



MY DEAREST

A FILM BY BEN SPILLANE

Writer/Director: Ben Spillane

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Bride-to-be Lucy invites her estranged mother to her wedding, but when she doesn't show, strange and unsettling happenings bring her ill conceived marriage and traumatic childhood to light.



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Writer/Director: BEN SPILLANE

Producer: SIMONE TRINGALI

Cinematographer: JAMIE DIXON

Editor: ANNIE WALSH

Sound Designer/Recordist: JACK FAHY

SYNOPSIS

My Dearest is a psychological horror following shy and unhappy bride-to-be LUCY who invites her estranged mother to her wedding. But when she doesn't attend, Lucy searches everywhere, obsessing over her mother's presence. As the wedding continues, strange events and visions bring to light Lucy's abusive childhood. And yet, she still wants her mother there. She abandons her wedding reception to find her mother's house in the woods. Discovering her mother has seemingly framed Lucy for her murder, Lucy follows strange threads of hair to her mother's supposed grave in an attempt to bring her back. Her husband TED finds her and finally reveals the truth of Lucy's fake reality, and totally imaginary relationship with her estranged mother. Unable to move on, Lucy's terrifying memory of her Mother returns...



CHARACTERS

Lucy

Lucy is a diffident and troubled woman in her mid-20s, unhappy in her relationship with boyfriend Ted, and unable to follow through with her own life choices. Attempting to please her mother and reaffirm their relationship, Lucy agrees to marry Ted. When her mother doesn't show up on the day, Lucy's mind plagues her with self-doubt and guilt, culminating in a series of imagined events and terrifying images.



Ted

The sweet yet cringy boyfriend to Lucy in his late 20s, Ted is madly in love. But desperate to keep his relationship with Lucy intact, he focuses on making their wedding day great and ignores Lucy's obvious discomfort and attempts to speak. When he does try and talk with her however, it's too late. His good repour with his parents becomes a point of Lucy's yearning for family and her own mother.

Maureen

The estranged mother to Lucy, shown to be roughly in her late 50s, is scarcely seen, but determines all of Lucy's actions throughout the film. Maureen is cold, monotone, and depicted as physically and sexually abusing Lucy throughout her childhood. This version of Maureen we see is not the woman herself, but a figment of Lucy's imagination. As such she haunts Lucy and guilts her for her inadequacies as a daughter.

LUCY'S WORLD

What is real and isn't is a very important point of play within the world of the story. *My Dearest* is told entirely from the perspective of Lucy as she battles the demons of her childhood and abusive relationship with her mother which still clings onto her, and she to it. Everything we see is what she sees, every look and strange phenomenon is totally real to her.



Motifs and childhood memories reappear all around her, from her mother's hair appearing in long strands, to doors being locked around her, to her mother's hand appearing to slap her knuckles just like when she was a young girl. What's real to Lucy, is also real to us.

After leaving the imagined, blood filled bungalow, Lucy reaches a grave, attempting to dig up Maureen who screams under the ground. In effect, this is the moment when Lucy tries to bring back the idea of her mother she has created in her head. The imagined letter Lucy finds accusing her of murdering Maureen is created by Lucy's own guilt. Ashamed that she continued to get married without Maureen, she is blaming herself for her absence, and so Maureen blames Lucy for wanting, even for just a moment, to move on and get rid of this memory of Maureen.

The real-world truth is revealed to us by Ted, breaking down Lucy's false reality. Lucy and Maureen have not spoken to or seen each other in years and are still very much estranged. Lucy sent an invitation, and nothing more.

This shattered reality soon reemerges, however. Lucy, unable to move on, is rushed by a blood-soaked Maureen, in a manner all too similar to traumatic moments from Lucy's childhood.

DIRECTOR'S NOTES

My Dearest is an exploration of the horrors of personal trauma, of how a relationship with a parent can influence a person's life years after they have left it, and the hopelessness of not being able to move on.

