

# Twenty One Points

Written by Pete Circuitt and Steve Best  
Graphic and VFX content produced by Studio Local



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# TWENTY ONE POINTS

## KEY INFORMATION

Title of Film: Twenty One Points

Country of Production: New Zealand

Date of Completion: October 2018

Shooting Format: Arri Alexa Mini, Prores 4444XQ, starting resolution 3.2K

Screening Format: ProRes 4444, DCP, .mp4

Ratio: 16:9

Sound: Dolby Digital 5.1

Duration: 10 minutes and 01 seconds

Genre: Drama

Language: English

Log line: Set over a single day in suburban New Zealand, Twenty One Points is a light-hearted and eccentric buddy movie between a grown man, his imaginary friend, and his Mum.

One liner: A buddy movie between a grown man, his imaginary friend, and his mum

Director: Pete Circuit

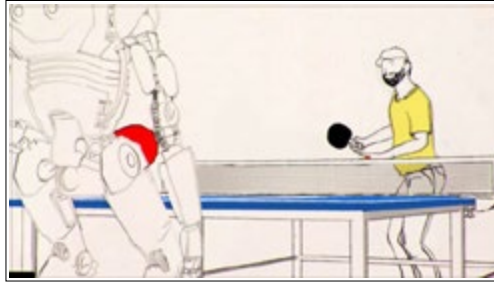
Director contact details: [pete@studiolocal.tv](mailto:pete@studiolocal.tv), +64 220664811, [www.studiolocal.tv](http://www.studiolocal.tv)

Writer: Pete Circuit and Steve Best

Producer: Rob Linkhorn

Producer contact details: [rob@studiolocal.tv](mailto:rob@studiolocal.tv), +64 21677252

Production Company: Studio Local, [prodmanager@studiolocal.tv](mailto:prodmanager@studiolocal.tv), +64 220664811



Pre-Production Storyboards

## THE FILM - CONTAINS SPOILERS

**21 Points** is a light-hearted eccentric buddy movie between a grown man, his imaginary friend, and his Mum. The film is set over a single day in suburban New Zealand and explores what most would consider an 'unhinged mind'. Though on a more abstract level the story also questions mankind's relationship with technology. It's a dialogue-driven film between Alan and his best mate Gary, two guys who are extremely familiar with one another and have been friends for a long time. What makes this notion compelling is that Alan's best friend is not only imaginary, but he is also a skinny green robot.

Though well into his thirties Alan still lives at home with his Mum who appears to be at ease with her son's psychological 'illness'. Mum is stoic, compassionate and incredibly tolerant of her son's eccentricities. Though she is a woman of few words her role in the story is both pivotal and powerful. As we eventually learn, Mum has some of her own eccentricities which will influence events in the story.

As an audience we witness what begins as a typical day in the life of this small, odd but endearing family unit. We follow Alan and Gary through their daily routine and observe the often awkward interactions with their familiar neighborhood community. It is through the eyes of this supporting cast of characters that we catch a glimpse of how the rest of the world perceives the endearing local oddball, Alan. Among these daily routines, the most central to Alan and Gary's relationship is their highly competitive garage Table Tennis matches. Fast paced and high intensity, the two friends spend their days furiously battling each other as they have done since childhood, both striving to reach the coveted 21 points needed to win a match. But no matter how close the game gets, Alan has always championed 27 years of imaginary table tennis. That is, until today ...

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*"These are such wonderful characters to write for that ideas for them come remarkably easily and I am often found scribbling down little scenarios for them. Often when you get consumed by a creative project, world events can seem to sync up with what you are doing. From the UN agreeing to address 'killer robots', A.I. chat-bots having racist meltdowns live on Twitter, to the first robot ringing the NASDAQ bell at the US stock exchange. This flow of news feeds of real life robots during and after writing the screenplay intrigued me and made us all feel that besides 21 Points being a spectacular looking and entertaining New Zealand film, the subject matter was relevant enough to help connect it to a global audience.*

