

BEYOND THE EDGE: **FILM STUDY GUIDE**

DIRECTED BY **LEANNE POOLEY**

**OUR GREATEST
ADVENTURE
COMES TO LIFE**

**SIR EDMUND
HILLARY'S
JOURNEY TO
THE SUMMIT
OF EVEREST.**

BEYOND THE EDGE

DIRECTED BY **LEANNE POOLEY** (THE TOPP TWINS: UNTOUCHABLE GIRLS)

ALSO PLAYING IN **3D** AT SELECT CINEMAS

GENERAL FILM CORPORATION IN ASSOCIATION WITH THE NEW ZEALAND FILM COMMISSION. NZ ON AIR'S PLATINUM FUND AND DIGIPOST PRESENTS A MATTHEW METCALFE PRODUCTION. "BEYOND THE EDGE"
HAIR AND MAKE-UP DESIGNER DAVINA LAMONT COSTUME DESIGNER BARBARA DARRACH SOUND DESIGN BRUNO BARRETT-GARNIER ORIGINAL MUSIC BY DAVID LONG IN-HER-PRODUCER CATHERINE MADIGAN PRODUCTION DESIGNER GRANT MAJOR
DIRECTION OF PHOTOGRAPHY RICHARD BLUCK EDITOR TIM WOODHOUSE SCREEN STORY BY MATTHEW METCALFE AND LEANNE POOLEY PRODUCED BY MATTHEW METCALFE
WRITTEN AND DIRECTED BY LEANNE POOLEY
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BEYOND THE EDGE

STARRING Chad Moffitt, Sonam Sherpa
IN CINEMAS OCTOBER 24

"It's not the mountain we conquer – but ourselves."
SIR EDMUND HILLARY

60 years ago on May 29, 1953, two men stood for the first time on the top of the world on the summit of Mount Everest. As news of their achievement filtered out, Queen Elizabeth the II was preparing for her Coronation on June 2 and the world was already in a mood to celebrate.

www.beyondtheedgefilm.com

CONTACT:
Caroline Whiteway
RIALTO DISTRIBUTION
caroline@rialtodistribution.com



JOURNEY TO THE EDGE

BEYOND THE EDGE

FILM STUDY GUIDE BY SUSAN BATTYE

The following activities are based on the achievement objectives in the New Zealand English Curriculum and Media and English NCEA Achievement Standards. They may provide a starting point for teachers wishing to design a unit of work based on the film.

VALUES

The film, BEYOND THE EDGE provides an excellent vehicle for the discussion of **Values** relating to attitudes in the New Zealand context. It throws a light on values that historically New Zealanders have held to be important, such as, **having a strong work ethic, friendship, integrity, courage, and a belief in oneself regardless of social status**, providing an excellent vehicle for discussion and research.

For example, the characters depicted promote the **pursuit of excellence, innovation and curiosity in the field of mountaineering**, but at what cost? And what of the film makes themselves - what values have they shown in pursuit of making this film?

Learners engaging with this work will be encouraged to:

- pursue **excellence**, by aiming high and by persevering in the face of difficulties
- pursue **innovation, inquiry, and curiosity**, by thinking critically, creatively, and reflectively
- support **diversity**, as found in our different cultures, languages, and heritages
- support **equity**, through fairness and social justice
- support **community and participation** for the common good
- endorse **ecological sustainability**, which includes care for the environment
- promote **integrity**, which involves being **honest**,

responsible, and accountable and acting **ethically**

- and to respect themselves, others, and human rights.

As the view the film BEYOND THE EDGE Learners will be expected to:

- think **critically, creatively, and reflectively** about the themes presented
- examine issues related to **diversity**, as depicted in relation to Sherpa / Pakeha and European **cultures, languages, and heritage**
- consider the **challenges** to the characters' **integrity** related to being **honest, responsible**, and accountable and acting **ethically**
- consider whether or not characters **respect** themselves, others, and their family's **human rights**.

Through a range of activities Learners will have the opportunity to:

- express their own values
- explore, with empathy, the values of others
- critically analyse values and actions based on them
- discuss disagreements that arise from differences in values and negotiate solutions
- make ethical decisions and act on them.

Source for Values statements: New Zealand Curriculum

It's not the mountain that we conquer but ourselves. SIR EDMUND HILLARY
That's what this movie is about – conquering yourself and achieving your own dreams.
MATTHEW METCALFE – Producer, Beyond the Edge

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INTRODUCTION

BEYOND THE EDGE, a Matthew Metcalfe Production for General Film Corporation, is a 3D feature film focused on one of the world's greatest adventure stories of all time.

BEYOND THE EDGE is a 92 minute feature film which documents what is universally recognised as New Zealand's greatest adventure, the true epic journey of the heroic and triumphant ascent to the top of Mt Everest in 1953 by Edmund Hillary a modest bee-keeper and keen mountaineer from Auckland, New Zealand and the very experienced Sherpa, Tenzing Norgay, of Nepal. This is the tale of two men from modest beginnings; Ed Hillary who overcame his own demons and battled nature's raw cruelty to conquer Mount Everest, the highest peak in the world together with Tenzing Norgay.

The 3D film was written and directed by Leanne Pooley, and produced in 2013 by Matthew Metcalfe (Giselle, Dean Spanley, Love Birds) for General Film Corporation in association with The New Zealand Film Commission: NZ On Air's Platinum Fund and Digipost. The film is a Matthew Metcalfe Production. This truly experiential film enables an audience to not only learn about the legendary expedition, but to be transported into taking part in the action that is 're-lived' on the big screen in 3D as never seen before. Using original colour archival footage and photographs from the time seamlessly interwoven with interviews as well as dramatic re-creations of the assault – this is a high-altitude 'fly on the wall' look inside one of the most inhospitable environments on earth and man's ability to conquer. This state-of-the-art feature film weaves together a number of components including dramatic reconstructions, re-enactments, colour archive footage and stills from the 1953 expedition, a number of interviews, graphics and actual newsreel footage.

The film is expected to be rated PG - check www.beyondtheedgefilm.com for confirmation of rating.

BEYOND THE EDGE's main focus is the astonishing climb itself. While the world acknowledges that Sir Edmund Hillary and Tenzing Norgay "knocked the bastard off", few people really know the details of just how they managed it, or have ever glimpsed the dramatic moments that took place during

that understated modest era of 1953. Although they had best mountaineering equipment available at the time, by today's standards the gear was relatively primitive.

Hillary and Tenzing carried the hopes and dreams of the United Kingdom, New Zealand, the people of The Himalayas and the entire British Empire on their shoulders. As the world slowly recovered from the horrors of the second world war their efforts allowed people everywhere to believe a new age was dawning.





Working alongside Pooley, whose recent documentaries include, *Shackleton's Captain* (2012) and *The Topp Twins : Untouchable Girls* (2009), which has won 20 international awards, were **Catherine Madigan** – Line Producer (Production Manager for *Mister Pip*, Line Producer for *Brother Number One*), Director of Photography **Richard Bluck** (*The Lord of the Rings*, trilogy, *Avatar*, *The Return of the King*), Production Designer, Academy Award® winner, **Grant Major** (*Lord of the Rings*, *The Return of the King*), Costume Designer **Barbara Darragh** (*River Queen*, *Bridge To Terabithia*) and Editor **Tim Woodhouse** (*Topp Twins: Untouchable Girls*). The 3-D Post Production has been managed by New Zealand's **Digital Post**, which has completed post editing on many feature films including *Evil Dead* (2013), together with the final series of *Spartacus*, which is currently airing in the USA and Europe. Sound Design is by **Bruno Barrett- Garnier** working with Composer, **David Long**.

The New Zealand Film Commission has invested in the production in association with NZ On Air's Platinum Fund, Digifilm, TVNZ and Rialto Distribution. The project is being made with the assistance of the New Zealand government's Screen Production Incentive Fund (with finance by ANZ).



CAST

CASTING JOURNEY TO THE EDGE

Stepping into the legendary climbing boots of the young Ed Hillary is an actor from Nelson, New Zealand called Chad Moffitt. The role of Tenzing Norgay is played by Sonam Sherpa, who originally comes from Nepal and is now a New Zealand resident living in New Zealand's alpine region of the Mt. Cook National Park.

Producer Matthew Metcalfe said, "After an exhaustive search we were thrilled to discover Chad and Sonam. They were in great hands with a team of talented world-class Kiwi filmmakers including Director, Leanne Pooley, Oscar winning production designer, Grant Major, and acclaimed New Zealand cinematographer, Richard Bluck."

The job of finding a New Zealand actor, who didn't just resemble Ed Hillary, but could bring to life his stoic yet awkward personality and imposing physicality, was taken on by accomplished Casting Director, Liz Mullane, (LORD OF THE RINGS, THE HOBBIT, HEAVENLY CREATURES). A nationwide search ensued as men from all walks of life (from experienced actors to sheep farmers) came forward in the hope that they might be given the chance to portray their hero.

Director Leanne Pooley said, "There are few if any individuals in New Zealand more loved and admired than Sir Edmund Hillary. First and foremost finding an individual who Kiwis would believe to be and accept as Ed was a daunting task. We knew we needed someone who could truly embody Sir Ed and get as close as possible to his incredible presence. However, from the first time Chad auditioned I knew he was special."

Chad Moffitt, who stands at 6'4", who has some climbing experience, bears an uncanny likeness to the great man. When he first wrote to the production he sent a picture of himself holding a New Zealand \$5 note – with its profile portrait of a young Ed Hillary – this delivery had the desired effect, the Producers wanted to see more.

Chad Moffitt said, "I am honoured and humbled to have been chosen to play such an important New Zealander of international stature."

Finding the right person to play Tenzing Norgay was also a challenge. The filmmakers were determined that whoever played this role should be from Nepal or Tibet. So it seemed the most wonderful stroke of luck when they were introduced to Sonam Sherpa while on a location scout to Mount Cook National Park.



Director, Leanne Pooley, said, "Tenzing was described by everyone who met him as the most charming, charismatic man, with an amazing smile. Sonam is exactly the same and while relatively new to acting he was completely relaxed and focused in-front of the camera. It just seems incredible that we found our Tenzing in New Zealand."

"Finding Sonam was like something out of a Hollywood movie – we were up at Mt Cook on a reccy and Sonam was working at the restaurant at the Hermitage Hotel – I literally looked and said - wow that guy looks an awful lot like Tenzing! That led to an audition and here we are – he's the easiest going, lovely person to work with – he is very focused and never complains and he's been hurled towards a few crevasses!"

Sonam Sherpa said, "It's a great honour – I never thought I'd one day be playing the role of a national hero – an international hero and being involved in this exciting film industry. This is a totally new experience for me."

"The stars aligned when we found Chad and Sonam," added Pooley.

It is notable that while neither of the actors had the technical skills of mountaineering at the time of winning their audition; they were nevertheless both very familiar with high terrains, which helped them to cope with the challenging high altitude filming conditions.

"Together Chad and Sonam built an easy natural rapport with each other that has been apparent from their first meeting reflecting the same relationship the real men had," said Producer, Matthew Metcalfe. "And like Ed and Tenzing, Chad and Sonam were ready to take on a huge challenge of their own."

The remainder of the cast consists of a number of actors who were cast principally because of their close resemblance to key figures in the Everest climbing party of 1953. Other actors portraying various key members of the expedition include, John Wraith as John Hunt; Joshua Rutter as George Lowe; Dan Musgrove as Tom Bourdillon; Erroll Shand as Charles Evans; Phurenje Tshering as Ang Nyima and Jimmy Kunsang as Pemba.

SYNOPSIS

SYNOPSIS – THE STORY

BEYOND THE EDGE is a true story based on Edmund Hillary and Tenzing Norgay's legendary ascent of Mount Everest in 1953 and the first expedition that is universally acknowledged in history as having been successful.

The film strongly presents the context, time and place surrounding the actual ascent by including original colour footage and stills photography, interviews, which provide insights to Ed Hillary the man, and a selection of actual black and white newsreels from the period covering the expedition. These elements of the documentary drama are seamlessly integrated with dramatized re-enactments of Hillary and Tenzing's most dramatic life threatening moments on the climb (as portrayed by actors Chad Moffitt as Ed Hillary and Sonam Sherpa as Tenzing Norgay).

The film also provides a vivid insight into Edmund Hillary the man and the challenges he faced to overcome his insecurities, shyness and foibles. BEYOND THE EDGE mainly focuses on the ascent from the time the expedition party reached the 'icefall party' at Base Camp and then ultimately follows the actual assault to the summit.

EVEREST - THE EXPEDITION

The Hunt expedition made its base camp in March of 1953. Thereafter the expedition proceeded to slowly establish eight higher camps. At the same time the climbers and Sherpa porters were acclimatizing themselves to the altitude along the way. By late May, with the imminent threat of the approaching monsoon snow falls, the expedition was within striking distance of the summit of Mount Everest.

But first the Khumbu Icefall lay ahead – a pivotal feature, it is renowned as one of the most treacherous parts of the ascent of Everest. This constantly shifting ice river with huge crevasses and frozen blocks of rock and ice was a huge obstacle for the climbers and their Sherpa porters to overcome. A series of camps continued to be created, slowly moving higher up the mountain.

Camp 2 at 5,913 meters (19,400 ft) was established by life-long friends and fellow Kiwis, a bee keeper, Ed Hillary, and school teacher George Lowe together with Englishman, George Band – a Cambridge University graduate. Ed and George stood out from the rest of the climbers for the fact that they had received an 'ordinary' state school education in New Zealand, rather than the private 'public school' education that the British climbers had received in Britain.

Establishing a route through the Icefall took several days. Thereafter it had to be kept open for a constant succession of men and equipment. The team established nine camps from the Khumbu Glacier, through the Icefall, up the Western Cwm and on to the now South Col route of Everest. For several weeks the Sherpa busily moved supplies ever further up the mountain. By May 21, 1953 Wilfred Noyce and Annullu had reached the South Col, a crucial achievement.

On May 26, the first assault party of two English mountaineers Tom Bourdillon, a physicist and Charles Evans, a physician

and deputy expedition leader, set off to climb the south summit of Everest. They used the innovative closed-circuit oxygen equipment developed by Bourdillon. When one of their oxygen masks failed, Bourdillon and Evans were forced to turn back, just 300 feet short of the summit. They returned defeated, to Camp 8.

On May 28, the second assault party chosen by British team leader, John Hunt, comprising of Edmund Hillary and Tenzing Norgay, were ready to make their bid to reach the summit of Everest. Together they set off, establishing Camp 9 at 8,503 m (27,900 ft). It was there they spent a bitterly cold night, trying to sleep during the windiest weather of the expedition thus far. As Tenzing later described the night, "The winds grew even stronger than usual. When light came it was roaring like a thousand tigers!"