This film has seen many changes, originally coming from a convoluted plot about weddings, funerals, and inheritance. But despite continued efforts, the core idea of the film, being unable to move on from trauma, was lost. I began again, focused only on what was driving Lucy to marry in the first place, and discovered a more interesting and terrifying story than I had originally imagined. Creating a abusive relationship that still determined a person's life long after it ended was something I had never considered putting to film, but listening to accounts from my own Mother and a few close friends of their own parental relationships, I felt there was so much to be said.

The more I've worked on this film, the more excited I've become to tell this story. To scare an audience with something as subtle as a glimpse of a running figure in the night, to keep the audience in suspense through a scene told only through looks, and to leave an audience asking questions even when the credits roll. But keeping the script tight, its motifs distinct, shots and scenes entirely necessary, is the only way I can imagine telling this story. Seeing our main character struggle with her demons, and not overcome them, is a harrowing truth of life that I want to put to film.

I'm equally as thrilled to work with actors, to delve deep into the psyche of Lucy and Ted. This film requires patience, delicacy, and ample rehearsal, in order to generate the nuances on which the film thrives. Lucy says very little, yet has so much to say. Conveying this subtly while ensuring a good level of clarity is certainly a difficult feat, but one I see as achievable.

TONE

My Dearest is, in an essence, an atypical horror film with a consistent tone of unease and slow building suspense. The tone is established from the very opening, as Lucy mutters under her breath, we track out from an extreme close-up of her dark hair. As she says yes to marrying Ted, we further get the sense that all is not well with Lucy. This continues into an air of anxiousness as Lucy visits Maureen, who's threatening silence and obscured face set the stage for what's to come.

The uneasy tone only builds more and more as the wedding continues. More subtle moments of Maureen slapping Lucy's knuckles, long stares at wedding guests, impossibly long strands of hair, and figures in the darkness are all the elements that build to the big bloody reveal in Maureen's house.

In our final scenes, the tone is totally despondent and fearful, as Maureen returns rushing to Lucy's bedroom, pounding footsteps and rattling door handles, we know that Lucy has lost.



VISUAL STYLE

I knew from early on I wanted *My Dearest* to be a strange horror with a very direct style. This would involve shots being very straight on, in a 4:3 aspect ratio, and have much of the story be told through just eyelines. Placing the camera directly between two characters feels more direct to the audience and can create a level of uncomfortableness that I want an audience to feel in each conversation. Two big inspirations were Ari Aster's *Hereditary* (2018) and Jennifer Kent's *The Nightingale* (2018).

Lucy's viewpoint will always be the key, as these strange happenings only appear to her. Manipulating shots so that her perspective is always the emotional centre of the film is paramount to the basis of the film.

Using the aesthetics of rural Ireland; wide fields, old fire places, run down old bungalows, will greatly add to the feeling of timelessness and loneliness, which will only support the "imaginary" world in Lucy's head and help us lose our sense of space and reality.



