



# **DAUGHTER**

## **A SHORT FILM**

**Belonging is complex**

**WRITER: Jo Harper; DIRECTOR: Athena Mandis PRODUCER: Grace Nelder**

# SYNOPSIS

When adoptee Ameer turns up at her birth mum's house and finds her sister, teenage mum Belle, all their lives are blown apart.



## **STORY**

Amee, a successful lawyer, is mixed race and never knew her birth family. Amee arrives at her birth mum's house and sees a young teenage mum, Belle, leave. She plucks up the courage to knock on the door and Miriam, her birth mum, asks her in but they struggle to connect. Amee is overwhelmed and wants to leave. Miriam has kept Amee's existence a secret and when her younger daughter Belle returns, Miriam tries to keep the sisters apart. Belle is determined to know who Amee is, forcing Miriam to reveal the truth and Belle storms out.

Miriam tries to catch her but she leaves with her baby, Ruby. Amee escapes out the house, but recognises her sister's vulnerability and decides to follow her. She finds Belle in the park struggling to cope with the baby and Amee offers support. When a group of lads start a racist attack on Amee, Belle leaps to her defence and the sisters begin to bond. Belle admits that she may give up Ruby for adoption. Amee is shocked by the news, but is able to accept her own adoption for what it is and she knows Belle must choose what's best for her.

For the first time, Amee has feelings for Belle and Ruby but the possibility that they may have a future together is left undecided.

# THE LOOK





# INSPIRATION

*Daughter* is inspired in of the films of Andrea Arnold, Clio Bernard and Paweł Pawlikowski. The poetic realism of characters who find themselves in moral and emotional challenges and dilemmas. Character's relationship to location is key



TONE



# DIRECTOR'S NOTES

I have been looking for a script for sometime that looked at female family dynamic . What made Jo's script extra special is that it dealt with the whole idea of "belonging" or not. It raised questions about family and feelings of difference. Not being English myself, and having grown up with a feeling of not belonging, this appealed to me. At a time when we are constantly judged on our ethnic identity. DAUGHTER explores the complexities of where we come from and ultimately what makes us who we are.





## WRITER'S NOTES

I was inspired by my adopted husband's roller coaster journey to find his blood family. I wrote about how it might be for a woman to turn up at her birth mum's door and find her blood family. I wanted to capture the conflict and intensity surrounding this first meeting. I wanted to look at the far reaching consequences of an adoption and how this might have affected the adoptee and her birth mother. I also wanted to explore how the scars can be handed down a generation and how the adoption that happened in the past can have a dramatic impact on another adoption that may or may not happen now.

# A M E E



Lynne Anne Rodgers' recent acting credits include DC's JUSTICE LEAGUE and indie feature film DARK BEACON, for which she won the Best Supporting Actress prize at the International Film Festival of Wales. She has recently completed filming on feature FACES as well as online sci-fi hit XGEN 2, both out later this year.

# BELLE



Nicole Nettleingham is a young up and coming actress whose breakthrough role is in *HAPPY NEW YEAR, COLIN BURSTEAD*, directed by Ben Wheatley. The film debuted at BFI London Film Festival 2018, and features a brilliant British cast including Neil Maskell, Doon Mackichan, Richard Glover and Charles Dance.

# MIRIAM



# DIRECTOR



An award-winning filmmaker *Return to Chiapas*, (2006) with over 25 years experience in the Creative Arts that began with theatre. She looks to make work that questions, moves and touches audiences. Her selection onto Filmonomics (2017), Film London Development Lab (2018) and Modern Tales (2018), has strengthened her work under the brilliant mentorship of Lee Magiday (*The Favourite*), Angeli McFarlane and Mia Bays. She is a lecturer in Film Practice at QMUL. Her feature script *Xenos* won best screenplay at CIFF 2018 and was selected onto the Torino Film Lab 2019. She is currently in post production with her short film *Losing Grace* and developing her features: *XENOS* and *POLLY*.



