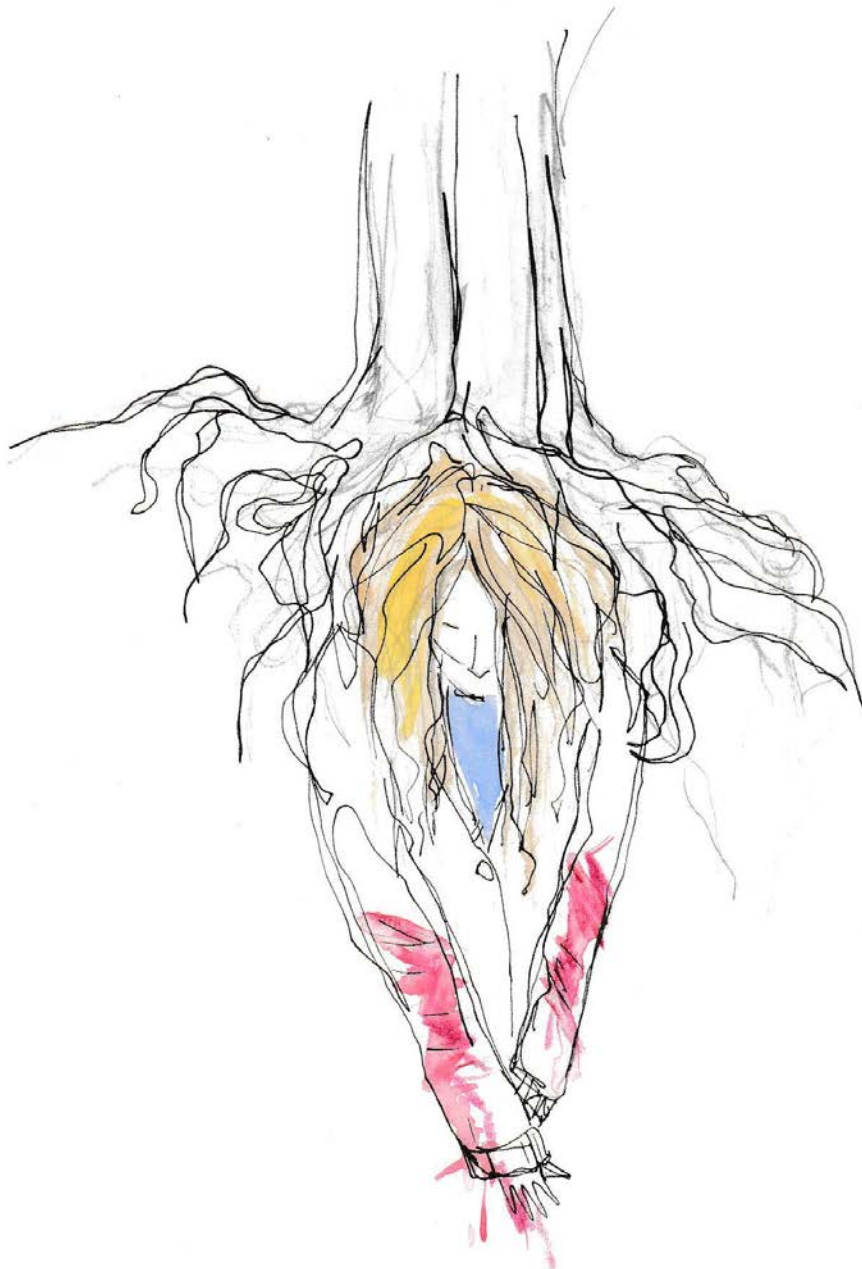




“Another Life”

By Sara Hawley & Samuel Barker

Directed by Tom Gripper

A Sencha Green Production



“Film is an expression; an art. Films can be made for money but money rarely makes people happy. Expression does. I know which I’d rather do.”

- Sara Hawley -

Contents

Report	3
Bibliography	11
List of Images	14
Appendices	15
2015 Script Draft	15
2016 Script Draft	24
Visual References	38
Risk Assessments	47
Location Releases	49
Crew & Cast Releases	55
EPK	81

“Cinema is a means of expression, a translation of feelings and emotions; a means of expression capable of organising, constructing and communicating thoughts.”

- Jean Mitry

I've always believed that the root of cinematic perfection is the need to express emotions – emotions are the driving force of the human race; we do because we feel we need to and film is no different. The key to making *Another Life* was a desire to show people how I see the world and how I feel with the ultimate goal of helping others through difficult situations reflecting upon my own experiences. My main role was Director of Photography (DoP) even though I did write and produce the piece, it was my skills as a cinematographer than I wanted to be marked upon. Skillset defines the role of the DoP as **“Discovering the photogenic heart of the screenplay, using a variety of source material (photography, art, paintings, films etc.). They chose the lens, lighting, framing and camera movements to portray the intentions of the director¹.”** This paper uses Kolb's and Gibbs' to deeply describe and analyse that role and draws upon the others if they affected it. According to Kolb I am a 'diverging' learner with attributes of his 'accommodating' learner signifying that research, imagination, emotion and practicality are most beneficial in my development.

The production process for this film started back in February 2015 when I was assigned a brief that adapts a fairy-tale [see appendix one]. Throughout the intervening two years the concept and script were changed and adapted to ultimately create *Another Life* in November 2016 [see appendix two]. The next four months were taken up with visual research and practical experimentation to create the desired look. As the co-writer, finding the photogenic heart and visual style was decided from the beginning and furthered by visual referencing. Director Jim Jarmusch said **“Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination.”** and *Another Life* takes significant reference from filmmakers Lars Von Trier and Tom Ford [see appendix three] I have always found Von Trier's work thought provoking and sometimes difficult to watch but the philosophy and reasoning behind them is astounding and Tom Ford's work is a masterpiece, every shot is painstakingly beautiful and this is something I wanted to replicate. Their work was watched, analysed and transposed into my work, specifically their philosophy both narratively and visually. This research was detrimental in creating a deep and meaningful visual – because of the complex nature of the narrative the visual had to match and give the audience subtle hints about the world, the characters

¹ http://creativeskillset.org/job_roles/759_director_of_photography

and most importantly, emotion. For me, filmmaking should be driven by emotion and the cinematography is pivotal in making this happen.

As seen in appendix three my visual research not only reached filmmakers, but painters and photographers alike: from Van Gogh's *The Mulberry Tree* to Grant Wood's *American Gothic*. This breadth of visual stimuli gave a great visual reference which was called upon during principal photography. As seen in figure one [Von Trier example] the research was used effectively. The still from *Another Life* (scene nine) is the most emotional part of the film where Rhiannon resorts to self-harm. My aims for this scene were to distance the audience from the event – I believe it to be insensitive to try and make the audience understand what she is feeling at this moment in time as only those who've been there understand and through the unusual position of the camera, influenced by Von Trier, I succeeded in doing this showing my ideas from conception through to creation.

The abundance of research fed into every element of the script providing a strong background and reliable safety net should unplanned events happen during principal photography which they did. In the few days before principal photography began, I received a message from the then-producer that she had lost a location. This impacted my role heavily as I had to take on her role in finding a new one and adapt the shot-list accordingly. A new location was found, scouted and secured [all release forms can be found in the appendices], but due to the change in landscape and visuals the intended shots had to be revisited but due to the sheer amount of visual references this was fixed quickly without losing much meaning. Because of the last minute change a lot of the adaption was done on location: the spacing was different which required new blocking, different lenses and movements.



Figure One: Lars Von Trier vs
Myself. [Antichrist & Another Life]

“Reflective practitioners think about their experiences in practice and view them as opportunities to learn. They examine their definitions of knowledge, seek to develop board and multifaceted types of knowledge, and recognize that their knowledge is never complete. Reflective practitioners are concerned about the contexts and their practice and the implications for action. They reflect on themselves, including their assumptions and their theory of practice, and take action grounded in self-awareness. Finally, reflective practitioners recognize and seek to act from a place of praxis, a balanced coming together of action and reflection.” – Elizabeth Anne Kinsella

Thinking about an experience and using it as a learning opportunity is crucial in practical learning. In figure two, the original plan for the edited scene was to have a clean cut between the wide and Rhiannon's close but when filming, I saw the space for a focus pull. I made the spontaneous decision to pull the focus from Coats to Rhiannon as he walks away creating a more visually dynamic image. I had seen previous colleagues do similar with prior films and had worked. Though I had never tried this myself, I made the spontaneous decision to do so because I was feeling confident and due to the nature of the shot and the slowness of the scene, I had the time to estimate the distance in inches and use the markings on the top of the lens to hit the focus marks. The gamble paid off and gave a more visually dynamic shot, if the shot hadn't have worked I would have referred back to the original plan. I always plan to do more than one take in case of any corruptions or problems in post-production so if the shot didn't work, it would not have mattered. The movement was a test of my camera skills – being able to judge the distance correctly and touch the camera without any movement interference, and it is from previous experience working with cameras as a Camera Assistant where I have had to focus pull before that I could do this – without the relevant experience and practice it would not have worked. A big part of cinematography is a creative freedom with the footage and the courage to take risks with it. But having said that, this might not be appropriate for larger scale shoots where there is more money and less time involved.



Figure Two. *Another Life*. Movement Example.

For the duration of the principal photography apart from the jib scene, I was the camera operator too – this suits my preferred working style as I can control my art myself as when operators are used, communications can be misinterpreted which happened on the pick-up shoot in Peppermint Swansea where I obtained a Ronin Gimbal and had an operator due to personal restrictions; having never had an operator before, the way I communicated what I wanted the shot to be and look like were misunderstood. The ‘live club’ environment was also challenging; the movement, action and extras were rehearsed in a space upstairs. This allowed us to expand on the movement and plan key frame



Figure Three. Another Life. Club Scene.

throughout the movement to keep on track with it – this also let us test the end movement which I was unsure whether would work due to the pace. Having used a Ronin before, I knew the limits the motors have which would ultimately dictate the finishing movement of the scene where Rhiannon drops to the floor. The drop was tested during rehearsals but the Ronin was not fast enough so the movement was changed – a Steadicam would have made the move but this equipment would have been too bulky for the location. As seen in appendix three there was limited visual research into this scene: I found club scenes but none shot in this manner so I cross references scenes with a similar movement and transposed them with the still club shots I have referenced.

I set up the technical side of the camera: lens choice, aperture, ISO and focus distance then walked at half pace through the movement with the operator and Ronin and reviewed the footage, discussing points such as how to move and the pace. I chose the setting to make the best use of the lighting in the club as there are so many sources, types and colours. From working there as a club



Figure Four. Peppermint Stills Examples

photographer [see figure four], I knew that 800 ISO was the best as it brightens the lights, almost filling the monitor and the aperture of 1.8 flares the lights beautifully but does shorten the depth of field greatly but, as this is a memory I did not mind some parts going

out of focus. I chose the Ronin for its ability to create incredibly smooth movements even when there are sudden changes of direction both vertically and horizontally.

After a few rehearsals, we went down to location to shoot. Each take was reviewed, discussed and reshot. This needed clear communication which, in a live night club, was challenging but since I have worked with the operator for a few years we are good at nonverbal communications between us. The process of directing the image from a managerial point of view was challenging but it forced me to convey what I mean quickly which, after a few takes happened – this is an important skill as I may work other jobs where I have operators or am myself, an operator. This was my first experience filming in an environment such as this but having worked as a stills photographer I understand the physical moments of moving large and expensive equipment around and how to interact with drunks i.e., getting them to move and how to get rid of them. One of the biggest challenges was drunk members of the public looking directly into the lens. This happens in all the takes so to compensate for this, the decision was made to make cuts within the edit.



Figure Five. BTS. *Another Life*.
Principal Photography

Comparing the two processes, the hands-on approach definitely suits my learning style more but taking a step back from the camera allowed me to focus more on the framing and composition creating a better image. The balance between my learning style and good looking images is fine but with more experience I hope to bring the two closer together. The controlled location of the principal photography and the chaos of the club were really interesting to work in and both taught me a lot about camera and set work – the controlled environment fed into my control-freak nature; I could make each shot how I wanted by controlling every aspect but did feel very forced, and the club side was so dynamic it was more exciting to be in and had a greater freedom but with greater risk – there was no guarantee that we could get the shot as I desired due to numerous challenges such as members of the public, lights and the movement. I love the dynamic and challenging environments but can appreciate that most filming situations will require the element of control the principal photography had.

