

Forgotten flowers  
bloom by the wayside



# Haulaki

A short film  
by Kirsten Green

**Press  
kit**



## Key Credits

---

<b>Directed by</b>	Kirsten Green
<b>Written by</b>	Dianne Taylor
<b>Produced by</b>	Stephen Lovatt & Angela Thomas
<b>Cinematography</b>	Rob Marsh
<b>Art director</b>	Carin Nicola
<b>Editor</b>	Lisa Hough & Paul Maxwell
<b>Composer</b>	Peter J Brant
<b>Production Company</b>	Mr Film Pants & Hayden Thomas Marquez in association with the Short Film Fund of the New Zealand Film Commission.
<b>Technical Information</b>	Format HDCam Aspect Ratio 16 x 9 Duration 9.36 Sound Stereo - Channel 1 + 2 LtRt , Channel 3 + 4 Dolby E
<b>Logline</b>	<b>Forgotten flowers bloom by the wayside.</b>

## Short Synopsis

---

When a young girl on a trip to the country is sick on a farm driveway it provokes an angry confrontation between the farmer's wife, and the girl's mother. Intent on their differences it takes the innate honesty of a child to see both sides.

## Long Synopsis

---

When carsick Bella (Coco Lovatt) vomits on a farmer's metal driveway it leads to an angry confrontation between the farm-woman, Bev (Jennifer Ludlum), and Bella's mother, Lisa (Sophie Henderson). Bev accuses Lisa of violating her property, while Lisa accuses Bev of lacking empathy. Both women are staunch in their self-righteousness.

A little further down the road, a discussion between Bella and Lisa about empathy leads them to return to Bev's house with a small bunch of wild daisies as a peace offering. Bev receives the flowers wordlessly, but later we see this simple gesture of true compassion allowed Bev to reframe the incident more positively.

---

**International Sales NZ FILM** Lisa Chatfield, [shorts@nzfilm.co.nz](mailto:shorts@nzfilm.co.nz), tel. +64 4 382 7686  
PO Box 11546, Wellington, New Zealand, [www.nzfilm.co.nz](http://www.nzfilm.co.nz)

## Director's Notes

---

Hauraki pits two women from very different backgrounds against each other. Their instant dislike of each other comes directly from the strong social divide in New Zealand between young town and old country. The 'townee' is young, ambitious, and adventurous, but selfish, arrogant and facile. The country 'cockie' is tough, self-reliant and resourceful, but bigoted, ignorant, and dull. These are clichés of course, but they fit the bias of many New Zealanders.

Through the child's naive but potent gesture of apology the country woman is surprised into seeing something more than her expectations, and the townie mum reminded that everyone deserves respect on their own terms.

The idea for the script stemmed from an incident that happened to Dianne Taylor and her daughter, who was frequently carsick. Dianne and I were working on another script at the time, and I was looking for a short script for the POD funding round and she offered this up. It was not funded, so it sat around in my desk for another six months.

## Production Notes

---

When a two-week window of opportunity opened up between jobs, Stephen and I drove down to Hauraki (pronounced Ho-ra-key), about an hour and a half from Auckland, and spent the day finding and securing the right house - we were lucky the owner Suzie had little children and was home. We gathered the production team from my last short and gave ourselves two days to see if we could pull it together or not. As luck would have it, it was not a particularly busy time locally in the industry and even with no wages we managed to secure a crew of mates and colleagues with plenty of experience.

The next hurdle was casting, and dealing with the distance to location versus expectations of the working day. We had three hours travel to consider and couldn't ask for much more than a 10-hour day with no pay. We would have loved five days, but we could only ask for three. It very quickly became apparent dressing a farmhouse so far from the city was going to cost time and resources that might be used otherwise.

Our locations guy Nick Williams, had to come up with an interior farmhouse in Auckland that could double for the hero house and he did within 24hrs - it was almost too good to be true after days two of frantic preproduction.

