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**ONE LINER**

When a father reconnects with his estranged teenage daughter, he is given a rare chance to reshape the future of his family in unexpected ways.

**SHORT SYNOPSIS**

From the Writer and Director of *The Orator - O Le Tulafale*, *One Thousand Ropes* is a story of a father reconnecting with his youngest daughter and together putting to rest the ghosts that haunt them.

She arrives vulnerable: badly beaten and heavily pregnant. He struggles with the inner temptation and the encouragement from the men in his life, to take revenge in the way he knows best on one hand and on the other, to build the new family and companionship so desperately missing from his life.

*One Thousand Ropes* is a deeply moving film about connections, redemption and new beginnings.

**LONG SYNOPSIS**

From the Writer and Director of *The Orator - O Le Tulafale*, *One Thousand Ropes* is a story of a father reconnecting with his daughter, set in Wellington New Zealand.

Maea, once lived by his fists, but now old, has turned his powerful hands to healing and bread making. He strives to live a simple and peaceful life, remaining in the same housing estate he came to when he emigrated from Samoa many years ago, but his family have gone. He atones for his past by easing the pain of child bearing for young pregnant women and their families who seek his help; resisting the authorities who want him to modernise. He also contends at work with the threat of losing his job at a local bakery as new equipment takes over, and at home an abusive spirit who has moved in with him, relentlessly taunting him while providing company.

When his youngest daughter returns to him, she arrives vulnerable: heavily pregnant and badly beaten. He struggles with the inner temptation and the encouragement from the men in his life, to take revenge in the way he knows best on one hand and on the other, to build the new family and companionship so desperately missing from his life.

If he can return to his daughter, what he had taken from her mother, all their destinies will be reshaped.

*One Thousand Ropes* is a deeply moving film about connections, redemption and new beginnings.
# KEY CAST AND CREW

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<th>Role</th>
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<tr>
<td>Writer/Director</td>
<td>Tusi Tamasese</td>
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<tr>
<td>Producer</td>
<td>Catherine Fitzgerald</td>
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<td>Executive Producers</td>
<td>Andrew Mackie and Richard Payten</td>
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<td>Associate Producer</td>
<td>Michael Eldred</td>
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<td>Starring</td>
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<td>Annie Collins</td>
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<td>Samoan Dialogue</td>
<td>Maea Tamasese</td>
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<td>Composer</td>
<td>Tim Prebble</td>
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<td>Sound Design</td>
<td>Tom Scott Toft</td>
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<td>Production Designer</td>
<td>Shayne Radford</td>
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<td>Chris Ulutupu</td>
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<td>Costume Designer</td>
<td>Nic Smillie</td>
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<td>Make Up Design</td>
<td>Frankie Karena</td>
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### FACT SHEET

**Production Company**  
Blueskin Films

**In Association with**  
New Zealand Film Commission and Fulcrum MediaFinance

**Technical**  
Colour; ARRIRAW/DCP, 1.85:1  
97 mins 55 secs  
Digital 5.1

**Location**  
Shot in Wellington, New Zealand

**Australian/New Zealand Distributor**  
Transmission Films

**New Zealand Marketing**  
Trigger Marketing & Publicity

**International Sales Agent**  
Mongrel Media

**Website**  
[www.onethousandropes.com](http://www.onethousandropes.com)
ABOUT THE FILM MAKERS

TUSI TAMASESE—WRITER AND DIRECTOR

About Tusi: Tusi Tamasese is a Samoan New Zealander. Tusi has a Master of Arts in screen writing from the IIML Victoria University of Wellington, having graduated from the NZ Film School in Wellington, and prior to that with a Bachelor's degree in social sciences from the University of Waikato. In 2015 he was named a new Generation NZ Arts Laureate. He now lives in Wellington with his wife and three children.

FILMOGRAPHY

Venice 70: Future Reloaded (2013)
The Orator - O Le Tulafale (2011)
Va Tapui (2009)

AWARDS

2012 “Moa” New Zealand Film Awards
Best Film: The Orator
Best Director: The Orator
Best Screenplay: The Orator

2011
Venice Film Festival Special Mention in Orizzonti (New Horizons) section
Art Cinema Award from CICAE Jury (European arthouse cinema association)
CinemaAvvenire Film Award (Il cerchio non e rotondo) — given by a young person’s jury to two films best promoting peace and dialogue between cultures
New Zealand’s first-ever entry into the best foreign-language film category for the Academy Awards

Other Awards and nominations
Brisbane International Film Festival - Winner Audience Award,
Nara International Festival 2012 – Golden Shika Award for Best Film
Luxembourg City Film Festival – Special Jury Mention;
Wairoa Maori Film Festival 2012 - Best Film Award;
“Moa” NZ Film Awards 2012 Winner of, Best Actor, Best Actress, Best Supporting Actor, Best Costume Design, Best Sound, Nominated for Best Cinematography, Best Editing, Best Composer, Best Production Design
Asia Pacific Screen Awards 2011 - Finalist Best Actor;
NZ Writers’ Guild Scriptwriters awards NZ - Finalist Best Feature Script –Award

Additional Festival selections to date: Sundance, Palm Springs, Portland, Prague, Kosmorama, Hawaii, San Francisco, Beijing, Los Angeles Asia Pacific, Cannes Antipodes (in Cannes 2012 Cinephiles programme), Munich, Seattle, Edinburgh, Toronto (First Peoples
DIRECTORS STATEMENT

If I give you a list of my favourite films you will notice that most of them are about antiheroes, characters like Michael Sullivan (*Road To Perdition*), Pale Rider, Scarface, Travis Bickle, Hauptmann Gerd Wiesler (*Life of Others*) or Sanjuro Kuwabatake (*Yojimbo*). These characters showcase people at the ends of despair who through the strength of the human spirit find their way out. I’m fascinated by these characters because of their transformation, their search for redemption. I’m fascinated because of that small speck of goodness lurking in the deepest pits of their souls.