CINEMATOGRAPHER'S NOTES BY JAMIE DIXON

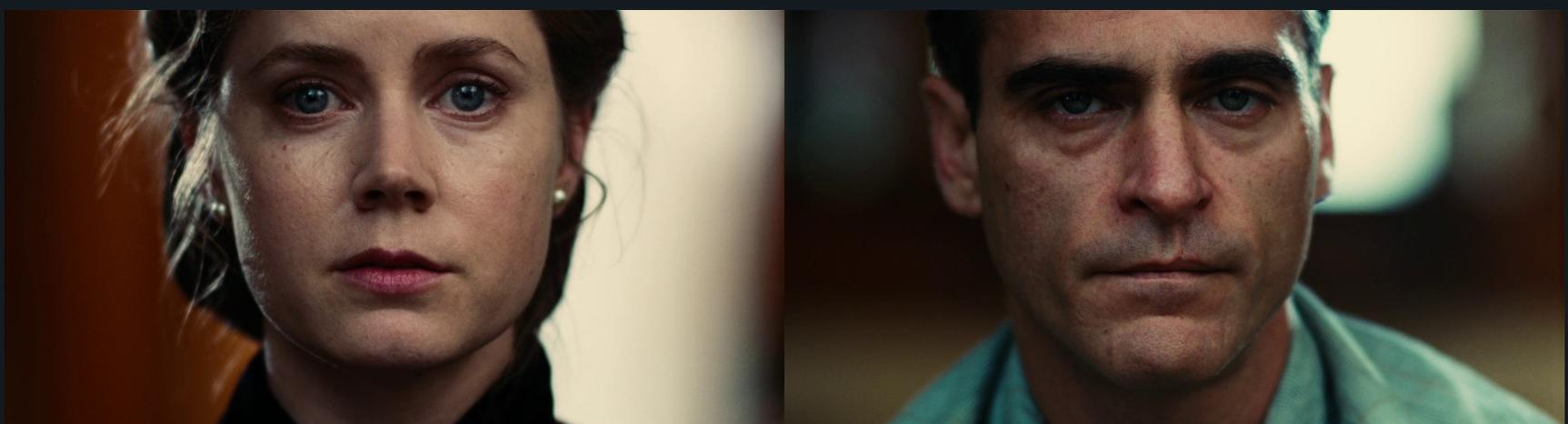
DISTANCE

All characters in this film are either growing apart or have grown apart entirely. Displaying this distance in their relationships is essential for the visual language of the film. Shooting the characters singles straight on and clean (not over the shoulder) will help create this distance, putting the audience between the characters. The distance between Lucy and Ted grows and grows as the film progresses, in order to further convey this distance visually when they are at their most apart we will shoot their singles on a long lens, creating an even deeper sense of separation. I will also use framing to create this distance, placing objects between characters in the frame.

We will also do the opposite of this to show the one relationship untarnished, Ted's and his parents. Shooting their singles and two shots to show the closeness of their relationship.



Prisoners (2013)



The Master (2012)

TRAUMA

Trauma plays a large role in the themes of this film, conveying this is essential. To do this we'll use the same camera moves for scenes displaying where Lucy's trauma came from and also when she revisits it. Making the camera moves memorable and recognizable without distracting from the narrative will be key.



Gone Girl (2014) - First shot vs final shot

FROZEN IN TIME

Lucy is constantly battling her past, thus not allowing her to have a future. This battle leaves her stuck between both. Using static shots where this sense of stasis is found will help further drive home this sense of loss in time. The film will largely be composed of static shots, especially the wides. When movement is introduced it should be slow and methodical, used to give some hope in moments where it feels Lucy is getting some answers and beginning to try and move on.



Ida (2013)



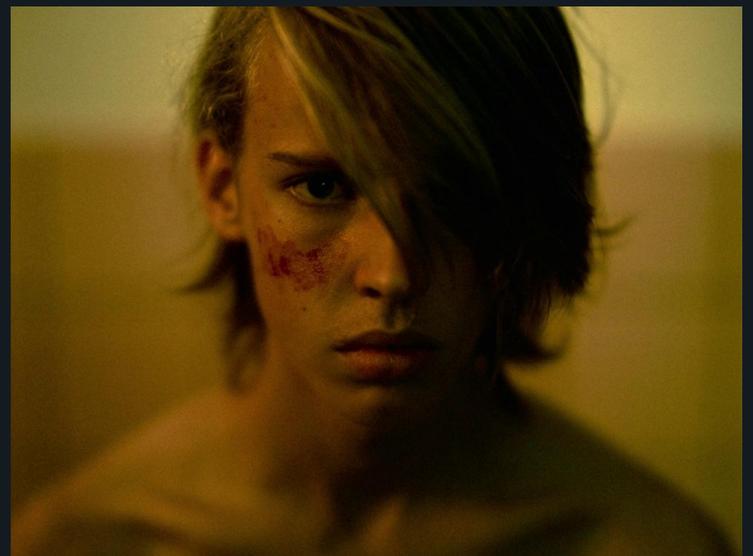
First Reformed (2017)

FOCUS

Ted is never Lucy's main focus, throughout the film he is left abandoned as Lucy goes in search of her mother. This change in focus will be portrayed through the use of shallow depth of field. When Lucy becomes clouded by the need for her mother's presence we will bring the depth of field down, making her the only focus of the frame. Ted often pulls Lucy out of these manic states, this transition in worlds will also be important to capture visually. The transition back out of this state will be subtle but effective, having Ted stand just at the edge of the plane of focus and tracking in will allow us to keep Lucy in focus while bringing Ted into focus, bringing Lucy back from her delusion.