At 4 a.m. on May 29 Edmund Hillary and Tenzing Norgay began preparations for the day ahead. Pushing off at 6:30 am and using open-circuit oxygen equipment (as opposed to Bourdillon's closed –set system) they steadily climbed up Mount Everest. After Tenzing and Hillary strapped on their oxygen masks on that crystal-clear morning, they began kicking steps into the icy snow. By 9 am they had reached the South Summit, below the true summit. After climbing the bare, 40-foot vertical rock now called the Hillary Step, the two traversed a ridge and rounded the last switchback corner to find themselves on top of the world.

As Hillary later stated, "I continued hacking steps along the ridge and then up a few more to the right ... to my great delight I realized we were on top of Mount Everest and that the whole world spread out below us". It was 11.30 a.m. on May 29, 1953. Tenzing Norgay and Edmund Hillary had reached the highest point on the earth.

EVEREST – THE AFTERMATH

The newly-crowned Queen Elizabeth II knighted Edmund Hillary and John Hunt, but Tenzing Norgay received only the British Empire Medal rather than a knighthood. In 1957, Indian Prime Minister threw his support behind Tenzing's efforts to train South Asian boys and girls in mountaineering skills and provide scholarships for their studies. Tenzing himself was able to live comfortably after his Everest triumph, and he sought to extend the same path out of poverty to other people.

After the death of his first wife, Tenzing married two other women. His second wife was Ang Lahmu, who had no children of her own but looked after Dawa Phuti's surviving daughters, and his third wife was Dakku, with whom Tenzing had three sons and a daughter. On May 9, 1986, Tenzing Norgay died at the age of 71.

Tenzing Norgay's Legacy: "It has been a long road... From a mountain coolie, a bearer of loads, to a wearer of a coat with rows of medals who is carried about in planes and worries about income tax," said Tenzing Norgay.

BIOGRAPHIES OF THE KEY PROTAGONISTS IN BEYOND THE EDGE

1) SIR EDMUND HILLARY

A brief biography of a great New Zealander, Mountaineer, Explorer, Philanthropist, Humanitarian and Legend.

Sir Edmund Hillary's famous profile is on the New Zealand five-dollar note. Quite simply this means that in New Zealand 'everybody knows him'.



Ed Hillary grew up in Tuakau south of Auckland in New Zealand. Unbelievably, the young man who later grew to be 6' 5" was initially smaller than his peers at school and was often bullied. He attended Auckland Grammar School, which was a daily two-hours each way train journey. He took the opportunity to read and gained confidence by learning to box. His interest in climbing began at age 16 and the 'gangly' uncoordinated grown-up Ed found he was physically strong and had great endurance. He studied mathematics and science at the University of Auckland and in 1939 completed his first major climb.

Ed and his brother Rex became beekeepers, a summer time job that enabled Ed to climb during winter.

Sir Edmund Percival Hillary –was born in New Zealand on the 20th of July 1919 and passed away in Auckland on the 11th of January 2008. Hillary was made a Knight Commander of the Order of the British Empire (KBE), Knight of the Order of the Garter (KG), Member of the Order of New Zealand, (ONZ) and a recipient of India's second highest civilian award; the Padma Vibhushan which was awarded posthumously in 2008.

Edmund Hillary was a much loved New Zealand mountaineer, explorer, humanitarian and philanthropist. Hillary became interested in mountaineering while in High School and in 1939 he made his first major climb reaching the summit of Mount Oliver, a 1,933 m (6,342 ft) mountain in the Canterbury Region of New Zealand. Hillary served as a navigator in the Royal New Zealand Air Force during World War II.

Prior to the successful 1953 Everest Expedition, Hillary had been part of the British reconnaissance to Everest in 1951 as well as an unsuccessful attempt to climb Cho Oyu in 1952. Following his ascent of Everest, Hillary founded the Himalayan Trust that went on to build many schools and hospitals in impoverished Nepal.

In 1953 England was still depressed after World War II and the race for Everest provided a big boost for national morale. The fact that a couple of 'colonials' as the New Zealanders were known, had been invited to join the British led expedition

climb also meant a lot to people in New Zealand. Many people in New Zealand still spoke of Britain as 'home' at that time.

At the moment when the expedition began young Queen Elizabeth II was also about to celebrate her coronation, which was seen as a great morale booster to both Britain and her Commonwealth countries such as New Zealand.

Soon after the ascent of Everest Hillary married Louise Mary Rose. They had three children: Peter (born in 1954), Sarah (Born in 1955) and Belinda (1959-1975). In 1975 while en route to join Hillary in the Phaphlu where he was building a hospital, his wife Louise and youngest daughter Belinda were killed in a plane crash near Kathmandu.

In 1958 Hillary reached the South Pole overland and subsequently reached the North Pole – making him the first person to reach both poles and the summit of Everest (often referred to as the 'third pole'). Hillary climbed ten other peaks in the Himalayas between 1956 and 1965.

In 1989 he married June Mulgrew, the widow of his close friend Pilot Peter Mulgrew (who was killed in an airplane crash at Mt Erebus, Antarctica, in 1979).

In 2005 he was named by Reader's Digest as New Zealand's most trusted individual beating cyclist Sarah Ulmer an Olympic Gold Medalist cyclist and multi Academy-Award ® winning film director Sir Peter Jackson.

When Sir Edmund Hillary died in hospital in 2008 at the age of 88, his death was announced by NZ Prime Minister, Helen Clark. She stated that his death was a "profound loss to New Zealand". New Zealand came to a stand-still during this state funeral which was held on 22nd of July 2008.



2) TENZING NORGAY

A Brief Biography of a Legendary Sherpa and Mountaineer

Tenzing Norgay was born the eleventh of thirteen children in May of 1914. His parents named him Namgyal Wangdi, but a Buddhist lama later suggested he change it to Tenzing Norgay ("wealthy and fortunate follower of the teachings"). The exact date and circumstances of his birth are disputed. Although in his autobiography, Tenzing claims to have been born in Nepal to a Sherpa family, it seems more likely that he was born in the Kharta Valley of Tibet. When the family's yaks died in an epidemic, his desperate parents sent Tenzing to live with a Nepalese Sherpa family as an indentured servant.

At 19, Tenzing Norgay moved to Darjeeling, India, where there was a sizable Sherpa community. There, the British Everest expedition leader, Eric Shipton, noticed him, and hired him as a high-altitude porter for a 1935 reconnaissance of the northern (Tibetan) face of the mountain. Tenzing would act as a porter for two additional British attempts on the northern side in the 1930s, but this route would be closed off to westerners by the 13th Dalai Lama in 1945.

Along with Canadian mountaineer Earl Denman and Ange Dawa Sherpa, Tenzing illegally crossed over the Tibetan border in 1947 to make another attempt on Everest. They were turned back at about 22,000 feet (6,700 meters) by a pounding snow-storm.

In 1950, China invaded Tibet and asserted control over it, strengthening the ban on foreigners. Luckily, the Kingdom of Nepal was beginning to open its borders to foreign adventurers. The following year, a small exploratory party made up mostly of Britons scouted the southern, Nepalese approach to Everest. Among the party were a small group of Sherpa, including Tenzing Norgay, and an up-and-coming climber from New Zealand, Edmund Hillary.

In 1952, Tenzing joined a Swiss expedition led by the famous climber Raymond Lambert as it made an attempt on Everest. Tenzing and Lambert got as high as 28,215 feet (8,599 meters), less than 1,000 feet from the summit, before they were turned back by bad weather.



THE TENZING-HILLARY PARTNERSHIP

From the outset it was clear that Tenzing and Hillary had developed enormous respect for one another's capabilities, attitudes and strengths.

In 1953 another British expedition led by John Hunt set out for Everest. Tenzing Norgay was invited to put a team of 20 Sherpa together and was later on hired as a mountaineer, rather than as a Sherpa guide - an indication of the respect his skills engendered in the European climbing world. It was Tenzing's seventh Everest expedition.

Tenzing and Hillary quickly learned to respect one another as mountaineers. Tenzing even saved Hillary's life in the early stages of the 1953 expedition.

The two were roped together, making their way across the ice-field at the base of Everest, the New Zealander leading, when Hillary jumped a crevasse. The icy cornice he landed on broke off, sending the lanky mountaineer tumbling down into the crevasse. At the last possible moment, Tenzing was able to tighten the rope and prevent his climbing partner from smashing onto the rocks at the bottom of the crevasse.



PRODUCTION STORY

THE MAKING OF BEYOND THE EDGE

PRODUCER'S STATEMENT

This is the story of one man's journey from a simple boy who grew up in a small town outside of Auckland, who was painfully shy, who became the man who not only conquered the mountain but conquered himself. MATTHEW METCALFE

For Producer, Matthew Metcalfe, making BEYOND THE EDGE was more than a passion project - it was the fulfilment of a 'dream come true'. "A producer's job is to find funding for the film and in order to do that the producer must understand the story they are pitching inside out", said Metcalfe.

"About six years ago I became interested in the story of the conquest of Everest by Sir Edmund Hillary and Tenzing Norgay - I had been thinking about it and often asked myself - how do I tell this story - what's the best way to do it?" Metcalfe decided the best way to tell the story was not to be too complicated but simply tell the story from "the bottom of Everest to the top."

He added, "I also felt it was an achievement story - a little like Chariots of Fire - so with that in mind I carried it with me for a few years and eventually came to a point where about 18 months ago I wrote a story line that outlined the bottom to the top story and how it would work within a narrative structure that also gives the audience an insight to the makeup of the great New Zealander. I wanted to do this as a feature film within a New Zealand environment. At that point we started to think about doing it in what I would call a 'Touching the Void' style which was a feature film documentary format I greatly admire using extensive recreations and dramatisations to tell the story."

HILLARY FAMILY SUPPORT

An important step in the making of any documentary - drama revolves around obtaining written permission from the people whose story to use their material, images and interviews. Once the producer and director have this permission they can they can proceed with confidence - the director / writer to conduct research and the producer to look for funds to make the film.

With regards to BEYOND THE EDGE Matthew Metcalfe said, "The Hillary family have been wonderful right from the get go..." (when) "...we engaged with the family and we started talking about how to do this film in a way that respected the family and respected the legacy which was very important to us as filmmakers. We felt that we had to pay homage in the right way [to the Hillary story] as we are telling a story that's not only important for the climbing community but it's arguably the most important national narrative in New Zealand cultural and social history. So we had to get that right and the only way we could get that right was with full engagement with the Hillary family and they have been wonderful from that moment onward."



Edmund Hillary's son, Peter Hillary, is an accomplished mountaineer literally following in his father's footsteps. He has reached the summit of Everest twice. In BEYOND THE EDGE he lends his voice to share his father's emotional story, which gives the audience a unique insight into Ed's heart and mind.

THE FOUR KEY ELEMENTS

Metcalfe explains, "Our aim in bringing together the multiple elements into a seamless story was a challenge that I think we've mastered quite well. There are four key elements to this film - firstly you've got the original footage from the 1953 expedition. Fortunately it's in colour, was shot on 16mm film and has been brilliantly preserved and recently restored so it's a wonderful medium to use. Secondly, the Royal Geographical Society has over 1,000 35mm colour stills taken by Alf Gregory on the 1953 expedition. Thirdly, we have all the interviews that all the members of that expedition did once they came down from the mountain - which they continued to do for many years afterwards. There's a wide variety of archival material in the world. And fourthly, we have our recreations directed by Leanne (Pooley) and filmed in 3D format on location around Mt Cook."

RATIONALE FOR CHOOSING THE 3D FORMAT

The use of 3D photography and projection formats is very deliberate as Metcalfe explained, "3D works best in two environments - firstly in an environment where you have depth of field and secondly 3D works best when you have a reason to use it. The reason we're using it is that it's experiential for the cinema-goer. 3D helps you to 'be there' and right from the start we said we want the audience to come with us on the journey from the bottom to the top of Everest - and 3D helps us achieve that."



DIRECTOR'S STATEMENT

In terms of stories in New Zealand there's no story that is more important or bigger or has stronger resonance in terms of a country's identity – I don't know any filmmaker that wouldn't be attracted to this story.

LEANNE POOLEY

Leanne Pooley said, "Mount Everest was the final frontier, the third pole. Before Hillary set foot in Nepal there had been 15 serious attempts to conquer Everest; all had failed and 22 people had already lost their lives on her slopes. Many at the time believed the altitude at her summit was beyond that which could be survived by a human being, no matter how fit."

"The ultimate villain, Mount Everest, is an enormous, unfeeling, vicious killer whose penetrating temperatures, ferocious winds, sheer cliff faces and maze-like icefalls make her an adversary like no other. The conflict between this mammoth mountain and Sir Edmund Hillary's stoic, humble heroism is a David and Goliath tale of Biblical proportions. The story is a gift for a film-maker and I don't believe I've ever come across a tale that better serves the dramatized documentary form," said Pooley.

"The best documentaries are exactly like the best fiction features; good stories, well told, with a strong narrative and great characters. BEYOND THE EDGE is neither a documentary nor drama but a piece of work that authentically weaves the two into one," said Pooley.

EXPLORING HISTORICAL ELEMENTS

"The historical components that are available to be explored are extensive. Wonderful colour archives (moving and still) and interviews from the time have provided me with an incredibly rich bed from which to establish the film's credibility. This material has also helped me to create a strong sense of nostalgia, reminding the audience of a different time. It comes from an age when there were still frontiers to be explored," said Pooley.

"Rather than simply reflecting this world however, the film will transport the viewer into it. Using the latest technology, we have treated the archive to make it 3D and inter-cut it with high-end dramatic 3D reconstructions and re-enactments. The technology allows the audience to truly experience Everest, enabling the viewer to get as close to the climb as is physically possible without risking frostbite," Pooley remarked.

"The Death Zone will feel real as we gaze around an environment almost unimaginable in its scale. We'll look over edge of cliffs as we traverse them and up at rock faces that seem impossible to climb. As Hillary struggles against the elements we'll struggle with him, as wind and snow drive towards us," Pooley continued.

"I also want people to come to know Ed the man. For this reason there are flashbacks into the childhood of a self-conscious, insecure boy who was bullied at school. As Ed the climber grinds his way up the mountain, we are reminded of where he came from. We come to know the young man who suffered from self-doubt and was painfully shy - the under-dog in many ways," said Pooley.

