

(CAMF6001)

DEVELOPING CREATIVE PROJECTS

Assessment 1 (Portfolio) - **1601398**

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INITIAL IDEA DEVELOPMENT

INITIAL IDEA

RESOURCES



*"Making a no-budget feature starts with the **script**. Once you have a **core cast** and **location**, the script is written to **exploit these elements**."*

Ben Wheatley

As with many other projects before, coming up with an initial idea that works can be a step that's harder to complete than one might imagine. Having ideas is one thing but realising the most ambitious of ideas can be something that's entirely dependent the resources available. So, when it comes to the inception of a workable idea, I usually always refer to a piece of advice (shown above) from the now-successful British filmmaker Ben Wheatley; to summarise, **write your script around your resources**.

In fairness, having a simple set-up (such as one location, two actors) is something I favour anyway as a student filmmaker, as it allows me to focus on how the story will work without being distracted with a number of other elements. So, having one to two locations, with two actors, is the basic backbone of my resources and initial ideas.

Firstly, the actors.

Luckily, being a student at UWTSD, I'll have the ability to advertise and contact actors within the Drama Department there. I would normally source actors of whom I have worked with before, but unfortunately, the few that I have worked with have graduated and moved away. It's a small hurdle but will give me the opportunity to work with new talent – something I'm excited about. Something else to note, is how the location of the location will affect the range of actors I'll be able to contact. If the location is somewhere near home, it may be a stretch for someone to take a day of their time for shooting, even if their travel is paid. This may mean that I'll have to source more semi-professional actors and pay them for their time – something I'm more than willing to do if it means they won't feel dragged on-set.

Once I have a more completed script and the ability to accurately pitch my film to somebody, I can start by plugging a Casting Call through every available channel I have.

INITIAL IDEA

Source: Go London (2011)

LOCATION



St. Govan's Inn Est. 1970's
Bosherston, Pembrokeshire



Advantages:

- Close to home.
- Good rapport with owners.
- Able to close for shooting.

Disadvantages:

- Far from Carmarthenshire.

The **St. Govans Inn** is an establishment based in the village of Bosherston, Pembrokeshire. It's actually been the location for two other film projects that I've shot before; one being a title sequence and the other as a set for a 1700's tavern. It's fair to say though, that due to the location being almost obscured, it shouldn't become an over-familiar location when looking back through my filmography.

There are a number of factors that really attract me to shooting my major project here. One of them, is the space. It's large inside, and quite versatile in terms of storage for equipment, existing furnishing and lighting. Another benefit is that I know the owners well, and initial talks with them have suggested that they would be willing to let me use the space privately during their quieter period (usually early to mid-February). It's a hugely beneficial factor that would allow me to turn the place into my own personal set, with the ability to dress and use it to my preference.

However, with those handy benefits come some drawbacks. The biggest, is the location of it.

Bosherston is a village that's location at the South of Pembrokeshire, and it's a good hour-long drive from Carmarthenshire. Even more troubling is that it may be too-far-a-field for some actors of crew (especially if they're from Swansea/Cardiff) to drive to for one day. On the other hand, the location does have accommodation, meaning actors could stay the night if necessary. Overall, the benefits out-weigh the negatives, so more details will be explored in the location Recce.

INITIAL IDEA

INSPIRATION



MANDY (2018)

Director: *Panos Cosmatos*

Genre: *Horror/Thriller*



\$1.3M



B. Loeb



J. Johannssen

Usually when I've watched a film that's been inspirational to me, it's because of its narrative, or characters, or heart. But every so often, a film comes along and wallops you with the sheer brilliance of its visuals. And this year, that film was *Mandy*. It's original, raw, and uses colours in a way brings a 1 ½ hour film set in reality, to something much more other-worldly. The visuals spoke for themselves and negated the need for excessive dialogue. They also taught me that anything can be done visually, no matter the budget, as long as you have the imagination and skill to pull it off (and with a \$1.3m budget, it certainly excelled at proving that point). Part of me knew that budget was just an obstacle already, but *Mandy* reminded me of this in a way that I haven't seen in a long time.



Scene Analysis: *Forging the Beast* - MANDY (2018)

One particular stand-out scene in *Mandy* is when our protagonist Red (*Nicholas Cage*) is forging the weapon he will use to fight against those who took his wife from him. It's straight out of a B-movie, as is most of its plot, but the mix of visual style and score elevates it completely. The colours bleed into each other, creating a hazy aesthetic as light shines blindingly off the steel being forged. The score can best be described here, as well as its use with other sequences, as a mash-up of heavy metal and synth-wave – drumming up the audience's empathetic desire for bloody vengeance against those who've so badly wronged Red.

INITIAL IDEA

INSPIRATION



Ari Aster

HEREDITARY (2018)

Director: Ari Aster

Genre: Horror/Drama

Some of my most inspired films that came out in 2018 have been in the genre of Horror, and if I were to assess which film succeeds most as a Horror film, then by a country-mile, it would be *Hereditary* (2018). It's the feature film debut of Ari Aster, a director who's proven his worth with his previous award-winning short films (more on that below), and this feature further demonstrates his potential for becoming a hugely iconic Horror filmmaker. My experience with *Hereditary* in the theatre can best be summarise as one of the most intense theatrical experiences I've had. Naturally then, I become a little obsessed with him as a filmmaker and wanted to explore some of his previous work. To my surprise, I learned *this* was his debut, and viewing his previous shorts helped me see how his cinematic techniques managed to disturb and unsettle me and millions of other theatre goers. At the heart of this, however, is Aster's ability to draw terror from the everyday – not ghouls, ghosts or demons, but rather, the fear of losing those closest to us, forever.



Aster's Short Films Analysis:

The Strange Thing About the Johnsons (2011) + *Munchausen* (2013)

The Strange Thing About the Johnsons was a film with a reputation I was not aware of prior to seeing it. It's premise of an abusive and sexual relationship that's forced by a son upon his father creates a deeply disturbing atmosphere. Aster's cinematographer shoots the film like a horror, creating tension in the cinematography, sound design and editing. It's a horrific but wonderfully crafted short film that deservedly won him awards and most importantly, a reputation for someone to watch out for.

His other short film, *Munchausen*, also excels in being a beautifully crafted but sinister story about a mother's eternal hold on her perfect son. The camera movements are incredibly creative and wonderfully smooth – jumping between time and imagination whilst being verbally silent. In summary, it's a darker take on the opening scene from *UP* (2009).

INITIAL IDEA

DIALOGUE

$$\left(\text{person} + \text{person} \right) \times \text{script} = \text{cinema}$$

Dialogue is cinema in its purest form. Simple. It's versatile and capable of eliciting the most complex of emotions from an audience. For these reasons, and many more, it's something I want to structure my film around. Going back to thinking in terms of structuring my script around my resources, all I'd really need for a scene of dialogue is two actors, a script, and a location (as demonstrated in the simple graphic above). But the possibilities are endless once you have a firm grasp on those resources.