During the post production stage, I focused on image references for the editor and grader but after a few weeks neither seemed to be completing their deadlines so I made

the decision to complete these myself – this was a daunting prospect as I am not a good editor and am colour-blind but with the help of others I managed to do this. I struggled throughout both processes, I had trouble syncing the sound and getting the correct colours. I was given a very outdated premiere file by the editor and had to rebuild many scenes as he had taken it upon himself to butcher some scenes to save time. Through sifting through the unorganized bins I found what I was looking for and fixed the scenes. This was incredibly frustrating, but required time and perseverance to get through as I wanted to make this film the best it can be. This event happened because this is still quite an amateur level; if this was a paid job this would not have happened and to make sure this doesn't happen again, I will not work with this individual in this role again.

A similar instance happened during the grade, the grader asked for an unusual file format which took a long time to get to him, and he then sent me some early grades based off the references and notes I had given him. These were not what I wanted and nothing like the references, so after a heated discussion more were done but they still were not what I wanted. The grader then went silent leaving me to do the grade myself. Due to my unusual way of seeing colours, I cut the film scene by scene and placed different LUTs over them and finished them off with some minor colour correction by using the numbers the colours are correlated to. Again, this was frustrating given the now pushed time limit but I did better and found the process easier than thought. Grading is something I have always assumed I couldn't do but I am happy with the final grade and as with editing, I will not be working with this individual again in this role. This seems ruthless but the job they said they could do wasn't done and no reason was given in both cases.



Figure Six. Colour grade. Top 2 – grader's ideas. Bottom 2- my grade.

The whole filming process of *Another Life* has taught me a great deal about the role of Director of Photography and myself as one. The nature of this project is unusual in the way that it is rare for the DoP to have such an impact in the concept, design and story but the expected research and referencing helped greatly and has expanded my knowledge and appreciation through many mediums. There were many challenges throughout but this project has taught me the importance of clear communication, resilience and teamwork but also to believe in yourself and your ideas. It's perfectly OK to have professional differences as long as they are dealt with accordingly. On a purely objective note, the cinematography, lighting, camera placement and use could be improved but I am a very inexperienced DoP, nevertheless I am proud of what I have achieved here and wish to continue this.

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List of Images:

Figure One: Antichrist (2009), Melancholia (2011), Another Life (2017)

Figure Two: Another Life. Bridge Scene (2017)

Figure Three: Another Life. Club Scene. (2017)

Figure Four: Peppermint Stills Examples (2016)

Figure Five: Behind the scenes – Another Life. DoP. Sara Hawley (2017)

Figure Six. Another Life. Grading Ideas. (2017)

Appendices:

Appendix One. 2015. Script Draft.

Words Will Never Hurt Me / Creep

By Sara Hawley and Luke White

Based on Alice in Wonderland

By Lewis Carroll

Sara Hawley

SCENE ONE. INT. DAY. ROOM.

BLACK.

RHIANNON is heard reciting a poem.

Subtitled. Day 1461...

RHIANNON

Sticks and bones may break my
bones, but words will never hurt
me. Sticks and bones may break my
bones, but words will never hurt
me.

RHIANNON. A teenager nearing the end of her teenage years, sits alone in a sparsely furnished bedroom. The room contains a bed, a chair and a desk. Her head is bowed, her eyes closed as she runs her fingers over her medical report.

RHIANNON (CONT'D)

No! No! No! This is all wrong!
This isn't happening. Sticks
and bones may break my bones, but
words will. Never. Hurt. Me.

JUMP CUT TO BEACH.

SCENE TWO. EXT. DAY. BEACH.

RHIANNON is kneeling in the sand dunes, she stands and wobbles slightly. She looks around, disorientated. The wind blows the grass

and sand around wildly. COATS catches her eye, he sits in a meditation pose listening to the wind rustle the grass. COATS isn't bothered by the wind.

COATS

Beautiful isn't it?

RHIANNON sits opposite COATS, he remains unphased by her presence. COATS opens his eyes and stares at RHIANNON, stony faced.

COATS (Cont'd)

Beaches are great places. Ideal for young families, young families like yours.

RHIANNON (Voice over)

A holiday. Yes. Beach. Sand, sun and water. I see their bodies but no faces, they're complete but there are no facial features. I can see their clothes, I know the green and white skirt was my mum's but I don't remember her wearing it anywhere else. I don't remember their voices, and I... don't feel anything for them. Why don't I feel anything?

COATS

Do you feel anything?

RHIANNON gets upset and leans forward, her head in her hand and her eyes squeezed tight. She whispers to herself.

RHIANNON

One. Two. Three. Four. No! One.

Two. Three. Four. No! One. Two.

Three. Four. No! One. Two. Three.

Four. No! Only four. Why only four? Four elements? Nucleotides in DNA? Why four?

SCENE THREE. INT. DAY. ROOM.

RHIANNON screams and finds herself back in her room. She looks around panicked and leans around reaching for things but not grabbing anything. Her head snaps up. She's terrified.

RHIANNON (CONT'D)

GO AWAY!

Silence.

RHIANNON calms down. The PSYCHIATRIST enters and brings RHIANNON some medication - his face is not shown, all is revealed later. RHIANNON looks at the pills and takes them from him, he exits. RHIANNON takes the pills one by one till they are gone. She leans back on the bed. Her eyes close.

SCENE FOUR. EXT. DAY. FORSET.

FAST ACTION. POV FROM RHIANNON. RHIANNON IS RUNNING THROUGH A FOREST, SHE'S PANICKED.

Sound - heavily breathing, scared gasps, branches breaking.

TWELVE. A young looking girl enters and freezes. She's wearing a tatty cotton dress and is very dirty. She looks at RHIANNON. RHIANNON looks at TWELVE.

RHIANNON

You've got to help me!

TWELVE

He's coming!

RHIANNON

Who's coming?

TWELVE

He is.

TWELVE reaches in and grabs her hand and starts to run; RHIANNON follows her. They run through the woods. TWELVE trips, bringing them both to the ground. TWELVE groans and frantically brushes the mud off her knees and twigs out her hair.

RHIANNON

What are we running from?

TWELVE

Him! He did this to me! This is disgusting! I can't... I can't... this is wrong...

RHIANNON

Who? What? What happened?

TWELVE

Him. He did things to me. Touched me.

TWELVE runs her hands and fingers over where she was touched. Looking at her more closely it's obvious what has happened - the muddy knees and toes, the messy hair. She'd been raped.

A branch snaps loudly. They gasp.

TWELVE (CONT'D)

He's coming.

TWELVE jumps up and runs. RHIANNON tries to follow, but keeps stumbling. She rolls onto her back and surrenders herself for the onslaught. She closes her eyes.

SCENE FIVE. EXT. DAY. BEACH

POV SHOT. COATS WALKS INTO SHOT AND LOOKS DOWN AT HER. COATS sits down, RHIANNON sits up. They're sat in the same positions as before.

RHIANNON

It builds like a
pressure on the top of my head
and the darkness closes in. It's
like I'm being sucked into my own
head and I've lost reality. It's
weird I'm complete but
not whole.

COATS sits, he leans in.

COATS

You're remembering something
after all this time, you forgot
because your mind didn't want to
remember. Your uncle, he did this to
you years ago. You don't remember,

can't remember.

RHIANNON

Why? I should remember. How could I lose this?

COATS

After a traumatic event your
brain represses the memories so
they can't hurt you anymore
and sometimes these memories
resurface months, years, even
decades later on.

No one knows why.

RHIANNON cowers as before and turns to counting numbers.

RHIANNON

One. Two. Three. Four. One. Two.
Three. Four. Four what? Four
suits of cards? Four chambers of
the heart? Four gospels?
Four elements? Four sides to a
square?

ZOOM TO EXTREME CLOSE UP.

SCENE SIX. INT. DAY. ROOM.

ZOOM OUT.

RHIANNON is back in her room.

RHIANNON

Four horsemen of the apocalypse?

RHIANNON jumps out of bed - she's had an idea. She lies down in the middle of the floor

MUSIC - CREEP BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

'I don't care if it hurts
Wanna have control
I want a perfect body
I want a perfect soul
I want you to notice
When I'm not around
You're so fuckin' special
I wish I was special'

CAMERA MOVES AROUND AND OVER SO IT'S LOOKING DOWN ON HER IN

A BIRD EYE'S VIEW. INTERCUT WITH CLOSE UPS OF RHIANNON DOUBLE'S ACTIONS.

RHIANNON DOUBLE enters the frame and kneels beside her. Rhiannon spreads her arms, like she's on a cross.

Her moves are fast and deliberate. She takes out a razor blade and cuts RHIANNON's arms in single, quick, deliberate motions. She moves around her body and makes more cuts on the other arm. DOUBLE leans over and pulls the bottom of her dress up revealing RHIANNON's thigh.

CUT TO DUTCH TILT.

The door opens. The PSYCHIATRIST enters and stops - shocked. The PSYCHIATRIST is COATS! He runs forward with his arm outstretched.

COATS

No!

FADE.

SCENE SEVEN. INT. DAY. LOBOTOMY THEATRE.

RHIANNON is strapped into a lobotomy chair. COATS walks around to in front of her.

RHIANNON

Make them stop.

POV FROM RHIANNON.

COATS pulls a light over her head - similar to a dentist light. He picks up a lobotomy spike and a hammer, he holds it to the camera and goes to hit the back with the hammer, The hammer swings, cut to black.

END OF 'CREEP' BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

'Whatever makes you happy
Whatever you want
You're so fuckin' special
I wish I was special

But I'm a creep, I'm a weirdo
What the hell am I doing here?
I don't belong here
I don't belong here'

END.

Appendix Two. 2016 Script Draft.

"Creep"

Story by Samuel Barker

Screenplay by Sara Hawley

Based on

"Creep"

By Radiohead

(Covered by Scala and Kolacny Brothers)

&

Alice's Adventures in Wonderland

By Lewis Carroll

Sara Hawley

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07732959849

SCENE ONE. MONTAGE. INT/EXT. DAY. HOSPITAL ROOM/FOREST.

BLACK AND WHITE. SLOW MOTION.

Happy slow music plays.

POV of a Barbie Doll from RHIANNON. She runs her fingertips up the arms and legs of the doll.

CUT to:

Reverse close up of RHIANNON, she's puzzled by the doll in her hands.

CUT to:

ECU of a large hand pushing a skirt up.

CUT to:

RHIANNON sitting her Barbie Doll on the table.

CUT to:

ECU of a large hand clamping a girl's mouth shut.

CUT to:

RHIANNON starts cutting the hair off the Barbie Doll.

CUT to:

FOCUS PULL from pile of hair to RHIANNON sitting on her bed.

CUT to:

ECU of the girl's tortured eyes, tears streaming down her face.

CUT to:

CU of objects around RHIANNON's room - pens, glasses, pills. Focus on small vial, label reads "take one a day".

CUT to:

RHIANNON lying down on the bed.

Visual and Audio fade.

SCENE TWO. INT. NIGHT. CLUB.

A clubber wipes past camera revealing a busy club. With music pumping and lights flashing, the club is a buzzing flash of dresses and suits.

RHIANNON is stood at the bar with her friends, they pick up their drinks and make their way to the dance floor, laughing and giggling. They dance and take photos on their phones. RHIANNON's loving it, her first night out in ages. A man comes over to her and dances beside her, RHIANNON gets closer to him, he leans in to kiss her, grasping the back of her head. RHIANNON freezes and drops to the floor.

Fade.

SCENE THREE. EXT. DAY. HOSPITAL GARDENS.

The outside door swings open sharply, a very angry RHIANNON storms out followed quickly by the PSYCHIATRIST. His face is never shown.

PSYCHIATRIST

Rhiannon please.

RHIANNON stops and turns around.

RHIANNON

No. You don't get it. You're part of the generation who still see women are possessions. We're not. Never have been.

PSYCHIATRIST

Rhiannon I...

RHIANNON

A woman never decides to go out and get abused, verbally or physically. We're living our lives, whether we're walking home at night, drinking with friends or simply doing a job in male dominated world, women are living their lives. They don't choose abuse.

