



EVERYTHING WE LOVED

A FILM BY MAX CURRIE



"Opened my heart like a sieve"

Matt Phillips PSIFF

"..high-end drama that convinces on an emotional level"

The Hollywood Reporter

HOW FAR WOULD YOU GO TO GET THEM BACK?

THE NEW ZEALAND FILM COMMISSION PRESENTS PARK ROAD POST IN ASSOCIATION WITH CELLODID DREAMS A FILM BY MAX CURRIE A FOUR KNIGHTS FILM PRODUCTION "EVERYTHING WE LOVED" STARRING BRETT STEWART SIA TRIKENHEIM AND BEN CLARKSON WITH SUZY LEE AND NICK BUCKTON
DIRECTOR OF PHOTOGRAPHY DAN KIRCHER EXECUTIVE PRODUCERS TIM PREBBLE PRODUCED BY DAVE GARBETT EDITOR ANDY SMITH COSTUME DESIGNER SARAH ALDRIDGE EXECUTIVE PRODUCERS TOM HEARN AND LUKE ROBINSON EXECUTIVE PRODUCERS JO TAGG EXECUTIVE PRODUCERS JAMES NAPIER ROBERTSON MICHAEL ELDRED TIM WOOD AND SASHA WOOD



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Everything We Loved - PRESS KIT

Written & Directed by MAX CURRIE
Produced by TOM HERN & LUKE ROBINSON

Shot on location in Auckland, NEW ZEALAND

www.everythingweloved.com

www.everythingwelovedpresskit.info

Log line: *A traveling magician strives to mend his wife's shattered heart with his greatest and most dangerous illusion... a little boy. Together they create a loving family - but all is threatened when they become hunted as child abductors.*

Tagline: *How far would you go to get them back?*

Short Synopsis: *Charlie once made a living as a traveling magician. His picture-perfect marriage and family, though, has been torn asunder by a crippling loss. What will Charlie do to reclaim the family he loves?*

In this arresting drama, the ideal of marriage and parenthood is tested by Charlie's grief-driven deviance, his overwhelming desire to raise a child, and his ability to create the grandest illusion of them all: happiness.

With a young boy named Tommy as a prop, Angela, Charlie's wife, eventually becomes complicit in the couple's charade. Will Tommy fall under their spell too, or will the grand illusion come unraveled?

Writer/director Max Currie's debut feature is a stunning, even-handed depiction of the lengths we'll go to to create and maintain the appearance of happiness. But don't be fooled; there is more here than meets the eye. "Everything We Loved" is a fragile, meditative critique of the damage that arises from emotional sleight of hand.

World Premiere - Official Competition at Palm Springs

In January of this year, *Everything We Loved* sold out all of its screenings at The Palm Springs International Film Festival, where it was one of twelve films in competition as part of the *New Voices/New Visions* category for exciting new directing talents.

It is one of 12 films out of over 200 in competition at this year's prestigious *Transilvania International Film Festival*, in Cluj, Romania. The film is one of six titles in line for best debut. Prizes announced June 9th.

It will have its German premiere at *The Munich International Film Festival* - the competition lineup is announced June 10th.

Q&A with Writer/Director Max Currie.

What prompted the idea for your film and how did it evolve?

I'm at the gym. There's two guys at the next bench and they're talking about an awful crime in The States, and this question comes into my head: *what if the bad guy had recently lost his own little boy?* And wow, I'm knocked out out by this juxtaposition of deep sympathy and horror. And that led me to wondering about Madeleine McCann - if she's alive, then she's being cared for and loved. And if that's the case - what are the people like who took her? And why? Those are fascinating, fertile questions...

The biggest evolution in the story came during casting. We discovered that Sia Trokenheim, who plays Angela, was born in Sweden. So I rewrote the part of Angela for her, making the character Swedish. It was a small change with enormous impact. By having Angela come from Sweden, we immediately understand how cut-off from support she is, how fragile she is, why she tried to abandon Charlie in the most irreversible way possible.

Elaborate a bit on your approach to making the film.