My Dinner with Andre (Malle, 1981)



Dates (Elsley, 2013)



Pulp Fiction (Tarantino, 1994)



Before Sunrise (Linklater, 1995)

One of the most famous examples of a film being carried by dialogue alone is *My Dinner with Andre*. It's a film that I've come to appreciate over time, simply for the ability to entertain an audience by telling a story alone through dialogue. A more modern and perhaps effective version of this for me is the incredibly engaging *Before Sunrise*. Linklater created something I haven't ever seen before, and complete rewrote the way I thought about the place of dialogue within a film. The Jack Rabbit Slims scene in *Pulp Fiction* is to me, a perfect scene in cinematic history. The visuals alone are wonderful, but the organic, seeming aimless dialogue (which is actually developing the characters) and desire to not manufacture in-your-face tension is truly inspiring. Most relevant to this project, however, is a British TV Series that came and passed pretty much unnoticed. A shame, as it certainly had an effect on me.

The premise of *Dates* involved two people, unsurprisingly, meeting each other for the first date and experiencing a date. Each episode then focuses on a different person. The purposely simplicity of this allows the audience to complete focus on the conversation between the two, and the underlying tension of whether or not these two will find a connection. And that really struck with me. So much so that it's inspired me to structure the story of this Major Project Film around two people, meeting for the first time, and the anxiousness that arises from that situation.

INITIAL IDEA

NARRATIVE CONCEPT

After exploring these inspirations, it suddenly came to me that I might be able to create something a little unique and enjoyable for me to produce as a filmmaker. That concept, was a **First-Date Horror**.



HORROR



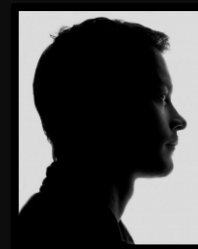
FIRST DATE

The idea of this felt right, so I decided to run with it. However, I still needed a **Story**, and I still needed to figure out the **Style** of the film I would be creating. For me, it's important to find the core backbone to a story and flesh out the meat of the characters and dialogue around that. It occurred to me, that if the 'first date' is an event at the centre of the film I'm creating, then the backbone should centre around the purpose behind every first date – people trying to find a connection. And there it was... **connection**.

With this at the core of the story, I needed to show it through the characters, who would then tell it through their dialogue. I thought it would be interesting to create two characters who differed from each other, in both origin and lifestyle, in order to pit them against each other. Hopefully, this will create some domestic tension between the two, and allow me to find a way to really ramp up the horror aspect of this story.



POLLY



ADAM

As with *Dates*, the story tended to focus on one particular person out of the two who meet, giving the audience a chance to sympathise and follow their journey throughout the narrative. In this story, that is Polly. The other half of the duo, is Adam. Initially, you may think of him as the second protagonist, but a much scarier and more interesting idea is to make him the antagonist.

INITIAL IDEA

CHARACTER DEVELOPMENT



POLLY

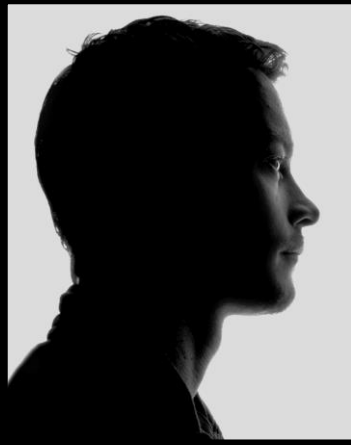
Age: 24
Gender: Female
Born: Bristol, England
Resides: London, England
Occupation: Team Manager, Energy Co.

Having always lived within the concrete jungle a city provides, Polly's annual desire to escape her more-than-busy life is met by trips away to the countryside. She's surprisingly fierce at heart, a trait she's successfully used countless times within her occupational role as a Team Manager.



INITIAL IDEA

CHARACTER DEVELOPMENT



ADAM

Age: 26
Gender: Male
Born: Pembrokeshire, Wales
Resides: Pembrokeshire, Wales
Occupation: Tree Surgeon.

Having always lived within the same fields that his hometown lies upon, Adam has developed a comfortable life of his own, seeming free from any major manipulation of today's more modern society. Consequently, barbaric past rituals are a societal tradition that his hometown has secretly refused to shake-off. This leads Adam to take on the role of enacting death upon his sacrifices – unknowing girls he manipulates into having a date with him.



INITIAL IDEA

PLOT STRUCTURE

BEGINNING



EXT. PUB - NIGHT

We meet POLLY, sat in her car, prepping for her date.

Polly makes her way towards the pub.

MIDDLE



INT. PUB - NIGHT

She enters the pub, and meets ADAM, her date.

Things are going well, conversation is flowing.

Adam starts to show a truer side, traps Polly, everyone's in on it.

END



EXT. PUB - NIGHT

Polly makes her escape.

She survives - blood drenched - and heads back to the car.

Above are the very basic structure beats to the proposed plot.



We follow Polly throughout the narrative, as she contends with first-date-nerves, and then her life at the climax of the story. Tension throughout this narrative rises and falls, starting with a gradual increase in suspense as she enters the establishment, mellowing out as the conversation starts flowing, then peaking towards the part when Polly clocks on that she's being led to her death. The build of this story helps the rollercoaster of tension rise and fall, naturally working within a three-act structure.

INITIAL IDEA

CINEMATOGRAPHY STYLE

I want the emotions of the characters to bleed into the frame.

The sentence above is something I'm very keen to incorporate into the cinematography of this film. If a character starts to feel unfamiliarity, or tension, or fear, I want the audience to feel that emotion just from the visuals alone. Of course, the score will purposely signpost this too, but true visual storytelling should be able to accomplish this alone. Just writing this down is all well and good, but how do you actually convey this?

Below are some examples of recent inspirations that perform this in their own unique way.

COLOUR



Set Design / Post-Pro

MANDY (2018)

DOP: Benjamin Loeb

Mandy expertly uses a primary colour to give definition to the scene it appears in. Even more so, is that the colour is usually portraying the feelings of a character, whether it's peace, hate, jealousy, fear or anger. The creativity with which it uses them is something I'd like to try and incorporate.

MOVEMENT



Glide-cam / Gimbal

HEREDITARY (2018)

DOP: Pawel Pogorzelski

Hereditary seems to have this Kubrickian inspired use of cinematography, as the camera glides around rooms and houses with silky smooth precision. Camera, however, can trick the viewer by taking on unexpected movement, creating tension by not knowing what it will show next.

FRAMING



Extensive Storyboarding

MR ROBOT (2015-)

DOP: Todd Campbell ACS

Mr Robot's highly original use of cinematography makes it a very stylistically distinctive show. Campbell uses framing to show the feelings of the characters by pushing them to the edge of the framing, creating a feeling of isolation and loneliness – something very reflective of the main protagonist.

INITIAL IDEA

MOODBOARDS

INT. CAR - NIGHT + EXT. PUB - NIGHT



At this stage, I felt it was necessary to create some Moodboards in order to kick-start some conceptual ideas of what I've want the short film to look like. What really comes to mind in the opening scene is how the rain coming down will diffuse the light from the street lamps and menacing wide-angle building of the inn – creating this sense of isolation / claustrophobia.

INT. PUB - NIGHT



Once Polly enters the pub, I'd like the colours and furnishings to be a little more comfortable than what's come before. A rustic, countryside-feel to the place is what I'm after, which is something that the location I've selected already provides. Also, key is a semi-symmetrical table with which the date takes place, complete with a roaring fire in their background.

INITIAL IDEA

CONCEPT ART

Once I'd finished the initial Moodboards, I had a slightly more complete picture of how the film's aesthetics would be portrayed through the storyboards. Concept Art always helped me further this vision, so I focused on sketching some frames from the opening scene, especially since I feel it will be the most visually difficult part of the production process. The segments below the pictures are from a first draft script that correlate with the frames above them.

