

FILM MOVEMENT[®] CLASSICS

presents

THE QUIET EARTH

A film by Geoff Murphy

"The best science fiction film of the '80s." –Los Angeles Daily News



**New Zealand / 1985 / Drama, Mystery, Sci-Fi / English
91 min / 1.85 / Stereo and 5.1 and 2.0 Surround Sound**

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Assets

Official Trailer: https://youtu.be/uuvz_uQFJVk

Downloadable hi-res images:

<http://www.filmmovement.com/filmcatalog/index.asp?MerchandiseID=495>

SELECTED PRESS FOR THE QUIET EARTH

“With his muscular body and his brooding, intelligent eyes, New Zealand actor Bruno Lawrence is an electrifying screen force.” – Sheila Benson, *The Los Angeles Times*

“Credit for the pleasures of THE QUIET EARTH goes to the director Geoff Murphy, his editor, Michael Horton, and his cameraman, James Bartle. They keep the movie zipping along with snappy surprises, odd angles, crisp cuts and other foolery....” – Walter Goodman, *The New York Times*

“One of New Zealand’s top directors, Geoff Murphy has taken a man-alone theme and turned it imaginatively to strong and refreshing effect in The Quiet Earth.” – *Variety*



SYNOPSIS

In this sci-fi cult classic, Zac Hobson (Bruno Lawrence), a mid-level scientist working on a global energy project, wakes up to a nightmare. After his project malfunctions, Zac discovers that he may be the last man on Earth. Zac begins a frantic search for other survivors, while recognizing his chance to live out his fantasies of wealth and power. The discovery of two survivors, first a woman (Alison Routledge) and then a man (Pete Smith), set the stage for critical struggle for survival and emotional conflict culminating in the film's iconic and hotly debated ending.

SHORT SYNOPSIS

Zac Hobson experiments with a radical new power source, a band of energy that would circle the planet. The project goes awry and apparently wipes out all living creatures. At first Zac adjusts by indulging himself in some of his materialistic desires, but he soon starts a serious search for other signs of human life. He discovers it in New Zealand in the form of Joanne, with whom he falls in love, and Api, a Maori.

LOGLINE

A man awakens to find himself alone in the world. He confronts this new world of emptiness and loneliness as he searches for other survivors.

CREDITS

CAST

Zac Hobson
Joanne
Api (as Peter Smith)
Api's Mate
Perrin
Scientist

Bruno Lawrence
Alison Routledge
Pete Smith
Anzac Wallace
Norman Fletcher
Tom Hyde

CREW

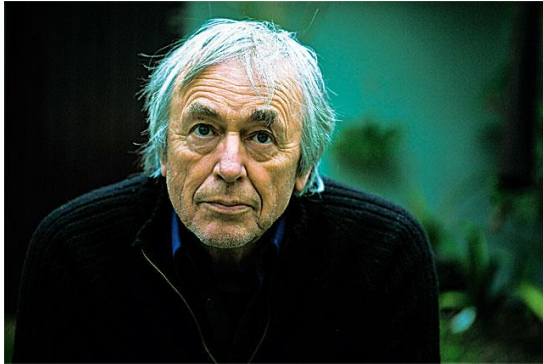
Director
Based on the novel "The Quiet Earth" by
Written by

Geoffrey Murphy
Craig Harrison
Bill Baer
Bruno Lawrence
Sam Pillsbury
Sam Pillsbury & Don Reynolds
James Bartle
Michael Horton
John Charles

Producers
Cinematography
Editor
Music



DIRECTOR'S BIOGRAPHY – Geoffrey Murphy



Geoff Murphy arguably helped usher in a new age of appreciation for New Zealand cinema, when he consecutively directed three classics of the Kiwi film renaissance in the 1980s: road trip blockbuster GOODBYE PORK PIE, colonial epic UTU, and end of the world tale THE QUIET EARTH.

THE QUIET EARTH, written and shot under urgency to meet tax shelter demands, became another Kiwi classic. Adapted from the Craig Harrison novel, and originally a Sam Pillsbury project, the film featured an extended solo turn by Bruno Lawrence as one of the last men on earth. THE QUIET EARTH sold to around 80 countries, gained a cult following, and won Murphy attention in the United States.

