



Honourable Mention - ImagineNATIVE Film & Media Arts Festival 2007
Best Short Film - National Geographic All Roads Film Festival 2007
Official Selection - 61st Edinburgh International Film Festival 2007
Official Selection - 37th International Film Festival Rotterdam 2008
In Competition - 30th Clermont-Ferrand Short Film Festival 2008

Taua

- War Party -

Written and Directed By Tearepa Kahi



In war, leaders fall and leaders rise.

PRESS KIT

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

Juliette Veber - NZ Film - PO Box 11 546 - Wellington - New Zealand
Tel +64 4 382 7686 - Fax +64 4 384 9719 - juliette@nzfilm.co.nz

NEW ZEALAND FILM

PRODUCTION NOTES

Director	Tearepa Kahi
Producer	Quinton Hita
Production Company	Kura Productions
Cinematographer	Rhys Duncan
Duration	15 mins
Format	35mm / Beta SP PAL, NTSC Colour
Sound	Dolby Digital
Ratio	1:2.35
Date of Completion	June 2007

LOGLINE

In war, leaders fall and leaders rise.

Māori Proverb - Mate atu he tētē kura, ara mai anō he tētēkura.

ONE LINER

When a boy shows compassion amidst rival Māori tribes at war, one leader falls, another rises.

SHORT SYNOPSIS

Taua (War Party)

A war party has abducted an enemy leader and bound him to the bow of their war canoe. The canoe is being towed through the forest, driven by a merciless chief in a bid to escape pursuers and return home safely with their trophy.

Two young boys sit at the stern. They serve as bailers of the water to the men. On the desperate and gruelling journey, every man is in need of water, even the unknown prisoner...

FESTIVALS AWARDS

Best Short Film – 2007 New Zealand International Film Festivals, New Zealand
Best Short Film – 2007 National Geographic All Roads Film Festival, USA
Honourable Mention – 2007 imagineNATIVE Film + Media Arts Festival, Canada

FILM FESTIVAL SCREENINGS

2007 MIC Homegrown, New Zealand International Film Festivals, New Zealand
2007 Official Selection - 61st Edinburgh International Film Festival, Scotland
2007 National Geographic All Roads Film Festival, USA
2007 New Zealand International Film Festivals, New Zealand – Friends of the Civic Best Short Film
2007 Louis Vuitton International Film Festival, Hawaii
2007 imagineNATIVE Film + Media Arts Festival, Canada
2008 21st International Festival of Audiovisual Programs, France
2008 Official Selection - 37th International Film Festival Rotterdam, Netherlands
2008 In Competition - 30th Clermont-Ferrand Short Film Festival, France

2008 58th Internationale Filmfestspiele Berlin – Generation, Germany
2008 Seattle International Film Festival, USA
2008 17th Aspen Shortsfest, USA
2008 Indianapolis International Film Festival, USA
2008 Rome Independent Film Festival, Italy
2008 Munich Short Film Festival, Germany
2008 Norwegian Short Film Festival, Norway
2008 Wairoa Maori Film Festival, New Zealand
2008 Talking Stick Festival, New Mexico, USA
2008 Film and Video Showcase of the First Peoples' Festival, Canada
2008 Matariki Festival, Massey University, New Zealand
2008 Arcipelago International Festival of Short Films and New Images, Rome
2008 Dreamspeakers 08, Canada
2008 Brisbane International Film Festival, Australia
2008 Martha's Vineyard Film Festival, Massachusetts, USA
2008 Palm Springs International Short Film Festival/Film Market, California, USA
2008 Vladivostok International Film Festival, Russia
2008 Carrousel International du film de Rimouski, Canada
2008 St Tropez Antipodes Film Festival, France
2008 Zagreb Film Festival, Croatia
2008 Manukau Film Festival, New Zealand

DIRECTOR'S NOTES

To date, old New Zealand has been portrayed in cinema as a dark and cold land of deep foreboding; the final frontier, a savage place of no return.

My aim was to show ancient Aotearoa as a green, and heat filled land full of rich terrain, deep tropical forests without cold rain. And of course a determined people at work within them. Rather than the landscape playing its deadly game with the inhabitants it is the inhabitants who despite the landscape possess the ability to engage in it.

