



PRESS KIT DAFFODILS

NZ Release Date: March 21, 2019

Censorship: M

Running Time: 93 minutes



www.Facebook.com/DaffodilsMovie



www.Instagram.com/DaffodilsMovie

www.daffodilsmovie.com
www.imdb.com/title/tt8069578/

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PRODUCTION NOTES

Director: David Stubbs

Writer: Rochelle Bright

Producer: Richard Fletcher
David Stubbs

Production Company: Libertine Pictures & KHF Media

Screening Format: 2D DCP

Ratio: 2:39:1 (Anamorphic)

Length: 93 mins

Year of Completion: 2018

Country of Production: New Zealand

Language: English

Distributor: Transmission Films NZ

SYNOPSIS

LOGLINE

A bittersweet love story told with beautiful re-imaginings of iconic New Zealand songs.

SYNOPSIS

Leaving her dying father's bedside, singer Maisie rushes to perform at an indie music gig in town. But as she sings the opening song, it's hard for her to ignore the heartfelt story she's just been told – the story of how her dad met and fell in love with her mother, and how it all devastatingly fell apart.

As the night goes on, we see the love story of Eric and Rose through Maisie's eyes. From the time they meet in Hamilton in 1966 to their separation in the 1980s, we follow the bittersweet nuances of a couple's life, expressed with contemporary re-imaginings of iconic hit songs of New Zealand artists including Crowded House, Bic Runga and Dave Dobbyn.

DAFFODILS is a heart-aching drama of a quintessential New Zealand marriage, told with iconic New Zealand music.

TAGLINE

A love story unlike any you've ever heard.

FROM STAGE TO SCREEN – THE EVOLUTION OF *DAFFODILS*

DAFFODILS is based on the music theatre performance of the same name, created by Rochelle Bright (Writer) and Kitan Petkovski for Bullet Heart Club. It is a quintessentially Kiwi, bittersweet love story integrating a mix-tape of iconic New Zealand songs, reimagined by Silver Scroll 2012 winner, indie band LIPS (Steph Brown and Fen Ikner) and Abraham Kunin.

Since the stage premiere in Auckland in March 2014, **DAFFODILS** has become one of New Zealand's most-loved and critically acclaimed music/theatre crossover.

The play first toured New Zealand in 2015, and again in 2016 to sold out audiences. The New Zealand Herald said of **DAFFODILS**:

What may well be the quintessential Kiwi love story is brought to life in an utterly charming show that has intimate family history blended with a heartfelt tribute to New Zealand song writing.

Metro Magazine's Simon Wilson concluded his rave review with:

Daffodils should play all over the country. It should play all over the world. It resonates so strongly as a piece of our own mixed up, precious culture, it should be our new national flag.

In 2014, **DAFFODILS** won an Auckland Theatre Award, was nominated for 'Best Play' by SWANZ and recognised with as 'Best Debut' by Metro Magazine. To date, the stage show has toured 12 cities, including eight arts festivals, playing to sold-out theatres, spiegel tents and opera houses across New Zealand – building audiences across the nation.

In 2016, **DAFFODILS** was selected to showcase at the Australasian Performing Arts Market in Brisbane and embarked on a three-week tour around Australia in May 2016.

In the same year, **DAFFODILS** was invited to the United Kingdom where it was performed at the Salisbury International Arts Festival 2016 and the Edinburgh Fringe. It went on to win the prestigious Scotsman's Fringe First award.

The **DAFFODILS** stage play has won the following awards:

- Winner – Scotsman Fringe First Award, 2016
- The Irish Times Top 10 Shows at Edinburgh Festival Fringe, 2016
- Winner – Auckland Theatre Award, 2014
- Best Debut – Metro New Zealand, 2014
- Best Play Nomination – SWANZ, 2014

David Stubbs (Film Director) has worked with **DAFFODILS** Playwright and Screenplay Writer Rochelle Bright along with Musical Co-Directors Stephanie Brown, Fen Ikner and Emily Anderton (Script Editor & Co-Producer) to adapt the stage play into a theatrical film.

ROSE McIVER plays 'ROSE'

Tell us about your character in *DAFFODILS*

When we meet Rose she is a frustrated teenager who is living in quite a conservative family. She wants to go and explore the big smoke of Hamilton. She meets Eric fairly early on in the film – as it happens she is staggering, slightly intoxicated, through this patch of daffodils and Eric very kindly gives her a ride home. That marks the beginning of a long and complicated relationship and throughout the film we watch their relationship grow and change.

Did you do any preparation for this film?

The real preparation for me was the singing. I worked with Steph and Fenn¹, as well as Sarah² who was our vocal coach and Chris³ who was our engineer. It was a new experience for me. I have sung quite a bit over the years, but I'd never recorded so it was really a matter of getting comfortable working in the studio and thinking about how we're trying to integrate the songs with very naturalistic scenes, and how that affects your voice.

You've been living and working abroad for a number of years, was shooting *Daffodils* like a coming home, of sorts?

There's never been a disconnect for me, living abroad, and my feelings about New Zealand. I've always been so grateful to be from New Zealand and I've known that I want to end up spending most of my time in this country. It's been a really exciting, wonderful past eight years that I've lived away, where I have been able to meet all different kinds of people, and go through all sort of life stages in new environments. I think it's great to shake up where you're from and what you're about and be able to thread different ideas through the characters that you play and the stories that you tell. So in that sense, living abroad has been really useful, and America, despite a lot of its problems, has been really welcoming to me and I've had some incredibly fortunate experiences. But it's so nice to be home, and the people that we worked with on this job - everybody's cut from the same cloth, its the same spirit and hard-working energy that I grew up around. I've been so grateful that *DAFFODILS* has been the project to come home for, and I look forward to doing more work back here on other really exciting New Zealand stories.

***DAFFODILS* features a re-imagining of some of New Zealand's most iconic songs – how did you approach the musical aspect of the film?**

I'm such a huge fan of literally every single song in this film. I grew up listening to them on CDs and cassettes. Songs like Bic Runga's "Drive" I listened to obsessively as a teenager and "Anchor Me" is another real favourite of mine. So there's a huge responsibility to do the best I can do, to try to re-imagine some of the work of some of my favourite musicians. Steph, Fen and David⁴ all really helped me think about ways to work with these songs that I had loved for so long. I didn't have to try to mimic anybody else's performance and we were able to think of ways to make the songs my own, because I don't have Bic's voice, I don't have Don [McGlashan]'s voice but I could just find a new way to inhabit them and make those songs my own.

What do you hope audiences will get from this film?

I hope that audiences' are reminded of how much musical talent there is in this country. It's unbelievable when you look back through this rolodex of the artists that we have in this country. So, for starters I hope that's acknowledged and all these artists are really celebrated and people get those records back out. And on a story note, I hope that this film makes the audience think about the way that they communicate with the people that they love. Somebody recently said to me that 'expression' is the opposite of 'depression' and that

¹ Stephanie Brown and Fen Ikner – Musical Directors

² Sarah Lineham – Vocal Coach

³ Chris Winter – Music Pre-Recording Engineer

⁴ David Stubbs - Director

really stood out to me: the idea without an outlet of energy and emotions, it really does limit your ability to feel, and it numbs you a little bit. So I hope that if people slightly more mindful of that aspect of their lives after seeing this film, at the same time as being entertained, we will have done something pretty special.

GEORGE MASON plays 'ERIC'

What kind of research or preparation did you undertake for the role of Eric?

For me, finding the character of Eric was a matter of drawing upon a bit of personal experience – particularly in regard to New Zealand males and how we don't tend to express ourselves and so often we struggle to tell people how we feel. But I also did quite a bit of character research with [Writer] Rochelle. She was a pretty good person to talk to about it since the character I'm playing in the film is based on her father, Graham. Rochelle gave me incredible stuff – letters and photos and she even gave me a signet ring of her dad's. That really made this project and the story so precious and something that we wanted to protect and serve. I guess there was also a bit of physical preparation in that before I started shooting *DAFFODILS*, I had just come off *Home and Away* and so I was much more tanned, and had blond hair. So part of my preparation before this shoot just to get a haircut and stay out of the sun and shave the beard and straightaway that helped me to take on the role of Eric.

Set the scene for us when we first meet Eric in the film?

It's a scene that sets up the whole film really. I'm in a hospital bed at the end of my life and I'm with my daughter, Maisie [played by Kimbra] and, you don't actually see this on screen, but I've basically just said all the things that I probably didn't say when we were younger. Eric is a man of few words, but when you come to the end of your life you reflect and you want to tell people things that you probably never told them. So in this scene I'm telling her about how I met her mother and all that beautiful stuff and that really kicks off the rest of the story...

Tell us about working with Rose – did you know her before starting on this production?

We had met about 10 years ago...we kissed actually – it was part of a 'chemistry test' audition we did together for another film. But in the lead-up to the *DAFFODILS* shoot we also worked with [Acting Coach] Miranda Harcourt and workshopped a lot to develop that connection between Eric and Rose as a couple, that real intimacy. The story of the film plays out over such a long period, the characters really go on a journey together as a couple so capturing that degree of intimacy was really important for both Rose and myself.

How did you approach the songs featured in the film?