I find that the most interesting and colourful journeys are from tinted characters, complex people who are desperately flawed who make sacrifices for others. These characters show the true colours and nature of being human, we are graced with goodness and plagued with flaws. So when I sat down to write a film about a violent man, who is a traditional midwife, who is a baker, who is a father, I began to understand that this is no more a film now but a glimpse into life, the essence of humanity.

This film has challenges ahead, it is confronting, entertaining and emotional. It deals with violence, courage, and birth, it exams love and remorse. It asks many questions “*can violence heal*?”, “*can an abused woman find her courage, dignity and self-worth by giving birth alone*” “*can a violent man become a father*?” It will demand the viewer take an emotional journey towards an unforgettable and rewarding end.

*One Thousand Ropes* is a human story, with Samoan characters seen through universal spectacles and eyes. It is a film that looks foreign and unseen but feels and sounds familiar. It is a film easily understood, whoever you are or wherever you are.

- Tusi Tamasese

IN HIS OWN WORDS

Describing *One Thousand Ropes*

It is a film about a man who is responsible for destroying his family. With the same hands that he destroyed the family, he will mend the family - well he will try to.

The Shooting style

I believe the way to see a new unseen world is by taking on a restrained and observant position. This is very important for me because we are dealing with an anti-hero, a person with a dark past, a person who has more humanity in him than his action hero counterparts. I do not want to glorify or romanticise him nor anyone else in this film, but simply as human beings who are given choices.
I explore how words like shyness, fear, courage, loneliness and vulnerability can be translated into a shot or image.

I think there was a chance to explore and bend cinematic rules with this film. I wanted to incorporate shots that have no specific POV, or using transitions shots similar to the style of Ozu. I also explored if it is possible to switch POV within a long take. I think this helps immerse the spectator in the world and character journey.

This film has a dreamlike element to it. I have written scenes that will make spectators work to distinguish where they are, in reality or in a dream.

I also wanted to make the spirit character Seipua more human than our typical phantom stereotype. I believe that the closer a monster is to being a human or it being humanised, the more frightening it is, which is why a character like Seipua is not a typical ghoul. This is not a horror: it is a drama that is frightening at levels, heartfelt at moments and satisfying at in its conclusion.

**The World**

*One Thousand Ropes* is a film that plays on metaphors and symbolisms. The symbolism of an unborn child trapped in between three worlds the womb, the spiritual and the real, is constantly replayed throughout the film.

The symbolism of a father wanting a family, his instinct of burying the placenta of his children in the housing projects hoping for their return. The symbolic meaning and power of giving birth alone and unassisted to regain mana, self-worth and dignity.

Maea exists in a world that blends or blurs the lines between real and unreal. It is world where baking and massaging is in union where good and evil energy is exchanged.

This is a dark unforgiving world where we see humans at their worst. But we also see humanity in its immaculate form, sacrifice and love. At one level it works to your subconscious, as if we are inside the womb. On another we are exposed to a concrete world, hard and violent which awaits us.

The world of the film offers the questions,” is there any good in violence”, “Can violence heal?” These were questions I explored because in a way, massages and baking have an element of violence. A deeper insight into Maea’s character will reveal a man who lives because of violence, who is dependent on violence to survive. It is interesting how a man desperate to free himself from violence is blind to the fact his strength has the power to bring relief to others.

**Setting**
The story takes place in Wellington, New Zealand in the City Housing Projects in Newtown. The Housing Project to me is an unseen world, an unseen part of the New Zealand landscape: the richness of the cultures that reside side by side and the culture practices that go on, day in and day out. The people and the ordeals in their everyday lives are alien to
many Kiwis. It is not a place to spend one’s life in. It is only a place where one awaits a chance and a hope for something better and leave – a place of transition.

The setting plays an important role in signifying our fragility in a world that is concrete, solid and dangerous. For me, the concrete and solid world of Wellington city is a contrast to the softness of the world Maea tries to preserve – the massaging, pregnant stomach and the womb. The healing power of massage, is such a simple and unassuming yet such a relieving and lifesaving act.

**Midwifery**

Midwifery or Traditional Birthing Attendants is one of the subjects of the film. Midwives have always been an important role in societies around the world. They are the assistants, the guardians, the protectors and the facilitators of life.

The film depicts the new faces of the traditional midwives. Maea tries to hold on to the old concept where he does not determine the payment he gets for his services. Payment is solely dependent on the patient and whatever is given must be accepted. The film also deals with the adaptation of the traditional midwife to modern day medical services. There is still a lot to learn from old and ancient knowledge.

The character of Maea is controversial because he is a Fa’atosaga. The word is Samoan – Fa’ato means “plant”, saga means “a seed” – to plant a seed. They are more spiritual and often frowned upon by religion as fa’atosaga tend to interfere with God by instigating or facilitating the pregnancy of women, especially women who have been regarded as incapable of childbearing. Maea is the best.

I was fascinated by traditional healers, their understanding or knowledge of women, of humans in relationship to the environment. I wanted to explore this understanding and this role in society this was one of the main reasons I wanted to create this story.

**Language**

The language in the film is dominantly Samoan as it is a film that revolves around people trying to live their culture outside of their home countries. The mannerisms and the poetry of love, affection and anger are important elements of his world. I think that to be truthful and authentic to the world we use the common tongue of this world. However, there is English spoken in the film. The characters that speak English speak in a proper manner, not the fobish or “fresh off the boat” English. But English that his spoken from a tongue that is fluent in the nuances of both languages. It is like one who emanates awe and identity when speaking in a foreign tongue.

