

S u n d a n c e   F i l m   F e s t i v a l   2 0 0 4

# Tiga e Le Iloa

*(Hidden Pain)*

*Samoan brothers struggle to reconcile traditional culture with life on the city streets.*



PRESSKIT

I N T E R N A T I O N A L   S A L E S

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**N E W   Z E A L A N D   F I L M**

## Production Notes

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|--------------------|--|
| Writer/Director    | Popo Lilo  |
| Producers          | Lisa Schulz & Ashley Stuart-Coupland   |
| Production Company | West Coast Film Club Ltd.  |
| Specifications     | 15 minutes / 35mm / 1:1.85 / Dolby Digital   |
| Sales              | Kate Kennedy, New Zealand Film Commission<br>email kate@nzfilm.co.nz Tel: +64 4 382 7686 |

## Log Line

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*Samoan brothers struggle to reconcile traditional culture with life on the city streets.*

## Short Synopsis

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Brothers Tuna and loane, and their friend Frankie, drink and fight every Saturday night, and attend church every Sunday morning. However, when a routine street fight puts Frankie in intensive care, the brother's reactions may divide their future forever.

## Long Synopsis

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Samoan brothers Tuna and loane, and their friend Frankie, attend church every Sunday. Although money is tight, all families donate significant sums. When Frankie's parent's car is repossessed in the church car park, the boys are aware the Priest just turns a blind eye to their plight.

That weekend the boys head into town for their weekly round of drinking and fighting. Frustrated with the church and their parents, they go too far and Frankie ends up in intensive care. Tuna and loane are confronted by Frankie's Mother in the hospital hallway. She says nothing, but it is clear she holds the two of them responsible for what has happened to her son.

When Tuna and loane see Frankie, loane vows to his unconscious friend that he will be avenged. However, Tuna refuses to join in with this plan and is left behind when loane storms out of the room. Tuna stares out of the hospital window where, beyond a scarred landscape, lies the church.

## **Director's Notes**

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I originally wrote this film as a feature, but after receiving funding from the New Zealand Film Commission, I re-wrote the central ideas to fit a short format. I felt particularly close to the themes of friendship and loyalty, cultural tradition, family values and religion especially with regard to Pacific Island peoples. I deliberately wrote a story which would star the people and locations of South Auckland, because I believe these are the centre of Polynesian culture in New Zealand. However, one of the film's major hurdles was convincing Samoans to be involved with, and support the film. I believe this is because I'm dealing with controversial and sensitive issues in the film.

## **Director's Bio**

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Popo Lilo currently teaches film studies at Best Training Ltd. This is a private tertiary provider catering primarily for the Pacific Island community and is based in Manukau, South Auckland. Popo graduated in 2001 with a Bachelor in Performing Arts from Unitec, majoring in directing and writing for the stage. During his time at Unitec, Popo directed four short films and a documentary. He has also directed three short plays and a television studio piece.

## **Production Company: West Coast Film Club**

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West Coast Film Club was formed by Lisa Schulz in 2002 after receiving script development funding for feature film 'Stringer', which is now shooting as an independent low-budget by first time feature director Steve Morrison. The company produced two short films in 2003 'Tiga e le Iloa' directed by Popo Lilo (screening at Sundance 2004), and 'My Father's Shoes' by Sam Scott. Lisa has several projects in development; one feature and two animated series. Lisa will be assessing market response to these projects at Sundance 2004.

## **Producer: Lisa Schulz**

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Lisa is currently employed by Weta Workshop as a production manager for a new animated childrens series, having previously produced two animated series for New Zealand network television. The two short films she produced in 2003 were her first experiences shooting on 35mm.

## **Producer: Ashley Stuart-Coupland**

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Ashley Stuart-Coupland is currently a Producer at Cream TV in Auckland. Ashley started working on films in the art department then crossed over into production. Ashley is currently producing another short film with multi-award winning choreographer Shona McCullagh. Ashley's aim is to develop and produce feature films in the near future.

