

BLACKSPOT



Directed by Ben Hawker

Screenplay by Ben Hawker and Luke Hawker

Produced by Freya Blackwood

Press Book

**TALKING
HAWKER
PICTURES**

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CONTENTS

1. Quick Reference Fact Sheet
2. Front Credits
3. Synopsis
4. About the Production
5. Directors Statement
6. The Cast
7. The filmmakers
8. Awards, Screened Festivals and Reviews
9. Full Credits

1. Quick Reference Fact sheet

Title:	BLACKSPOT
Director:	Ben Hawker
Screenplay by:	Ben Hawker & Luke Hawker
Producers:	Freya Blackwood, Ben Hawker and Luke Hawker
Production Company:	Talking Hawker Pictures
Financing:	Production self financed By Taking Hawker Pictures. Creative New Zealand Screen Innovation Production Fund: Post-production Grant of NZ\$25,000
Sponsors:	Weta Workshop Marmalade Audio Park Road Post Core Audio Visual
Cast:	Luke Hawker, Simon Smith, Camille Keenan, Joe Dunckley, Hamish Simister Brown.
The Shoot:	Shot intermittently in the Wellington and Wairarapa Districts of New Zealand, January 2005 to August 2006.
Technical:	Colour, Shot PAL SD, up-res to HDCAM-SR 16:9, 84 mins, Dolby SR.
Tagline:	The Hell you know...

2. Front Credits

20/ 7/ 2008

Cast	Luke Hawker
	Simon Smith
	Camille Keenan
	Joe Dunckley
	Hamish Simister Brown
Edited By	Simon Price
Finishing Editor	Ben Hawker
Original Score	Jeremy Cullen
Directors Of Photography	Kevin McTurk and Glenn Miers
Original Story	Luke Hawker
Written By	Ben Hawker, Luke Hawker and Simon Price
Screenplay	Ben Hawker and Luke Hawker
Produced by	Freya Blackwood
Directed By	Ben Hawker

3. ONE LINE SYNOPSIS

Driving through the late night New Zealand landscape, two companions discover that running from the things hiding outside in the dark, only brings them closer to what they should most be afraid of...

SYNOPSIS

A young man asleep on a late night road trip through rural New Zealand is ripped from his dream into a near head on collision. He and his friend at the wheel hastily decide to take a short cut and our journey into darkness begins. The ride through the night is paralleled with our hero's journey inward- to fleeting relationships and distant friends.

The travellers' relaxed and self-reflective journey is cut short when their 1970 Valiant station wagon breaks down. An almost childlike apprehension grips our hero and persuades him and his companion against seeking help. They resign themselves to wait out the night in the safety of the vehicle.

The confines of the car only exacerbate the rising friction between the boys. Dread and paranoia start to grip them, as time itself starts to take on a distorted and unsettling quality. They resume the journey on foot in search of assistance, only to find horrors outside the car that far exceed any nightmare, and their unsteady relationship is tested again when they find that the Valiant has vanished.

Their road trip is now a grim and aimless walk in the dark.

Exhausted and alone the friends finally decide to try and sleep out the night. Back-to-back on the roadside they await the dawn.

When dawn still fails to arrive, frightening questions surface and through the ensuing horrific confrontation, the presumed nature of their shadowy friendship is finally brought to light.

4. ABOUT THE PRODUCTION

BLACKSPOT started out as 60-page script idea written by Luke Hawker in late 2003. Working together with brother Ben, the script was developed into a full-length feature screenplay and completed shortly before New Year 2005. With Ben's partner Freya Blackwood assuming the role of producer, the three friends decided to form a partnership. Under the production company title of TALKING HAWKER PICTURES the trio immediately began plans to shoot the film.

Having worked for 5 years at Weta WORKSHOP on the **LORD OF THE RINGS** trilogy, Freya, Ben and Luke were well connected with the New Zealand film industry and were very quickly able to amass all the equipment and resources necessary to shoot a self funded- low budget independent feature at extremely short notice. As for casting, Luke's Wellington theatre exploits led to a swift casting process with several promising young actors being slotted into the roles almost immediately.

With Ben Hawker assuming the role of Director, there was just one problem... Who was to crew the film? The solution was simple- the staff at Weta Workshop are immense film buffs and there was no shortage of volunteers! Diverse roles- from Directors of Photography to Assistant Directors were all quickly filled by keen Weta work-mates. If there were any doubts to whether this motley crewed, hastily thrown together production would yield results- they were short lived. The accumulated years of intense on-set experience obtained by this group of friends during the making of **LORD OF THE RINGS** was to prove invaluable. With a remote location secured in New Zealand's rural Wairarapa district, **BLACKSPOT** was a film in the making.

