth of a tragic situation for people who have been through it.

"When events like this take place in someone's life, we have to readjust our ideas of what's normal," says Horrocks. "I did an enormous amount of research and the way people cope may seem extreme, or surreal, irreverent, or violent. Our idea of what healing is, is not necessarily the reality."

## PRE-PRODUCTION AND CASTING

*The Paraffin Child* was set in Hull, England. On Simone's return to live in New Zealand, she relocated the story to Piha, a small settlement on Auckland's wild West Coast, part of the neighbourhood Simone had grown up in, and knew well. As the adaptation progressed, iconic parts of the West Auckland landscape were woven into the script, including the waterfall at Piha – the eventual title of the movie.

Visiting the waterfall with her children, Horrocks was struck anew by the New Zealand landscape's chameleon qualities – the sudden atmospheric shift from magical and welcoming place to alien and threatening.

"[The landscape is] very beautiful but in other ways there's a mystery and a secretiveness about it," she explains. "That waterfall just felt like a portal... it was haunting."

Casting of the film's lead character John Drear, the father whose child goes missing was extremely important. Haysom recommended that Horrocks meet with Antony Starr, who was making his name as one of the stars of hit TV series *Outrageous Fortune*, and had put in an impressive performance playing a supporting role in *In My Father's Den*.

Starr became attached to the project at an early stage, and the slow burn – more than five years – proved to be the ideal preparation for such a challenging role.

"It's been the perfect way for me to come into a project," says Starr, who appreciated the time the filmmakers gave to the story.

"I think it's a very complicated story, told in a very simple way. The more you look at it, the more layers you can peel back and discover and the more moments you'll see, layered on top of one another. There's a lot in it.

"You can tell it's been sitting with [Simone] for a long time."

The long preparation paid dividends in Starr's performance, which anchors the movie, says producer Trevor Haysom.

"I think Ant's performance is incredible, throughout the film. He'd been working with Simone for a long time so the character was under his skin, it had, towards the later stage, become part of him, and I think he was ready for the role."

Working with casting directors Stu Turner and Christina Asher, Horrocks built an exceptional cast around Starr. Sally Stockwell (John's wife Ana), Peter McCauley (John's father George) and Cohen Holloway (David, the policeman in charge of the investigation) were cast in key roles, alongside a strong ensemble that included Vicky Haughton, Brenda Kendall, Paul Gittins, Kip Chapman, Michelle Langston, Cherie James, and Elizabeth Hawthorne.

"AFTER THE WATERFALL is a film driven by complex characters and strong performances," says Haysom. "Casting was extremely important, and Stu and Christina's expertise was invaluable."

Actress Sally Stockwell drew on both research and personal experience for her portrayal of Ana, a mother whose child is missing.

"I've been touched by the loss of a child in my own family, so there was something [in the role] that I felt akin to," she explains. "It's an unfathomable thing, especially because I'm not a mother myself, [yet] such an amazing challenge... Understanding what it is to lose a person, what it is to lose a child, what it is to grieve... I felt compelled to do it."



Sally Stockwell played the role of Ana in a very strong and very beautiful way,” comments Haysom. “She’s very beautiful to look at on screen, but she has a toughness and a brittleness to her character.”

Veteran New Zealand actor Peter McCauley played John’s father George, one half of a central relationship in the film – that of father and son.

The relationship between George and John is quite a complex one,” says Haysom. “[George is] the sort of New Zealand male character who doesn’t say a lot but is expected to stomp up and be strong under pressure.”

Like Starr and Stockwell, McCauley relished the challenges the subject matter presented.

“It is a very intense script,” he says. “One of longing and fundamental loss, which is a great subject to explore but it’s not an easy subject by any means.”

John’s friend David, the policemen who is put in charge of the investigation into Pearl’s disappearance, and becomes involved with Ana, was played by Cohen Holloway. Holloway was a rising star who had impressed with an award-winning performance in the tele-feature *Until Proven Innocent: The David Dougherty Story*.