I've grown up listening to all the music in the film and I also covered a lot of these songs in a band I was in back in the day in Invercargill. So initially, I was thinking 'oh it's going to be really easy'. But actually it's a really complex thing because the music cuts across completely different genres and time periods, not to mention the energy you're required to bring to the songs. I watched different artists, like Don McGlashan, and just witnessing the energy that he brings to songs like "No Depression" blew me away. And I have to do that with seven or eight songs in the film so it was a real challenge. But that was also one of the really attractive things for me in taking on this role – that challenge as a performer.

KIMBRA plays 'MAISIE'

Tell us about the character you play in *DAFFODILS*.

Maisie is the narrator of the story. She's the one that tells the audience about her parent's lives and she acts like the central voice in the film, who explains how her parents met, and what they went through until the point of their estrangement. She's a daddy's girl and I think she's introverted but she finds her release through music. She's a very passionate performer, and I'd say she's courageous, because she's the character in the film that has the bravery to confront some of the family secrets and eventually tell her mum what she never knew in the time of her life. I see a lot of strength in Maisie.

How did you come to be cast in this film?

I was asked to be a part of this film by David Stubbs, the Director. They presented the script to me first, and explained the character, and that they felt it could be a really personal character for me because, of course, the film is set in Hamilton, where I grew up. I wanted to take my time, to just get to know the script and see if it resonated with me, especially as I was very busy over the time of the filming. But I really connected with it instantly – it really moved me emotionally. And after many discussions about the musical side of it and making sure that I felt excited about the aesthetic, sonically and the vibe of how it would all be presented, I committed and I said 'yeah! I'm on board' and it was an exciting feeling – scary, but exciting!

How did you approach the acting side of being in the film?

I did a lot of acting in high school, but it was mainly plays or musicals. The intimacy of the camera working up close and with more nuanced emotions also means it's very different to making music videos. This is far more based in a place of realism and it was scary to sign up to something that I had less experience in, and less control over. I'm used to being really collaborative with people. But I know that in this particular world you really have to hand over trust to the Director, and all the people that you're working with. So I took it on as bit of a personal challenge because I know I have a tendency to be quite particular about all the details of things, but this has been really freeing for me. It's about letting go and imagining myself as one instrument in a larger symphony.

What differences have you found in portraying a singer in the film versus your real life role as a performer?

Maisie has played a lot of gigs in her life, but probably at a more local level and she's still kind of gaining a fan base and still finding her feet as a performer. It was interesting for me to go back to that place where I remember playing bars with a small amount of people, feeling that self-consciousness in my own skin, but also knowing that I felt a sense of belonging there as well. I had to step a few years back to imagine myself in that place – feeling the rough edges of getting up on stage with a band of friends and removing the pressure that I have in my industry now to perform at a certain standard all the time and have a lot of people invested in my career. It was liberating and also a challenge for me to step away from that mindset but when it boils down, I've been playing gigs since I was 12 and have performed in bars just like the one in the film. In fact, in this film, the Nivara Lounge is based off a place I literally used to play in Hamilton, so it was less of imagining a character that I didn't know but rather going back to some of those feelings that I first had at those early gigs, and remembering when I would be working through my own insecurities as a young person and channeling that through the performance, which I think is so much of what Maisie is doing through her music.

Tell us about the musical element of the film.

One of the main reasons I was drawn to this film was, of course, the music. I'm such an advocate of Kiwi music and there was something really special about paying tribute to these artists and bands that I grew up listening to. It's like every one of the songs has a memory for me, in my New Zealand childhood. And I know that all New Zealanders feel that way about these songs.

KEY CAST BIOGRAPHIES

ROSE McIVER – Rose



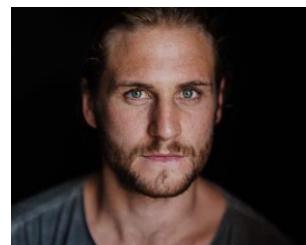
New Zealand actress Rose McIver is best known internationally for her lead role in *iZombie*, Rose's other US television credits include *Once Upon a Time* and the Golden Globe-nominated *Masters of Sex*.

Rose's acting career began as a two year old with starring roles in television commercials. A short while after, she made her feature film debut in *The Piano*.

In 2009, Rose starred in Peter Jackson's feature film *Lovely Bones* in which she played the sister of the lead character. Rose's New Zealand screen credits also include the feature film *Predicament* and telefeature *Tangiwai – A Love Story*, as well as the comedy TV series *Super City*.
<https://www.imdb.com/name/nm0570860/>

GEORGE MASON – Eric

Born and raised in New Zealand's southern-most city, Invercargill, New Zealand actor George is best known for his roles in popular primetime soaps *Shortland Street* and *Home and Away* as well as a leading role in 20-something comedy-drama series *Go Girls*.



George's first acting role was in the feature film *50 Ways of Saying Fabulous*, set in Southland. His other credits include *Top of the Lake*, *Tangiwai - A Love Story*, feature film *3 Mile Limit* and television drama series *The Blue Rose*.

<https://www.imdb.com/name/nm2277047/>

KIMBRA – Maisie



New Zealand born Kimbra is a musical force innovating the shape of pop today as a songwriter, musician, producer, and adventurous performer. Kimbra's 2011 debut, *Vows*, bowed at No.14 on the Billboard Top 200 and was certified platinum in Australia and New Zealand. Kimbra exploded into the public consciousness that same year with "Somebody That I Used To Know," a duet with Gotye that earned her two Grammy Awards for Record of the Year and Best Pop Duo/Group Performance. The song topped Billboard's Hot 100 chart in 2012 and was the best-selling song of that year in the U.S. It has sold more than 13 million copies.

In 2014 she released the highly acclaimed album, *The Golden Echo* an album which highlighted her eclectic musical style. Since her sophomore release, she has moved to New York, continuing to innovate her sound, performing with The Roots and David Byrne at the 2016 Rock and Roll Hall of Fame induction ceremony in tribute to David Bowie and also appearing at the Prince tribute at First Avenue in Minneapolis performing with his band, The Revolution, in September. Alongside releasing a stand-alone single called "Sweet Relief" with producer Redinho, she released her third LP titled *Primal Heart* in 2018 before embarking on a worldwide tour performing with acts as diverse as Beck, Odessa, and David Byrne.

2019 brings more touring for Kimbra including performances of intimate, unplugged versions of her songs to accompany the release of the *Reimagined EP*.

<http://www.kimbramusic.com>

PRODUCTION INTERVIEWS

Q&A WITH DAFFODILS WRITER, ROCHELLE BRIGHT...

Can you give us an overview of the genesis of DAFFODILS?

It's true my parents and grandparents both met at the exact same place by the daffodils 20 years apart. It was an anecdote of my Nan's, for which I would jokingly respond back with a vow that *"you'd never catch me down by the daffodils"*. After we lost Dad pretty young, the daffodils took on more significance. **DAFFODILS** was a search to *know* my Dad and to bring a piece of him back. Following my studies at Tisch (New York University), I came home wanting to write kiwi stories. In 2013 at the Robert Lord Cottage I was given that opportunity. Stories flooded back; some true, some imagined. I decided to express the emotional heart of the characters through iconic kiwi songs and went through a selection process, integrating moment to moment between dialogue and lyric.

With my collaborator Kitan Petkovski and a team of wonderful collaborators (including LIPS) we bought **DAFFODILS** to the stage back in 2014. To our great surprise it was a hit. **DAFFODILS** toured New Zealand, Australia and the United Kingdom, ending with the Edinburgh Festival Fringe (2016). Director David Stubbs saw the stage show in Wellington and the rest is history.

Had you written for the screen before?

DAFFODILS is the third feature script I've written, second to get optioned by Producers, and first to be made. I was excited to adapt the stage show having tested my way through the other scripts and from being a complete screenplay reading nerd.

Talk us through working with Musical Directors Steph and Fen - what did they bring to the filmmaking process having been such an integral part of the stage show?

For me the heart of **DAFFODILS** is the music. Getting the chance to continue my collaboration with my favourite recording artists LIPS (Steph & Fen) was one of the highlights of making this film. Their music brings so many layers to the story.

We've worked together a number of years now and have developed a shorthand when it comes to integrating music with story. For example, my favourite song moment *"Silent Treatment"* was crafted together concurrently. We started talking through the characters journey, then LIPS worked on some verses. Listening to LIPS' sketches, inspired me to write scenes, which influenced a new chorus, etc. I had tingles all over when I heard Kimbra sing *"Silent Treatment"* for the first time.

DAFFODILS is, at its heart, a love story. What do you think it is that makes cinematic love stories so enduring?

What comes to mind is that Paul and Linda McCartney lyric – *"You'd Think That People Would Have Had Enough Of Silly Love Songs. But I Look Around Me And I See It Isn't So"*. A love story endures depending on your love philosophy; are you a cynic or heart on sleeve type? I think I love a good romance film because when I hear *"you complete me"* it's like Jerry Maguire is saying it directly to me. That's the escapist fun side and on the other side are the films that beg you to - like Simone de Beauvoir believed - 'love in a way that lets us reach beyond ourselves' (*"I wish I knew how to quit you"*). **DAFFODILS** sits in the middle of these two sides. It's a reflection of courtship familiar to kiwi baby boomers, tapping into the gender roles and rules that generation subscribed to. The more I talked to Mum and read through Dad's letters from the 60's, I got a sense of the different expectations of *love* for them. They grew up with *Casablanca* (*"Kiss me, kiss me as if it were the last time"*) and I grew up with *Before Sunset* (*"I guess when you're young, you just believe there'll be many people...you'll connect with. Later in life, you realize it only happens a few times"*). Maybe we are drawn to love stories because they remind us that love is an innate part of being human, whatever your philosophy.