For an accumulated total of 25 days spread over the holidays, weekends and evenings of 2005, the cast and crew of **BLACKSPOT** worked tirelessly. Adding another degree of difficulty, almost 90 percent of the film is set at night. With freezing winter temperatures and incredibly short nights in the summer, the film was truly a labour of love. When wrap was finally called in August 2006, the average number of set-ups had settled to a heroic total; 28 shots per night.

With production in the can, postproduction reared its sizeable head. Being low to no budget, **BLACKSPOT** required an inexpensive but impressive range of visual effects. Seeing as the film had ended up with a distinctive look, pains were taken to ensure that the edit, grade, visual effects and sound design all worked seamlessly together to support what had become a unique, stylistic looking film.

The postproduction budget was looking tight. Thankfully, after preparing a detailed and thorough submission to THE SCREEN INNOVATION PRODUCTION FUND, the Creative New Zealand funding body generously awarded **BLACKSPOT** NZ\$25,000. Supplemented with the remaining production resources, the film would eventually scrape across the finishing line. Just...

BLACKSPOT would not see completion until October 2007. With the generous assistance of professional film industry artists, postproduction was still no less arduous. Working closely with WINGNUT FILMS editor Simon Price, Ben cut and re-cut the film over eight long months. Having also been in the role of visual effects supervisor during shooting, Ben had the difficult task of ensuring the film was carefully edited around visual effects shots that would not exist for another six months.

Composer and engineer Jeremy Cullen of Wellington's MARMALADE AUDIO had the massive task of creating the sound scape for **BLACKSPOT**. Jeremy would not only end up mixing the film, he composed, notated, conducted recorded and even performed piano for the original score. Along with ADR and the sound design, Jeremy's work remains one of the most impressive personal achievements within **BLACKSPOT**.

John Dames and the crew at CORE AUDIO VISUAL in St. Louis Missouri were the knights in shining armour to the **BLACKSPOT** visual effects shot list. Headed by co-visual effects supervisor Chris Mills, the 350 odd computer generated effects and composites were tackled over four months.

Using video conferencing from Wellington, Chris, Ben and Luke were able to work hand in hand with COREAV in the United States, exchanging shot examples and giving feedback to achieve a remarkable looking body of work in a remarkably short amount of time. Particularly of note were the vast numbers of "day for night" shots, created in an effort to have the audience lost within a landscape rather than in a veil of solid-black night.

With the edit, sound and visual effects all completed, it was time to go to PARK ROAD POST for the final grade and compile. Having charitably awarded **BLACKSPOT** a full sponsorship for the telecine process, Park Road set about creating a digital colour grade that would enhance the moods that had been created by the edit and sound design. Digital colourist Matt Wear spent several weeks working with Ben, carefully colour matching shots and fine-tuning the sequence- themed grade states. Park road Telecine Supervisor John Newell oversaw the grade process- right through to the High Definition up-res and output.

After three long years, **BLACKSPOT** finally greeted its first audience at Peter Jackson's Camperdown cinema in Wellington. The cast and crew joined in celebration of a first feature well done, having made a full-length film while all holding down full time jobs within the frantic New Zealand film industry- and all for under US. \$38,000.

The experience of bringing **BLACKSPOT** to life has been extremely rewarding. Many of our cast and crew are currently drawing up independent film plans of their own after being inspired by their time working together on the film. A gratifying development, given what we believe film and filmmaking to be all about, moving an audience with a blinding passion and inspiration for storytelling.

5. Directors Notes

BLACKSPOT is not exactly the kind of film I was raised on. My baptism of cinema fire was a high carb-diet consisting of a **STAR WARS** entree, a **RAIDERS OF THE LOST ARK** main course and a heavy dose of all-things-James-Cameron for dessert. Like so many of the current emerging thirty-something filmmakers, I was bludgeoned with cinema throughout the 1980's; my formative years happened to coincide with the Blockbuster heyday and I can say with all confidence that if you happened to be 16 or younger- cinema ruled your life...

Any kid that claimed they didn't want to grow up to be a Ghostbuster or adventuring archaeologist was a deceitful baddie, destined to have the daylight beaten out of them with a lightsaber- preferably home-made. Which is what led me into filmmaking in the first place- blasters, lightsabers, robots, aliens and melting Nazi's. I've been making monsters, makeup and sculptures professionally for 14 years- the only difference between my childhood friends and myself is that I'm still utterly hooked on this stuff and I'm not satisfied to simply watch anymore. I gotta' *make* movies like these- beginning and end of story.