**Giving Birth - alone**

I believe giving birth is the pinnacle of life. Giving birth alone is the ultimate measure of courage. It is where mana radiates, dignity becomes invulnerable, self-worth flourish.

**Directing style**

For the main actors we talked a lot but basically I wanted to give them information so they could translate it to their own and bring that to set. I had a specific idea of what I wanted
but I was always open, because I am hoping what they would bring would be better than what I thought, which is what I try to achieve, that the actor brings something more than what I was thinking. Luckily for me, especially with the main actor he had experience with midwives – he used to follow his grandmother.

**Themes**

I think redemption is a really important theme – it is sums up what this character is trying to achieve. He is responsible for destroying the family and now he is responsible for bringing them together. It is sad relationship, because it is a repetition. There is a sense of unspoken love, and it is also about missed opportunity. About this man not caring about his kids when he was younger and now he regrets it. It is also a father’s attempt to save his daughter from that life.

Love and forgiveness are also important themes.

**CATHERINE FITZGERALD - PRODUCER**

**About Catherine:** Producer and owner of Blueskin Films, Catherine is an Officer of the NZ Order of Merit for services to film, a Member of the Asia Pacific Screen Academy and has received “South Pacific Pictures Award For Achievement In Film 2014” (WIFT NZ Awards) and SPADA NZ Independent Producer Of The Year Award 2011, among other prizes and honours.

She also Chairs the NZ Film Festival Trust, has consulted for the Berlinale NATIVe, and served on the Berlinale Generation Jury. She also serves on the SPADA, WIFTNZ and Playmarket Boards, and the Governance Group for the review of tertiary qualifications.


**IN HER OWN WORDS**

**Describing One Thousand Ropes**

A strong rope is formed by many strands and this is a film that is weaving multiple strands to become something strong and powerful.

It is a film about a man who is very much haunted by regrets and remorse, he is a good man but he is held back.

Those ropes that connect you to one another, to the places where you belong, to your culture, to your family, to your environment, to your past, to your present and to your future are actually going to hold you back until you know what to let go of and what to hold on to. I think this film is very much about hope for the future and how Maeaby letting go of things in his past, really empowers his daughter to create quite a different future for her daughter. So for me it is very much a film about empowering women, and about learning humility, courage, strength and what you can do with that – that’s love.
Something that is really interesting about Maea is a man of his hands, very powerful, beautiful, strong, flexible, elegant hands that are scarred. They have been used in boxing, but also with the same energy and strength he kneads bread and he massages women. All of these things need emotional strength and you create something good. It’s about finding how to use strengths well.

Maea’s daughter Ilisa is somebody who can actually live out the potential her father saw in her, but she hasn’t been. When she comes back, she and her father reconnect, but not in the way that either of them expect. You think ‘what did she want when she came back?’ he actually asks her that, and what does he expect will happen? It is about finding something beyond your expectations. You walk out of the film feeling very hopeful that things can be different.

Tusi has no interest in sermonising or lecturing people so his films don’t have ‘a message’ but I think there is a transforming power of experiencing a film like this. It gives you a chance to open your heart a little more, to think differently about the world and find the hope that gets us through in a very imperfect world.

**Similarities or differences from The Orator**

*One Thousand Ropes* is a different story with different characters, in a different land and in quite a different environment but many of the themes are similar: The themes of love, and courage, redemption and learning humility and that courage that actually frees you. It’s also about defying expectations. That you can get caught in what people think about you and the roles they have given you and that you can actually break free from those and change things.

One of the things Tusi talked a lot about in development was a Japanese concept of the beauty in imperfections- Wabi-Sabi. The beauty of things that are not perfect, whether that is architecture, an over ripe fallen lemon, a man or and young woman. So there is beauty in what is not perfect and exploring the potential of humankind – the things that give us insight into what it means to be human. I think this is a theme explored in both films.

**Working with Tusi**

Tusi and I have worked together now for several years over several films and a lot of development. I find myself really privileged to work with Tusi, he’s an amazingly organic, dynamic and creative person. You have a discussion and ideas come up and then they are transformed into something you never expect.

I guess the thing I find most exciting about Tusi is that he watches films from all over the world, he looks at art from all over the world, he thinks about people and ideas and traditions and then he brings it all together and makes it into something new. He has a real magic touch, his work is really beautiful - it’s not like anything you have seen before so that is really exciting, but it is also really challenging.

As a Producer the most exciting part of development is like being an elite sports coach, it is a lot about providing that environment and allowing people to push themselves further than they could or should go on their own – because you are watching out for them.
For me it is the art of asking a good question, it is much better than thinking I have any answers. So if I can think of a good question, then hopefully that is really stimulating and creatively useful to Tusi.

**MAEA TAMASESE – SAMOAN DIALOGUE ADVISOR**

*About Maea:* Maea is Tusi’s younger brother. He lives in Samoa where he works as a producer and director, and as a mechanic.

**IN HIS OWN WORDS**

**Storytelling and Language**
Tusi and I are very passionate about language and storytelling. This is the new way of storytelling, first we had the falolo which was where our grandmothers used to tell the story, but now we have moved on to telling the story through image. Language is identity and it is who we are. Other countries have painting that is their art, but Samoan for us in our oratory. Our language is our art so we need to hold on to it. This story is not just Samoan, it is a universal theme about separation and isolation. It is a story about someone who yearns to be loved and yearns to be touched, but what he did before has made him isolated.

**Massage (Mili)**
Maea is a Fa’atosaga (traditional midwife) this is his talent. To me it is a dying art because people are starting to move on to a more modern way of doing things. Sometimes traditional ways can teach us some things modern can’t explain. Modern and traditional can go hand in hand.