PSYCHIATRIST

I know, now come back inside.

RHIANNON doesn't move. PSYCHIATRIST sighs and goes back inside. RHIANNON leans against the railings and calms down. She sees a cut up Barbie Doll on the floor and bends down to pick it up, she smiles, she did this months ago, must have got distracted and dropped it.

COATS

Psst! Rhiannon!

RHIANNON looks up and around at the garden below her, decorated with red and white roses. COATS is stood behind a tree, he beckons her over. RHIANNON stands up and walks over to the tree slowly, her curiosity getting the better of her. As she nears the tree, COATS laughs and runs behind it. For a man of his age, he is very light on his feet. RHIANNON follows him and walks past frame turning it black.

SCENE FOUR. EXT. DAY. FOREST.

COATS walks through the trees then stops suddenly. He stands with his arms out slightly and head tilted back, eyes closed. RHIANNON catches up with him and stops a few feet behind him, she's nervous. COATS breathes in loudly through his nose and laughs loudly.

COATS

Beautiful isn't it? Nature is such a beautiful thing, it's calming and quiet. It speaks to the soul, resets the mind.

RHIANNON looks at him puzzled.

COATS (Con't)

It is said that the soul is the greatest part of a human being but once it is lost, it cannot be replaced.

COATS turns sharply to RHIANNON, he smiles.

COAST (Con't)

Tell me Rhiannon, have you lost your soul?

RHIANNON

No... at least I don't think so. Who are you if you don't mind me asking? Why are we here?

COATS smirks at her.

SCENE FIVE. INT. DAY. HOSPITAL ROOM.

RHIANNON is sat in a hospital room. PSYCHIATRIST is sat in the chair, his face is never shown. He has a very serious demeanour but speaks softly. A large desk decorated with numerous notebooks and Bibles separates the two. RHIANNON is nervous; she fidgets and never maintains eye contact with the PSYCHIATRIST.

PSYCHIATRIST

How are you Rhiannon?

RHIANNON

You've asked me that before.

PSYCHIATRIST

That was last week, seven days have passed since our last session. What have you done since then?

RHIANNON

I managed to go outside.

PSYCHIATRIST

How did that make you feel?

RHIANNON

It was scary, it's so big so vast, but
the smells, the fresh air, the breeze,
it's calming.

PSYCHIATRIST

Would you say you felt better for going
outside?

RHIANNON

A little. It was a little achievement.

PSYCHIATRIST

Any achievement, no matter how small, is
an achievement. What else have you done?

RHIANNON

I painted again.

PSYCHIATRIST

What did you paint?

RHIANNON

The tree. Again.

SCENE SIX. EXT. DAY. FOREST.

RHIANNON is happy, she walks with a light step through the undergrowth,
kicking the debris up. She's free. COATS follows closely behind, intently
watching her every move, her childlike freedom makes him smile.

COATS

Tell me about your family.

RHIANNON

There's not much to tell, my parents are both engineers, I have an older sister too, she's a model.

COATS

Friends?

RHIANNON

I don't have many friends, I never really understood people. What about your family?

COATS

I don't have one.

RHIANNON

What happened?

COATS

Doesn't matter. There's just me and the forest, and the people I meet along the way.

COATS walks past RHIANNON, she hesitates, regretting asking the question. She breathes and follows COATS' path.

SCENE SEVEN. INT. DAY. HOSPITAL ROOM.

RHIANNON and the PSYCHAIATRIST are back in the room, same as before. RHIANNON is nervous, pulls her sleeves over her hands, she looks everywhere; the paintings on the wall, the cross, everywhere but the PSYCHIATRIST. He waits patiently for her to speak, his pen hovering above the paper.

RHIANNON

I went outside again, further outside. I managed a walk by myself.

PSYCHIATRIST

How did that make you feel?

RHIANNON

Good, I think.

PSYCHIATRIST

You think?

RHIANNON

It was scarier this time, it felt like I was being followed but every time I turned around no one was there.

PSYCHIATRIST

It's a perfectly normal response in cases such as yours.

RHIANNON

He gets in my head and doesn't leave... there's nothing I can do to stop him.

RHIANNON leans forward resting her chin on her knees, she breathes deeply trying to remain calm. She covers her head with her hands as it gets too much.

The PSYCHIATRIST stands up and sits beside her, he carefully places a hand on her back. She flinches, his hand retreats before placing again.

PSYCHIATRIST

Breathe. Inhale on a count to five...
Inhale. Two... Stay with me, stay with
me. Inhale. 2, 3, 4, 5, hold. 2, 3, 4, 5,
exhale. 2, 3, 4- good.

RHIANNON calms but doesn't move.

PSYCHIATRIST (Con't)

It is just your anxiety, it will pass.
But in the meantime, take these, they
will help take the edge off it.

PSYCHIATRIST hands RHIANNON some white pills, she takes them and lies
back in the chair. The room goes soft, almost white.

SCENE EIGHT. EXT. DAY. FOREST.

Fade in from white.

RHIANNON and COATS are sat under a large tree growing out of a rock. They
are sat closer to each other than before but not cuddling. RHIANNON is
very compact in her posture whereas COATS has his legs outstretched and
is leaning back a little. COATS is watching RHIANNON intently.

COATS

Your scars...

RHIANNON immediately pulls her sleeves down and turns away from him.

COATS (Con't)

Don't hide, they're nothing to be ashamed
of.

RHIANNON

Don't tell me I'm beautiful. Pain isn't beautiful.

COATS

Pain is far from beautiful. The glorification of this..

COATS gently takes her arm and pushes up her sleeve slowly, RHIANNON's eyes follow him inch by inch.

COATS (Con't)

The overwhelming mental pain you must have felt to do this to yourself..

RHIANNON yanks her arm away and jumps up. She turns to him below her. All the pain she's hiding rises to the surface. COATS watches her from his seated position, he understands every word.

RHIANNON

Don't psych me. You're not him. Don't pretend to understand why I did this. I wanted the pain to stop I wanted to not feel anything. The pressure grows and grows, the daily lying gets too much, and and I can't take it. I break. I lose control.

COATS

Cutting gives you control, a choice.

RHIANNON

The actual cutting does nothing, I watch the blade sink into my skin and feel nothing. I'm empty. I cut to heal, healing hurts, I like running my fingertips over them, that bit I feel.

COATS stands up on the spot and steps closer to RHIANNON, he takes her hands in his: hers are so small in his, his long fingers covering them.

COATS

Let me help you.

RHIANNON pushes him back and steps back.

RHIANNON (Shouting)

You're just like everyone else. You pretend to understand when really you don't have a clue. Everyone says it'll get better, cheer up, get over it but I can't. I need this. I need the pain and I want the punishment.

COATS looks down, he's hurt. He sighs and closes his eyes. He reaches up to his collar and undoes his tie He flattens his collar, an old large scar runs right across his neck. He opens his eyes: he looks into RHIANNON's soul, his open tortured eyes reveal an immense pain.

COATS (Solemn)

I've been there. I stood in front of that mirror with my dad's cut throat razor and looks at everything hateful inch of myself. I cut. The blood wouldn't stop. I regretted it as soon as I done it. I know the pain. I know the helplessness when you're sat alone in your room in the dark and your closest companion is a razor blade. I know your pain.

RHIANNON's eyes go from COATS to the tree. She freezes in fear staring at the tree.

RHIANNON (Whispers)

The tree. It's the tree I keep painting.

RHIANNON takes the painting out of her pocket and holds it up next to the tree.

RHIANNON (Con't)

It's the same tree.

SCENE NINE. INT. DAY. HOSPITAL ROOM.

RHIANNON wakes up on her bed, almost robotically she climbs out of bed - she's had an idea. She stands in the middle of the room and goes to sit on the floor. She falls like a ragdoll, her arms outstretched, forearms facing the ceiling. A butchered Barbie doll she was holding, falls to the ground.

MUSIC - CREEP BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

'I don't care if it hurts
Wanna have control
I want a perfect body
I want a perfect soul
I want you to notice
When I'm not around
You're so fuckin' special
I wish I was special'

RHIANNON DOUBLE enters the frame and kneels beside her. DOUBLE looks at RHIANNON's empty face and cups the back of her head, right on the trigger spot. She waits a few seconds and lets go suddenly, quicker than a normal human.

Her moves are fast and deliberate. She takes out a razor blade and cuts RHIANNON's arms in single, quick, deliberate motions. She moves around her body and makes more cuts on the other arm. The cuts are deep and vertical. DOUBLE leans over and pulls her clothes up revealing RHIANNON's thigh. DOUBLE makes more precise cuts to her inner thigh. DOUBLE moves around to RHIANNON's head, she covers her eyes and goes to cut her throat.

The door swings open! The PSYCHIATRIST enters and stops - shocked. The PSYCHIATRIST is COATS! He runs forward with his arm outstretched.

PSYCHIATRIST

No!

Everything slows, the PSYCHIATRIST is moving forward ever so slowly.

Visual and Audio fade.

SCENE TEN. INT. DAY. LOBOTOMY THEATRE.

RHIANNON is strapped into a lobotomy chair. The PYSCHIATRIST sits on a wheeled chair, he prepares something on the table behind him. Once ready he turns around and wheels himself closer to RHIANNON.

The PSYCHIATRIST pulls a light over her head - similar to a dentist light. He picks up a syringe and injects RHIANNON's arm. RHIANNON doesn't move or acknowledge what is happening to her. She's lost. The room goes soft then black.

A single bird can be heard singing.

SCENE ELEVEN. EXT. DAY. BRIDGE.

This part of the forest is more peaceful, the birds are singing, a stream gently running, the leaves move gently in the wind. COATS walks RHIANNON to a bridge. She touches the rail and steps up, he stops on the lower step. RHIANNON looks at him when he doesn't follow. COATS smiles, he's become very fond of this troubled young soul. He places his hand over hers on the rail.

COATS

This is where we part, someone else needs me. Rhiannon, it's been a pleasure. He'll never hurt you again.

COATS turns away.

RHIANNON

Does this mean it's over?

COATS turns back to RHIANNON, his eyes are now blue. He's already started to change into who needs to be now.

COATS

He cannot hurt you anymore. What happens now is your choice.

Sara Hawley
Another Life Reflection
May 2017

COATS signals for RHIANNON to cross the bridge, she looks at his face for a long time, smiling, she makes a memory of every detail. This man saved her life. She smiles once more. She steps. Before her foot touches the ground, cut to black.

END OF 'CREEP' BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

'Whatever makes you happy
Whatever you want
You're so fuckin' special
I wish I was special

But I'm a creep, I'm a weirdo
What the hell am I doing here?
I don't belong here
I don't belong here.'

END. CREDITS.

Appendix Three. Visual Research.



Lars von Trier's signature wide of the female protagonist at her most vulnerable – see Justine in *Melancholia* vs Rhiannon in *Another Life*.

SCENE ONE. MONTAGE. INT/EXT. DAY. HOSPITAL ROOM/FOREST.

BLACK AND WHITE. SLOW MOTION.

Happy slow music plays.

POV of a Barbie Doll from RHIANNON. She runs her fingertips up the arms and legs of the doll.

CUT to:

Reverse close up of RHIANNON, she's puzzled by the doll in her hands.

CUT to:

ECU of a large hand pushing a skirt up.

CUT to:

RHIANNON sitting her Barbie Doll on the table.

CUT to:

ECU of a large hand clamping a girl's mouth shut.

CUT to:

RHIANNON starts cutting the hair off the Barbie Doll.

CUT to:

FOCUS PULL from pile of hair to RHIANNON sitting on her bed.

CUT to:

ECU of the girl's tortured eyes, tears streaming down her face.

CUT to:

CU of objects around RHIANNON's room - pens, glasses, pills. Focus on small vial, label reads "take one a day".

CUT to:

RHIANNON lying down on the bed.

Visual and Audio fade.



Opening sequences of *Antichrist* and *Nocturnal Animals* – opening of *Another Life*, aimed to disorientate the audience, black and white to show memories and give a beauty to the images.

Another Life opening sequence is a mix of past and present blurring the lines between fiction and reality emphasizing the effect of mental health conditions.



Framing - lighting - colours - visually dynamic.



Sudden visual change – disorientates the audience further. Smooth movements and a visually interesting image draw the audience in.