This is where things get interesting- I've just been at the helm of what is essentially- a horror movie. Throughout my teens I lived for nothing else but Peter Jackson, Sam Raimi and John Carpenter. This had two side-effects; firstly, I was now open to the idea of cheaper, high story-value low budget films and secondly, I was keenly aware of the genre crossing habits of some directors and how varied and fascinating it must be to have that kind of job. I guess **BLACKSPOT** is the result of this teenage obsession. I do continue to be inspired by the contemporary low budget horror and independent movies that turn so many heads these days, (duh, I've just directed one) but I have to stay true to my roots. It's the "big cheapies", the awe-inspiring 80's classics that have forever raised the bar for me.

Overflowing with talent, ability and creativity, these pictures had dynamic casting, snappy screenplays, stylish cinematography, and with the limited technology of the time- an unparalleled, shrewd incorporation of visual effects. These were the flags- the good stuff that helps a story without overpowering it. It's what I've attempted to do with **BLACKSPOT**, to have the film haunt your senses *and* emotions. I know what you're thinking and yes- I am the first to admit that sadly, spectacle does seem to take precedence over story so often in modern films- so much in fact that audiences are being increasingly turned off by the prospect of it. But dammit, spectacularly made *stories* and therefore spectacular looking films are the best cinema has to offer! I recently saw Pixar's **WALL-E** and was moved beyond words. For me, the definition of imagination is a human being holding a camera...

BLACKSPOT is my first foray into feature cinema and I've tried to include as many of these beloved hallmarks as I possibly could. Not only were they learn-on-the-job exercises within a first time feature; they helped the cast, crew and myself stay energised and passionate about what we were doing. All the friends who had so trustingly put their faith and free time behind me found it a lot easier to work through endless cold nights, when their no-budget shots looked pricey... And big budget this film was NOT. I have never worked harder in my life- and as many of the **BLACKSPOT** crew who happen to also be **LORD OF THE RINGS** veterans can testify, we *know* what hard work is.

My brother Luke and I had never written a screenplay before let alone shoot, cut and post produce a feature film. But- we did it. With the help and patience of an amazing group of friends and generous industry peers, Freya, Luke and I raised ourselves to a position of confidence and competence we had never thought possible. We have made a first time feature film that has so far moved, scared, impressed, shocked and inspired audiences. Audiences that now inform me they are using that inspiration to start movie projects of their own.

Which leads me to my last rant...

I could have used this opportunity to write about the technical challenges **BLACKSPOT** posed. The quirks and innovations that so often arise within the production of low budget films. But you've read it all before... I'm about to get all mushy on you- and I'm not afraid to. This film was made with sheer passion and determination. It's all on screen- plain to see. We've taken a bold step towards a future filled with cinematic possibilities and I'm proud to say, it's a strong step indeed. The next time you see us we'll be running. I can only hope **BLACKSPOT** affects people in some manner resembling the way films affect me.

Movies make my pulse race. They bring tears to my eyes and my heart to my throat- quite often just by being what they are- amazing, *amazing* inventions. Inventive in story, inventive in technique, inventive in the way that they can inspire a person to discover places within themselves they never knew they had. Our individual love or resentment of these sensations is irrelevant; film has found a permanent place in the hearts and minds of human beings- forever...

Ben Hawker- 19th July 2008

6. The Cast

LUKE HAWKER (The Passenger)

For the past nine years Luke has been working in radio, TV, theatre and Film on both sides of the camera. Acting in many-noted theatre and short film projects, Luke is constantly involved with the Short Film and theatre industries.

Appearing in New Zealand TV Drama, recreation, comedy shows and with roles in **AVATAR**, **I THINK I'M GOING**, **KISSY- KISSY** and **BLACK SHEEP**, **BLACKSPOT** will be Luke's fifth feature film appearance and his second in a leading role.

SIMON SMITH (The Driver)

Since working on **BLACKSPOT**, Simon Smith had a lead role in the short film **MANSLAUGHTER** that played at the Clermont-Ferrand Film Festival in France earlier this year. Simon has been acting in and around New Zealand for the past 10 years and in 2004 won the Chapman Tripp Theatre Award for best production. Simon has studied and performed improvised comedy for the last 8 years. He trained at the 'Loose Moose Theatre' in Calgary, Canada and is now the co-creative director of the 'Wellington Improvisation Troupe'.

CAMILLE KEENAN (Ellen)

Camille has appeared in over 80 theatre, film, radio and television projects. Her recent film work includes a supporting role in the American feature film **30 DAYS OF NIGHT**, starring alongside Josh Hartnett and Danny Huston. As well as working on a motion capture film for Weta Productions and a project for the **New York Film Academy**, Camille has recently been cast in a leading role in edgy Australian Drama **SATISFACTION**.