Cheers

**Pete**





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## ALAN CHARACTER BIO

*(Josh Thomson)*

Alan is different, unemployable but not exactly threatening. His long-term relationship with an invisible robot friend is as absurd as it is funny. Alan represents a lot of the neighborhood 'crazies' I've seen lurking around the communities that I've lived in. The first one I remember clearly was Speedy in Dunedin, and the newest is 'Backwards Lady' who walks the streets of Mt Albert exclusively in reverse. Just like Speedy or Backwards Lady, Alan is one of these strange characters who we watch in awe but will most likely never talk to. If we did we would find Alan to be a like-able and intelligent guy. When his imaginary robot friend finally defeats him after 27 years of imaginary table tennis he is confronted on many metaphysical levels and struggles to process where he fits in . . .

**JOSH THOMSON** is a Timaru-born actor from sturdy South Island and even sturdier Tongan Island stock. He studied Theatre, Film and Media Studies at the University of Otago and now has a useless Bachelor of Arts somewhere at his parents' house.

Josh is well-known in the NZ comedy scene and is a stalwart of the NZ 48 Hours Short Film Competition, winning with The Downlow Concept in 2006 and 2011. Josh has also appeared in TV commercials and series including 2012 NZ Best Comedy Winner "Hounds", "Coverband" and "A Night At The Classic", as well as being a regular panel member on "7 Days".

Josh continues work in Auckland as an actor, director, writer, editor and whatever else he can do to pretend he is saving for a house.





## GARY CHARACTER BIO

*(Rohan Glynn)*

Gary is a six-foot robot and Alan's imaginary friend. He's a very real manifestation of Alan's profound mental illness. Gary is not an extension of Alan's personality - he is quite different to him. Both of them are intelligent but Gary's sense of humour is far more cynical than Alan's and he is a much better loser. Importantly, just like other friends, he is not with Alan 100% of the time. He comes and goes, somewhere he has his own house and his own things to do. As they are from the same mind it is especially intriguing when they might disagree, or when Gary is articulating an opinion or describing something that Alan might not previously know about.

**ROHAN GLYNN** graduated from UNITEC with a Bachelor of Performing Arts in 2004, having spent time prior studying with Hagley Theatre Company in Christchurch. Since then he has featured in three seasons of well-known NZ television classic 'Outrageous Fortune' as well as scoring roles in 'Legend of the Seeker' and 'Underbelly NZ'.

His theatre credits include 'Macbeth', 'Measure for Measure' and 'The Crucible'. Rohan is currently studying the Meisner Technique with Michael Saccente.

Rohan's relaxed and naturalistic on-screen presence is key to bringing the character of Gary to life. Through advanced motion capture technology, Rohan's nuanced performance is captured and enhanced with animation to give Gary incredibly life-like and believable human characteristics and movement.



## MUM

### CHARACTER BIO

*(Robyn Malcolm)*

As a child raised in a solo parent household myself, this character means a great deal to me along with the inner workings of the film itself. Mum is a warm, likeable and ordinary woman in or around her 50's. The viewer will sympathize with Mum and admire her calm, pragmatic acceptance of her son's unhinged psychology. We'll witness her most meaningful performance as she calmly stages an intervention between Gary and Alan as they argue viciously. Ultimately this is an incredibly pivotal moment in the film which will reveal a lot about the families psychology.

**ROBYN MALCOLM** is one of New Zealand television's best-loved actors. An accomplished stage performer before moving into screen roles, she is best known for six seasons as Outrageous Fortune matriarch Cheryl West who has become one of New Zealand television's most iconic characters.

Robyn has appeared in various other notable television roles (Shortland Street, Serial Killers, Agent Anna), movies (The Hopes and Dreams of Gazza Snell, Lord of the Rings: The Two Towers) and documentaries (Our Lost War).

Along the way Robyn has stacked up an impressive run of awards and nominations, including 2007 Air NZ Screen Awards for Best Actress, and Qantas TV Awards in 2005 and 2008.