Lot of visual information – many light sources, people and colours.

Starts with bright warm colours – happy, safe, comforting.

SCENE TWO. INT. NIGHT. CLUB.

A clubber wipes past camera revealing a busy club. With music pumping and lights flashing, the club is a buzzing flash of dresses and suits.

RHIANNON is stood at the bar with her friends, they pick up their drinks and make their way to the dance floor, laughing and giggling. They dance and take photos on their phones. RHIANNON's loving it, her first night

out in ages. A man comes over to her and dances beside her, RHIANNON gets closer to him, he leans in to kiss her, grasping the back of her head. RHIANNON freezes and drops to the floor.

Fade.

Blues, greens and darkness signify an atmosphere change to the audience.

Everyone loves a bit of bokeh.

Camera movement backwards draws the audience out of Rhiannon's world – linking back to Von Trier's signature shot.





SCENE THREE. EXT. DAY. HOSPITAL GARDENS.

The outside door swings open sharply, a very angry RHIANNON storms out followed quickly by the PSYCHIATRIST. His face is never shown.

PSYCHIATRIST
 Rhiannon please.

RHIANNON stops and turns around.

RHIANNON
 No. You don't get it. You're part of the generation who still see women are possessions. We're not. Never have been.

PSYCHIATRIST
 Rhiannon I...

The choice to hide the Psychiatrist's face ready for the big reveal - also suggesting that the mental health doesn't have a face, it is an entity.

RHIANNON
 A woman never decides to go out and get abused, verbally or physically. We're living our lives, whether we're walking home at night, drinking with friends or simply doing a job in male dominated world, women are living their lives. They don't choose abuse.

PSYCHIATRIST
 I know, now come back inside.

RHIANNON doesn't move. PSYCHIATRIST sighs and goes back inside. RHIANNON leans against the railings and calms down. She sees a cut up Barbie Doll on the floor and bends down to pick it up, she smiles, she did this months ago, must have got distracted and dropped it.

Coats' hiding behind the trees, similar to Hatter in Alice in Wonderland. Air of curiosity.

COATS
 Psst! Rhiannon!





Composition of two shots - visual weight, leading lines, colour, depth, focus, light etc.

RHIANNON looks up and around at the garden below her, decorated with red and white roses. COATS is stood behind a tree, he beckons her over. RHIANNON stands up and walks over to the tree slowly, her curiosity getting the better of her. As she nears the tree, COATS laughs and runs behind it. For a man of his age, he is very light on his feet. RHIANNON follows him and walks past frame turning it black.

SCENE FOUR. EXT. DAY. FOREST.

COATS walks through the trees then stops suddenly. He stands with his arms out slightly and head tilted back, eyes closed. RHIANNON catches up with him and stops a few feet behind him, she's nervous. COATS breathes in loudly through his nose and laughs loudly.

COATS

Beautiful isn't it? Nature is such a beautiful thing, it's calming and quiet. It speaks to the soul, resets the mind.

RHIANNON looks at him puzzled.

COATS (Con't)

It is said that the soul is the greatest part of a human being but once it is lost, it cannot be replaced.

COATS turns sharply to RHIANNON, he smiles.

COATS (Con't)

Tell me Rhiannon, have you lost your soul?

RHIANNON

No... at least I don't think so. Who are you if you don't mind me asking? Why are we here?

COATS smirks at her.



Coats is bigger in the frame as the focus and audience curiosity is on him.

Deep frame - isolation, seclusion etc.

This isn't real so don't want to show it realistically.



SCENE FIVE. INT. DAY. HOSPITAL ROOM.

RHIANNON is sat in a hospital room. PSYCHIATRIST is sat in the chair, his face is never shown. He has a very serious demeanour but speaks softly. A large desk decorated with numerous notebooks and Bibles separates the two. RHIANNON is nervous; she fidgets and never maintains eye contact with the PSYCHIATRIST.

PSYCHIATRIST

How are you Rhiannon?

RHIANNON

You've asked me that before.

PSYCHIATRIST

That was last week, seven days have passed since our last session. What have you done since then?

RHIANNON

I managed to go outside.

PSYCHIATRIST

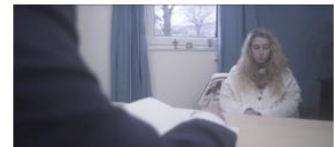
How did that make you feel?

RHIANNON

It was scary, it's so big so vast, but the smells, the fresh air, the breeze, it's calming.

PSYCHIATRIST

Would you say you felt better for going outside?



Sara Hawley
Another Life Reflection
May 2017



RHIANNON
A little. It was a little achievement.

PSYCHIATRIST
Any achievement, no matter how small, is an achievement. What else have you done?

RHIANNON
I painted again.

PSYCHIATRIST
What did you paint?

RHIANNON
The tree. Again.



SCENE SIX. EXT. DAY. FOREST.

RHIANNON is happy, she walks with a light step through the undergrowth, kicking the debris up. She's free. COATS follows closely behind, intently watching her every move, her childlike freedom makes him smile.

COATS
Tell me about your family.

RHIANNON
There's not much to tell, my parents are both engineers, I have an older sister too, she's a model.

COATS
Friends?

RHIANNON
I don't have many friends, I never really understood people. What about your family?

COATS
I don't have one.

RHIANNON
What happened?

COATS
Doesn't matter. There's just me and the forest, and the people I meet along the way.

COATS walks past RHIANNON, she hesitates, regretting asking the question. She breathes and follows COATS' path.

SCENE SEVEN. INT. DAY. HOSPITAL ROOM.

RHIANNON and COATS are back in the room, same as before. RHIANNON is nervous, pulls her sleeves over her hands, she looks everywhere; the paintings on the wall, the cross, everywhere but the PSYCHIATRIST. He waits patiently for her to speak, his pen hovering above the paper.



RHIANNON leans forward resting her chin on her knees, she breathes deeply trying to remain calm. She covers her head with her hands as it gets too much.

The PSYCHIATRIST stands up and sits beside her, he carefully places a hand on her back. She flinches, his hand retreats before placing again.

PSYCHIATRIST

Breathe. Inhale on a count to five...
Inhale. Two... Stay with me, stay with me. I'm going to teach you how to

breathe. Inhale. 2, 3, 4, 5, hold. 2, 3, 4, 5, exhale. 2, 3, 4- good.

RHIANNON calms but doesn't move.

PSYCHIATRIST (Con't)

It is just your anxiety, it will pass.
But in the meantime, take these, they will help take the edge off it.

PSYCHIATRIST hands RHIANNON some white pills, she takes them and lies back in the chair. The room goes soft, almost white.



SCENE EIGHT. EXT. DAY. FOREST.

Fade in from white.

RHIANNON and COATS are sat under a large tree growing out of a rock. They are sat closer to each other than before but not cuddling. RHIANNON is very compact in her posture whereas COATS has his legs outstretched and is leaning back a little. COATS is watching RHIANNON intently.



COATS

Your scars...



RHIANNON immediately pulls her sleeves down and turns away from him.

COATS (Con't)

Don't hide, they're nothing to be ashamed of.

RHIANNON

Don't tell me I'm beautiful. Pain isn't beautiful.

COATS

Pain is far from beautiful. The glorification of this...



COATS gently takes her arm and pushes up her sleeve slowly, RHIANNON's eyes follow him inch by inch.

COATS (Con't)

The overwhelming mental pain you must have felt to do this to yourself...

SCENE EIGHT. EXT. DAY. FOREST.

Fade in from white.

RHIANNON and COATS are sat under a large tree growing out of a rock. They are sat closer to each other than before but not cuddling. RHIANNON is very compact in her posture whereas COATS has his legs outstretched and is leaning back a little. COATS is watching RHIANNON intently.

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COATS (Con't)

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Don't tell me I'm beautiful. Pain isn't beautiful.

COATS

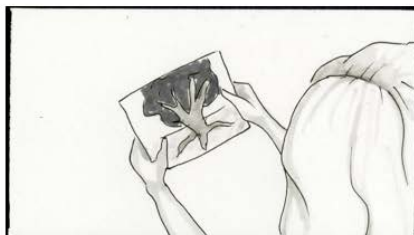
Let me help you.

RHIANNON pushes him back and steps back.

RHIANNON (Shouting)

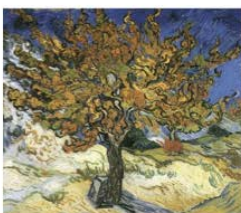
You're just like everyone else. You pretend to understand when really you don't have a clue. Everyone says it'll get better, cheer up, get over it but I can't. I need this. I need the pain and I want the punishment.

COATS looks down, he's hurt. He sighs and closes his eyes. He reaches up to his collar and undoes his tie. He flattens his collar, an old large scar runs right across his neck. He opens his eyes: he looks into RHIANNON's soul, his open tortured eyes reveal an immense pain.



COATS (Solemn)

I've been there. I stood in front of that mirror with my dad's cut throat razor and looks at everything hateful inch of myself. I cut. The blood wouldn't stop. I regretted it as soon as I done it. I know the pain. I know the helplessness when you're sat alone in your room in the dark and your closest companion is a razor blade. I know your pain.



RHIANNON's eyes go from COATS to the tree. She freezes in fear staring at the tree.

RHIANNON (Whispers)

The tree. It's the tree I keep painting.

RHIANNON takes the painting out of her pocket and holds it up next to the tree.

RHIANNON (Con't)

It's the same tree.

SCENE NINE. INT. DAY. HOSPITAL ROOM.



RHIANNON wakes up on her bed, almost robotically she climbs out of bed - she's had an idea. She stands in the middle of the room and goes to sit on the floor. She falls like a ragdoll, her arms outstretched, forearms facing the ceiling.

MUSIC - CREEP BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

'I don't care if it hurts
 Wanna have control
 I want a perfect body
 I want a perfect soul
 I want you to notice
 When I'm not around
 You're so fuckin' special
 I wish I was special'



Storyboard Idea (2015)
 screengrab (2017)

Minimalistic set to make the audience focus on Rhiannon, the faceless body who harms her - link back to opening sequence, the idea of perfection.



Von Trier's signature, also used by Tom Ford. Most significant moment in *Another Life* where Rhiannon harms herself.

RHIANNON DOUBLE enters the frame and kneels beside her. DOUBLE looks at RHIANNON's empty face and cups the back of her head, right on the trigger spot. She waits a few seconds and lets go suddenly, quicker than a normal human.

Her moves are fast and deliberate. She takes out a razor blade and cuts RHIANNON's arms in single, quick, deliberate motions. She moves around her body and makes more cuts on the other arm. The cuts are deep and vertical. DOUBLE leans over and pulls her clothes up revealing RHIANNON's thigh.

The door swings opens. The PSYCHIATRIST enters and stops - shocked. The PSYCHIATRIST is COATS! He runs forward with his arm outstretched.



PSYCHIATRIST

No!



Everything slows, the PSYCHIATRIST is moving forward ever so slowly.

Visual and Audio fade.



SCENE TEN. INT. DAY. LOBOTOMY THEATRE.

RHIANNON is strapped into a lobotomy chair. The PSYCHIATRIST sits on a wheeled chair, he prepares something on the table behind him. Once ready he turns around and wheels himself closer to RHIANNON.

The PSYCHIATRIST pulls a light over her head - similar to a dentist light. He picks up a syringe and injects RHIANNON's arm. RHIANNON doesn't move or acknowledge what is happening to her. She's lost. The room goes soft then black.

A single bird can be heard singing.

Lighting inspiration - *Sucker Punch*, spot light - focus the audience, still frame, minimal set.



SCENE ELEVEN. EXT. DAY. BRIDGE.

This part of the forest is more peaceful, the birds are singing, a stream gently running, the leaves move gently in the wind. COATS walks RHIANNON to a bridge. She touches the rail and steps up, he stops on the lower step. RHIANNON looks at him when he doesn't follow. COATS smiles, he's become very fond of this troubled young soul. He places his hand over hers on the rail.



