

HOME BY CHRISTMAS
a true story of love, war and secrets

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Sue Rogers – co-producer

Nigel Hutchinson – executive producer

Alun Bollinger - cinematographer

Paul Sutorius - editor

Jan Preston - composer

John Harding – production designer

Lesley Burkes-Harding – costume designer

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FACT SHEET

HOME BY CHRISTMAS

Production company: Gaylene Preston Productions
in association with Midnight Films and Motion Pictures
and New Zealand Film Commission, TVNZ, NZ on Air and The Wellington
Company
International Sales: NZ Film
NZ distributor: Metropolis Film

Director, writer, producer: Gaylene Preston
Co-producer: Sue Rogers
Executive producer: Nigel Hutchinson
Cinematographer: Alun Bollinger
Editor: Paul Sutorius
Composer: Jan Preston
Production designer: John Harding
Costume designer: Lesley Burkes-Harding

Cast:
Tony Barry as Ed the elder
Martin Henderson as young Ed
Chelsie Preston Crayford as Tui

Genre: film memoir
Duration: 90 minutes
Format: 35mm Dolby Digital
Rating: GM

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TAGLINE:

a film memoir of love, war and secrets

SYNOPSIS

A true story of romance, secrets and terrible adventure in which Ed Preston, on his way home from rugby practice in 1940, joins the New Zealand Army to go to World War II.

His new wife, Tui, is pregnant and distraught, but he tells her not to worry, he'll be home by Christmas. And so he is – four years later – after escaping from a prison camp in Italy. But while Ed is away, Tui has fallen in love with another man. A remarkable memoir of resilience, determination and love.

DESCRIPTION

A film memoir based on filmmaker Gaylene Preston's interviews with her father about his World War II experiences, reconstructed with actor Tony Barry as Ed Preston.

Weaving strands of poetic imagined drama, and archival footage into the interview, Preston presents both sides of her parents' wartime marriage: the horror and hardship of battlefield and prison camp juxtaposed with the loneliness and grief of a young wife struggling with a newborn baby and a husband declared missing.

BACKGROUND

“I grew up after the War and when I was a little girl it felt like there were always three times: there was ‘before the War’ and ‘after the War’ and there was another time that was almost like a secret place called ‘during the War’. HOME BY CHRISTMAS is part of an investigation I’ve been making for a long time around that”. – Gaylene Preston

In her Award-winning 1995 documentary feature *WAR STORIES Our Mothers Never Told Us* (selected Venice, Toronto, Sundance film festivals), Gaylene Preston presented seven elderly women talking about their personal experiences during World War II. One was her mother, Tui, who told of bringing up her son while her husband was away, and of falling in love with another man during those lonely years.

Preston had earlier interviewed her father, Ed Preston, about his experiences while he was fighting in the New Zealand Armed Forces in North Africa and Italy. As her audiotape recorded his reminiscences in 1990, she didn't yet know her mother's secret, but being an inquisitive daughter, she nevertheless asked him some rather personal questions. How Ed dodged most of them is the basis for her latest feature film, *HOME BY CHRISTMAS*.

With warmth, humour and understated yet powerful emotional effect, Ed (played by Tony Barry) tells how he, with the rest of his rugby team, joined the New Zealand Army, expecting to be home by Christmas, ready to set up a good life for his family with his army rehabilitation loan. The reality was harsh: defeat in battle in the Egyptian desert, two years in Italian prisoner-of-war camps and a risky escape through the Alps into Switzerland, all the while missing his loving wife and the baby boy born after he left.

This is a film that tells it how the men tell it. Matter-of-factly, with few embellishments; with jokes that reveal the terrible truth about war from what is not spoken, and only hints at the secret places where love is. That territory in *HOME BY CHRISTMAS* is inhabited by Preston's imagined dramatic visualisations of her young parents (played by Martin Henderson and Chelsie Preston Crayford), who are coping as best they can – he incarcerated in prison camps in Italy and she with a marriage torn apart by war.

More than 70 years later, *HOME BY CHRISTMAS* reflects, in a unique blend of fact and fiction, the secret loves and enduring spirit that drove a generation.

ABOUT THE FILM

Gaylene Preston's *HOME BY CHRISTMAS* is a love story based on the wartime marriage of her parents, Ed and Tui. With a loving and compassionate eye, her lifelong curiosity and special imagination, she reveals the two sides of a traumatic separation brought about by World War II.

Ed Preston in his old age (Tony Barry) tells the story from the day in 1940, aged 28, he and his mates impetuously signed up after rugby practice, telling their wives later. His new wife, Tui (Chelsie Preston Crayford), was pregnant and distraught, but he told her not to worry, he'd be home by Christmas. Young Ed (played by Martin Henderson) thought the war would be over by the time they got there and he'd be home in a few months with a Government loan to set up his new family. Then, the reality: the terror of his first bayonet charge, and capture by the Germans after three weeks on the Egyptian desert battlefield. He then endured two tortuous years in prisoner-of-war camps in Italy and a further year in neutral Switzerland before he finally arrived home at Christmas 1944. Home, where he had to re-build his relationship with his young wife, Tui (Chelsie Preston Crayford) and get to know four-year-old Edward junior, the son he had never seen.

Inspired by her life-long quest for answers to the questions "What did you do in The War, Daddy? What did you do in The War, Mummy?" Preston wrote, directed and produced *HOME BY CHRISTMAS* as a unique blend of truth and fiction. She weaves drama and documentary elements around her interview with her father (realistically reconstructed with actor Tony Barry) into a heart-warming story of the survival of a marriage torn apart by the horrors of war.

Ed Preston, a laconic everyman-gone-to-war, lives through the extremes of battle, Italian prisoner of war camps, escape on foot over mountains into Switzerland and eventually returns to his homeland. While he is declared 'missing in action: presumed dead', his young wife, Tui, struggles with grief, loneliness and the hardship of bringing up their baby son alone. In a new twist on conventional war movies, we see the day-to-day heartbreak of Tui's domestic life, as she waits with her mother and sisters for news from overseas, via telegram, hand-delivered by the local postman.