JOE DUNKLEY (Joe)

For the past eight years Joe has been working as a props maker, a leading Weta Workshop armour and weapons on-set stand by and as a prosthetic make up artist. Starting out at Weta Workshop Joe has become a highly sought after armourer/ technician both in New Zealand and in film industries worldwide. His credits include, **LORD OF THE RINGS, THE LION THE WITCH AND THE WARDROBE, KING KONG, THE LAST SAMURAI, 10,000 BC, 30 DAYS OF NIGHT, PRINCE CASPIAN** and **AVATAR**. Although **BLACKSPOT** is Joe's first acting credit, he recently had a brief cameo appearance in **PRINCE CASPIAN**.

HAMISH BROWN (Rob)

Having worked behind the scenes on films such as the **LORD OF THE RINGS** trilogy, **KING KONG, 10,000 B.C.** and many others, Hamish succumbed to his inner passions and started taking acting roles in short films, television and in his own comedy production, **THE MINISTRY OF BOYS**. With a principal role in New Zealand Drama **AFTERSHOCK, BLACKSPOT** is Hamish's first feature film appearance, unless you count a small one in **THE TWO TOWERS**.

7. The Filmmakers

Ben Hawker (Director/ finishing-editor/ co-writer/ co-VFX supervisor/ co-producer)

Ben has had over twelve years experience in the New Zealand and Australian film industries as a creature and make-up effects artist. After completing a production crafts course at Sydney based- National Institute of Dramatic Art Ben worked freelance as a props-maker, puppet-maker, puppeteer and sculptor in Sydney for two years, before joining Effects Workshop Studio Kite at 20th Century Fox Studios-Sydney.

Hired by Weta Workshop in 1999, Ben moved to New Zealand to work on-set as a prosthetic make-up artist on **THE LORD OF THE RINGS** Trilogy. During his time at Weta, Ben has art directed a range of Merchandise and has worked as a development writer for new Weta projects including **JANE AND THE DRAGON** and is currently writing a Future film script for a large Hollywood studio.

Having no previous directing experience beyond personal short film and music video projects, Ben decided to attempt a full length, self funded feature. The driving force behind this decision is simply Ben's sizable passion for the medium of narrative features.

Inspired by three decades of ever-changing world cinema and twelve years of exposure to professional filmmaking at the highest level, Ben has found himself compelled to co-write and direct, **BLACKSPOT**.

Ben's film credits include **HOLY SMOKE, BABE- PIG IN THE CITY, THE MATRIX, THE LORD OF THE RINGS** Trilogy, **PETER PAN, THE LAST SAMURAI, PERFECT STRANGERS, THE LION THE WITCH AND THE WARDROBE, KING KONG, BLACK SHEEP, 30 DAYS OF NIGHT** and **AVATAR**.

Luke Hawker (actor/ co-writer/ co-producer/ post production coordinator)

Luke Hawker began his film career at Weta Workshop in September of 1999 on **THE LORD OF THE RINGS** trilogy. Luke was employed both within the workshop and on set. Being promoted to the position of **Moulding Department Supervisor** in 2003, Luke was a lead Make up artist and onset coordinator on **KING KONG**. Luke began writing **BLACKSPOT** in 2003 and working as a co-writer, co-producer, actor and Postproduction Coordinator, saw it to completion in 2007. Leaving Weta in 2006 Luke took on acting fulltime. His now prolific list of credits within the theatre, arts festivals and short films has bolstered Luke's profile within the Wellington entertainment industry and as a result, Luke has had a healthy flow of TV and Feature film work. Also still working behind the camera his roles have included editor, producer, stunt coordinator, 3rd AD and most recently Luke Directed a Wellington Finalist 48HOUR film that screened on NZ's C4. Luke's feature film acting credits include **I THINK I'M GOING, BLACKSPOT, KISSY KISSY, BLACKSHEEP** and **AVATAR**.

Freya Blackwood (producer/ art department head)

Freya Blackwood has had her considerable skill base employed by a range of entertainment industry occupations for over 12 years. Born September 1975 in Edinburgh, she grew up in Orange in NSW Australia. The daughter of a painter and an architect, she was encouraged to draw and paint from a young age.

In 1997 Freya completed a Bachelor of Design (Visual Communications) at the University of Technology, Sydney (UTS) where she became interested in filmmaking. In her final year at UTS Freya wrote, directed and produced her first film, a 16mm short titled **THE MODEL**.

Shortly after, Freya wrote, co-produced and co-directed a second 16mm short film **A HEAVENLY SWEET STACCATO OF GRAPES** with fellow UTS graduate Eliza Johnson. After working as a production assistant for Cherub Films, Freya next turned her skills toward the special effects industry in Sydney, meeting Ben Hawker while working on **THE MATRIX**. Freya continued to work in special effects at Fox Studios part time while studying for a graduate diploma

in Production Design at the Australian Film Television and Radio School (AFTRS).