INT. CAR - NIGHT



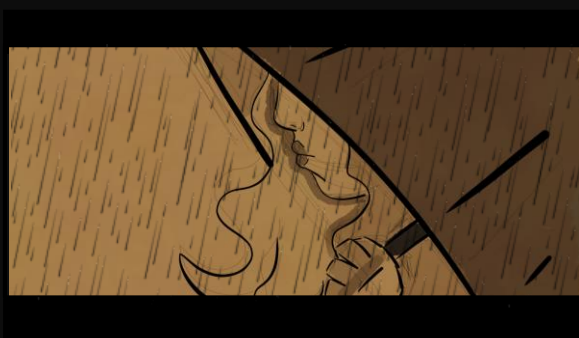
A YOUNG FEMALE, sat in the drivers seat of a parked car. She holds a phone to her ear, as the CALLER TONE continues to sound. Rain batters the window beside her. This is POLLY.



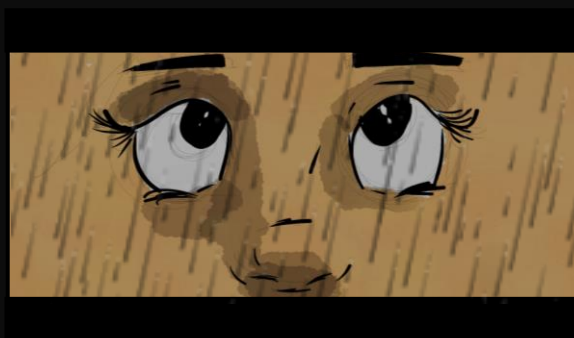
She pulls down the sun visor and checks herself in it's mirror. Perks her lips. Flips it back. She picks up a small umbrella from the passenger seat, draws a deep breath. Exhales.

It's clear that rain is a pretty important factor here, despite the problematic nature of having that as part of the final picture. Never-the-less, these frames help my vision of how the opening scene may be shot. The cinematography inside is something that will be fleshed out through the storyboards, hence why none appear here.

EXT. PUB - NIGHT



Polly strides towards to the entrance of an isolated pub. She squirms to fit within the small, rain-less shelter her umbrella provides.



She slows her walk, observing the ominous presence the building gives off, and the situation she's about to enter within it.

PRE-PRODUCTION MATERIALS

ANGST

Treatment, 12/12/18

Drama / Horror

Logline

City-girl Polly decides to meet up with local-boy Adam during her annual trip to the countryside, but first-date nerves are the least of her worries.

Outline

Polly, a city-girl from London, sits in her parked car outside a village pub, miles from any town or city. She's trying to call her best friend, Ellie, but the call rings through. She leaves a voicemail, explaining that she's about to head inside for her date. "Wish me luck". She exits her car, walking towards the entrance of the pub. She stops for a moment, admiring the look of the place. Certainly seems menacing in this light, and anyone can be inside – especially somewhere this far from society. She swallows her fear, and heads inside.

Polly walks on in, and is greeted with a traditional furnished tavern, although one who's prime time has come and gone – there's barely a soul in here. On the other side of the pub, leaning on the bar, is Adam – her date. She walks on over and meets Adam, who shows her to their table for the night, a cosy spot in front of the fire. Once sat down, they begin chatting. The conversation flows, as does the wine, and everything seems to be going well. There even seems to be a spark brewing between the two. That is, until Adam tells a haunting story from his past. Eventually, Polly starts to want out of there, but the Barman locks the exits of the pub. The game is up, and Polly realises she'll have to fight her way out if she's to survive the night.

Suddenly, we cut back to the car she arrived in, still parked outside. Beyond it, in the shadows, a figure emerges. It's Polly, her face covered in blood, but not her blood. She opens the car door and climbs in. It's clear she's in a state of shock. Suddenly her phone rings. Checking it, she sees that it's her friend, returning her call.

Characters

POLLY FREEMAN (25) an attractive and elegant exterior hides a tough and relentless attitude, giving her an upper-hand when it comes to most social situations. Polly's been a lone-wolf for most of her life, so seeking a partner is a new but daunting prospect for her.

ADAM BATES (25) a handsome and rugged-looking man, clearly ripped and worn from his job as a tree surgeon. Doesn't seem to lack any sort of confidence, which both entices and off-puts in more ways than one.

BARMAN (30) a background figure, but pivotal in Adam's sinister plans for the dates he brings to the establishment.

ANGST

EXTENDED

STEP-OUTLINES

Scene No	INT. CAR - NIGHT	Page No	1
Slugline	Polly, sat in her parked car, leaves a voicemail on her friend’s phone. She then applies the finishing touches of her make-up.		
Endpoint of last scene	N.A.		
Characters in scene	POLLY		
Point of scene	To introduce Polly, let the audience know she’s going inside for a date.		
Conflict	Polly can’t reach her best friend, decides to leave a voicemail.		
Ending / central question	Polly exits the car. What exactly is she heading into?		
Scene description: <i>“Polly leaves an message on her friends voicemail after failing to reach her. She does her last touch of make-up and exits the car.”</i> After a slow-moving push from outside the car looking in, the rest of the shots will vary between two types; close ups of Polly through the rear-view mirror and applying her make-up, and a couple of wide-angle shots to establish her identity. There is an awareness here that the interior lights will create a harsh contrast. Because of how close and sharp they are, there will be a need to minimise the overblown highlights by closing the aperture, causing the shadows to become even darker. However, there’ll be an attempt fix this if it’s too much, by using a small spill light from outside the car shining in to lessen the harshness of the contrast, if necessary. Long, haunting synth notes will accompany most of the visuals here. Nothing too noticeable, but enough to unsettle the audience and make them tense about what’s to come. Real focus on the small detailed noises from inside the car here. Polly shuffling in her seat and make-up opening and closing, all while rain (if used) will fill the gaps alongside the wild-track. <u>EQUIPMENT</u> Camera - Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens Sound - Boom Mic - Zoom Recorder Equipment - Tripod - Handheld Stabilizer			

ANGST

EXTENDED

STEP-OUTLINES

Scene No	EXT. OUTSIDE PUB - NIGHT	Page No	2
Slugline	Polly exits the car and makes her way towards to entrance of the pub, taking in all its menacing features.		
Endpoint of last scene	After establishing that Polly is there for some sort of meet up, she exits the car to enter the pub.		
Characters in scene	POLLY		
Point of scene	To build up the suspense of Polly entering the pub to go on her date.		
Conflict	Polly wrestles with first date nerves and a feeling of unease.		
Ending / central question	Just what exactly is Polly walking into here? Is there something more going on?		
Scene description: <i>“Polly strides towards the entrance of the pub, taking in all its menacing features before carrying on through the front door.”</i> Precise and smooth camera movements. No shaky cam while we’re following Polly, so as to not distract for the built-up suspense. So-me wide-angle shots here to pace Polly in the same frame as the pub, alongside some close-up shots of her face, with special focus on the eyes. There is a street light close by that should provide enough light to outline Polly during the tracking shot, but a small LED light maybe necessary for any close-ups, so as to illuminate any detail. A continuation of the previous scene in terms of sound. Rain (if needed) will continue but obviously louder. A rise in tension regarding the synth notes, specifically when shots of the pub are lingered upon. <u>EQUIPMENT</u> Camera - Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens Sound - Boom Mic - Zoom Recorder Equipment - Tripod - Handheld Stabilizer - LED Portable Light.			