The story is told by Ed (Tony Barry) in the form of an interview with his daughter (Gaylene Preston appearing as herself), interlaced with flashbacks to his youth compellingly brought to life by Henderson and Preston Crayford, and illustrated with poignant use of family photographs, archival film footage and wartime photographs. *HOME BY CHRISTMAS* is written, directed and produced by Gaylene Preston, coproduced by Sue Rogers (*Predicament, Forgotten Silver*) and executive produced by Nigel Hutchinson (*Goodbye Pork Pie*). Financed by the New Zealand Film Commission, NZ on Air and The Wellington Company, the film is produced by Gaylene Preston Productions in association with Midnight Films and Motion Pictures and will be distributed in New Zealand by Metropolis Films, with overseas sales handled by NZ Film. Cinematographer is Alun Bollinger (*Perfect Strangers, Heavenly Creatures*), editor Paul Sutorius (*Bread and Roses, Ruby & Rata*), the composer is Jan Preston (*Illustrious Energy, Pictures*), production designer is John Harding (*Predicament, Until Proven Innocent*) and costume designer Lesley Burkes-Harding (*Predicament, Out of the Blue*). Gaylene Preston explains the title: "The film is called *HOME BY CHRISTMAS* because I don't think any soldiers anywhere have ever gone off to war without thinking they'll be home by Christmas. In my father's case, he was, but four years later. He departed in 1940 and he arrived home on Christmas Eve, 1944."

ABOUT THE PRODUCTION

The telling of Ed's story is a dramatic reconstruction of a series of actual audiotape interviews given by the real Ed Preston to his daughter Gaylene at the end of 1990, shortly before he died, aged 81. She describes that as his parting gift to a curious daughter, who had pestered him for years for his story. Gaylene Preston was born about two years after Ed came home from the war. To her, those tapes are a taonga, a treasure, since it was the first time he had ever talked to her about the war.

She says, "He never talked about the war with us - he would talk about it with a few men out in the garage with a roll-your-own cigarette and it was all jokes and funny - and so I grew up knowing the very bare bones of what my father did during the war, but it was a mystery to us. I suppose they thought because they won the war, and we children were the reason they'd fought, we were going to live happily ever after and they didn't want to burden us with the terrible thing that war is."

After her father Ed died, her mother, Tui, spoke of her wartime experiences in Preston's popular documentary feature, *WAR STORIES Our Mothers Never Told Us*. It was while sitting next to the camera recording her mother's interview that Preston first heard about Tui's wartime romance and the heart-wrenching choice she had to make when she discovered that her husband Ed was alive after all, and coming back from the war.

In *HOME BY CHRISTMAS*, Preston re-creates Tui's side of the story, as drama sequences in which Martin Henderson and Chelsie Preston Crayford convey the emotions of Tui and Ed's relationship and Tui's romance with The Other Man, played by Jeremy Randerson.

Preston freely admits that she has drawn on her storytelling skills in fleshing out her mother's situation, since the real Tui never again spoke of the affair. She says both of her parents were very adept at dodging questions they thought were too personal.

"I spent most of the interview with my father trying to find out whether he had any girlfriends while he was away. He spent three weeks in battle and the rest of the time in prison camps and then a year in Switzerland, where he did admit to meeting some women and I thought something could have happened. But he diverts these questions from a bossy and inquisitive daughter in various very effective ways. In any case, he was unlikely to tell me anything that could cause upsets after he died, that was for sure.

"I think he certainly took some secrets to the grave. My mother did too. And why not? We live in a society now where it's thought to be good that people talk about everything, but we grew up as young kids in the 1950s in a society that held a lot of secrets. My parents' generation rolled their sleeves up; they took one day at a time and just got on with it. This film is a tribute to that. It's a celebration of it, actually."

Preston the filmmaker looked at her storytelling resources: her father's voice on old audio tapes telling his version of the war and her mother's tantalisingly incomplete story. In addition, she had the family photographs and access to archival film and photographs. She had both sides of the story, to varying degrees, and she had her own free-ranging imagination. These elements, plus her storytelling skills and experience in making both documentary and drama, combined with the technical skills of her film crew colleagues, work together to mould this remarkable story of resilience, determination and love.

Preston says the experience of her parents must have been quite common in New Zealand at that time because the whole country was in a state of upheaval.

“What happened to them is really ordinary. It’s shared by so many others because the war affected a complete generation. This was a huge part of what makes New Zealand what it is now. Hundreds of thousands of young men left the country, the women at home had to change their lives completely, moving into the labour force in huge numbers, running households, bringing up children without fathers and so on. This is part of our culture - it’s the love stories that we’ve inherited - that’s the cultural genealogy of our country. And it was never talked about, so naturally we were born to try and find out.”

Because *HOME BY CHRISTMAS* presents the experiences of ordinary people at a real grassroots level, it can also be described as an unusual anti-war film. In this, Preston takes her lead from her father:

“My father felt that he’d wasted four years of his life and that he would have been better off to have stayed here and looked after his little family. As an old man, he would say to me ‘well, I drive a Japanese car and we’ve got a German television, so what was it all about?’

“He didn’t go to Anzac Day ceremonies because he didn’t like the way Anzac Day was to do with marching about because it felt military to him and he didn’t like that. He went away to war and found that he and his mates were just cannon fodder.

“*HOME BY CHRISTMAS* doesn’t look at the big issues, it looks at the war from among the mothers, babies and the ordinary blokes. It’s not a story of what the generals did and it’s not about people winning medals. It’s actually an extraordinary tale told in a simple way by an ordinary man to his daughter as a parting gift because he knew he was dying and he knew she wanted to know.” It is the very unofficial version.