## FAMILY BACK STORY

### GARY KASPAROV VS DEEP BLUE

This is the epic chess battle in 1997 between IBM's Deep Blue and chess champion Gary Kasparov. This is a subtle but important influence to the film. There is no doubt that Kasparov's defeat marked a pivotal shift in man's relationship with technology. After Deep Blue's victory many were left feeling uncomfortable with the prospect of mankind's inventions finally proving themselves to be superior. Interestingly even to this day Kasparov believes that IBM cheated. During a scene from the film when they are seated at the dinner table a Deep Blue documentary is on the TV.





## HOMELESS MEN (BOB & TERRY)

### CHARACTER BIO

*(John Callen and Stephen Ure)*

Statler and Waldorf are the two elderly hecklers who dish out their cynical criticisms from high above The Muppet Show with cantankerous enthusiasm. Similarly the two hobos in the film observe and comment on their community with a bent perspective influenced by conspiracies and booze-addled minds. The way in which others react to Alan's interactions with Gary is an integral part of the writing, and these characters give the audience their first glimpse of this point of view.

**JOHN CALLEN** has worked for 40 years as a professional actor, director and writer in theatre, radio, film and television. He has performed in or directed more than 100 stage productions and more than two dozen television series, and narrated close to 150 documentaries.

**STEPHEN URE** is an Australian born actor / director most notable for his outstanding character roles as Grishnákh and Gorbag in The Lord of the Rings trilogy. In The Hobbit films he portrayed the Hunter Orc Fimbul and the Goblin Grinnah, as well as regular appearances in television series Xena: Warrior Princess, Spartacus, Legend of the Seeker and Hounds.



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## **GARY** TECHNICAL BIO

Gary is an original design by Dan Brown at Studio Local, created specifically for this film. We have invested a huge amount of time so that Gary's CGI performance will be driven by Rohan and his naturalistic mannerisms and gestures. It is vital that Gary appears life-like and 'alive' on screen. So to achieve this, the production back-end to Gary requires a level of sophistication equal to that of a big budget feature. All his hydraulic parts move properly, his rubber pipes flex and his metal looks perfectly real.

But beyond all this, what is most exciting about Gary is that all of his movements will be driven by Rohan's performance captured with a state-of-the-art wireless motion capture suit. Since Gary is a product of a human dysfunction, it's important that his movements are very human - his inflections and hand gestures for example are crucial. Shock, awe, laughter and anger will be recorded with performance capture and re-targeted to the robot.

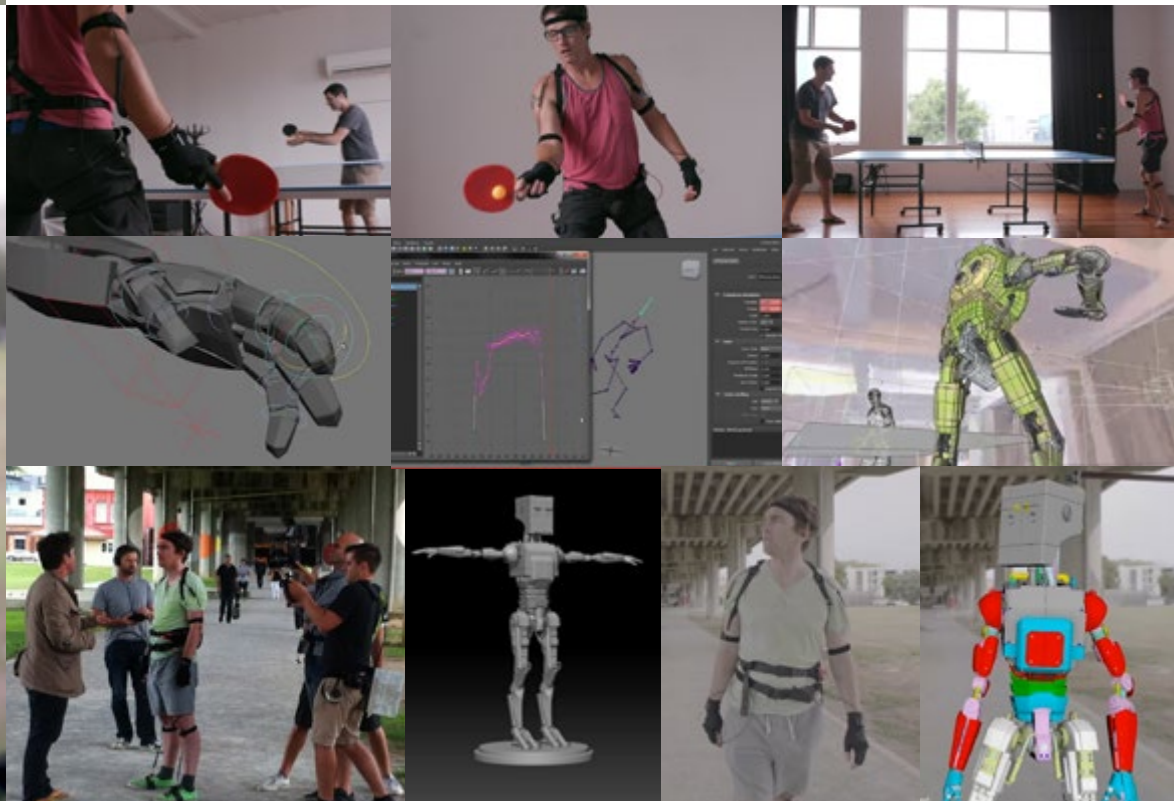
Here at Studio Local we have been tirelessly refining the capture process and executing numerous tests that hold up as a solid proof of concept. Both our cast and crew have been gracious enough to dedicate time and effort to rehearse with us and prepare for a seamless on-set experience.