IN CONVERSATION WITH DAFFODILS DIRECTOR DAVID STUBBS...

DAFFODILS was originally a stage show, how did you come across it? Tell us about that journey.

After my last film, I was looking for something new to do, and I was really interested in doing a New Zealand love story – featuring New Zealand music. In fact, I'd started outlining ideas and was listening to the Australasian music that I associated with falling in love. Then fate intervened, at a film festival screening in Christchurch, when someone came up to me and said: "Have you heard about **DAFFODILS**? It sounds like the film you want to make." I had heard excited whispers about **DAFFODILS**, this stage play that Rochelle Bright had written, so I went and saw it, loved it, and immediately approached the team there, and said "Hey, I think this would make a great film, it's inherently cinematic... what do you say... should we give it a crack?" And almost four years later here we are.

Talk us through the adaptation process from stage play to screenplay.

We spent a lot of time adapting the stage play to the screen. The film is quite different in that there are a lot more layers to the story and quite a few more songs as well. That took about two years of really hard work for a bunch of us: Rochelle obviously wrote the screenplay, but we all had input to the story at various stages, and none more so than the musicians who were writing songs specifically for the film, songs that had to tell story – as well as evoke emotion. Along the way we raised the money with the Film Commission, then Transmission Films came on board, and Richard [Fletcher] as lead Producer. The final piece of the puzzle was the cast – and I couldn't be happier with all the great actors we secured. This all took place over some time, but each stage fell into place relatively quickly, making it feel like the proposition was meant to be. Indeed, most kiwis we came across felt as if it was one of those projects that should be made, that needed to be made, and it was time for it to be made: a love story with New Zealand music, celebrating New Zealand music, and saying things about us as a people and a culture. And so, **DAFFODILS'** time had arrived, and I was really privileged to be at the helm of that.

DAFFODILS has been called the great New Zealand song book. What was it like to have the responsibility in helming this film which features such iconic Kiwi songs?

Making **DAFFODILS** has been a huge responsibility, for me and all of us involved. We knew we had something special on our hands with the story, but as soon as we started recording some of the songs with the actors, the proof was in the pudding: they were moving us, we were getting shivers, and it really started to feel like everything was coming together. Steph and Fen, the Musical Directors, are just geniuses, and so they were constantly evolving these iconic songs, and reimagining them with *their* sound – always supporting the story. So, now it really is quite a distinctive and unique musical soundscape, the whole film. And for kiwis it feels familiar, but also new, and that's the exciting part. It's like nothing you've seen or heard before.

How much of a challenge was it for you directing a musical feature?

While **DAFFODILS** is a musical, it's not a singing and dancing kind of musical. In **DAFFODILS** the songs are like a monologue for the characters, it's their inner thoughts projected to the audience, but not the other characters in the scene. And in that regard, I treated the film like a drama, shooting the scenes as drama first, and then we'd go back and shoot the musical elements. To do that, we pre recorded a lot of the songs, but we also recorded a lot of the songs live on set as well so in the film, you often hear them singing live, in the moment. It was a bit of a mind bender at times, and it really pushed the actors, but it worked out really well, it gave me the authenticity of the singing that I wanted, and it didn't feel too musical theatre, too perfect - it felt like real humans singing out their emotions - their pain - their love.

How do you think the film will resonate with New Zealand audiences?

I think that one of the greatest things about **DAFFODILS** for a New Zealand audience is that it really is a story about us, our people, our culture. I'm really hoping it will resonate strongly with Kiwis, certainly the story speaks about a New Zealand way of living and a New Zealand way of thinking. A lot of people who have seen the film to date have said "this is what we're like, this is who we are". And then of course we have the music on top of that, and it is our music. So I'm really hoping that New Zealanders will take this film to heart, and identify with the characters, what happens to them, the themes in the film, and, of course, the music.

IN CONVERSATION WITH PRODUCER RICHARD FLETCHER...

When you first saw DAFFODILS on stage, was it easy to envisage it on the big screen?

The great thing about the stage play was that you could see that it was very filmic, and you could see the raw emotion that was in it, so it wasn't a big leap to see it transitioning from the stage to the screen, albeit, the story needed filling out, because it was essentially a two hander, with a band at the back. But it was certainly an exciting proposition.

The film spans a significant period of time – how much of a challenge was that from a production point of view?

The film spans the 60s, 70s, 80s and present day and that meant that from a logistical standpoint, it was an enormous job for both the Art Department and the Costume team. It also made scheduling a nightmare because it meant you had to shoot in a period of time and you couldn't really chop and change the schedule a lot, but it's what visually makes the film really interesting.

Talk us through the casting of the lead roles...

With the role of Maisie, we had an initial debate of whether we go for an actor or a singer in that role. There were pros and cons to both because the majority of the role sees the singer on stage, with a dramatic beginning and ending. But ultimately, it felt right to have a singer. And we felt very confident about Kimbra because there's a very strong performance element to her music videos despite this being her first acting role.

For the character of Rose, although we did audition, David always had Rose McIver in mind for the role but it came down to timing, and thankfully the timing worked for us. With the role of Eric we went through a very extensive search of New Zealand actors and George stood out from the beginning and, all credit to him, he did an enormous amount of work in the lead-up to production, making sure that when he turned up on day one he knew he could deliver on both the acting and singing side of things.

In terms of the on-screen chemistry between George and Rose, our casting directors, Miranda and Tina, had seen them together in a screen-test for a TV show in roles that, ironically, they didn't get. But they were aware they had chemistry and we knew before they got together on set that it would likely work, however Rose and George certainly exceeded expectations in terms of how it turned out on screen.

Can you talk about the shooting style of the film?

The film was shot in cinemascope which was a very conscious choice in that we wanted it to have a big cinema feel. Being both a period film and a musical, it needed to feel like a big film. We had an independent film budget but we were conscious to do everything we could to try and make the film feel bigger, and shooting in cinemascope enabled us to do that.

What sense of responsibility did you feel to the stage show and to the music featured in the film.

The key originators of the stage show (Rochelle Bright who wrote it, and Steph Brown and Fen Ikner of LIPS who are the Musical Directors) have continued right through. We knew there was a guardianship of the stage show that carried right out to the film. When it came to casting, practically our first step was securing Kimbra, so we knew we had a very important, contemporary musician, who had a real affection and love for the songs. So we knew from early on that we had a strong team, but it is fair to say there is a responsibility because the music means so much to people and each of those songs has very personal meaning for individuals so there is a big responsibility to protect that music, but also to reinterpret it in respect of the film. Hopefully, people will hear the songs as they are in the film and celebrate them in a new and exciting way.

DAFFODILS - THE SOUNDTRACK

TRACKLISTING

WHAT THE HELL

Written by S Brown & F Ikner
Featuring Kimbra

Written specifically for the film by Steph Brown and Fen Ikner of LIPS.

BLISS

Written by D Dobbyn & I Morris
Featuring George Mason

A single from Th' Dudes second album Where Are The Boys. It was released in May 1980 and has since become a cult New Zealand drinking song. In 2001 the song was voted by members of APRA as the 50th best New Zealand song of the 20th century.

DRIVE

Written by B Runga
Featuring Rose Mclver

The first single on Bic Runga's 1987 debut album. The album went platinum seven times and won the New Zealand Music Award for Album of the Year.

SHE'S A MOD

Written by T Beale
Featuring George Mason & Kimbra

Ray Columbus and the Invaders were the first New Zealand band to have a number 1 in another country, Australia, with their cover of The Senator's song "She's a Mod"

CRAZY? YES! DUMB? NO!

Written by R. Nielson
Featuring George Mason & Kimbra

From the same titled second album by the Mint Chicks, it dominated the Vodafone New Zealand Music Awards in 2007 and was voted as the song of the decade by Real Groove Magazine.

ANCHOR ME

Written by D McGlashan
Featuring Rose Mclver

Released by the Mutton Birds in 1994. The song was on the top single charts for 9 weeks peaking at number 10. It then went on to win Don McGlashan the 1994 APRA Silver Scroll Song writing Award.

COUNTING THE BEAT

Written by M Hough, P Judd & W Stevens
Featuring George Mason & Rose Mclver

Released in 1981 by The Swingers, it quickly becoming a number 1 hit in both Australia & New Zealand. Since its release it has been voted the fourth best New Zealand song of all time by APRA, and was awarded a Silver Scroll retroactively in 2015.

NOT GIVEN LIGHTLY

Written by C Knox

Featuring Kimbra

Released in 1989 by singer-songwriter Chris Knox. While it initially flew under the radar, it's use in film and television boosted it's profile over the years, and it has since been voted the 13th best New Zealand song of all time by APRA.

