



Greetings friends,

*the rebate ... so you will have to work for 40% less to compensate!!!!*

## It is good being a freelancer.

The ebbs and flows of large feature films in NZ have created the perception that freelancers must balance several jobs at once to make ends meet during the quiet times. The reality is that the hum of corporate, documentary and HD movie work constantly surrounds us. Why, last week I was able to squash two full days into one thanks to the convenience of early call times!



*My Boom Op, Jeremy Lawry, and me shooting in the west coast marshes near Whatipu on the feature Russian Snark*

One production company I have been working for has increased their shooting schedule in Australia - making use of the enticing 40% tax rebate. However, sadly, it seems it only applies if you use Australian crews...as one of the producers generously ☺ put to me when I asked if I could join them:

*While NZ count as Aus for purposes of qualifying as an Australian film, the money paid to a NZ crew member does not attract*

I am just back from giving the first sound lecture of the year to the students at **South Seas Film and TV School** in preparation for their first major documentary work *Day in the Life*. Because there are comparatively few soundies coming out of film schools I had to widen the scope of the talk so students who want to be producers and directors can make use of it. One basic example I gave them was:

### Problem

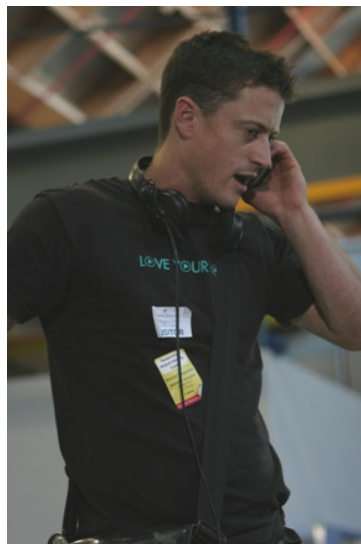
**Director** who absolutely must shoot in this location in this direction.

**Soundie** who is stressing over background noise.

### Solution

**Director** helps by shooting as much dialogue as possible in close-up and shooting non-sync wide-shots so the editor can make it all work.

**Soundie** in return gets atmos and wild tracks sufficient to cover all editing possibilities.



*A sight you don't often see...the soundie's phone ringing during a take ☺  
Photo by Richard Sihamau*



## Shooting highlights over the last months:

Feature film 'Russian Snark' Directed by Stephen Sinclair and Produced by Liz DiFiore which has a large Russian language component and has some wild and rugged scenes from various west coast beaches to match the poetic and soul-searching script. Shooting continues late May.



*Up high to give me maximum leverage as I mix and boom the Omnicron accident reconstruction. Photo by Richard Sihamau*

An **accident reconstruction drama** produced by **Omicron** ...the photo above shows one of the scenes where the medics are called in. I can't recall recording sound on a more demanding scene ever in my career – it had the low drone of machinery constantly over dialogue, large neon lights casting shadows in every direction, unscripted dialogue by at least 7 people at once and a director who insisted on booming everything... what an irresistible challenge!

A **Microsoft** training video with Washington's **Pyramide Productions** gave me a good introduction to the workings of the Auckland Regional Office and a good dose of **Maori Television's** HAA youth programme

which sent DP Fred Goldring and I to shoot the **Waka Ama champs** at Lake Karapiro and the **Hip Hop champs** at the Manukau Telstra Clear Events Center.

## Special Thanks

TV3 producer Charlie Rabone, Eyeworks Touchdown's PM Georgina Sinclair, Topshelf's producer Celia Offwood and PM's Briar Burbush and Catherine George. SKY AU Channel's Roland Picture Talk's producer Graham Elliott, OSB sound guru Peter Clark and cameraman Ted Koopu. Island Films producer Baz Caitcheon, Fellow soundies Wendy Adams, Peter Kraan, Samuel Richards and Mike Westgate, Dick Reade, Sam Good. RSVP/Attitude TV Line Producer Robyn Barker and Researcher Emma Williams. Omnicron's energizer-battery-of-production Midge Perez, Andrew Eagleton and director Alan Gibb. Maawhi Torrance and the Maori Television golden duo of producers Wiremu Te Kiri and Teremoana Rapley along with Anzac day producer Pam Cain, HAA director Kat White and freelance cameraman Fred Goldring, Shotz Productions Ronel and Karl Schodt, Russian Snark production whizzes Angela da Silva and Alexander Campbell along with producer Liz DiFiore and Director Stephen Sinclair. Pyramide Production's Paula DeLay and Vanessa Eng, South Seas Course Director Adam Fresco and CLA tutor Darryn Inder. Goldolphin visionary Breviss Wolfgramm Doco director Kate Stevenson. Afterglow's Andy McGrath and Zlata Leiman. Photographer Richard Sihamau and all the many people who supported my work over the last months.

**That's all from me. Thanks for your time and I wish you a healthy and prosperous Autumn season!**

**Ande**