He was also expecting his first child during shooting, and in an uncanny parallel with events in the film, raced to the other end of New Zealand’s North Island when his partner’s waters broke – narrowly missing his son’s birth, but arriving in time to cut the umbilical chord.

He praises the mystery of the film. “You’ve got this beautiful, caring couple who lose their child, but you don’t know what’s happened to the child. What are the circumstances? And I think that always keeps you wanting to know the next beat; what’s going to happen, what’s going to happen, what’s going to happen?”

“The way Simone’s directed it, the way she’s cast it, it just seems so real and it’s almost the opposite of what you think is going to happen.”

## FILMING

AFTER THE WATERFALL was filmed on location in and around Piha, a tiny settlement on the rugged West Coast of Auckland. A popular and wild surf beach, Piha sits between the Tasman Sea and dense bush, and is home to a tight community centred on the RSA (Returned Service’s Association) and the general store.

To bring Horrocks’ script to life, Haysom assembled a strong creative team, who could build on solid existing professional relationships. Andy McLaren, who had worked as an art director on several projects with Haysom, including *In My Father’s Den* and *Under The Mountain*, stepped up to production designer.

“Collaboration with Andy McLaren, just went well from the start,” remembers Horrocks. “Andy’s an old surfer from way back, he knew the world really intimately and got the film. His crowning glory, the taxi, was a complete work of art - really a character in the movie - and helped Antony enormously get into character.

“I suspect that Antony may have even taken the taxi out a couple of evenings. I had a fear at one point that he was picking up fares and living it.”

McLaren was an old friend and colleague of Kirsty Cameron, one of New Zealand's most sought after costume designers, and a filmmaker in her own right. Both had worked previously with Director of Photography Jac Fitzgerald.

"I'd worked with Jac on a couple of my own films, as well as on other people's films and had a sense of her aesthetic," says Cameron.

Fitzgerald shared Horrocks vision that the actors would be kept at the heart of the process.

"Simone and I wanted a naturalistic feeling that wouldn't complicate the already intense story," says Fitzgerald. "We decided that there would be three distinct chapters, with different visual and emotional environments around the characters.

"Before Pearl goes missing, the camera roams in a naturalistic handheld approach, with a warmer feel. After her disappearance, the camera slows down, the lighting becomes cooler, and we close in as John's world becomes more claustrophobic. As his journey progresses, we open up on him once more."

"[Jac] really embraced the idea of keeping it simple and real," says Horrocks. "We decided to work as much as possible with natural light and with the weather we were given, which is challenging, but also again quite truthful to the way we live here.

Horrocks also describes costume designer Kirsty Cameron as a key member of the team. "[Kirsty is] someone who does an enormous amount to contribute to the characters and world of the film and the story. I think that's partly because she is so experienced but it's also partly because she's also a filmmaker in her own right."

Both Haysom and Horrocks pay tribute to their small but experienced crew, who pulled out all the stops during production, to make the best film possible on the resources available.

"We were pushed to the limit," says Horrocks. "We had a really demanding shooting schedule, which in the end I think generally brought out the best in us all. "

Actor Antony Starr agrees. "It was such a collaborative effort, probably the most collaborative project that I've been involved with, and it was incredible."

## POST-PRODUCTION

Horrocks' philosophy of constantly paring back the story, simplifying and staying very close to the characters continued through post-production, with Cushla Dillon, an experienced editor, with seven features to her credit.

"It was a type of film I could see that Cushla would relate to," says Haysom. "She understood the nuances within the screenplay, and what Simone was trying to do with the material."

"It was exciting to work with Cushla," says Horrocks. "We really didn't have the time in the edit to stray too far from the script, [but Cushla was able to] really push around what we had to see how we could get the best out of it."

The final piece of the creative puzzle fell into place when composer Joel Haines joined the project. His sparse soundscape fitted Horrocks' vision for the film perfectly.