Freya and Ben moved to Wellington New Zealand in early 1999 where she worked for Weta Workshop as a prosthetic painter and makeup artist on **THE LORD OF THE RINGS** Trilogy. Freya then went on to work as a Weta production manager within the then newly formed Weta Collectables Company. She was responsible for photography, shipping and also oversaw the creation of a line of Jim Henson Merchandise.

It was while working at Weta Workshop Freya found her personal interest in book illustration re-kindled. She set about forging a new career in the field of children's book illustration. Freya's illustrations have won several awards both in Australia and the US. **AMY AND LOUIS**, written by Libby Gleeson has been published in Australia, the US, Germany, France, Finland and Korea. Amongst the books Freya has recently illustrated is **HER MOTHER'S FACE**, a story written by novelist/ screenplay writer Roddy Doyle (**THE COMMITMENTS, THE SNAPPER**) published by Arthur A. Levine Books. She has several other books by prominent Australian and UK authors currently underway.

Over the past 4 years Freya has acted as producer for the first- time- feature **BLACKSPOT** while managing to simultaneously create a successful, award winning career in children's book illustration.

Simon Price (editor/ co-writer)

Simon Price is a New Zealand based writer/ director and editor who has worked extensively in Australia where he co-created Irrkerlantye Media Unit for Aboriginal Youth in Alice Springs. He is currently studying scriptwriting at the IIML at Victoria University and working on a documentary about his family.

Kevin McTurk (co-DOP)

Born in Pittsburgh PA, Kevin McTurk's life was forever changed when he and his friend snuck into a local theater to watch the Ridley Scott film *Alien* in 1980. After graduating from Penn State University with a degree in Film, Kevin began his career working with gore effects legend Tom Savini on several George Romero films before moving out west. Kevin landed a job at the effects company Stan Winston Studio the week he arrived in Hollywood and worked for the next ten years on films including **JURASSIC PARK**, **INTERVIEW WITH A VAMPIRE**, and **GALAXY QUEST**.

He continued his career in effects, branching out to work at other companies on films including **PULP FICTION**, **THE AVIATOR**, and **HELLBOY**. Kevin also returned to his love of cinematography and began training as a camera loader for music videos and shooting a few shorts in his free time.

In 2004, Kevin contacted Weta Workshop in New Zealand and moved down to Wellington to work on the films **KING KONG**, **NARNIA**, and the gory comedy **BLACK SHEEP** (in which he also played the Were-sheep creature).

During his stay in New Zealand, Kevin forged great friendships with Weta co-workers Luke and Ben Hawker. He was thrilled to take part in their ambitious project **BLACKSPOT** and still fondly remembers the surreal nights spent on an abandoned New Zealand road, filming into the early hours of the morning. Kevin is currently in the United States continuing work at several effects houses.

Glenn Miers (co-DOP)

Glenn Miers has been involved with shooting, directing, and editing video for nearly 20 years (old bugger!). Starting out with Super 8mm in the late eighties and progressing through to today with the latest HD cameras & editing equipment, Glenn has always strived for the highest in image quality with the available toolsets on hand. His passion extends to construction of hardware for

filmmaking, including a high quality crane, camera track system, and “steadicam” rig, all used in the production of **BLACKSPOT**. When not behind the lens for other people’s projects, Glenn continues to develop his own screenplays for future production.

If he is not filming, Glenn saves the world one day at a time by providing professional sales knowledge & personal experience to the film and television production community in Wellington, New Zealand, through his employment with “Protel” International Technologies.

Jeremy Cullen (sound designer/ composer)

Jeremy Cullen (b. 1976) began playing the piano at the age of 6, and started composing at the age of 9. In 1993 he won the Westpac Young Composer's Competition, and in the same year he was awarded a Licentiate in Piano Performance from the Trinity College of Music (London).

While completing an honours degree in composition at Canterbury University he developed an interest in electroacoustic sound manipulation, which radically altered his approach to composition and led him to explore the borderline between sound and music in his work.

He moved to Wellington in 1999 after being offered a position as audio engineer at Marmalade Audio. By 2002, he had become senior sound designer and composer for the leading New Zealand studio.

His original music and sound design have been heard in film festivals around the world (from Venice, Italy to Houston, Texas), and in numerous award-winning plays, commercials, TV programmes and pop songs in New Zealand.

