

ROOM TONE



Presskit

Production Notes

Writer: Charlie McClellan
Director: Charlie McClellan
Producers: Charlie McClellan, Glenis Giles and Emma Haughton
Production Company: Tarheel Productions in association with GG Films

Colour 15 minutes 35 mm 1 : 2.35 Dolby Digital

Short Synopsis

After a neighbour's flippant remark plants the seed of paranoia, the erratic Geoffrey discovers an odd feature on his answering machine that allows him to spy on himself.

Synopsis

Room Tone is a black comedy about an obsessive-compulsive interior decorator, Geoffrey (Jed Brophy). Geoffrey has difficulty managing his unruly dog 'Pockets', his nosey neighbours and his live in 'partner'. His career is in danger as his abusive boss cares only about profit and is frustrated with Geoffrey's sales performance. His friends think he's losing the plot, and the passing comment from his lecherous neighbour, Syd (Jeffrey Thomas), sends Geoffrey spiralling out of control.

At a client's home, Geoffrey stumbles upon the odd, but real feature on his answering machine which, when dialed in, allows him to hear the sounds emitting from his own home. At first, it seems innocuous enough...wind, a dog bark... However, the events at his house escalate.... dangling keys, footsteps, heavy petting ... rough sex! Things get out of hand and Geoffrey heads home for a surprising revelation.

Director's Notes

Having a desire to test myself in areas other than Digital Effects and Post Production, I wrote *Room Tone* with the hopes of directing actors.

The idea stems from an actual feature that I had on one of my answering machines...you actually can hear what's going on at your place for 30 seconds. More times than not it's just a light hollow wind.

I thought to myself "What purpose could this feature serve? Who would ever actually use it?" The answer was clear: obsessive-compulsive people...neurotic, paranoid people...jealous, untrusting people.

Director's Notes cont...

I had a friend who was a freelancer, and he constantly rang his machine at home to check his messages. *Room Tone* is a simple riff from these themes. I wrote it specifically with Jed Brophy as Geoffrey in mind, as I felt that since a lot of the film included potentially mundane shots of Geoffrey listening to a telephone, I needed someone with an interesting face to carry it off.

I had some great suggestions from others along the way, who helped with the script. Although we had been unsuccessful securing funding to make the film, a window in my day job for shooting it appeared when *The Lord of the Rings* began casting in the UK. I was fortunate that many friends who are professionals in the industry became available at the right time, and for five days I indulged myself to the joy of my Bank Manager. The most enjoyable aspect was working with actors, fine-tuning what another human says and does, being surprised by the new things they show you when you're looking through the video split, or calling them on something when you don't really buy it. Cinematographer Richard Bluck played a big role in the look and the blocking, and he and the other crew made it easy to concentrate on performances.

Credits

Cast

Geoffrey	Jed Brophy
Syd	Jeffrey Thomas
Benj	Dave Fane
Mrs Wade	Lorae Parry
Tomboy	Phylli JasonSmith
Harry	Noel Coutts
Liv	Genevieve McClean
Elderly Man	Bruce Phillips
Emergency Services Operator	Bronwyn Bradley
"Pockets"	Dan – Hero Animals

Crew

Producers	Charlie McClellan, Glenis Giles and Emma Haughton
Cinematographer	Richard Bluck
Editor	Emma Haughton
Sound Design	Mike Hopkins
Music Composed & Recorded by	Plan 9, Dave Donaldson and Steve Roche
Production Design	Chris Elliot
Production Manager	Glenis Giles
First Assistant Director	Rod Smith
Second Assistant Director	Melissa Conway
Focus Puller	Adam Clark

Crew cont...

Clapper Loader	Sean Kelly
Camera Asst.	Callan Green
Gaffer	Rob Kerr
Best Boy	Mark Newnham
Genny Op	Olly Coleman
Lighting Asst.	Jamie Couper
Key Grip	Paul Murphy
Grip Asst.	Miles Murphy
Make-up Artist	Debra East
Wardrobe	Bev Hinchey
Sound Recordist	Ken Saville
Boom Operator	Sam Spicer
Animal Trainer	Caroline Girdlestone
Production Runner	Jessica Hogan
Art Dept. Asst.	Kinstry Smythe
Unit	Rachel Bowen and Mark Kupenga
Catering	Kalamata Caterers
Stills	Jess Cowley
Neg Matcher	Upper Deck
Credit Design	Wynter Blathwayt
Laboratory	The Film Unit
Laboratory Rushes	Grant Campbell
Post-Production Co-Ordinator	Lara Esam
Opticals	Brian Scadden and Simon Tomlinson

Crew cont...