- I borrowed an electric piano from a friend and drove it round to Sia's house where we set it up in her garage - this was so she could learn to play Moonlight Sonata. She really plays it in the film!
- I practiced the levitation trick Charlie does in the film so I could show it to Brett, and the matchbox that moves around and opens itself - it's so simple and clever how they both work. Brett spent a lot of time perfecting the magic. We didn't use any camera trickery - he performs the tricks just as a real magician would.
- I did trampoline lessons with Ben to get his confidence up. I knew I needed him to feel safe on the trampoline when we did the Phantom shots.
- A big part of approaching this film was getting to know my actors and my DP, their lives, their support people. Beers with Brett, cups of tea with Sia (amazingly, she was breast feeding during pre-production and during the shoot) playtime with Ben and meals with Dave my DP, cooked by his lovely wife, Lou. We all needed to trust each other.

What were your biggest challenges during the project?

I had never written or directed a feature before. And we had a five year old in nearly every scene. So *everything* was challenging! But the most difficult challenge was figuring out how to survive in the real

world during the two years it took to make the film. I moved back home and lived in my parents' shed for a year and a half, living off my savings and odd jobs. It was tough. It still is. A project like this, where you're in it for the love - it knocks your life around big time. It makes you question what you want out of life, what you're prepared to give up to get it, what it means to be successful.

Another major challenge was that Sia had just had her first baby, Terenzo, when we started shooting. It was something of an unknown for all of us. Sia chose not to bring Terenzo to set, but she'd dash off between scenes to express milk with a breast pump. I'm convinced that one of the reasons Sia's performance is so mesmerizing is because she was channeling those gut-wrenching emotions that come when a newborn mother is separated from her child. It was painful and brave of Sia to be on set so soon after having her baby - and that paralleled her character's maternal ache.

Interestingly, Brett had had his first baby around the same time, so there was this great support between the actors about being parents for the first time. That informed their performance, too.

What was your biggest fear while making the movie?

My biggest fear was that five-year-old Ben would wake up one morning and not want to come to work. He's in nearly every scene. So I thought out an incentive system of star-charts that would last the five weeks. I worked on designing them in the wee hours - I wanted them to look really cool. And he loved them to bits. After every take, he'd get to push the silver clicker on set, and then between scenes he'd count out the stars to match the number on the clicker and stick them on his chart. When each chart was full we had a big presentation ceremony in front of the full cast and crew where Ben would receive a Lego Hero Factory robot and we'd cheer and whistle. Yup, Ben was in it for the Lego.

What was the biggest surprise associated with the making of your movie?

When we stumbled on our location for the Shepherd's farmhouse I got chills down my spine. Outside and in - it felt like a place in mourning, where time had stood still. We soon found out the the man living there, Jeff McCulloch, had lost his wife a year ago. So that grief in the unmown lawns, the spiderwebbed wind-chimes, the dusty shelves - that's real.

The other big surprise was Ben. He was so willing - and there wasn't a single tantrum. No tears, unless we dropped fake ones into his eyes for the scenes where he needed to cry. We were all ready for worst case scenarios with Ben - we had a double, and a crazy fallback plan where we'd shoot whatever was remaining from Tommy's POV. But he was great. Ben's got no idea what a miracle he was for us.

What was Escalator?

It's where we got the money. *Escalator* was a film funding competition, created by the New Zealand Film Commission to find the next wave of NZ film making talent - and boost them into their debut feature. The budgets was set at NZ\$250,000 (US\$200,000), requiring a particular kind of story that could make the most of this micro-budget. There were hundreds of applicants, and only three teams greenlit after months of development.

What do you want audiences to take away from Everything We Loved?

There's a feeling I want to share with audiences, a shimmering doom, a beautiful kind of sadness. And I want them to come away with more compassion for the people we write off as monsters.

Max Currie - Writer/Director Bio

New Zealand writer/director Max Currie finds an unlikely compassion for characters most of us would write off as monsters. "I'm fascinated by good people doing bad things," says Max of his work. And this is certainly true of his delicately immoral, feature debut, *Everything We Loved*, which premiered at The Palm Springs International Film Festival in January 2014, selling out both its screenings. *Everything We Loved's* theatrical release in New Zealand begins mid June.