Australian actor **Tony Barry**’s longstanding involvement in the New Zealand film industry began in the 1980s with the lead role in Geoff Murphy’s iconic *Goodbye Pork Pie*. In *HOME BY CHRISTMAS*, he plays Ed Preston in his old age giving the pivotal interview to his daughter Gaylene. Barry was struck by the emotional tone of the script:

“I thought it was such a humane and deeply compassionate film that I wanted to be a part of it. There was the naiveté of the fact that here was Ed going off to war thinking he was only going to be over there for 12 months, probably won’t see any action, would come back, get an interest-free loan and be on easy street. I wanted to see where that journey went. As I read through the script, I became more and more intrigued with it and I thought: ‘well, it’s not exactly an anti-war film, but it’s certainly a pro-peace film in my opinion.’”

He describes Ed as a good keen Kiwi who epitomised a West Coast, South Island character with “an innate commonsense that very quickly cuts through any pretentiousness or bullshit. He was a no-nonsense man whose discussion about the war, I felt, was so underplayed. He didn’t want to give it any more prominence than the fact that it was something that happened to him.”

Preston’s unconventional approach to making this film contributed towards Barry’s realistic portrayal of Ed. He says, “As an actor you’re trying to take on a character, but I was staying in Gaylene’s house in the room that Tui had lived in and with her photo in the hall looking down at me, so I was constantly reminded that I had to be giving this my all because it wasn’t just another fictional character. It became something other than another job.

“Gaylene developed a technique in which she wouldn’t let me learn the lines because she said ‘it will show in your eyes’. She’d let me listen to the tape. Sometimes she

would tell me the story and get me to tell it back to her. And it obviously worked because after a while I felt like I'd been on that journey. I could see those characters, I could see those situations and I was moved to be Ed, rather than play him.

“There's very few alchemists working out there under the title of director. I think Gaylene's an alchemist. She can put together a white witch's brew that's very nourishing for the spirit.”

For **Martin Henderson**, there was a special resonance about this script because his own grandfather flew Lancaster Bombers over Germany in the Second World War and would also never talk about it with Martin or his mother. He wanted to play this role because, as a New Zealander living in Los Angeles, he related strongly to it and was drawn by thoughts of home.

“It is such a personal story,” he says, “The fact that it's told by a father to a daughter and she's trying to navigate his answers and steer him into certain areas. He's avoiding some and yet opening up beautifully and really candidly on others. As the film unfolds, it becomes ‘what is he going to reveal and what is he not?’ I found it really moving, very intimate, very personal, which I think distinguishes it from most World War II movies. And it's a very New Zealand story. It had been a long time since I'd been home and this was the first thing I'd read that I felt personally connected to. So I was very eager to discuss the film with Gaylene and talking to her felt comfortable - it felt like family.”

For Henderson, playing Ed was a challenge because he was in many ways the opposite of what an actor looks for in a role, which is inner conflict and drama. He describes Ed as “A very salt-of-the-earth, very down-to-earth fellow - but not dour. He's got a lot of life bubbling inside him, a lot of humour. He has a very strong head on his shoulders and his feet firmly planted on the earth, with a mischievous jokester trait as well.

“Ultimately it's a love story. It's about a man doing what he has to do out of love for his new family and his child. It's a story of a family surviving through really tough odds.”

HOME BY CHRISTMAS was a very emotional film to make for everyone involved and Preston readily admits that she sometimes gave the actors an extra dimension to cope with.

She says, “Martin had to deal with this director who cried all over him occasionally without any warning. They'd do something that meant I suddenly saw my young parents as I remember them from when I was a child and I had this terrible need to cry on the actors after a take!”

It could be said that the role of Tui as a young woman is one **Chelsie Preston Crayford** was born to play. Toi Whakaari New Zealand Drama School graduate Chelsie is Gaylene's daughter and the real Tui was her grandmother. Chelsie spent eight years of her childhood living with Tui, who moved in with her and Gaylene after Ed died.

She says that at first she was reluctant to accept the role and when Preston first offered it to her a couple of years before the film was finally greenlit, she turned it down, feeling she wasn't ready.

“I've been through a lot of different stages with it. For a while it was very surreal and I was very unsure. There are a lot of doubts that come with being cast by your own mother. I wanted to make sure it wasn't nepotism and that I was the right person for the job.

Preston, however, had no such doubts: “It was just a pure pleasure and an amazing experience for me, not just as a director but as a mother also, to see what a skilful, superb actress Chelsie is. And she knows the character of Tui better than I do, because my experience of Tui as a mother is quite a long time ago.”

Chelsie: “It’s a total privilege to play my grandmother. It’s a blessing as an actor because I feel very close to her and I have a really true deep connection to the story, which makes it very intuitive. Obviously it’s going to be my version of her, but now that I have to view her from the inside, I really empathise with her.”

Other members of the Preston family were also involved in making the film. Noted film composer **Jan Preston**, Gaylene’s younger sister, composed the music. She says, “Watching the film for the first time was very emotional for me. Tony Barry is absolutely extraordinary and very like my father, so it was very emotional watching the film and hearing my father’s words so many years after he passed away. It was a big opportunity for me to work with Gaylene and for it to be a film about our father was very emotional. We decided early on to separate our relationship as sisters from our relationship as director and composer, so we did things like putting family matters and film matters in separate emails, for example.”

Gaylene’s older brother, who is now known as Ted, but was Edward as a child, is portrayed in the film, from birth to four years old by three different little boys. He was involved with reading the script from its early stages, as well as spending time with actors Tony Barry and Martin Henderson, sharing his memories of his father.

Gaylene describes it this way: “They talked about that man stuff - I don’t know what it was exactly - but it was really useful. Tony could walk like Ed after he’d had a session with Ted. And Martin got an idea of Ed’s playfulness and humour. So, Ted’s the male DNA of the film. He was a very useful resource.”

Ted Preston: “I’m Gaylene’s brother, so this is more than just any old movie to me. This is special because even though it’s a story that could have happened to many people, it just happens to be our parents and that’s a reality that sometimes caught up with me and I felt quite emotional watching them shooting the film.”

