

NUMBER



TWO

A SHORT FILM BY RACHEL ROSS

PRESS KIT

Only one thing stands between Grace and sweet relief - the rules of the poop off.



SYNOPSIS

Number Two is tongue and cheek short film about Grace, a 27-year-old Events Coordinator who desperately needs to take a poop before a workplace meeting.

However, just as Grace prepares to make her deposit into the porcelain bank, someone else enters the multi-stall restroom. After a beat or two, it becomes evident that they are both in there to do the same thing.

Grace, desperate to conceal her restroom agenda, makes as much noise as possible with all things made accessible to her. Her goal - wait it out for the lass to leave.

However with the work meeting looming; a POOP OFF is forced upon Grace. The one major rule - poop without a peep.



DIRECTORS STATEMENT

We all poop

Yes fellas, that includes us women – we poop. Women, men, babies, animals, insects – we all do it. However, there’s somewhat of a social etiquette in how we go about pooping.

Some people only feel comfortable doing it in their own home, some office’s have a self-named ‘poop restroom’ on a certain level – away from ear shot/having to be seen, and some people just refuse to mention that they poop at all. However, we all do it - we just have different ways in which we execute it.

I was in a situation myself: in a multi-stall restroom, alone, needing to drop the anchor when another person bowled in and entered the stall right next to me. She sat down – we were both silent. It was clear we were both in there to do the same thing.

This sparked the POOP OFF rules.

If you’re in a multi-stall situation and you’re faced with an opponent who’s also making a deposit into the porcelain bank - the rules are as follows:

01. Successfully poop WITHOUT BEING HEARD and LEAVE WITHOUT BEING SEEN = WINNER
02. Failure to poop/bailing = LOSER
03. Successfully poop BUT IS HEARD and/or IS SEEN = LOSER

There were two losers that day as I bailed and the girl next to me failed to orchestrate the ‘landing pad’ method (Urban Dictionary definition for the Landing Pad: A layer of toilet paper, usually somewhere between 3 and 8 pieces, laid down on the surface of water within the toilet bowl before one has a bowel movement – to soften the “KER-PLUNK” sound that often occurs when poop breaks the surface tension of the water.) As soon as I heard the first one drop, I was out of there.

My method is to usually wait it out until my opponent has left the restroom: 1) because you cannot be sure the Landing Pad will faultlessly pull off, 2) you cannot guarantee a little fart will not come out with and 3) I just have more confidence in my pooping abilities when left alone.

So my tactic is to make as much noise as possible while I wait it out, with all things made accessible to me - toilet paper, a cough/sneeze, a rummage through my handbag ANYTHING – so that they do not know I’m in there to poop. It’s all a facade. Sometimes you can time it with a hand dryer noise, or with a flush of the toilet – but that’s a huge risk – so usually, I play the wait it out game.

However you do it – we all do it – one way or another.

So this film is simply one girl’s journey of desperately needing to poop – this is her poop journey.

AUDIENCE

This film is for Millennial women who wholeheartedly embrace their quirks and are passionate about realistic portrayals of women. This is for women who no longer want to hide the fact that they poop, BUT ALSO aren't huge fans of it echoing through the restroom for all to hear. This is for the woman who is proud of who she is, knows who she is - but also believes you can be both delicately feminine AND a feminist.



Our key audience member is 24-year-old Zara, she's a Receptionist for a boutique art gallery who gets amped for Monday night pottery class with the girls. She's known to have "clocked all the dating apps" (she's met up with every man between 27-37 in a 15 mile radius - excluding the murderer looking ones). She can't go without her Cloud Paint from Glossier, her weekly catch up on Broadly articles and litters Broad City quotes into most conversations. Although Zara considers herself a proud feminist and Instagram's about it relentlessly, it's still a hard no on the no shaving thing.