Colour Grader	Lynne Seaman
Dolby Sound Mix	Mike Hedges
Dolby Music Mix	John Neill
Rushes Tele-cine	Jon Newel
Grip Equipment	Gripping Stuff
Lighting Equipment	Film Equipment Company

Special Thanks to

Sue Thompson – The Film Unit
Chris Webb – Kodak NZ Ltd.
Fran Walsh, Peter Jackson, Philippa Boyens
Caroline Campbell – Go-Post Production
Claire Drake- Limited Editions,
Mire Gunn – Capital City Cars
Peter Collier – Fins & Fangs, Jamie Selkirk,
Richard Taylor & Tania Rodger, John Sheils, Julian Bryant, Lee Bramwell,
Gray Horsfield, Darren Jones, Bradford deCaussin, Jason Schleifer, Mel James,
Darren Bedwell, Guy Williams, Christian Rivers, Jon & Suzanne Labrie,
James Stratton, Charlie Callcut Leon Kassler, Urban Health
Jeff Kennedy-L’Affare, Peter Tonks, Hansel Verkerk, Marty Walsh,
Albert Mason, Sean Mathiesen, Paul Dorman, Thomas Dorman,
Yolanda Smythe, Jean Johnston-WCC

The Director

Charlie's day time job is Visual Effects Producer for Weta Digital, Ltd. in Wellington, NZ. He leads the growing digital production crew on Peter Jackson's *The Lord of the Rings* (New Line Cinema). Previously Charlie has produced effects created by Weta for *The Frighteners* (1996) and *Contact* (1997).

American-born, Charlie McClellan came to New Zealand to work for Peter's WingNut Films after working for New York-based indie heavyweight Miramax Films as Associate Director of Post Production. He had the pleasure of working with many top directors and producers, including Chen Kaige (*Farewell My Concubine*), Kevin Smith (*Clerks*), and finally with Peter Jackson and Fran Walsh on *Heavenly Creatures*. Upon arriving in New Zealand from New York in 1995, Charlie acted as Post Production Supervisor on Peter Jackson & Costa Botes's *Forgotten Silver* and Tony Hile's, *Jack Brown, Genius*. When the Post schedule for *The Frighteners* was accelerated, Charlie was named Digital Effects Producer for Weta.

Charlie graduated from The University of North Carolina at Chapel Hill with a BA in Radio, Television and Motion Pictures. Before Miramax, he worked for the Arts & Entertainment Network, and ABC's *Good Morning America*.

The Producers

Emma Haughton

After graduating from Canterbury University with a Bachelor of Fine Arts in Film, Emma's first job was working as an Assistant Editor with Jamie Selkirk on Peter Jackson's *Brain Dead*. Several years and other films followed including *Heavenly Creatures*, and *The Frighteners*.

Emma edited *The Making of The Frighteners* Special Edition Laserdisc which runs at an epic 4 1/2 hours, as well as the Animatic for film one of *The Lord of The Rings*.

Now freelancing as an Editor she has recently been working on several episodes of the current NZ television drama '*Street Legal*'.

Emma has been editing short films for several years, but this is the first one she has also produced with Charlie McClellan for Tarheel Productions.

Glenis Giles

Glenis Giles has worked as an independent in the New Zealand film industry since 1988 as a Production Manager, Co-ordinator, Line Producer and Producer. She spent the first four years in documentary production making over 12 documentaries, including several award winners, *I Want to Die at Home*, *Aids Babies* and *Other People's Children*.

The Producers cont...

Glenis moved into the world of film in 1992 to work on *Bread and Roses*, assisting Producer Robin Laing and Director Gaylene Preston, staying on as Post-Production Supervisor and helping with the NZ distribution. She then Production Managed *War Stories* with Gaylene – a feature length documentary on women in WWII.

In 1995 Glenis produced her first theatrical short *Bitch* (Fiona Samuel) under G G Films, which was well received and went into competition at the British Short Film Festival. Over the last five years she has produced another seven theatrical shorts – all of which have been invited to international festivals, with several winning awards. Glenis produced the first interactive documentary in NZ on CD -I with Click Suite and City Associates, and an arts film. The latter half of '99 was spent as Production Co-ordinator on *The Tribe – Series II* (Cloud 9 NZ Ltd.), and currently she is Production Managing for Kahukura Productions.

Since its inception 12 years ago Glenis has been passionately involved with the Wellington Fringe Festival and Accolades. The festival was set up to promote emerging film makers and to develop talent by showcasing work to piers and the wider industry. She moved from Co-ordinator into the role of Executive Producer with the Fringe and produced the Accolades for several years before

resigning from 'hands on' roles in '98. She continues on the board as Deputy Chair.

Glenis has development funding from the NZFC for two feature films – producing one with Robin Laing and Philippa Campbell as writer, the other with Director Fiona Samuel. Glenis was a founding member of Women in Film and Television (WIFT Wgtn 1994) and was on the executive for the first two years.