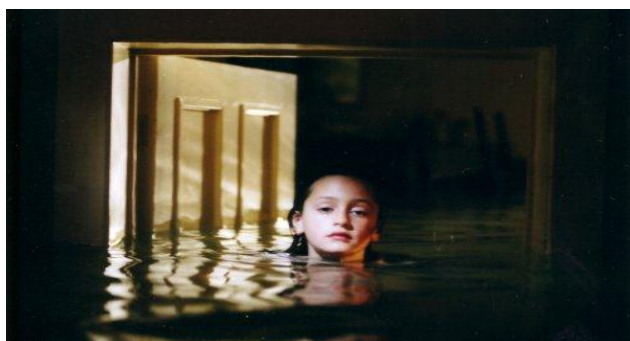


SUNDANCE FILM FESTIVAL 2004

WATER



Be careful what you ignore

PRESSKIT

INTERNATIONAL SALES

Kate Kennedy, NZ Film, PO Box 11 546, Wellington, New Zealand

Tel: 64 4 382 7686 Fax: 64 4 384 9719 kate@nzfilm.co.nz

N E W Z E A L A N D F I L M

PRODUCTION NOTES

Director
Producer
Writer
Production Company

Chris Graham
Karl Zohrab
Anthony Clyde
elevenmedia

35mm

Colour

15mins

1:1.85

LOGLINE

Be careful what you ignore.

SYNOPSIS

Water follows the experience of Mary, a seven-year-old girl living with her family in rural New Zealand. One morning Mary discovers a burst pipe under the kitchen sink. Rather than dealing to the problem, the family ignore the leak, preferring to follow their banal daily lives, including their anticipation of a rugby game versus France that night.

The leak continues and slowly the house floods. A black comedy of surreal proportions, *Water* is a film about procrastination, denial and global warming. How one small problem, when ignored, can lead to disastrous consequences.

DIRECTOR'S NOTES

Water is a film about many things, with many under water layers.

On its floating surface, it appears to be a film about a family in denial. How people often hide behind their daily trivial interests, and procrastinate the real issue that lies right in front of them, and often with an obvious deadline.

It's about how we do that with our lives, relationships and problems. Under that surface, the film is about a dysfunctional

family who lack communication as they are too busy talking about their own interests. It's about ignorance and neglect.

It is also a film about how we respond to the need of our environment. That we are at great risk of avoiding our most serious issues and leaving it until it's too late.

Underneath all that water, on the ground level, the film is essentially about global warming. Not in an actual sense, but as an analogy of the psychology behind human behaviour. In this case, our family's immediate recognition of the leaking problem, but only to be predictably put aside and denied in order to attend to our daily trivial needs. Mary, our protagonist, is the only character who remains with any foresight and clarity to the inevitable threatening deadline.

Initially, the script for *Water* struck me as both brilliant and delicate. I saw *Water* as a film which turns on the audience and their assumptions. It begins with a sense of a common, bright reality that we all relate to and gradually arcs into a surreal and metaphorical film of suspense. Each element of the film follows this dark, downward Arc; the direction, the photography, the acting, the score, the mood, the lighting, the pace and the overall tone.

Once the audience begins to recognise this Arc in tone, I expect they will relate to it as a reminder to how vivid dreams can treat us and how they feel, for the dreamer. We as the audience are on a journey alongside Mary's POV of her family's calm reactions to a life threatening situation. She is the only character who we can see still has her feet on the ground of reality, while her family seem to wade within the rising level of denial.

I expect the audience to be riddled with questions: Where is this family's rationale? Why aren't they escaping the house? Why aren't they talking about the actual? If they've stopped racing the rising water, what on earth are they waiting for?

To me, the story is universal. Although it has many recognisable elements of New Zealand culture, I think that the preoccupations of watching an All Black game, deciding what to wear to the school dance, and keeping the leaking water from the carpet, are all symbolic of any Western culture. This is all Kiwi, but not specifically. It is a trait shared by all humanity. Further, I imagine that an international audience will relate to the many themes in the film, from the dysfunctional characteristics of the family to the simplicity of our own daily denial.

Essentially, this is a story that talks about what isn't being talk about. And that is why we made it, to provoke thought about topics that most of us pretend that if we don't talk of them, then they will go away. This film says the opposite.

DIRECTOR'S BIOGRAPHY

Chris Graham is a young filmmaker who has returned to his home country of New Zealand after 8 years of film experience in

New York. After graduating from the School of Visual Arts in NYC with a NFA in film directing with honours, and winning 'Best Director' and 'Best Film', he entered the arena of music videos. After extensive crew experience on independent and studio features, and while building a strong music video showreel, he came back to New Zealand to put his roots back in the industry soil.