## WIRELESS MOTION CAPTURE

We here at Studio Local have always had our ear to the ground when it comes to evolving and emerging technologies, including a flexible and affordable platform to experiment with and push the limits of motion capture.

The PERCEPTION NEURON Mocap Suit is the first tool of its kind to deliver small, adaptive and versatile motion capture technology. The system is composed of interchangeable neuron sensors (inertial trackers) connected to a Hub. The Hub connects wirelessly to a computer through WIFI and is powered by an external USB power pack. The whole system weighs less than 300 grams and allows us to capture mocap remotely on-location.

Ultimately this means we're no longer restricted on space or to the confines of an optical capture stage. We have run tests and have captured real time mocap data indoors, outdoors on the move, in an elevator, and of course whilst furiously playing table tennis - all with astonishingly accurate results. Simply put, it has enabled us to shoot off-site at virtually any location with our actors comfortably interacting with each other. No more unflattering blue latex onesies with ping pong balls attached!







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## DAVE CAMERON

DOP

**DAVE** tackled his first TV drama series as DOP at the age of 25, a debut that led to a nomination for best cinematographer at the NZ Film and TV Awards the following year. And so his career was to continue for the next decade. From “Hounds” the winner of NZ’s Best Comedy series 2012, to “Go Girls” the winner of NZ’s Best Drama series 2012, to “Nowhere Boys 2” which received an International Emmy in 2015, Dave has worked on the very finest drama Australia and NZ have had to offer. Dave has also received numerous accolades for work, most notably for his long-form projects. “Piece of My Heart” – 2009 Bronze ACS award for best cinematography in a telefeature. “Bliss” – 2012 ACS Golden Tripod for best cinematography in a telefeature, and “The Monster of Mangatiti” – 2015 ACS Gold Award for best cinematography in dramatised documentary.





## PETE CIRCUIT

### DIRECTOR BIO

Pete's unfettered imagination and attention to detail procures characters that connect and endure. Working primarily as a commercial director Pete has crafted innovative campaigns for high profile clients including Budweiser, Royal Bank of Canada, Macy's, Carlsberg, and Microsoft ZUNE for which his spot entitled "Monster" was honoured with an AICP award for animation and permanently archived in MOMA.

His highly acclaimed long form animated Christmas special, "Yes, Virginia", has been hailed by critics as a new classic and reaches more than five million viewers each year on CBS. The film's heroine, Virginia, was recently immortalized as a large scale float for the classic Macy's Thanksgiving Day Parade; a true testament to Pete's masterful ability to create well-loved and enduring animated characters that make things happen.