ANGST

EXTENDED

STEP-OUTLINES

Scene No	INT. PUB - NIGHT	Page No	3-11
Slugline	Polly begins her date with Adam, but what starts as a nice date turns into something quite sinister.		
Endpoint of last scene	Polly walks from the car to the entrance of the pub, feeling nervous.		
Characters in scene	POLLY, ADAM, BARMAN.		
Point of scene	This scene is the main crux of the story, with Polly slowly realizing she’s trapped.		
Conflict	Polly slowly realizes that Adam has lured her to there and trapped her, now she must fight her way out.		
Ending / central question	Will Polly survive her escape, or was she doomed from the moment she set foot inside.		
Scene description: <i>“Polly’s date with Adam begins well. The conversation and wine is flowing. But Polly realizes that Adam isn’t all he’s cracked up to be, and in fact he’s actually trapped her inside the pub. Polly make’s her attempt to fight back, but before we can see what happens, we cut o black.”</i> Before Polly sits down, there will be a lot of long steady cam shots, following her to meet Adam and eventually take a seat. The spacious interior should make this simple. Once she sits down, we mostly switch to fixed, multiple angle shots of Polly and Adam. Dim lighting will be used to illuminate the surroundings, while a soft diffused LED light will be used to catch detail on the faces. The light from fire beside them will add a flickering motion to both their faces, filling in parts that are too dark. Once we enter the pub, the tense synth score will quiet down, allowing for the background music to act as a wild track, as well the crackle of the fire to also have a continuous presence. The dark synth score will start to play up again once Polly starts to discover what’s really going on. <u>EQUIPMENT</u> Camera - Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens Sound - Boom Mic - Zoom Recorder Equipment - Tripod - Handheld Stabilizer			

ANGST

EXTENDED

STEP-OUTLINES

Scene No	EXT. OUTSIDE PUB - NIGHT	Page No	11
Slugline	A figure emerges from the darkness beyond Polly’s parked car. It’s revealed to be Polly, who opens her car door and climbs in. She’s in complete shock. Then her phone rings – it’s her friend, returning her call.		
Endpoint of last scene	Polly realizes she’ll have to escape the pub.		
Characters in scene	POLLY		
Point of scene	To show that Polly did in fact survive.		
Conflict	Polly is in complete shock, mostly due to the fact she had to fight (and kill) her way out.		
Ending / central question	Is Polly actually safe? How will she mentally deal with this?		
Scene description: <i>“We open on Polly’s car, still parked where it was earlier. Beyond it, a figure emerges from the darkness. It’s Polly. She climbs in the car, completely in shock. Her phone rings – it’s her friend, returning her call.”</i> It’s possible to do this scene in one take, with the camera placed on the passenger seat of the car, showing Polly walking towards and entering the car. If a problem arises, then more than one take will be necessary. The same lighting techniques used in the first scene, except the car will be in darkness for the first part, relying on the street light outside to show Polly walking towards the camera. Once she enters the car, the interior light will stay on. The score will be quiet, almost silent, except for the rain (if needed) and other noises present in the wild track. A cool note would be to have an audio jump-scare from the phone call. <u>EQUIPMENT</u> Camera - Sony A7sii Camera - 14mm Sigma Lens - 30mm Sigma Lens Sound - Boom Mic - Zoom Recorder Equipment - Tripod - Handheld Stabilizer			

ANGST

Written by
Joe Deighton

First Draft
22/12/2018
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OVER BLACK:

The sound of RAIN creeps in. A CALLER TONE begins.

INT. CAR - NIGHT

A YOUNG FEMALE, sat in the drivers seat of a parked car. She holds a phone to her ear, as the CALLER TONE continues to sound. Rain batters the window beside her. This is POLLY.

The CALLER TONE stops. Voicemail. A BEEP.

POLLY
(down phone)
Ellie, it's Polly. You told me to call
you once I got here, so, here I am.
Calling you.

Polly looks out of her side window, rain punching against it.

POLLY (CONT'D)
Really is coming down tonight. Anyway,
I'm late enough as it is, so I'll call
you once I'm out. Wish me luck.

Polly hangs up.

She pulls down the sun visor and checks herself in it's mirror. She smears on a fresh layer of blood-red lipstick, folding and perking her lips afterwards, then straightens her eyelashes into shape. She flips back the rear-view mirror. Polly grabs a folded umbrella from the passenger seat, draws a deep breath. Exhales.

POLLY (CONT'D)
(under-breath)
Okay. One, two, three.

CUT TO:

BLACK

TITLE: " A N G S T "

The sound of RAIN, coming back again.

CUT TO:

EXT. OUTSIDE PUB - NIGHT

Polly strides towards to the entrance of an isolated pub. She

squirms to fit within the small, rain-less shelter her umbrella provides.

She slows her walk, observing the ominous presence the building gives off, and the situation she's about to enter within it.

INT. PUB - NIGHT

The entrance door creaks open. Polly enters.

It's a traditionally furnished, open-plan pub - warmly lit by lamps on the walls and candles on the tables.

She looks around - barely a soul in here, all except for a BARMAN, and a YOUNG MAN, leaning on the bar at the opposite end of the pub. The Young Man is ADAM. He looks up, clocks Polly, and gives her an innocent wave. She waves back, smiling, but nervous.

Polly starts a brisk yet cautious walk towards him. On her way, she spots a drunk LOCAL, passed out at one of the tables - his head buried in his hands. She looks away, reaching Adam at the bar.

POLLY
So sorry I'm late.

ADAM
(sincere)
Don't worry about it.

They lean in, Adam kisses her on one cheek, goes for the other - Polly doesn't expect it. Awkward, but they play it off quickly.

ADAM (cont'd) Uh, drink?

POLLY
Sure. White wine.

ADAM
Lovely. (to Barman)
Make it a bottle.

Adam starts to lead Polly over to another section of the pub.

ADAM (cont'd) As you can see, I had to wrestle to get the best seat in the place.

POLLY
(playing along)
Clearly.

ADAM
Yeah, was tough. But I'm somewhat
respected round here.

POLLY
Lucky me.

They turn round a corner, Adam presents her their table.

POLLY (cont'd) Wow. Looks comfy.

ADAM
(almost proud)
Yeah, it does.

Nestled in front of the fire, perfectly symmetrical with it,
is their table. A cosy-looking place to spend the evening.

MATCH CUT TO:

INT. PUB - NIGHT (MOMENTS LATER)

Polly and Adam now sit opposite each other at the table.
Glasses full. Half a bottle of wine between them. The fire
breathing warmly beyond them.

But there's silence, as they occasionally catch each-others
gaze. Until--

POLLY
Sorry. Sometimes, I find you get all
the small-talk done when you meet
online. Doesn't leave you with much to
say in person.

Adam nods. Polly takes a swig of wine.

ADAM
Well, let's recap.

POLLY
Recap?

ADAM
Yeah. You tell me what you know about
me, I'll tell you what I know about

you. Then we'll know what to talk about.

POLLY

Okay, sure.

Adam takes a swig of wine, leans back.

POLLY (CONT'D)

So, you're Adam. (off his nod) 24, Tree Surgeon, lived in this village your whole life. Probably still at home with darling mum and dad.

Adam stifles a laugh.

ADAM

Not sure about the last part, but nicely done.