"BEYOND THE EDGE is a sometimes harrowing, but an ultimately inspiring journey. Everyone should leave the cinema feeling inspired to climb their own mountain no matter what that mountain might be. This is a great story about a great man and I believe it will be a truly great film," Pooley concluded.

RECREATING A TRUE - LIFE EVENT ON THE SCREEN

Recreating a true-life event on location was not so much a challenge but fun for Director Leanne Pooley. With regards to her extensive background in documentary filmmaking, which is all about telling true stories, Pooley said, "It's kind of what I do – because directing true-life events is all I've ever done to be honest. The challenge of combining drama with it was actually less of a challenge and more fun because it means I have control over those dramatic elements. So the moments of the story that there is no archive of or no photographs of, I can recreate and control."

"In a way it's not a challenge it's a gift and it's such an amazing story that the gifts are sort of multi layered - there's all this wonderful archive. There are incredible photographs - there are interviews - we've got hundreds and hundreds of hours of interviews with the people who were actually there, so we're using those people to tell the story with the dramatic moments we shot on the Tasman Glacier," she concluded.

THE VOICES

Through the use of original interviews, Sir Ed is the main voice of the film, guiding us through the ascent step by step and ensuring the viewer experiences his highs and lows, fears and insecurities and ultimately his triumph. Mountaineering and historian experts include Jim Whitaker, the first American to summit Mt Everest; Stephen Venables the first Britain to reach the summit without oxygen; Peter Hillary son of Ed Hillary, Norbu Tenzing – Son of Tenzing Norgay; Peter Hackett – world's leading authority on high altitude medicine; Mike Conefrey author of Everest 1953 and lastly the voices of the entire 1953 expedition are used in the film, alongside Sir Ed's.

THE SCREEN STORY WRITING PROCESS

Matthew Metcalfe came up with the concept i.e. that he and Leanne Pooley make a film JUST about Ed Hillary that concentrates solely on the conquest of Everest (not the rest of his life). This film, BEYOND THE EDGE would combine archive material (stills, recorded interviews, filmed sequences) with shot reconstructions. Metcalfe worked with Leanne Pooley to turn

this concept into a more developed proposal which was the basis for the "Screen Story" rather than a "Screen Script". From this they sought funding. Pooley says, "The script per se is basically written in the editing phase of the film."

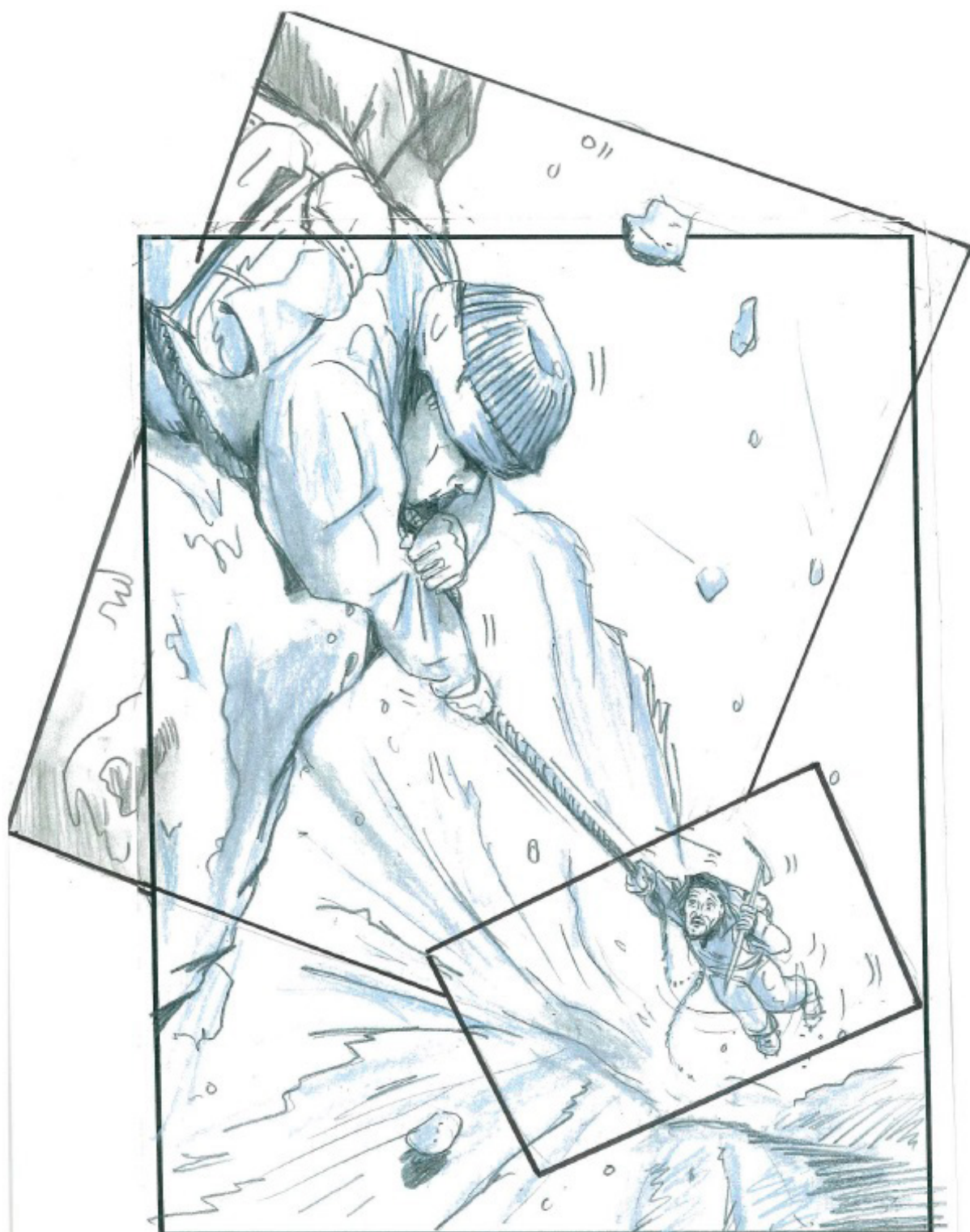
Leanne Pooley's process is unusual. She goes into the edit process with a reasonable idea of how she wants to structure the film based on her own research.

Pooley explains, "My editor, Tim Woodhouse, and I take all the historical interviews, the (contemporary), interviews I do, and other bits of audio (recordings) and knit together the voice-over for the film (this is where I use the transcripts). This involves people who were there (including Ed), experts and others describing what happened on the expedition. Literally thousands of little bits of hundreds of interviews are woven together. Once we do this we cut together images to illustrate the story that is being told. This involves using the moving archive, the stills, and eventually the reconstructions we shoot. During this assembly (before the reconstruction shoot) we use storyboards to help us build what we call an animatic; this is basically 'the script'."

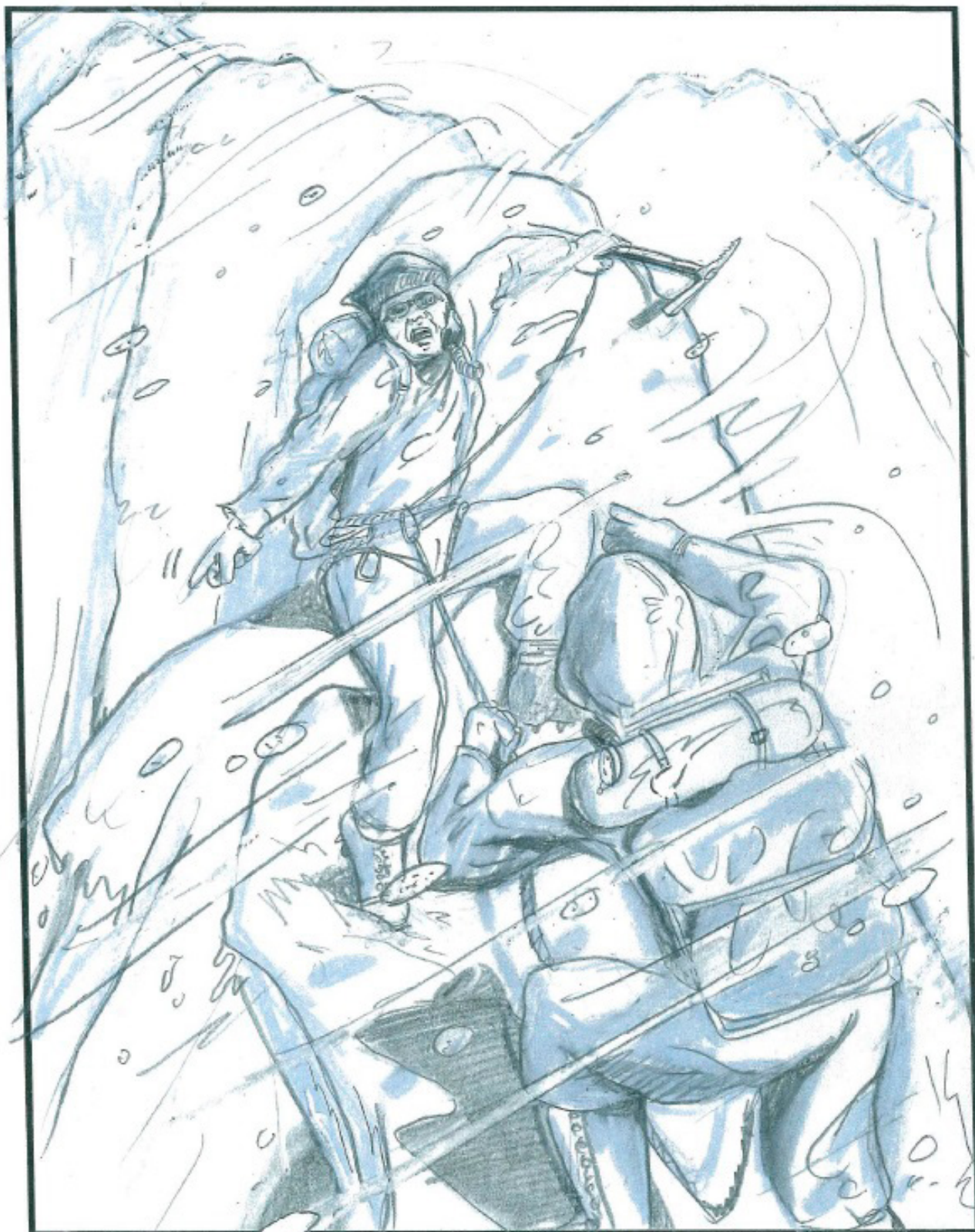
STORYBOARDS – BEYOND THE EDGE



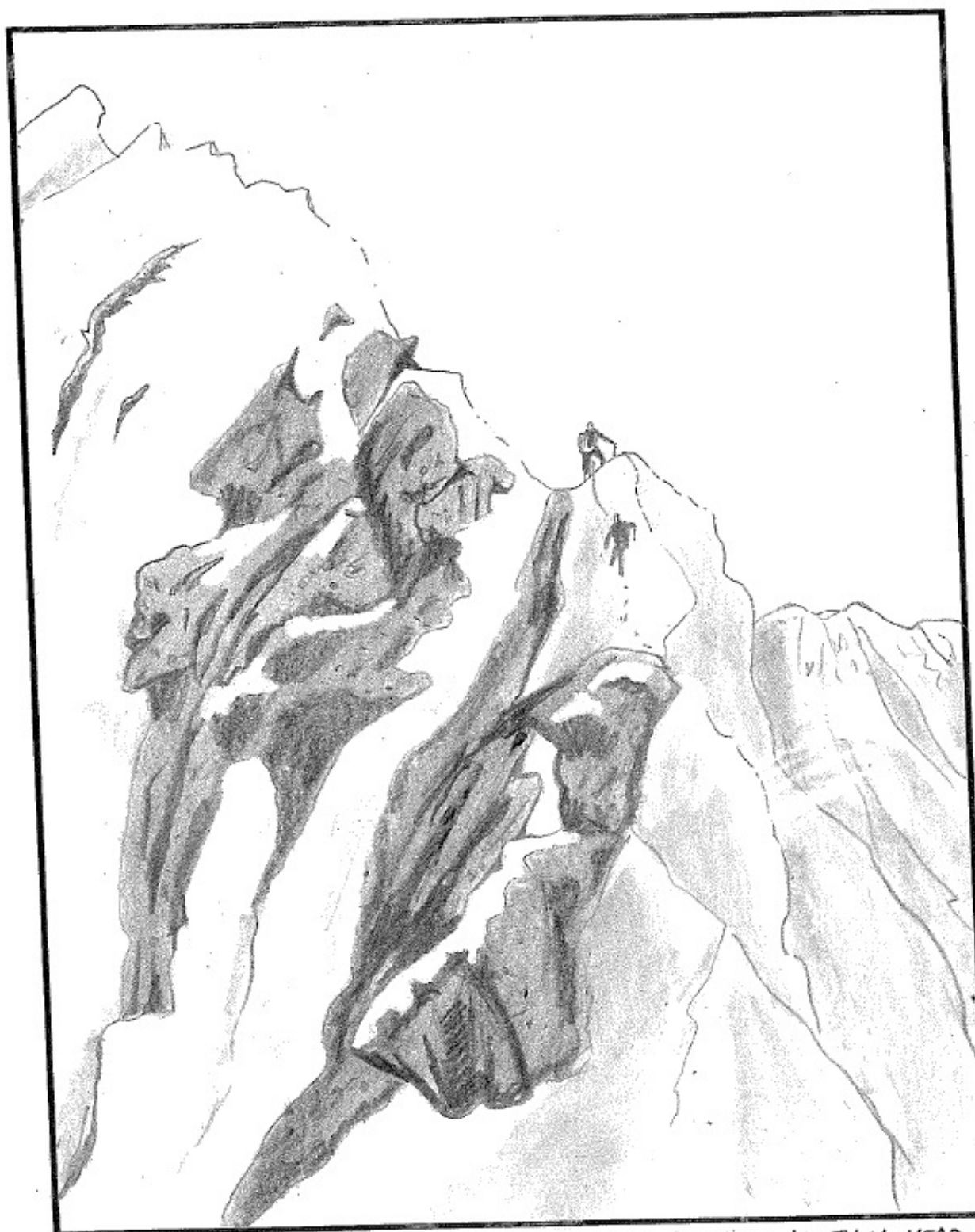
AT 17,900 FEET HUNT & HILLARY PLAN THE FINAL ASSAULT ON EVEREST.



