



TRUTH.exe

PRESS KIT (18min 30. NZ, 2019)

INTERFRAME PICTURES PRESENTS
A RICKY TOWNSEND SHORT FILM FELIX ELLIOTT "TRUTH.exe" NICK JOHN, ELLA WASWO AND ROANNA DALZIEL AS THE WOMAN
MUSIC BY SNOW VALORMAE HEAD CREW HAYDON DICKIE
EDITING/CINEMATOGRAPHY BY RICKY TOWNSEND
WRITTEN/DIRECTED/PRODUCED BY RICKY TOWNSEND

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LOGLINE

A USB drive holds an extraordinary truth and a young hacktivist must upload it to the internet. However larger forces will stop at nothing to prevent this.

ABOUT THE FILM

A young hacktivist by the alias of G111 (Felix Elliott) is given a USB drive which contains an extraordinary truth; his mission is to upload it to the internet. However there are larger forces at play that will stop at nothing to prevent this. Strange photographers with cameras of unnatural power and the haunted video broadcast of a woman (Roanna Dalziel, *Shortland Street*) join forces to stop G111's pursuit for truth.

DIRECTOR'S STATEMENT

I wanted to explore a world that contains a consistent, though fantastical, lore where through the eyes of the characters everything would seem absurd and surreal. The audience's desire to know what this broader story is about allows us to sympathise with G111's mission. He is just as much in the dark as we are and like us he wants to make sense of it all.

In the film, G111 is confronted with a moral dilemma. Should we value our wellbeing over truth or is there value in knowing the truth independent of how it affects our wellbeing. This to me acts as a narrative anchor in an otherwise obscure story and is the heart of G111's journey.

I also wanted to demonstrate that you do not need a big budget, with big cameras, with a big cast and crew to create a big story.



ROANNA DALZIEL – The Woman

Roanna Dalziel's previous roles have ranged from Shakespeare's Lady Macbeth and Paulina in *The Winter's Tale* through to bald nurse Beanie Brown in NZ's much loved soap opera *Shortland Street*. Roanna trained at Drama Studio London and Hagley Theatre Company (Christchurch).



RICKY TOWNSEND – Writer/Director/Producer

Ricky Townsend is a young filmmaker from Christchurch, New Zealand. Ricky is a fine arts student, specialising in film, at the Ilam School of Fine Arts, University of Canterbury. He is also pursuing an arts degree in Philosophy.

Ricky was diagnosed within the Autism Spectrum Disorder at a very young age. Because of this, Ricky has found filmmaking helps him understand other people and be understood in ways he could never achieve before.

Ricky Townsend's early work won the Overall Secondary Student Award for the 2016 'New Zealand Young Filmmakers Competition' and the Secondary School Runner Up Award for the 2016 'FocusOnAbility Short Film Festival'.

Ricky's most recent endeavour was the comedic 'How To Bus' social etiquette video with Metro Canterbury which currently has more than 230 thousand views on Facebook.



FELIX ELLIOTT – Gill

Felix has been an active member of the Christchurch Theatre Community, having portrayed iconic characters such as Atticus Finch (To Kill a Mockingbird) and Johnathan Harker (Dracula). He is currently studying Fine Arts at the University of Canterbury and is a member of the Court Theatre Youth Company.



SNOW VALORMAE – Film Composer

Snow Valormae is a Contemporary Guitarist and Composer from Christchurch who graduated with a Music degree from University of Canterbury in 2018. Although she mostly writes and plays technical and instrumental guitar music, Snow also enjoys the challenges and diversities in composing for film. Snow is a frequent collaborator with Ricky Townsend, having recently composed the music for the Christchurch earthquake short film *Tremble*.

Q&A WITH DIRECTOR/WRITER RICKY TOWNSEND

What was your inspiration for the film?

The film is set within a fictional lore that I have been developing for several years and hope to explore more in future endeavours. I wanted to have the chance to see this universe on screen for the first time and worked on finding a story in the lore that was both practical to achieve yet intriguing to explore.

The lore to this universe has a bit of influence from the lovecraftian-lore of the SCP fictional universe and the academic papers of Swedish philosopher Nick Bostrom.