POLLY

Thank you. Your turn.

ADAM

Okay. You're Polly. 23.

POLLY

ADAM

My bad. Anyway, you're team manager at the fourth largest energy firm in the UK. Loves cats. Hates confrontations, and "doesn't do the whole date thing that often".

POLLY

Good finish.

ADAM

Thank you.

They raise they glasses. CLINK.

ADAM (cont'd) So, do you mind if I ask you a question?

POLLY

Sure.

ADAM

You came all this way from London to get away from everyone. So why do this?

She nods. Good question.

POLLY

Well, I'm not exactly trying to escape the people. Just the lifestyle. Sometimes... I don't know.

ADAM

Gets lonely?

Polly hesitates.

POLLY

Well...

ADAM

It's okay. How do you think I feel out here?

POLLY

Free?

Adam nods. Takes a swig.

ADAM

True. Free, but lonely.

Polly takes a swig. A beat.

POLLY

So is this your local?

ADAM

Sure is.

POLLY

(looking around)

It's a little different from my usual bar.

ADAM

Well that's the difference right there. You go to bars. High-end, clinical-looking city hubs. No offence.

Polly smiles - none taken.

ADAM (CONT'D)

But out here, it's rustic. Real, you know. A pub.

POLLY

There's pubs in the cities. And there's people inside them.

ADAM

Come back here in the summer. Fuckin' swarming.

POLLY

Really?

ADAM

Oh yeah. Convoys of tourists.

Polly takes a swig from her glass.

POLLY

How come?

ADAM

Same reason you're here now.

Polly nods. Adam takes a swig.

ADAM (CONT'D)

Plus there's all the festivals, rituals, sacrifices. You know, all the Wicker-Man shit that happens here.

Adam gives her a wink. Polly laughs.

POLLY

Everyone needs an escape.

Adam nods. They both drink. A beat.

POLLY (CONT'D)

So what's yours?

Adam ponders this, as if he doesn't know himself. Then...

ADAM

Round here, you got to provide your own entertainment.

POLLY

Sounds exciting.

ADAM
Well, depends how imaginative you are.

POLLY
And are you?

ADAM
Imaginative?

POLLY
Yeah.

A pause. Adam smiles.

ADAM
Very.

Adam downs his drink. Tops up his glass from the bottle, fills Polly's too. A beat.

ADAM (CONT'D)
So have you always felt lonely?

Polly, a little taken back by the bluntness, takes a moment to answer.

POLLY
I guess, ever since I moved to London, yeah. But then I've always been a lonewolf.

ADAM
Nothing wrong with that.

POLLY
Course not. But then, who do you have to share stuff with?

ADAM
Family?

Polly shakes her head.

POLLY
Not that close.

Adam nods, doesn't take it further.

POLLY (CONT'D)
You close with your family?

ADAM

Yeah, my dad especially. He's always been a good friend.

POLLY

That's nice.

They both take a drink. A beat.

ADAM

Hey, you wanna hear a story?

POLLY

Is it a story-story? Or a real story?

ADAM

Well, I'll tell you the story. Then, at the end, you can tell me if it's true or not.

Polly looks puzzled, but intrigued.

POLLY

Okay, sure.

Adam takes a big swig of wine, leans in.

ADAM

So there's this kid. Lives on a beautiful farm, and this farm sits on a stunning patch of land that stretches right to the cliffs. Every morning, right after breakfast, this kid and his father would walk to the cliffs, take a deep breath of fresh air and stare into the horizon. They'd talk for an hour, then make their way back home. Every morning they'd do this, was the kid's favourite part of the day.

POLLY

Sounds peaceful.

ADAM

Yeah, it was. But one day, just like every kid, they learn the truth.

Polly leans in. "What truth?".

ADAM (CONT'D)

One day the kid wakes up, gets out of bed and goes to join his father at the table for breakfast. But he isn't there. His mother tells him to hurry up, that his Father is already at the cliffs, waiting for him.

Adam takes a another swig of wine.

ADAM (CONT'D)

The kid eats his breakfast and runs to the cliffs as fast as he can. Eventually he reaches them, and sees his Father there, but he's standing over someone. It's a man, lying on the ground with his hands tied behind his back. The Father calls his son over, tells him to look the man in the eyes. The man's terrified, he's pleading to the kid for help. But the kids in shock, he just stands there. Then the Father says "Son, our peaceful existence here isn't free. It comes at a price".

Polly looks nervous, this must be made up.

ADAM (CONT'D)

"Every now and then, you gotta thin the herd. Otherwise, these tourists will push us right to the edge of this cliff, and over the edge". Then the Father reaches down and picks up the man, drags him to the very edge. He's squirming, but there's nothing he can do. The Father turns back to his Son and says "this time I'll show you how, but next time, you show me what you've learned". Then he tosses the man over the edge.

Polly's a little freaked out now, but she's trying to hide it.

ADAM (CONT'D)

D'you what it sounds like when a body hits the ground at terminal velocity?

A moment later, and Adam SLAMS his hand on the table. Polly jumps, shaken by this.

ADAM (CONT'D)
Cut's right through you. (a beat)
Anyway, the Father hugs his son, and
they both stare out to the horizon.
Just like they always have.

The Barman, who's been invisible this whole time, walks out from behind the bar. Polly clocks him.

ADAM (CONT'D)
This was a big moment, for both of
them.

The Barman walks on, straight towards the main entrance of the pub, not even looking at Polly. But she's watching him.

ADAM (CONT'D)
And finally, the Father says to his
son, "one day, when you're older,
you'll understand everything".

The Barman reaches for the bolt lock on the front door, and slides it across. He then turns and stares at Polly.

POLLY
What happened to the kid?

ADAM
(smiling)
Well, eventually, he understood.

Polly pushes her back and chair and stands up, all in one quick motion. She's freaking out, backing away from Adam.

POLLY
I wanna leave now.

Adam slowly gets to his feet. Doesn't take his eyes off her.

ADAM
But you haven't told me if the story
is real or not?

POLLY
What?

Adam starts approaching her, Polly keeps shuffling backwards.

ADAM
Is the story real, or is it just a
story?

POLLY
Does it matter?

Adam gets closer, then stops.

ADAM
No. But if you didn't believe it, you
wouldn't be scared right now.

Adam starts to move again.

POLLY
Stay back!

ADAM
Shout and scream all you want. The
others did, and look where they ended
up.

Polly backs into a table - nowhere to go now.

ADAM (CONT'D)
Piles of flesh at the bottom of a
cliff.

POLLY
Stay the fuck back!

She stealthily reaches into her back pocket - we can't see
what's there, but she's holding onto it. Ready.

ADAM
(to barman)
What do you think? Do we throw her off
while she's alive?

Polly's terrified, Adam moves even closer.

BARMAN
(flat, unfazed)
That's what we always do.

ADAM
Of course.

Polly takes a deep breath, readying herself.

POLLY
(desperate)
Please. Please don't do this.

ADAM
Sorry Polly. You could say it's in my
nature.

Adam's close now, almost in reaching distance. Polly draws a deep breath, closes her eyes.

CUT TO:

BLACK.

FADE IN:

INT. CAR - NIGHT (MOMENTS LATER)

It's dark in the car. But through the side window, we can see a street light, casting an orange glow on the road outside.

Suddenly, a figure appears. Limping.