COATS

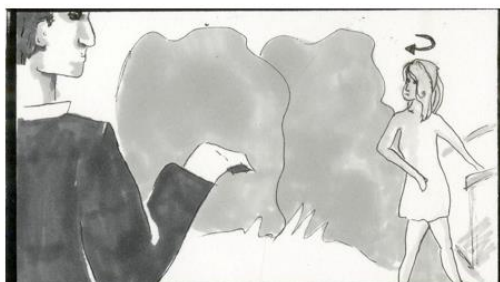
This is where we part. Rhiannon, it's been a pleasure. As soon as you cross the bridge he'll never hurt you again.

RHIANNON

Does this mean it's over?

COATS

He cannot hurt you anymore. What happens now is your choice.



COATS signals for RHIANNON to cross the bridge, she looks at his face for a long time, smiling, she makes a memory of every detail. This man saved her life. She smiles once more and turns around. She steps. Before her foot touches the ground, cut to black.

END OF 'CREEP' BY SCALA AND KOLACNY BROTHERS (RADIOHEAD COVER)

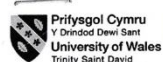
'Whatever makes you happy
Whatever you want
You're so fuckin' special
I wish I was special

But I'm a creep, I'm a weirdo
What the hell am I doing here?
I don't belong here
I don't belong here.'

END. CREDITS.

Melancholia (Lars Von Trier. 2011) / Antichrist (Lars Von Trier. 2009) / Nocturnal Animals (Tom Ford. 2016) / Sicario (Denis Villeneuve. 2013) / Person of Interest (S3E3. 2013) / Alice in Wonderland (Tim Burton. 2010) / American Gothic (Grant Wood. 1930) / Suckerpunch (Zack Snyder. 2011) / The Forest (Jason Zada. 2016) / The Mulberry Tree (Vincent Van Gogh. 1898) / American Horror Story. Asylum (Brad Falchuk, Ryan Murphy. 2011) / Summer Landscape (Ilya Efimovich Efimovich Repin. 1879.) Storyboards (Ruth Kalin & Aidan Biddiscombe)

Appendix Four. Risk Assessments.



Swansea
College of Art
Founded 1853

RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: <u>CREEP</u>		Risk assessment conducted by: <u>KERRY NORTON</u>
Date of risk assessment: <u>13-2-17</u>	Producer Name: <u>SARA HAWLEY</u>	
Production date(s): <u>14-2-17</u>	Director Name: <u>TOM GRIPPER</u>	

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action required to control risk
LEADS/ WIRES	CAST + CREW	EQUIPMENT	TAPE LEADS TO FLOOR	8	- ENSURE TAPED AS CLOSE TO WALLS AS POSSIBLE
LIGHTING (HOT)	CREW	~~EQUIPMENT~~	GLOVES TO BE USED WHEN HANDLING LIGHTS	6	
STAIRS.	CAST + CREW	EQUIPMENT.	TAKE CARE - WALK SLOWLY	6	
HEAVY LIFTING	CREW	PROPS.	USE MORE THAN 2 PEOPLE TO MOVE PROPS.	4	
UNEVEN GROUNDS & SLIPPERY OUTSIDE.	CAST + CREW	EQUIPMENT.	TREAD CAREFULLY - WEAR APPROPRIATE FOOTWEAR.	4	
WET/COLD WEATHER	CAST + CREW		DRESS APPROPRIATELY	2	
PATIO - LOOSE SLABS + STEEP DRIP	CAST + CREW	EQUIPMENT.	NONE	8	OFF LIMITS.



Swansea
College of Art
Founded 1853

RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: <u>CREEP</u>		Risk assessment conducted by: <u>KERRY NORTON</u>
Date of risk assessment: <u>13-2-17</u>	Producer Name: <u>SARA HAWLEY</u>	
Production date(s): <u>14-2-17</u>	Director Name: <u>TOM GRIPPER</u>	

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action required to control risk
FULLY OPENING WINDOW - ROOM 8.	CAST + CREW	EQUIPMENT	NONE	5	DO NOT SIT OR CLIMB ON WINDOW
CLUTTERED HALLWAYS	CAST + CREW	EQUIPMENT.	NONE	2	DO NOT LEAVE ITEMS IN HALLWAYS

Where further actions are required, complete the action plan.

ACTION PLAN		
Further action(s) required	By whom	Date completed
FIRST A.I.D. TO RUN THROUGH WITH CAST + CREW	DANIEL BAYLEY	14-2-17

RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: <u>CREEP</u>	Risk assessment conducted by: <u>KERRY NORTON</u>
Date of risk assessment: <u>15-2-17</u>	Producer Name: <u>SARA HAWLEY</u>
Production date(s): <u>15-2-17</u>	Director Name: <u>TOM GRIPPER</u>

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action required to control risk
UNEVEN GROUNDS (CAN BE SLIPPERY)	CAST + CREW	EQUIPMENT	TREAD CAREFULLY WEAR APPROPRIATE FOOTWEAR	4	ALWAYS BE AWARE
LEADS/WIRES	CAST + CREW	EQUIPMENT	STICK DOWN IF POSSIBLE IF NOT BRIGHT TAPES	9	WEAR APPROPRIATE CLOTHING
WET/CLOUD WEATHER	CAST + CREW	—	NONE	2	DONT GO IN
POND	CAST + CREW	EQUIPMENT	NONE	2	UNEVEN - LOOK TAKE CARE
STEPS	CAST + CREW	EQUIPMENT	NONE	6	DONT TOUCH IT
FUNGI	CAST + CREW	—	NONE	2	KEEP CLEAR OF LEDGE
RIDGE/SLOPE	CAST + CREW	EQUIPMENT	NONE	2	BE AWARE
TREES FALLING OBJECTS	CAST + CREW	EQUIPMENT	NONE	2	BE AWARE
BRAMBLES	CAST + CREW	—	NONE	2	BE AWARE

Where further actions are required, complete the action plan.

ACTION PLAN

Further action(s) required	By whom	Date completed
FIRST AID TO RUN THROUGH WITH CAST + CREW	DANIEL BAILEY	15-2-17

RISK ASSESSMENT

RISK ASSESSMENT FORM

Production title: <u>CREEP</u>	Risk assessment conducted by: <u>KERRY NORTON</u>
Date of risk assessment: <u>16-2-17</u>	Producer Name: <u>SARA HAWLEY</u>
Production date(s): <u>16-2-17</u>	Director Name: <u>TOM GRIPPER</u>

Hazard	Person who may be harmed	Property which may be damaged	Risk control already in place	Risk assessment/score LOW, MODERATE, HIGH, EXTREME (see next page)	Further action required to control risk
UNEVEN GROUNDS (CAN BE SLIPPERY)	CAST + CREW	EQUIPMENT	TREAD CAREFULLY WEAR APPROPRIATE FOOTWEAR	4	BE AWARE OF RAISED ROCKS + ROOTS
LEADS/WIRES	CAST + CREW	EQUIPMENT	STICK DOWN IF POSSIBLE IF NOT BRIGHT TAPES	9	ALWAYS BE AWARE
WET/CLOUD WEATHER	CAST + CREW	—	NONE	2	WEAR APPROPRIATE CLOTHING
TREES FALLING OBJECTS	CAST + CREW	EQUIPMENT	NONE	2	BE AWARE
LADGE	CAST + CREW	EQUIPMENT	LOW FENCE	2	STAY CLEAR
RAISED GROUND ABOVE SHOOTING AREA	CAST + CREW	EQUIPMENT	NONE	2	STAY CLEAR - HEAVY W/ TRIP HAZARD
CARS	PEDESTRIANS	—	KEEP HAZARD LIGHTS ON	4	

Where further actions are required, complete the action plan.

ACTION PLAN

Further action(s) required	By whom	Date completed
FIRST AID TO RUN THROUGH WITH CAST + CREW VERBALLY	DANIEL BAILEY	16-2-17

Appendix Five. Location Releases

LOCATION RELEASE

From: *University of Wales Trinity Saint David*
in conjunction with

To: **Peppermint Swansea**

Dated: **2nd April 2017**
Filming Dates: **2nd April 2017**

To whom it may concern

RE: **"Creep"** ("the Film")

This letter confirms the agreement between us pursuant to which you have agreed to make available to us the following premises (Peppermint Swansea) which expression shall include all chattels fixtures fittings and equipment of whatever nature in upon or around the premises.

Peppermint Swansea
13 - 17 Wind Street,
Swansea
SA1 1DP

The Premises shall be made available to us on a sole and exclusive basis and we shall be entitled to use the Premises on **2nd April 2017** for the purpose of filming exterior and/or interior scenes in connection with the Film. Filming at this location will take a day and a half between the dates specified above.

In the event we should need to return to the Premises at a later date if principal photography is not completed within the period stated in paragraph 1 the date(s) for our return shall be subject to negotiations in good faith and the terms and conditions shall be pro rata the same. During the period specified in paragraph 1 and a return date (if any) no other person shall be permitted to interfere or carry out any activity which might conflict with our use of the Premises, subject to booking prior.

You agree to make available to us at the Premises on the dates listed in paragraph 1 above the following facilities:

Downstairs bar and dancefloor

We have attached a copy of the scenes we wish to film on the premises; the rooms will be left in the condition they are in prior to this agreement. Any changes made to the rooms during filming will be removed after. By signing this you consent and agree to this filming taking place and confirm that you will not in future make any objection to the Premises being featured in the Film and you hereby waive any and all right to claim and objection of whatever nature relating to the filming.

We shall be entitled to represent the Premises under their proper name or as being another real or fictional place according to the requirement of the Film.

We shall be entitled to incorporate all films photographs and recordings whether audio or audio-visual made in or about the Premises in the Film either as a sequence on their own or preceded or interlaced or followed by such other scenes as we may require in our sole discretion.

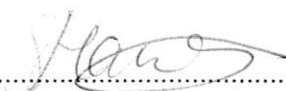
Any decorative alterations which we require to be made to the Premises shall not be made without your prior consent which shall not be unreasonably withheld or delayed. Any parts of the Premises which are altered shall at your request be properly reinstated to the condition they were in prior to our alteration and filming.

We shall own the entire copyright and all other rights of every kind in and to all film, audio and audio visual recordings and photographs (together referred to as "material") made in or about the Premises including without prejudice to the generality of the foregoing the irrevocable right to use or not to use any and all such material and any persons employed by you or present on the Premises together with the real or fictional name of the Premises in or in connection with the Film and to exploit the Film by any manner or means now known or in the future invented in any and all media throughout the world for the full period of copyright including all renewals, reversions and extensions.

You warrant that you have full power and authority to enter into and to perform this Agreement. You undertake to indemnify us and to keep us fully indemnified from and against all actions proceedings costs claims and damages and demands howsoever arising in respect of any actual or alleged breach or non-performance by you of any or all of your undertakings warranties and obligations under this Agreement.

This Agreement shall be governed and construed in accordance with the laws of England and Wales the courts of which shall be courts of competent jurisdiction.

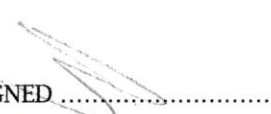
Yours faithfully

SIGNED 

[name SARA HAWLEY

] For and on behalf of The Film

I agree and confirm the above and agree to be bound by it

SIGNED 

[name MATT BANFORD

] For and on behalf of the Location Owner

Location Release Form

Sencha green
DIGITAL MEDIA

LOCATION RELEASE

From: *University of Wales Trinity Saint David*

To:

Filming Dates: **13th-17th February 2017**

Dated:

To whom it may concern

RE: **"Creep"** ("the Film")

This letter confirms the agreement between us pursuant to which you have agreed to make available to us the following premises (University Studio) which expression shall include all chattels fixtures fittings and equipment of whatever nature in upon or around the premises.

~~Bowerman House~~ 555 Gower Rd. Upper Killay. SA2 7DR
122 Eaton Crescent, Uplands, SA1 4QR

The Premises shall be made available to us on a sole and exclusive basis and we shall be entitled to use the Premises from **13th to 17th** for the purpose of filming exterior and/or interior scenes in connection with the Film.

In the event we should need to return to the Premises at a later date if principal photography is not completed within the period stated in paragraph 1 the date(s) for our return shall be subject to negotiations in good faith and the terms and conditions shall be pro rata the same. During the period specified in paragraph 1 and a return date (if any) no other person shall be permitted to interfere or carry out any activity which might conflict with our use of the Premises, subject to booking prior.