Raised in South Auckland, New Zealand, Pete completed his post graduate film studies at the Victorian College of the Arts in Melbourne, Australia. His directorial range embraces Long Form down to the 10 second bumper and his work has won gold and silver One Show Pencils, Silver and Bronze Lions and much more.

After initially conceiving the story and characters for 21 Points he co-wrote the script over two furious weeks and since then the concept has managed to garner the interest of the most exquisitely talented people in the New Zealand film industry.



## **ROB LINKHORN**

### PRODUCER BIO

Rob comes to this production with a broad background ranging from science to the arts, having studied zoology, photography, film & television and design at institutions such as Otago University and Unitec in Auckland. Part-time photographer and painter he has been running campaigns for Television and Radio with over a decade of experience in the U.K. and New Zealand. He currently works as a television commercial producer.

Twenty One Points has been his first film project, and while it's been several years in the making, the considered approach has enabled a film of immense production value and satisfaction.



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## STUDIO LOCAL

### DIRECTION / POST PRODUCTION

Twenty One Points could not have been made without the insanely dedicated artists and animators who worked extremely hard . . for free.

Studio Local works worldwide with the finest directors, producers, agencies and production companies on unique ideas for film and television. From hand-drawn traditional animation to photo-realistic content they have a huge range of animation and visual effects driven work.

Studio Local offers the full complement of visual effects services, award winning 2D / 3D animation and more. They do it all, and hey do it very well.

**[www.studiolocal.tv](http://www.studiolocal.tv)**



## ROBIN SCHOLES & ANDREW ADAMSON EXECUTIVE PRODUCERS

At Studio Local we are incredibly honoured to have the support and guidance of two of the most seminal figures in the New Zealand film industry.

**ROBIN SCHOLES** is one of NZ's most experienced and respected producers. Her credits range from feature films (Once Were Warriors, Mahana, Mr Pip) to iconic TV shows (Magic Kiwis) and documentaries (Colin McCahon: I Am). In 1997 she was made an OBE for services to the film and television industry.

**ANDREW ADAMSON** NZOM, began his career at Auckland computer animation company The Mouse that Roared. After moving to the States and working in visual effects, he won fame in 2001 after co-directing Shrek, the first film to win an Academy Award for best animated feature. Adamson has returned home to shoot the first two installments of the Chronicles of Narnia, followed by Lloyd Jones' novel Mister Pip.







## **SUPPORT & GUIDANCE**

### NZ FILM COMMISSION

We are incredibly grateful for the financial assistance and belief already received from The New Zealand Film Commission. Thank you!

### SIR JAMES WALLACE

We are incredibly grateful for the financial support one of New Zealand's most robust patrons of the Arts, James Wallace. Thank you!



# BOOSTED



PROJECT STATUS: SUCCESSFUL

**\$16,475.00 OF  
\$15,000.00  
102 DONORS**

## DONORS



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## TWENTY ONE POINTS

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Twenty One Points is a short film written by Pete Circutt and Steve Best. The film was shot a year ago, and it's edited, but we've still got a lot of work to go on our animation and compositing, to get one of our lead characters embedded into the frame.

To be specific - 120 hours of animation, and 560 hours of compositing. We need your HELP!

Here's a little bit of background about the project...

This is a light hearted eccentric buddy movie between a grown man, his imaginary friend, and his Mum. The film is set over a single day in suburban New Zealand and explores what most would consider an **unhinged mind**. It combines drama and animation and was conceived by award winning director and writer Pete Circutt.

At some point in 2013... exact dates are a little hazy truth be told, head of Animation Car Brown started building a robot, Director Pete Circutt was writing a script. With Producer Rob Linkhorn collaborating, we took the treatment to the NZ Film Commission's Premier Shorts film funding, which caught the eye of Robin Scholes. She in turn introduced us to Andrew Adamson who gave us a **huge boost in confidence about this film's potential**.

Our IPs encouraged us to aim high, and the two key factors we needed to nail before shooting could commence was the casting and performance capture technology. So after almost three years of technical development, the result was an insanely robust Mocap system and a

## CROWDFUNDING

### BOOSTED CAMPAIGN 2017

In June 2017, Studio Local launched a crowd funding campaign on BOOSTED.co.nz, humbly asking the general public to help raise funds for post production and ultimately completing the film in time for entering into the international film festival circuit.