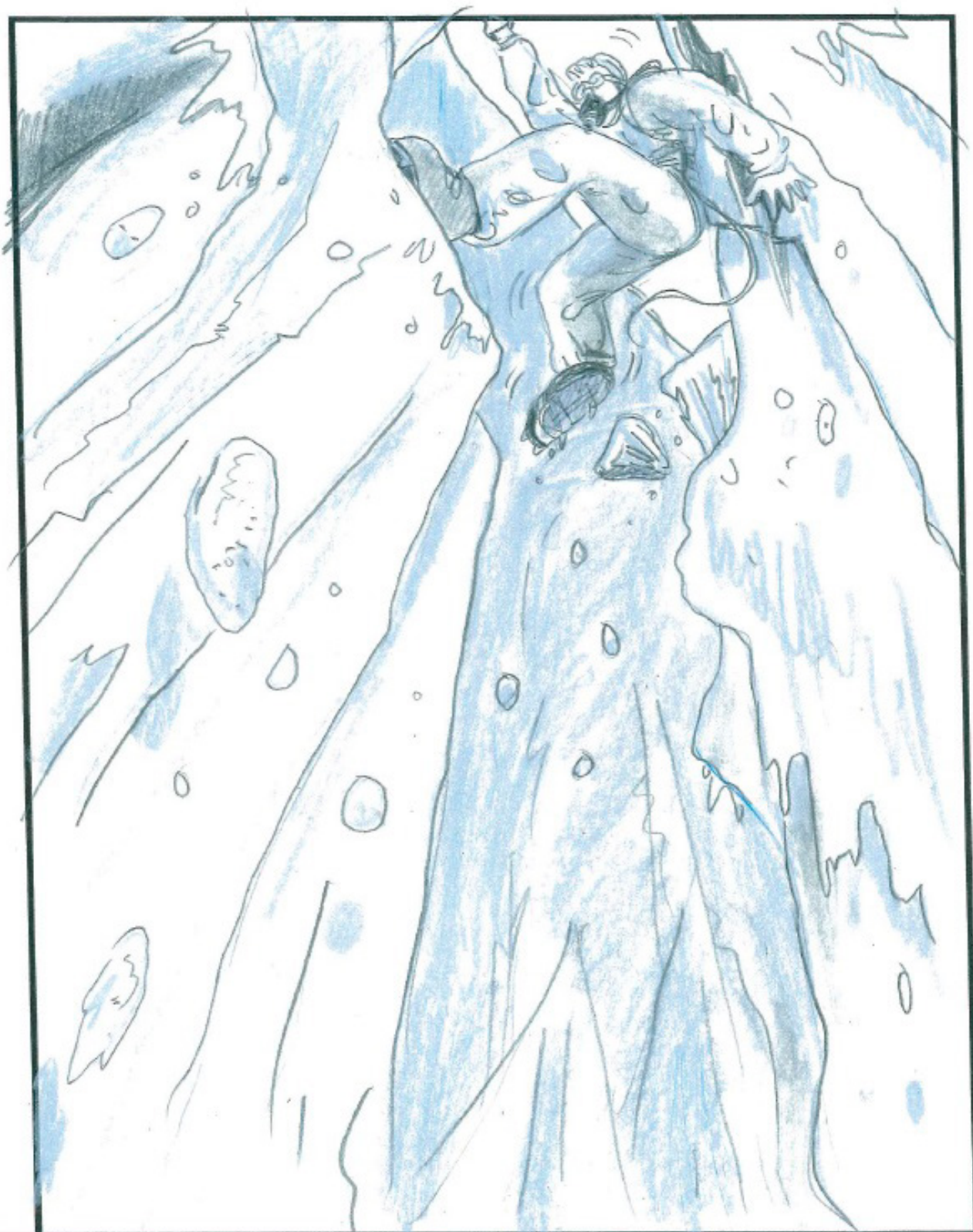
HILLARY HANGS ON AFTER HIS FALL INTO THE CREVASS
JUST AFTER CAMP IV.



BOURDILLION AND EVANS ARE FORCED TO TURN BACK 328^{ft} FROM THE SUMMIT.



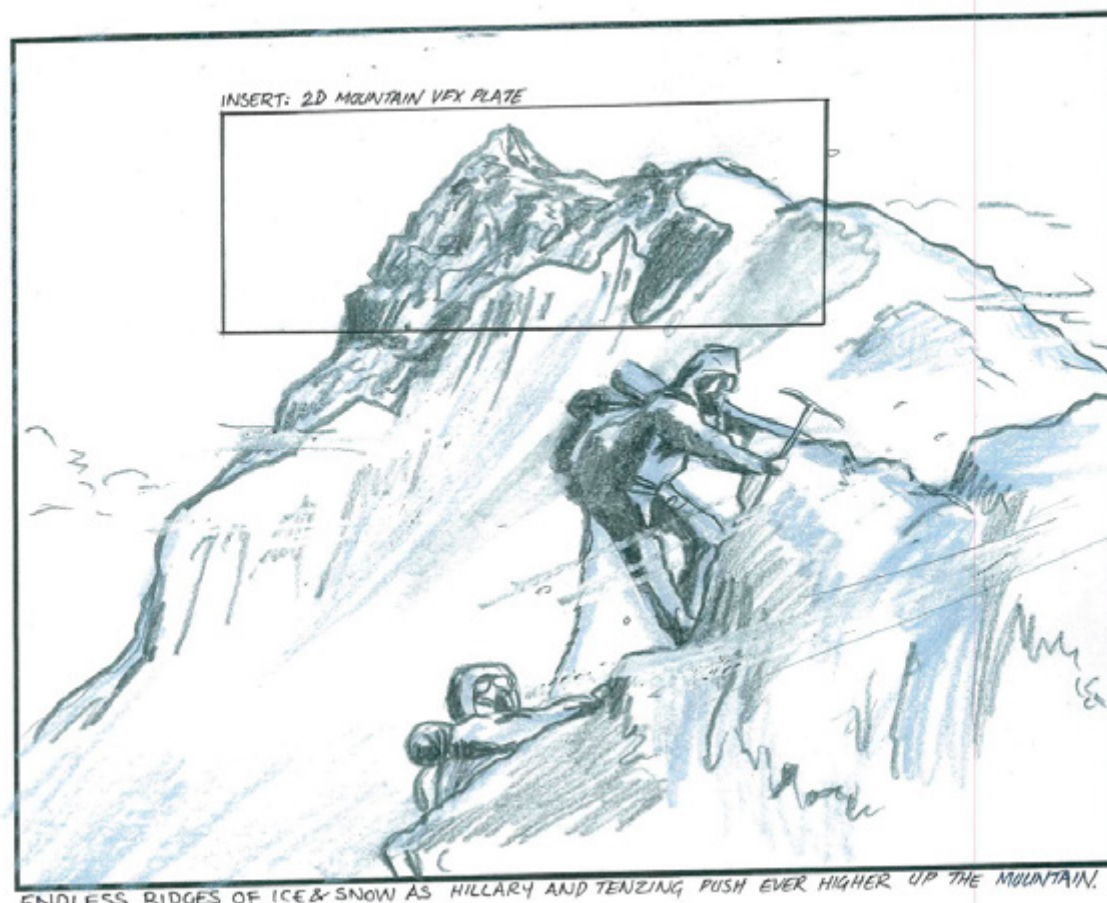
HILLARY & TENZING PASS THE SOUTH PEAK AT 9AM AS THEY HEAD FOR THE SUMMIT ON THE 29th MAY 1953.



HILLARY INCHES HIS WAY UP THE DANGEROUS 40foot ICE SHELF LATER KNOWN AS THE HILLARY STEP.



WITH ALL HIS EFFORT HILLARY CLAWS HIS WAY UP THE 40FT ICE WALL.



CINEMATOGRAPHY – FILMING AT HIGH ALTITUDE

As Director of Photography (DOP) Richard Bluck worked with an amazingly accomplished team of people during the filming of BEYOND THE EDGE.

High Altitude Camera Operator, Mark Whetu, summited Everest in May 2013, in the course of filming for BEYOND THE EDGE. Whetu was a pivotal member of the Mountain Safety team on Mt Cook during principal photography in March 2013. The Co-ordinator of Safety and Locations on the Mt Cook shoot was Guy Cotter who is regarded as one of the world's foremost mountaineers.

Logistics and Safety when filming at High Altitude

Filming at high altitude posed many challenges including the obvious safety hazards which impact on the pace of shooting making it much slower than usual. Producer, Matthew Metcalfe explains, "I have shot (films) in the mountains before and safety has to be the number one issue. In order to make everyone safe people have to be clipped in and harnessed (to one another). That creates its own what I call the dog park dance where we're all clipped in like dogs in a dog park tripping over each other in the snow! There's just no way to avoid that because you don't want to take the risk of someone getting hurt. It's a 'live' environment; it's a dangerous environment. Filming is slower because of that – there's just no way around it."

LOGISTICS

"Mountains have got to be one of the hardest places to film. A typical day for us on the BEYOND THE EDGE shoot started with most of the team rising at 5am. We'd have breakfast between 1/4 to 6 and 6 a.m. We got the latest weather reports and from there we'd grab our kit and head down to the airport at Mt Cook or go to the studio if weather was bad.

If we flew (which was more often than not during the shoot), the first choppers were usually in the air at first light and it was normally a two-hour process to get all the loads up to the mountain. Those loads usually involved about eight helicopters to get us from the bottom to the top and later of course from the top to the bottom. We had to break that down into passenger loads and also bin loads."

The bin loads required the more powerful helicopters – the B3 or the Squirrel B3 and they would bring up to about half a tonne of equipment with them. We needed three of those per day. In a nutshell every day we had to fly about 24 people and 1.5 tonnes of equipment up from Mt Cook airfield to about 8,500 feet at the top of the Tasman Glacier."



SAFETY PROCEDURES

As safety on the *Beyond the Edge* production was paramount, the producers ensured the best possible practices were in place at all times and engaged some of the world's best mountaineers and Safety Experts who also had extensive experience of working on feature films.

Producer Matthew Metcalfe said, "On any film, safety is important. I have a personal mantra which is - you know what we all treat it like we're trying to get a rocket to the moon, but at the end of the day it's just a movie it's not even worth a cut finger. And on this film that applies in triplicate! We said to everyone right from the get go - the budget is always tight but not for safety - on safety we don't scrimp we don't 'save.'"

The producers ensured the Safety and Locations team had everything they needed safety-wise and were strict about it. "Everyone respected that and everyone has gone out of their way to look out for each other and operate as a true team - and of course we've been incredibly helped by Adventure Consultants led by Guy Cotter who is one of the world's foremost experts on filming in the mountains," Metcalfe said.

Cotter was able to set up a situation whereby the whole crew could operate safely. There were no incidents on during principal production. The production was extraordinary for the number of people working in Safety who had summited Mount Everest (between ten and fifteen), trekked to the South Pole or climbed significant peaks such as K2. At the time of the shoot Metcalfe said, "We've literally got the most experienced guys in the world looking after us and I tell you what on a daily basis, it shows!"

Director, Leanne Pooley, has an aversion to heights. But the well-respected and much liked Director never complained about the dangers and later said, "I'm absolutely certain that if I wasn't attached to a mountain-man I would have fallen down some hole by now - so it's pretty good that they're here. I feel like I've conquered it because I literally sat on a ledge the other day and it was about, hmm, I don't know, about 4 metres wide with about a --- I don't know, I could be exaggerating, but it seems like a 4000 meter drop. And I felt fine because I trust them all. I don't mind helicopters at all but heights have never been my thing so - well I've hung myself over a couple of these

ledges and I feel kind of proud of myself - haha - it won't impress my kids though!"

PRODUCTION DESIGN - CREATING AUTHENTICITY

Academy Award winning Production Designer, Grant Major was coincidentally walking in the Himalayas, when he took a call from Leanne Pooley's researcher offering him the post of Production Designer on *BEYOND THE EDGE*. The job intrigued Grant Major, as it was a new genre for him.

The brief from producer, Matthew Metcalfe, was for authenticity 'all the way'. From Metcalfe's point of view he wanted a sort of stylisation while maintaining the authenticity, offering a very exciting design opportunity.

Major said, "I've never done a dramatized documentary before. One of the things about my job is to know about the time, place and environment for a given drama and script. In this instance there's a very specific time and a specific place with a lot of imagery and knowledge about what actually happened there. So my duties were specifically to do with recreating that event with a lot of fidelity, all those details, so that it would look just the same as the real thing."

CREATING 'THE LOOK' - DEFINING THE PERIOD

"So it's kind of a break from tradition to have a designer working on a documentary," said Major, "I like to think that with my skills I bring a certain amount of stylisation. I know it's a very factual story but it's important for it to have a 'look' which I think is quite a 'groovy' look. When you look at the (film) material even though it's 60 years ago now - you know that all these individual climbers had their own style and a certain '50's style - a certain mountaineering kind of thing. So I was very much interested in that period look. And then of course there's also a lot of graphic work to happen in the film. Collectively, with the archival things, and the things that I can bring in from a design point of view there's quite a lot of material there to formulate and turn into a sort of designed look," Major commented.

SOURCING PROPS RESEARCHING FAR AND WIDE

Objects like the oxygen gear and the tents and so forth are archival objects that still exist in the Royal Geographic Society and there are some elements of that expedition in the New Zealand Museums. Major said, "I was actually able to go to the local museums and measure up and photograph and do a survey of all the things I could get my hands on. We had a researcher in London who could go to the Royal Geographic Society and do a really good photo survey of their objects. Collectively we had a lot of good stuff to work with."

Major started researching in early November 2012, five months before principal photography commenced. "That was quite a period of time (made available) given that we were only recreating 20 to 30 minutes of actual drama," Major said.

The research began straight away so that Major and his team could find out what props they had to acquire from overseas that would take time to get to New Zealand and what things they had to make. They made the oxygen sets. All of the tents had to be made, with lots of detail following intensive research into the materials and the colours.

"I'd like to think that all the intercutting between what we've made and the actual things on the archival footage is pretty seamless – so you know – that takes time and a skilled team," Major said.

COSTUME DESIGN – FABRIC AND COLOUR

For Costume Designer, Barbara Darragh, being able to research the actual archival pieces of costume in the Canterbury Museum was a great place to start. Darragh said, "We were able to look at their original pieces that came back from Everest – especially the padded jackets, the boots that were lined with kapok (a natural fibre), the mittens, the oxygen helmets - it was a really good start for us to get a scale of how they were built and the scale of how much padding was in them. Most of them were designed in Farnborough." (Farnborough is a military RAF base in Hampshire, U.K. – known for its development of military material.)