Gaylene’s nephew Ivan (sister Jan’s son) gained some work experience in the art department during the shoot; brother Ted’s adult children, Tyler and Marijke, and his wife Anne were featured extras and Gaylene’s cousin, Napier City Councillor Maxine Boag, was also an extra.

She says, “Gaylene’s mother Tui was my very special auntie. She was my mother Ida’s sister and for me to be re-enacting this part of our family’s history is such a privilege. It was an emotional experience for me as well. I loved Tui and Ed and was very close to them. I’m so lucky to have Gaylene in my family to tell our story and in fact all of us in New Zealand are lucky to have her telling the stories of our country.”

Many of Gaylene Preston’s long-time filmmaking collaborators worked on *HOME BY CHRISTMAS*, including cinematographer **Alun Bollinger**, who also was director of photography for Preston’s *Perfect Strangers*, *War Stories Our Mothers Never Told Us*, *Lovely Rita*, *Titless Wonders* and *No Other Lips* and was camera operator for *Bread & Roses* and *Mr Wrong*. Bollinger says he liked the tone and content of Preston’s script. “There had been other Second World War film projects around and this is one of the most honest that I’ve come across. There are no heroes in war really, we’d like to pretend there are, but really everyone’s a victim in a time of war and I think *HOME BY CHRISTMAS* illustrates that in a very simple personal heartfelt way.

“In Tui’s side of the story, you get a feeling of the magnitude of the madness associated with war through this intimate personal story. More books are written about the guys who went away to war, but not only are they going into turmoil, they were leaving turmoil behind at home. Imagine having your boys on the other side of the world never knowing when you’re going to be getting a message about which one of them has been blown up. I couldn’t help but get caught up in the emotion of the story.”

Production designer **John Harding** and costume designer Lesley Burkes-Harding are new members of team Preston who brought their experience and knowledge of the 1940s era to the project.

A highlight amongst the many cunning and effective ways in which Harding was able to disguise modern environments to create the illusion of the 1940s was the use of vintage steam trains and station platforms. The jubilant yet poignant scenes of Ed’s departure were shot at the Silver Stream Railway Museum, near Wellington, and the contrasting emotionally awkward reunion of Ed and Tui four years later were filmed at the present day Wellington Railway Station, using a fully operational steam train brought in from the Paekakariki Rail Museum on a trip which provided plenty of excitement for the rail enthusiasts who went along for the ride.

Says Harding, “The Silver Stream Railway station is a beautiful little chocolate-box place. They’ve brought in station buildings from all over and created this beautiful little railway station where they can all play old-time railway station engineer and firemen. They’ve got the uniforms and everything. We had a great day there.”

An interesting and sentimental challenge for costume designer **Lesley Burkes-Harding** and her team was Gaylene’s mother’s original vintage housecoat, which Gaylene had kept over the years.

Lesley Burkes-Harding: “I believe Tui wore it when Gaylene was a baby, so it’s got quite a history. Gaylene first showed it to me as an example of the heightened reality colour palette that she wanted throughout the film. It was a sad little thing at that stage, it had been badly ripped and was very fragile. But then it became more and more obvious that the fabric was perfect for the floral dress for the opening scene. So, as much as I hated to suggest destroying a vintage garment, we proposed turning the dressing gown into a dress. And Chelsie and Gaylene loved the idea, so that’s what we did. There’s a lot of tender loving care gone into patching and making it strong enough to withstand being worn for two weeks during the shoot.”

For Chelsie, this dress had many layers of significance. “It was nerve-wracking wearing it because the fabric is really delicate and quite rotten and so it tore easily. But it’s amazing. When my uncle Ted first saw the dress he was so moved he couldn’t speak for a while and that sums up for me what we’re doing with making this film. The way that my mother has approached this film is just so full of heart and generosity and compassion.”

ABOUT THE CAST

TONY BARRY plays Ed the elder

Tony Barry is well-known to New Zealand audiences from his lead role as John in *Goodbye Pork Pie* (directed by Geoff Murphy) and his appearances with the legendary BLERTA with Bruno Lawrence. He has appeared in many New Zealand feature films, including *Beyond Reasonable Doubt*, *The Last Tattoo* and *Never Say Die*. Barry has appeared in more than 46 feature films, most recently Baz Luhrmann's *Australia*. Others include *Mullet*, *Ned* and *Lennie Cahill Shoots Through*.

He was nominated for a Logie Award for his role as Alan Marshall's father in *I Can Jump Puddles* and received a Penguin Award for 'best single performance by a supporting actor in a mini-series' for playing Nipper Jackson in *Scales of Justice*. His extensive television work includes *All Saints*, *False Witness*, *Water Rats* and *Wildside*, and he also has a successful career in theatre.

For the past three years he has been touring Australia with his successful one-man play "A Local Man", written by Bob Ellis.

MARTIN HENDERSON plays young Ed

Martin Henderson returned to New Zealand from Hollywood for this role in *HOME BY CHRISTMAS*, his first New Zealand feature film. His recent work includes the critically acclaimed *Battle in Seattle*, in which he stars opposite Charlize Theron, Woody Harrelson, Ray Liotta and Michelle Rodriguez. He starred with Naomi Watts in Dreamworks' horror hit *The Ring* and starred in the Warner Bros motorcycle racing actioner *Torque*. Other major films include *Flyboys*, *Smokin' Aces*, *Windtalkers* and *Bride and Prejudice* and the Australian film *Little Fish*. Martin recently guest starred in Fox Network's hit *House*

Born and raised in Auckland, Henderson was introduced to acting when the TV series *Strangers* held an open casting call at his school. He was 13 years old when he won the role and has been acting professionally ever since. He became famous in New Zealand playing Stuart Nielson for three years in the high-rating soap *Shortland Street*. For this role he won the best male dramatic performance in television at the NZ Film and Television Awards in 1993.