"I'd always imagined there would be very little music in [AFTER THE WATERFALL], and I'd always imagined quite spare guitar," Horrocks explains.

“Joel’s music] really has a presence in the film...a feeling almost [that we are] in the room with him while he plays the guitar.”

Post-production took place at Park Road Post, whose support and expertise added greatly to the finished cut.

More than a decade after she read Blanchard’s novel, Horrocks is now looking forward to seeing public reaction to her debut feature – a deeply personal film that strikes a universal chord

“We don’t all experience events as extreme and traumatic as this, but we all at various times in our lives experience having the rug pulled out from under us and losing control.

“I feel very privileged to have worked with such a good cast and crew.”

## 7. ABOUT THE CAST

ANTONY STARR – John Drear

After *The Waterfall* is the first feature lead for actor Antony Starr, who plays the central role of John Drear. Starr has had a stellar career in television, and has delivered impressive performances in supporting roles in features, including *In My Fathers Den*, *The World’s Fastest Indian*, and *No.2*.

Starr is best known in New Zealand for playing twins Van and Jethro West in six seasons of critically acclaimed, top rating television drama *Outrageous Fortune*. The dual role won Starr the Performance by an Actor in General Television award three times at the Qantas Awards, as well as the Air New Zealand Screen Award for Performance by an Actor, and the award for Best Actor at the Asian TV Awards. Readers of the TV Guide also voted Antony Best Actor in the 2007 TV Guide Best on the Box People’s Choice Awards.

Antony began his professional acting career a decade ago with guest roles on *Shortland Street*, *Xena: Warrior Princess* and *Hercules*. Other television credits include *Mercy Peak*, *Hard Out*, *P.E.T. Detectives* and *Street Legal*. He has appeared on stage in *Sex With Strangers*, and *Closer*.

He recently played the lead in the South Pacific Pictures tele-feature *Spies And Lies*, which will screen on TV ONE.

SALLY STOCKWELL - Ana

Sally Stockwell trained at the New Zealand Drama School (Toi Whakaari) and has had a successful career acting for stage and screen since she graduated in 1995. Her film roles include *The Ferryman*, *The Irrefutable Truth About Demons*, and *As You Wish*.

Stockwell’s television credits include *Legend of the Seeker*, *Mercy Peak*, and *The Insiders Guide To Happiness* for which she was nominated in the Best Actress category at the 2005 Qantas Media & Television Awards.

She has appeared in more than 16 stage productions, including *The Women*, *Language Of Angels*, *Private Lives*, and *The Arrival*, in which she recently toured to Hong Kong and Australia. She was named Best Newcomer at the 1997 Chapman Tripp Theatre Awards.

PETER McCAULEY - George

Veteran Kiwi actor Peter McCauley has worked extensively for film and television at the stage, both in New Zealand and internationally. Recent television credits include *Legend of the Seeker*, *The Secret Life Of Us*, and the role of Professor George Challenger in *Sir Arthur Conan Doyle's The Lost World*.

McCauley's feature credits include *Perfect Creature*, *A State Of Siege*, *Middle Age Spread*, *Kingpin* and *Bridge To Nowhere*. He has performed at theatres throughout New Zealand, Europe and Australia, and worked behind the camera in film production and film editing for the BBC and production management on independent productions.

COHEN HOLLOWAY - David

Actor and comedian Cohen Holloway trained at the New Zealand Drama School. A stand-up comedian and gifted impersonator, Holloway became known for his imitations of current affairs anchor John Campbell, former Prime Minister David Lange and many more on television satire *Facelift*.

Holloway is also a talented dramatic actor. He was named Best Actor in General Television at the 2009 Qantas Film and Television Awards for his widely acclaimed performance as David Dougherty in tele-feature *Until Proven Innocent*, the true story of the crusade to free Dougherty, who had been wrongly imprisoned for the rape and abduction of an 11-year-old girl.