We can only make out a silhouette, but it's shuffling closer. And closer. Eventually, we can just about make out who it is. Polly reaches the drivers door of the car and opens it, she climbs in and closes the door.

She switches on the interior light - now we can see her more clearly. Fresh blood soaks her hair, and covers most of her face. The white of her very-wide eyes shines through.

Suddenly, her phone RINGS. Her hand shakes uncontrollably as she reaches into her pocket and pulls it out. She stares at the phone, reading the caller ID. It's Ellie. Eventually, she answers, puts the phone to her ear. A moment passes.

ELLIE
(over phone)
Hello?

Polly tries to speak, but nothing comes out.

CUT TO:

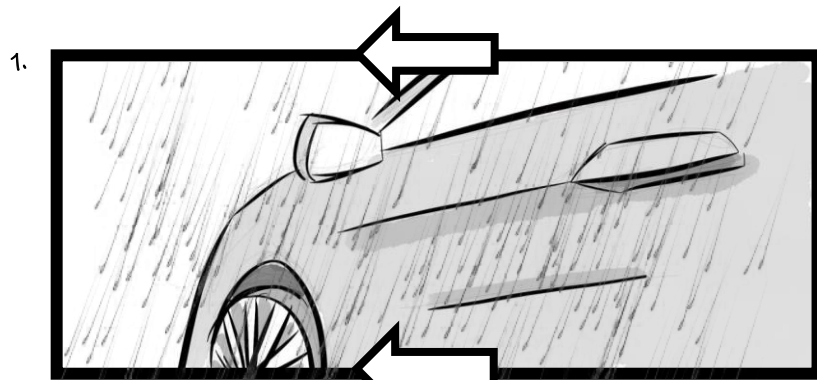
BLACK

THE END.

ANGST
NARRATIVE
STORYBOARDS

Scene: **INT. CAR - NIGHT**

Artist: *Joe Dighton*



FADE IN:

An idle car...

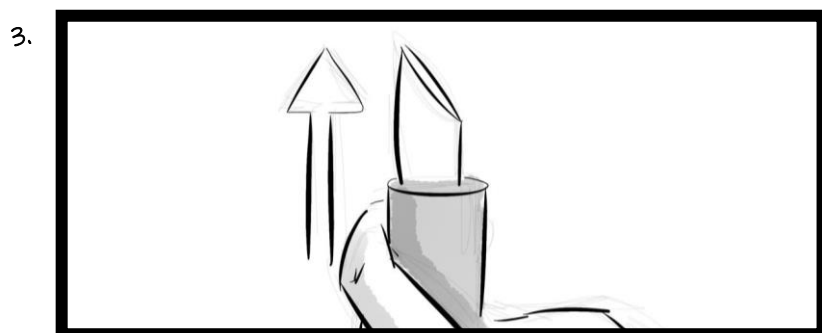
But there's a light on inside.



Slow push in.

The rain obscures our view,
but we can make out
someone.

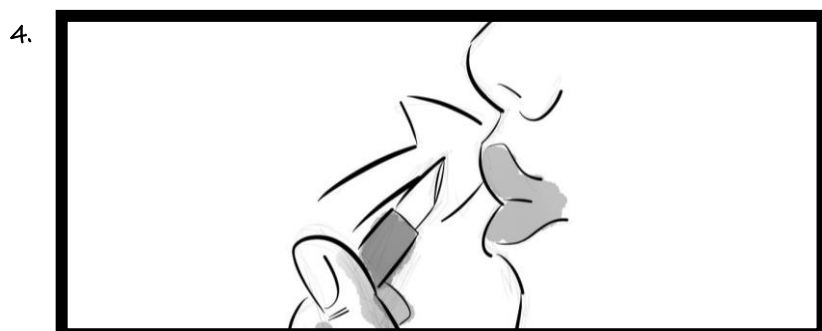
A woman.



V. Close on...

A tube of lipstick.

It rises.



The stick is spread over lips.

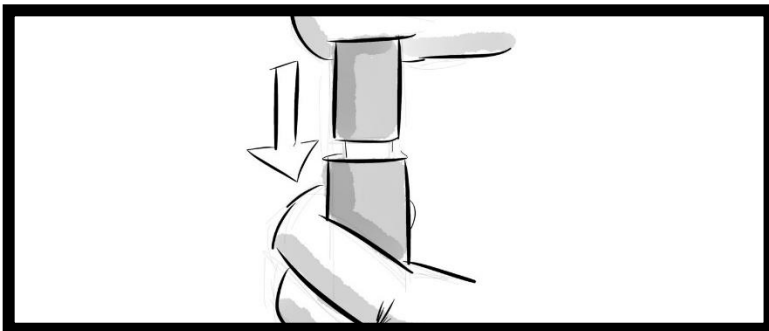
Blood red.

ANGST
NARRATIVE
STORYBOARDS

Scene: **INT. CAR - NIGHT**

Artist: *Joe Dighton*

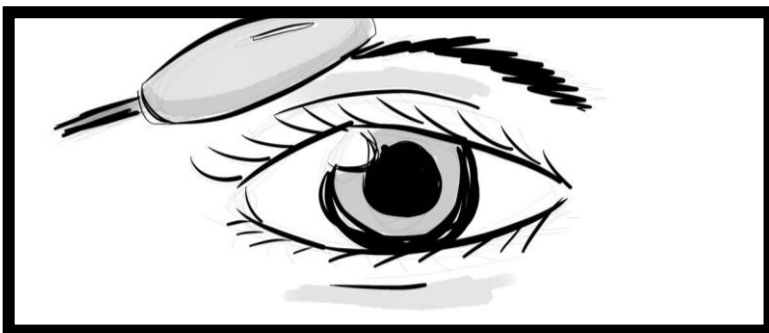
5.



Very close again.

The cap SNAPS back on.

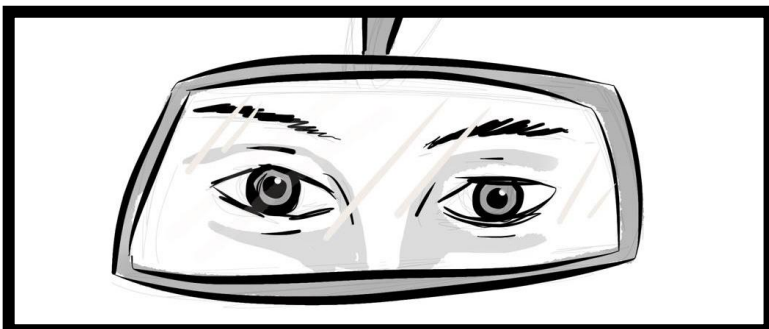
6.



Very close on eye.

Eyelashes are volumized.

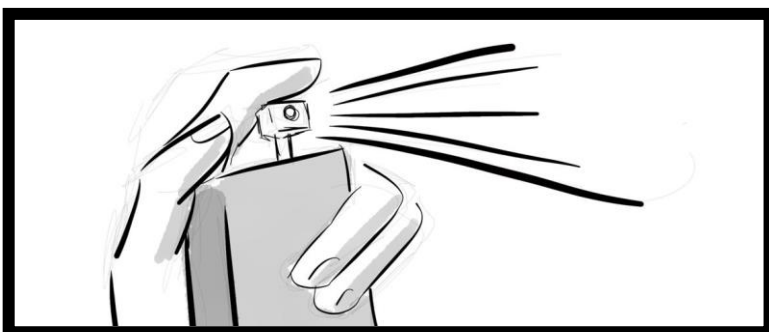
7.