His short film *Bus Stop* (2002), was selected in competition at the Melbourne International Film Festival, as well as numerous others including Hof, Brisbane, Commonwealth and Belo Horizonte.

Chris has a reputation for being a visual director with an ability to find poetic images, while also driven towards finding the magic within talent direction. Whether it's TVCs, music videos or drama, he has a passion for visual storytelling.

Chris is enjoying a break from the mammoth *Water* shoot, and is continuing to direct TVCs and music videos. He is also writing his first feature film.

WRITER'S BIOGRAPHY

A windsurfer and closet songwriter who resides in a small town north of Auckland, Anthony Clyde had his first scriptwriting success in 2002, with the NZFC-funded short film *Water* (produced by Karl Zohrab and directed by Chris Graham). He has since written 3 spec feature screenplays that are engendering much interest, and has landed a contract for a rewrite of a feature film.

PRODUCER'S BIOGRAPHY

Born and educated in Wellington, Karl Zohrab first started making films at university in 1997. After working in the

industry in various roles, Karl produced the NZFC-funded short films *Bus Stop* (dir: Chris Graham) and *A New Way Home* (dir: Michael Duignan), both of which enjoyed a successful life on the international festival circuit.

In 2001 Karl won SPADA Young Filmmaker of the Year Award, putting most of his prizes towards the production of *Water*.

After a stint producing TVCs, Karl is now based in Auckland, producing documentaries and developing three feature projects. As part of his role in Little Jab Pictures, Karl is also Executive Producer on three NZFC-funded sort films slated for production in 2003.

Festival Screenings

Sundance Film Festival 2004 USA
Drifting Clouds Film Festival 2004 NZ
Newport Beach Film Festival 2004 USA
Cleveland Film Festival 2004 USA
Arizona Film Festival 2004 USA
Nashville Film Festival 2004 USA
Newport International Film Festival –
Rhode Island 2004 USA
Wet West Film Festival-New Zealand 2005
Jacksonville Film Festival 2004 USA
Sao Paulo Short Film Festival 2004 Brazil
In the Realm of Senses Melbourne 2004
Australia

Awards

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

2005 Best Short Film-Fiction Non Latino,
AluCine Toronto Latino Film Festival,
Canada

CAST

MARY	Paige Shand-Haami
HELEN	Victoria Beynon-Cole
JIM	Chris Ryan
ANGIE	Angie Dolan
PETER	Patrick Durant
WORKERS	Des Morgan Davey Kuresa

CREW

DIRECTOR OF PHOTOGRAPHY	Richard Bluck
PRODUCTION DESIGNER	Kevin Leonard-Jones
ART DIRECTOR	Robbo Outterside
COMPOSER	Leyton
SOUND DESIGNER	Tim Prebble
EDITOR	Owen Ferrier-Kerr
1st ASSISTANT DIRECTOR	Lisa Wildermoth
PRODUCTION MANAGER	Lisa Cook
GAFFER	Ants Farrell
KEY GRIP	Miles Murphy
CASTING	Rachel Bullock
PRODUCTION	Sarah Rose
PRODUCTION CO-ORDINATOR	Natalie Crane
PRODUCTION ASST/RUNNER	Darren Mackie
PRODUCTION ASSISTANT	Rewa Morgan
CAST CHAPERONE	Trudy Slobbe
CASTING ASSISTANT	Adam Brookfield
2ND ASSISTANT DIRECTOR	Sarah Rose
SCRIPT SUPERVISOR	Veronique Lawrence
LOCATION MANAGER	Matt Percy
LOCATION SCOUT	Andrew Millar
UNIT MANAGER	Jonathan Hawke

UNIT ASSISTANT	Sarah Weinberg
FOCUS PULLER	Andrew Stroud
CLAPPER LOADERS	Angus Ward Phil Smith
VIDEO SPLIT OPERATOR	Andrew Millar
UNDERWATER CAMERA ASST	Mike Knudsen
ADDITIONAL CAMERA OPS	Andrew Stroud Adam Clark
UNDERWATER CAMERA OP	Simon Baumfield
BEST BOYS	Byron Sparrow Jamie Couper
LIGHTING ASSISTANTS	Taipua Adams Andy Wright
LIGHTING TRAINEE	Chris Chandler
GRIP ASSISTANT	Aaron Rangī
ADDITIONAL GRIPS	Tony Keddy Rob Jamieson Dion Hartley
DIVERS	Ants Farrell Roly Ebbing Robbie Gasson Jo Luping Kerry Hartle
SOUND RECORDIST	Ken Saville
BOOM OPERATOR	Matty J
ADDITIONAL SOUND OP	Chris Hiles
SOUND TRAINEE	Kyle Griffiths
PROPS MASTER & BUYER	Roger 'Dodge' Edwards
STANDBY PROPS	Michelle Haugh Dan Horton
ART DEPT ASSTS	Jo Sharpe Luke Savage
ART DEPT RUNNER	Teresa Bazley
STORYBOARD ARTIST	Paul Tobin
ANIMAL TRAINER	James Delaney
ANIMALS SUPPLIED BY	Hero Animals