Film credits include *Separation City* and Taika Waititi's features *Boy*, and *Eagle Vs Shark*.

## 8. ABOUT THE FILMMAKERS

SIMONE HORROCKS – Writer/Director

American born, and New Zealand raised, Simone studied film making in London, earning a degree in Film, Photography & Photographic Arts from the University of Westminster.

She worked for a number of years behind the camera on both documentary and drama, assisting (amongst others) award winning DOP's Alwin Küchler BSC, Roman Osin & Nina Kellgren BSC, before shifting her focus to writing and directing.

Simone has made numerous short films including *Spindrift*, which won Best Panorama Short Film at the Berlin Film Festival, *Inbetween*, which premiered at the Rotterdam Film Festival, and *New Dawn*, which was commissioned by the Edinburgh Film Festival to mark the launch of UK Film Four's Lab.

Simone's work attracted international attention when she was nominated for the prestigious Sundance Institute/NHK Filmmaker's Award (2001), she was a semi-finalist, one of six from Europe. AFTER THE WATERFALL (then known as *The Paraffin Child*) was invited to the 2004 Rotterdam Film Festival's Cinemart, and was then one of six selected for the first Berlinale Co-Production Market, via the Rotterdam-Berlinale Express, it was also invited to No Borders Market, IFP New York 2004.

#### TREVOR HAYSOM - Producer

Trevor started his producing career in 1984 with documentaries and short films making his first feature *User Friendly* (dir. Gregor Nicholas) in 1990. He was associate producer of Alison MacLean's (*Jesus' Son*) first feature *Crush* - in competition Cannes International Film Festival 1992.

Trevor formed the NZ based independent film production company T.H.E. Film where he continued to produce art documentaries and short films as well as identifying and supporting emerging talent. He went on to develop and produce the critically acclaimed NZ/UK co-production *In My Father's Den*, with writer/director Brad McGann that won numerous awards including Youth Jury Award - 2004 San Sebastian Film Festival and International Critics Award - 2004 Toronto Film Festival.

As well as his producer credits, he has acted as executive producer on several film and television projects including the break-through TV animation show *bro'town* based on the Polynesian theatre group The Naked Samoans, two tele-features for the Signature Film initiative, *Apron Strings* and *Show Of Hands*. More recently Trevor was executive producer on Maurice Gee's *Under The Mountain*, directed by Jonathan King (*Black Sheep*) and starring Sam Neill.

Trevor is currently completing a UK/NZ co-production *Tracker*, starring Ray Winstone and Temuera Morrison.

#### JAC FITZGERALD – Director of Photography

AFTER THE WATERFALL is Jac Fitzgerald's first feature film as director of photography. Fitzgerald's other DOP credits include short films *The Handover* (edited by Cushla Dillon), *Fade*, *Summer Breaks*, *The Lost One*, *Cross My Heart*, *The Lethal Innocents*, and *The Off Season*, written and directed by Kirsty Cameron.

She has worked extensively as a cinematographer on television commercials, and music videos for top New Zealand musicians, including Brooke Fraser, The Headless Chickens, and King Kapisi.

Fitzgerald worked as a focus puller on Peter Jackson's *Lord of The Rings* trilogy, and was camera operator on feature film *Like Minds* (aka *Murderous Intent*) and acclaimed documentary *Trouble Is My Business*.

#### CUSHLA DILLON - Editor

Self-taught editor Cushla Dillon moved from shorter works to features with Harry Sinclair's unconventional *Topless Women Talk About Their Lives*: both the bite-sized TV series, then the eponymous movie, for which she won a NZ film award for editing. Dillon has gone on to edit shorts, documentaries, and another seven features – including *Price Of Milk*, *Snakeskin* (co-edited), and feature-length documentaries *This Way Of Life* and *Trouble is My Business*.

She attended the 2007 Script Development Programme at the Binger Filmlab in Amsterdam with her first feature script, *A Guide To Magical Thinking*, which is in development with producer Trevor Haysom.