Murphy directed a string of Hollywood features during the 1990s, before returning to New Zealand as second-unit director on THE LORD OF THE RINGS film trilogy. The versatile Murphy has also been a scriptwriter, special effects technician, school teacher and trumpet player.

SELECTED FILMOGRAPHY:

TALES OF MYSTRY AND IMAGINATION (2009)
WELCOME TO PARADISE (TV Series) (2007)
SPOOKED (2004)
BLERTA REVISITED (Documentary) (2001)
FREEJACK (1992)
NEVER SAY DIE (1988)

THE QUIET EARTH (1985)
UTU (1984)
GOODBYE PORK PIE (1980)
DAGG DAY AFTERNOON (1977)
WILD MAN (1977)
UENUKU (TV Movie) (1974)

THE QUIET EARTH – Excerpt from Essay

By Teresa Heffernan

THE QUIET EARTH (1985) was an early ripple in the tsunami of post-apocalyptic films, video games and books that have since flooded contemporary culture. This genre, which has flourished in the post-nuclear age, with early classics like *On the Beach* (1959) and *The Last Man on Earth* (1964) through twenty-first century hits like *Wall-E* (2008), *The Road* (2009), and *The Walking Dead* (2010), seems to confirm our addiction to the “aesthetic pleasure” afforded by watching the spectacle of our own destruction, a condition Walter Benjamin predicted in his 1936 essay on film and technological reproduction.

‘Apocalypse’ (from the Greek, meaning to unveil, reveal or disclose knowledge) in the Biblical context of the Book of Revelation refers to world destruction but also to the final triumph of good over evil. In the latter half of the twentieth century, however, apocalypse has become increasingly synonymous with catastrophe—hence “the post” prefix, which seems to foreclose any possibility of renewal as the surviving inhabitants eke out a life among the ghostly ruins and nostalgically reminisce about the world that was. THE QUIET EARTH, a cult classic, inspired by the 1982 novel of the same name by Craig Harrison, was an instant hit upon its release. It offers a stripped-down morality tale and an insightful take on our obsession with the post-apocalyptic imaginary. Never resorting to the overwrought special effects that have come to define the genre in Hollywood, THE QUIET EARTH, with its notoriously enigmatic conclusion, reflexively interrogates the very idea of “the end” and the “post.”

Directed by Geoff Murphy, one of the leading figures in the 70s new wave of Kiwi film makers, and starring his oft-time collaborator and friend, the equally rebellious creative counter-culture actor/writer/musician Bruno Lawrence (dubbed “a young Marlon Brando”), THE QUIET EARTH met with rave reviews and won several awards, with *The New Yorker* film critic Pauline Kael hailing it as one of the “best science fiction films of the 80s.” The film points to all the problems of globalization, patriarchy, racism, and colonialism, but most of all it is concerned with the sell-out of science to industry.

Teresa Heffernan is Professor of English at Saint Mary's University, Halifax, Nova Scotia. Her books include Post-Apocalyptic Culture: Modernism, Postmodernism, and the Twentieth-Century Novel (University of Toronto Press, 2008) and Veiled Figures: Women, Modernity, and the Spectres of Orientalism (University of Toronto Press, 2016). You can find her website and blogs at <https://socialrobotfutures.com/>.

AWARDS AND FESTIVALS

Toronto International Film Festival – Official Selection

Fantafestival 1986 – Winner Best Director, Best Actor

New Zealand TV and Film Awards 1987 – Winner Best Film, Best Director, Best Performance

Male in a Leading Role, Best Performance Male in a Supporting Role, Best Screenplay –

Adaptation, Best Cinematography, Best Editing, Best Production Design



About Film Movement

Celebrating its 15th year, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and last year it had its first Academy Award-nominated film, Naji Abu Nowar's THEEB. Film Movement's theatrical distribution strategy has evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Melanie Laurent. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, and Ettore Scola. For more information, please visit www.filmmovement.com.