A lot of people use the fofo- they think of the rough way of massaging but from what I have learned mili is more tender. In mili you are being careful because you are touching a pregnant lady’s belly and you want to protect the baby as well so it is a different way of doing it.

**Working with Tusi**
I have always been involved with my brother Tusi’s work. Ever since he was at film school we have talked about telling our stories - especially Pacific stories.

Not everybody can say they get the chance to work with their brothers. For me being the younger brother I am always there to help him out. It is good because we understand each other. I know when things aren’t going well so I always try and make him happy, I google a joke and tell it to Tusi to ease the mood - as any brother would do!
LEON NARBEY NZCS – DIRECTOR OF PHOTOGRAPHY

A NZ Arts Laureate, Leon is an acclaimed and award winning Director of Photography, and Director, of enormous experience. Narbey was educated at the Elam School of Fine Arts, specialising in sculpture. As well as The Orator, his extensive career as a cinematographer includes Whale Rider by Niki Caro, My Talks with Dean Spanley, Giselle, Number Two and The Dead Lands by Toa Fraser, and Rain of the Children by Vincent Ward.

Leon co-wrote and directed two films, Illustrious Energy and The Footstep Man.

SHAYNE RADFORD – PRODUCTION DESIGNER

Shayne Radford is an art director and production designer, whose credits include Boy, Once Were Warriors, Young Hercules, Desperate Remedies and River Queen.

ANNIE COLLINS – EDITOR

Editor Annie Collins worked on the Lord of the Rings trilogy, and won awards for her editing work on Scarfies and Out of the Blue. She has also worked on a number of documentaries including Patu! and The Neglected Miracle.

ANDREW MACKIE & RICHARD PAYTEN – EXECUTIVE PRODUCERS

Andrew Mackie and Richard Payten of Transmission Films are Executive Producers and the distributors in Australia, NZ and the Pacific. Richard and Andrew’s 23-year partnership has seen them release over 250 films and generate over $300 million at the box office. The films they have acquired and distributed have won 9 Palme d’Ors and been nominated for 44 Academy Awards.

Transmission successfully released The Orator and such films as; The King’s Speech, Amour, Samson & Delilah, Carol, Brooklyn, The Railway Man, Calvary, Shame, An Education, Tracks, The Painted Veil, Quartet and New Zealand smash hits Boy, The Dark Horse, The World’s Fastest Indian, Chasing Great and The Dead Lands.

MICHAEL ELDRED – ASSOCIATE PRODUCER

Michael Eldred started his career in 1994 with Dendy Films in Australia, shortly before that company launched the highly successful Once Were Warriors to Australian audiences. He went on to roles with Polygram Filmed Entertainment, Dendy Cinemas and Hoyts Distribution before relocating to New Zealand in 2005.

In New Zealand, he set up the local office of Dendy Films and has worked with Madman NZ for a number of years. Michael is now the General Manager of Transmission Film in NZ.

Amongst the many films he has released in NZ are successful local films What We Do in the Shadows, The Dead Lands, The Dark Horse, Out of the Blue, Chasing Great smash hit Boy and the acclaimed The Orator.
ABOUT THE CAST

UELESE PETAIA as MAEA

About Uelese (Tui): Uelese lives in Samoa, and holds the chiefly titles Tuiasau Leota. He starred in Sons for the Return Home (1979) an adaptation of Albert Wendt’s book, it was the first feature film to explore the Samoan experience in New Zealand. He was awarded Best Actor, shared with Al Pacino, at the Karlovy Vary Film Festival for this performance in 1980. He also had roles in television series Flucht ins Paradies (1995) and Heroes (1984), and presented youth TV in New Zealand. He has worked extensively as a presenter in Samoan television.

IN HIS OWN WORDS

Introducing Maea: Maea is a complex man, he has a past that he would like to forget. He is seeking redemption from what he used to be. It takes many turns and he is still tied in many ways to his past which makes him long for company. He is scared of the future and is scared of being alone; his wife has died and his children have left him, so when he gets the chance he tries to make good.

Preparing for the role of Maea: When I first got the script it was quite revealing. I have done a bit of boxing as a young person. It is a very strong part of his being and it’s also a very strong part of the Samoan male. So part of doing the research was understanding how that very macho sport became part of his world. He is a baker, a healer, a traditional masseuse and traditional midwife - those things were always things that women did. He was always good with his hands, a fighter yet there is that very calming side to him, which he used to forget his past.

I knew about spiritual healing because I always used to go with my grandmother. She was one of those women who could do anything, she was a farmer, she was a masseuse, she was a healer, she was a midwife - she was a midwife to my mother for 12 of her children. I always used to go with her and carry her little bag to wherever she went, I would sit behind the curtains and watch her do her thing. So I felt that I knew that side of it, but I had to learn to bake!

Bringing the character to life: There are a lot of things and a lot of people that I drew on. I spent a bit of time just sitting watching people at markets. I thought a lot about the men that I sit with in the Samoan village fono. I have got some similarities to Maea but I also paid more attention to these men who sit around making decisions for the village, for the families. I tried to pick up on the little things they would do and different mannerisms that bring out different things that highlight what Maea is.

I also looked at the young kids who had left their homes, just wondering why. I wanted to find out what made Maea’s kids leave and why they came back. It is about the ties that hold you together particularly in the Samoan culture we are bound in many ways.
Working with Tusi: Tusi challenges you in so many ways and draws things out of you that you don’t want to show. I feel grateful that I was able to work with him and I hope there are a lot more Samoan storytellers that will follow who are not afraid to tell Samoan stories

FRANKIE ADAMS as ILISA

About Frankie: Frankie is an actress best known for her role on popular New Zealand TV series Shortland Street (1992 - 2014). She most recently has starred as Bobbie Draper in US TV show Expanse season 2, and Wentworth as Tasha Goodwin.