#### JOEL HAINES - Composer

Joel Haines is one of New Zealand's top composers and musicians. He wrote the score for internationally acclaimed feature documentary *This Way Of Life*, and tele-feature *Skin And Bone*. His numerous television credits include *Outrageous Fortune*, *Doves Of War*, and *Mercy Peak*.

Joel has performed with Annie Crummer, Tim Finn, Boh Runga, Stellar, and legendary US soul singer Marlena Shaw. He has a long collaboration with brother Nathan Haines, including Nathan's most recent album 'Heaven and Earth', and an album recorded with Nathan and the New Zealand Symphony Orchestra.

#### ANDY McLAREN – Production Design

AFTER THE WATERFALL is Andy McLaren's first feature film as production designer after a long career in the art department on feature films. McLaren's credits as an art director include James Cameron's *Avatar*, as well as New Zealand movies *Under The Mountain*, *In My Father's Den*, and *The Hopes & Dreams Of Gazza Snell*.

He worked in the art department on international features *The Chronicles of Narnia: Prince Caspian*, *The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe*, *10,000 BC*, and *The Last Samurai*, as well as local films *Sione's Wedding*, *King Kong*, and *Perfect Creature*.

#### KIRSTY CAMERON – Costume Design

Kirsty Cameron has worked on many acclaimed New Zealand features, including *In My Father's Den*, *No.2*, *Perfect Creature*, *Rain* and *Whale Rider*, which earned her a Best Costume Award at the New Zealand Film Awards.

Recent credits include feature films *Lovebirds*, *The Hopes & Dreams Of Gazza Snell*, and *The Strength Of Water*, as well as tele-feature *Piece Of My Heart*, and theatre production *The Lover*.

A graduate of Elam, School of Fine Art, Cameron began working in short film with future collaborators Cushla Dillon, Niki Caro and Harry Sinclair. She went on to production design Sinclair's *The Price Of Milk* and is one of New Zealand's most sought after costume designers. In 2007 Cameron wrote and directed her second short, teenage fable *The Lethal Innocents*.

#### STEPHEN BLANCHARD – Writer (*The Paraffin Child*)

Born 1950 in Hull, Yorkshire, Stephen Blanchard began writing in his early teens while working variously as a carpenter, postman, market-trader, student-support worker and used book-seller.

He has published three novels, *Gagarin And I*, *Wilson's Island* and *The Paraffin Child* and recently completed a fourth, *Fires*, a fictionalised treatment of the life and crimes of Hull arsonist Bruce Lee. At present he is working on another book *Notre Dame*.

## 9. FULL CREDITS

### CAST

In order of appearance

John	ANTONY STARR
Andy	MARK MITCHINSON
Josh	DANIEL BROAD
David	COHEN HOLLOWAY
Lisa	MICHELLE LANGSTONE
Ana	SALLY STOCKWELL
Pearl	GEORGIA WIGHTMAN
Lillian	VICKY HAUGHTON
George	PETER McCAULEY
Petrol Station Attendant	GLEN D'CRUZ
Librarian	SARAH OWEN
Joanna	ELIZABETH HAWTHORNE
Police Liaison Officer	HERA DUNLEAVY
News Anchorwoman	WENDY PETRIE
Snr Sgt Kelvin	PAUL GITTENS
Policewoman #1	ROMINA LILLEY
Policeman #1	TEISINA TONGI
Fireman #1	STEPHEN BISHOP
Fireman #2	ANDREW REED
Nurse	GAGAN KAUR
Doctor	GEOFF HOUTMAN
DC Pete 'Squeak' Hanson	KIP CHAPMAN
Eric	MERV SMITH
Fundraiser Fireman	WARWICK BRIGGS
Fiona	CHERIE JAMES
Miss Bandy	BRENDA KENDALL
Miss Bandy's Dog	BILLY
Policewoman #2	LANI SUA
Boy with Phone	LOUIS FLEMING
Boys at Fight	ABE HORROCKS
	LUCAS FLYNN
	CAMERON JONES
Maurice	ARCH GOODFELLOW
Teddy	BRUCE ALLPRESS
Newborn Baby	BREHARNA LAPRESLE
Stunt Coordinator	MARK HARRIS
Stunt Performers	DANIEL JACKSON
	TARYN HOWELL
John Double	CHANON McPHERSON
Extras By	FRESH TALENT
Line Producer	TINA ARCHIBALD
First Assistant Director	ANNA GUNDESEN
Second Assistant Director	TOM HERN
Additional Assistant Directors	LYN HARGRAVES
	BRENT HOLDEN
	ROB HACKETT