We have explained to you the scenes which are to be shot in or around the Premises and you consent and agree to this filming taking place and confirm that you will not in future make any objection to the Premises being featured in the Film and you hereby waive any and all right claim and objection of whatever nature relating to the filming.

We shall be entitled to represent the Premises under their proper name or as being another real or fictional place according to the requirement of the Film.



15/02/2017

Location Release Form

We shall be entitled to incorporate all films photographs and recordings whether audio or audio-visual made in or about the Premises in the Film either as a sequence on their own or preceded or interlaced or followed by such other scenes as we may require in our sole discretion.

Any structural or decorative alterations which we require to be made to the Premises shall not be made without your prior consent which shall not be unreasonably withheld or delayed. Any parts of the Premises which are altered shall at your request be properly reinstated to the condition they were in prior to our alteration and filming.

We shall own the entire copyright and all other rights of every kind in and to all film, audio and audio visual recordings and photographs (together referred to as "material") made in or about the Premises including without prejudice to the generality of the foregoing the irrevocable right to use or not to use any and all such material and any persons employed by you or present on the Premises together with the real or fictional name of the Premises in or in connection with the Film and to exploit the Film by any manner or means now known or in the future invented in any and all media throughout the world for the full period of copyright including all renewals, reversions and extensions.

You warrant that you have full power and authority to enter into and to perform this Agreement. You undertake to indemnify us and to keep us fully indemnified from and against all actions proceedings costs claims and damages and demands howsoever arising in respect of any actual or alleged breach or non-performance by you of any or all of your undertakings warranties and obligations under this Agreement.

This Agreement shall be governed and construed in accordance with the laws of England and Wales the courts of which shall be courts of competent jurisdiction.

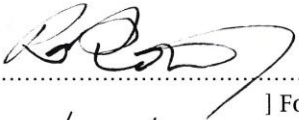
Yours faithfully

SIGNED

[name
Digital Media

] For and on behalf of Sencha Green

I agree and confirm the above and agree to be bound by it

SIGNED 

[name

] For and on behalf of the Location Owner

15/02/17

Location Release Form

Sencha green
DIGITAL MEDIA

LOCATION RELEASE

From: University of Wales Trinity Saint David

To: Andrew Wood

Filming Dates: 13th-17th February 2017

Dated: 10th Jan 2017

To whom it may concern

RE: "Creep" ("the Film")

This letter confirms the agreement between us pursuant to which you have agreed to make available to us the following premises (University Studio) which expression shall include all chattels fixtures fittings and equipment of whatever nature in upon or around the premises.

Gower Inn Forest
122 Eaton Crescent, Uplands, SA1 4QR

2 Rooms AW
~~The Premises~~ shall be made available to us on a sole and exclusive basis and we shall be entitled to use the 2 Rooms from 13th to 17th for the purpose of filming exterior and/or interior scenes in connection with the Film.

In the event we should need to return to the Premises at a later date if principal photography is not completed within the period stated in paragraph 1 the date(s) for our return shall be subject to negotiations in good faith and the terms and conditions shall be pro rata the same. During the period specified in paragraph 1 and a return date (if any) no other person shall be permitted to interfere or carry out any activity which might conflict with our use of the Premises, subject to booking prior. I can not guarantee that the rooms will be in the same state *

We have explained to you the scenes which are to be shot in or around the Premises and you consent and agree to this filming taking place and confirm that you will not in future make any objection to the Premises being featured in the Film and you hereby waive any and all right claim and objection of whatever nature relating to the filming.

We shall be entitled to represent the Premises under their proper name or as being another real or fictional place according to the requirement of the Film.

* due to refurbishment.

Location Release Form

We shall be entitled to incorporate all films photographs and recordings whether audio or audio-visual made in or about the Premises in the Film either as a sequence on their own or preceded or interlaced or followed by such other scenes as we may require in our sole discretion.

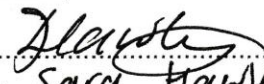
Any structural or decorative alterations which we require to be made to the Premises shall not be made without your prior consent which shall not be unreasonably withheld or delayed. Any parts of the Premises which are altered shall at your request be properly reinstated to the condition they were in prior to our alteration and filming.

We shall own the entire copyright and all other rights of every kind in and to all film, audio and audio visual recordings and photographs (together referred to as "material") made in or about the Premises including without prejudice to the generality of the foregoing the irrevocable right to use or not to use any and all such material and any persons employed by you or present on the Premises together with the real or fictional name of the Premises in or in connection with the Film and to exploit the Film by any manner or means now known or in the future invented in any and all media throughout the world for the full period of copyright including all renewals, reversions and extensions.

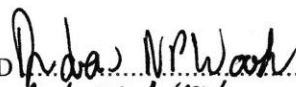
You warrant that you have full power and authority to enter into and to perform this Agreement. You undertake to indemnify us and to keep us fully indemnified from and against all actions proceedings costs claims and damages and demands howsoever arising in respect of any actual or alleged breach or non-performance by you of any or all of your undertakings warranties and obligations under this Agreement.

This Agreement shall be governed and construed in accordance with the laws of England and Wales the courts of which shall be courts of competent jurisdiction.

Yours faithfully

SIGNED 
[name: Sara Hawley] For and on behalf of Sencha Green
Digital Media

I agree and confirm the above and agree to be bound by it

SIGNED 
[name: Andrew Wood] For and on behalf of the Location Owner

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Aidan Siddons

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Aidan Siddons, agree to and sign this on the 30th day of January, 2017.

Aidan Siddons / 20 Bellavia Road / Swansea
Cybaech

Crew Release Form

Participant's Signature _____ Street Address _____ City, _____
Postcode SA6 5DE

07967 525 611 / 01792 845 425
Mobile Phone Number Emergency Phone Number

=====

Participants Role on "Creep" and Agreed Credit: Storyboard Artist

[Signature] / _____ / _____
Participant's Signature Director(s)' Signature
Producer(s)' Signature

30/11/2017 / _____ / _____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Ruth Helene Kalin

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Ruth Helene Kalin, agree to and sign this on the 30th day of January, 2017.

Ruth / 5 Glamour Road / Swansea

Crew Release Form

Participant's Signature Street Address City,
Postcode

+4798107230 / 07912691445

Mobile Phone Number Emergency Phone Number

=====

Participants Role on "Creep" and Agreed Credit:_____

Pull Helene Helin

Participant's Signature
Producer(s)' Signature

/ _____ / _____
Director(s)' Signature

30/01/17 / _____ / _____
Date Date Date

Crew Release Form



Crew Release Form

PARTICIPANT'S NAME: Alex Owens

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Alex Owens, agree to and sign this on the 24 day of January, 2017.

_____/_____/_____

Crew Release Form

Participant's Signature _____ Street Address _____ City, _____
Postcode _____
SA14 8XY 6 Maes Ty Gwyn Llanelli

07757 6974 68 / 01792 582100
Mobile Phone Number Emergency Phone Number

=====

Participants Role on "Creep" and Agreed Credit: Sound Recordist

Owens / _____ / _____
Participants' Signature Director(s)' Signature
Producer(s)' Signature

24/1/2017 / _____ / _____
Date Date Date

Sen

Crew Release Form

Crew Release Form

PARTICIPANT'S NAME: Kerry Green

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Kerry Green, agree to and sign this on the 12 day of Feb, 2017.

_____ / K.M. Green /

Participant's Signature
City, Postcode

Street Address

9 Picton terrace
Swansea
SA1 6XL

07511269634 / 07873568920
Mobile Phone Number Emergency Phone Number

=====

Participant's Role on "Creep" and Agreed Credit:

07511249648 07873568920
Mobile Phone Number Emergency Phone Number

=====

Participants Role on "Creep" and Agreed Credit:-----

K.M. Green / -----
/-----

Participants' Signature
Producer(s)' Signature

Director(s)' Signature

----- / ----- /

Date

Date

Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Tom Gripper

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Tom Gripper, agree to and sign this on the 14th day of February, 2017.

Crew Release Form

Allyson / Belle Vue, Ferry side / Carmarthenshire, SA17 5ST

Participant's Signature
Postcode

Street Address

City,

07531150904 / 01267 267834

Mobile Phone Number

Emergency Phone Number

Participants Role on "Creep" and Agreed Credit:_____

Participants' Signature
Producer(s)' Signature

Director(s)' Signature

Date

Date

Date

Talent Release Form

Sencha green
DIGITAL MEDIA

"Creep"

SHORT FILM RELEASE FORM

Name of Short Film ("the Film") "Creep"

Name of Production Company/Organiser ("the Organiser")

..... Sencha Green Digital Media

Description of Involvement Actress - 'Rhiannon'

Date of Filming 13-17th February 2017

Name of Contributor Sarah Morgan

Address of Contributor 80, Plasterton Avenue,
Pontcanna, Cardiff

Contact Number of Contributor 07791 205686

In consideration of the Organiser agreeing that I contribute to and/or participate in the Film, the nature and the content of which has been fully explained to me, I consent to the filming and recording of my contribution to and/or participation in the Film subject to the terms and conditions specified below.

Signed by Contributor 

Dated 15/2/17

If the Contributor is 18 or under this form must be signed by a Parent or Legal Guardian.

I consent to [name of Contributor] entering into this agreement.

Signed by Parent or Legal Guardian

Dated

Talent Release Form

Sencha green
DIGITAL MEDIA

"Creep"

SHORT FILM RELEASE FORM

Name of Short Film ("the Film") "Creep"

Name of Production Company/Organiser ("the Organiser")

..... Sencha Green Digital Media

Description of Involvement ACTOR

.....

Date of Filming 13-17th February 2017

Name of Contributor ROB MURPHY

Address of Contributor 2 SPRING STREET

..... NBWPORT NP20 5LW

Contact Number of Contributor 07940659560

In consideration of the Organiser agreeing that I contribute to and/or participate in the Film, the nature and the content of which has been fully explained to me, I consent to the filming and recording of my contribution to and/or participation in the Film subject to the terms and conditions specified below.

Signed by Contributor 

Dated 14.11.13

If the Contributor is 18 or under this form must be signed by a Parent or Legal Guardian.

I consent to [name of Contributor] entering into this agreement.

Signed by Parent or Legal Guardian

Dated

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Ceri Evans

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Ceri Evans, agree to and sign this on the 14 day of February, 2017

Crew Release Form

Cery / 7 Cartenay Road Llanelli, SA15 3LB
Participant's Signature Street Address City,
Postcode

07921 523278 / 01554 753369
Mobile Phone Number Emergency Phone Number

Participants Role on "Creep" and Agreed Credit: Assistant MC

_____/_____
Participants' Signature Director(s)' Signature
Producer(s)' Signature

_____/_____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Daniel Bailey

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

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I, Daniel Bailey, agree to and sign this on the 14th day of February.

Crew Release Form

D. [Signature] / Conguiti mill farmboys Carmona SA 33 641

Participant's Signature Street Address City,
Postcode

0790588439 / 07921523278
Mobile Phone Number Emergency Phone Number

Participants Role on "Creep" and Agreed Credit: _____

_____/_____/_____
Participants' Signature Director(s)' Signature
Producer(s)' Signature

_____/_____/_____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Charlotte Moriarty

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

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I, Charlotte, agree to and sign this on the 14th day of February,

Crew Release Form

C.S. Gale
Charlotte / 37 Blackbirds Way / Cardiff

Participant's Signature Street Address City,
Postcode CF3 5RE

07510 764388 / _____
Mobile Phone Number Emergency Phone Number

Participants Role on "Creep" and Agreed Credit: Makeup Artist / SFX makeup

C.S. Gale / _____ / _____
Participants' Signature Director(s)' Signature
Producer(s)' Signature

_____ / _____ / _____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Raissy White

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

I understand that the Producer(s) has the right to use the materials created for the Production in any way he/she chooses and I have no right to inspect or approve I further agree that my participation in the Production confers upon me no rights of use, ownership, or copyright. I understand that all materials and intellectual properties produced in association with my participation become properties of the Producer(s). I release the Producer(s), their employees, individuals assisting with the Production, agents, assigns, and/or third parties associated with filming locations from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the Production.