This is Frankie’s first feature film role.

IN HER OWN WORDS

Introducing Ilisa: Ilisa is the daughter of Maea. They have had a very rocky past together, he was abusive towards her mother and so Ilisa hasn’t been living at home for a while. She has now found herself in a very similar situation with her boyfriend, so she returns back home. She is a gorgeous soul with a couple of broken wings, you see her journey and growth, it is heart-breaking but there is hope.

Bringing the character to life: I really connected with Ilisa as soon as I read the script because I know people who have been through similar situations. I also understood her in the way love makes you do some funny things and makes you stay in some awful situations. I was genuinely excited to bring her to life.

I was drawn to the theme of the broken relationship with her father. I liked the idea of exploring that relationship and seeing where it could go. They are figuring out how to trust each other.

I think forgiveness is really important in everyone’s lifetime and not many people get the chance to do it, so this was a relationship where I could show that.

New Beginnings: There are so many babies and mothers, births and pregnancies in this film and I think it quite beautiful - the idea of new beginnings. New beginnings are particularly important to Ilisa as she strives for that fresh start. I really admire that she recognised that she needed to get out of that relationship for her bubba. To me her baby represents Ilisa getting back her strength and mana and rebuilding the relationship with her father.

Working with Tusi: I have never been involved with a Samoan film so I really wanted to be a part of this to learn more about my culture and hear more of the language. It is really nostalgic to hear the language because my mum spoke Samoan to us all throughout our childhood.
SIMA URALE as SEIPUA

About Sima: Sima is a well-known New Zealand filmmaker, with more than 15 years’ experience in the industry as a director of prize winning film, commercials and television.

Sima won the Silver Lion for Best Short Film at the Venice Film Festival for O Tamaiti (The Children) in 1996 and released her feature debut Apron Strings in 2008.

IN HER OWN WORDS

Introducing Seipua: I just knew when this role came along that it was ultra-special. Roles like this are very rare so I just couldn’t say no to it. I only stepped out from behind the camera because of Seipua’s role. Seipua is a very unusual character; she is in a different timeline to everyone else, different space, different universe, different reality but same world. I really feel for Seipua, I feel for her because she is frustrated with the world she in - she is an unhappy woman that’s for sure!

One Thousand Ropes is actually set in New Zealand and I think that is what makes her so interesting. What kind of spirit is she? What would be her history here? Maybe she is more contemporary? There is still something really Samoan about her, in many ways Tusi has made her a familiar spirit, like every family has one.

Bringing the role to life: I really enjoyed the role - I think it is probably because I haven’t acted for about 20 years! For so long I have expected actors to give me what I want as a Director and now I am back in their shoes. It is a privilege really, to be on both sides of the camera.

The main preparation for this role was getting fit – lots of yoga. Seipua is an unusual character, she is a spirit so I needed to be more flexible, more fit and also more zen.

Working with Tusi: Tusi has given me a lot of freedom, but he has also given me some wonderful notes that have helped with my physicality. Interpretation of movement is a weird thing, you could do a movement and it doesn’t really say much so then it’s about actually putting a motivation and a reasoning behind it, so it’s trying to find that together with Tusi. I always want my actors to give more than they think they can give, so hopefully I am doing that for Tusi.
BEULAH KOALE as MOLESI

About Beulah: Beulah has worked in TV Shortland Street and on the stage, most recently in The Events (2015). He has also starred in New Zealand films The Last Saint (2014), Fantail (2013) and The Kick (2014). Beulah has been cast in his first international film Thank you for your Service directed by Jason Hall (American Sniper).

IN HIS OWN WORDS

Introducing Molesi: Molesi is a young kid, a troubled kid. He has a lot of heart, but he gets pushed in the wrong direction. He has made some bad decisions but he is on the mend - he really wants to break out of it. In the film he is stuck in a room with two men who make it really hard from him to stop going to the bad side.

Bringing the role to life: Like most films, I always draw on my own life experiences. There is nothing better than making emotions or memories real, instead of having to make them up. I haven’t needed to go too far to research what is going on this film and that’s what I love about what Tusi is writing - he is writing stories that are relevant now. I really wanted this role, after seeing The Orator and the success of The Orator I really wanted to do a movie that a lot of Samoans would watch, my people, I wanted to be a part of that story.

Working with Tusi: Working with Tusi has been very special. He is a special kind of Director; I have never met any Director like him. He directs me in Samoan and I understand it more than when he speaks to me in English. He’s very artistic visually - I could visualise what the film looked like in my head. Tusi talks a lot about feeling, he says don’t show me in your face - let me feel it. From then on everything else should fall into place if I just let the other actors know what I was feeling.
ENE PETAIA as DEBT


IN HIS OWN WORDS

Introducing Debt: Debt is security at a night club. I think as he gets older he finds that he has to prove himself, so physically he thinks that he has to fight to prove he is still on his game. Debt is the opposite of the now peaceful, or trying to be peaceful Maea.

Bringing the role to life: I auditioned for the main part, but I didn’t get the part because the character didn’t fit my physic and description. They ended up casting someone from Samoa who happens to be my older brother Uelese Petaia! Neither of us knew this until we arrived on set, so it’s another milestone for me to finally work with Uelese. Playing Debt was quite a challenge. I am normally a happy person, people would know me as laughing and always in good spirits. So I had to work hard to think about what he believes in and to try and embody this angry character, it pushed me to my limit.

Working with Tusi: Tusi is a quiet man, he lets you explore your potential. But then you have to respect his point of view as a writer. There are things actors need to listen to and understand for the story to take shape.
**ANAPELA POLATAIVAO as DOROTHY**

**About Anapela:** Samoan-born and South Auckland raised, Anapela Polataivao is a celebrated actress on the stage, tv and film.