Set Decorator	PENNY KERR
Props Buyer	SHAMUS BUTT
Standby Props	SAM EVANS
Set Dresser	JEREMY ARCHIBALD
Additional Props Buyer	LEE JOHNSON
Construction	ANDREW LLOYD
Graphics	CHRISTIAAN ERCOLANO
Vehicle Wrangler	MIKE TRIPP
Script Supervisor	GUY STRACHAN
Additional Script Supervisors	KATHERINE PHYN MONIQUE KNIGHT
Focus Puller	RYAN SPEARMAN
Camera Assistant	GARTH MICHAEL
Underwater/2 <sup>nd</sup> Unit Camera	MURRAY MILNE
2nd Unit Focus Puller	ULLRICH RAYMOND
2nd Unit Camera Assistant	DUNCAN PATTERSON
Additional Photography	ADAM CLARK
Camera Assistant	IAIN HAMILTON GATES
Gaffer	MARC MATEO
Lighting Assistant	JOHN RENATA
Assistant Costume Designer	KYLIE COOKE
Wardrobe Standby	MELODY NEWTON JENNY RUSHTON
Make Up Supervisor	CLAIRE RUTLEDGE
Make Up and Hair Artist	JACQUIE LEUNG
Make Up Assistants	VINNIE SMITH KYRA DAWKINS DANELLE SATHERLEY
Make Up Trainee	MATT HUCKSTEP
Gaffer	JOHN ENRIGHT
Best Boy	LUKE McCREADY
Generator Operators	SCOTT HARMAN NIGEL McLAURIN
Lighting Assistants	KARL SAUNDERS JOHN BELL TROY FINAN JASON KEREKERE MARK WILLIAMS
Key Grip	DEAN MAXTED
Grips	TERRY JOOSTEN TODD NEVILLE
Tracking Vehicle Grip	JOHNNY WHEELER
Sound Recordist	FRED ENHOLMER
Additional Sound Recording	RICHARD FLYNN



Boom Operator	MARK MESSENGER CRAIG O'REILLY
Special Effects Supervisor	MIKE CAHILL
Special Effects Technician	GUNNER ASHFORD
Location Managers	ROBIN MURPHY JACOB McINTYRE
Unit Manager	KINDER TE MOANA
Unit Trainee	CHARLEY SAMAU
Location Assistant	REBECCA VOYKOVIC
Swing Driver	PAUL STEVENSON
Production Coordinator	LAINA CHEUNG
Production Secretary	MEREDITH BLACK
Production Runners	TOM BISSET JAAN ROBERTSON
Third Assistant Director	AIMEE ROBERTSON
Producer's Assistant	JO FINDLAY
Script Editor	CATHERINE FITZGERALD
Assistant Editor	DARMYN CALDERON
Edit Room Assistant	SAM LEAUANAE
Edit Facilities Assistant	BEAU REBEL
Production Accountant	ALEX COLE-BAKER
Accounts Assistant	ANGELA HICKS
Casting Associate	CHRISTINA ASHER
Casting Coordinator	JOE FISHER
Casting Consultant	DI ROWAN
Midwife Consultant	CHERYL JUDD
Chaperones	NATALIE LAPRESLE LUCINDA AND GRAEME WIGHTMAN
Medical Advisor	MONNINA PITTS
Safety Officers	NICK FRYER CHRIS GRIGGS KARL KOLLER GREG SEGAR LIFEGUARD & SAFETY
Publicist	RACHEL LORIMER
Stills Photographer	KIRSTY GRIFFIN