Ida (2013)



Violet (2014)

LONGING

Lucy longs for a connection with her mother. This need for a relationship from Lucy gives Maureen a power over her. This power will be displayed through blocking, placing Maureen closer to the camera whenever they are in the same frame, making her larger in the image and displaying their dynamic.



Helas Pour Moi (1993)



Detective (1985)

THINGS UNSAID

Lucy's relationship with her mother is revealed to us throughout the film. Using Negative space in framing to symbolize what is unknown about their relationship will hopefully add to the narrative. As we get to know Lucy's past the Negative space shrinks as we get to know her better.



First Reformed (2017)



Ida (2013)



The King's Speech (2010)



It Follows (2010)

LIGHTING

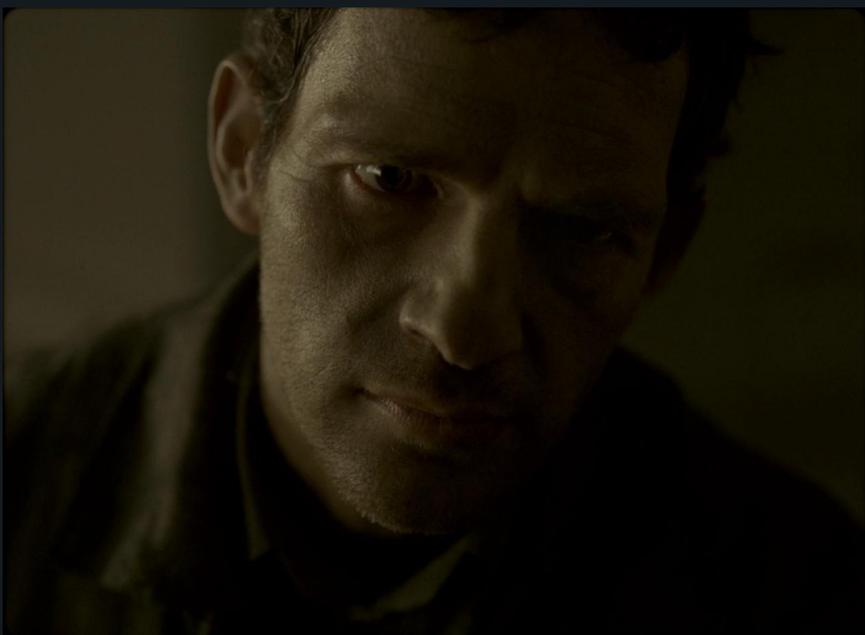
Making this world feel real will make it all the more nerve wrecking and scary. Creating a sense of realism through lighting will help in this. We are planning to light most of the film very naturalistically, with soft edges and shadows. We will achieve this look by heavily diffusing and bouncing the light, giving it a softer cast over the scene.



Detective (1985)



Ida (2013)



Son of Saul (2015)



First Reformed (2017)

SOUND DESIGNER'S NOTES BY JACK FAHY

One of the heaviest emotions that jumps off the script for 'My Dearest' is a definite underlying sense of dread throughout the film, and one of the main ways to communicate this sense of dread to the audience is through the sound design. One of the ways I had imagined on building this dread is by embedding it within the unnerving sounds of the world that surrounds the main character Lucy. Focusing in on the likes of the crackle of the fire, the snapping of dry and mossy branches and twigs, and the sound of the earth and soil shuffling under her feet. The aim of this being that if the world that surrounds Lucy feels surreal and unsafe, then hopefully that'll really put the audience right in her situation.

