

ELEVEN

A SHORT FILM

WRITTEN BY KATE PRIOR

DIRECTED BY ABIGAIL GREENWOOD



64th Internationale
Filmfestspiele
Berlin
Generation

ELEVEN

PRESS KIT

Production Notes

Director	Abigail Greenwood
Writer/Producer	Kate Prior
Production Company	Flyleaf Films
Country of Production	New Zealand
Completion date	2013
Shooting format	Alexa
Screening format	DCP, HDSR
Aspect ratio	1:2.39
Duration	13 mins
Genre	Drama

Festival Selection

Berlin Generation Kplus 2014 – World Premiere

One-liner

In the age of in-between, Emily is offered acceptance by betrayal.

Short synopsis

Eleven year-old Emily is caught in-between friends; Brooke and her giggling group, and Rebecca, whose membership to the inner circle hangs by a thin thread. When Emily is challenged with a jar of red paint with which to play the best trick on Rebecca ever, Emily is faced with the prospect of betraying her new friend and is caught between something greater: autonomy or belonging.

Festival Distribution

NZ Film
Hayden Ellis
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International Sales

Flyleaf Films
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Eleven was produced in association with the New Zealand Film Commission.

FLYLEAF FILMS

is a collaboration between Abigail Greenwood and Kate Prior

WRITERS NOTES

The working title for *Eleven* was *Shooting an Elephant*; the name of the George Orwell essay that formed part of the inspiration for the story. In it, Orwell describes a moment when he was an officer in the British Indian Imperial Police stationed in Burma and forced to kill an elephant that had gone 'musth'. The story illuminates the idea of the individual's powerlessness in the face of the mass; that the motivations for terrible and unnecessary things can stem simply from the fact that the perpetrators don't want to look like fools.

I was interested to experiment with how these ideas would play out at an age we all starkly remember. I wanted to explore the grey space between our usual opposed tropes of bully and victim, because that wasn't how I remember that time. When Abigail and I spoke together about our experience of bullying, we realised that far from bully/victim roles being set in concrete, that in the constantly shifting pre-pubescent social environment, these roles were vagarious; the co-ordinates for the territories of victim/passivity/complicity/aggressor were always changing.

So I wanted to focus on the kid who is caught in-between. When Emily is nominated as chief persecutor, she finds herself just as trapped as the victim.

DIRECTORS NOTES

The anxiety around being accepted is electric at eleven. I remember that time being so strongly about friendships, being liked, and trying to find my place within it. When I connect to my own experiences of bullying, I can vividly remember the highly charged environment of intermediate school. This story is important to me because with fresh perspective it deals with the internal workings of cruelty, how betrayal is a type of heartbreak and how brutality exists in the smallest of actions. I am interested in those apparently minute moments, and their effects.

Our casting and rehearsal processes were workshop-based. We wanted to make sure that the girls felt completely comfortable with the subject matter so we just did a lot of just hanging out, playing games and talking about the story. They shared their own stories about friendship and bullying and we gained a great amount of understanding during the workshop process for both script and direction.

We shot the film at Pasadena Intermediate in Pt Chevalier, Auckland, which we chose for the school's timeless feel; we wanted the world of the film to feel like it could be set at any time so as not to distract from the inner dynamics of the relationships. By keeping the teachers and the environment on the periphery, we wanted the audience to experience the film as if being part of the friendship group.

I worked closely with DOP Ginny Loane to achieve an immersion in the story while maintaining instinctual and fluid performances. We shot full runs of scenes as much as possible so the actors got a chance to play the whole scene through; working with long lenses where we could so the actors weren't so aware of the camera.

Throughout the process of making *Eleven* we were supported by an extremely generous and professional crew. The best gift you can ever receive when telling a story are the stories it has prompted from others. Throughout the process, many members of the cast and crew had a story to share.

A film is alive. You have to let it breathe.

(A piece of advice I kept in my pocket while making this film).



And suddenly I realised that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly...I perceived in this moment that when a white man turns tyrant it is his own freedom that he destroys.

- George Orwell, *Shooting an Elephant*



DIRECTOR BIOGRAPHY

Abigail is an emerging filmmaker from Auckland, New Zealand. Over the last ten years she has been working as an actor, theatre maker and costume design assistant in New Zealand film, theatre and television. Abigail has a strong focus on performance direction and has cultivated a strong, simple aesthetic, used to realise the narratives of her projects. *Eleven* is Abigail's first short film.

Theatre directing credits include devised works, *The Height of the Eiffel Tower* (New York Fringe Festival, 2010) and *Nick* (Edinburgh Fringe Festival, 2013). Recent costume credits include feature films, *The Weight of Elephants* (Dir. Daniel Borgman, 2012) and *Slow West* (Dir. John McClean, 2013).

WRITER/PRODUCER BIOGRAPHY

Kate grew up in Wellington, New Zealand. She trained at Toi Whakaari: New Zealand Drama School and studied theatre and film at Victoria University of Wellington. Since then she has worked as an actor, producer and writer.

Kate's most recent projects include a New Zealand tour of *Heat*, a play set entirely in an Antarctic hut and powered off the grid by a wind turbine, and producing and performing in the New Zealand tour of the solo work *My Name is Rachel Corrie*. In 2012, Kate set up Flyleaf Films with Abigail to collaborate in producing their first short film together.



Cast and Crew

Director	Abigail Greenwood
Writer/Producer	Kate Prior
Director of Photography	Ginny Loane
Editor	Annie Collins
Executive Producers	Judith Trye
	Mark Foster

Cast

Emily	Sasha Dingle-Bell
Rebecca	Astrid Lewis
Brooke	Ana Hoonhout
Sarah	Bree Oliver
Jess	Harriet Shepherd
Anna	Cartier Matthews
Boy #1	Roman Ord
Boy #2	Austin Magasiva
PE Teacher	Bronwyn Bradley
English Teacher	Byron Coll
Art Teacher	Stephanie Liebert

Crew

1 st AD	Teuila Field
Additional 1 st AD	Katrien Lemmens
2 nd AD/Additional 1 st AD	Ant Davies
Production Runner	Ben Gower
Continuity	Elizabeth Mcglinn
Casting Director	Amanda Rees
Acting coach & chaperone	Sophie Vowell
Cast co-ordinators	Angel de Goede
	Gabrielle Vincent
Art Directors	Isobel Dryburgh
	Lisa Dunn
Costume Designer	Olivia Dobson
Make up	Stefan Knight
Make up assist	Kendal Ferguson
Focus Puller	Julia Green
Clapper Loaders	Manon Laffitte
	Kim Thomas
Digital Imaging Techs	Tegan Good
	Richard Simkins
	Marika Khabazi
Grips	Chris Tait
	Todd Neville
Gaffers	Gaysorn Thavat
	Mabelle Teh
	Jimena Murray
Sound Recordist	David Madigan
Boom Operator	Michael Nicholas
Stills	Kirsty Griffin
	Jimena Murray

Post Production

Post-production supervisor	Paul Smith
Colourist	Paul Lear
Sound Designer	Ben Sinclair
Titles	Rob Appierdo

Music

Faking Jazz Together
Composed by C. Hosford
Courtesy of Native Tongue Music Publishing

Attack on the Pharmacy
Composed by S. Staples
Courtesy of Bug Music Limited
Administered by J. Albert & Son Pty Limited



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