The challenge of matching the recreation with the actual film footage (from the period) was an enjoyable aspect for Darragh. "It was really interesting trying to make the colours and the shapes seamless between the original footage from 1953 and now – it took a lot of dying – a lot of cloth was dyed and over dyed until we got that colouration. I did try to use the cottons and nylon which is what the fabrics were at the time. All the green jackets do have down in them and all the boots have been constructed very similar to the time – they were combat soles. We left the padding out (of the boots) because we had to try and fit existing crampons onto them as well. We also had a couple of crampons made for the film. I found it interesting matching layers and layers of colour until they got it get it right and then aging the material.

CONSIDERING THE IMPACT OF 3D FILMING ON COSTUMING

The impact of 3D filming had to be taken into consideration



by Barbara Darragh. "If you have anything white or a strong contrast and it moves in front of the performer it's really distracting (on film). So a lot of the toggles and the ties were taken down a lot darker in colour than what they would have been at the time," said Darragh.

AGING AND PERSONALISING COSTUMES

The members of the original 1953 expedition were issued new clothing at the start of the expedition. Darragh says, "When you look at the original footage of some of the garments, you can still see the packaging lines on them. However, (in making the film) we were trying to get away from that and make the costumes look like they're also 'getting to the top' and they are deliberately aged and ripped and torn. We did notice that the boot covers ripped pretty quickly on the rocks in New Zealand during the shoot!"

Darragh found it fascinating to have an insight into what the climbers would have gone through on the expedition. "They slept in their down jackets for wind protection - they all had their own eccentricities of course - Ed with his striped cap. That cap was made, I believe, by his sister with scraps of fabric. That cap was in the museum – we recreated it. I had all the stripes reprinted again and we stitched it just as it was – which was a pretty cool thing to do – it's so iconic that cap. And Charles Evans had this sweater, which the more we studied it the more we found it's knitted off kilter. It's not symmetrical so we recreated it exactly the same.



MAKE-UP AND PROSTHETICS DESIGN - WEATHERING HILLARY

Davina Lamont was working in London when Leanne Pooley, the Director invited her to become the Make Up and Prosthetics Designer. She agreed and on her return to New Zealand she became involved in the casting process, recommending that Chad Moffit be cast in the role.

Lamont said, "Chad Moffit is actually older than Ed when Ed ascended Everest but Chad has been indoors for a few years and doesn't have the aging or the 'weathered look' as we call it that our lovely Ed had so we had to add it," said Lamont.

"We didn't want to make Chad exactly like Ed," said Lamont. The make up team used aging weathered prosthetics around Moffit's eyes and on bit on his forehead. They changed the length of Moffit's teeth so he has just the top teeth in. They also pushed out his gums a little bit to open up his mouth. Lastly they added in a beard and stubble and "weathered it up".

"I have to say with him in costume and make up he looks amazing," Lamont remarked.

THE FILMMAKERS

MATTHEW METCALFE – PRODUCER

Matthew Metcalfe is one of New Zealand's most prolific and internationally successful producers whose films have been nominated for thirty New Zealand Film Awards with thirteen wins, while also being long-listed for two BAFTA awards and being nominated for a London Critics Circle Award.

In September 2013, Metcalfe will have two features at the prestigious Toronto International film Festival with BEYOND THE EDGE and GISELLE - a first for a producer from New Zealand.

Other films Metcalfe has produced or executive produced have shown in the Cannes, Toronto and London film festivals, as well as numerous others around the world. His work includes feature films such as DEAN SPANLEY (starring Peter O'Toole and Sam Neill), NEMESIS GAME (starring Ian McShane) and LOVE BIRDS (starring Rhys Darby and Sally Hawkins) – films which have sold internationally to companies such as Lions Gate, Icon, Paramount and Miramax. TV shows Metcalfe has produced include prime time productions such as AIR FORCE,

SOLDIERS OF FORTUNE, VIETNAM – MY FATHERS WAR and the hit German TV drama series – EMILIE RICHARDS.

LEANNE POOLEY - DIRECTOR

One of New Zealand's most internationally accomplished and award winning documentary film-makers, Leanne Pooley has worked for broadcasters around the world including the BBC, ITV Channel 4 (UK), PBS, TVNZ, the Knowledge Network, and The Discovery Channel.

Pooley's documentaries have screened in more than 100 countries and include topics ranging from the great Antarctic Explorers to a docu-drama examining the ancient process of Papal elections. In 1997, Pooley established the independent production company Specific Films in New Zealand.

Recent documentaries include SHACKLETON'S CAPTAIN a dramatized documentary about Frank Worsley, Captain of Ernest Shackleton's ill-fated Endurance expedition; THE TOPP TWINS : UNTOUCHABLE GIRLS (2009) which has won 20 international awards including the "Cadillac People's Choice Award" at the prestigious Toronto International Film Festival Award; the Qantas Award winning film RELATIVE GUILT, THE MAN WHO HAS EVERYTHING for the American Discovery Network, KIWI BUDDHA as seen on National Geographic and HAUNTING DOUGLAS about choreographer Douglas Wright, her first feature length documentary, which has screened at festivals around the world and earned Pooley the award for BEST DIRECTOR at the 2005 New Zealand Screen Awards.

Her documentary, THE PROMISE, about euthanasia campaigner Lesley Martin won the 2006 New Zealand Screen Award for 'Best Documentary'. In 2006 Leanne produced and directed TRY REVOLUTION exploring how rugby was used to help bring down South Africa's apartheid regime, and in 2007 BEING BILLY APPLE about the man who became a living work of art.

Leanne Pooley lives in Auckland, New Zealand with her husband and two children. She was born and raised in Winnipeg, Canada she immigrated to New Zealand in the mid-1980's and began working in the New Zealand television industry. In 1992 she moved to England where she made documentaries for major broadcasters including BBC (1&2) ITV and Channel 4 as well as PBS in America.

CATHERINE MADIGAN – LINE PRODUCER

Catherine Madigan has been involved in numerous feature films, television series, television commercials and documentaries both in New Zealand and overseas. Most recently she was Production Manager on Andrew Adamson's latest feature *Mister Pip* (starring Hugh Laurie) filmed in Bougainville, Papua New Guinea and New Zealand. She previously worked as a Line Producer on the documentary *Brother Number One* filmed in Cambodia and New Zealand.

Her most recent projects include Line Producing two General Film Corporations films *GISELLE* and *BEYOND THE EDGE* for producer Matthew Metcalfe.

Madigan production-managed the Hollywood feature film *Vertical Limit* shot in Queenstown, followed by a US feature in Thailand starring Angelina Jolie. She has also produced a behind-the-scenes DVD in Las Vegas with Celine Dion and has directed her own documentary, *TURNING THE TIDE*, in Sri Lanka about New Zealand aid reaching fishing communities post-tsunami. Madigan has produced several Tourism NZ commercials in recent years as well as the Tourism NZ International Short Film Competition. She is currently on the NZ Film Commission LBSG panel, the DOCNZ Advisory Board and is a member of WIFT.

GRANT MAJOR – PRODUCTION DESIGNER

The Academy Award-winning production designer, Grant Major, was born in New Zealand in 1955 and went to Auckland University of Technology art school, where he majored in graphic design.

His first job was in the design department at Television New Zealand and, after a stint with BBC TV in London, his debut feature credit was on Jane Campion's, *AN ANGEL AT MY TABLE* (1990). He embarked on a notably fruitful collaboration with director Peter Jackson on *HEAVENLY CREATURES* (1994) which also included *The Frighteners* (2006) before they went on to attempt the most ambitious film trilogy of all time, *The Lord Of The Rings* (*THE FELLOWSHIP OF THE RING*, 2001; *THE TWO TOWERS*, 2002; *THE RETURN OF THE KING*, 2003) (Major won the Oscar for the final instalment; he has been nominated four times).

Major went on design Jackson's *KING KONG* (2005) and Martin Campbell's *THE GREEN LANTERN* (2011). In between such gigantic productions, he has also worked closely with Nikki Caro on *MEMORY AND DESIRE* (1998), *WHALE RIDER* (2002) and *THE VINTNER'S LUCK* (2009) and his most recent projects are *MR PIP* (2012), which is set in Papua New Guinea, and *THE EMPEROR*, set in the post-War imperial palaces of Japan.

RICHARD BLUCK – DIRECTOR OF PHOTOGRAPHY

Richard Bluck is today considered to be one of New Zealand's best exponents of shooting in state of the art 3D, started at Television New Zealand, as a trainee cameraman. In 1989 Bluck made a debut as director of photography by collaborating with cameraman Grant Lahood on the classic short film

SNAIL'S PACE.

He went on to direct music videos for hip hoppers, Southside of Bombay, and went on the road with the New Zealand Symphony Orchestra for 1993 documentary *IN BED WITH THE ORCHESTRA*.

Bluck earned a great reputation for his Steadicam skills –and worked on selected scenes of Peter Jackson's *BRAINDEAD*, *THE FRIGHTENERS* and *THE LORD OF THE RINGS*. Bluck made his debut as a feature film director of photography two with Jonathan King's *BLACK SHEEP* which garnered work a New Zealand Film and Television Award. Other feature films include *UNDER THE MOUNTAIN* and *SECOND-HAND WEDDING*. He served as second unit DOP on the epic films *KING KONG* and *AVATAR*.

Bluck is also skilled in the complex art of filming miniatures: his work on *THE TWO TOWERS* would see him sharing an award from an organisation of American special effects professionals. Bluck also shot boat miniatures for *MASTER AND COMMANDER*, and train scenes for Martin Campbell's *THE LEGEND OF ZORRO*.

BARBARA DARRAGH – COSTUME DESIGNER

Costume designer, Barbara Darragh, has had a life time career costuming actors for major New Zealand film and television shows, US cable shows and international feature films such as *BRIDGE TO TERABITHIA*, plus many television commercials. Over the past four years Barbara was costume designer for the Starz series *SPARTACUS* plus numerous television commercials. She has received several awards for costume design plus Emmy nominations for *SPARTACUS*. ATB costume hire is an expanding business she also owns to facilitate industry designers and stylists.

DAVINA LAMONT – MAKE UP AND PROSTHETICS DESIGNER

Davina Lamont is a Queenstown based international Film, Television and Fashion Makeup Artist, with over 19 years in the industry. Her career has taken her around the world where she has managed to work within all the different elements that the makeup world has to offer ranging from designing make-up, hair and prosthetics for some of the big film production companies to photo shoots. Lamont works with Directors: Peter Jackson, Andrew Adamson, Leanne Pooley, Ross Brown and Gino Acevedo - people whose creativity continually feeds her imagination.

Lamont was nominated for a Saturn Award in America for Best Makeup with *30 DAYS OF NIGHT* and Winner of a Moa New Zealand Film Award, for Best Makeup Design for *THE DEVILS ROCK*.

Lamont has worked with the following artists: Jude Law, Viggo Mortensen, Karl Urban, Doris Roberts, Narveen Andrews, Josh Hartnett, Ashley Tisdale, Danny Huston, Tom Cavangh, Stephan Moyer, Donna Hay, Richard Roxburgh, Ben Cross, Sam Neill, Simon Callow, Patrick Bergin, Frances O'Connor, Claire Forlani, Kevin Nealon, Gillian Vigman, Robert Hoffman, Lincoln Lewis, Jonah Lomu.

GUY COTTER – CO-ORDINATOR OF SAFETY AND LOCATIONS

Highly respected Adventure Consultants (originally founded by the late Rob Hall) is directed and owned by Guy Cotter. He is an IFMGA Mountain and Ski guide with a wealth of experience in all things climbing, especially high altitude mountaineering at a professional level. Guy's whole life has been spent in the mountains - in New Zealand, the Himalayas and many other mountain ranges around the world. He has been the director of Adventure Consultants since 1996 and prior to that he had been intricately involved with the company since its beginnings in 1992. He led Everest Expeditions in 2006 and 2007, so has now summited Everest four times. He has now summited six 8000m peaks.

Other recent projects, apart from guiding and leading Adventure Consultants expeditions, have been as diverse as working on a Hollywood movie about climbing K2, called THE VERTICAL LIMIT, on location in New Zealand's Southern Alps during 1999 and co-ordinating locations and safety for the feature film BEYOND THE EDGE.

MARK WHETU - HIGH ALTITUDE CAMERA OPERATOR

Mark Whetu is a New Zealand Mountaineer, specialising in high altitude Filming, Rigging and Crew Safety. His filming exploits have put him in the wildest locations possible, providing exclusive footage for productions internationally. Whetu has climbed in the Himalayas since 1983; made two ascents of Mt. Cho Oyu - filming on Cho Oyu's summit both times and two ascents of Mt. Shisha-pangma; summited Mt. Everest 6 times from Nepal and Tibet, filming on the planet's high point 5 times, capturing unique footage for various Production Companies. He has rigged and filmed in northern Russia during winter, active volcanoes in Ethiopia & the Pacific, 'Cat 5' Hurricanes in Mexico as well as scientific projects in Antarctica.

Whetu has documented countless achievements in New Zealand's Southern Alps, including the 1st double amputee (Mark Inglis) ascent of Aoraki - Mount Cook. He also filmed Inglis' ascent of Mt. Cho Oyu, as well as his amazing ascent of Mt Everest.

Whetu became the subject of his own documentary in THE FATAL GAME after spending the night out, 100m from the summit of Mt Everest in an attempt to save a fellow climber. At the time it was the highest recorded bivouac, without oxygen & suffering frostbite, descending alone from the ordeal.

Other recent work includes: Search for Mallory, BBC; AN-ZAC's on Everest, ABC; Global Extremes: Mount Everest for the US Outdoor Life Network; No Mean Feat: TVNZ 2003 Award for 'Best NZ Documentary'; Dangerman Series; Nat History NZ for Discovery Channel; - 3 seasons of Everest: Beyond the Limit for Discovery Channel.

MAIN CAST

SIR EDMUND HILLARY - Chad Moffitt

TENZING NORGAY - Sonam Sherpa

JOHN HUNT - John Wright

GEORGE LOWE - Joshua Rutter

TOM BOURDILLON - Dan Musgrove

CHARLES EVANS - Erroll Shand

ANG NYIMA - Phurenje Tshering

PEMBA - Jimmy Kunsang

KEY CREW

DIRECTOR - Leanne Pooley

PRODUCER - Matthew Metcalfe

DIRECTOR OF PHOTOGRAPHY - Richard Bluck

LINE PRODUCER - Catherine Madigan

PRODUCTION DESIGNER - Grant Major

EDITOR - Tim Woodhouse

COMPOSER - David Long

1st ASSISTANT DIRECTOR - Hamish Gough

COSTUME DESIGNER - Barbara Darragh

MAKE UP DESIGNER - Davina Lamont

MOUNT EVEREST (2nd Unit)

CAMERA OPERATOR - Mark Whetu

CASTING - Liz Mullane

POST PRODUCTION - Digipost

DIGIPOST POST PRODUCER - Roger Grant

DIGITAL COLOURIST - Pete Williams

SOUND DESIGNER - Bruno Barrett-Garnier

PRODUCTION PROBLEMS AND RESOLUTIONS



MATTHEW METCALFE – PRODUCER

Description of my role in Beyond the Edge

As Producer of Beyond The Edge it was my job to oversee the entire production at a creative, technical and managerial level; to assume control of the budget and to ensure that the resources of the film are best used to achieve the highest possible creative standards.