	Merlin the Cat
CONSTRUCTION MANAGER	Russell Stoupe
CARPENTERS	Nick Wilson
	Jim Cullinane
	Graeme Sang
PAINTERS	Fraser Anderson
	Rhys Collier
STRIKERS	Sukhita Langford
	James 'Max' Croxford
SET FINISHERS	Smart Arts
POOL OPERATOR	Tommo Page
SECURITY/POOL ASSTS	Mathieu Fraser
	Nigel Ham
	Michael Lintott
WATER FX	H2O Power
SAFETY OFFICER	As Safely As Possible Ltd, Peter Hrstich
MAKE-UP ARTIST	Paula Young
MAKE-UP ASSISTANT	Lydia Sotheran
COSTUME DESIGNER	Emma Callesen
WARDROBE STANDBY	Annette Simpkins
COSTUME CONSULTANT	Rebekah Edwards
FACILITY	The Film Unit
CEO	Sue Thompson
LABORATORY SUPERVISOR	Dean Evans
RUSHES SUPERVISOR	Stephen Hawkins
COLORIST	Jon Newell
POST PRODUCTION	
ASSISTANT EDITOR	Julie Alp
OFFLINE FACILITY	Gibson Group
ONLINE FACILITY	OKTOBOR
ONLINE PRODUCER	Steen Bech
FLAME ARTIST	Martin "Moose" Culpitt
CREDITS	Marc Smith
TITLES & CREDITS DESIGN	Rehana Dayananda
	John Cathro
	Ngawati Newson
DIALOGUE/ADR EDITOR	Polly McKinnon
FINAL GRADE	The Film Unit
DIRECTOR 'MAKING OF'	Bill Giannakakis

CAMERA OP 'MAKING OF'	Joao Hirszman
STILLS PHOTOGRAPHY	Callan Green
CATERER	Blue Carrot Catering
LEGAL SERVICES	Sinclair Black
INSURANCE	AON Risk Services
UNDERWATER HOUSING	Marine Movies
UNDERWATER LIGHTS	Murray Milne
	Marine Movies
DRYBAG	Murray Milne
LIGHTING EQUIPMENT	Film Equipment Company
GRIP EQUIPMENT	Gripping Stuff
SOUND EQUIPMENT	Ken Saville
Sky Sports - Rugby	One News
Courtesy of Sky TV	Commentator Murray Mexted
Courtesy of TVNZ	Grant Nisbett, Maramena Roderick
	Producer Brendan Butt
Radio NZ News	Willy Nilly'
Courtesy of Sound Archives	Courtesy of Big House Productions
The Radio Network	Producers John Gilbert
	Mike Smith
Dunlop Tyres Radio Ads	House of Travel Radio Ads
Courtesy of South Pacific Tyres	Courtesy of The House of Travel
Agency Clemenger BBDO	Agency: Meares Taine

THANKS

FLYING FISH	LEONNE KASSLER
RALPH WALKER	CLAUDE DASAN
THE AGENCIE	GAIL COWAN MANAGEMENT
PLUMB PERSONNEL	GIBSON GROUP
REX POTIER	CAPITAL COMMUNICATIONS
ABE'S REAL BAGELS	AS SAFELY AS POSSIBLE
DAVE BROWN	CONRAD KELLY
DISCOVERY SCHOOL, WHITBY	VAUGHAN SMIDT
ADEPT	HARRY HARRISON
IW COOMBES	TONY KEDDY
MARK THOMSON	JONO ROTMAN
RICHARD MATTHEWS	PANDORO PANETTERIA
PAUL MURPHY	PETER J CEIJNAR
PHOTO PLUS	WAYNEFROM RUSH HIRE
SEVENTHWAVE WETSUITS	AUCKLAND FILM COMPANY

SMART ARTS
SUE THOMPSON
BRIGITTE YORKE
RICK KOFOED
WAYNE @ ARTS OK
GOODMAN FIELDER
UNITED CAMERA & POST
DB BREWERIES
SOUND ARCHIVES
FILM EQUIPMENT COMPANY
PANAVISION

TEA & COFFEE WORLD
THREE FOOT SIX LTD
SANDY GILDEA
TREKKERS HOTEL
WGTV PHOTOGRAPHIC SUPPLIES
MATTHEW WILLIAMS ORTHODONTIST
ALAN WOODFIELD
BRIAN KASSLER

IMAGELAB
SERESIN ESTATE