Our story centers around a single fifty-foot object, which has next to no earthly business moving inside a forest or down the slant of a hill. This waka or war canoe is not a prop that we hired, rather it comes from my own Marae at Kaiaua inside the Hauraki gulf. Having grown up in and around this waka and experiencing a raft of events while paddling inside it, I suppose it was inevitable that I would one day want to write a story about Kotuiti Tuarua (name of war canoe).

The concept of portaging canoes across land is an ancient one that took place wherever bodies of water ceased and the will and determination of the people was present. A water vessel being moved by a body of men across the land was for me a great image, physical feat and premise for a story.

I could not have written this story without knowing or being a part of our waka and our Marae. Further to that, the people of the film who move the waka also belong to the waka. They are my family and friends from our Marae or from other waka of Tainui whom Kotuiti affiliates to.

In a sense, Taua the short film, is basically what we came out with when we all went into the Waitakere Forest for 5 days.

The cinematic style is based on one that allows for classic composition on 35mm wide screen as well as a documentary type feel which captures and observes the action. The camera is positioned both inside and outside the war canoe to let us engage with the characters and their different roles within the war party. There is also the use of the steady cam which helps us feel the momentum and speed of the waka and the characters.

Despite Maori being great poets and orators this film has no dialogue. Which in terms of showcasing character with the eloquence and command of the old language is a pity but for the premise of this short film is very apt.

There is no dialogue throughout the film as the war party is doing its utmost to move through the bush in silence. The sticks serve not only as a device of control, not only as a strong visual aid for the audience, but also a means by which all men keep focused and silent. Decisions are made by the characters simple need to return home as quickly and as quietly as possible.

Depending on one's knowledge there are also other connotations to the use of sticks or biting down on wood as a ritual in Maori warfare as well (whakangau pae).

There is also no use of western instruments throughout the film. Every note of music or rhythm is produced by authentic Maori instruments.

The saying goes 'short film short budget'. A cultural epic however short can not feasibly take place in small scale. My idea for the film was to show people of different builds, ages and natures forming the war party. This required great effort and support. Just as the waka is 56 ft in length there are also a number of different locations which took a huge amount of effort and resources to reach and a complete cast of almost 100 people.

The volume creates the atmosphere but the story itself revolves around our four main characters.

The locations, number of people and action is hoped to create a story that is sensory rich and character driven. The characters actions are based on their role in the war party and what they want.

My aim was to create a sensory rich window into an aspect of an ancient Maori world where an act of compassion speaks to the true value of leadership, whether past or present.

Naku iti nei
Tearepa Kahi

DIRECTOR'S BIOGRAPHY

TEAREPA KAHI is of **Ngati Paoa** and **Waikato** descent.

Tearepa was born and raised in Christchurch. After graduating from Burnside High School he joined a Maori theatre company and toured as an actor for two years around New Zealand schools, polytechs and prisons. He then attended the University of Auckland and graduated with a degree in History and Maori. Student life called for extra work and Tearepa entered television as a production assistant on a children's TV production. By the end of the production, he was directing it. His first, second and third documentaries were each nominated for TV Guide Awards and he has since amassed considerable experience across all genres of television and now responsible for over twenty documentaries.

Tearepa wrote and directed his first short film in 2006, 'The Speaker'. The short film won praise and accolades and its success has seen him awarded funding for his second short film, '**Taua**' in 2007.

Tearepa is now working in close collaboration with Quinton Hita in developing a feature film entitled 'A Gift to Zion' and also continues to helm a number of other television projects.

PRODUCTION COMPANY – KURA PRODUCTIONS

In 2005, Quinton Hita and South Pacific Pictures (Whale Rider, Sione's Wedding), New Zealand's most prolific producer of film and television drama, formed a production company, Kura Productions.

Kura Production's first commission was the first series of KUPUHUNA, a 48 x half hour language based gameshow for Maori Television. A second series (75 x half hours) has recently finished screening on Maori Television, and a third series (50 x half hours) is now in production.

Kura has also produced the children's series PUKORO (50 x 30 min) which screened on Maori Television in 2006.