With a dark-edged but highly melodic style influenced by composers as eclectic as Liszt, Stravinsky, Schnittke and Glass, his compositional voice is perfectly

suiting to the film-score medium. By drawing on his experience in both composing and audio post-production, **BLACKSPOT** fulfils a long-held ambition to fully integrate musical score and sound design on a feature-length canvas.

He is currently working on a "micro-opera" with a well-known New Zealand writer.

Chris Mills (technical director/ visual effects supervisor/ visual effects producer)

Chris has been interested in natural phenomena and interpreting nature through art and mathematics for as long as he can remember, and computer graphics has offered a perfect blend of left and right brain disciplines. He studied fine arts and received a BFA in illustration in 1991 from **RISD**.

In 1995 he started Lizard Lounge Graphics with his wife, Natasha Dahlberg (**RISD** '92). In 2002 they moved and relocated to Wellington, New Zealand. Chris developed tools for Weta productions' **JANE AND THE DRAGON** and has been developing visual effects and tools for film and television. For more information please visit lizardlounge.com.

8. Awards, Screened Festivals and Reviews

Awards and Nominations

Grand prize in Editing - Rhode Island International Film Festival

Best international Thriller - New York Independent Film and Video Festival

Best Feature Nomination - RADAR Hamburg Film Festival

Screened Festivals

2008 Rhode Island International Film Festival

2008 London Raindance Film Festival

2008 New York Independent Film and Video Festival

2008 Rhode Island International Horror Film Festival

2008 RADAR Hamburg Film festival

2008 Strasbourg International Film Festival

2009 Nevermore Horror Film festival North Carolina

Reviews and Write-ups

Empire Online

Review by David Parkinson

The wide open spaces of New Zealand provide the unsettling backdrop for *Blackspot*, which was filmed over 19 months by Ben Hawker and his classmates from Peter Jackson's Weta Workshop. Having survived a near-collision on a remote highway, Luke Hawker and Simon Smith decide to wait for dawn in their broken-down station wagon. However, unresolved tensions and growing apprehension prompt them to venture out into the night for help. But real and imagined dangers await them and they are forced to re-assess their friendship as they hunker down at the side of the road. With paranoia exacerbating the duo's fear of the dark, this is a decidedly creepy journey into the unknown that makes endless time and hostile space seem more terrifying than anything more tangible. Kevin McTurk and Glenn Miers ably contrast the confinement of the vehicle with the daunting wilderness, while Ben Hawker deftly allows suppressed memories to heighten the tension. Let's just hope you don't get lost on your way home...

Review by Simon Cameron

With some great opening credits, mostly black and white and all shades in between we get to see two mid twenty's men in a car at night - and this road seems to go forever - and the driver Simon asks his passenger Luke(brother of director) as if they're lost, which way to turn. Right and they continue on for sometime until Luke momentarily nods off. He wakes, completely startled, with a kind of flashback in colour of a woman(Camille) running and a man entering the corridor of a house - and freaks out Simon.

They start arguing and generally irritating each other but the drive continues.

Then the drivers change and we see Joe(Joe Dunckley) repairing the car and then vanishing and now the two are completely lost when the car breaks down. Beside them in a field is a goat about which they both try to be sensible, as they get out to walk. The goat suddenly appears on the road!

`Blackspot`, 2008, New Zealand, Progressive DVPAL -Super35 a/r 2.35to1, 83mins, written by Ben & Luke Hawker, was produced by Freya Blackwood(who must be multi-skilled according to her entries in the credits) - apart from being a disturbing horror the two DOPS Glenn Miers & Kevin McTurk have done a great job capturing the countryside at night - we can see all the ghostly features - which, of course, adds to the mystery and, of course, there are those other stars, up in the sky.

Shown at Rhode Island Film Festival, this flick, shot over 18months & in the very cold summer nights of NZ, this low budget horror probably by now will have earned its coat - no mean accomplishment! Chris Presswell, as introducer for Raindance, said that this was his favourite flick. He'll have to make sure he's never out on one of those long roads in the North Island ...

Raindance Film Festival Official Write up

While driving along the dark late night roads of New Zealand, two young men suddenly find themselves stranded when their car breaks down in the middle of nowhere. The pair decide to wait until sunrise before seeking help, but as the hours slowly pass by and the sun fails to appear, they realise the horrid truth- the dawn isn't coming. __The first directorial effort from Ben Hawker (of Peter Jackson's Weta Workshop), the film explores the men's paranoia in such extreme isolation as it becomes progressively more and more apparent that there is much more to be frightened of outside the confines of their stationary vehicle - and as the events continue to unfold the men begin questioning the very foundations of their apparent friendship. __Shot with a crew comprised almost entirely of Hawker's Weta colleagues over the course of nineteen months (owing to New Zealand's contrastingly short and freezing summer nights) and achieving on average an incredible 28 shots per night, it's a stark contrast to their work most people will have seen on the Lord of the Rings trilogy. __A clever low budget horror film that succeeds at never being predictable, Blackspot plays on childhood fears and succeeds with terrifying results. This nightmarish vision will keep you on the very edge of your seat

Nevermore Film festival Official Write-up

Ben Hawker's beautifully-scripted directorial debut is part mystery, part road film, part time-travel paradox, and part extraordinarily ambitious supernatural thriller. It feels like a fascinating, newly discovered episode of *The Twilight* Ben Hawker's Beautifully-scripted directorial debut is part mystery, part road film, part *Zone*, but with a very modern twist.