My biggest production problem

The biggest problem we faced on Beyond The Edge was the issue of allocating the proper amount of resources to high-altitude helicopter-lift support.

Description of the production problem

The issue of helicopter support was of particular significance on Beyond The Edge as all of the primary locations were found at an altitude between 8 – 10,500ft, an inaccessible (by road) and at times dangerous mountain terrain. Without adequate helicopter resources it would have been simply impossible to achieve our production objectives. Given that Beyond The Edge is a film about the conquest of Everest by Sir Edmund Hillary and Tenzing Norgay, and that creatively bringing this story to the screen is the primary point of the movie, this issue was as much an artistic/creative issue as it was a logistical/financial issue.

Where and when the production problem took place

Our primary shoot locations were around the head of the Tasman Glacier, the South-East Ridge, Mt Alymer and Hochstetter Dome, in the Aoraki / Mt Cook region. These are areas that simply cannot be serviced as a work area on a daily basis without significant helicopter resources. This problem took place primarily during the advanced pre-production phase before filming began. We had to have this issue resolved before we moved to principle photography.

People involved in production problem solving

Solving this problem involved working extensively with the Line Producer, Production Coordinator, Accountant and 1st Assistant Director. Effectively solving the problem was a joint undertaking between those individuals representing the logistical, financial and creative demands of the production.

How the production problem was resolved

In this particular case, we solved the problem through both the reallocation of resources and by agreeing with some of our key financiers for a raise in the individual investments made into the film. It was a stressful, demanding but ultimately necessary task that had to be undertaken and one which, when we looked back, was clearly done for the benefit of the film and without doubt was the right thing to do.



CATHERINE MADIGAN – LINE PRODUCER

Description of my role in Beyond the Edge

The Line Producer supervises the preparation of the film's budget, and the day-to-day planning and running of the production in conjunction with the Production team and Heads of Departments. A big part of the role is to anticipate and solve problems to achieve the unique demands of each project. The two essential elements required for the smooth running of a film are collaboration and communication.

My biggest production problem

The Production Coordinator and I once joked that it was more difficult to get one cameraman to Mt Everest than it was to send 50 cast and crew members to Aoraki / Mt Cook! As Mt Everest is such an integral part of this story, and in the words of the director, a character in itself, the Producer felt it was essential we filmed on location in Nepal. Facilitating this location proved challenging.

Description of the production problem

Despite being a Production team with international and remote location experience, none of us had ever sent a crew to Everest before!

FILM EQUIPMENT:

All our equipment sent to Everest, had to be carried up the mountain, which meant we needed to limit ourselves to essentials only; while also needing to consider if any equipment failed, there was an adequate back up where possible. After all, it's not like our climbers could pop in to the nearest camera shop!

As we were going to extremely high altitude (29,029 ft) with extreme temperatures, extensive research was needed to find out the effects this would have on our equipment and whether any modifications would be required. Often our research presented conflicting opinions and experiences of filming at in those conditions, it was important Production and our Technical teams armed ourselves with as much information as possible so we could make judgment calls.

We discovered batteries don't last as long in high altitudes, and our cameraman would rarely have access to electricity to recharge them; so while taking weight into consideration, we had to work out how many additional batteries we would need.

At the end of filming each day, the footage (rushes) needed to be downloaded from camera cards onto hard drives via a laptop, and backed up (in order to free up camera cards and comply with our insurance stipulations). This means a significant amount of portable hard drives were required, as it would be over ten weeks before our cameraman would be back in Auckland to upload the data to our Post Production facility. During our prep, it was discovered that hard drive based devices require air pressure to allow the heads to float above the hard drive. At high altitudes (above 15,000ft), there may not be sufficient air pressure to float the heads. We built small, light solid state external hard drives, and purchased a lightweight solid state laptop for the expedition. Every piece of equipment was extensively tested by our technical and IT people. It cannot be overstated that if an integral piece of equipment were to fail, the entire Everest shoot would have proved fruitless, meaning a significant financial investment wasted, and no Mt Everest footage for our Director to intercut with the Aoraki/Mt Cook footage.

Special protective casing was sourced and purchased, designed to keep all technical equipment warm and dry. At the same time, we had to reduce the weight where possible. Throughout prep, we were constantly weighing up weight versus risk (i.e. spare equipment in case anything malfunctions, and the amount of heavy duty protective packaging)

SOLAR POWER:

Accessing electricity on Mount Everest is a challenge. Our team needed to charge audio visual equipment, laptops and satellite phones. We spent weeks researching and sourcing the latest solar power technology, eventually working with a state of the art Australian solar company. Our team could clip solar panels to their backpacks and charge power-packs throughout the day as they climbed, as well as hang the panels on tents when stationed. The power-packs could then charge an array of USB and wall devices as quick as the wall, keeping our gear powered and cameras rolling.

LOGISTICS:

Getting a person and their equipment from South Island, New

Zealand to the top of the world involves airplanes, helicopters, yaks and a lot of walking! Our New Zealand based Production team had to arrange all travel and freight to Lukla, including sourcing special containers that could hold and protect our equipment and costumes while being able to comfortably sit on a yak! Our Everest Expedition Team then facilitated the journey to Mt Everest Base Camp, and on towards the summit. A porter normally carries 30kg and a yak 60kg+. They have to walk all equipment from Lukla to Everest Base Camp, which takes around 10 days; and that's before they actually start climbing the mountain!

COMMUNICATIONS:

Unfortunately, there aren't any pay phones or internet hot spots up Mount Everest! Communication between our Mount Everest expedition team and the New Zealand Production office was limited as satellite phones and internet are both expensive and unreliable. While our Mount Everest team was filming in Nepal, our Director and Editor were back in New Zealand editing the film to a strict deadline. Due to the lack of IT on the mountain, our Director didn't have the opportunity to see the Mount Everest footage until our cameraman was back in New Zealand, meaning they had to continue editing the film without knowing whether the Cameraman was able to capture the footage the director had storyboarded.

Of course, the usual challenges such as budgetary and time restraints were present throughout the Mount Everest shoot, which compounded the challenges above.

Where and when the production problem took place

Mt. Everest, Sagarmatha National Park, Nepal.

People involved in production problem solving

The people involved in the problem solving were our New Zealand Production Team (with support from our Heads of Departments), our Mount Everest expedition team, our Director and Editor and our Mount Everest Cameraman.



GRANT MAJOR – PRODUCTION DESIGNER

Description of my role in Beyond the Edge

I worked as the Production Designer responsible for the environments and props as well as the graphic style of the film. This involved researching and re-making all the period details, the machinery and supplies the expedition bought to the Himalayas and paying attention to what they had with them at various stages of the ascent. We built some small sets on location including Camp #9 on the cliff edge and the summit of Mt Everest.

My biggest production problem

Our problem was that changeable weather conditions when filming at such high altitudes (Mt Cook National Park) meant that we had to be prepared on any given day not to be able to access the chosen mountain-top locations.

Description of the production problem

Alpine weather conditions are very changeable, high winds and poor visibility means the helicopters cannot risk carrying people to these dangerous places. As it's very expensive to have a crew on location (accommodation, wages, infrastructure etc) we had to shoot every scheduled day whether we were on the mountain-top or not.

Where and when the production problem took place

We shot most of the live action film on location in the Aoraki / Mt Cook National Park. The production was based in Mt Cook village on the valley floor below the mountain and every day we would be flown to various locations high up on glaciers and mountain ridges.

We researched the projected weather patterns early in the planning stages of the film while still in Auckland and recognised the issue even then. As mentioned, every day was a potential problem; our mountain guides would advise us whether it was safe to fly in or otherwise. They would often have to helicopter up the mountain very early in the day to see what the conditions were like up there.

People involved in production problem solving

Most importantly this was the 1st Assistant Director and the Production Manager's problem (if we couldn't shoot) but we all had to find a solution to this dilemma. Being the Production Designer I had to come up with ideas that allowed us to film scenes as though we were on the mountain-top, even though we couldn't fly up there. We decided to build a set which had to be on standby every day we were at Mt Cook and to provide enough backgrounds for many of the historic ascent moments. There were many physical design issues to overcome and with very little money to spend it was a real challenge to make it look convincing.

How the production problem was resolved

Fortunately there was a quarry near to the airport. I hired a bulldozer and managed to re-shape the gravel into 'mountainous' shapes. We covered these shapes with fake snow, added in foggy atmosphere and wind and, with the help of the Camera Operator, we managed to shoot in such a way as to make it feel as though we were up the top of the mountain. This film set provided us with good backgrounds for many 'close-up' and 'drama' shots.

DAVINA LAMONT – COSTUME DESIGNER

Description of my role in Beyond the Edge

I was the Makeup, Hair and Prosthetics Designer. I was involved in creating the look for Edmund Hillary and Tenzing Norgay.

My biggest production problem

The main problem we came across for makeup was trying to keep the actors from getting sun burnt.

Description of the production problem

Due to the nature of the shoot, we were shooting from the end, where the actors could look tanned or burnt on the face, to the start where they were all fresh faced with white skin.

Where and when the production problem took place

The problem existed from day one on the shoot up the mountain, in the Aoraki / Mt Cook national park; from morning until evening, on every shoot day up the mountain.

People involved in production problem solving

The issue was most problematic for our two main actors Hillary and Tenzing, who were part of the filming every day and who had many close-ups.

How the production problem was resolved

We solved this problem by using shade, hats and lots of sun-block!



RICHARD BLUCK – DIRECTOR OF PHOTOGRAPHY

Description of my role in Beyond the Edge

I was the Director of Photography on Beyond The Edge. My role is to oversee the photographic aspect of the shoot. As DOP I am responsible for the crew who service the camera including camera, lighting and grips. On Beyond The Edge I worked with the Director, Leanne Pooley, to realise her visual interpretation of the story.

My biggest production problem

We had a scene of Edmund Hillary jumping a crevasse and we needed a shot looking up from inside the crevasse.

Description of the production problem

This was not an easy task, logistically or safety wise, as crevasses in the Mt Cook area are dangerous. An issue like this involves a lot of crew members to arrange the action.

Where and when the production problem took place

The problem took place on the mountain (Mt Cook) during the

shoot in the Aoraki / Mt Cook National Park.

People involved in production problem solving

All of the crew (Director, 1st Assistant Director, 2nd Assistant Director, Stunts Department and Safety Team) were involved in solving the problem.

How the production problem was resolved

The day before we had to shoot this scene we met the stunt team and looked at the location. We originally considered building a cable system to lower a remote camera-head with the 3D rig on it. The Grips spent half the night building a system to make this work. It involved a trolley that the camera rig was mounted on and cables that would lower the rig into the crevasse.

On the morning of that shoot day, we looked at how the system would work on the mountain and decided that we would have great difficulty anchoring it safely in the time that we had available.

The second option was the one we went with. The Grips put the camera rig in a box and lowered it to a ledge about 19 metres down the crevasse. They then lowered myself and Brian, one of the mountain safety guides down into the crevasse to the ledge. I stood on the ridge, handholding the camera rig.

BARBARA DARRAGH – COSTUME DESIGNER

I was the Costume Designer on *Beyond The Edge*, in charge of designing and creating all of the costumes and accessories for the film.

My biggest production problem

We had the challenge of matching all costumes to the 1953 footage, so that the drama that we shot could be woven seamlessly into the original footage from *Conquest of Everest*.

Description of the production problem

Much of the clothing and material does not exist today and we had to be meticulous with detail, so that it did not show up in major contrast to the original 1953 footage that we were matching.

I had the task of recreating the climbers' styles. Each character had a strong personal style: Ed with his homemade cap, the Ed

and George Lowe kiwi-plaid shirts and Tenzing's stylish dress sense with his lucky hat and neck scarf.

Where and when the production problem took place

We had to source and create all of the costumes and accessories prior to the shoot. I was based in Auckland but sourced things from all around the world.

People involved in production problem solving

Myself and the art department were involved in solving the problem..

How the production problem was resolved

As the Everest project was a recreation, I mainly used photographic references from museums and stills from the documentary shot in 1953. The Canterbury Museum is a wonderful resource as they hold Ed Hilary's Everest clothing.

Matching the plaid shirts required sourcing a similar plaid, then over-dyeing, printing and over printing to create the plaid shirts. Charles Evans' sweater was recreated with a quirky detail: the pattern is not balanced from the left to right side of the garment so I decided to retain the imbalance. When you look at the shoulders you should see a variation in the pattern.

For the green padded jackets and pants, I matched the cotton nylon cloth then dyed the cloth to match the originals in the museum. The fill is feather down as per originals made for a hot climb shooting on Mt Cook in the summer. For Tenzing's scarf we used a digital print to match as closely as possible.

I managed to source the snow goggles over a period of time on eBay and Tenzing's interesting dark glasses were hand-made by an English spec-maker. For the Rolex wrist watches, we recreated our own. The crampons are originals, sourced over a period of time by myself and the art department.

SEAN KELLY – STEREOGRAPHER

Description of my role in *Beyond the Edge*

As Stereographer, I am responsible for the 3D look (visual depth) of the movie. I have live remote control over the 3D rig, which the cameras are attached to.

My biggest production problem

Up on a small ridge at 9,300ft, in The Minarets (part of the Mt





Cook range), the temperature in the late afternoon dropped to a range where the 3D rig froze up. This was due to the oil of the movement-motors getting too thick. This meant that the 3D rig could not work and we could not continue shooting. We were losing valuable time up the mountain.

Where and when the production problem took place

The problem took place during the shoot, in the Mt Cook region of New Zealand.

People involved in production problem solving

The problem involved everyone on set because it meant we had to halt shooting. However I (with the help of the camera team) was responsible for finding a solution as quickly as possible.

How the production problem was resolved

Heat was required to thin-out the oil so we tried manually 'turning' all moving parts, frustratingly to no avail. To solve the issue we physically moved the rig cameras, with the aid of viewing the pictures through monitors until the motors were set in a place where the filming could continue to produce 'usable' pictures.