Laboratory Services / Sound / DI  
by Park Road Post Production, Wellington, New Zealand

Head of Digital Intermediate and Senior Digital Colourist	DAVID HOLLINGSWORTH
Park Road Post Producer	TRACEY BROWN
Park Road Post Coordinator	ALISON INGRAM
DI Editor	KATIE HINSEN

Dailies Colourist JON NEWELL  
Lab Liaison ANDY WICKENS  
Data Wranglers NATALIE BEST  
RICHARD FARR  
HD Deliverables MATTHEW WEAR  
LAURI SHARP

Park Road Head of Sound JOHN NEILL  
Re-recording Mixers GETHIN CREAGH  
TIM CHAPRONIERE

Sound Design DICK READE  
Sound Editors COLLEEN BRENNAN  
AMY BARBER  
Foley Artist FRANK MARINTHE  
Foley Recordist WILL PERCY  
Foley Editor RACHEL SHEARER

Film Scanning & Recording by WETA Digital

Digital Imaging Manager PETE WILLIAMS  
Imaging Supervisor NICK BOOTH  
Film Scanning & Recording Technicians DANIEL ASHTON  
STEPHEN ROUCHER

Title Design MARCUS RINGROSE  
SEVEN.CO.NZ  
Storyboard Artist DYLAN HORROCKS

My Missing  
(X Rudd)  
Xavier Rudd/Salt X Pty Ltd  
Performed by Xavier Rudd  
Courtesy of Salt X Records Pty Ltd  
[www.xavierrudd.com](http://www.xavierrudd.com)

Jingle Bell Kids  
(P Irving)  
Beatbox Music Pty Ltd  
Performed by Patrice Irving  
Courtesy of Beatbox Music Pty Ltd

Rocketship  
(McWilliams/Maddock/Wilton)  
Under license from Mushroom Music Publishing  
Performed by Bressa Creating Cake  
Courtesy of Flying Nun Records/Warner Music

Laboratory PARK ROAD POST PRODUCTION  
Avid Rental RPM PICTURES  
PETER BARRETT AND PETER ROBERTS  
Camera Rental PANAVISION  
PAUL LAKE  
Catering FLYING TRESTLES

Completion Guarantor	COLIN SUTHERLAND FILM FINANCES, INC ANNI BROWNING
Film Stock	KODAK
Mechanical Effects	FILM EFFECTS
Generators	HOOKED ON POWER
Grip Equipment	HARRISON & WATKINS
Helicopter Supplied By	HELILINK PILOT NAT EVERY
Lighting Equipment	AVALANCHE LIGHTING EQUIPMENT
Location Equipment	LOCATION SERVICES WEST
Make up / Wardrobe Truck Rental	REDWOOD INDUSTRIES
Traffic Control	ACTION TRAFFIC
Production Insurance	MAHONY TRENDALL & JACK MARTIN TRENDALL
Re-recording Facilities	PARK ROAD POST PRODUCTION
Music Recording Facility	GENYUS SOUNDTRACKS, AUCKLAND
Music Clearances	MANA MUSIC JONATHAN HUGHES
Security	STRATEGIC SECURITY
Sound Equipment	FRED ENHOLMER
Sound Post Facility	READE AUDIO
Vehicle Rental	HENDERSON RENTAL
Walkie Talkies	BEARCOM

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LOGOS:

Cinemart  
PANAVISION  
PARK ROAD POST  
KODAK  
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Filmed in Auckland, New Zealand

No animals were harmed in the making of this film.

NZ Film Commission

THE Film