Kura Productions is a joint venture between Quinton Hita and South Pacific Pictures offering a range of programming to Maori Television Service and other broadcasters in New Zealand.

Quinton Hita manages the joint venture and determines its scope and direction. South Pacific Pictures contributes development funding, financial and legal advice, and training.

PRODUCER BIOGRAPHY

QUINTON HITA of **Ngapuhi** descent has been involved in New Zealand radio, television and film, at the highest level for over a decade.

Quinton's career started in local and national radio (Mai FM, Ruia Mai, Kia ora FM, Tautoko FM, Waatea FM), producing, writing, and presenting. This led to a job presenting television for TV2, during which time he wrote the successful Q's Course in Maori published by Harper Collins, and was the youngest ever person to be appointed a commissioner to the Maori Language Commission. Following this, Quinton began a three year stint with the award winning 'Pukana' series for TV3. His positions included presenting, writing, directing, and language consulting.

Quinton took time out throughout this period to act in three films, culminating in a two year contract as part of the core cast of 'Shortland Street', where he eventually traded in his acting hat for that of writer and Maori script editor.

His most recent venture is managing director of Kura Productions, a joint venture with South Pacific Pictures created in 2005. Under Kura Productions, Quinton has produced/executive produced 225 half hours of television.

In 2006, he produced the short film 'The Speaker' directed and co-written by Tearepa Kahi, and funded by NZFC.

EXECUTIVE PRODUCERS

AINSLEY GARDINER is of **Te Whanau-A-Apanui, Ngati Pikiāo** and **Ngati Awa** descent. She began her involvement in film in 1995 with the Avalon Film and TV production course. The course included work placement with Kahukura Productions, one of NZ's most prolific film production companies. She maintained a close affiliation with them including producing many of the company's projects, which has seen her emerge as one of New Zealand's most promising young producers.

As well as producing 3 features before she was 28, she also produced a 26-episode comedy for television. She has also produced short films and worked on commercials, shorts and corporate videos in production and as an assistant director for other companies.

As a creative producer she is closely involved with script and story development as well as casting and talent development. She has recently directed a documentary "Turangawaewae – He Korero" and a technology series "Cyberworld" for the Maori Television Network. She is also currently developing her own scripts.

CLIFF CURTIS is of **Ngati Pikiāo of Te Arawa** descent. A graduate of New Zealand's premiere acting school, Toi Whakaari, Cliff's film career has been prolific. He has worked with New Zealand's and Hollywood's finest, from Vincent Ward, Lee Tamahori and Geoff Murphy locally, to Ted Demme, Frank Darabont and Martin Scorsese internationally.

His decision to return home was initially to continue his acting career making films from his own experiences and background. What has transpired is that his skills as an actor in character, story and script, and as a communicator and deal-maker better suited at this time to the generation of those sorts of projects.

CREDITS

Waka	Te Kotuiti Tuarua o Ngati Paoa Ngati Whanaunga
Executive Producers	Ainsley Gardiner & Cliff Curtis Whenua Films
Associate Producers	Hauauru Eugene Rawiri George Kahi Tipa Compain Rewi Spraggon
Director of Photography Editor	Rhys Duncan Tearepa Kahi
Cast	
Tama-nui Tama-iti Rangatira Mokai	Graham Hohapata Vaughn Ahchee Ti Tore Reweti Te Mete Antonio Te Maioha

Tuarua	Fred Te Kani Dargaville Koro
Kaihoe	Willie Rawiri Rikihana Smallman Tony Williams Kahukura Compain Te Puke Tukua Te Rongopai Reti Wiremu Sarich Thomas Thompson Raniera Kirkwood Uru o te Ao Pēki Dunn Wira Albert Alistair Toto Niu Tireni Rau Mitchell Tipene Michael Phillips Mahuika Rawiri Jarrod Rawiri Gerald Hemara Dean Thompson Quete Thompson Teina Winikerei Judge John Henry Hone Tepania Hamuera Kahi
Kaiarahi Waka	Hauauru Eugene Rawiri
Tohunga Waka/ Kaumatua	Hakopa Jake Puke
Ope Taua Tuarua	
Matua Tuakana	Robert Hita Maihi Nikora
Production Manager Production Runner Production Accountant Unit	Karyn Bush Angila Su'a Lee Ann Hasson Leigh Bush Maree Webster
Security – Opanuku Production Designer Set Dressers	Daniel Mayo-Turner Rewi Spraggon Matthew Bauckham Christina Lee Carly Mohan-Druce
Costume Designer Standby Wardrobe Wardrobe Assistant Makeup Designer Makeup Assistants	Larissa Lofley Wiki Kessell Lesley Vukeka Tiahuia Ranginui-Marks Danae Sorenson Claudine Muru Aroha Ranginui
Ta Moko Artists	Te Rangikaihoro