In 1995 he moved to Sydney and the TV series *Sweat*, followed by the film *Kick*, with Radha Mitchell. In 1997 he moved to New York and began a two-year programme of study at the Neighbourhood Playhouse, during which he appeared in the off-Broadway play *Ophelia Thinks Harder*. His other stage work includes starring opposite Juliette Lewis in Sam Shepherd's play *Fool For Love* at the Apollo Theatre in London and the role of Brick in Tennessee Williams' *Cat on a Hot Tin Roof* for the Melbourne Theatre Company, which played to sell-out audiences and rave reviews.

CHELSIE PRESTON CRAYFORD plays Young Tui

Chelsie Preston-Crayford was awarded 'best performance in a short film' at the 2007 New Zealand Screen Awards for her role in Peter Salmon's *Fog*, winner of the audience vote at Cannes Film Festival Critics Week.

She graduated from Toi Whakaari New Zealand Drama School in 2008 and her feature film work includes Taika Waititi's *Eagle Vs Shark*, (Official Selection, Sundance Film Festival) and Anthony McCarten's *Show of Hands*, for which she attracted special mentions in numerous reviews.

Her theatre work includes leads in The Sally Rodwell Monologues and the Silo Theatre productions of "Ruben Guthrie" and *That Face* both directed by Shane Boshier.

She has been acting since the age of four, when she appeared in a water safety commercial, advising "have fun in the water, but do what you oughta". Her other work as a child includes guest leads in *William Shatner's A Twist in the Tale*, *Revelation* and *Shortland Street*.

She played Hannah in Great Southern Television's series *The Cult*.

She is perfectly suited for the character of Tui in HOME BY CHRISTMAS, since the real Tui is her grandmother.

ABOUT THE FILMMAKERS

GAYLENE PRESTON - director, producer, writer.

Gaylene Preston is a storyteller whose films have a distinctive flavour that entertain while presenting serious subjects with humour and warmth.

Preston's films have been in official selection for most major international film festivals – Venice, Sundance, Toronto, London, Sydney, Melbourne and New Zealand and have won awards in USA, Canada, France, Spain, Portugal, Italy, Switzerland, Russia, Australia and New Zealand.

Her feature films include *Mr Wrong* (1985), *Ruby and Rata* (1990), *Bread & Roses* (1993) *War Stories Our Mothers Never Told Us* (1995) and *Perfect Strangers* (2003). Her major documentaries include *Hone Tuwhare* (1996), *Titless Wonders* (2001), *Earthquake* (2006), *Time of Our Lives* (2007) and *Lovely Rita* (2007).

In 2001, Preston was honoured by the New Zealand Arts Foundation, becoming New Zealand's first Filmmaker Laureate. In 2002 she was appointed an Officer of the NZ Order of Merit for services to filmmaking. In 2010 she became the inaugural recipient of the NZ Documentary Edge Outstanding contribution to NZ Documentary Award.

<http://www.gaylenepreston.com>

SUE ROGERS – co-producer

Sue Rogers worked closely with her life partner Jim Booth, producer of Peter Jackson's *Meet The Feebles*, *Braindead* and *Heavenly Creatures* and she maintained the progress of his Midnight Films production slate following his death in 1994. She produced *Forgotten Silver*, the mockumentary directed by Peter Jackson and Costa Botes.

She produced *Heaven*, from the novel by Chad Taylor and directed by Scott Reynolds, which won the Audience First Prize for Best International Feature at the Toronto Film Festival in 1997. She also produced *When Strangers Appear* (aka *Shearer's Breakfast*) also directed by Scott Reynolds. She produced *Tongan Ninja*, the debut feature by Jason Stutter and is currently producing his latest project, starring Jemaine Clement of Flight of the Conchords fame – a feature film based on *Predicament*, the New Zealand novel by Ronald Hugh Morrieson.

NIGEL HUTCHINSON – executive producer

With a background in publicity, marketing and distribution in the UK film industry, Nigel Hutchinson came to New Zealand in 1974, where he established Motion Pictures, a successful production company focussed on television commercials.

Throughout the 1980s and 1990s, he directed and produced many commercials, winning a Gold Lion at Cannes and a Gold Cleo in New York, the supreme recognition of creativity in the sector.

In the early 1980s he produced the iconic box office smash hit *Goodbye Pork Pie*, directed by Geoff Murphy and starring Tony Barry. At the end of the 1990s he retired from making commercials to develop feature film projects.

He has continued his commitment to the New Zealand film industry by serving on the Film Industry Task Force and the Film New Zealand board. He is currently chairman of the Friends of the New Zealand Film Archive.

ALUN BOLLINGER – cinematographer

Alun Bollinger's major credits include *Goodbye Pork Pie* (director Geoff Murphy), *Vigil* (Vincent Ward) *Heavenly Creatures* (Peter Jackson), *War Stories Our Mothers Never Told Us* (Gaylene Preston), *Forgotten Silver* (Peter Jackson and Costa Botes), *The Frighteners* (director Peter Jackson), *Perfect Strangers* (Gaylene Preston) and *River Queen* (Vincent Ward), which he also partly field directed. He has won numerous New Zealand awards for his work and was nominated for an AFI award for his work on the Australian feature *The Oyster Farmer* (director Anna Reeves). His most recent film is *Matariki*, written and directed by Michael Bennett.

He is a long-time collaborator with Gaylene Preston, working on her features *Mr Wrong*, *War Stories Our Mothers Never Told Us*, *Bread & Roses* and *Perfect Strangers* and also on her documentaries *Learning Fast*, *Titless Wonders*, *Hone Tuwhare* and *Lovely Rita*.

In 2005 he was awarded a New Zealand Arts Foundation Laureate for outstanding lifetime artistry in cinematography and was appointed a Member of the New Zealand Order of Merit for services to cinematography.

He was recently the subject of a documentary *Barefoot Cinema: The Art and Life of Cinematographer Alun Bollinger* by Gerard Smythe.

