

## Script Editors

Kelly Lyons  
Louis Nowra  
**Maori Dialogue Editor**  
Wiha Te Raki Hawea

## Additional Material

Written by

Shane Connaughton

**Script Consultants**

Alison Carter

Walter Donohue

Russell Campbell

**2nd Unit Director**

of Photography

Neil Cervin

**Additional**

**Photography**

John Cavill

Rick Mielkowski

**Camera Operators**

Adam Clarke

Rewa Harre

Rhys Duncan

**Key Grips**

Hamish McIntyre

**2nd Unit:**

Geoff Tait

**Gaffers**

Ginny Loane

Thad Lawrence

**2nd Unit:**

Eddie Tyrie

**Visual Effects**

**Supervisors**

George Port

UK:

Howard Watkins

**Visual Effects**

PRPVFX Ltd

**Special Effects**

**Supervisor:**

Paul Verrall

Co-ordinators:

Ross Michelson

Karl Chisholm

**Art Director**

Shayne Radford

**Construction Manager**

John Miles

**Costume Designer**

Barbara Darragh

**Costume Supervisor**

Deirdre McKessar

**Make-up Designer**

Linda Wall

**Make-up/Hair Artists**

Jacqui Leung

Frankie Karena

Annette Hardy

Dianne Ensor

Dannelle-Sutherland

**Heads of Prosthetics**

Veronique Keys

Katherine Brown

**Main Title Design**

Gareth Tansey

**Music Performed by**

The London Symphony

Orchestra

**Vocals**

Mae McKenna

Belinda Sykes

Synergy Vocals

Melanie Pappenheim

The New London

Children's Choir

**Music Orchestrated**

and Conducted by

Karl Jenkins

**Music Supervised by**

Alison Wright

Maggie Rofford

**Soundtrack**

"To Still My Mind" – Mae

McKenna; "Danny Boy

(Londonderry Air)" –

(trad) – Samantha

Morton; Nathan

Passfield; David Rawiri

Pene; "Lady Leroy"

(trad); "Carrickfergus"

(trad) – Kiefer

Sutherland; "The Last

Post" (trad); "The Devis

Is Dead" (trad); "Te Ika A

Tu (Haka Chant)" –

Warriors; Charles

Marekura

**Production Sound**

**Mixers**

Richard Flynn

Graham Morris

**Re-recording Mixer**

Paul Cotterell

## Supervising Sound

Editor

Peter Baldock

**Stunt Co-ordinator**

Augie Davis

## CAST

**Samantha Morton**

Sarah O'Brien

**Kiefer Sutherland**

Private Doyle

**Cliff Curtis**

Wiremu

**Temuera Morrison**

Te Kai Po

**Anton Lesser**

Baine

**David Rawiri Pene**

Boy

**Stephen Rea**

Francis

**Wi Kuki Kaa**

Old Rangī

**Mark Ruka**

Hone

**Mikaila Hutchinson**

young Sarah

**Tyson Reweti**

Tommy Boy

**Grayson Putu**

young Wiremu

**Nathan Passfield**

Boy (7 years)

**Laura Coyte Douglas**

Theresa

**Julie Ranginui**

Old Puhi

**Noa Campbell**

Kura

**Brandon Lakshman**

Timoti

**Barry Te Hira**

**Warwick Morehu**

**Thomas Kiwi**

Te Kai Po lead warriors

**Bill Pene**

Te Kai Po elder

**Kayte Ferguson**

Tangamoko

**Nancy Ngaiwaivera**

**Turanga**

Te Manawanui

**Glen Drake**

colonial recruit

**Poipoia Te Taonga Paa**

Hoki Mai

**Stephen Reweti**

tattooed Kupapa

**John Katipa**

interrogating Kupapa

**Adam Gardiner**

Baine's lieutenant

**Paul Norrell**

surgeon

**Danielle Cormack**

Viola

**Hone Te Pania**

Maori tribal chief

**Shavaughn Ruakere**

Maori tribal chief's wife

**Liston Rua**

Boy (23 years)

**Siaosi Founua**

Matt Bennett

**Winham Hammond**

Justin Carter

**Ben Kelly**

Johnathan Costelloe

**Tim Mansall**

John Darby

**Tim McLachlan**

Mana Davis

**Kiel McNaughton**

Shane Dawson

**Antonio Marsh**

Peter Dillon

**John Osbourne**

Steven Drage

**Dolby Digital**

**In Colour**

[1.85:1]

**Distributor**

The Works UK

Distribution Ltd.

**10,245 ft +9 frames**

# Shotgun Stories

USA 2007

**Director: Jeff Nichols**

**With Michael Shannon,  
Douglas Ligon, Barlow Jacobs**

Don't let this film's brash title mislead you: *Shotgun Stories* is a profoundly lyrical, stunning film which treats with great sensitivity ambitious themes such as brotherhood, family, revenge, war and finally peace, in a story that is as suspenseful as it is devastating. Sharing the feuding-brothers epic plotline central to classics from Shakespeare's *The Tempest* to Kurosawa's *Ran*, *Shotgun Stories* unexpectedly sets its timeless narrative – driven with the tragic inevitability of a Greek myth – in rural present-day Arkansas, all big skies and endless wheatfields, fast-food takeaways and slacker townies.