It would be good to set up the possible extremes of the sound design quite early on in the film. For example, in the flashback scene when Maureen smacks a young Lucy's hand it might be an interesting idea if we sculpted the sound of the smack so as though it reverberates out a little in quite a shocking manner that somewhat stuns the audience. This will hopefully set the audience up for future shocking and unnerving sounds that may follow in the film as well as audibly displaying how much this event had an impact on Lucy and it reverberates out into the next scene.

One of the main audible elements that is distinct to this film is the wail of Maureen that emanates from below the ground later on in the film. This sound is introduced just as the intense chaos reaches it's climactic scene in the field so it needs to almost encapsulate the running sense of dread throughout the film as well as presenting itself as otherworldly force yet somewhat familiar. As it bellows from beneath the surfaces of the dirt, the wail would sound like a raspy cry that would almost sound like a elderly loved one desperately in pain.

What I thought might be an interesting idea to experiment with in the sound design is treating the reactions of characters with the same sonic intensity as the horrific beats that they are reacting to. I want to see if this would give off a further unnerving sense to the film to the point that hopefully other characters won't seem trustworthy.

The overall sound mix to this project would constantly be gathering speed and momentum towards the cacophonous unnerving brooding finale. With diegetic and non-diegetic sounds drifting in and out of the soundscape as if they were whimpering. The soundscape for the film needs to give off a certain familiar yet surreal cold sense of hopelessness.

MUSIC

The music of *My Dearest* is heavily inspired by the works of Colin Stetson, an avant garde saxophonist, and Tim Hecker, an experimental ambient composer.

Key tracks that have inspired both the direction of the film and the sound design are "Stones that Rest Heavily", "Live Room Out" and "Hatred for Music I". All three are atmospheric, intense, filled with slow swelling instruments and a cacophany of invasive noise surrounding the listener.



EDITOR'S NOTES

BY ANNIE WALSH

I'm very excited to be working with Ben on his grad film *My Dearest* this year. I have worked with Ben on several productions over the last few years, but most recently as editor for his last horror short. Therefore, our mutual agreement to continue that successful working relationship into final year for his newest horror short was something we were both extremely looking forward to.

My Dearest, from the early readings of the script weeks ago and to now it's final draft, has always been a story I've been incredibly drawn to and hope to do justice in its edit. The story uses multiple kinds of horror stylistics (jump scares, gore, reality/nightmare parallels etc) I'm excited to mix together in a single film. My favourite aspect of the script is how you're never really sure what's real or where you are. Did Lucy really run down the aisle? Is she truly seeing her mother across the dining hall? It's only as the story progresses that these questions are answered, but ensuring those questions are asked and that intrigue is generated in the first place, the edits between timelines must be continuous enough to be believed-reality, but also with sudden, well-timed disjointed jump cuts that throw us back to the truth. The play between these continuity styles in the edit will be interesting.

Pacing will also be a very important aspect of the edit. I'm looking forward to experimenting with changing paces throughout the story, with false reality narratives potentially cutting faster with rising tension more-so than actual reality, where life is slower and almost mundane. Viewers should be anxiously waiting for the next jump scare or timeline jump, stuck in the same uncomfortable anticipation Lucy is. A play between long, uninterrupted takes and fast cutting action will keep the audience on edge and fit into the psychological horror genre nicely.

Father Karra's dream sequence in *The Exorcist* (Friedkin, 1973) is an example of timeline jumping and pacing-play. The conversation that takes place before the dream/nightmare is slow, drawn out and relatively normal. Although his dream is, in terms of story, heavily implied to be just a dream, the editing is something I hope to mirror in *My Dearest*. The sequence cuts much faster than before, and although few shots are actually used, the story and fear come across extremely well (long and eery observational shots of Father Karra and his mother, jumping suddenly to close-up desperate running).