# W R I T E R

Jo is a screenwriter and playwright, recent commissions include VR film *Utopia 6* (Breaking Fourth/ premiered at Edinburgh Festival, Assembly rooms) and the play *Touching* for Portsmouth Festivities (Portsmouth Guildhall studio) Her short film *Daughter* was work-shopped and table read at Film London and short listed for a BFI funding award. She was script assistant on *24 Hours of Peace* last year (Manchester Royal Exchange/Resonance FM, November 2019). Her plays have been nominated for awards including *The Beach House* (shortlisted Liverpool Hope playwriting award, long listed theatre 503 award, part of Stephen Joseph Summer Festival, Steyning Festival) and *Whalesong* (longlisted for Top Five, Octagon Theatre, Bolton). Her play *Can You Hear Me Running?* was produced at Pleasance Theatre, London in 2016 She was part of the headphone verbatim *Non-Fiction theatre company* and co-created their plays including *Sex 1:Death 2* at BAC, Soho and Edinburgh Festival, and *We Haven't Said A Porky Pie Yet*. Jo's film credits as an actor include *Burnt Bernard* and *Russell Square* (Blaine brothers/Charlie productions).



# PRODUCERS

## GRACE NEDER

With a background in theatre, this will be Grace's 4<sup>th</sup> produced short film. Previous work includes *Boiling Point* (dir. Phil Barantini, 2019) which was nominated for BIFA Best British Short and won Lift Off Global Network Best Short Film.

## SARA SEHDEV

Talent agent and Founder of Core MGMT Ltd. Executive Producer of shorts *Seconds Out* and *Boiling Point* and features *Villain* and *14 Fists*. WFTV Mentee 2019.

## Production Assistant

### SOPHIA GOSMAN

An experienced Production Assistant currently working at ITV. Sophia has worked predominantly on high-end broadcast and online TV promotionals, and independent short films.



## Schedule/ post-production schedule:

<u>Timeline/ Completion date</u>	<u>Completed by</u>	<u>Task</u>	<u>Progress/ update</u>
Mon 17 <sup>th</sup> Feb	Sara/ Grace/ Athena	Create a list of actors to cast	Completed
Mon 17 <sup>th</sup> Feb	Sara/ Grace/ Athena	Provisional location discussion/decisions	Completed
Mon 17 <sup>th</sup> Feb	Sara/ Grace/ Athena	Confirm provisional filming dates	Completed
Tues 18 <sup>th</sup> Feb	Sara/ Grace	Consolidate/check unit list	Completed
Sun 1 <sup>st</sup> March	Grace	Create Production Schedule	Completed
Wed 4 <sup>th</sup> March	Grace/Athena	Girls in Film funding application deadline	Completed
End of March		Funding green light	Pending
w/c Mon 30 <sup>th</sup> March	Athena	Location scouting	Pending
w/c Mon 30 <sup>th</sup> March	Sara/ Grace/ Athena	Confirm casting	Pending
w/c Mon 6 <sup>th</sup> April	Sara/ Grace/ Athena	Confirm 1 <sup>st</sup> AD and DOP	Pending
Sun 19 <sup>th</sup> April	Sara/ Grace/ Athena	All cast/crew confirmed	Pending
Mon 20 <sup>th</sup> April	Athena Mandis / DOP	Create shot list	Pending
Mon 20 <sup>th</sup> April	Athena/ DOP	Complete storyboard	Pending
Sat 25 <sup>th</sup> April	Grace	Create social media accounts	Pending
May 2020 tbc	HOD/ Overseen by Grace	Costume fittings	Pending
May 2020 tbc	Athena/ Grace	Script read through	Pending
Fri 26/ Sat 27/ Sun 28 June	ALL	Filming //detailed schedule to follow	Pending
July 2020	Editor	Video edit	Pending
July 2020	Sound editor	Sound edit	Pending
July 2020	Sound editor	Sound mix	Pending
July 2020	Colourist	Colour	Pending
July 2020	Editor	Foley	Pending

# BUDGET

Production	8290
Post-production	1500
<b>TOTAL</b>	<b>9790</b>

Festivals and strategy	2000
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## INCOME

IN-KIND kit + DOP	2550 (confirmed)
Girls in film	5000
VAT RETURN	400
CROWD FUNDING	2000
<b>TOTAL</b>	<b>9950</b>

TAX CREDIT 25% OF 80%	2000
(to pay for festivals and strategy)	