PAUL SUTORIUS – editor

Paul Sutorius has a long career spanning feature films, television drama, documentaries, comedy and current affairs. His feature films include three directed by Gaylene Preston – *Ruby and Rata*, *Bread & Roses* and *War Stories Our Mothers Never Told Us* – as well as *The Irrefutable Truth About Demons* (director Glenn Standring) and *Chunuk Bair* (Dale Bradley). He won best film editing at the NZ Film & TV awards for *Ruby and Rata* and best documentary editing for *Getting to Our Place* (which was produced and co-directed by Gaylene Preston with Anna Cottrell), and the same award in 2006 for *Aspiring*.

JAN PRESTON – composer

Jan Preston began writing music for theatre and dance in the late 1970s, and was led into film via a documentary for actor Sam Neill, who directed the New Zealand Film Unit documentary *Red Mole on the Road*. She has since scored numerous documentaries and seven feature films.

She has won a New Zealand Film and Television Award for the feature film *Illustrious Energy* (director Leon Narbey), an AGSC best music in a documentary award for *An Imaginary Life* and the Asian Film Festival best music award for the feature film *Pictures* (produced by John O’Shea, directed by Michael Black).

Her recent television credits include the ABC drama series *Bastard Boys*, *Australian Story*, the 5th *Australian Dynasties* series and the drama *Betty and Joe*.

JOHN HARDING – production designer

John Harding has a versatile and varied career as film production designer, art director, character and costume designer, as well as theatre and event designer, and design tutor. Recently he was a costume designer on James Cameron’s epic *Avatar*. He worked for Weta Workshop for five years on the *Lord of the Rings* trilogy, in many design, construction and art director roles. He also designed and developed miniature sets, native costumes and weapons for Weta Workshop, for Peter Jackson’s *King Kong*, and made the freezer for Gaylene Preston’s *Perfect Strangers*.

His most recent film as production designer is Jason Stutter’s upcoming *Predicament*. He was production designer for *The Lost Children*, the 13-episode television series set in 1860s New Zealand; the telefeature *Until Proven Innocent*; the award-winning short film *Fog* and he won the New Zealand Film Awards best design award for his work in the short film *The King Boys*. His work as art director includes US telemovie *Fatal Contact: Bird Flu In America*, New Zealand television series *Kidnapped* (Robert Louis Stevenson), and Larry Parr’s feature film *Fracture*.

He has extensive experience as a theatre designer and has also taught in many aspects of stage and film design at Auckland University, Unitec, New Zealand Film School and Toi Whakaari New Zealand Drama School, having originally trained as a specialist art teacher at Canterbury University and Teachers College.

LESLEY BURKES-HARDING – costume designer

Lesley Burkes-Harding is an award-winning period costume specialist who, alongside designing and constructing costumes for films and television drama of many different periods, including contemporary, is also a costume history tutor at Toi Whakaari New Zealand Drama School.

She won New Zealand Film Awards best costume design for her work on *Her Majesty*, a coming of age drama set in 1953, and was a finalist for Qantas Film & TV Awards best costume design for *Out of the Blue*, directed by Robert Sarkies. She designed costumes for *The Locals* and *Jubilee* and her most recent feature film is Jason Stutter's upcoming *Predicament*, set in the 1930s.

She has designed costumes for many US television features and series filmed in New Zealand, including *Ike – Countdown to D-Day*, *Lucille Ball Life Story* and *Murder in Greenwich*. Also *Kidnapped* – a three-part series of Robert Louis Stevenson's classic for the BBC. She was a finalist in the 2009 Qantas Film & TV awards for her work on *Until Proven Innocent*, a New Zealand television drama.

She was the New Zealand assistant costume designer for James Cameron's epic *Avatar* and worked as a construction specialist for Weta SPFX on *The Lord of the Rings*. She also has an extensive career in costume design for theatre.

CREDITS LIST

cast (in order of appearance)

ED PRESTON	tony barry
GAYLENE PRESTON	herself
YOUNG ED PRESTON	martin henderson
HOPPY	byron coll
PROFF	tyler preston
NED	robin kerr
SNOW	asher smith
NOBBY	fraser mcleod
JACK SMITH	david hoskins
TINY	emmett skilton
LOFTY	rowan bettjeman
HORI	regan taylor
BLUE	gavin rutherford
TUI PRESTON	chelsie preston crayford
SELINA	kate mcgill
TUI'S MOTHER	tina cleary
TUI'S SISTER (MAVIS)	sophie hambleton
TUI'S SISTER (IDA)	tai berdinner-blades
ED'S MOTHER	megan edwards
DAD PRESTON	tim gordon
GEORGE WEBSTER	gareth williams
JACK MACDONALD	matt penman
REG MACDONALD	jamie lawrence
HARMONICA PLAYER	alex mann
SGT SYD GURTON	peter hambleton
THE PHOTOGRAPHER	jeremy randerson
EDWARD JNR (BABY)	mikolaj peszynski
LES HARKER	nick blake
MART PRESTON	jed brophy
EGYPTIAN PHOTOGRAPHER	louis solino
EDWARD JNR (6 MONTHS)	gus hennessy
EDWARD JNR (TODDLER)	demitri latton
GREEK NURSE #1	phylli jasonsmith
GREEK NURSE #2	tina tsinas
POSTMAN LES	tim spite
EDWARD JNR (4 YEARS)	william ackroyd
VIC	richard knowles
MELINA	sara allen
VOCALIST	betty adams
DOUBLE BASS PLAYER	terry crayford
SAXOPHONIST	colin hemmingsen
DRUMMER	jack cromie
JIM BURGESS	francis biggs

featured

maxine boag eric brew oliver cavell anne cornege
richard falkner jamie harrison ross miller
jean podmore marijke preston ivan preston
tyler pratt paul tansley stefan wahrlich

