

TICK



Presskit



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Production Notes

Writer/Director: Rebecca Hobbs
Producers: Chris Hampson & Jane Lindsay
Production Company: ScreenWorks BHM Ltd

Colour 7 minutes 35mm 1:1.85 Dolby Digital

Log Line

Is time on his side?

Synopsis

Martin hates his job. He turns up, he gets it done; that's about it. But when he undergoes assessment by the human resources officer of his slightly mysterious company, he is shocked to find that they don't think doing an OK job is enough. The powers that be want to know *why* he wants to stay. As the clock ticks, Martin struggles with the big questions.

Director's Notes

I started out as an actor, and then became fascinated by the whole process of film making. I was aware, that as an actor you come in very late in the piece. Then I started writing and I caught the bug: the desire to take a story from beginning to end grew and grew.

The tricky thing with a short film, is that the twist at the end is often what it's all about. It's the thing that made you want to make it. But do you talk about that in the press kit, and hope the subsequent reporting won't give the end away? I'll take a hopeful punt ...

I wanted to explore some fairly big existential questions, but being well aware of my limitations as a first time director, I decided to find a way to ask those questions using only two characters and one set. I ended up with two sets, but essentially, forcing limitations on myself helped me to focus what I was trying to say, which was, hmmm, that's that big question again...

I suppose I've had those angsty periods in my life when I felt I was treading water to such an extent that I felt if anyone was watching above, they might just decide to take it all away ... When I thought about that concept on a practical level, it started to interest me as a story.

Director's Notes cont

In terms of the look and sound, I was after a "strangely normal" feel. To that end I used a very ordinary office set, and added certain oddities, for example using all that red, to echo the other, "real" set, the hospital that Martin is actually in. I also covered the noticeboard in the office with life/death references, the idea being that the true story is in front of you from the beginning. I wanted the reveal at the end to have a *deja vu* feeling if possible.

For the same reason sound-wise, I used a lot of effects that belonged in a hospital, and brought them into the office set, throwing them into the flashcuts, which are of Martin in the hospital, the equipment etc, so the audience is bombarded with clues all the way along, and the whole thing has a slightly skewed feel.

I wanted a wry sense to the music and Don McGlashan and I came up with the idea of a mocking theme motif that popped up as the tension started to mount between the characters.

The casting was easy: Jeremy Sims is one of Australia's top actors and I know him from working there. He has a really strong energy and I wanted to see the effect of that energy on Paolo. I thought they'd work really well together.

I worked with Paolo Rotondo on *The Ugly*, which was one of the reasons I wanted him in this film. As it was my first film it was important to me that the actors were not only talented but easy going (on me!). Besides being very very good, Paolo is a true gentleman.

Director's Biography

TICK is Rebecca Hobbs' debut as a director. She also wrote the film, which is her own original story. She is better known as an actress and has recently also been writing scripts for television series *Street Legal* and *Mercy Peak*.

Rebecca won best actress award at the Fantasporto Film Festival in Portugal for her role in Scott Reynolds' feature film, *The Ugly*. As an actress, she has worked extensively in both New Zealand and Australia, including the feature *Siam Sunset* and television series *Water Rats*.

She is well known in New Zealand for her role as Kate Larsen on *Shortland Street* and her Australian television work includes *All Saints*, *Water Rats*, *Murder Call* and *Big Sky*. She also played several guest roles in the US series *Hercules*, *The Legendary Journeys*, filmed in New Zealand.

Her theatre performances include The Actor's Company 2001 tour of *A Midsummer Night's Dream*, two seasons of *True*, written by Stuart McKenzie, and two seasons of her self-penned solo show *The Unsung Boy*, for which she was nominated for best short play in the Chapman Tripp Theatre Awards in 1996.

She recently directed *Red Fish, Blue Fish* by Pip Hall at the Silo Theatre New Works Season and is currently presenting a television series, *Life Goes On*, for Communicado and developing *Pet Detectives*, a children's drama concept with writer/director Michael Bennett.

She graduated from Canterbury University with a Bachelor of Law in 1990, and worked as a lawyer for two years, then changed direction and attended New Zealand Drama School, graduating in 1993.

Producer's Biography

Chris Hampson

Chris Hampson is one of the founders of ScreenWorks, the film and television company which produced TICK.

He was involved in developing the New Zealand Film Commission's recent low budget feature scheme, ScreenVisioNZ. He was executive producer for the first three of the films in the package - *Via Satellite*, *Savage Honeymoon* and *Scarflies*.

In the late 1980s he produced, with Don Reynolds, the feature films *Illustrious Energy* and *Arriving Tuesday*, before becoming head of development at South Pacific Pictures in 1992. He was executive producer on SPP's broad production slate, including the first three years of the highly successful serial *Shortland Street*, two series of the prime time drama *Marlin Bay*, the family drama serial *Deepwater Haven* and the mini-series *Fallout*.