This problem was a mechanical issue. It could possibly have been avoided with prior information being gathered regarding the performance of the oil in freezing conditions. Due to our systems of problem-analysis we spent the least amount of time with this issue, as we had planned solutions for various scenarios and were able to implement them quickly. This ensured that shooting was able to continue, so we were able to get all of our shots that day and get the actors and crew out safely.

GUY COTTER – MOUNTAIN LOCATIONS AND SAFETY COORDINATOR

Description of my role in Beyond the Edge

I was Mountain Locations and Safety Coordinator on Beyond The Edge. I was also in charge of helicopter coordination during the shoot in the South Island.

My biggest production challenge

A key challenge for me was making the call each day about the weather and deciding whether cast, crew and equipment could be flown up to various locations.

On one particular shoot day, while we were filming on the Hochtetter Dome, the helicopter pilots became concerned that we wouldn't be able to fly out if we continued to film. I had to take their lead and make a call to evacuate. I am in the position of looking after the safety of all cast and crew and have to acknowledge the concerns of the pilots, as they're ultimately responsible for getting us on and off the mountain.

Description of the production problem

The weather can change very quickly and dramatically in the mountains. To completely evacuate off the mountain with all cast, crew and equipment, we would need an hour and a half, so if we leave an evacuation call to the last minute, we'd likely end up with people stuck on the mountain overnight (in freezing temperatures). If this was to happen, we always have an emergency cache (with tents, food, stoves etc.) making us capable of looking after everyone for a 24-hour period. However, we hope to never have to use this.

When we are making a weather call, our first move is to get all non-essential cast and crew off the mountain, while a skeleton crew continues to film.

During a film job, we are always very conscious that there are people there to make the film and if we're too conservative we don't get anything done, but if we're not conservative enough, things invariably go wrong.

Where and when the production problem took place

This particular day took place in the Hochstetter Dome, up over 3000m high. This is one of the tall peaks at the head of the Tasman Glacier. This peak is heavily affected by weather

For the type of locations, which give you the look of Everest (high mountains with dramatic backdrop), peaks such as these are ideal. This is why we often find ourselves in threatening situations.

People involved in production problem solving

This issue involved the entire production; however it was ultimately the Producer and my call to make.

How the production problem was resolved

In the end I decided to act on the concerns of the helicopter pilots and evacuate to a lower position where we could continue to get shots. As it happened, the weather opened up and we were able to take a smaller, skeleton unit back up higher on the mountain.

ACTIVITIES:

Reading Film Text.

Pre-Viewing the Film Trailer, Predicting and Responding

English: Listening / Reading / Viewing / Speaking / Writing (All Levels):

Listening/ Reading / Speaking- What's in a title? Class Discussion. Consider the **title** of the film **Beyond the Edge**. What do you imagine the film is going to be about? What part of the title could **hook** you in?

Drama Activity - Readers Theatre: Beyond the Edge Promo Script

Instructions: The Readers (class members) stand in a circle to read the script. Each student reads a line, one after the other. Sometimes the students chorus a line (speak together). This will increase the power of the experience. They can 'attempt' an accent to create the feeling of the time.

Reader 1: Climbing Everest is a problematical sort of thing.

Ed Hillary 1: There are so many obstacles against success.

British Voice 2: You don't conquer a mountain.

British Voice 3: If you're lucky the mountain gives you a chance to stand on the top.

American Voice 1: When you're out of your comfort zone is when you learn the most.

British Voice 4: Back in 1953 it was a great big question mark.

British Voice 5: Could it be done?

Announcers 1 and 2: For Rival Nations Across the Globe...

British Voice 6: There was a race on.

British Voice 7: Our first stage of our journey to Mount Everest is over.

Announcers 3 and 4: It was the ultimate challenge!

New Zealand Voice 1: This expedition was on a colossal scale!

New Zealand Voice 2: Ten climbers, a film team, sherpas...

New Zealand Voice 3: Everything you need to survive...

New Zealand Voice 4: In places where human beings weren't designed to go!

Announcers 5 and 6: The last Hurrah! Of the British Empire!

Announcers 6 and 7: The most extraordinary place on earth!

New Zealand Voice 5: Only a few people would get a chance to go to the summit.

New Zealand Voice 6: Tenzing had more experience climbing Everest than anyone else.

Announcers 8 and 9: An epic adventure!

Sherpa 1: He was a mountaineer for hire.

Sherpa 2: His drive was to go to the top, just like Ed Hillary.

Announcers 10 and 11: Experience it like never before!

American Voice 2: Above 26 thousand feet is what we call the Death Zone.

American Voice 3: Because you are slowly dying.

Peter Hillary: My father had quite a few demons.

Ed Hillary 2: I didn't have the conviction that we were going to be successful.

American Voice 4: There's just certain human beings eager to put one foot in front of the other.

Announcers 12 and 13: Take an incredible journey!

American Voice 5: They had courage to push into the unknown.

Announcers 14 and 15: Beyond strength!

New Zealand Voice 7: Sir Ed took the gamble.

Announcers 16 and 17: Beyond Friendship!

New Zealand Voice 8: That little interior voice was going...

Announcers 18,19: This is Everest!

Announcers 20, 21: Beyond Fear!

Announcers 22,23: You've gotta go the extra distance!

Everyone: Beyond the Edge!

Listening / Viewing - The Essence of the Film: Whole Class. A film trailer is like a snapshot of a film.

View the trailer for **Beyond the Edge** here:

www.beyondtheedgefilm.com

Compare your viewing of the trailer with your Readers Theatre delivery of the text.

• **Viewing / Speaking- Prediction of Genre: Class Discussion.**

1. What did this promo make you think about?
2. How did you identify Ed Hillary? (His cap)
3. What tells you that the film is set in the past? (Voice over says 1953 / technology type writer / steam ship / wooden boxes / clothing)
4. What accents do you hear? (New Zealand (note change from 1953 style – Sir Ed's voice) / American / British)
5. Where is the film set? (New Zealand / Nepal / Himalaya / Mount Everest)
6. What age are the men in the film who are climbing Everest (30's – 40's)
7. What do you think is the desired effect of this promo is on a potential audience?
8. What type of film is it? (documentary –drama)

• **Listening/ Viewing / Speaking – Aspects of Documentary Drama Genre: Class Discussion.**

1. What clues are there in the trailer that the film's genre (style) is a documentary drama? (Discuss: Setting, Action, Dialogue, Physical Appearance, Special Effects, Sound, Editing, Music, Costume, Hair, Props, Lighting, Cinematography).

- **Writing – Aspects of Documentary Drama Genre: Individual Activity.**

1. Make two separate star diagrams with the word Documentary in the centre of one and Drama at the centre of the other.
2. Watch the trailer again and select items in the film that represent 'Documentary' and those that represent 'Drama'.
3. Add notes to your star diagrams. Use the headings in question 4 to help you. E.g. Documentary: Archival footage of Sherpa carrying boxes.

- **Writing – Character Study - Compare and Contrast: Individual Activity.**

1. Divide the page into two columns.
2. Compare and contrast Ed and John Hunt (the man with the typewriter) as characters. In what way do you think / predict they are, and in what way do you think / predict they will differ from one another?
3. You can add to these lists after viewing the entire film.

- **Writing – Theme: Individual Activity. What do you imagine the key theme of the film might be? (Think of the theme as a key idea – it's more than a 'topic'.) Complete this sentence about the likely theme: This film will most likely say that**

- **Writing – Setting: Individual Activity.**

1. The film is set mainly in Everest in The Himalayas. What tells us this?
2. What locations can be recognised? (Hint: Mount Everest)

- **Writing – Setting / Character: Individual Activity.**

1. What languages are spoken in the film's trailer?
2. Identify the racial groups that the film's characters belong to.

- **Writing – Synopsis: Individual Activity. In a sentence sum up the plot of the film as you predict it will be. (This film is likely to be about...)**

1. **Viewing / Writing – Thinking Skills. Individual Activity. Complete this KWL Format before and after viewing the film.**

What I Know	What I Want to Know	What I Learned

2. **Personal Responsibility for Learning: Individual Activity. Keep these notes and refer to them / expand on them post viewing.**

ACTIVITIES: READING FILM TEXT. POST-VIEWING THE FILM AND RESPONDING

English: Listening / Reading / Viewing / Speaking / Writing / Presenting (Curriculum Levels 4-5)

Processes and strategies

Students will:

Integrate sources of information, processes, and strategies confidently to identify, form, and express ideas. (Level 4)

Integrate sources of information, processes, and strategies purposefully and confidently to identify, form, and express increasingly sophisticated ideas. (Level 5)

1. **Listening / Viewing / Writing – Note Taking:** Individual Activity. Following the viewing of *Beyond the Edge* create a journal entry expressing your personal response to the film. (1-2 pages)
2. **Reading / Writing- Updating Notes:** Individual Activity. Re-read notes you made when you **viewed** the film's trailer. (Pre-Viewing the Film Trailer and Responding). Can you add anything to those notes? How well did you do with your predictions about the plot? Tick the items that were correct.
3. **Listening /Speaking / Writing / Viewing - Quick Quiz – Integrating information:** Paired Activity. Take turns asking the other person questions about the film *Beyond the Edge*. Record your answers on paper. Add to your notes.

Sample Questions:

1. Where is the film mainly set?
2. Where are the flashbacks set?
3. When does the action of the film start (what date)?
4. When does the action of the film finish (what date)?
5. Who gives Edmund Hillary the opportunity to become involved in the expedition?
6. What is the object of the expedition?
7. What obstacles has Edmund Hillary overcome in the past?
8. Who is John Hunt and what is his role in the expedition?
9. What countries are the climbers and porters from?
10. What obstacles do the climbers face on their journey?
11. How do the climbers overcome one of these obstacles?
12. What role does Ed Hillary play in the climb?
13. In what way is Ed Hillary different from the other climbers?
14. What is Tenzing's role in the climb?
15. How do Hillary and Tenzing come to be climbing partners?
16. What do Hillary and Tenzing differ from one another and what do they have in common?
17. How would you describe the environment that the climbers are in?
18. How do the climbers acclimatise to the altitude?
19. What effect does the change in altitude have on the climbers' bodies?
20. At what height is the Death Zone?
21. What is the technology that Bourdillon invented for the climb called?
22. What happens when Bourdillon tries out his technology?
23. What is the technology that Hillary and Tenzing use called?
24. How is it different from Bourdillon's technology?
25. How did you feel watching the final few minutes of the film?
26. What did Tenzing do when they reached the top?
27. What did they take pictures of?

28. Who greeted Hillary and Tenzing on their descent?
29. Why do you think the film ended where it did?
30. Is the ending satisfactory for the viewer – why, why not?

4. **Speaking / Writing – Theme - Create a Mind Map:** Group Activity. Edmund Hillary clearly loved the sport of mountaineering. Brainstorm in pairs as many different types of love as you can think of. (E.g. Love of sisters and brothers,) Compare your results with the class. **Discuss:** Some types of love are more important than others.
5. **Speaking / Viewing / Writing – Synopsis - Plot Recall.** Create a Flow Diagram. Paired Activity. Work in pairs to create a ten steps flow diagram that recalls key moments in the action of the film. Take turns to tell the whole story including the ending. Write in the present tense. E.g. Edmund Hillary is invited to join an expedition to Mount Everest. (Hint: Focus on the verbs in your statements. Use the Synopsis outline provided on page 14 and refer to the film trailer to remind you of key moments.) The trailer is on line www.beyondtheedgefilm.com
6. **Speaking – Plot Recall, Mapping the Action:** Paired activity. Using paper, create a line graph that shows plot points in the film and the build towards a **climax** and **resolution**. On the Y (vertical axis) show the intensity of the action as each crisis occurs and is solved the graph goes up and down. On the X (horizontal axis) show the points in the action e.g. the proposal.
7. **Listening / Speaking / Writing / Viewing – People Study -Role on the Wall:** Class/ Group work.
 - View the film **Beyond the Edge**.
 - Draw outlines of three people in your class to represent a range of people featured in **Beyond the Edge** such as Ed Hillary, George Lowe, Tenzing Norgay, John Hunt, and Tom Bourdillon. Pin the outlines on the wall.
 - Write descriptive comments about the person's age, physical size /ability / intellectual strength / sense of humour / racial characteristics / gender / attitudes / beliefs / values / wants / desires / secrets / weaknesses and strengths. (Choose 4 – use these headings then make your comment.)
 - Use this list of Adjectives to help you describe the characters

ADJECTIVE LIST

hardworking	long-suffering	strong	argumentative
excitable	humorous	introverted	secretive
happy	quirky	unyielding	supportive
optimistic	sensitive	rebellious	extroverted
deceitful	likeable	intelligent	fun-loving
weak	loving	traditional	strict
handsome	pessimistic	helpful	tactful
sad	angry	supportive	wise
immature	mature	talkative	loyal
thoughtful	ambitious	competitive	judgemental
prejudiced	patriotic	kind	honest
lively	dutiful	cheeky	strong
proud	suspicious	adventurous	creative
spoilt	selfish	unrealistic	friendly
sporty	strong	faithful	healthy
immature	geeky	weird	sensitive
funny	generous	clean	creative
handsome	reckless	dishonest	faithful

- Post your notes on the Roles on the Wall in an appropriate place (e.g. head or heart)
- Tour the gallery of characters and read the comments your classmates have made on the characters.
- Do you agree with everything that is noted there?
- Discuss the results as a class.

8. **Writing / Speaking – Character Study - Action Cards:** Group Work. Using the information posted on the Role On the Wall to help you, create a series of cards that describe things that characters did in the film. In pairs swap cards. Call out an action to your partner who will tell you why the action was important or significant.

9. **Reading - Key Vocabulary:** Individual Activity

Match the right words with the correct definitions:

1	jeopardy	a	Person who climbs mountains
2	complication	b	Desire to succeed
3	ambition	c	Highest emotional point in the drama
4	altitude	d	Journey with a purpose
5	patriotism	e	A twist in the plot
6	mountaineer	f	Solution to the problem
7	obstacle	g	Love of country
8	expedition	h	Danger
9	climax	i	An impediment–something to be overcome
10	resolution	j	Height above sea level

10. **Listening /Speaking / Writing– Jeopardy Game:** (Character, theme, setting) Group Activity. Note: In Beyond the Edge, the featured characters are in constant danger of losing their lives -‘in jeopardy’. To play this game the Teacher gives an ‘answer’ and the Learners write the ‘question’. They must try to make the question as thoughtful as possible.