When securing the cast, we wanted Jennifer, so we went straight to her. An old friend of Stephen's, Jen came on board after a quick read and a good chat with Kirsten.

Sophie Henderson was written as a slightly older mum, but I felt the juxtaposition of town v country, young sophisticate v older drudge, lent itself well to the tension in the story. We cast Sophie very much against type - we had to push her buttons to get to the nasty side of her role, and she did a great job. This is Coco Lovatt's film debut - by having Coco play this role it not only solved our childcare issues ( it was school holidays during shoot week !), but it also allowed me time for a little rehearsal at home and driving to location each morning. For Coco ( 7 1/2yr yrs old at the time ) it was fun to be amongst mum, dad, and friends at work and lots of other people she knew - she settled into things and was very comfortable and focused. The drawings and handwriting graphics used in the film are all Coco's doodles.

We shot the interior farmhouse at Coatesville successfully in a short day. We then had two days in the office to iron out the location shoot in Hauraki. Thanks to the tireless working of the phones by my producers, it came together and we were shooting on day 4/ 5th day of the week.

Rob Marsh and I stuck to our guns about using the Hauraki farmhouse and we were so glad we did as the wide shots attest - they bring the strong sense of place and isolation the farm needed. I really enjoyed working with Rob and appreciated his speed, efficiency, and ingenuity, especially on our days in Hauraki. We could probably have secured a camera vehicle to carry the car, but we couldn't afford the time and rigging that would come with that, so we had to give in to lack of control outside the windows of the vehicle. We were able to utilize two cameras on all our exterior shots. For the car coverage we had Rob inside and the other one bonnet mounted. Our sound guy Mark, six feet tall, jammed in the boot of the very small VW Polo. There were five people, two cameras, sound equipment, in a car full of props, plus two actors.

The film was edited one day a week on my day off with Lisa and slowly we cut and shaped the film. We had great coverage, so had the hardest part was what best to focus on? We ended up giving the story to the little girl and the farmer's wife. Mum took a back seat purely for storytelling purposes.

Finally we were happy with it, and at to lock off, but with our different work commitments we couldn't get back to the edit suite for another week. Then the post-production house we'd been working in misplaced the film. Thinking we had lost the film, we desperately tried to resurrect the project after having used up all our time and favours. We were in the early stages of loading the footage to begin cutting from scratch, when the post house found the work - two weeks later.

By now, Lisa was unavailable, so Paul Maxwell came onboard. We spent a day cutting back the film again, kissing goodbye to my babies - figuratively of course. In order to tighten the story telling, Paul dropped a very moving scene with Jen.

Then we fell into a bit of a holding pattern, having missed our moment on the VFX elements. I had to find new help and Precision Engineering made that happen with

Mike Robinson over a few late, late nights. We began our sound mix, which had been bumped a number of times, and we were just about done and our engineer went on holiday to south America – we waited another month until he got back and then worked in with his paid working schedule.

I am very grateful and humbled by the enormous amount of generosity given by our friends in the industry towards completing this project.

## Director's Biography

---

Kirsten Green attended Whitecliffe Art School in 1989 completing a diploma of Graphic Art and Design. She moved on to Los Angeles and worked in a small design studio for a couple of years. While living in the USA she completed an extension class in Cinematography at UCLA and had a taste of work experience in the film industry. Returning to New Zealand she began work in the Film Industry as a clapper loader. Since 1993 she has worked continuously as a freelance Camera Assistant / First AC on movies, features, television commercials and short films in Australia and New Zealand.

Kirsten's first short film **'If You Thought Venice Was In Trouble'** was shot in 2005 in Melbourne. She adapted the script from a short story by Anthony Lynch. It screened at festivals in New Zealand and Australia in 2006.

Her next short **'Fish n' Chip Shop'** from a short story by Carl Nixon, adapted to screen by Kirsten, screened at many international festivals.