Focus Puller	Kawariki Morgan
Camera Operator	Angus Ward
Clapper Loader	John Renata
Video Split Operator	Kent Belcher
Camera Trainee	Brendon Chan
Jimmy Jib Operator	Jaimee Leaf
Jib Arm Grip	Mark Rule
Key Grip	Bevan Crothers
Gaffer	Mark Sandford
Best Boy	Paul Eversdon
Post Production House	Christian Dunn
DI Colourist	Park Road Post
DI Editor	Adam Scott
DI Manager	Shanon Moratti
Sound Mixer	Jon Newell
Laboratory Manager	John Boswell
Laboratory Coordinator	Kai Cheong Yeung
Facilities Coordinator	Pete Amies
Editing Facilities	Peti Nohotima
Supervising Editor	Avid Management
Sound Recordist	David Tokios
	Dick Reade
	Colleen Brennan
Sound Designer	Dick Reade
Foley Artists	Tamati Te Nohotu
	Jarrold Rawiri
	Kawariki Morgan
	Tearepa Kahi
Boom Operator	Nikora Edwards
1 st Assistant Director	Ray Pomare
2 nd Assistant Director	James Ratihi
3 rd Assistant Director	Ine Wichman
Director's Assistant	Hamuera Kahi
Extra's Wrangler	Andrew Marshall
Continuity	Katharine Phyn
ARC Officer on Set	Tipa Compain
	John Freeland
	Anita Jacobs
DOC Park Ranger	Rikki Bennett
Stuntman	Rangirangi Tukunoa
Casting	Tearepa Kahi
Location Scouts	Rewi Spraggon
	Tearepa Kahi
Health & Safety Officer	Alison Davie
Stills Photographer	Hawi Te Aho
	Orewa Kingi
Catering	Huhana Jahnke
	Makareta Jahnke
	Hans Jahnke
	Aroha Paraha
	Betty Tamepo

With Thanks

Ngati Paoa Whanau Trust, Hariata Gordon

Te Komiti Whakahaere mo Wharekawa Marae i Kaiaua
Te Kawerau-a-Maki, Te Warena Taua
Metrofilm
Te Wharekura o Hoani Waititi, Beverly Manahi
Waitakere City Council, Mayor Bob Harvey
Bob Wylie & Boat Haulage Limited
Peter from Tom Ryan Transport
Harry Gosselman & Atomic Coffee
Kate Moffat & Ritchies Coachlines Auckland
Auckland Regional Council
Park Road Post
Karekare Beach Community
Paul Eversdon Lighting
Te Waananga o Aotearoa, Mangere Campus, George Kahi, George Ngatai
Karanga Camp Ground, Bethells Beach
Location Services West, Henderson
First Scene, Costume & Prop Hire
Morits Kelderman
South Pacific Pictures
Tainui Stephens
Matariki Gardens for the donation of their punga trees
Te Waka Taua o Te Kawau Maro, Ngati Maniapoto
Ryan Pamment and Matthew Donaldson, behind the scenes
Ngā Tumanako kapahaka group
Te Pou Herenga Waka waka ama group
George Pomana and the James Cook High School waka ama group
Okorihi Marae

Copyright Kura Productions 2007

He mihi nui whakaharahara ki te kaupapa All Roads Film Project a National Geographic
mo tana putea tautoko i a Taua

Tumu Whakarae Quinton Hita
(Produced by Quinton Hita)

Na Tearepa Kahi i tito
ma tana tama
(Written and directed by Tearepa Kahi
and dedicated to his son)