In 1994 Hampson began a two-year project as producer of 26 hours of the prime-time drama series *Coverstory*, with the Gibson Group, while developing a range of projects for that company. He has also produced the Sunday Theatre drama *Share the Dream* and *The Chosen*, a four-hour mini-series, for production company Comunicado.

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Although ScreenWorks was originally formed to produce the successful prime-time drama series *Street Legal*, now in development for its fourth season, the company is currently involved in many new projects, including the development of two theatrical features: *Skin and Bone*, an adaptation of Greg McGee's successful play *Foreskin's Lament*, and an adaptation of the children's classic, *Under the Mountain* and has prime-time drama series *Liability* in development, and children's drama series *Hard Out* in production.

Producer's Biography

Jane Lindsay

Jane Lindsay has worked in television drama in New Zealand since arriving in this country in 1984, initially as continuity/director's assistant, then production co-ordinator and now as line producer for *Street Legal* and producer for TICK.

She was production manager for *Hercules*, *The Legendary Journeys*, and production co-ordinator for the feature film *Jubilee*. Prior to that she was cast co-ordinator for *Hercules*, and *Xena: Warrior Princess* for four years. During that time she was also ADR supervisor, and was a winner (along with technical crew) of the US Golden Reel Award for ADR for *Hercules*, *Xena* and *Young Hercules*.

Producer's Biography continued

Born in England and raised in Australia, Lindsay started work as a clerk at Channel 7, straight from school in 1977, having earlier done her school "work experience" in the newsroom. She then moved into continuity on early Australian serials *Skyways*, *Holiday Island* and *Prisoner*. She returned from New Zealand in 1985 to work on the very beginning of the extremely successful *Neighbours*.

Back in New Zealand from 1987, her work since has included New Zealand dramas *Gloss*, *Gold*, *Star Runner* and *Plainclothes* and international productions including *The Other Side Of Paradise*, *The Ray Bradbury Theater*, *The Sinking of the Rainbow Warrior*, *The Further Adventures of The Black Stallion*, *White Fang* and *Soldier Soldier*.

Production Company

Screenworks

ScreenWorks was formed by producer Chris Hampson, director Chris Bailey and writer Greg McGee in 1998 as a niche production company, concentrating on feature films and high-production-value filmed drama for television. The founders see the company as a vehicle which allows them to keep their hands directly on the creative process to produce their best and most satisfying work.

The company has to date produced three series (41 hours) of their flagship prime time drama *Street Legal*, for TV2 and is in development on series four. They are currently producing a 13 episode children's series, *Hard Out*, and are in the final stages of development for *Liability*, a 13 part prime time drama series commissioned by TVNZ in co-production with the United Kingdom.

They are also developing two feature films: *Skin and Bone*, an adaptation of Greg McGee's landmark play, *Foreskin's Lament* and an adaptation of novelist Maurice Gee's children's classic *Under the Mountain*.

CAST

BIOGRAPHY

JEREMY SIMS (Jack)

Jeremy Sims is an award-winning Australian actor with extensive experience in all fields – film, television and theatre. He also directs and produces theatre.

He won an AFI best actor, drama series award for Aftershocks in 1999 and has AFI nominations for best actor feature film (Idiot Box) and best actor television drama (Kangaroo Palace); plus a Critics Circle Award best actor nomination for Idiot Box and a Silver Logie best actor nomination for Aftershocks.

His television work also includes Chances, Police Rescue, Wildside, Farscape, Corridors of Power, Stingers, The Chosen and Street Legal. His theatrical work includes Hamlet and Rosencrantz and Guildenstern are Dead, both of which he also produced and directed. Other theatre roles include Cyrano de Bergerac, The Herbal Bed and Twelfth Night.

He graduated from NIDA in 1990.

PAOLO ROTONDO (Martin)

Paolo Rotondo is best known for his role as a love-struck ingenue in the critically acclaimed film, Stickmen.

He won the best actor award at the Fantasporto Film Festival in Rome for his role as a serial killer in the feature The Ugly, directed by Scott Reynolds. He also has a successful career in New Zealand Theatre, most recently Streetcar Named Desire for the Auckland Theatre Company. He received glowing reviews for the Auckland run of the play he wrote and starred in, Little Che.

Rotondo was born in Italy and emigrated to New Zealand as a 10-year-old. In school he was put into speech and drama classes to improve his heavily-accented English with poetry and drama recitals. He discovered that he loved performing and won several school competitions. He performed in amateur theatre while studying for his Bachelor of Arts at Auckland University and later studied theatre at Ecole Philippe Gauliere in London and with John Bolton in Melbourne.

He recently received NZ Film Commission funding to direct a short film he wrote, called The Freezer.

Credits

Cast

Jack

Jeremy Sims

Martin

Paolo Rotondo

Crew

Writer/Director

Rebecca Hobbs

Producers

Chris Hampson & Jane Lindsay

Executive Producers

John Gilbert & Mike Smith

Directory of Photography

Leon Narbey

Editor

John Fraser

Production Designer

Kirsten Nicholls

Composer

Don McGlashan

Costumes

Sara Beale