TALLY HO

Written by The Clean

Featuring Rose Mclver & Kimbra

The Clean's 1981 debut single was the second release on the infamous Flying Nun Records label. The track reached number 19 on the New Zealand Singles Charts, giving the fledgling label its first hit.

THERE'S NO DEPRESSION IN NZ

Written by D McGlashan & R Von Strummer

Featuring George Mason, Rose Mclver & Kimbra

Released in 1981 by Blam Blam Blam. The track's satirical lyrics struck a chord with many political activists.

JESUS I WAS EVIL

Written by D Bolton

Featuring George Mason, Rose Mclver & Kimbra

Originally recorded on a four-track recorder by singer-songwriter Darcy Clay. Despite it's lo-fi sound the song became BFM radio's most played song of all time.

FALL AT YOUR FEET

Written by N Finn

Featuring George Mason & Rose Mclver

A 1991 song by Crowded House, from their 1991 album "Woodface". It peaked at number 17 in the UK.

SILENT TREATMENT

Written by S Brown & F Ikner

Featuring Rose Mclver & George Mason

Written specifically for the film by Steph Brown and Fen Ikner of LIPS, as a distillation of the growing alienation felt by the protagonists. The arpeggio figure from the chorus appears as a major theme throughout the film.

LANGUAGE

Written by D Dobbyn

Featuring George Mason

The first single on Dave Dobbyn's album "Twist", released in 1994. The song reached number 4 on the New Zealand charts.

I'LL SAY GOODBYE EVEN THOUGH I'M BLUE

Written by J Luck

Featuring George Mason, Rose Mclver & Kimbra

The song has been taken up by generations of New Zealanders and going to Exponents/Jordan Luck concerts and singing along is a rite of passage for New Zealand's youth.

Q&A WITH *DAFFODILS* MUSIC DIRECTORS 'LIPS' - AKA STEPH BROWN & FEN IKNER...

How did you come to be involved in *DAFFODILS*?

Steph: I met Rochelle in a little East Village ramen joint way back in 2011. A mutual friend had put us in touch because I was interested in getting into the world of musicals and Rochelle had just finished the Musical Theatre Program at Tisch (NYU). We talked for hours and I came away so inspired by her and by our conversation. Subsequently she sent me some of her work to read, and I thought it was just so fresh and smart. When she wrote and asked if I would be the musical director on a stage show that she had written called *DAFFODILS*, I didn't have to think twice. I got on a plane and asked Fen to come with me; we were already working together in New York and he is such a skilled instrumentalist/producer/arranger, I definitely wanted him on the project. And thus was the beginning of our involvement in *DAFFODILS*. Along with guitarist Abe Kunin we made new arrangements for all the songs and then figured out how to interweave them with the dialogue as Rochelle had written it, and then underscored the rest of the play. The stage show had a two week run booked at Q Theatre in Auckland and it wound up touring on and off for four years, eventually culminating in a run at the Edinburgh Fringe Festival in Scotland. Fen, Abe and I performed the songs live on stage for every performance, and I got to do a couple of beautiful monologues at the beginning and end of the play. Though the character wasn't named at the time (I think she was just "The Singer"), I was basically a stand-in for Rochelle, narrating her parents' story, and this role became Maisie (played by Kimbra) in the movie. When David Stubbs approached Rochelle about getting the rights to make a film version of *Daffodils*, Rochelle requested that Fen and I be the music directors for the film as well and I'm forever grateful to her for that, and to David for agreeing!

The stage show was a hit - did you always have a feeling it would translate to the screen?

Steph: A big part of the reason that the stage show was so successful is Rochelle's writing; she really understands the way music works and she utilises it in a way that's incredibly powerful. In *DAFFODILS*, the songs represent the character's inner thoughts and emotions, as is true in a traditional musical. But instead of having the drama pause while we launch into song, Rochelle has written the songs so that they interweave with the dialogue and it feels natural, almost like in real life when you're saying one thing aloud and thinking another thing in your head. I felt sure that this format would also work on film. Our challenge was to make sure that we matched this musically, and one of the ways we did that was to make sure that the score did not have too different of a sonic palette to the songs, so that we could go seamlessly back and forth between score and song without you noticing where the song begins and ends.

Fen: I did have some reservations! The format of the play was that the two lead actors were standing at the front of the stage, always facing forward (never looking at each other except for one very deliberate moment), and speaking aloud their own perspectives on events while slipping in and out of dialogue. Meanwhile, we were behind them playing the music, and behind us was a screen showing accompanying images. So stagecraft was a huge part of the play, and if you stripped all of that away, you still had the story and music, but had to re-build the rest of it from scratch. So that was daunting, and I couldn't really see how it would be done. But, I had complete faith in Rochelle as a writer, I knew she'd find a way - and she did!

The songs are a major feature of both the play and the film and you've reimagined them for both formats - what exactly does reimagining a classic song involve?

Steph: We were given two directions to follow: 1) the songs were to be reimagined in a contemporary way, which is to say that the music didn't need to match the period of the drama happening on screen. And 2, the songs represented the inner emotions of the characters, the things that they were feeling but couldn't express out loud. So our reimagining had to match the scene, and this gave us parameters for each arrangement that we needed to adhere to. For example, in the song "*Drive*", Rose's character is falling asleep while on some nascent level she is also falling in love with Eric. So that already gave us the direction to make something dreamy, floaty, romantic, the drums are muted as though from far away...

Fen: this is an area in which my being foreign (American) probably helped - I didn't grow up with these songs, had never actually heard most of them until we started working on the play, so I had no preconceptions to overcome and could easily start fresh in a way that maybe Steph and Abe couldn't.

How did your approach to performing/recording the songs for the big screen differ to the stage performances?

In the stage show we were limited to just whatever sounds the three of us could make on stage at any given time - we decided early on to not use any backing tracks and play everything live, so the sound was not particularly slick, but that was part of the charm of it. Obviously for the film we had no such limitations. However in the film, conceptually, all of the songs are being performed by the band in a small club as Maisie reflects on the story of her parents. So we decided that when you are actually seeing us on screen performing in the club, all the sounds that you hear are what feasibly could be made by just the three band members, but then as we go into the past, we bring other instruments and more ornate elements in to add dimension to the sound in the world of Rose and Eric. But we always keep a kernel of the scrappy little live band in there- even though it's transcending worlds, somewhere offscreen in a different time, that band is playing the songs. We thought of it almost like a gauge- needle all the way to the left is the band in the club, needle all the way to the right is life purely in Rose and Eric's world, and the balance is constantly shifting.

How does *DAFFODILS* compare to other film or television gigs you've done?

S&F: *DAFFODILS* was a whole other beast from any other experience, and from most film music jobs really, because the music is so fundamental to the structure of the film, as opposed to being the final touch that it usually is! So we began working on the songs and arrangements well ahead of the shoot. We had to write two new original songs to scenes that Rochelle had given us (one other original already existed), and then we had to map out arrangements to the script, making our best guess at tone and timings while keeping it all flexible enough that we could change it where needed. We maybe made things harder for ourselves as we generally don't use midi (computer-based) instruments, so all our skeletal tracks were recorded the old fashioned way. Then, during the editing process, we began laying in the score ideas and tying it all together.

At one point, we actually had to change the key of part of a song AFTER editing! If we had used digital instruments, it would've been a simple matter of telling the computer to change the key, but as it was we had to re-record all of the tonal instruments, attempting to re-create the sounds we had made months ago ("let's see, that sounds like it was maybe X synth through Y amp with Z mic in the hallway..."). We regret nothing. Maybe.

Tell us about working with the cast in the recording studio.

Steph: We were very much looking forward to working with Kimbra as we were big fans of her song "*Settle Down*", I have probably watched that video at least 20 times. Also, living in Brooklyn when "*Somebody that I Used to Know*" came out, you couldn't walk into a deli, or a pharmacy or a supermarket without hearing that song on the radio, I swear they were playing it every hour. The first day Kimbra came into record she set a quick pace, she was so fast at tracking, we could barely keep up! The next day we made sure to prep 100 tracks in advance so we could just press record and get all her thoughts as they came flying. It was such a treat to record with her. When she sang my song "*Silent Treatment*", I got tears in my eyes, she sounded so good. She threw in these Michael Jackson style phrases and inflections, it was just so effortless and brilliant.

Recording with Rose and George was a lot of fun because even though they didn't have as much vocal experience, they brought all their acting experience and expertise and that was real treat for us to witness in action. With each song we talked about the scene, what they imagined their characters to be feeling or processing, and then they recorded the vocal take with this in mind. Plus, they're such nice people, really good hangs!

Fen: we had to try and find a middle ground where Rose and George on one side and Kimbra on the other, could meet vocally. Rose and George are good singers, but great actors, so while their singing might not have been technically at the level of Kimbra's, they were always very grounded in character. So with Kimbra, who is capable of such amazing heights vocally, sometimes we actually needed to strip away some of the polish and vocal pizzazz, and go for a more no-frills, emotionally direct performance. We never wanted ability to obscure raw emotion.

Talk us through working with Rochelle and also with David - what did they bring to the musical selection and recording process?