Early in the film we discover that a Mr Hayes has died. Many years earlier he left his first miserable wife and their three unfortunate sons to start a new life as a sober, hardworking Christian, married to a lovely second woman and blessed with four fine sons forming his 'new and improved' family. In the process of redeeming himself, Father left a legacy of neglect and bitterness that is sparked into violence by the angry words spoken by his eldest son, aptly named Son, at his funeral, coupled with a sudden, rash act: Son spits on the coffined corpse of his estranged father.

From this single gesture, first-time film-maker Jeff Nichols slowly builds a story of violence among 'ordinary people' which, fuelled by lovelessness and inarticulate rage, settles into a pattern of vindictive murders which risks killing them all. In one culminating scene, three enemy rifles are cocked and aimed at Son's brother Boy, the 'weakest' brother who has finally come to offer his enemies lasting peace. The image holds the tense, unpredictable power of Tarantino's pair of pointed pistols in *Reservoir Dogs*, but where Tarantino delights in all the blood-spattered gore of his films, Nichols is obviously

a pacifist who tolerates only as much violence as is indispensable for the story. *Shotgun's* fight scenes are generally perfunctory affairs, often opting for the singular decisive blow to send the victim to his maker or into a coma to avoid further bloodshed. What Nichols excels at instead are the long, quiet moments among brothers, silently accustomed to relying on each other for any meaning or stability in their lives, as well as the almost painterly landscapes of a supremely timeless male activity, fishing. Nichols lavishes attention on his brooding, troubled male characters and the interactions among them with skilful observation; in contrast, the women are all blanks, mostly angelic ciphers at the mercy of the men around them.

*Shotgun Stories* works finally as a powerful metaphor for the purposelessness of war: how persuasive proud, emotional words of vengeance can be (every time another brother says, "I'm gonna finish this thing") we prepare for an escalation of violence) and the courage and intelligence it takes on both sides to finally choose peace. In a country embroiled in a bloody, distant war that increasingly feels senseless to so many of its citizens, the bigger political message can't be ignored. Alongside this grand, pacifist spirit, *Shotgun Stories* is a magnificent portrait of small-town America, in which a broken VCR or an unreliable car radio can spell a doomed afternoon. The story is set in an isolated non-place that, despite its vast open spaces traversed by endless speeding automobiles, acts as a claustrophobic crucible for this family at war, drowning in past sins that can never be repaired, and destined to run into each other forever at the local petrol station. Occasionally the film is overloaded symbolically – the mysterious bullet-hole scars on Son's back, literally bearing the signs of the absent father; the almost Shakespearean spy character Shampoo who incites trouble between the families; and the namelessness of the first unloved family of brothers, called Son, Kid and Boy. But even so, *Shotgun Stories* is a film to savour, as soft-spoken and thoughtful as its best characters, as satisfying in its gentle details as it is in its larger purpose. **➤ Gilda Williams**

**■ SYNOPSIS** A small town in Arkansas, the present. Three brothers, Son, Kid and Boy, all in their twenties, are closeknit, especially since Son's girlfriend and their little boy left him. One evening the brothers' mother, obviously on poor terms with her sons, comes to tell them that their father is dead. The three brothers arrive uninvited at his funeral just as the father, Mr Hayes, is being eulogised to his second family, which centres on the four Hayes brothers. Son angrily denounces his father, who abandoned them long ago, and spits on the coffin, prompting a brief scuffle. A run-in a few days later at a petrol station results in a fistfight – which Boy doesn't take part in, to the annoyance of his brothers. The most aggressive Hayes brother, Mark, leaves a poisonous snake in Boy's yard to kill his pet dog. Friend (and gossip) Shampoo informs Kid that the pet's death was no accident.

Despite the rejected plea for peace from Mark's older brother Cleaman, another fight breaks out, resulting in the deaths of Mark and Kid. Shampoo tells Son that Kid and Mark didn't just kill one another, as reported; Mark's brothers assisted. In a rage, Son and Boy go to the Hayes farm and attempt to kill young John Hayes. They are discovered and beaten by John's brothers; Son is left in a coma. Wounded and alone, Boy pays a gun-toting visit to his half-brothers; Boy is disarmed and confronted by the three remaining Hayes brothers, and they all agree to finally end the feud. Son emerges from his coma and chooses – mostly for the sake of his own son – to stick to the peace pact.

## CREDITS

**Directed by**

Jeff Nichols

**Produced by**

David Gordon Green

Lisa Muskat

Jeff Nichols

**Written by**

Jeff Nichols

**Cinematographer**

Adam Stone

**Editor**

Steven Gonzales

**Original Music**

Ben Nichols

Lucero

©Shotgun Stories, LLC

**Production**

**Companies**

Upload Films presents

in association with

Muskat Film Properties

a Lucky Old Sun

production

**Executive Producers**

Todd Williams

Nick Thurlow

John Portnoy

**Associate Producers**

Tisha Gribble

Paul Skidmore

**Unit Production**

**Manager**

Paul Skidmore

**Post-production**

**Supervisor**

Louise Runge

**1st Assistant Director**

Cosmo Pfeil

**Script Supervisor**

Neil Rahilly

**Key Grip**

Ryan Nelson

**Gaffer**

Stephen Olsen

**Props/Set Dressing**

Lindsey Millar

**Property Master**

Aubrey Harris

**Wardrobe**

Rachel Worthen

**Make-up Artists**

David Weatherly

Cosmo Pfeil

**Titles/Opticals**

John Portnoy

**Additional Music**

Pyramid

**Soundtrack**

"For a Little Ride", "Into

the Night" – Benny