## **Festivals:**

Sundance Film Festival 2004

Montreal Film Festival 2004

Palm Springs Film Festival 2004

Hofer Filmtage 2004

Hawaii International Film Festival 2004

LA Asian Pacific Film Festival 2005

Pacifica New York Hawaiian Film Festival 2005

## **CAST**

|                         |   |
|-------------------------|---|
| Written and Directed by | POPO LILO                                     |
| Produced by             | ASHLEY STUART-COUPLAND & LISA SCHULZ          |
| Executive Producer      | VANESSA ALEXANDER                             |
| Tuna Tala               | JOE FOLAU                                     |
| Ioane Tala              | HENRY TUIPEA                                  |
| Frankie Saupo           | EDWARD PENI                                   |
| Church Secretary        | TAUA KILIVA                                   |
| Mr Tala                 | MACK GREY                                     |
| Mrs Tala                | PULE AFAMASAGA                                |
| Priest                  | ENE PETAIA                                    |
| Mrs Saupo               | ANA TUIGAMALA                                 |
| Mr Saupo                | TONY PERESE                                   |
| Pool Player             | LEIGHTON ROBB                                 |
| Fighters in Nightclub   | MIKE KOLOI, OWEN FALANIKO,<br>VAGATAI VAGAVAO |
| Bouncers                | LAPI MARINER, TOEASO FEAUSIGA                 |
| Police Officers         | JEFFERY HEARN, SIO LUI                        |

## **CREW**

|                         |                  |
|-------------------------|------------------|
| Director of Photography | GRANT MCKINNON   |
| Editor                  | GARY HUNT        |
| Art Director            | PHIL GREGORY     |
| Location Sound          | AL SECONI        |
| 1st Assistant Director  | HAMISH MCFARLANE |

|                          |                            |
|--------------------------|----------------------------|
| 2nd Assistant Director   | ANA DAVISON                |
| 3rd Assistant Director   | ELENA LOME                 |
| Steadicam                | DALE MCCREADY              |
| Focus Puller             | ALEX MCDONALD              |
| Clapper Loader           | JOHN RENATA                |
| Gaffer                   | JAMES YOUNG                |
| Key Grip                 | CARL VENIMORE              |
| Grip                     | GARETH ROBINSON            |
| Continuity               | LEE MADIGAN                |
| Make Up Artist           | CARLA BANKS                |
| Assistant Make Up Artist | EMMA REYNOLDS              |
| Stunt Coordinator        | MARK HARRIS                |
| Location Manager         | CLAYTON ERCOLANO           |
| Unit                     | MISSY RIKA                 |
| Gen Op                   | MARK ARCHIBALD             |
| Script Editor            | JANE WARREN                |
| Production Accountant    | GAYLE MUNRO                |
| Production Assistant     | BIANCA CALIS               |
| Runners                  | LUKE SHARP, TRACEY WHEELER |
| Assistant Editor         | JOCHEN FITZHERBERT         |
| Traffic Management       | TRAFFIC CONTROL LTD        |
| Processing Facility      | ATLAB NEW ZEALAND          |
| Telecine IMAGES POST     |                            |
| Negative Matching        | FINECUT                    |
| Sound Mix and Tracklay   | DICK READE AUDIO           |

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|----------------------------|----------------------------|
| Sound Engineer             | AMY BARBER                 |
| Dolby Sound Mix            | THE FILM UNIT              |
| Sound Manager              | JOHN NEILL                 |
| Re-recording Mixers        | JOHN BOSWELL, GILBERT LAKE |
| Foley Artist               | DEB FRAME                  |
| Laboratory                 | THE FILM UNIT              |
| General Manager            | SUE THOMPSON               |
| Post Production Supervisor | BRIAN SCADDEN              |
| Grading                    | LYNNE REED                 |
| Rostrum Camera             | REINER SCHOENBRUNN         |
| Titles and Subtitles       | WYNTER BLATHWAYT           |
| Post Production Assistant  | ALIA NICHOLS               |
| Camera Equipment           | PANAVISION                 |
| Insurance                  | CROMBIE & LOCKWOOD         |
| Film Stock                 | KODAK                      |