The universe depicted is a hypothetical theistic reality that is compatible with the scientific and materialistic. Being a former theist from a young age and a current agnostic atheist, I found there to be something quite personal about bringing this universe to life on screen. Though of course what you see in *TRUTH.exe* is only a small snippet of this world.

How did the film get off the ground and what was the process of getting the film made?

The film was originally produced for one of my second year film assignments at the University of Canterbury, School of Fine Arts. Despite the project being a student film I wanted to make sure that all the negative connotations associated with student films were not present in the project. Because of the amount of effort and resources my team and I had put into the project, the film ended up becoming more than just a university assignment and that was when I decided to make it a fully developed short film thriller.

How was this short film made on a low budget?

Making it seem believable and large when you don't have a substantial budget to work with is a mighty challenge. This is something I was thinking about before I had even chosen which story I wanted to tell. Putting it simply, if I don't have the budget or resources to make a believable film about aliens invading; don't make a believable film about aliens invading. Choosing the right story was a big part of the process. I knew it had to be a film that would imply a lot and keep its cards close to its chest.

We also had to be open to unorthodox filming techniques. For dolly shots we would have me holding the camera while one of the crew pushes me around in a wheel chair. It's silly to look at when filming but it

works; it even gave me the flexibility to get shots in ways or places that we wouldn't be able to with a conventional dolly track. Just little things like that allowed us to bring this story to life without a large budget.

Why did you decide to tell the story this way?

I wanted to see if I could make a science fiction, materialistic world seem like a mysterious supernatural one. To put it simply, how can I put Arthur C. Clarke's third law "*Any sufficiently advanced technology is indistinguishable from magic*" to the test? This is why I wanted to hold off revealing too much about this fictional world. The neo-noir genre felt like an appropriate genre to explore this idea in because of its historical association with information, mystery and the pursuit of uncovering that mystery.

CREDITS

WRITER/DIRECTOR/PRODUCER

RICKY TOWNSEND

GILL

FELIX ELLIOT

THE WOMAN

ROANNA DALZIEL

MUSIC

SNOW VALORMAE

CAST

(IN ORDER OF APPEARANCE)

GILL — FELIX ELLIOTT

FOLLOWER — ABDULLAH AL-MULLA

THE WOMAN — ROANNA DALZIEL

CAMERA MAN 1 — NICK JOHN

STUDENT PHOTOGRAPHER — SELWYN GAMBLE

ANNOYED MODEL — RICKY TOWNSEND

CAMERA MAN 2 — HAYDON DICKIE

YOUNG WOMAN — ELLA WASWO

CREW

CINEMATOGRAPHER

RICKY TOWNSEND

HEAD CREW SUPPORT

HAYDON DICKIE

CREW SUPPORT

ELLA WASWO

SELWYN GAMBLE

ABDULLAH AL-MULLA

NICK JOHN

FISH SEQUENCE FILMED AT

REDWOOD AQUATICS

RETAIL AQUARIUM CENTRE

SOUND

SOUND OPERATOR

ELLA WASWO

HAYDON DICKIE

FOLLEY ARTISTS

HAYDON DICKIE

RICKY TOWNSEND

SELWYN GAMBLE

POST-PRODUCTION

EDITOR/SOUND MIXER

RICKY TOWNSEND

MUSIC PRODUCER

SNOW VALORMAE

'APOTHEOSIS' THEME

RICKY TOWNSEND

VISUAL EFFECTS

RICKY TOWNSEND

'GAME OF LIFE' FOOTAGE (IN COLOUR SEQUENCE)

FABRIZIO FRANCIONE

TECHNICAL SUPPORT

JOHN TOWNSEND

THANK YOU TO

JOHN & ANNETTE

JOHN CHRISTOFFELS

RUPERT TRAVIS

MARK SEARLE

UNIVERSITY OF CANTERBURY, SCHOOL OF FINE ARTS

REDWOOD AQUATICS

INTERFRAME PICTURES

A RICKY TOWNSEND SHORT FILM

All characters and names depicted in this film are fictitious. No identification with actual products is intended or should be inferred. No animals were harmed in the making of this film.

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PROMOTIONAL IMAGES









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BEWARE THE CAMERAS

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