

# **Group C2**

# **Presentation**

**Producing Robbie's Outline**  
**Working Title: Lifeline**

# GROUP MEMBERS AND ROLES

Director: Krisztián Kajtár

Writer: Sophie Marshalsey

DOP: Ross Lothian

Production Design: India Marshall

Sound Design: Hazel George

Editor: John Kelbie

Producer: Ivan Wainwright

# LOGLINE / SYNOPSIS

**Logline** - On the cusp of adulthood, 17-year-old Finn feels disconnected from his peers and left behind whilst everyone lives the stereotypical teenage experience. After leaving a party early, can an older man help him come to terms with his bisexuality and what he really wants?

**Synopsis** - Finn has ditched his best friend's party drunk, after failed attempts to ignore everyone getting with each other and no one engaging with him. Struggling to find his identity without a support network, he walks the streets alone until a older man tries to help and guide him on his way.

# CHARACTER BIOGRAPHIES

## FINN

- Tall, lanky, dresses like a grunge Tumblr page from the early 2010s, defensive body language, initially standoffish but just feels deeply rejected and misunderstood.
- Despite his 'couldn't-care-less' and unbothered act, deep down he feels like an outsider due to his bisexuality in his mainly straight friend group and lack of relationship experience.
- Speaks casually with slang and edgy teenage attitude .
- We meet Finn at a low point – leaving his best friend's party alone, drunk, overwhelmed, and his phone has just died.

## OLDER MAN

- Slightly taller, scruffy but in an editorial magazine way, 'alternative' looking for a man in his thirties, visible tattoos, unshaven stubble.
- Level-headed, empathetic, seems to inexplicably understand Finn's situation and offers new insight.
- Walking past the phone booth Finn is being sick behind when he intervenes.

# CHARACTER ARCS

*Finn* is in an emotionally fragile state in the beginning. No one is interested in him at his friend's party, he's purposefully had too much to drink, and his sense of self is shaky and unclear. He wanted the night to go the same as his friends - drinking followed by getting with someone, anyone, just to feel the same for once. It isn't until he hits rock bottom and needs the help of a stranger to put his struggle as a bisexual man into perspective. Finn realises he's been comparing himself to others and closing himself off, just as much as his friends have put him into a box and won't listen to his perspective. The conversation leaves him feeling less alone and able to accept himself.

*The older man* seems to be on his way somewhere when he sees drunken Finn being sick and intervenes. He seems to be seeking his own catharsis from the conversation around bisexuality and through his own experience reveals he wasn't always so confident and content. The older man seems relieved to have helped someone who was in the situation he was once in himself.

# GENERAL DIRECTION

- The phone box feels like an isolated place, away from the busy world
- It feels like the characters enter a “parallel world”, that looks like ours, but feels slightly different, almost supernatural
- We aim to take some time until the boy reaches the telephone box, establishing the distance from the party
- The film should feel like a subtle drama, that carries its subtleness through its narrative, visuals, soundscape, and editing style alike

# VISUALS

We would like for the phone booth to look isolated, separated from the background in order to show a loneliness/societal disconnect within our protagonist. Use of black flags and reflectors would help us to achieve this.

Despite early reference shots using blue, metallic hues, our preference would be to use warmer colours, similar to the orange lights of the street lamp in *I Saw The Devil* (2010) through use of gels and LED lighting. This would create less of a hostile atmosphere, highlighting the positivity in the random encounter.

Consistent use of close-up (CU) and medium close-up (MCU) will further help us to express the protagonist's isolation in his inner thoughts. This will be key to the first half of our film, but as the story progresses so too will the position of the camera, subtly widening as our character, in conversation with their older self, becomes more comfortable. By the conclusion, visually, our protagonist will have space to breath.



# VISUALS (TEST SHOTS)





# POTENTIAL LOCATION 1

1 Melville Terrace, Edinburgh



# POTENTIAL LOCATION 2

1 Buccleuch Place, Edinburgh



# POTENTIAL LOCATION 3

26 St Giles' Street, Edinburgh



# PRODUCTION DESIGN

As most of our film is to be set outside, the production focus will go towards costume and makeup to tell the story of our two characters. Pictured here is a rough piece of concept art for Finn, just to grant our protagonist some life and give a brief vision to the crew.

Our budget for design should hopefully be quite small, as we can use our own wardrobes and request articles of clothing from or actors.