CASTING	miranda rivers tina cleary
LINE PRODUCER	sue rogers
FIRST ASSISTANT DIRECTOR	marc ashton
PRODUCTION MANAGER	michelle turner
ADDITIONAL CINEMATOGRAPHY	david paul
ADDITIONAL CINEMATOGRAPHY	adam clark simon baumfield roger feenstra
FOCUS PULLER	
VIPER AND ADDITIONAL	
FOCUS PULLER	sean kelly
CLAPPER/LOADER	andreas mahn
VIDEO SPLIT OPERATOR	martin lang
B CAMERA FOCUS PULLER	angus ward
SECOND UNIT DIRECTOR	nigel hutchinson
SECOND UNIT DOP/OPERATOR	david paul
ART DIRECTOR	campbell read
ADDITIONAL ART DIRECTION	john girdlestone
ART DEPARTMENT CO-ORDINATOR	mary connolly
LEAD SET DRESSER	amber richards
SET DRESSER	eliza meldrum
SET DRESSING ASSISTANT	rupert grobben
KEY STANDBY PROPS	josh barraud
STANDBY PROPS ASSISTANT	james holley
ART DEPARTMENT ASSISTANTS	ivan preston tanea chapman
DRAUGHTSPERSON	janine morris
ADDITIONAL SET DRESSER	ben whale
VEHICLE WRANGLER	vaughan williams
CASUAL SET DRESSER	dan horton
CASUAL RUNNER	les mihalovic
SPECIALIST HAND KNITTER	betty harding
SIGNWRITER	jeff konning
COSTUMER SUPERVISOR/STANDBY	andrea plested
COSTUME STANDBY	tracey mckay joan wilson
EXTRAS COSTUME CO-ORDINATOR	katherine milne
EXTRAS COSTUME ASSISTANT	tammy green
PATTERN MAKER/CUTTER	marion olsen
CUTTER/MACHINIST	sheila Horton

MACHINISTS	sophie collie anna jones
WORKROOM ASSISTANT	amy jansen-leen
WORKROOM ASSISTANT/INTERN	kelly nichol
COSTUME RUNNER/INTERN	emma ransley
DYER	sonia murray
STANDBY ASSISTANT	samantha morley
EXTRAS DRESSERS	rebekah edwards maja neumann rachel callinan gabrielle stevenson zoe fox

hand knitting by

kathy mclaughlin kelly nichol joan burkes jan vaultier
lorraine willis dorothy craig pauline flavell maureen webb
helen gilmore alma bell marjan waardeneerg

GAFFER	adrian hebron
BEST BOY	alan wilson
GENERATOR OPERATOR	ryan o'donnell
LIGHTING ASSISTANT	saxon ball
ADDITIONAL LIGHTING ASSISTANT	graeme tuckett

KEY GRIPS

dion hartley
maurice kapua

DOLLY GRIP

melissa ririnui

GRIP ASSISTANT

andy south

ADDITIONAL GRIP

hamish mcintyre

MAKE UP SUPERVISOR

angela mooar

MAKE UP ARTIST

frankie karena

MAKE UP ASSISTANT

dara wakely

ADDITIONAL MAKE UP ARTISTS

jayne donaldson

EXTRAS MAKE UP ARTISTS

nicole palamountain

susan durno

catherine maguire

hil cook

jaime leigh mcintosh

bex fennessy

SOUND RECORDIST

ken saville

BOOM OPERATOR

jo fraser

ADDITIONAL PRODUCTION MANAGEMENT iris lamprecht

jennifer bush-daumec

PRODUCTION SECRETARY

mel

PRODUCTION CO-ORDINATOR

desray Armstrong

PRODUCTION SECRETARY

jules lovelock

PRODUCTION ASSISTANTS

nikki latham

janet sharpe

PRODUCTION RUNNERS

henry aitken

veronica brady

PRODUCTION RUNNER/UNIT

phil nixey

PRODUCTION ACCOUNTANT

jennifer bush-daumec

ACCOUNTS ASSISTANT	kristi mclaren
LOCATION MANAGER CONTINUITY	claire ashton pat robins
SECOND ASSISTANT DIRECTOR THIRD ASSISTANT DIRECTOR ADDITIONAL ASSISTANT DIRECTORS	emma cross jacqui pryor bruno du bois kendall finlayson jonny moffatt paul tansley nigel mckissock
CONSTRUCTION MANAGER CARPENTERS	finn marsden giles kidman michael caldwell
ADDITIONAL CARPENTERS	brett blenkin tom watkins
SCENIC ARTIST BRUSHHAND	alastair maher aaron maffey
SPECIAL EFFECTS CO-ORDINATOR SENIOR TECHNICIAN TECHNICIAN	sven harens douglas falconer rod ford
CRAFT SERVICES MANAGER CRAFT SERVICES ASSISTANT CASUAL UNIT ASSISTANTS	josanne tane trudi steele jenna matthews sam page haley steel chad fleming-mitchell
TRANSPORT MANAGER LOCATION ASSISTANT/TRANSPORT ON SET TRANSPORT CO-ORDINATOR DRIVER SWING DRIVERS	ardy matthews mark matchett zane strickland kevin mcgill anton wallis isaac hirinui angela peters
STUNT CO-ORDINATOR STUNT PLAYERS	augie davis kirk maxwell min windle justin carter
HEALTH AND SAFETY OFFICERS TRAFFIC CONTROL/ROAD CLOSURES	neal luka scott hollingshead peter tonks warren beatus
SECURITY	kevin lambert
UNIT PUBLICIST STILLS PHOTOGRAPHER	sue may chris coad