I agree to pay for damages to any and all items, property, and/or equipment related to the Production that results from my negligent and/or reckless behavior. It is understood that the Producer(s) are under no obligation to broadcast or distribute the Production. I give the right to the Producer(s) to assign all terms stated in this contract. I also understand that by agreeing to the terms of this contract, I am not

I, Raissy White, agree to and sign this on the 14 day of February,

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Dan Williams

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

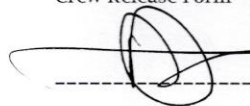
I confirm that any and all material furnished by me for the Production is either my own or otherwise authorized for such use without obligation to me or any third party. I grant the Producer(s) the irrevocable and unrestricted right of use of my name, likeness, image(s), voice, and biographical material produced via my participation in the Production. Producer(s) may exhibit, advertise, promote, and otherwise exploit Production or any portion thereof in any medium, whether or not such uses contain audio and/or the visual reproduction of myself and whether I am identifiable or unidentifiable.

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I, Dan Williams, agree to and sign this on the 14 day of February, 2012.

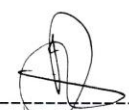
Crew Release Form

 / 44 Pyle Road / Swansea, SA3 3HH
Participant's Signature Street Address City,
Postcode

07786116580 / 0192 234300
Mobile Phone Number Emergency Phone Number

=====

Participants Role on "Creep" and Agreed Credit: Editor

 / _____ / _____
Participant's Signature Director(s)' Signature
Producer(s)' Signature

_____ / _____ / _____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME:

Jasper Ronconi-Woodard

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)"): Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

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I, Jasper Ronconi-Woodard, agree to and sign this on the 14th day of Feb, 2017.

Crew Release Form

[Signature] / 4 Richmond Road / Swansea
Participant's Signature Street Address City,
Postcode SA2 0RB

07730 876110 / 07730 876110
Mobile Phone Number Emergency Phone Number

Participants Role on "Creep" and Agreed Credit: _____

[Signature] / _____ / _____
Participant's Signature Director(s)' Signature
Producer(s)' Signature

_____/_____/_____
Date Date Date

Crew Release Form

Sencha green
DIGITAL MEDIA

Crew Release Form

PARTICIPANT'S NAME: Sara Hawley

TENTATIVE FILM TITLE (Hereinafter referred to as the "Production"): "Creep"

Producer(s) (Hereinafter referred to as "Producer(s)": Zee Aslam

For the opportunity to participate in the Production, I agree that the Production may be broadcast and/or distributed without limitation through any means and I shall not receive any compensation for my participation. I also understand that the Production's title listed above is tentative and can change without releasing me from the terms of this contract.

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I, Sara Hawley, agree to and sign this on the 14 day of 2nd February 2017

Crew Release Form

Sara Hawley / 122 Eaton / Swansea
Crescent
Participant's Signature Street Address City,
Postcode SA1 4QR

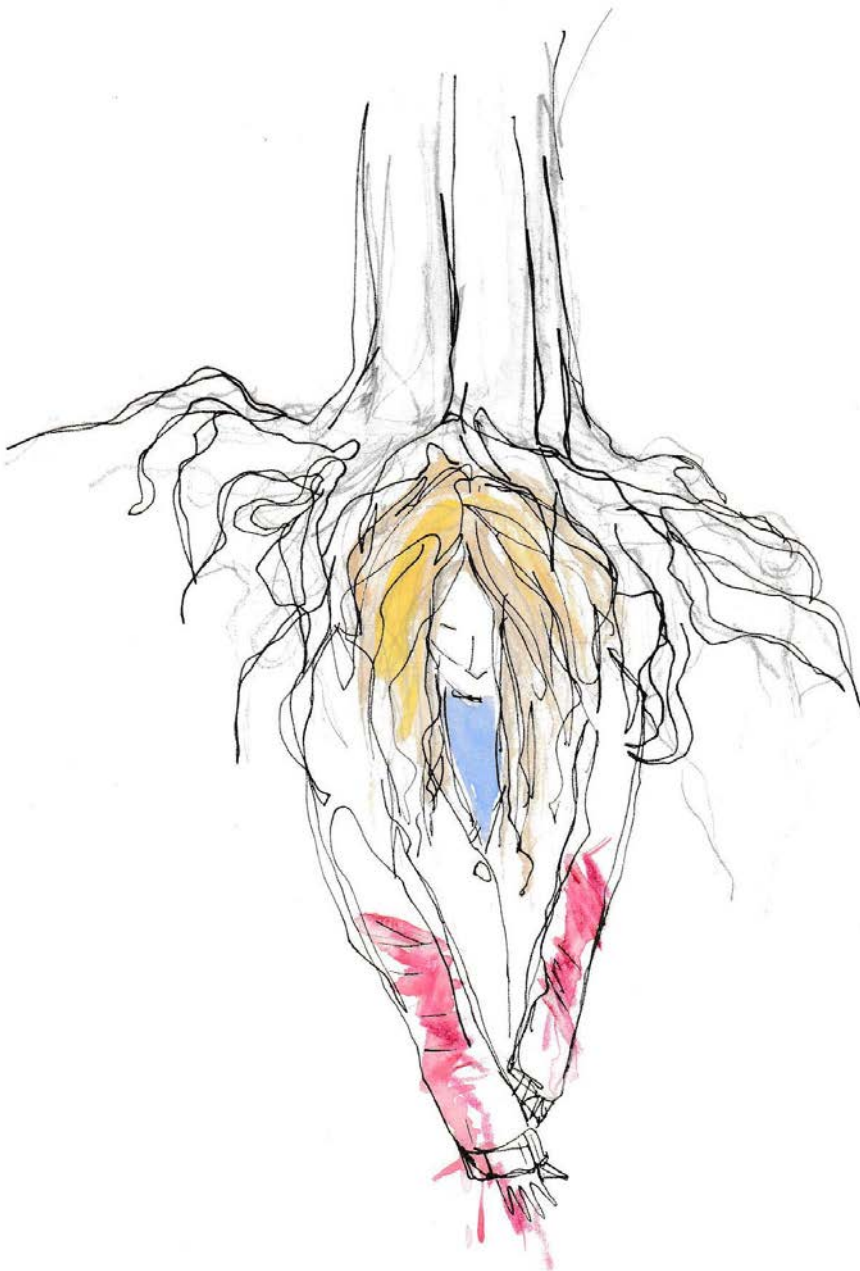
07732959849 07732959849
Mobile Phone Number Emergency Phone Number

Participants Role on "Creep" and Agreed Credit: Director of Photography

Sara Hawley / _____ / _____
Participant's Signature Director(s)' Signature
Producer(s)' Signature

_____/_____/_____
Date Date Date

Appendix Six. EPK



“Another Life”

By Sara Hawley

A Sencha Green Production



“Film is an expression; an art. Films can be made for money but money rarely makes people happy. Expression does. I know which I’d rather do.”

- Sara Hawley -

Contents.

Synopsis	4
Character Biographies	5
Background	6
Influences	8
Frequently Asked Questions	12
Film Stills	14
Credits	15

Synopsis

Rhiannon lives a life of solitude and repetition: wake up, breakfast, medication, psych, lunch, free time, dinner, medication, wash, bed. Every day. No change. It's been like for this nearly two years. Every day. She's not allowed to leave, not until the Psychiatrist deems her fit enough, but in order to do that, she needs to prove it. Rhiannon doesn't trust him – he's an aged man, been a renowned psychiatrist for decades, but he's become cold to his patients, to him they're just numbers. Rhiannon needs a human face, someone to understand, someone to empathise and help her. Whilst outside one day, she sees a new yet familiar face. Curious, she follows him into a forest.

This man, eccentrically dressed, angelic commands peace in the forest, he belongs here. He takes Rhiannon through the forest, asking about her. The forest isn't real. Rhiannon is dying slowly, the forest is her version of the space between life and death. It's here, where Rhiannon must choose to whether life or death.

Back in the hospital, the Psychiatrist keeps asking questions, she doesn't give much away. Rhiannon is caught between two worlds: the cold hospital with an uncompassionate doctor and a forest with an overly joyous, almost childlike, man. In the hospital, she is bombarded with questions, forcing an improvement out of her, so she paints a tree. Every time she paints she paints the same tree. In the forest, Coats and Rhiannon talk through her problems, he asks about her family and her past, highlighting her scars, causing her to retreat into herself. Coats tries to console her, but she pushes him away. Coats reveals his past – a scar across his neck. The audience question's Coats' existence, he's dead yet existing. Rhiannon finally sees – Coats understands! She catches the tree in the forest, the tree where she was raped.

The realisation of the tree and the rape, trips a subconscious switch in her head. In the hospital, she picks up a blade and cuts herself, slowly and deliberately. The Psychiatrist bursts into her room! The Psychiatrist is Coats! Rhiannon awakes strapped to a lobotomy chair, she's lost in her own thoughts, she makes no attempt to react to the situation, she just sits there. In the forest, Coats walks her to a bridge, they stand just before the bridge. Rhiannon faces a choice: if she crosses the bridge she dies, if she stays she lives. She weighs up the options: Coats convincing her that someone understands, Rhiannon chooses to live, but the quality of life after this is left ambiguous.

Character Biographies

Rhiannon:

Finding her freedom in music and painting, a young adult named Rhiannon resides in a private psychiatric hospital. Rhiannon was raped as a teenager and now struggles to function in the normal world. Rhiannon's creative and uses painting and music to help her cope, she loves nothing more than creating something, she longs to be outside but struggles with going. Rhiannon is quiet and methodical, she relies on logic and instinct to make decisions. She is slim figured with long hair and pale, almost translucent skin. She looks almost doll like.

Though her family are paying for her care, she has little contact with them. Her parents are both engineers and she has an older sister. They all struggled to understand the rape and how it affected Rhiannon, with the lack of communication she became distant and after her breakdown, her family deemed it easiest to put her in a hospital. Her family live in the South of England, where Rhiannon grew up. The hospital is far away, but with no precise location. Rhiannon was always quiet at school, much preferring her own company to that of others.

The Psychiatrist:

An aged and experienced mental health professional, The Psychiatrist has been treating people for decades for a whole array of ailments. At the beginning of his career, he cared for his patients, he was compassionate and got to know them on a personal, almost friend, level but over time he began to empathise less and less with them, leaving him in his current stage: technically brilliant, but uncompassionate.

The Psychiatrist is from a well off background, he trained to become a Doctor and has watched the subject area grow in leaps and bounds. Some opinions he has are deemed old fashioned but he keeps them because it was what he was brought up on. The Psychiatrists' background is largely unknown; the only hint at a family is a wedding ring.

Coats:

Coats is the guardian of the space between life and death, who takes on the image of someone important to the person he's helping, in Rhiannon's case, the Psychiatrist.

He got this role after killing himself, the role is not a punishment, he wants to help people. He talks to them, either trying to convince them that life is worth living or helping them peacefully into the afterlife. Coats' own suicide hints at a rocky relationship with his Father but no details are given, not even an age. He is an energetic soul with a skip in his step and a glimmer in his eye, a stark contrast against the cold demeanour of the Psychiatrist.

Background

“A woman never decides to go out and get abused, verbally or physically. We’re living our lives, whether we’re walking home at night, drinking with friends or simply doing a job in male dominated world, women are living their lives. They don’t choose abuse.”
Rhiannon, “Another Life”

This film is being made to highlight societal pressure, specifically the media’s pressure and expectation on women and their sexuality as well as stressing problems with the care system around mental health.

The next generation of women are being hounded by the media and internet pressures into being perfect: “beach bodies” “size zero” “skinny is beautiful” are all phrases said to women and girls on a daily basis and it is affecting their self-esteem and body image. Self-esteem and body are so important, not just to women but to everyone and without it, life can be really difficult and this can bring other, deeper issues. Recent studies say that some children as young as five are concerned about how they look and what others think of them.²

This film is being made to fight the stigma surrounding mental health and abuse, in a lot of cases the abuse may only last a few minutes but the mental health problems that follow, whether they be PTSD, depression or something completely different, these problems can last a life time and those struggling need all the help they can get.

The main focus and vast majority of the film circles around the mental health; abuses are fixed points in time and nothing can be done to change what happened so the focus is shifted to the mental health because this can be changed. It isn’t a fixed point in time, it can be improved and the victims can and do get better.