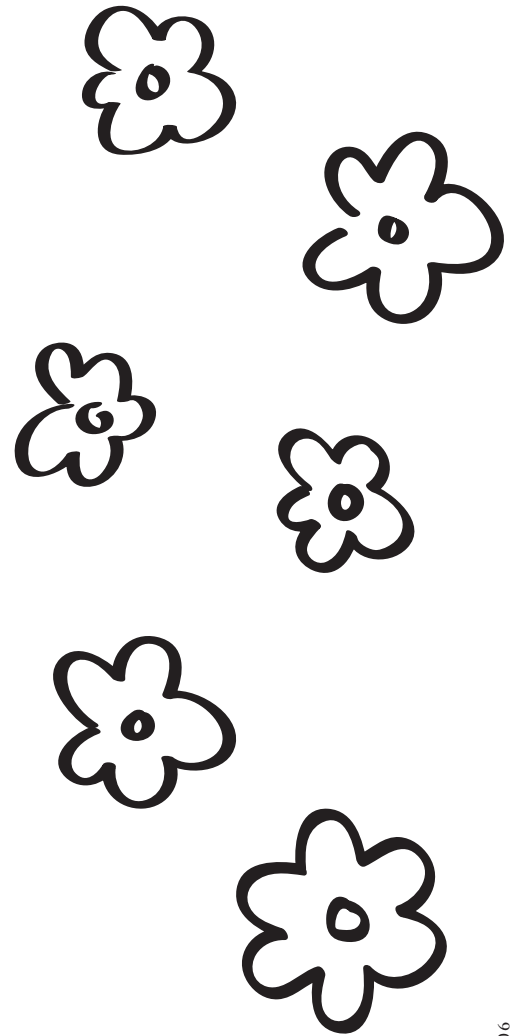


PRODUCERS STATEMENT

“Have you read the poop script?” was a question that was asked of me more than once in early 2018. Rachel Ross had written a script people were talking about. A script about pooping – a subject so many don’t like to talk about. I was intrigued. The films I want to make are the films that I want to see - honest, funny, different, and have a voice. Number Two hits this.

Rachel is an assured, focussed, and fun writer and director. She knows her audience, and her stories. Together Rachel and I put together an incredible team to really bring this to life - including lead actress Kate McGill who’s subtlety and humour bring such an energy to the film. Our cinematographer Ziga Zupancic who deftly combines beautiful imagery (even in a toilet) with storytelling, and editor Damian Golfinopoulos who’s offbeat approach brings that awkward humour forward.

In the vein of Broad City, and NZ’s recent Breaker Upperers – this is a film made for women, about women, and lead by women.



MORGAN LEIGH STEWART Producer



Morgan has produced over 40 features, short films, commercials, and music videos. Projects include the lauded splatter comedy feature *DEATHGASM* (SXSW 2015); *K Rd Stories* – a digital story project, and dark comedy short *Stick To Your Gun* (Palm Springs ShortFest 2016). Morgan has worked with local and international festivals and industry organisations including Melbourne International Film Festival, The Australian Centre for the Moving Image, and Film Auckland. She has been involved in producing the 48Hours Furious Filmmaking competition (including entering one year and reaching the Grand Finals!), the Make My Movie project, and the New Zealand Film Awards. She has participated in the prestigious short documentary program Loading Docs – producing Joe Hitchcock’s *Blood Sugar*. Morgan is currently hard at work producing the 13th Doc Edge International Documentary Film Festival, and continues to work with filmmakers around New Zealand on events, films, television and digital projects.

RACHEL ROSS Director

Rachel is based at Flying Fish New Zealand as a Director for Fish & Clips. Although she's keen on content and commercials - her heart and absolute drive is for film & storytelling.

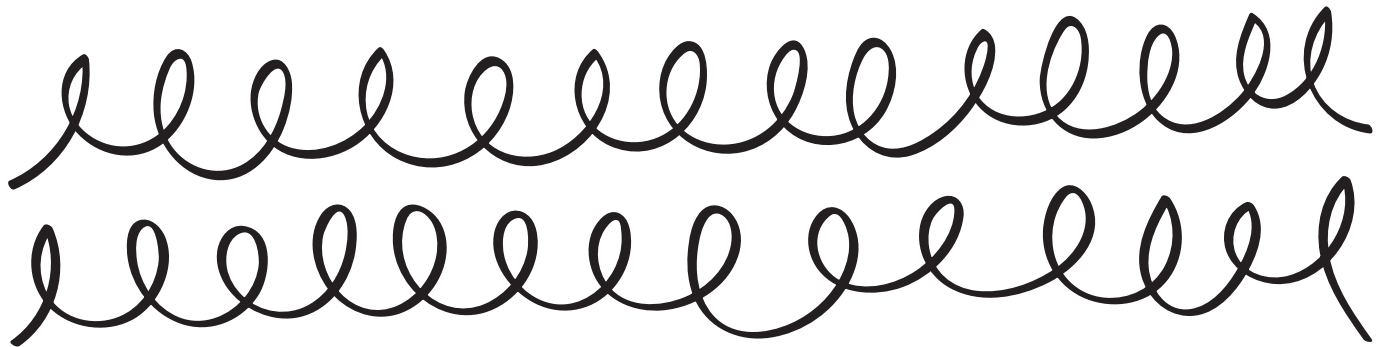
In 2011 she wrote and directed the short film *Taylor* - a story of two brothers' coming together one night after years' of separation. It was accepted into: the 2012 Fort Lauderdale International Film Festival - received the top special mention in its category - (Florida, USA), Fastnet Short Film Festival (Schull, West Cork, Ireland) and the Wairoa Maori Film Festival (Wairoa, New Zealand).