Sample Answers:

Edmund Hillary, Norgay Tenzing, Tom Bourdillon, Charles Evans, John Hunt, altitude, crampons, crevasse, ice fall, Mount Everest, Mt Cook, Sherpa, camps, oxygen, equipment, Britain, bee keeping,

11. **Listening/Speaking /Writing – Continuum:** Group / Individual Activity. The Teacher reads out a series of statements one by one. Students physically place themselves on a continuum from strongly agree (one side of the room) through neutral to strongly disagree (opposite side of the room). Discuss viewpoints. Write a response journal following this exercise about what you have discovered. (Hint: put the statements on an overhead and reveal them one by one.)

- Taking risks to extend yourself is a part of life
- This film made an emotional impact on me
- Edmund Hillary was a great role model
- Edmund Hillary and Norgay Tenzing showed great courage
- The film made me think about extending myself more physically
- Climbing mountains tests people psychologically
- I enjoy being in the outdoors
- The film made me think about participating more in outdoor activity
- The climbing of Mount Everest by Ed Hillary in 1953 was important to all New Zealanders
- We can make lifelong friends through sporting activities
- The film makes some good points about inter-racial relationships
- The 3D experience kept me on the edge of my seat
- The flashbacks in the film Beyond the Edge are important
- I would strongly recommend the film to other young people
- The appeal of this film is universal

12. Reading / Writing: Expressive Writing – Individual Activity. Head your page up with the title of the film.

Choose four of the following statements to complete and respond to. Explain your viewpoint (why?) by completing a paragraph for each statement. Use examples from the film. (Hint: Write about 100 – 150 words for each statement.)

- Watching this film made me think about ... because ...
- The scene that made me laugh out loud was when ... because ...
- A scene I thought was most dramatic was when ... because ...
- The scene that made me feel concerned for Ed Hillary was when ... because ...
- The scene that made me feel sorry for Tom Bourdillon was when ... because ...
- The scene that made me feel happy for Norgay Tenzing was when ... because ...
- One scene that made me feel glad for Ed Hillary was when ... because ...
- One scene that touched me on an emotional level was when ... because I felt ...
- My favourite scene in this film is ... because ...
- Please check www.beyondtheedgefilm.com for the film's rating. I think the censor got this right / wrong because ...
- Ed Hillary shows that he is a human when he (Does what?) The impact of this behaviour is that he ...
- My opinion of Ed Hillary's character is that he ...
- My opinion of Norgay Tenzing's character is that he ...
- The ending of the film was expected / unexpected (Choose one) because ...
- One moment in this film which was a surprise was when...
- Seeing someone who is / is not (Choose one) the same race as me, such as (Character Name) in this film made me think about ...
- The name of the film, Beyond the Edge, is very appropriate because ...
- My overall opinion of the film is ... because ...
- I would / would not (choose) recommend Beyond the Edge to a friend because...

13. Writing - Expressive Writing - Character: Individual activity. Write a one page piece in which you:

- Identify a main character.
- Describe what you have in common with this character.
- Describe how you differ from that character.
- Explain what you feel for this character in their dilemma (problem) as it is depicted (shown) in the film and explain why you feel that way.

14. **Writing - Transactional Writing - Theme:** Individual activity. Write an essay of about 450 - 500 words in length on the following topic:

Matthew Metcalfe, the producer of the drama-documentary, *Beyond the Edge*, says the film is about, "...conquering yourself and achieving your own dreams." Discuss.

Use this rubric to help you plan your work. Quote dialogue and describe action from the film to support your key points.

Ideas	Topic Sentences	Image Examples	Voice Over
Mount Everest is a killer.	Director Leanne Pooley says, "This film highlights the idea that many people in 1953 believed the altitude at Mount Everest's summit was beyond that which could be survived by a human being, no matter how fit."	Close up of Hillary climbing through snow and ice, exhausted roped to Tenzing.	You don't conquer a mountain. If you're lucky the mountain gives you a chance to stand on the top.
Ed Hillary and Norgay Tenzing went where no man had gone before and lived to tell the tale.	Director Leanne Pooley says, "The conflict between this mammoth mountain and Sir Edmund Hillary's stoic, humble heroism is a David and Goliath tale of Biblical proportions."	Long shot of Ed and Norgay climbing a massive slope.	They had the courage to push into the unknown.
Conquering fear of what lies ahead is the biggest challenge	Also presented in the film is the idea that...	Close up of oxygen tank gauge sinking	Above 26 thousand feet is what we call the death zone because you are slowly dying

15. **Writing - Transactional Writing- Research and Synthesis:** Individual Activity.

Choose one of the following topics to write about:

- Research and write a leaflet for climbers intending to climb Mount Everest.
- Research and write an encyclopaedia entry about Ed Hillary's conquest of Mount Everest.
- Research and write a leaflet for students advertising a school outdoor experience that will enable students to: "Conquer yourself and achieve your own dreams!"
- Suspense – The film uses many strategies to create suspense including the use of 3D photography, dramatic music, editing, and acting to create suspense. Describe one scene from the film that you think is particularly full of suspense and explain how it was created.
- Props – Props play an important part in the film as symbols of the Everest climb. Discuss and provide examples.
- Costume - Costumes play an important part in the film as symbols of the social status of the individuals on the Everest climb. Discuss and provide examples.
- Language – Language plays an important role in the film as a cultural symbol related to social status and the British Empire of 1953. Discuss and provide examples. (Hint: Accents: British English, New Zealand, Nepalese)

16. **Viewing / Transactional Writing - Filming Techniques:** Individual Activity. View the film **Beyond the Edge**. Choose 2 Ideas and 2 Techniques to focus on from the lists below and explain in two paragraphs how the film combines particular Ideas with particular Techniques. Provide specific examples from the film to support your answer.

17.

IDEAS	TECHNIQUES
Narrative (plot / synopsis)	Structure (Editing – e.g. flash back, flash forward)
Theme(s)	Narrative Point of View
Character development	Music (Verbal Feature)
Setting	Sound Effects (Verbal Feature)
Dialogue (speech)	Dialogue (Verbal Feature)
	Camera Work (Visual Feature)
	Set and Props (Visual Feature)
	Costumes (Visual Feature)
	Colour (Visual Feature)
	Lighting (Visual Feature)
	Special Effects (Visual Feature - Editing)

18. **Writing - Poetic Writing** Individual Activity. Choose four of the following items on which to write a page.

- Write an alternative ending for the film.
- Write two diary entries for either Hillary or Tenzing covering the period of the night before they summited Mount Everest and the night after they summited Mount Everest, reflecting on how that person was changed by the experience.
- Write a story about Ed Hillary when he was young. Base it on an event.
- Write a letter from Ed Hillary's mother congratulating him after he summited Everest.
- Write a list of 'Must Do' items for Ed Hillary aged nineteen.
- Write a report in a New Zealand newspaper that might have appeared after Hillary and Tenzing summited Everest.
- Write a problem page letter to a magazine from a young person, together with an answer from an 'Ed Hillary'.
- Write the lyrics of a new song that sums up the feelings at the end of the film. (Present it to the class as a sung item!)
- Write a poem that expresses the fears, difficulties and joys of mountain climbing.
- If you were to choose one pivotal (key) scene in this film what would it be? Describe the scene and explain why you chose it.
- Do you think Ed Hillary was wise to climb Everest when he did? Why/ why not? Explain your opinion.
- Does Ed Hillary show respect for himself and others? Explain your opinion.
- Choose one word that you think describes this film (E.g. affectionate, honest, intimate, dramatic, satisfying, thought-provoking, colourful, authentic, harrowing) and explain why you have chosen this word.
- What does music add to this film? Explain your opinion.
- Is this a particularly New Zealand film? In what way? Explain your opinion.
- What is satisfying about the ending of the film? Explain your opinion.
- Write a review of the film and submit it to an online or print magazine.

Speaking / Writing / Research - Theme Debate: Whole Class. The moot is that: Anyone can conquer a mountain.

(A key theme in the film.) Research: View the Beyond the Edge film.

- a) Each Learner picks a ticket out of the hat (e.g. pink or blue)
- b) Rules of Debate: The Blue Team's leader (Affirmative) speaks first for the moot. Using a dictionary the leader defines the topic and outlines what the team will speak about (2 minutes), the Pink Team's leader (Negative) speaks second and accepts or rejects the definition offered by the Affirmative team. The leader outlines what the team will speak about. (2 minutes)
- c) Appoint a team leader.
- d) Everyone gets to speak once for up to a minute for their team. The teams prepare.
- e) The leader makes sure that he or she knows what each person will talk about.
- f) Each person is required to use an example from Beyond the Edge. Some team members can focus on rebutting – arguing against what the other team raises during the debate.
- g) The debate alternates from side to side.
- h) Each team leader sums up what their side has said at the end. (Negative/Affirmative)
The teacher or audience decides who wins the debate.

- 19. Presenting – Static Image – Point of View:** Individual Activity. Create a poster from either Ed Hillary's or Norgay Tenzing's **point of view** which is two dimensional. There are many fears to overcome in this film. By lifting a flap we discover what they are. Focus on this idea:

A docudrama is a film which strives to adhere to known historical facts while allowing to a greater or lesser degree dramatic licence for peripheral (fringe) details and where there are gaps in the historical record. Docudrama producers sometimes choose to film their reconstructed events in the actual locations in which the historical events occurred.

Be sure to include the title of the film on your poster and identify the obstacles that Emily or James and encounter during their romance. (Hint: Your poster could take a snakes and ladders format.)

- 20. Presenting – Static Image.** Individual Activity. Design a CD Cover for the film's soundtrack.
- 21. Presenting – Static Image.** Individual Activity. Design a suitable invitation to a reception for Hillary and Tenzing in Kathmandhu.
- 22. Presenting – Static Image.** Individual Activity. Design a symbol for Hillary and Tenzing.
- 23. Presenting - Static Image** Create a poster which illustrates Ed Hillary's ambitions, desires, wants and needs. Title: Hillary's World View. View and discuss the outcomes.
- 24. Presenting Static Image** Create a poster which illustrates Tenzing's ambitions, desires, wants and needs. Title: Tenzing's World View. View and discuss the outcomes.
- 25. Presenting – Drama:** Group Activity. Devise and script a scene that is not in the film e.g. where Hillary interacts with his own parents or sister or brother either before or after he climbs Everest. Read through the Synopsis section of this resource to get some ideas. Give the scene a **title** that is in keeping with the film's themes. Use the names of the characters (real life people) found in the film and this resource. Get approval from your teacher to go ahead and rehearse the scene. Make sure you begin and end on a frozen moment. Tell the class where the scene takes place. Present the scene to the class and wait for the applause!

Production Problems and Resolutions Studies:

Please note the following Achievement Standards are currently available as at 1 August 2013. Check status with NZQA. Rialto Distribution takes no responsibility for ensuring the relevance

MEDIA STUDIES AS90990: 1.2

DEMONSTRATE UNDERSTANDING OF SELECTED ELEMENTS OF MEDIA TEXT(S)
(INTERNAL 3 CREDITS)

Introductory Notes:

In order for students to demonstrate a comprehensive understanding of media text they need to be able to: use relevant media language to describe at least two selected elements of media text(s) and their effect(s); and give reasoned explanations of how or why the selected elements combine to create effects in a media text. 'Reasoned' means: a logical argument supported by specific evidence. Students must demonstrate their understanding of:

how the elements are used in the text(s)

the effect created by the use of these elements (contribution to narrative/message, audience response, communication of information, setting of mood etc).

Selected Media text – film (**Beyond the Edge**)

"Selected elements that students can consider" means a range of features. These features are the broader categories of the **language, structure and conventions** of a medium, (e.g. film) such as:

- camerawork: E.g. elements of camerawork include ECU, two shot, POV shot, pan, dutch tilt, crash zoom etc.
- costume
- setting
- props
- flashback
- diegetic sound (including music, voice, sound effects)
- Editing

Activity

1. Read through the sections in this resource that deal with creating a **structure** (Leanne Pooley - statements) and **conventions** (Grant Major – Production Design, Richard Bluck - Cinematography, Tim Woodhouse – Editing, Costume Design - Barbara Darragh).
2. Choose at least two or more examples of **structure** and film **conventions** to focus on.
3. Identify and explain in two paragraphs how selected elements have been used in **Beyond the Edge**.
4. In a paragraph explain the effect of the use of the selected elements in the film **Beyond the Edge**.

MEDIA STUDIES AS90992: 1.4

DEMONSTRATE UNDERSTANDING OF CHARACTERISTICS OF A MEDIA GENRE
EXTERNAL (4 CREDITS)

Introductory Notes:

In order for students to demonstrate a comprehensive understanding of media text they need to be able to: Demonstrate comprehensive understanding involves examining an **implication** of the use of **characteristics** in a specific media genre as demonstrated in specific media texts.

The example of 'media genre' referred to in the notes for this achievement standard is in this case: **documentary. Example: Beyond the Edge**

Activity - Individual

View the documentary, **Beyond the Edge**

1. Describe the following characteristics as they apply to **Beyond the Edge**:

- Main characters or participants
- Choice of location for the documentary
- Use of stylistic elements e.g. use of music
- Use of technical elements e.g. special effects, editing, 3D cinematography
- Use of narrative elements e.g. dialogue (scripted / unscripted / voice over)
- Use of symbolic elements e.g. flags, costume and prop items, typewriter, altimeter, oxygen gauge,
- Representation of racial types e.g. Sherpa, European (Including Ed Hillary and George Lowe)
- Connections to human appeal

2. Explain the implications of the use of each of the characteristics within the context of Beyond the Edge

MEDIA STUDIES AS91251 2.4

DEMONSTRATE UNDERSTANDING OF AN ASPECT OF A MEDIA GENRE EXTERNAL (4 CREDITS)

Note: In order to achieve excellence a student is expected (at least) to demonstrate critical understanding of an aspect of a media genre.

Demonstrate critical understanding involves examining the likely implications of an aspect of a specific media genre and drawing conclusions based on the evidence.

An aspect of a media genre includes **audience expectations and/or response to the genre**.

Activity – Group Work

1. Divide the class into 4 groups
2. View the film **Beyond the Edge**
3. Groups take responsibility for collecting information about the film.

Audience Expectations of Documentary

- Explain elements of documentary form and audience expectations
- Explain elements of documentary form as they are used in **Beyond the Edge** and audience expectations
- Use the resource to identify key elements which support the creation of the documentary form.

Response to the genre of documentary

- Examine audience response as highlighted by recent awards for **Beyond the Edge**, and reviews as an example of documentary.

Other Relevant NCEA Achievement Standards

English AS 90850: 1.2

Show understanding of specified aspect(s) of studied visual or oral text(s), using supporting evidence
EXTERNAL (4 Credits)