S&F: We have been collaborating with Rochelle for about 6 years now and it is a relationship we are just so grateful for. She is so smart and every time we talk through an idea she will reference about 10 different films or photographs or songs, she brings so much knowledge to the table! In writing the original songs for the film, it was purely collaborative; Rochelle would send the brief for the scene, then we would compose something and send it over, then if she liked it she would adjust the scene in order to fit the new song, but maybe she would ask for an adjustment in the music to flesh out the scene and so we would continue on back and forth. It was a delight. Rochelle also selected all the other songs for the film, they were as much a part of the script as the dialogue and action.

We were very fortunate working with David, that he trusted us and our process as musical directors. Initially we met with David and Rochelle and went through the script together, brainstorming and conceptualizing the process. But after that, he largely left us alone to do our thing with the songs- in the recording studio, it was just us, an engineer, and the actors for that part of the process. So really, it wasn't until after the film had been shot and it was time to edit and score that we started working more directly with him. At that point he was very helpful in providing references and feedback on where to go with the score. We battled it out a bit from time to time, but we definitely got there in the end!

DAFFODILS is, at its heart, a love story. What do you think it is that makes cinematic love stories so enduring?

S&F: Love is the common thread that ties us together as humans, across countries, religions, it's something we all experience on some level, and most of us have fallen in love at some time or another. I think movies have a way of telling us something about ourselves, and I hope people take a message away from Rose and Eric's love story because it's a message that benefits all of us, in any relationship.

Fen: Steph and I are now married, and I feel like doing this movie and play has helped remind me about how important honest communication is. Communication is not necessarily my strong suit - I'm kind of a stuffer-downer. But so many times while performing the play during some of the more painful moments, I'd be playing the drums and looking at Steph through tears and thinking "don't let this happen to you." Hopefully other people get the same thing out of it!

SOUNDTRACK LINER NOTES FROM *DAFFODILS* WRITER ROCHELLE BRIGHT...

In a Wellington café I sat down with Kimbra, fresh from her time working on the *DAFFODILS* set. Over coffee she spoke of her inspiration for *The Golden Echo*. In that album, Kimbra went on a journey of her own reckoning with the myth of narcissus and the daffodil (the Golden Echo) that grew. In a Tumblr post Kimbra wrote: *“To follow the Golden Echo is to go deep into the heart of who we are, to hear the echoes in all areas of our lives; in the juxtapositions and contradictions of the self and in the people we meet everyday”*. *The Golden Echo* was released in 2014, the same year we premiered *Daffodils* the stage show. Maybe there was something in the water?

If I could, I would print the words of Emily Dickinson, *“Tell all the truth but tell it slant”* on a sweatband across my forehead and leave my discussion about *DAFFODILS* at that... and while that does go towards explaining the evolution of the *DAFFODILS* story from family anecdote to myth, where I’d be failing miserably is in my ability to put into words the brilliance of the music composed and arranged here by LIPS (Steph and Fen).

I met Steph in 2011, in a little East Village ramen joint. It was the year before Steph won New Zealand’s highest songwriting prize the Silver Scroll for *“Everything To Me”*. Over cheap beer we richly chatted about music, storytelling, and where the two overlap. We could have been just ships passing – I was moving back to Auckland, Steph was settling in to NYC – but instead that conversation was the start of *DAFFODILS*.

It is at this point, my advice to you is to grab a coffee, some wine or snacks while you listen to the soundtrack. Great moments of inspiration occur with food and/or drink. I know this, thanks not only to ramen but to Jordan Luck. There is something magical about the lighting strike that is the birth of a great song. Intrigued to know the story behind *“I Say Goodbye (Even Though I’m Blue)”*, my collaborator Kitan Petkovski and I found ourselves sipping tea outside on Jordan’s deck back in 2013, while Jordan told us of a melody that ran in his head when on a mission to get a samosa.

The question is, what have we left in place to echo who we are? In 2001, APRA released their Top 100 New Zealand songs of all time. Voted by APRA members, the list contains many songs that have helped shape our musical identity. In the list are songs that we’ve heard on the radio a million times, or that IRD have left us on hold to, or that we’ve drunkenly sung out overpowering covers bands at New Year’s celebrations. These are the songs we’re born knowing. Songs that defined our teenage years (mine was Bic Runga’s *“Drive”*) or that represent the zeitgeist of our parents age (*“There Is No Depression In New Zealand”*). These are the songs the world has come to know us by (*“Fall At Your Feet”*) and that other countries have tried to steal (*“Counting The Beat”*). Songs that marked for some a summer out of Uni (*“Crazy? Yes! Dumb? No!”*) and that - for so many various reasons - were carefully selected to give a familiar voice to the emotional heart and story of Rose and Eric - the echo left behind of my parents.

In New Zealand, we kiwis have heard these songs so many times it’s easy to take them for granted. We sing along, but I wonder sometimes if we’ve stopped listening. It’s easy to forget how critically acclaimed all these songs are (*“Anchor Me”* won the 1994 Silver Scroll) and that in the writing, these artists opened up to us their personal lives (Chris Knox’s family in *“Not Given Lightly”*). In *DAFFODILS* the aim was to combine a personal journey with these iconic songs so that in a new context you can experience them anew. It is an incredible honour in the adaptation to the big screen to have Steph’s songs (*“Silent Treatment”*, *“What The Hell”*, *“We Don’t Have Much Time”*) included in this pantheon.

If these tracks represent an echo or a slanted truth, what we offer you then - thanks to LIPS, and the bittersweet vocals of Kimbra, Rose and George - is a small reflection of the ever-changing story of who we are in New Zealand today.

SOUNDTRACK LINER NOTES FROM *DAFFODILS* DIRECTOR DAVID STUBBS...

Not long after I'd met Rochelle and Kitan (Bullet Heart Club) and proposed adapting their *DAFFODILS* stage play for the big screen, I flew up to Auckland to meet Steph and Fen (aka LIPS) and pitch my crazy plan. I was already bit of fan and having seen the show I could tell they'd be able to bring cinematic sensibilities to project. In fact, for me, their sound was one of the most exciting prospects of the whole endeavour. But, would they be into it...? Without them on board, none of us were prepared to push the "let's have a crack" button.

Cut to three years later (imagine three years on a rollercoaster), we've got our dream cast and we're about two months out from shooting a modestly resourced but hugely ambitious feature film. No pressure. Because cometh the hour, cometh the LIPS... to Wellington, in their van, with their baby Freddy.

For several weeks before shooting, Steph and Fen worked with the cast rehearsing and recording the multitude of songs required. This period was particularly interesting as things evolved even further in the process of discovered what Rose, George and Kimbra's voices would bring to the songs.

In particular I remember the day that Rose and George recorded their studio version of "*Fall At Your Feet*" – the one you'll find on the *DAFFODILS* soundtrack album. That was the day I realized that we had something genuinely powerful on our hands. What a privilege to be working with these incredible songs – and with the perfect group of artists to take them somewhere new and profoundly emotional. Talent and tears were flowing out of that little recording facility on a daily basis.

But not all the songs were recorded in the studio. In fact, one of our earliest decisions was to record all the vocals live on set as well. That meant we sometimes had Steph and Fen on set with their instruments – hidden somewhere out of sight – playing their guide music into the Rose and George's concealed ear buds. This live recording meant we could feel out some of the songs "in the moment" and then have the option of using live vocals in the film itself. In particular I remember the day we shot "*Language*". It was pretty hot and intense in a tiny seaside bach, and LIPS spent the whole day holed up in a tiny bathroom playing keyboards. I think Fen was in the bath, and Steph was squashed between the hand-basin and the script supervisor. Oh the glamour.

Now, four years after we all came together....Yep four birthdays, two babies and the sad passing of several loved ones - we have this beautiful soundtrack album to enjoy without the need for any pesky screen time. Unbelievable really.

Thank you so much Steph, Fen, Rose, George and Kimbra. It's been an absolute honour and a privilege. Your talent, professionalism and big hearts got us here. Thanks for trusting me and the process. And would I do another movie with you guys? In a heartbeat. Or to quote Phil Judd from the *Swingers* – perhaps a "...three, four, five beat".

KEY CREW BIOGRAPHIES

DAVID STUBBS – Director

An Emmy® award winning filmmaker with an eye for the uncomfortable truths in everyday life, David has moved between directing drama, music videos, and high-end television commercials in a career that's been eclectic and accomplished.

Having graduated from University in the mid 80s (his only 'A' was in Film Studies), David followed his heart and went straight into the Wellington film industry as a freelance production and art department assistant. From here he moved to the National Film Unit where he trained as a film editor then progressed to writing and eventually directing.

David set up Krafthaus Films in 2002 after directing TVCs and visual effects projects for Sector 14 Productions and a broadcasting project for UNICEF in Beijing. Over the early 2000s Krafthaus became one of the busiest and awarded production houses in New Zealand.

In 2009 David joined forces with Thomas Robins to set up KHF Media, a film and television production company that has since produced the Emmy®-winning *Reservoir Hill* series, as well as three seasons of the primetime television show *Girl vs. Boy* and the theatrical feature film *Belief: The Possession of Janet Moses*.

Belief: The Possession of Janet Moses was David's debut feature film and it had its New Zealand Premiere at the New Zealand International Film Festival and its World Premiere at the Fantastic Fest in the US. Since then it has won David the Best Director Award at the New Zealand Film Awards and has sold to Netflix after theatrical releases in New Zealand and the USA.