Anapela is a Toi Whakaari graduate. She is a co-director of KilaKokonut Crew, who performed New Zealand’s first Pacific musical *The Factory* at the 2013 Auckland Arts Festival. Anapela starred in award winning shortfilm *Nightshift (2012)* and is currently on screening in NZ TV Drama *Filthy Rich.*

Anapela lives in South Auckland and teaches full time at Pacific Performing Arts (PIPA) in Avondale.

**IN HER OWN WORDS**

**Introducing Dorothy:** Dorothy is a matriarch. She is quite formidable both in stance and also in her spirit. She calls the shots; she tells the men how to do things - it is her bakery. Dorothy doesn’t waver much; she is quite steady but there is a softness - particularly towards Maea.

**Bringing the character to life:** I was inspired by Aunties and Mothers that have the same staunch energy about them. It is really firm but there is so much love there.

**Working with Tusi:** When you are directed in Samoan it is choreography, it is a dance. Not only are you are dancing in the language but you hold your body differently because you are so rooted by the language. I loved it how Tusi constantly reminded me Dorothy is always in power, so very little needs to be done to capture that.
THEMATIC IDEAS RELEVANT TO THE FILM

One Thousand Ropes

Maea (character name) - One translation of Maeaeafe (our character name is Maeaeafe shortened to Maea) is a thousand ropes, as in the film’s title, or a multi-strand sennit. A multi-stranded rope is a symbol of strength and power; it will bind a fale (house) and will keep you safe in a storm at sea, and equally tether you to a safe harbour.

Connectedness:

"When we try to pick out anything by itself we find that it is bound fast by a thousand invisible cords that cannot be broken, to everything in the universe."

- John Muir July 27, 1869

Va Tapuia – the forces that connect us to the world, to each other, to the past, to the future.

Family – what ties us together (the family “tree”).

Umbilical cords and placentas
All over the world there are similar traditions associated with the placenta and umbilical cord. The most common one is that the place where your placenta is buried is your “land”.
In the languages of the Pacific whenua, fonua, fanua, fenua, honua, henua (NZ Maori, Tongan, Samoan, Tahitian, Hawaiian Marquesan) all mean both the placenta and the land....

Boxing – ropes of the ring

Bread – the dough is “ropey” and bread made of twists and plaits of dough
Massage – smoothes out knots, the tense ropes of the muscles, causing pain, tension, and makes them supple again. Many cultures use massage for relieving the stresses and discomfort of pregnancy.

Maui

The ropes which bind Maui – and create the “day”

And you see Maui rays when the sun comes through the clouds...
FULL CREDITS

ONE THOUSAND ROPES
WRITTEN AND DIRECTED BY TUSI TAMASESE

Starring
UELESE PETAIA
FRANKIE ADAMS
VAELE SIMA URALE
ANAEPELA POLATAIVAO
ENE PETAIA
BEULAH KOALE
ATINA LIPA PATAU
LAGI FARANI
LILY VITALINA FA’AINA FRETTON

PRODUCER
CATHERINE FITZGERALD

EXECUTIVE PRODUCERS
ANDREW MACKIE RICHARD PAYTEN

ASSOCIATE PRODUCER
MICHAEL ELDRED

CINEMATOGRAPHER
LEON NARBHEY NZCS

EDITOR
ANNIE COLLINS
COMPOSER
TIM PREBBLE

SOUND DESIGNER
TOM SCOTT TOFT

SUPERVISING DIALOGUE EDITOR
CHRIS TODD

COLOURIST
CLARE BURLINSON

SENIOR RE-RECORDING MIXER
MIKE HEDGES

PRODUCTION DESIGNER SHAYNE RADFORD
COSTUME DESIGNER NIC SMILLIE
MAKE UP DESIGNER FRANKIE KARENA

CASTING DIRECTORS TINA CLEARY AND MIRANDA RIVERS

1ST ASSISTANT DIRECTOR ROBYN GRACE

LINE PRODUCER NICOLA OLSEN

PRODUCED BY
BLUESKIN FILMS

IN ASSOCIATION WITH
THE NEW ZEALAND FILM COMMISSION
CAST IN ORDER OF APPEARANCE

MAEA          Uelese Petaia  
LITA          Nikki Si'ulepa  
LITA'S DAUGHTER Eseta Alesana-Patea  
APPLE         Ethan Alaimoana  
SEIPUA         Vaele Sima Urale  
APAULA        Atina Lipa Patau  
DEBT          EnePetaia  
MOLESI        Beulah Koale  
CUSTOMER/ WORKER Natano Keni  
DOROTHY       Anapela Polataivao  
NUISILA SIONE Leiataua Afega Si'ulepa  
MIDWIFE       Helen Pearse-Otene  
TUPE          Nive Schmidt  
APAULA'S SONS Titimaea Harry Tamase  
SIMI          Makesi Stowers  
Iosefo Christian Salaki Siu  
FRANKIE, AVA MIXER Guy Davis  
JOE, AVA DISTRIBUTOR Augie Davis  

AVA PATRONS
TaioaloTauvelaloane Andrew Bevins
Yousef Mazraeh Semu Fa'alogo
FaaaligaSiu Atuaia UnutoaTeo
MoseseTuivoavoa Jireh Merita Tutagalevao
FololeTogiatama

LIMA Jeremiah Tauamiti  
ILISA Frankie Adams  
IUNI Moana Ete
SHADOW BOXER  Ali Ismatullah
ELEKISE  Levaopolooloelu Fili
TRAINEE MIDWIFE  Charlotte Tausilia