A little further back...

*we see the same action
through the rear-view
mirror.*

8.



Close on:

Perfume spray.

*The mist catches some light
as it's ejected.*

ANGST
NARRATIVE
STORYBOARDS

Scene: **INT. CAR - NIGHT**

Artist: *Joe Dighton*

9.

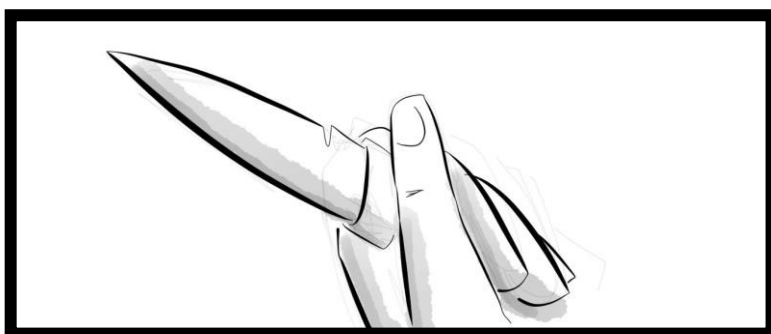


Wider now on...

Polly.

She holds her gaze in the mirror, then looks down.

10.



She pulls out a knife.

Rotates it a little.

Then puts it away.

11.



She looks back up into her rear-view mirror.

Takes a deep breath, then opens the car door.

Cut To:

12.



(MAIN TITLES)

The font slowly gets bigger.

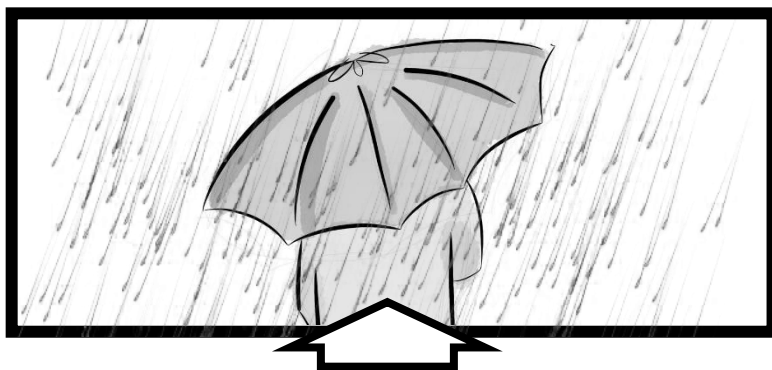
Cut To:

ANGST
NARRATIVE
STORYBOARDS

Scene: **INT. OUTSIDE PUB - NIGHT**

Artist: *Joe Dighton*

13.



Tracking Polly from behind.

She walks along a dark road.

14.



Opposite Angle, still tracking Polly.

Rain continues to pour.

15.



Very Close On:

Polly's eyes.

She looks up at something.

16.



The building is revealed.

Wide Angle on Pub.

Ominous presence.

ANGST
NARRATIVE
STORYBOARDS

Scene: **INT. OUTSIDE PUB - NIGHT**

Artist: *Joe Dighton*

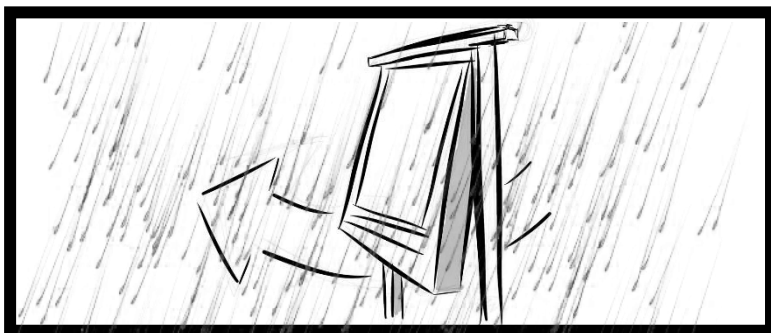
17.



Cut back to Medium shot of Polly.

Still looking up.

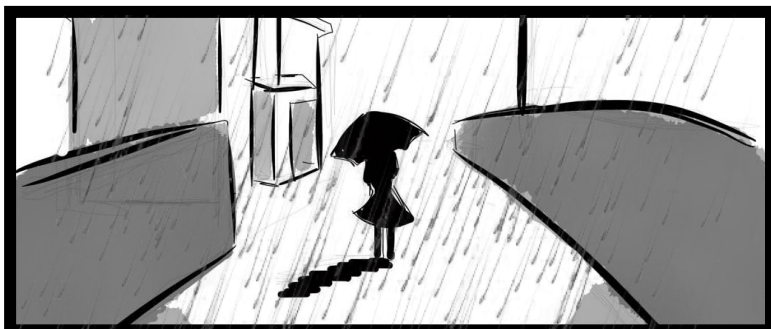
18.



The pub sign creaks and sways in the wind.

Back and forth.

19.



Polly is seen from a distance.

A silhouette against the street light.

She starts to walk towards the pub.

ANGST

SHOT LIST

Scene: INT. CAR - NIGHT

SHOT NO.	ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
1	Tight	Slider	Low down and slow-moving shot that glides along the side of the car, unable to see who or what is inside the car, although enough to know that someone's there.	Shallow Focus.
2	Tight	Slider	Pushing in on the side window. We can see someone's inside, but the rain obscures our view.	Interior light switched on.
3 (+ 5)	V. Tight	Static	Very Close a Lipstick being pushed up. Then the lid is closed back over it.	2 in 1 shot. Steady hands, slow motion?
4	V Tight	Static	The Lipstick is spread over plump lips.	Slow motion for steadiness?
6	Macro	Static	A make-up stick stretches out a row of eyelashes. Slow and detailed.	Slow motion for steadiness?

ANGST

SHOT LIST

Scene: INT. CAR - NIGHT

SHOT NO.	ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
7	Tight	Static	Shot of both eyes seen through the rear-view mirror of the car. Make-up still being applied to eyelashes.	Watch for reflections.
8	Tight	Static	A perfume bottle mists out some spray. Slow motion.	Make sure light catches some of the spray.
9	Wide	Static	Our reveal of Polly. She looks at herself in the mirror, then looks downwards.	Additional lights needed?
10	Tight	Static	She reveals a knife. Its steel reflects some light.	Use a separate light so the steel can easily reflect it.
11	Close	Static	Another look at Polly. She takes a deep breath.	

ANGST

SHOT LIST

Scene: INT. CAR - NIGHT

SHOT NO.	ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
12	-	-	(TITLES)	-
13	Medium	Track	Polly, her back to us, walks ahead with an umbrella over her.	Have shot take place next to a street light.
14	Medium	Track	Reverse of previous shot. Polly slows to a stop.	Have shot take place next to a street light.
15	Tight	Static	Her eyes look up.	Might need light to see eyes in detail.
16	Wide	Static	Polly is dwarfed by the building that stands in front of her.	Might need to use field to shoot from.

ANGST

SHOT LIST

Scene: INT. CAR - NIGHT

SHOT NO.	ANGLE	MOVEMENT	SHOT DESCRIPTION	NOTES
17	Medium	Static	Back to medium shot of Polly, still looking upwards.	
18	Medium	Static	The pub sign creaks and sways.	Might need to push the sign to get it to sway.
19	Wide	Static	Ground level shot of Polly in the distance, a silhouette. She walks inside the pub.	