David has produced and directed numerous independent short films as well as high budget TVCs for national and international advertising agencies and has featured as a director on the prestigious UK Shots Reel. As a music video director David has directed high profile clips for Sony Music and Universal Music and was a finalist in the 2003 and 2004 Kodak New Zealand Music Video Awards.

Combining his background in film editing with his dramatic work for KHF Media and Krafthaus' renowned design focus, David's drama projects blend cinematic imagery and contemporary aesthetics with honest performances and a human connection.

David still lives in Wellington, and when he's not making movies, he likes to take his daughters on bush walks, mystery road trips, and to stay up late with them watching the likes of *Chitty Chitty Bang Bang* or *Twin Peaks*.

<https://www.khfmedia.com/>

<https://www.imdb.com/name/nm3815440/>



RICHARD FLETCHER – Producer



Richard has produced and executive produced a range of feature films, documentaries and TV series. Richard's credits include *Yellow is Forbidden*, *Belief: the Possession of Janet Moses*, *Wild Survivor*, *Walking with Dinosaurs 3D*, *The Last Ocean*, *Boy*, *Under the Mountain* and *River Queen*. His productions have played at major international festivals including Berlin, Melbourne, Shanghai, Sundance, Toronto and Tribeca film festivals and he has worked with a range of partners including the BBC, Disney, National Geographic, Netflix, TVNZ and Twentieth Century Fox.

Richard previously worked at the New Zealand Film Commission as Head of Business Affairs

and in distribution in Australia for Beyond Films and in the UK for the Feature Film Company. He has extensive domestic and international relationships across all sectors of the screen production industry. He has practical experience of film and television drama and factual production, financing and distribution in multiple jurisdictions. In addition, Richard has considerable experience in successfully managing the requirements of government funders, private investors and distributors.

He is Co-President of the New Zealand Producer's Association (SPADA) and is a former member of the New Zealand Film Commission NZSPG Certifying Panel. In 2009, he was the recipient of the SPADA Independent Producer of the Year award and in 2017 he received the SPADA/Data Book/SCREENZ Industry Champion award.

<https://www.libertinepictures.com/>

<https://www.imdb.com/name/nm1141350/>

ROCHELLE BRIGHT – Writer



Rochelle Bright is a New Zealand writer who works closely with bands to create music inspired stories. Rochelle studied at the University of Auckland (MCPA) and at the Graduate Musical Theatre Writing program at Tisch, New York University (MFA) with a Deans Fellowship.

In 2016, Bright's play with songs **DAFFODILS** won a Scotsman Fringe First Award while playing at the prestigious Traverse Theatre in the Edinburgh Festival Fringe. **DAFFODILS** toured to arts festivals and venues across New Zealand, Australia and at the UK. For the screen Rochelle was selected to participate in Script-to-Screen's Story Camp and Episodic Lab. In 2015, Rochelle

was a Michael King Writer in resident and before that she was a resident librettist with the American Lyric Theatre for three years.

Her work has been performed on RNZ, at Symphony Space NY, as well as at various spaces across NYC and LA. She is co-director of theatre company Bullet Heart Club with Kitan Petkovski, together they have collaborations with recording artists LIPS, Abraham Kunin, Lisa Crawley, A Band Called Quinn, Pär Hagström and Next Stop: Horizon.

<https://www.bulletheartclub.com/>

STEPHANIE BROWN & FEN IKNER – Music Directors

LIPS is a New Zealand-based music duo consisting of New Zealander singer and keyboardist Steph Brown, and American multi-instrumentalist/producer Fen Ikner, founded by Brown in 2010 in New York City. LIPS is visually represented by the character of 'Lips', a girl with giant lips for a head, who appears in the band's cover art and music videos. The band's song *Everything to Me* won them the 2012 Silver Scroll Award.

LIPS has released three EPs, and produced the 2016 soundtrack of the stage play **DAFFODILS**, which they performed in and served as music directors for. They've since gone on to be the Musical Co-Directors for the film adaptation of **DAFFODILS** and also recorded the film's soundtrack album.

<http://www.lipssongs.com/>

MATHEW KNIGHT – Director of Photography

Mathew Knight is a New Zealand Director of Photography who has worked on a wide variety of feature films, documentaries, and television drama, with feature credits including the Western *Good for Nothing*, the docu-drama *Belief: The Possession of Janet Moses* (with **DAFFODILS** director David Stubbs), and the tele-movie *Mistress Mercy*. He has also worked extensively with Weta Digital on international features including *The Hobbit* trilogy and the first *Marvel Avengers* film.

<https://www.imdb.com/name/nm1645792/>

BRENDAN HEFFERNEN – Production Designer

Designer Brendan Heffernan has worked extensively in film production over the past 15 years. He Art Directed Taika Waititi's *Thor Ragnorak*, Peter Jackson's *The Hobbit* and *Mortal Engines*. His role as a Conceptual Artist has seen him work globally with Guillermo Del Toro, Andrew Adamson, Michael Apted and numerous Oscar-winning designers and artists. Design, colour and visual language are key to the worlds Brendan creates. **DAFFODILS** is his first foray into a New Zealand period musical drama but only a further opportunity to create a beautiful visual world in the service of storytelling.

<https://www.imdb.com/name/nm2279220/>

SCOTT GRAY, A.S.E – Editor

Scott is an award winning Australian editor. He started his career in commercials and music videos culminating in a MTV Video Music Award for Best Editing in video for Alanis Morissette's "Ironic". He has subsequently worked with acclaimed directors including, Jane Campion & Garth Davis (*Top of the Lake*), Scott Hicks (*The Lucky One*, *The Boys Are Back & Fallen*) and Cate Shortland (*Somersault*) across a range of television series, documentaries and features. He was nominated for an Primetime Emmy for his work on *Top of the Lake* and won an AFI Award for Best Editing for *Somersault*. His other credits include: *Harrow*, *Mountain*, *Chasing Great* and *Introducing the Dwights*.

<https://www.imdb.com/name/nm1453555/>

CUSHLA DILLON - Editor

Cushla Dillon is passionate about story telling in both dramatic form and documentary and has won numerous editing awards for her work in television drama (*Wanted*, 2018), feature documentary (*Beautiful Machine*, 2012) and feature films (*Orphans and Kingdoms*, 2015); *Snakeskin*, 2001; *Topless Women Talk About Their Lives*, 1997). She has edited some of the most successful New Zealand feature documentaries including Academy Award-short listed documentary feature *This Way of Life*, ImagiNATIVE Best Documentary 2015 *The Price of Peace*, and *Pictures of Susan*, *How Far is Heaven?* and *Trouble is My Business*. She first worked with **DAFFODILS** director David Stubbs on his short film, *The Handover*, in 2008.

<https://www.imdb.com/name/nm0226977/>

SARAH VOON – Costume Designer

Sarah Voon is an award-winning, established New Zealand costume designer. Her feature film credits include the Richie McCaw documentary feature film *Chasing Great*, *Evil Dead*, *Queen of Carthage* and *My Wedding and Other Secrets* and on television she's worked on *Power Rangers Seasons 22, 23, 24 & 25*, *Friday Night Bites*, *Step Dave* season 1, *Go Girls* seasons 1-5, *Mercy Peak* and *Being Eve* seasons 1 & 2.

<http://www.sarahvoon.com>

<https://www.imdb.com/name/nm1332207/>

FRANKIE KARENA - Hair and Make-Up Designer

Frankie is a hair and make-up designer and her recent work include major television series *Wellington Paranormal* and *Spartacus: Gods of the Arena* while her feature film credits include *Boy*, *The Changeover*, *Ghost in the Shell*, *One Thousand Ropes*, *The Hobbit: An Unexpected Journey*, *10,000 B.C.*, *Home by Christmas* and *Avatar*.

<https://www.imdb.com/name/nm1327261/>

KARYN RACHTMAN – Music Supervisor

Karyn Rachtman is an acclaimed music supervisor & executive soundtrack producer who has worked with filmmakers such as Baz Luhrmann, Quentin Tarantino, Paul Thomas Anderson and Warren Beatty on some of the most beloved soundtracks of all time. Karyn's expertise lies in tying music to all forms of media, not only in her work on classic films like *Pulp Fiction*, *Moulin Rouge*, *Romeo & Juliet*, *Clueless*, and *Boogie Nights*, but

also in her work curating for labels, advertising agencies, and brands. Karyn previously served as Vice President of Soundtracks and A&R at Capitol Records and Head of Soundtracks at Interscope. Currently, she divides her time between New Zealand and Los Angeles.

<https://mindyourmusic.com/>

<https://www.imdb.com/name/nm0705145/>

MIRANDA RIVERS & TINA CLEARY – Casting Directors

Miranda Rivers and Tina Cleary created The Casting Company over a wild idea and too many night shoots on *Lord of the Rings*. After 25 years in the industry they still make each other laugh. They have a passion for casting that has seen them work on many projects, Peter Jackson's *The Hobbit, the Lord of the Rings* Trilogy, James Cameron's *Avatar* and Jane Campion's *Top of the Lake*, NZ box office hits like Taika Waititi's *Boy*, and Taika and Jemaine Clement's *What We Do in the Shadows*. Films they have co-cast are: Gaylene Preston's *Home by Christmas*, Dustin Feneley & Desray Armstrong's *Stray*, Tusi Tamasese & Catherine Fitzgerald's *One Thousand Ropes*. Also *The Rehearsal, Crouching Tiger, See Saw's Slow West, The Changeover, Paranormal Unit* and **DAFFODILS**.