It had its International premier at Montreal 2008, and gained her an invitation to the Berlinale Talent campus in 2009.

**'Hauraki'**, shot in 2010, is her third short film. It will have it's World Premier at the 2011 Tribeca film festival.

As an emerging director, Kirsten still enjoys working within the industry and the opportunity to continue to work with world class Cinematographers and Directors. At present she has a feature script in development with the support of the New Zealand Film Commission and other projects in early development. She is very passionate and committed to her work of telling stories, she's constantly looking for fresh, interesting ways to capture an audience, and has the desire to create emotionally satisfying uplifting cinema.

## Cast

---

**Bev the Farmers Wife**

**Lisa the Mum**

**Bella the little girl**

**Mr Farmer**

**Farmers Son**

Jennifer Ludlam

Sophie Henderson

Coco Lovatt

Kevin Wilson

Matt Gillanders

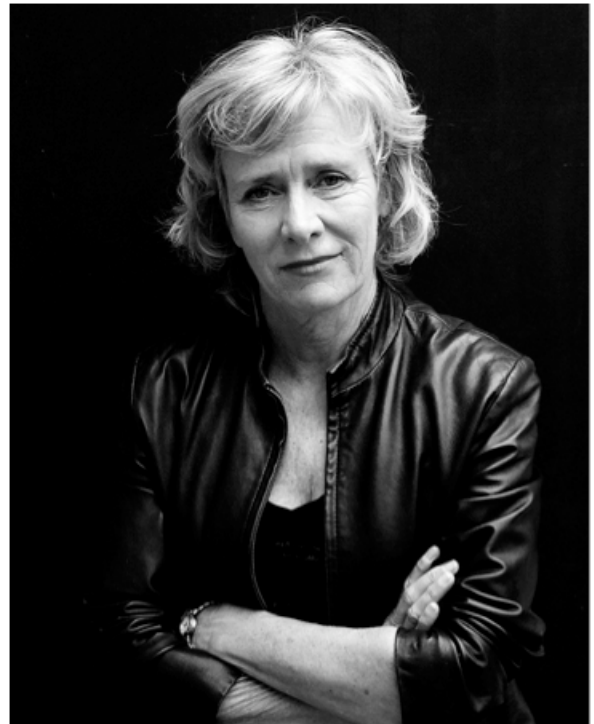
## Cast Biography

---

**Jennifer Ludlam** is one of New Zealand's leading performers. She brings a rare depth and honesty to her work, along with a natural comedic timing that has seen her in an extraordinary array of roles. Her awards include the 2002 Chapman Tripp Awards best actress in a leading role for 'Who's Afraid Of Virginia Woolf?', Best actress in a leading role, NZ Screen Awards for 'Apron Strings', and The Auckland Herald best performance of the year in theatre for 'August, Osage County'.

We were very lucky to have Jennifer in our film, our writer Dianne Taylor (co-writer of Apron Strings and of course Hauraki.) wrote the role

with her in mind, and Stephen Lovatt is an old friend, so between the two of them there was enough to convince Jennifer to get involved. The whole piece required a depth in performance to keep the weight in the story without having to play it and Jennifer delivered exactly that. Her work grounds the piece directly in the world of Bev the farmer's wife. Jennifer grew up in this world and brought a lovely simplicity to the role. Jennifer gave us a Bev that we can love as she growls at the little girl, we understand her outrage is an old hurt, we can hear and see it in the performance.





**Sophie Henderson** graduated from Auckland UNITEC in 2007 with a Bachelor of Performing and Screen Arts. In 2009 she won the Best Actress Metro Award for her work as Clea in Theresa Rebeck's 'THE SCENE'. She has already stacked up an impressive array of roles in Theatre and Television and we expect her career will continue to blossom. Sophie has an innate radiance that clearly plays on film.

We cast her looking to play against that lightness. We needed a mother with all the marks of wealthy city living, but also the she-wolf instinct to protect her child. The change from caring and gentle mother to 'stay the hell away from my kid' needed to be quick, credible, and dangerous - we are delighted with her work.