Max started his screen career in 2001 in front of the camera as the openly gay host and director of New Zealand's groundbreaking gay, lesbian and transgender television show, *QueerNation*. Over the course of eighty episodes, the then 21-year-old left no aspect of human sexuality unexplored. In 2003, Max moved to New York where he worked as a barman while interning at Film/Video Arts in SoHo and Bazmark on Broadway. It was during this time he started working as a screenwriter for Palme d'Or winning producer, Bill Robinson (Gus Van Sant's *Elephant*). In 2008, Max was awarded the jury prize for best film in The Huffington Post Contagious Film Festival for his short film protesting Proposition 8: *Some Of My Best Friends Are American*. He's yet to claim his prize - dinner with Arianna Huffington.

Since 2008, Max has written for New Zealand's number-one-rated, prime-time serial drama, *Shortland Street*, and more recently, the comedy-drama *Step Dave*. Max is a Goethe-Institut Alumni and a Berlinale Talent 2014.

Tom Hern - Producer Bio

Tom is a passionate, creative-producer who loves cinema. Starting his career in the screen industry as an actor on various TV productions, Hern eventually followed his yearning to tell stories that he believed in, and in 2007 co-founded production company, Six String Pictures, with his old acting buddy (turned writer/director), James Napier Robertson. Together the pair independently developed, financed and produced their debut feature, the micro-budget, whodunnit thriller, *I'm Not Harry Jenson*. *INHJ* was released theatrically in New Zealand to strong reviews, off the back of sell out screenings at the New Zealand International Film Festival, and went on to play at a number of other fests (including the Shanghai International Film Festival).

In 2010 Hern co-founded Four Knights Film Ltd, again with Napier Robertson, and Australasian entrepreneurs, Tim and Sasha Wood. That year, Hern produced a short film, entitled *Lambs*, written and directed by Sam Kelly, which played at a number of prestigious international film festivals including Clermont Ferrand, Berlin, Melbourne and Raindance, and won the Madman Grand Jury Prize and the People's Choice Award at the New Zealand International Film Festival in 2012.

2013 has been a huge year for Hern and Four Knights - with two feature films now in post-production, the micro-budget-arthouse-drama, *Everything We Loved*, written and directed by Max Currie, and *The Dark Horse*, a drama inspired by the colourful life of bipolar suffering-Maori-speed-chess-genius, Genesis Potini. The film is directed by James Napier Robertson (*I'm Not Harry Jenson*) and stars Cliff Curtis (*Three Kings*, *Training Day*, *River Queen*) and James Rolleston (*Boy*).

Luke Robinson - Producer Bio

Born into a theatrical family, Luke spent his early years touring New Zealand with the father of New Zealand theatre, Bruce Mason (who was also Luke's grandfather). Luke started working in film and television at the age of seven as a child actor. In the thirty-one years that have followed Luke has worked as an assistant director, director, producer, editor and camera operator on everything from high budget American television series (*Legend of the Seeker*, *Spartacus*) to low-mid budget New Zealand features (*I'm Not Harry Jenson*, *Genesis*) and no budget docos and music clips. In 2012 Luke was 1st Assistant Director on the much anticipated feature film horror remake *Evil Dead*, that went on to be a number one box office smash in America. He is passionate about telling good stories and creating winning collaborative combinations.

Brett Stewart (Charlie Shepherd) - Actor Bio

Everything We Loved is Stewart's biggest role to date, and represents his return to acting after he left the profession six years ago, disillusioned with the lack of meaningful work available. His main film credits include *Perfect Creature* (2006), *The French Doors* (2002), *He Died With A Felafel In His Hand* (2001), and *Topless Women Talk About Their Lives* (1997). Stewart is a keen musician, and is in two hot new Kiwi bands: *Cock Machine*, and *Adam and the Gay Abandon*. Stewart is one of New Zealand's busiest voice over artists. He lives in Auckland with his partner, Natalie, and their baby boy, Louis.

Sia Trokenheim (Angela Shepherd) - Actor Bio

Following her leading role in *Everything We Loved*, Sia went on to feature in *Genesis* (Four Knights Film, due 2014) and scooped up another lead in the brand new TV comedy/drama, *Step Dave* (South Pacific Pictures, due 2014). She worked professionally in Television and Theatre in Sweden before moving to NZ in 2001 to attend UNITEC School of Performing and Screen Arts, graduating in 2003. Sia also acted in *Sione's Wedding II* (South Pacific Pictures, 2012). On television she has featured in *Shortland Street* and *This is Not My Life*. Her theatre credits include Auckland Theatre Company productions *Cabaret*, directed by Michael Hurst and *Stepping Out*, directed by Colin McColl. She also played 'Elizabeth' in the NZ tour of Gary Henderson's acclaimed play *Skin Tight*. Sia speaks fluent Swedish and conversational Polish. She is proficient at Aikido, piano, ballroom dancing and is a certified fitness instructor. She currently lives in Auckland with her husband Andre and their son Terenzo.

