

NO ORDINARY SUN

Best Technical Contribution to a Short Film, Production Design, NZ Screen Awards 2005
Best Short Film, New Zealand Film Festival 2005



a short film

written and directed by Jonathan Brough

produced by Keith Hill

PRESS KIT

NEW ZEALAND FILM

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

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a Loose Unit production
in association with Paul Swadel and Leanne Saunders
with the support of
The Short Film Fund of the New Zealand Film Commission
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TECHNICAL INFORMATION

Format	35mm colour negative also available in SP Beta
Aspect ratio	Widescreen, 1.85
Running time	15 mins
Sound	Dolby Digital
Completion Date	January 2004
Genre	Drama
Country	New Zealand

THE STORY

LOG LINE

A mystery unfolds at the bottom of the world.

SYNOPSIS

How do you find your way home when the world is falling apart? Set in the Antarctic, *No Ordinary Sun* tells the story of a man living in an isolated hut who makes a discovery that will change his life and the lives of everyone on the planet.

But instead of telling the world about what he has found, he uses the discovery to make contact with his wife and child, resulting in an unexpected and inexplicable reunion.

AWARDS

2005 Best Technical Contribution to a Short Film For Production Designer, NZ Screen Awards, New Zealand

2005 Best Short Film, New Zealand Film Festival, New Zealand

2005 Achievement in Editing – Chris Burt for 'No Ordinary Sun', Drifting Clouds Film Festival, New Zealand

FESTIVAL SCREENINGS

Edinburgh Film Festival 2004

Film Fest New Haven 2004

Hofer International Filmtage 2004

MIC Homegrown Screenings, New Zealand Film Festival 2005

Drifting Clouds Film Festival, New Zealand 2005

Los Angeles Short Film Festival, 2005

DIRECTOR'S NOTES

No Ordinary Sun is a film about loss and longing, set within the framework of an extreme event in an extreme landscape.

Making the film was a long process, in many ways. First of all, I read a short story called *Speed of Light*, by American author Pat Rushin, about 10 years ago and thought at the time it would make a great plot for a film.

I was attracted to the idea of an event so huge and far reaching that the only reaction possible was introspection, rather than panic and fear. I also liked the way that the story had the mundane and domestic sitting quite comfortably side by side with earth-shattering events, as often happens in real life.

But I couldn't come up with an appropriate ending for a cinematic adaptation of the story and so the idea was filed away for several years, until I had the idea of setting a film in Antarctica. The two ideas merged, and *No Ordinary Sun* was written.

Then there was the problem of getting to Antarctica to shoot - not an easy task at the best of times. Unexpectedly, through a series of coincidences, I was able to hitch a ride to Ross Island in Antarctica aboard the ship *Sir Hubert Wilkins* and shoot the exteriors in 2001. The rest of the film was completed the following year in Auckland.

In *No Ordinary Sun* I have tried to enhance the metaphor of the story - the universal physical constant of the speed of light inexplicably changing mirroring the changes in the lone scientist's life - with a visual style that works in cumulative *layers* rather than in linear *events*.

In this way, I hope the film takes the viewer on a journey into the thoughts and memories of the scientist, which means the film's enigmatic ending is whatever each viewer makes it out to be - dream, memory or reality.

JONATHAN BROUGH – DIRECTOR’S BIOGRAPHY

Jonathan Brough is a director and editor for film and television. He was born and raised in the small town of Hawera on the West Coast of New Zealand’s North Island, and now lives in Auckland.

FILMOGRAPHY

NO ORDINARY SUN 2004

35mm drama 15 minutes

THE INSIDER’S GUIDE TO HAPPINESS 2004 (TV)

video drama 13 x 45 minutes

CIRCLE OF FRIENDS 2004

video multi-screen drama 28 minutes

PERMANENT WAVE 1997

35mm drama 12 minutes

THE CONVERSATION 1995

16mm/video drama 4 x 30s

THE MODEL 1994

16mm drama 14 minutes

THE SMELL OF MONEY 1993

video documentary 46 minutes

STILL 1991

16mm drama 12 minutes

KEITH HILL – PRODUCER’S BIOGRAPHY

Keith has worked on numerous short films as producer, director, writer or editor. He currently works freelance in film and television and teaches film and video production in the Bachelor of Media Arts, Waikato Polytechnic. His first novel, *Blue Kisses*, was published by HarperCollins in 1998. He also runs a record label, Rattle, which has won Best Classical Album in the NZ Music Awards three times in the past five years. His debut feature, *This is Not a Love Story*, is due to be released in 2004.

SELECTED FILMOGRAPHY

NO ORDINARY SUN, 2004

35mm, colour neg, 12 minutes. Drama. Writer/director: Jonathan Brough.

FROM WHERE I'M STANDING, 2003

35mm, colour neg, 10 minutes. Drama. Writer/director: Annaliese Paterson.

Selected for competition in Venice and Hof International Film Festivals, 2003.

THIS IS NOT A LOVE STORY, 2002

Super-16mm, colour neg, 80 minutes. Feature. Writer/director/editor: Keith Hill.

Winner: Best Screenplay, DancesWithFilms 2002. Finalist 2003 NZ Film Awards: Best Screenplay and Best Performance in a Digital Feature.

PLAYING A ROLE, 2002

16mm, colour neg, 25 minutes. Drama. Director, co-writer, co-editor: Daniel Strang.

Keith Hill also co-writer, co-editor.

2003 NZ Film Awards: Finalist , Best Screenplay for Short Film.

JUNK, 2001

35mm, colour neg, 11 minutes. Drama. Writer/director: Gregory King.

Awards: Winner, Best Short Film, and Best Technical Contribution to Short Film, Nokia 2001 NZ Film Awards. Runner-up, Nescafe 2001 Short Film Awards.

Selected for competition in Locarno and Hof International Film Festivals 2002.

LAXMI, 2000

35mm, colour neg, 11 minutes. Drama. Writer/director: Mandrika Rupa.

Selected for the Film and Video Collection, MOMA, New York. Keith Hill also editor.

CREDITS

CAST

Man	Crawford Thomson
Newsreader	John Campbell
Woman	Rebekah Holt
Boy	Francis Brough

KEY CREW

Director	Jonathan Brough
Producer	Keith Hill
Writer	Jonathan Brough
Production Company	Loose Unit
Cinematographer	Simon Reira
Production designer	Ashley Turner
Costumes	Carolyn Faigan
Editor	Peter Evans, Jonathan Brough
Sound Designer	Chris Burt
Music	Chris Cree Brown,
Executive Producers	Paul Swadel, Leanne Saunders