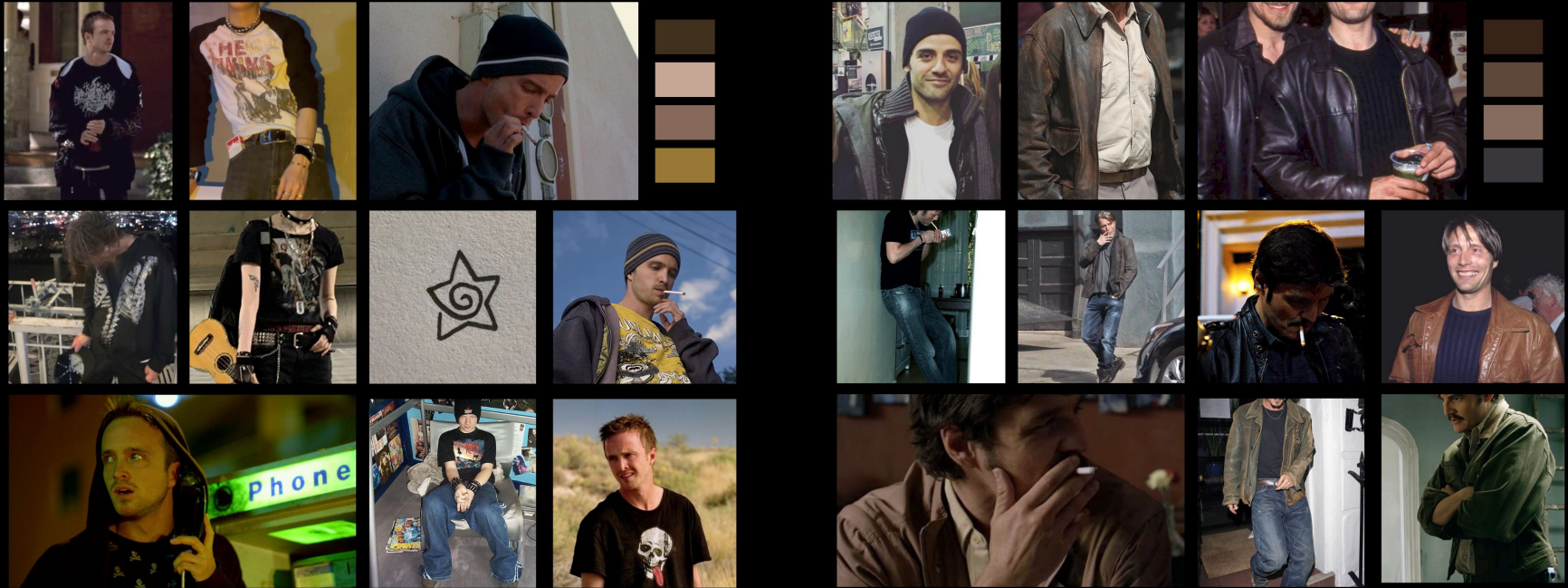
Just from the choice of clothing you can tell a lot about a character's personality, and I thought digging into grunge subculture and alternative fashion for Finn would match well with his dynamic as a slightly outcasted (at least within his own mind), misunderstood individual





# PRODUCTION DESIGN CONT.

Moodboard for costume inspiration, left for Finn and right for a older character.



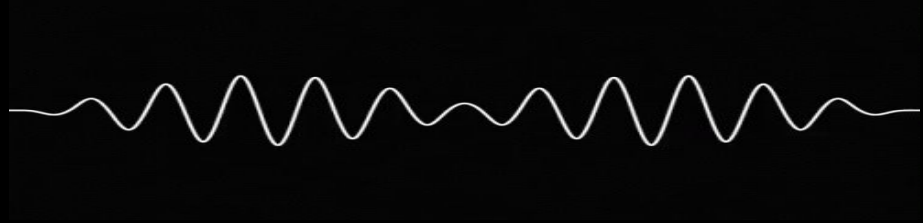
# Editing

- Our film will have a slower pacing to allow the narrative to fully be conveyed.
- Shot reverse shot conversation between our two characters.
- We are wanting to allow time to pass before our protagonist meets the man.



<https://youtu.be/7vYP86JQS4k>

# SOUND DESIGN



- We plan to use sound to emphasize our protagonist's isolated experience through a heavy use of Foley
- Understated and natural feel with simple synth/piano score at the end of their conversation
- Sample soundscape: <https://vimeo.com/797566040>

# Acting

- Our main reference for acting is the film  
Good Will Hunting
- Robin Williams' portrayal of the calm, yet confident and wise Sean is the main inspiration for the older character in our film
- Sean's relationship with Will in the film is similar to relations between our characters





# PRODUCTION

Current Goals:

- Location Coordination
- Casting Calls
- Meeting Planning
- Shoot Dates (Preliminary 27th & 28th March)

# PRODUCTION CONT.

Cast early, plan ahead.

Bring on extra hands on set as needed; some people already asked.

Idea development cycle: solo, group, solo, discuss, adjust.

Must look into laws/regulations for shoot, planning for outdoor locations, risk assessments and casting briefs.

# Thank you all for listening

We look forward to showing you our film soon.