Her most recent short *Have you tried, maybe, not worrying?* (self-raised NZ\$50k) was selected for the 2017 Melbourne International Film Festival (Melbourne, Australia), The New Zealand International Film Festival, Marina Del Rey Film Festival (Los Angeles, USA), Heart of Gold Film Festival (Queensland, Australia) and Festival Des Antipodes (St Tropez, France). It is now available online via NZ On Screen (geocached to NZ only) and is with a distributor in LA for further worldwide distribution.

Along with attending MIFF, Rachel was also selected to take part in the 2017 Accelerator Lab in Melbourne. Accelerator Lab runs alongside MIFF as a four-day intensive of workshops, screenings, seminars and networking events with key distributors/financiers for short film directors who are transitioning into feature filmmaking.

Earlier in 2017 Rachel was also a recipient of the New Zealand Film Commission's Talent Development Grant. This \$10k screenwriting grant enabled her to spend 3 months in New York attending the New York Film Academy developing her first feature screenplay, *Exhale*. *Exhale* is an expansion on her short, *Have you tried, maybe, not worrying?* Rachel is now in the process of applying for Early Development Funding through the New Zealand Film Commission.





KATE MCGILL
Lead

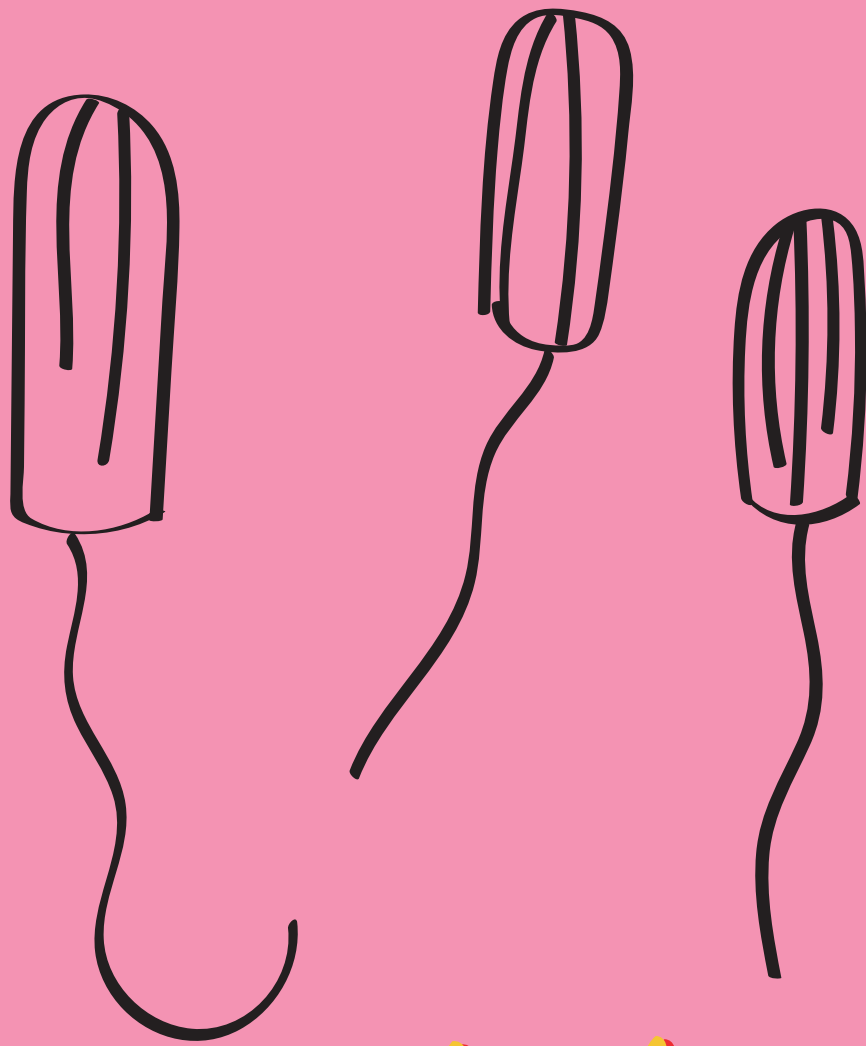


Kate McGill is a graduate of Toi Whakaari NZ Drama School with a Bachelor in Performing Arts: Acting.

Since graduating, Kate has been a contract actor in theatre, TV & film. In 2010 she worked with a prestigious New York Company Tectonic Theater Project in the USA which motivated the development of several verbatim works within New Zealand, including *Munted*, *The Laramie Project: 10 Years Later*, and *Job*.

Kate recently finished a successful season of *WEAVE YARNS WITH NZERS* at Basement Theatre and is the co-creator/performer of *ALBUM PARTY* which toured Wellington and Auckland last year.

Screen credits include: 'Liza' in *The Brokenwood Mysteries* Season 2, 'Sarah' in *Girl Vs Boy* Season 1, and 'Selina' in *Home By Christmas*.



Poop without a peep



CONTACT
morganleighstewart@gmail.com
+64 21 611 224

rachelross.co/number-two