Its plot is almost indescribable without giving away its secrets. Set in New Zealand on a cold winter night that never seems to end, *Blackspot* concerns two young men whose friendship is pushed to the limits when their 1970 Valiant

station wagon breaks down, stranding them in the middle of nowhere. They resign to wait out the night in the safety of the Valiant, but soon dread and paranoia start to grip them, and time itself starts to take on a distorted and unsettling quality. Now, the two friends are fleeing into the chilly countryside, only to find horrors outside the car that far exceed any nightmare, possibly being stalked by a shadowy assailant who seems to anticipate their every move. And bit by little bit, *Blackspot* brilliantly reverses on itself; sometimes showing us the same scene from a different perspective, adding new insights about what's truly happening (or about to happen), and further causing the terrified men to suspect that whomever is now following them is not human. And why does the dawn fail to arrive? Radical in concept, risk-taking in execution, and almost obsessively challenging in its quest for originality, Director Ben Hawker creates a nerve-wrecking, audaciously entertaining suspense film for grown-ups. *Blackspot* is a devilish changeling that warrants repeat viewings.

9. Full Credits

FIRST ASSISTANT DIRECTOR	Greg Tozer
SECOND ASSISTANT DIRECTORS	Simon 'Newbie' Hall Tim Tozer
UNIT PRODUCTION MANGER	Freya Blackwood
CAMERA OPERATORS	Ben Hawker

STEADYCAM OPERATOR CLAPPER LOADERS	Matt 'Sharpie' Sharp Bryce Curtis Pranee Mckinley Natasha Dahlberg Ollie Wilson Ryk Fortuna
LIGHTING DIRECTOR BEST BOYS	Will Hutshison Matt 'Sharpie' Sharp Ollie Wilson Simon 'Newbie' Hall
GRIPS	Glenn Miers Bryce Curtis Matt 'Sharpie' Sharp Simon 'Newbie' Hall Ollie Wilson
SOUND RECORDIST / BOOM OPERATOR SOUND ASSISTS	Ryk Fortuna Serene Fortuna Bryce Curtis
TECHNICAL DIRECTOR TECHNIICAL ADVISORS/ VIDEO SPLIT	Chris Mills Chris Mills Toby Hawker
CONTINUITY / SCRIPT SUPERVISION	Freya Blackwood Natasha Dahlberg
STUDIO MANAGER LOCATION MANAGER DRIVERS	Jamie Wilson Paul Rayner Bruce Curtis Joe Dunckley Simon 'Newbie' Hall Christine Hawker
PRE-VIS PRODUCTION STORYBOARDS	Greg Tozer Ben Hawker
PROSTHETIC MAKE UP BY SCULPTORS / MOLDBMAKERS	Frances Richardson Greg Tozer Luke Hawker
MAKE UP AND HAIR	Frances Richardson Gareth McGhie Emily-Jane Sturrock Sarah Rubano Frances Richardson
WARDROBE SUPERVISOR MUSCLE CAR T-SHIRT DESIGN	Cathy 'Tree' Harris Adam Levine
ART DEPARTMENT HEAD PROPS SET DRESSERS	Freya Blackwood Frances Richardson Bryce Curtis Frances Richardson Simon 'Newbie' Hall Camille Keenan Glenn Miers