Father Karra's dream sequence in *The Exorcist* (Friedkin, 1973)

The close-up, one-shot visual style of *My Dearest* will make for an exciting editing experience. Now more than ever I will be making use of expressive reaction shots, as every glance, eyebrow raise or nostril flare could elicit a different emotion; anger, worry, fear etc. This is important for portrayal of tone in terms of the horror narrative, but also the decline of Lucy's mental state and her relationship with Ted. Every take will have to be studied and experimented with. The lack of wides will also encourage me to be careful of shot choice and placement in a scene, ensuring the viewer understands the blocking and layout of a location despite lack of multiple wides. Eye-line continuity here, for example, will be of utmost importance.

A brilliant example of this is the dinner scene in *Hereditary* (Aster, 2018). The scene's edit featured very few instances of a wide shot of the table, but through eye-lines we understand where the three characters are seated around the table and their relationship to each other. The performances of the actors and the reactions used in the final edit of the scene greatly aid the communication of tone, discomfort and tension. This scene is a great inspiration for how I will hopefully approach many scenes in *My Dearest*.



The Dinner Scene from Ari Aster's *Hereditary* (2018)

Overall, *My Dearest* allows for much experimentation in the edit, which is something I'm greatly looking forward to. Ben and I have already shared similar ideas, opinions and hopes for the edit of this story, and I'm excited to work with him in creating this psychologically haunting world for both its characters and the film's viewers.

PRODUCER'S

NOTES BY SIMONE TRINGALI

When I've read the script for the first time, I was engaged and delighted with how this story was being told through the deep characters that have been portrayed in the pages. "My Dearest" deals with the psychological condition of the main character Lucy who struggles with the aftermath of an abusive childhood as well as her unwanted marriage.

What I like about this project is the way it sheds light on a topic that we're not very used to see on screen in this specific psychological horror tone. The film's plot will keep the audience's engagement very high from beginning to end. Moreover, what makes this film original is the exciting and unique director's approach to telling this story through Lucy's eyes. She brings us into this grisly world that, as it evolves and intersects with her memories, reveals her real trauma and consequences. I find the thread of hair's choice as the connection between daughter and mother to be such a brilliant idea that serves the plot and makes this short film memorable.

This piece can also be a playground for cinematography, so it is an excellent opportunity to experiment with the visual style and look. Ben, the writer-director, has implied many visual elements and props that make the story's atmosphere unique and subtle. I'm thrilled to see how the cinematographer Jamie along with Ben and the crew will work this out.



LOCATIONS

I'm aware of the significant challenges related to the multiple locations needed for the film. In strange times like this, it isn't easy to find and arrange numerous locations that can accommodate all cast and crew needs and be a safe and clean environment that allowed enough space for social distancing. The world of this film is very specific, so I aim to find the locations that better represent Lucy's world and the tone of the story. To achieve this, with the director, we'll be scouting different properties and houses around the county. We've also decided to shoot this film locally in county Dublin and have the locations as close as possible to each other to optimise travel distances and unit moves.



THE WEDDING

One of the issues that will affect the production of this film during COVID-19 is the use of extras to play the wedding guests in the church and the reception. We decided to have no more than seven or eight people that will be able to social distance onset, the use of specific focal lenses will fake their positions as well as we all agreed on the fact that it's good to have a few guests, after all, that isn't a great wedding! We're also considering to search a group of people from the same household so that they will be able to sit together at the tables for the wedding reception scene. Also, regarding social distancing, apart from the extras, the only two characters that will need to stay close to each other are Ted's parents. We agreed with the director to cast a couple for the roles, and they will not need to be experienced actors as they only have a few lines.

PRODUCTION DESIGN

I'm aware that this film is very challenging in terms of special effects and that the art department will be a lot under pressure to achieve what's in the director's mind. However, I'm very confident that the results will be outstanding as I know that the director has been working with the special effects team for the past couple of months.