ANGST

LOCATION RECCE

Name:	St Govans Inn	Sheet No:	1
Location Scout:	Joe Deighton	Date:	02/11/2017
Script Location:	INT. / EXT. PUB - NIGHT	Scene:	2 and 3
Actual Location:	Bosherston, Pembrokeshire	INT/EXT	Both
Address	St Govans Inn Bosherston Pembrokeshire SA71 5DN	Phone	01646 661311
		Email	N/A

Days Available	Feb-19	Time Available	Afternoon / Evening
Arrangements	Once specific days are nominated, private access will be given to crew to shoot for up to 2 days.		

Power Capabilities	Yes	Parking	Private car park at rear, parking on road also.
Description/Notes	This open-plan pub is an incredibly handy location to shoot in, given the ability to have private access to the place, as well as not having to furnish or dress the set much. Power capabilities are fairly spready around the set, with plenty of space to use and store equipment. 90% of the windows have the ability to shut out any incoming light, allowing for the complete control of lighting on set. Catering is also very manageable, given the kitchen in the back, as well as being able to provide accommodation for any crew that stay overnight. This will also allow us to shoot very late into the night if needed.		



ANGST

SCHEDULE FOR COMPLETION



PRE - PRODUCTION
1st DEC – 10th FEB



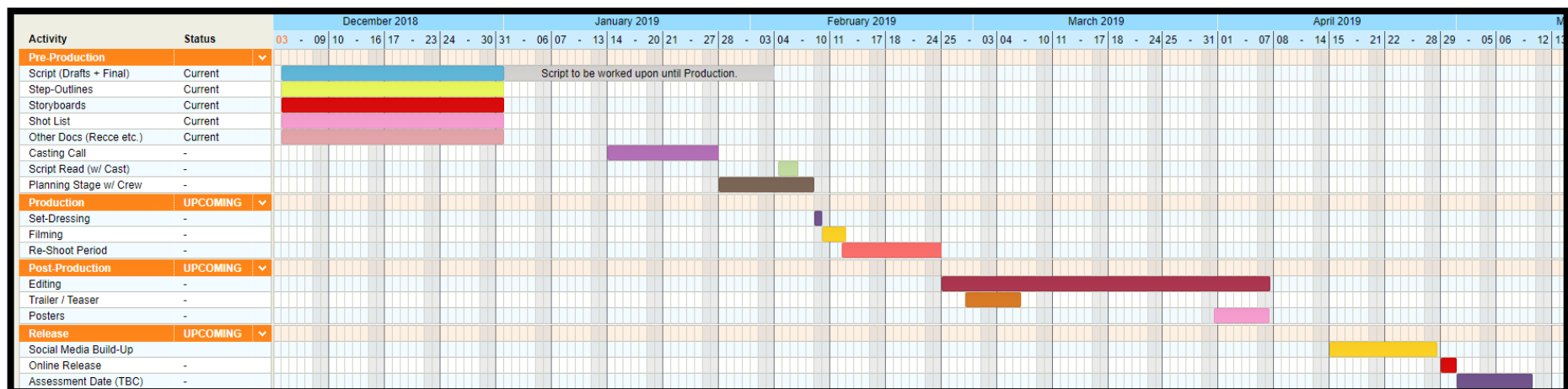
PRODUCTION
10th FEB – 24th FEB



POST - PRODUCTION
25th FEB – 7th APRIL



RELEASE
14th APRIL – 10th MAY



Gant Chart – Completion of ANGST (2019)

The above Gant Chart details the production schedule for the major project during the second semester. Below are more details on this schedule.

Pre-Production**1st December – 10th February**

Script (Drafts + Final)

- The scripts will be on going progress, but a near-final script will have to be completed before the audition process.

Step Outlines

- Completed, although any changes to the script will reflect in them.

Storyboards

- Almost completed, some changes to the script halted their progress, but must be finished a few weeks before production.

Shot List

- Same circumstances as the script.

Casting Call

- Once the pre-production documents are up to speed, casting can commence.

Script Read

- A read through of the script is essential, must be completed before production.

Planning Stage w/ Crew

- Mostly with cinematographer, a thorough meeting so our ideas are on the same page.

Production**10th February – 24th February**

Set Dressing

- Making sure everything is in place and space cleared ready for production to begin.

Filming

- A filming shoot of up to two days, with private access to the set.

Reshoot Period

- Another day of private filming to be allocated for any necessary reshoots.
-

Post-Production**25th February – 7th April**

Editing

- The longest period of allotted time in the completion schedule. Editing will be a long and ongoing process.

Trailer / Teaser / Poster

- Once closer to completion, promotional materials can start to be release.

Release**14th April – 10th May**

Online Release

- A scheduled screening for the assessment of the major project, as well as an online release to coincide with that.

Self-Reflection

My initial dilemma when starting this module was deciding upon which path to take. I was split between a decision of whether to do a Short Film or an Advertisement. Based upon my previous work, an advertisement seemed like a fitting idea, and it was also a career path that I've seriously considered putting myself upon. But the idea of taking on a Short Film was one that I simply couldn't shake off, as this current year is a great opportunity, given the time allotted, to produce something that can showcase everything I've been working on over the last three years.

Once I decided to do a Short Film, I then had to draft up a few ideas of what kind of film I would go for. This proved to be much harder than I first thought, as I simply couldn't nail down a specific idea like I would normally be able to do. This led me to going back to the drawing board and looking at what resources I actually had to work with. It turned out to be a refreshing step-forward, as I decided to simplify the basics (location and cast) in order to work on a more effective story.

Going on the basis of having one location with two actors, I decided to look back at what has inspired me over the past year. Films such as *Mandy* (2018) and *Hereditary* (2018) had a large impact on me as a film enthusiast, but rather than simply copy an idea from them and run with it, I decided to look at what made those films so effective and implement that into my own Short Film. I worked on how my film would look visually and tried to see how I could cram in as much visual storytelling as possible, without trying to produce something that was unachievable with the budget and resources I had.

The script was one of the harder preproduction documents to work on. Although I had the story beats in place, I couldn't figure out how to make the dialogue flow to each point. This took a lot of trial and error, and I ended up wasting days on streams of dialogue that I eventually cut out. Finally, I decided to pin down at least one path of dialogue and refine it later if necessary. Overall, I was pleased at what

appears in the first draft but will reflect back on what I have in a few weeks to see if I still have the same feeling.

Unfortunately, this had a knock-on effect with my other preproduction documents. Because I couldn't nail down a completed first draft of the script in a timelier fashion, the storyboards and shot list suffered as a result. I was able to cover the first two scenes of the script through the storyboards and shot list, but unfortunately, for the assessment, I wasn't able to completely the rest of the script. This doesn't mean that I plan to leave the documents as they are. I have no intention of even trying to attempt production without a thoroughly detailed set of preproduction documents – for the benefit of myself, the crew and especially the cast.

Overall, I'm pleased with how my preproduction folder reflects my inception of the idea (inspirations, techniques etc.) but I'm very disappointed with the final execution of the essential preproduction documents (storyboards, final script, shot list). My plan to amend this is to consistently work upon these documents throughout January, so that by the month's end I'll have a thoroughly detailed portfolio with which I can move forward into production with – and hopefully make up for these shortcomings with a film that faithfully reflects my vision.