Immediately overwhelmed by the response and support for our campaign, we reached our goal ahead of schedule raising over \$16,000 which allowed us to pay for the skilled animators and composers who helped bring robot Gary to life and seamlessly integrated into the live action plates we shot in May 2016.

Needless to say, here at Studio Local we are so grateful and humbled by all of the wonderful support shown towards our film, from our families, friends, colleagues / industry peers, and the general public who have a curiosity and love for quirky New Zealand film making. Thank you all!



## FILM SOUNDTRACK & ORIGINAL SCORE

### PROUDLY SUPPORTING NZ MUSIC



#### **“ Best Friend “**

written by Kezia Nell & Conrad Wedde  
Performed by Kezia & the Seven Year Itch

Originating from Wellington, New Zealand and a uniquely old soul, singer/songwriter Kezia Nell was reared on a diet of 60's soul, folk, jazz and psychedelia, which is reflected in her writing. The Seven Year Itch included Conrad Wedde (Producer), Will Ricketts and Sam Scott, all members of The Phoenix Foundation, with the live version including Wellington players Ryan Prebble and Mike Jenson.

[www.kezianell.com](http://www.kezianell.com)



#### **“There is No Depression in New Zealand”**

Lyrics by Richard von Sturmer  
Music by Don McGlashan.  
Performed by Blam Blam Blam



#### **‘Gary Wins the Championship’**

written & performed by The Kahi Brothers

Brothers Brendon and Jared Kahi have grown up together in a very musical family, and with a combined love of watching and making film, it was only a matter of time before the two interests collided. Both founding members of Auckland band The Ghosts of MOTAT, and award winning filmmaking team Lense Flare, the two created original score initially intended for the Twenty One Points trailer, which Director Pete Circuitt later insisted went on to close the final scene of the film.



#### **‘Red handed’**

written & performed by The Aristocrats

Auckland indie garage rock outfit The Aristocrats contribute a track from the 2010 album Whisky & Requests. The song ‘Red Handed’ starts as a dark, brooding background to a tense game of table-tennis. Then, once the game doesn’t end in Alan’s favour, the song descends into a building, menacing psych-freakout drum frenzy; the perfect internal soundtrack for the snapping of an unhinged mind!

[thearistocrats.bandcamp.com/album/whisky-and-requests](http://thearistocrats.bandcamp.com/album/whisky-and-requests)



#### **Dyslo - ‘Work Harder’**

Solid, heartfelt tune from Dyslo. Instrumental beat by SoulChef

Check him out here . .  
[soundcloud.com/dyslo](https://soundcloud.com/dyslo)

## FESTIVALS



### SHOW ME SHORTS 2018 NOMINATIONS

### WINNER

BEST VFX

BEST ACTOR NOMINEE

*Josh Thomson*

.....

DEPARTMENT OF POST  
BEST NEW ZEALAND FILM  
AWARD NOMINEE

*Rob Linkhorn (Producer),  
Pete Circuitt (Director)  
and Dan Brown (Lead Animation)*