COMMUNITY HALL MOTHERS
Kayla J Hawea  Faaiulelei Keil-Mai
Katie Mua’au  Sefulu Pou

HENRY PASI  Maiava Nathaniel Lees
ELENA  Gabrielle Solomona
ELENA’S AUNTY  Joy Vaele
SKIMPY LAU  Esther Lees
ELENA’S DAUGHTER  Nimilote Fatialofa
ELENA’S GREAT UNCLE  Masoe Melesala
ELENA’S BROTHER  Salemona Mafileo-Tuala
EVA  Lagi Farani
EVA’S HUSBAND  Felix Filipo
EVA’S SON  Bradley Melesala
BABY SHOP OWNER  Bharati Patel
BUSINESS MAN  Kyosuke Segawa
JULY  Asia Kisega Sola
ANA  Desiree Tuaoi
ANA’S DAUGHTER  Alice Sopoaga
MIA  Quizel Framhein
FIA  Pauline Sauvao
ILISA’S DAUGHTER  Lily Vitalina Fa’aainaFretton
Jalayne Leau-Sulusi

MOTHERS
Chanelle Nicole Katene  Erika Rasch
June Lealaisalanoa  Sina Esera
Theodora Esera Lynn Faiaogo
Lahleina Feaunati

YOUNG MAEA Tui Dilitati
MAEA’S WIFE Wallenda Tolai
BABY ILISA Mikayla Tolai
MAEA’S SON Lavakhi Tolai
YOUNG EVA Nevaeh Tolai

BAKERY CUSTOMERS
Daniel Misa Damon Tafatu
Ashley Johnston Dominic Brown
Darren Cudby Fa‘alava‘au Matagimalie Eriki Sione
Ta‘ape Tauli Phanit Tan
Fomai Savea Geoffrey Bridge
Melva Bridge

JOGGERS
Melanie Porter
Sharon Corbet Rose Wang

PASSESBY
Seru Tuivoavoa Sidhant Thapa
Teah Steel Letitia Bell
Kamale Nzsim Nebo Aaron Shane Pouling
Marigold Kani Aisha McBrien
Ben Pringle Katie Bryer Sissons
Jamie Woodford Tirhas Mehari

HOUSING ESTATE COMMUNITY
Ioane Petelo Aukusitino Connor Savea
Ethan Stowers Filia Tamasese
Manuia Tamasese Ian Blackburn
Junior Sulusi Maria Alesana
Naomi Sopoaga Taupena Asiata
Honour Asiata Xavier-Aj Asiata
William Ackroyd Toby Bourke
Daniel Misa Victor Eang
Willy Eang Alina Hart
Xuan Ming Hu Rui Hu
Sina Ilaoa Austen Keni
Salaki Keni Dimitri Laris
Tao Ma Katie Maua‘au
Darius Hu Ngature Tepora Samia
Kapeneta Setefano Fiti Junior Fa'aaliga Siu
Amy Tiatia Vaega Tiatia
Grace Tutagale Juanhua Zhang
Azul Ignacio Navarro Vivienne Winter
Malcolm Machinguidze Diana Mwere
Ryder Sa Daniel Phipps Black
Josh Runi Isaac Clough
Micayla Clough Jessica Clough
Deanna Anderson Solialofi Fili
Brooke Soole Malaela Sola
Mya Tausilia-Brown Ulanafoua Lolini Tupea
Stariana Framhein Joseph Ausage
Lon So Natalya Tauli
Jarrod Rangitaawa Tola Newbery
Bailey Potoi-Pou Kasia Jekielek
Scott Davidson Carrie Green
Hilary Norris Ria Simmons
Script Supervisor  Kathleen Thomas
Samoan Dialogue Supervisor  Maea Tamasese
Casting and Extras Coordinator  Natano Keni
Casting team  Maiava Nathaniel Lees  Loren Taylor  Aleni Tufuga
Stunt Coordinator  Augie Davis
Stunt Rigger  Jamie Smith
Stunt Intern  Richard Freeman
1st Assistant Camera  Peter Cunningham
2nd Assistant Camera  Andrew Millar
Data Wrangler  Victor Naveira
Sound Recordist  Ken Saville
Boom Operator  Jo Fraser
Make-up Artist  Susan Durno
Make-up Assistant  Natalie Henderson
Additional Make-up  Kodi Dwsart
Prosthetic Colourist  Zoe Marsden
Art Director  Christopher Ulutupu
Art Department Coordinator  Anne Chamberlain
Props Buyers  Blaise Orsman  Rose Kirkup
Set Dressers  Tony De Goldi  Dean Hudson
Scenic Artist  Alan Curreri
Sign Writers  R Greenlagh & Ian Renwick
Art Department Assistant  Thomas Aitken
Carpenter  Sandy Wilmar
Prosthetics by Main Reactor
  Prosthetics Designer  Roger Murray
  Senior Prosthetics Technician  Mark Knight
  Prosthetics Co-ordinator  Felicity Letcher

Model maker  Rob Uivel, Human Dynamo Workshop
Photoshop Artist  Manan Fredriksson
Lemon tree  Jacinta Straker, Windsor Park
Boxing Tutor  Tauvela Ioane
Baking Tutor  Peter Kaiser
French Pastry Consultant  Thomas Holleaux
  Francis Motta
Midwives  Mary-Clare Speyer
  Pule Ahkuoi

Costume Standby  Chris Pickard
  Jenny Bain
  Seraphina Tausilia
Costume Maker  Sheila Horton

Gaffer  Byron Sparrow
Best Boy  Craig Farrand
Lighting Assistant  Gene Warriner
Generator Operator  Eddie Tyrie

Key Grip  Melissa Ririnui
Grip Assistant  Chris Emere
  Jared O’Neill
Dan Wilson
Additional Lighting Jamie Couper
Ben Thurston
Simon Oliver
Greg Bennet
Andrew Galt
Low Loader Rigging Driver Wayne Subritzky