**Coco Lovatt** is a keen dancer, and gymnast. She is learning to play the guitar and particularly likes Fleetwood Mac and Hannah Montana. She also enjoys drawing and art very much.

Coco had a cameo in Kirsten's earlier short film Fish 'n Chip Shop, but this marks her first central role, she is Kirsten and Stephen's daughter. It required a degree of calm amidst all the crew cramming into the small car, and we're very pleased that she was able to give us the authenticity that her role had to have.



## Crew

---

<b>Produced by</b>	Angela Thomas and Zara Hayden
<b>Executive Producer</b>	Stephen Lovatt
<b>1st AD</b>	Quentin Whitwell
<b>Production Assist</b>	Alex Campbell
<b>Production Assist</b>	Patrick Hawkins
<b>Prod Runner</b>	Karl Sheridan
<b>Casting</b>	Stephen Lovatt
<b>B Camera Operator- 2nd Unit</b>	Angus Ward
<b>A Camera Focus Puller</b>	Dusty Miller
<b>B Camera Focus Puller</b>	Alex Glucina
<b>Data Wrangler</b>	Ashley Thomas
<b>Grip</b>	Simon Jones
<b>Gaffer</b>	Adrian Greshoff
<b>LX</b>	Tony Lumsden
	Alan Solly
	Marcus Upton
	John Paul Mc Donnell
<b>Art Assist</b>	Eddy Fifield
<b>Wardrobe/Makeup</b>	Hannah Wilson
<b>Sound Recordist</b>	Mark Williams
<b>Boom Op</b>	Steven Harris and CJ Withey
<b>Location Manager</b>	Nik Williams
<b>Location Assist</b>	Karl Smith and Jordi Scott-Smith
<b>Safety</b>	Nick Fryer
<b>Catering</b>	Jono Clark - Luscious
<b>Online / Colourist</b>	Peter Williams
<b>Titles Designer</b>	Scott Crickett
<b>Flame Operator</b>	Mike Robinson
<b>Book &amp; Credits Design</b>	Jason Duncan
<b>Composer</b>	Peter Brant
	“Pack of Light Blue Birds”
	preformed by B & B

**Sound Design**

Craig Matuschka

**Audio Post Producer**

Penny Cooper

**Locations**

Special thanks to Suzie Fischer and Kham Walker for the farm house in Hauraki and the Thames Council. Thanks to Grant Williams and family for the Coatsville farmhouse.

**Three cheers for the fantastic support of our generous suppliers**

Panavision Asia - Paul Lake

Image Zone - Dean Thomas

Grips NZ - Jay Munro

Liquid Studios - Jon Cooper

Digital Post - Garry Little and Roger Grant

Production Sound - Dave Madigan

Ado Production Services - Adrian Greshoff

Transformer Film and TV - Craig Muirhead

ATB - Barbara Darragh, Sarah Metcalfe

Radio Waves - Ruth Sheehan and David and Emily

Wireless Warehouse - Jenna

Lifeguard &amp; Safety - Willy Heatley

Eye Studios - Carin Nicola

Henderson Rentals - Eli Rua

Public Liability Insurance - Steven Kuun

Loaded Bases - Trevor Brooks

Rocket Coffee Machine - Karma / Karl Smith

Portaloo - Hirepool /Steve

Metro Film - Andy Roelants

Catering - Luscious/ Jono Clark

Traffic Control - Action Traffic/Nick Aloua

Getty Images - Philippa Hutson, Arran Birchenough

**With Thanks to**

Angela Littlejohn, Gareth Daley, Stanstrong Films, Kath Thomas, Stephen Piper, Garry Little, Radio NZ & Kevin Ikin.

**A Film by**

Mr Film Pants &amp; Hayden Thomas Marquez



FILM PANTS

**www.mrfilmpants.com**