<https://www.imdb.com/name/nm1041340/>

<https://www.imdb.com/name/nm1397576/>

LIBERTINE PICTURES – Production Company

Libertine Pictures is an independent film and television production company founded in 2013, based in New Zealand and led by accomplished producer Richard Fletcher and internationally-acclaimed writer Neil Cross. The company produces bold and compelling feature films, documentaries and television drama. Libertine Pictures works with established storytellers and filmmakers and nurture emerging talent who inspire, challenge and innovate. The team is passionate about bringing powerful and distinctive stories to the screen.

<https://www.libertinepictures.com/>

KHF MEDIA – Production Company

KHF Media is an Emmy® Award-winning film & television production company based in New Zealand. Started in 2009 by established Director/Producers Thomas Robins and David Stubbs, KHF produces feature films, television drama and leading edge new media drama and documentary. KHF's work has screened locally and throughout the world for cinema audiences, primetime network television and leading content streaming services. Critically acclaimed and internationally awarded, KHF's content is world class and designed for discerning audiences.

<https://www.khfmedia.com/>

FILM CREDITS

THE NEW ZEALAND FILM COMMISSION and NZ On Air
In Association With
THE KELLY ENTERTAINMENT COMPANY
Present

A
LIBERTINE PICTURES & KHF MEDIA
Production

INSPIRED BY A TRUE STORY
AND THE SONGS WE GREW UP WITH

DAFFODILS

ROSE McIVER

GEORGE MASON

KIMBRA

FOR GRAHAM & MARY

Directed by
DAVID STUBBS

Screenplay by
ROCHELLE BRIGHT

Produced by
RICHARD FLETCHER

Producer
DAVID STUBBS

Co-Producer
EMILY ANDERTON

Original Music by
STEPH BROWN & FEN IKNER

Based on the Stage Show by BULLET HEART CLUB
Originally conceived by ROCHELLE BRIGHT & KITAN PETKOVSKI

Story Collaborator
STEPH BROWN

Director of Photography
MATHEW KNIGHT

Production Designer
BRENDAN HEFFERNAN

Edited by
SCOTT GRAY, ASE
CUSHLA DILLON

Costume Designer
SARAH VOON

Makeup Designer
FRANKIE KARENA

Executive Soundtrack Producers
KARYN RACHTMAN
KIMBRA

Casting by
MIRANDA RIVERS & TINA CLEARY

Associate Producers
SCOTT GRAY
THOMAS ROBINS

Line Producer	VICTORIA DABBS
1st Assistant Director	ROBIN WILSON
2nd Assistant Director	SARAH BICKNELL
Post Production Supervisor	PAMELA HARVEY-WHITE

CAST
In order of appearance

Maisie	KIMBRA
Eric	GEORGE MASON
Rose	ROSE McIVER
LIPS Drummer	FEN IKNER
LIPS Keyboard Player	STEPH BROWN
Greg	TOLA NEWBERY
Dave	BEN CHILDS
Tavern Owner	TUREI REEDY
Eileen	TANDI WRIGHT
Keith	GAVIN RUTHERFORD
Christopher	ZACH NEWTON
Pip	ALICE CONNOLLY
Gail	HANNA TEVITA
Brunette Girl	EMMA DRAPER
Cinema Manager	NICK BLAKE

Jude	ABBY DAMEN
Barry	MARK MITCHINSON
Isabel	KATIE WOLFE
Blonde Woman on Boat	KATY PHILLIPS
Stuart	BYRON COLL
Blonde Woman in Club	LEIGH MACMILLAN
Engaged Girl	PHOENIX CONNOLLY
Minister	RAY COATS
Photographer	TONY SHAW
Band Manager	WILL AGNEW
Grace (Baby)	ELLA CAMPBELL
Grace (Toddler)	HONEY LUND
Grace (aged 10-13)	AVA KEANE
Maisie (Baby)	ROSE CRAYFORD
Maureen	JODIE HILLOCK
Maisie (aged 1)	NOVA MORRIS-STUBBS
Maisie (aged 3)	LILY ROMERIL
ICU Doctor	NANCY BRUNNING
Nurse	HELEN PEARSE-OTENE

STUNTS

Stunt Coordinator	ISAAC HAMON
Stunt Performers	ISAAC HAMON JEREMY HOLLIS CRYSTAL PRATT KRISTINE ZIPFEL

PRINCIPAL PHOTOGRAPHY

CAMERA

Additional Camera Operator	ANDREW McGEORGE
1st Assistant Camera	ANDREAS MAHN
2nd Assistant Camera	NICOLE WEINER
Camera Trainees	SORCHA MacKEENA SEVRIN NOAKES
Script Supervisor	KAREN ALEXANDER
DIT	JASON NARAN
B Camera & Steadicam Operator	TIM BUTTERS
B Camera Operator	MATT HENLEY
Underwater Camera Operator	MURRAY MILNE

LIGHTING

Gaffer	ADRIAN "WOOKIE" HEBRON
Best Boy	ALAN WILSON
Electrician	KERI MANUEL
Genny Operator	HANSEL VERKERK
Additional Electricians	SOPHIE LLOYD LEE SCOTT

Additional LX

BRIAN LAIRD, MARK PAPAILLI, NICK WILSON

GRIPS

Key Grip	MAURICE "MOOSE" KAPUA
Best Girl Grip	MELISSA RIRINUI
Grip Assistant	MACGREGOR PIPSON

Additional Grips

LUKE SAULBERY, JAMIE WHITMARSH, DAN WILSON

SOUND

Sound Recordist	TONY SPEAR
Boom Operator	JO FRASER
Additional Boom Operator	FERGUS GRADY

ART DEPARTMENT

Art Director	SVEN WIGG
On Set Art Director	RICHARD THURSTON
Set Decorator	ANTHONY ALLAN
Art Department Coordinator	MARC TYRON
Action Vehicle Coordinator	JIMI SMITH
Art Department Runner	SAM GATARA
Props Master & Set Dresser	RUBY FITZGERALD
Standby Props	GRACE ACHESON
Buyer & Set Dresser	NICKY CAMPBELL
Set Dresser	DEAN HUDSON
Scenic Artist	JEFFREY KONING
Greens	ALI TODD
Construction Manager	TE NGARU GRANT
Carpenter	MATHEW COXSON
Painter	FRAZER ANDERSON
Animal Wrangler	HUHA
	CAROLYN PRESS-McKENZIE

COSTUME

Costume Supervisor	ALICE BAKER
Costume Assistant	AUSTIN DELANEY-GIRDLESTONE
Costume Buyers	
JUDITH CAMPBELL, GABRIELLE STEVENSON, ZOE WILSON	
Costume Cutters	EMILY BARR
	GEMMA HINCHEY
Costume Makers	JULIE ZAVALA RON JACKETT
	MEL MUNDT
Costume Standby #1	AMETHYST PARKER
Costume Standby #2	STACEY BRUMMER
Costume Standby Assistant	HANNAH SUTHERLAND

Costume Standby Assistant DANIELLE SOEPNEL

Extras Dressers

KATIE WAGSTAFF, NIKKI HANN, LAURA KOETZEFF, SOPHIE SARGENT

MAKEUP & HAIR

Senior Makeup & Hair Artists	KATIE FOX-HEYWOOD CATHERINE MAGUIRE
Makeup Artist	LOUISE BRYAN
Makeup Assistant	LUCY-BELLE WILCOX
Prosthetic Artists	DON BROOKER JAYNE DONALDSON

Additional Makeup & Hair Artists

HIL COOK, JAYNE DONALDSON, LEANNE HOARE, ELIZABETH McCARTHY, MICHELLE PERRY, SANCHIA REED, ALLIE RUTHERFORD, WARREN SMITH, FIONA SOLE, KAREN WINEFIELD

PRODUCTION

Production Coordinator	KYRIE MacTAVISH
Assistant Production Coordinator	KAYLEIGHSHA WHARTON
Production Runner	LUCY CUTHBERT
Production Trainee	BRIDIE COLLINS
Production Accountant	RENEAU SKINNER
Intern Producer	FERGUS GRADY
Intern Director	WILL AGNEW
Acting Coach	MIRANDA HARCOURT
Extras Coordinator	NATALIE NEPIA
3rd Assistant Director	BILLIE RUCK
Additional 3rd Assistant Director	BEN BAMFORD

On Set PAs

RACHEL ARUNDEL, TATIANA RAGSDALE

Business Affairs & Legal Services provided by EMERY LEGAL

MATT EMERY

LOCATIONS

Location Manager	DEREK SLADE
Location Scouts	ANTHONY FAIFAI MIKE MUNRO ROBIN MURPHY
On Set Location Manager	SARAH ALLMAN
Location Coordinator	NICOLA BAILEY
Additional Location Manager	JO HILES