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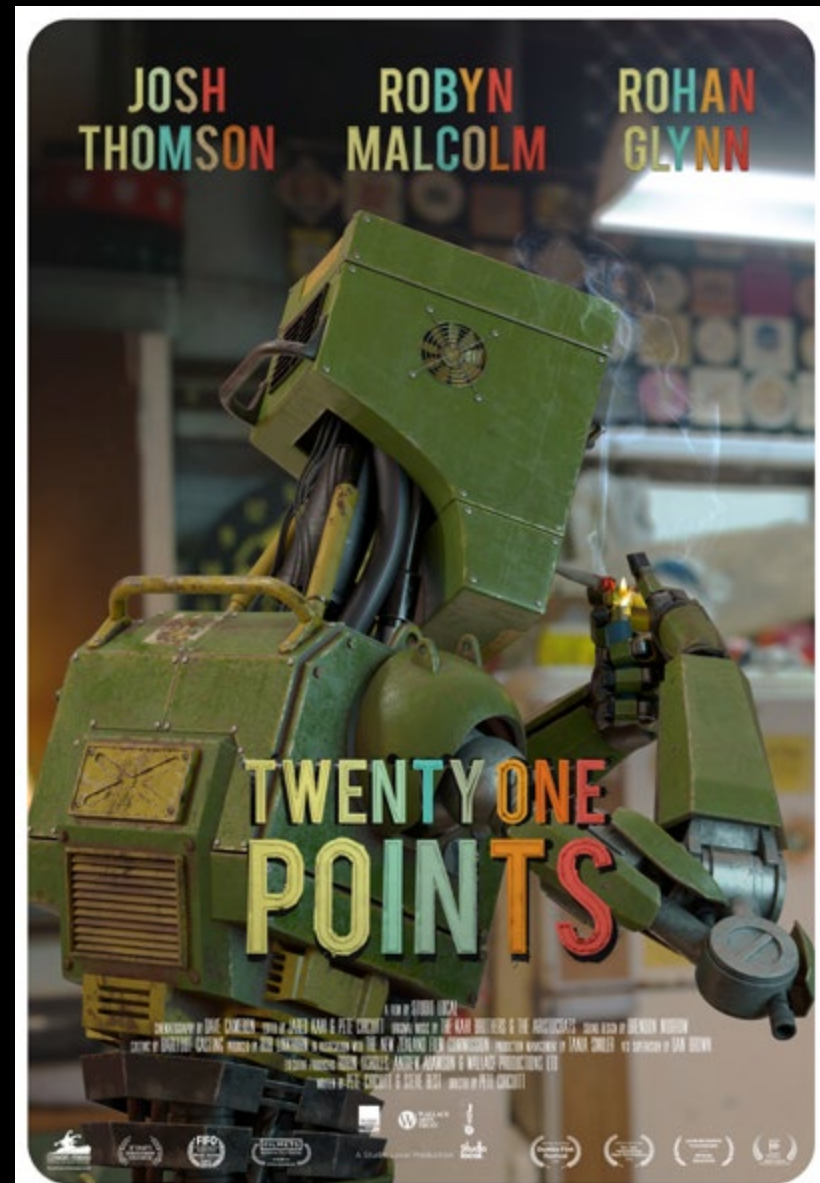
BEST SCREENPLAY