ONSET PHOTOGRAPHER	Marty Rayner Paul Rayner Ryk Fortuna Cathy 'Tree' Harris
CATERERS	Guten Appetit Catering Providore Food and Catering Cathy 'Tree' Harris Erin Todd Freya Blackwood Christine Hawker Alexandra Wilson
UNIT	Cathy 'Tree' Harris Freya Blackwood
LIGHTING EQUIPMENT SUPPLIED BY	Shaun Bolton Lightin' Up
CAMERA EQUIPMENT ENGINEERED BY	Glenn Miers Bryce Curtis
CAMERA EQUIPMENT SUPPLIED BY	Chris Mills Natasha Dahlberg Glenn Miers Bryce Curtis
PRODUCTION ASSISTANTS	Cathy 'Tree' Harris Chris Mills Erin Todd Luke Hawker
PRODUCTION ACCOUNTANT	Denise Le Cren
INSURANCE PROVIDED BY	Crombie Lockwood
CAST	
THE PASSENGER	Luke Hawker
THE DRIVER	Simon Smith
ELLEN	Camille Keenan
JOE	Joe Dunckley
ROB	Hamish Simister Brown
VOICE OF THE PREACHER	Bill Hunt
BLACK GOAT PROVIDED / WRANGLER BY	Heather March
BODY DOUBLE	Ryk Fortuna
STAND INS	Marty Rayner Tim Tozer
POST PRODUCTION PRODUCERS	Luke Hawker Ben Hawker
POST PRODUCTION COORDINATOR	Luke Hawker
AUDIO POST PRODUCTION BY	Marmalade Audio
SOUNDTRACK CONSULTANT	Grant Taylor
AUDIO POST SUPERVISOR	Sarah Taylor
SOUND DESIGN	Jeremy Cullen
ADR RECORDISTS	Morgan Samuel
DIALOGUE/ADR EDITOR	Morgan Samuel

SOUND FX EDITORS	Ben Sinclair Jeremy Cullen
FOLEY ENGINEERS	Ben Sinclair Lee Prebble
FOLEY ARTISTS	Aaron Alexander Ben Sinclair
DIALOGUE/FOLEY MIXER	Ben Sinclair
STEREO SOUND MIX BY	Jeremy Cullen
SCORE COMPOSED AND MIXED BY	Jeremy Cullen
STRINGS PERFORMED BY	The Felix Quartet
FIRST VIOLIN	Vesa-Matti Leppanen
SECOND VIOLIN	Rebecca Struthers
VIOLA	Andrew Thompson
CELLO	Rowan Prior
PIANO PERFORMED BY	Jeremy Cullen
MUSIC RECORDED AT	STL Audio
MUSIC STUDIO MANAGER	Troy Kelly
MUSIC RECORDING ENGINEERS	Troy Kelly Paul Watson Jeremy Cullen
VISUAL EFFECTS PRODUCER	Chris Mills
VISUAL EFFECTS SUPERVISORS	Ben Hawker Chris Mills
VISUAL EFFECTS BY	CORE AUDIO VISUAL
LEAD VISUAL EFFECTS ARTISTS	John Dames
VISUAL EFFECTS ARTISTS	Jason Stamp Eric Bowman Jon Lutjens Chris Mills
FACILITIES MANAGER	Shadow
ADDITIONAL VISUAL EFFECTS ARTIST	Ben Hawker
LOGO DESIGN	Jason Stamp
TITLES BY	Freya Blackwood Natasha Dahlberg Chris Mills
DIGITAL COLOUR GRADING BY	Park Road Post Production
DIGITAL COLOURIST	Mathew Wear
DIGITAL INTERMEDIATE CLIENT MANAGER	Jon Newell
DIGITAL INTERMEDIATE MANAGER	Adam Scott
TECH OPERATIONS DIGI INTERMEDIATE	Phil Oatley
POST PRODUCTION PRODUCER	Wendy Cuthbert
TECHNICAL ASSISTANT	Rhys Bonney
THANKS TO	Jason Docherty Hector Morales Jon Ewen

David Tremount
Dave Irons
Gerald Morse
Corrin Ellingford
Mathew Grainger
David McLachlan
Jonathon Woodford Robinson
Linda Halle
Don Brooker
Heather and Peter March
Clive From Thurstons
Vicki Pope
Diana at the Loft Featherston
Gayle Munro
Grant and Mike from Trent General
Management
Lisa Schultz
Jon Newell
Andrew Linton from Oldfields in
Masterton
Gerard the Electrician in Featherston
Jamie From Film Equipment
Michael Wrenn
South Wairarapa Council
Fonterra
Hurricane Jeans
Christian Pearce

ACCOMMODATION PROVIDED BY Te Wakaiti
LOCATION PROVIDED BY Waverly Bootten and Lloyd Davson

Select wardrobe for Mr Hawker and Mr Smith provided by HALLENSTEINS

CAR WRECK PROVIDED BY Steve Howard at Auto Parts Direct,
Masterton

SPECIAL THANKS TO Theo Baynton
Dean, Gus and Dan at Lightin' Up
Shaun Bolton
Peter Jackson
Jan Blenkin
Jamie Selkirk
Matt Dravitski
Jamie Wilson

Richard Taylor, Tania Rodger
and the team at
WETA Workshop
Paul, Judy, Marty and Laura Rayner
Jonny Brough
Paul And Christine Hawker