2nd Assistant Director Rob Grieve
3rd Assistant Director Lesley Parker

Locations Scout Peter Tonks
Locations Manager Graeme Tuckett
Locations Assistants Matt Percy
Max Kelly
Kerry Stephens

Unit Manager Trudi Steel
Unit Assistant Ken Stratton

Security Phil Gollings for Recon Security

Caterer Deborah Logan

Health and Safety Coordinator Paul Andreassend
On Set Health Officers Louise King
Kate Brown
Chaperone Ella Murphy

Production Coordinator Vicki O’Hagan
Production and Post-Production Coordinator Tom Boniface-Webb
Production Runners Will Agnew
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Production Accountant</td>
<td>Margot Mills</td>
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<td>Sarita So</td>
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<td>Assistant Production Accountant</td>
<td>Vivienne Winter</td>
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<tr>
<td>Accounting Advisor</td>
<td>Ben Johnson</td>
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<tr>
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<td>Angela Boyd</td>
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<tr>
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<td>Molly McKinnon</td>
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<tr>
<td>Re-Recording Mixer</td>
<td>Tim Chaproniere</td>
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<td>Toby Lloyd</td>
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<td>Adrian Medhurst</td>
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<td>James Carroll</td>
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<td>Jennifer Scheer</td>
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<tr>
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<td>Darwin Go</td>
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<tr>
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<td>Richard Saade</td>
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<td>Jason Astley</td>
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<td>Adam Evans</td>
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<td>Fergus Jack-Hinton</td>
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<td>Ferand Peek</td>
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<td>Nutjaree Wannasri</td>
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<td>Erin Woolhouse</td>
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<td>Online Editor</td>
<td>Tim Willis</td>
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<tr>
<td>Media Operations Supervisor</td>
<td>Victoria Chu</td>
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<td>Media Operator</td>
<td>Michael Harris</td>
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<tr>
<td>Data Wranglers</td>
<td>Natalie Best</td>
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Wattana Moeung

Sound Mixing, Digital Intermediate and Visual Effects by Park Road Post Production, Wellington, New Zealand [PARK ROAD LOGO]

CEO            Cameron Harland
Head of Production         Dean Watkins
Sound Producer   Amanda Heatley
Picture Manager            Daniel Eady
Sound Manager       Nigel Scott
Data Wrangler Manager  Joyce Kamille Cristal
Director of Engineering Ian Bidgood
Workflow Architect         Anthony S. Pratt

Orchestrator and Conductor Ewan Clark
Scoring Engineer        John Neill
Music Editor          Chris Winter

Aroha String Quartet
Violin         Haihong Liu
Violin          Simeon Broom
Viola          Zhongxian Jin
Cello          Robert Ibell

Double Bass      Joan Perarnau Garriga
Percussion      Jeremy Fitzsimon

Tudor Consort Choir
Pepe Becker       Melanie Newfield
Chelsea Whitfield Anna Edgington
Sabrina Malcolm  Megan Hurnard
Phoebe Sparrow  Hannah Jacobi
Peter Dyne       Phillip Collins
Luka Venter      Jon Ruxton
Brian Hesketh    Timothy Hurd
Thomas Drent     Keith Small

"How Maui Stole the Sun" produced by Camilla Anderson, directed by Shane Mason, based on the book by Peter Gossage, © 1983.

“In the Rubbish Tin” written and directed by Riwia Brown, animation by Phil Simmonds based on a story by Apirana Taylor, © 2013 Blueskin Films Ltd.

Hopper Street mural artist Sheyne Tuffery.
The Rintoul Street mural and Arlington Community Centre Ope Puketapu memorial murals artist Ellen Coup.

Filmed on location in Wellington City, Lower Hutt, and at Avalon Studios

With thanks to the residents of Arlington Apartments
Arlington Apartments tenants Kaitiaki, Kishor Maharaj

[Wellington City Council logo]

City Housing
Leigh Strange       Communications Advisor
Simon Clear         Facilities Maintenance Manager
Rebecca Barwood     Arlington Site 2 Project Manager
Corrina McGregor    Community Action team

Katie Frost and Screen Wellington, Mike Bradford and Trafficwise

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Stills Photography: Himiona Grace, Leon Narbey
EPK: Nikki Si’ulepa, Thunder Productions
Key Art: Jeremy Saunders

Alexa Camera Equipment [ALEXA LOGO]: Imagezone [IMAGEZONE LOGO]
Additional Summicron Lenses: Queenstown Cameras [QUEENSTOWN LOGO]
Lighting Equipment: Gunmetal Gaffer Grip Ltd.
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Production Lawyer: Sarah Cull
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Production Executive: Marc Ashton

with special thanks to

Tui Atua Tupua Tamasese & Masiofo Filifilia Tamasese
Beau and Anne Fitzgerald

Kat Fatialofa, Jacinda Elianna, Junior Sulusi, Maria Alesana, Millie Lupo, Tiare Tuffery.

Charlotte Mickie, Bob Lindberg & the NZ Boxing Association, Brett Mills, Dean & Fiona Thomas, Graeme Mason, Lucy & Pav McGinley, Makerita Urale, Robin Laing, Sharon Menzies, Wayne Bosch & Gary Stewart, Constance, Gerald & Susie and John Fitzgerald and families, Joan Tamasese, Noue Tamasese, Henry & Tasha Tamasese, Titimaea Olaf Tamasese, Tutasi & Jay Schuster, Meapelo Maiai, Melissa Porter, Phillip & Lauititi Fuehring, Lei & Vala Mai, Joan Moamoa Fong – and Melanie Porter.

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