CATERING	chris boswell catering
COFFEE SUPPLIED BY	supreme
ACTING/DIALECT COACH	miranda harcourt
EXTRAS CASTING	robyn l. paterson dra mckay
DANCE COACH	joanna matsis & rodney moore
TONY BARRY	courtesy of mark morrissey and associates
MARTIN HENDERSON	courtesy karen kay management actors agency
CHELSIE PRESTON CRAYFORD	courtesy johnson and laird management ltd
ASSISTANT TO MR HENDERSON	jamie lawrence
ASSISTANT TO GAYLENE PRESTON	michelle savill
ACCOMMODATION	courtesy of the museum hotel, wellington the book lovers b&b
POST PRODUCTION SUPERVISOR	jennifer bush-daumec
ASSISTANT EDITOR	angela boyd
EDITING SUITE	austin st studios
TECHNICAL SUPPORT	glenn miers gavin laurie
SOUND DESIGNER	tim prebble
DIALOGUE EDITOR	chris todd
SOUND FX EDITOR	matthew lambourn
ASSISTANT DIALOGUE EDITOR	emile de la rey
FOLEY EDITOR	simon riley
FOLEY RECORDIST	robyn mcfarlane
FOLEY ARTIST	carolyn mclaughlin
RE-RECORDING MIXERS	michael hedges gethin creagh
MIX ASSISTANT	buster flaws
ADR RECORDING, NEW ZEALAND	phil burton, underground sound
ADR RECORDING, AUSTRALIA	huzzah sound

loop group cast

romy hooper veronica brady nikki latham ted preston
phil burton heather diprose giuseppe cangiano paolo cangiano
marco spitoni emanuele ziglioli giudita cuccaro barbara pezzotti
federica balducci rolf kuhn kristina scadden-gentsch schorsch velten

DIGITAL INTERMEDIATE COLOURIST claire burlinson

COMPOSITOR david lee

PHOTOSHOP chris coad
PRIVATE STILLS SCANNING kris bieringa

TITLE AND CREDITS DESIGN kylie phillips

for weta digital

SCANNING AND RECORDING MANAGER pete williams
SCANNING AND RECORDING SUPERVISOR nick booth
SCANNING AND RECORDING TECHNICIANS dan ashton
stephen roucher

for rubber monkey

nigel stanford laurie alexander alex sumner susan stanford
VIPER TECHNICIANS ritesh parbu
nathan meister
CAMERA RENTALS claude dasan

for park road post production

HEAD OF PICTURE nathan wellington
HEAD OF SOUND john neill
TECHNICAL DIRECTOR ian bidgood
PARK ROAD POST PRODUCER tracey brown
POST PRODUCTION CO-ORDINATORS alison ingram
laki laban
DIGITAL INTERMEDIATE EDITOR shanon moratti
DIGITAL INTERMEDIATE ASSISTANT meetal gokul
RUSHES COLOURIST jon newell
HEAD OF TECHNOLOGY phil oatley
DATA WRANGLER natalie best
TAPERROOM SUPERVISOR victoria chu
HD MASTERING AND DELIVERABLES matthew wear
lauri sharp
LABORATORY OPERATIONS MANAGER brian scadden
LABORATORY POST PRODUCTION CO-ORDINATOR martin edwards
COLOUR TIMER lynne reed
LABORATORY LIAISON andy wickens
8MM TRANSFERS edouard chaleron, dvideo
LEGAL SERVICES teresa shreves
julie crengle
LEGAL ASSISTANT crengle, shreves and ratner
catherine juniot
COMPLETION GUARANTOR anni browning
film finances inc
INSURANCE paul weir
aon risk service

script developed in association with
double cove artist residence the woolshed
the new zealand film commission

STORY RESEARCH whena owen
PROOF READING kathleen kerr
ED INTERVIEW TRANSCRIPTS brita mcveigh
ED INTERVIEW SOUND EDIT chris todd

ARCHIVIST angela boyd

we celebrate and thank the cinematographers and photographers
of the past for their wonderful work

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t.k.s. sidey anthony whitlock

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muriel trizzino tkone film and video

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GRIP EQUIPMENT film tec ltd
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CAMERA EQUIPMENT rubber monkey

STUDIO gma/everest studios, naenae

for te tumu whakaata taonga new zealand film commission
graeme mason mladen ivancic sarah cull james thompson
kathleen drumm jasmin mcsweeney jeremy macey

for irirangi te motu nz on air
jane wrightson glenn usmar

for tvnz
kathleen anderson tina mclaren

for gaylene preston productions
anna boyack fran carney kathleen kerr
nikki latham michelle savill viv winter

music composed, recorded and produced by
jan preston

MUSICAL DIRECTOR/CONCERTMASTER phillip hartl
MUSIC PREPARATION geri green
TECHNICAL ASSISTANT matt jones
MUSIC CONTRACTOR coralie hartl
SCORE RECORDED AND MIXED AT studios 301, sydney
MUSIC RECORD AND MIX michael morgan

PIANO/KEYBOARDS jan preston
TRUMPET simon sweeney
ACCORDION ross malo
VIOLIN phillip hartl
GUITAR tom ferris
BASS leon gaer

dance band musicians and recording
MUSICAL DIRECTOR terry crayford
ALTO SAXOPHONE colin hemmingsen
PIANO, HARMONICA, BASS terry crayford
DRUMMER phil adams
BAND RECORDED AT matrix studios
BANJO SUPPLIED BY alistair's music ltd

MUSIC CLEARANCES mana music
 chris gough
 jonathan hughes
 miriam smith

I'LL WALK BESIDE YOU
composed by alan murray and edward lockton
© chappell music ltd
by kind permission of warner/chappell music australia pty ltd
performed by cherish the ladies
courtesy of sony music entertainment

AVE MARIA
(arr./kahn)
music sales pty ltd
performed by enrico caruso
courtesy of sony music entertainment

AULD LANG SYNE
traditional

TEN GREEN BOTTLES
traditional

SKIDAMARINK
traditional

OH SUSANNAH
(foster)
public domain

HOME SWEET HOME
(bishop/payne)
public domain

BEAUTIFUL DREAMER
(foster)
public domain

I'VE BEEN WORKING ON THE RAILROAD
traditional

AWAY IN A MANGER
(murray/luther)
public domain

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the peaua family of moera and all our wonderful extras

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vicki jackways richard kelly paul mclaughlin paul murphy dean parker
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allan smith tainui stephens andrew shaw maureen west jane tolerton jason whyte
glenis giles bronwen stewart carolynne cunningham amanda walker

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sue milliken chris parkin marijke preston
graeme tetley kathy tifler
in memoriam

john cann

robert bruce



GMA EVEREST
STUDIO

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