Ben Clarkson (Tommy Burroughs) - Actor Bio

Ben had just turned five when we found him, dancing up a storm in an Auckland Hip-Hop class. The audition process for *Everything We Loved* was grueling, and pushed the potential boys to the limit of their ability. But Ben shone - his incredible concentration and memory for dialogue and blocking were matched by a wonderful imagination with which he could play with emotion. In *Everything We Loved*, Ben's mother, Suzy Clarkson (né Aitken) plays the television reporter covering the abduction case, drawing on her experience anchoring Prime News. This was Ben's very first acting job. He was paid in Lego.

**PUBLICITY STILLS, KEY ART,
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www.everythingwelovedpresskit.info

Cast.

A film by	Max Currie
Produced by	Tom Hern & Luke Robinson
Co-Producer	Jo Tagg
Charlie	Brett Stewart
Tommy	Ben Clarkson
Angela	Sia Trokenheim
Jane	Jodie Rimmer
Ben	Paul Harrop
Fiona	Sophie Hambleton
Matthew	Oscar Seel
Vanessa	Kathrine Kearnard
News Announcer	Suzy Clarkson
New Presenter	Simon Dallow
Lisa	Gabrielle Henderson
Foreman	Luke Robinson
Rick	Jason Hodzlemans
Detective Gilnore	Paul Glover
Officer Hardt	Dominic Stones
Officer Green	Karlos Wrennall
Officer Smith	Jonny Moffatt
Female Police Officer	Rachel Morris
Police Officer	Brian Elms
Police Officer	Dominic Stones
Clerk	Bill Bycroft
Tommy Body Double	Tate Robinson
Sharon	Ellen Griffiths
Keith	Mael LeBrun
Construction Worker	Jacob Cross
Construction Worker	David Graham
Construction Worker	Tom Hern
Construction Worker	Jarl Devine
Park Parent	Fiona Wadman
Park Parent	Helena Toro
Park Child	Oscar Rigby
Park Child	Sophia Latta-Toro
Farmer	Jeff McCulloch

Credit Block

The NZ Film Commission presents, in association with Park Road Post and Celluloid Dreams, A film by Max Currie, A Four Knights Film production, "Everything We Loved" Starring Brett Stewart, Sia Trokenheim and Ben Clarkson. Edited by Dan Kircher, Music by Tim Prebble, Cinematography by Dave Garbett, Production Design by Andy Smith, Costume Design by Sarah Aldridge, Make up by Suzy Lee Gibson, Sound Design by Nick Buckton Produced by Tom Hern and Luke Robinson Co-Producer Jo Tagg, Associate Producers, James Napier Robertson, Michael Eldred, Tim Wood, Sasha Wood

Key Information.

Writer/Director	Max Currie (debut feature film)
Producer	Tom Hern & Luke Robinson
Sales Rep	Hengameh Panahi - Celluloid Dreams
Production Company	Four Knights Film
Cast	Charlie - Brett Stewart Angela - Sia Trokenheim Tommy - Ben Clarkson
Co-Producer	Jo Tagg
Associate Producers	James Napier Robertson, Michael Eldred, Tim Wood, Sasha Wood
Cinematographer	Dave Garbett
Editor	Dan Kircher
Composer	Tim Prebble
Sound Designer	Nick Buckton
Production Designer	Andy Smith
Make Up Designer	Suzy Lee
Costume Designer	Sarah Aldridge
Funded by	The New Zealand Film Commission (through their micro-budget initiative - Escalator)
Budget	NZD\$250,000
Shooting Format/aspect	16x9 1080/720 Sony F65 Camera
Theatrical Aspect	2:35
Duration	1:40
Screening formats	Blue Ray, HDcam, DCP (yet to be created)
Shooting Location	New Zealand

Contact

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Film made possible by:

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