Location PAs

DAVID DOHERTY, KYLE DULIGALL, FRANCESCA MACKENZIE, ANNAMARIA PELTOKANGAS, HOLLY SMITH, SIMON WEBB, SCARLETT WILD

Unit Manager	DAVID SA'ENA
Unit Assistant	KALILA MCMILLAN

SAFETY

Health & Safety Supervisor PAUL ANDREASSEND

SPECIAL EFFECTS TECHNICIANS

Special Effects Supervisors STEVE INGRAM, KARL CHISHOLM

Special Effects Technicians

LUKE BUTTERS, GEOFF CURTIS, DOUG FALCONER, TREVOR KIELY, GAVIN LEGGE

TRANSPORT

Transport Captain CALEB DEMPSEY

Cast Drivers GARETH RUCK

MATTHEW SILVER

Swing Drivers

ALAN BROOKS, PAUL McILWEE, KEVIN TAYLOR

UNIT PUBLICITY

Unit Publicist THE PUBLIC GOOD

TAMAR MÜNCH

Impact Strategy Producer CHRIS MATTHEWS

Unit Stills Photographers MATT KLITSCHER

KIRSTY GRIFFIN

MATT GRACE

Special Stills Photographer GARTH BADGER

EPK & Behind the Scenes by RANDOM FILMS

Producer & Director MARK WESTERBY

Camera Operator & Editor BEN WOLLEN

AERIAL UNIT

Drone Operator SAM PEACOCKE

Drone Pilot RYAN HASTE

PRODUCTION EQUIPMENT

Drone ARIEL CAMERA

Grip Equipment FILMTEC NZ

Special Effects NZFX

Production Office & Studio Hire provided by AVALON STUDIOS, Lower Hutt, New Zealand

CEO GARY WATKINS

Studio Facilities RICHARD LANDER

Office Manager ANITA BURNSIDE

PORTSMOUTH FILM EQUIPMENT RENTAL, Wellington, New Zealand

Lighting Manager CRAIG MCINTOSH

Warehouse Manager NATHAN HOPPER

Consumable Supplies Manager JO CLARKE

Camera Equipment provided by ROCKET RENTALS
AARON HUGHES, DAVID MORRISON

Catering provided by BILLIONAIRES CATERING
BILLIE LUSK, JONO BUSHBY, JOSH FORRESTER, LUCAS HAIG, LEEONA HAYES,
NICOLA HIGHAM, DARREN SHEAD

POST PRODUCTION

SOUND

Re-Recording Mixers	MICHAEL HEDGES TIM CHAPRONIERE ALEXIS FEODOROFF
Stage Recordist	MICHAEL DONALDSON
Sound Supervisor/Sound Designer	MELANIE GRAHAM
Dialogue Editor	PHIL BURTON
FX Editor	NICK BUCKTON
ADR Editor	CHRIS WARD
Music Editor	STEPHEN GALLAGHER, M.P.S.E.

EDITORIAL

First Assistant Editor	ELIZABETH DENEKAMP
Assistant Editor	RAJEEV MISHRA

Post Production at PARK ROAD POST PRODUCTION, Wellington, New Zealand

General Manager	DAVID TINGEY
Head of Marketing	VICKI JACKWAYS
Head of Production	DEAN WATKINS
Foley Artist	JAMES CARROLL
Foley Recordist	SIMON RILEY
Foley Editor	TOM SCOTT-TOFT
ADR Recordist	NIGEL SCOTT
Colourist	CLARE BURLINSON
On-line Editor	TIM WILLIS
Producer	JENNA UDY
Director of Engineering - Picture	IAN BIDGOOD
Director of Engineering - Sound	JOHN NEILL
Picture Manager	DANIEL EADY
Workflow Architect	ANTHONY S. PRATT
Media Operations Supervisor	VICTORIA CHU
Media Operator	MICHAEL HARRIS
Senior Data Wrangler	WATTANA MOEUNG
Data Wrangler	CALEB CORLETT
Projectionist	PAUL HARRIS

VISUAL EFFECTS

Visual Effects at PARK ROAD POST PRODUCTION, Wellington, New Zealand

VFX Supervisor	DARWIN GO
VFX Producer	RICHARD SAADE
VFX Production Manager	JODI SCANLAN

VFX Artists

JASON ASTLEY, JACQUELYN BOOTH, ADAM EVANS, DONALD FERNS, GEOFF HADFIELD, JONATHAN HARKES, FERGUS JACK-HINTON,
NICK SEABRIGHT, MAURIZIO VANOLO, NUTJAREE WANNASRI

Loop Group

Lydia Bensky, Sarah Burton, Brendan Quinlan Chin, Anthony Crum, Benjamin Geradts, Cora Gu, Pernille "Penny" Himmelmoie,
Liam Kelly, Jacinda Kumar, Elise Lanigan, Eliis Uudeküll, Rasmus Wessman

MUSIC

Songs Performed & Produced by LIPS (STEPH BROWN & FEN IKNER)

Song Selection by ROCHELLE BRIGHT

Music Coordination by OTIS RACHTMAN-PALMER & GRACE VERWEIJ

MIND YOUR MUSIC

Vocal Coaching
SARAH LINEHAM
CAITLIN SMITH

Music Pre-Recording by MR WINTER AUDIO
CHRIS WINTER

Music Mixing Facilities by THE ARMOURY

SONGS

"WHAT THE HELL"

Written by S. Brown & F. Ikner

Published by Lips Ltd

Featuring Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"BLISS"

Written by D. Dobbyn & I. Morris

Used with permission from Native Tongue Music
Publishing

Featuring George Mason

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"DRIVE"

Written by B. Runga

Published by WB Music Corp & B.K. Music Ltd
By kind permission of Warner, Chappell Music
Australia Pty Ltd

Featuring Rose McIver

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"SHE'S A MOD"

Written by T. Beale

Published by Universal, Dick James Music Ltd.

Administered by Universal Music Publishing Pty Ltd

Performed by Ray Columbus & The Invaders

Master Sound Recording owned by Stebbing

"CRAZY? YES! DUMB? No!"

Written by R. Nielson

Published by Mushroom Music Pty Ltd

Featuring George Mason & Kimbra

Performed & Produced by LIPS

"ANCHOR ME"

Written by D. McGlashan

Used with permission from Native Tongue Music
Publishing

Featuring Rose McIver

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"COUNTING THE BEAT"

Written by M. Hough, P. Judd & W. Stevens

Published by Mushroom Music Pty Ltd

Featuring George Mason & Rose Mclver

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"TALLY HO"

Witten by The Clean

Published by Mushroom Music Pty Ltd

Featuring Rose Mclver & Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"JESUS I WAS EVIL"

Written by D. Bolton

Featuring George Mason, Rose Mclver & Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"SILENT TREATMENT"

Witten By S Brown & F Ikner

Published by Lips Ltd

Featuring Rose Mclver & George Mason

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"I'LL SAY GOODBYE (EVEN THOUGH I'M BLUE)"

Written by J. Luck

Published by Mushroom Music Pty Ltd

Featuring George Mason, Rose Mclver & Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

""WE DON'T HAVE MUCH TIME"

Witten By S Brown

Published by Lips Ltd

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

Mixing & Additional Production Mickey Petralia

"NOT GIVEN LIGHTLY"

Written by C. Knox

Published by Mushroom Music Pty Ltd

Featuring Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"THERE'S NO DEPRESSION IN NZ"

Written by D. McGlashan & R. Von Sturmer

Used with permission from Native Tongue Music Publishing

Featuring George Mason, Rose Mclver & Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"FALL AT YOUR FEET"

Written by N. Finn

Published by Lasora Ltd

Administered by Kobalt Music Publishing Australia Pty Ltd

Featuring George Mason & Rose Mclver

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"LANGUAGE"

Written by D. Dobbyn

Used with permission from Native Tongue Music Publishing

Featuring George Mason

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

"SILENT TREATMENT" Part 2

Witten By S Brown & F Ikner

Published by Lips Ltd

Featuring Kimbra

Performed & Produced by LIPS

Mixing & Additional Production Mickey Petralia

PRODUCTION SUPPORT

Auditors

GRANT THORNTON

KERRY PRICE, ALEC FLOOD

Banking & Foreign Exchange Services

KIWIBANK

GEORGINA HARVEY, SCOTT OVERTON

Business Affairs Consultant

TMG INTERNATIONAL

Completion Guarantee	DAMIEN F. SMITH FILM FINANCES, INC ANNI BROWNING, PAULA JENSEN
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Insurance	CROMBIE LOCKWOOD (NZ) TIM GROENESTEIN, JILL HARES
Music Licensing	APRA AMCOS
Security	ALLIED SECURITY
Trailer Creation	THE SOLID STATE
Travel Agent	THE PRIVATE TRAVEL COMPANY CLINTON SANGSTER
Main Title Design	MARDO EL-NOOR
End Title Design	ENDCRAWL.COM
Post Production Script Services	FIONA BARTLETT

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TVNZ/GETTY IMAGES

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Filmed at Avalon Studios and on location in Hamilton, Wairarapa and Wellington, New Zealand

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MADE WITH THE SUPPORT OF NZ ON AIR

FINANCED IN ASSOCIATION WITH KIWIBANK

IN MEMORY OF
RODNEY STUBBS
ANDY ANDERTON
KAREN ALEXANDER
MICHAEL ELDRED

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DAFFODILS

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