One major aim of the film is to give the audience an idea what it is like to have a mental health problem. The two narratives may seem jumbled up at first but it is making a point, a psychologist read the script and said that **“That’s what hallucinations feel like. Often people hallucinate who they already know with slight differences in character, exactly like Rhiannon does with Coats.”** The editing, narrative and characters are all designed to disorientate the audience and give them a window into another world where

² Kelly Wallace, C. (2015). *Kids as young as 5 concerned about body image*. [online] CNN. Available at: <http://edition.cnn.com/2015/02/13/living/feat-body-image-kids-younger-ages/> [Accessed 14 Mar. 2017].

they question everything. By the end of the film, I want the audience to be questioning what they have seen and question the world around them.

Influences

The biggest influences in terms of filmmakers for this film were Danish Auteur Lars Von Trier and fashion icon turned filmmaker Tom Ford. Though both very different filmmakers, similarities were found and aspects were taken and adapted to help form “Another Life”. Sara has always found Von Trier’s work thought provoking and sometimes difficult to watch but the philosophy and reasoning behind them is astounding. Von Trier’s work is what Sara thinks all filmmaking should be: an expression. Von Trier’s depression trilogy is clear evidence of this; whilst in the midst of a deep depression, Von Trier wrote three films [Antichrist, Melancholia and Nymphomaniac] all completely different but tied together through the theme of depression and all having female protagonists. This level of expression is key to filmmaking, after all, blood makes the best ink. Sara never talks about her past but choses to make films that show the way she sees the world and society and “Another Life” is no different, she is standing against the way mental health problems are treated and the way society views women and sexual abuse.



Lars Von Trier

Von Trier also have elements of theatre running through his work, more specifically the work of Bertolt Brecht. Brecht said that his theatre **“Should not cause the spectator to identify emotionally with the characters or action before him or her, but should instead provoke rational self-reflection.”** Brecht’s most noticeable principal was called *Verfremdungseffekt*³ – meaning de-familiarisation effect – which involved stripping back the familiar and obvious qualities and creating a new curiosity about them and this is evident in Von Trier’s work; there are many

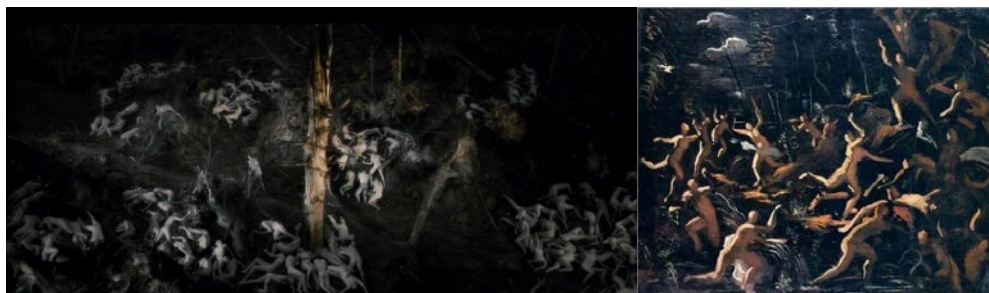


Bertolt Brecht

³ "Distancing Effect (Brechtian Verfremdungseffekt) « MIT Global Shakespeares". *Globalshakespeares.mit.edu*. N.p., 2017. Web. 16 Mar. 2017.

situations which are familiar but the cinematography and atmosphere make them distant from the audience.

Von Trier draws inspirations from many creative mediums including other filmmakers, most notably Tarkovsky and paintings through his work most recognisable in *Antichrist*. To the left are two near identical stills from Tarkovsky and Von Trier, clearly showing an influence on the images below show how paintings also influenced his work.



Ending of *Antichrist* vs Andre Derain's *Organismic Women*



Dante's *Inferno* vs. *Antichrist*

Another filmmaking influence, as mentioned earlier, is Tom Ford. On the surface his films [*A Single Man* and *Nocturnal Animals*] are completely different from the depravity of Von Trier's but he too has suffered with



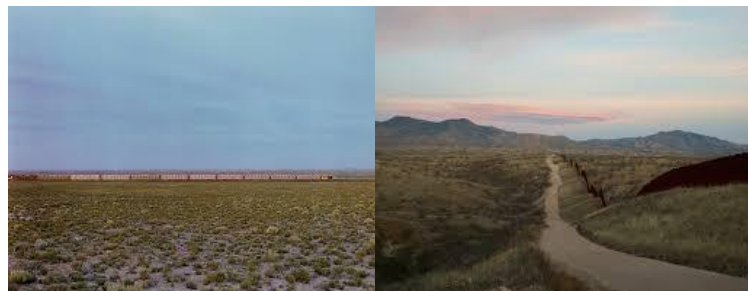
Tom Ford

depression and turned to filmmaking to express himself. His films are painstakingly beautiful, every shot can be a standalone photograph – they are a masterpiece to view. Ford said his filmmaking influences to the likes of Stanley Kubrick, Alfred Hitchcock and Peter Bogdanovich, all which can be seen in his films.

Sara first saw [A Single Man] at university and immediately fell in love with the aesthetics; every shot is perfectly designed, exquisitely lit and beautifully shot, Sara aimed to create a similar aesthetic level within “Another Life”. Ford, like Von Trier and Sara also referenced and used other creative mediums; Nocturnal Animals is full of paintings and art masterpieces.



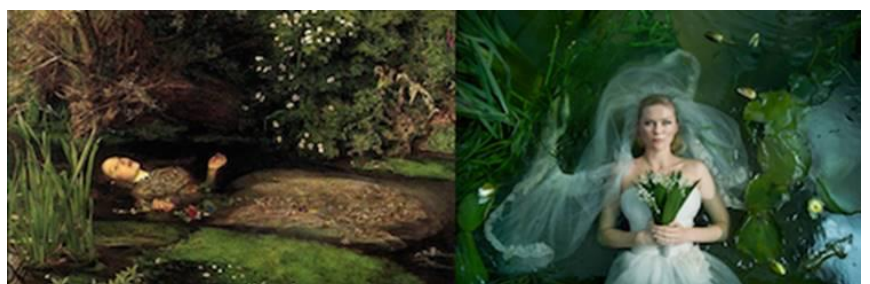
John Divola photography



Richard Misrach Photography

Both filmmakers have taken ideas from paintings and are both self-proclaimed control freaks which manifests itself in a sharp eye for detail in a naturalistic but yet sometimes high stylised cinematography. Both *Antichrist* and *Nocturnal Animals* start in the same fashion; slow motion sequences set to music, an idea Sara has adapted for “Another Life”. Both filmmakers have an eye for creating breath taking wides, usually so beautifully crafted the destruction within the frame goes unnoticed at first; again, something else Sara has adapted into her own work.

Vugar Edendi said “**All art forms feed from each other, and film is no different.**” By taking a



John Mallais’s Ophelia vs Justine, Melancholia (LVT)

look at Mallais's painting of Shakespeare's Ophelia, it is clear to see how Von Trier used it in *Melancholia*. Ophelia is mirrored through the character Justine in her decent into madness. Sara too drew inspirations from paintings such as *American Gothic* [Grant Wood 1930], *We Rule The School* [David Hancock 2004], *Summer Landscape* [Ilya Efimovich Repin 1897] and *The Mulberry Tree* [Vincent Van Gogh 1889] for their composition, framing, colours and lighting. The positioning of the characters in *American Gothic* drove the framing and positioning for some of the forest scenes; the positioning of the female, looking towards her male counterpart, is homogenous with the first scene in the forest where Rhiannon is unsure of Coats. The *Summer Landscape* by Repin was the original idea for the bridge scene; the forest in the background, the wooden bridge and the size of the character in shot. The leading lines in the image draw the audience's attention from the character into the forest suggesting there future lies in the forest.

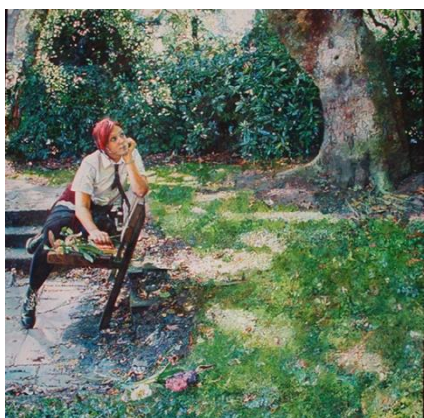
Being able to cross reference between different mediums has always been important to Sara, she struggles to understand those filmmakers who only reference film; all art is an expression.



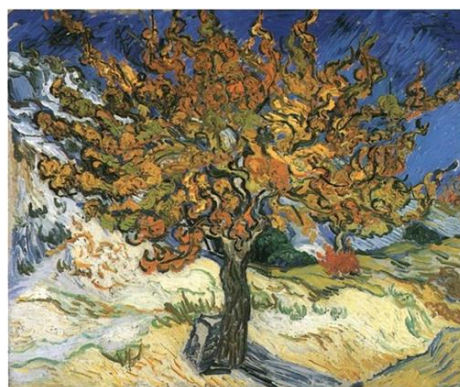
American Gothic [Grant Wood 1930]



Summer Landscape [Ilya Efimovich Repin 1897]



We Rule The School
[David Hancock 2004]



The Mulberry Tree [Vincent Van Gogh 1889]

FAQs

What was your inspiration?

My inspiration was a personal one, having been through a similar experience and the care system, I wanted to make a statement about it and get it improved. I have trouble expressing myself verbally, so as a creative person, it felt natural to express myself through film.

How did the film get off the ground?

Hard work. Lots and lots of hard work and the generosity of so many people; so many people helped out in lots of ways from giving advice to me to donating items towards the film, I could not have done it without them.

How long was the shoot?

We shot for three days.

What is your favourite scene?

My favourite scene is the self-harm scene. When the first draft was written back in 2015, I had that image in my head and it has stayed throughout all the redrafts and changes. The top down image of the girl lying on the ground as another version of her cuts her wrists is really symbolic to me – I had to be very careful with this scene as only those who've been there understand how it feels so I needed to distance the audience from the event. I love this scene because of the striking image, my homage to Von Trier and Ford.

What was the most difficult scene to shoot?

The self-harm scene was difficult to shoot as the jib took a while to set up and there were other logistical issues involved such as equipment and art design. I didn't have a wide enough lens and had to settle for a standard kit lens [18-55mm F3.5], I would have preferred keeping the lenses the same to maintain the same image quality throughout.

We used fake blood in the scene and laid a protective layer on the floor to protect it, and because of the wide angle lens the protective layer didn't cover the whole floor which is visible in shot, I later found out from the property owner that because of the scheduled refurbishment we didn't need to protect the floor.

What are the main themes?

Sexual assault. Mental health. Escapism. Hope.

Why is the story told the way it is?

I chose the two tier narrative with non-linear editing to symbolise what it's like to have a mental health problem and disorientate the audience. I wanted them to question what is happening, what reality is and who people are. I want the audience to leave wondering what they have just seen in the hope that they will watch it again and get a better understanding.

What are the characters about?

Rhiannon is courageous, strong, resilient and timid.

The Psychiatrist is old, cold hearted, old fashioned and bored.

Coats is eccentric, fun, troubled and caring.

Why was this film important to you?

This film has a lot of emotional weight for me and I want to help others by changing the system. If I can save one person from going through what I did, then this film has done this job.

Sara Hawley
Another Life Reflection
May 2017

Film Stills



Credits

Sencha Green Digital Media

Presents

“Another Life”

A Film by Sara Hawley

Starring

Saran Morgan as Rhiannon

Rob Murphy as Coats / The Psychiatrist

Directed by Tom Gripper

Written by Sam Barker

Sara Hawley

Produced by Sara Hawley

Cinematography by Sara Hawley

1st Assistant Director Daniel Bailey

Editor Sara Hawley

Dan Williams

Costume Design Kerry Green

Make Up/Special Effects Charlotte Moriarty

Sound Recordist Alex Owens

Boom Operator Daisy White

Camera Assistant Ceri Evans

Grip / Ronin Operator Tom Barker

Art Department Kerry Green

Jasper Ronconi-Wollard

Sound Editor Kerry Norton

Sara Hawley

Health and Safety Officer Kerry Norton

Catering Callum Simey

Daniel Williams
Locations Andrew Wood
Oliver Moore
Equipment Hire Tom Barker
Darren Wolff
Storyboard Artists Ruth Kalin
Aidan Biddescombe

With thanks to
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