*Pete Circuitt and Steve Best*

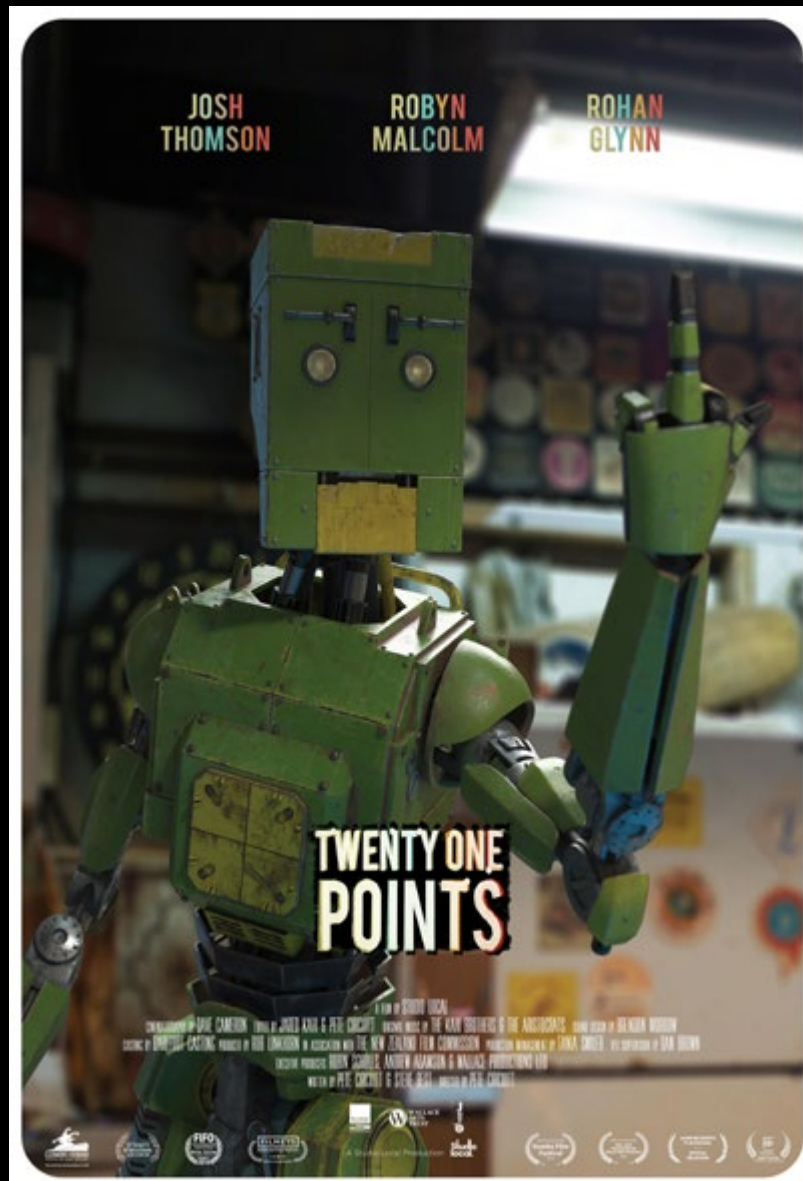




Film Posters



Film Posters





*Film stills for consideration - ( before CGI work )*





*Film stills for consideration - ( before CGI work )*



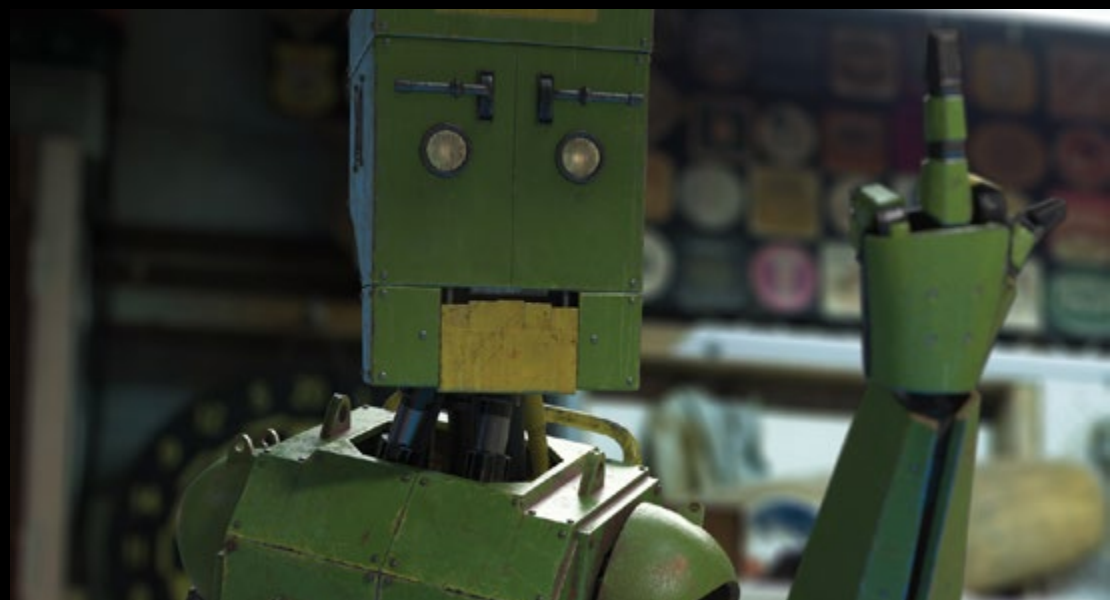


*Film stills for consideration - ( after CGI work )*





*Film stills for consideration - ( after CGI work )*







# Thank-you !

to stay in touch, or to keep an eye on our progress please visit [www.twentypoints.com](http://www.twentypoints.com)