COVID-19 COMPLIANCE

The production of this film will be adhering to the government's restrictions, depending on the level we'll be during the shooting period. Transportation will be limited to a maximum of two people per car, and public transport travel will be avoided. Catering will follow precise hygiene guidelines, disposable cutlery and packed food will be provided. On set will be assigned specific green areas that will allow social distancing as well as an appointed isolation room in case of manifestation of symptoms by any of the team. Hand sanitiser, disposable masks and visors will be available to all the people on set, and our Covid-19 Compliance Office will supervise during the whole time on set.

FESTIVAL STRATEGY

The film will be finished in time for Ireland's premiere at the Galway Film Fleadh. We'll be submitting it to this festival because it gives us global industry access because of the market components of the festival. Thereafter, depending on the success, we will premiere in other two notorious film festivals either in Cork (Cork International Film Festival) or Dublin (Dublin International Film Festival). In tandem to this, we'll be looking at premiere short film festivals around the world specifically the Clermont-Ferrand International Short Film Festival, the International Short Film Festival Oberhausen and the Aspen Shortsfest. Because of its supernatural elements, this film could also be considered for genre film festivals such as Fantasia Film Festival in Canada. Because of the origins of its producer, this film could also be a great candidate for some Italian film festival such as the Rome's Irish Film Festa as well as the Torino Film Festival in Turin, Piedmont. We'll make sure to submit it to as many film festivals as possible, because, ultimately, the success of the film is measured on how many garlands it gathers on its poster.

Overall, I believe this is a great project which I'm beyond excited to be working on and representing as a producer. I think it will be quite challenging, and it will require a lot of prepping and effort from the team. Still, I'm sure it will give excellent opportunities for experimenting with crafts and techniques to turn this fantastic script into real motion pictures ready to move, excite but especially frightening the audience.

PRODUCTION SCHEDULE

<p>'MY DEAREST' FILM SCHEDULE - IADT 2020</p> <p>Latest updated on 02/12/20</p>	Producer Details	
	Contact Name	Simone Tringali
	Phone Number	830476009
	Email Address	to@simonetringali.com

November 2020						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
26	27	28	29	30	31	1
2 Script Development	3 Script Development	4 Script Development	5 Script Development	6 Script Development	7 Script Development	8
9 Script Development	10 Script Development	11 Script Development	12 Script Development	13 Script Development	14 Script Development	15
16 Script Development	17 Script Development	18 Prod Meeting with Lecturers	19	20	21 Script deadline	22
23	24	25	26 Meeting Director-Producer on casting	27	28 Storyboard deadline	29
30	1	2	3	4	5	6

December 2020						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
30	1	2	3 Meeting Director-Producer on pitch	4 Prod-Pack Submission	5	6
7	8 Pitch	9	10 Meeting Director-Producer on auditions	11 Casting sel. deadline + audition email	12 Meeting Dir-Pr on locations & catering	13
14 Audition Day #1	15 Audition Day #2	16 Audition Day #3	17 Audition Day #4	18 Audition Day #5	19	20
21 Emails to be sent for locations and catering	22	23	24	25	26	27
28	29	30	31	1	2	3

January 2021						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
28	29	30	31	1	2	3

4	8	6	7	8	9	10
Casting sign-off	Location/catering sign off		Meeting Director-Producer on rehearsals			
11	12	13	14	15	16	17
18	19	20	21	22	23	24
Rehearsal convocation to be sent						
25	26	27	28	29	30	31
Rehearsal day #1	Rehearsal day #2	Rehearsal day #3	Rehearsal day #4	Rehearsal day #5		

February 2021

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
Meeting Director-Producer on props & art						
8	9	10	11	12	13	14
Final pre-prod meeting dir-prod					Recce Day #1	Recce Day #2
15	16	17	18	19	20	21
Gear to arrive on set	Shoot day #1	Shoot day #2	Shoot day #3	Shoot day #4	Shoot day #5	Shoot day #6
22	23	24	25	26	27	28

March 2021

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
Meeting director-producer on post	Director to see the rushes	Editing	Editing	Editing		
8	9	10	11	12	13	14
Editing	Editing	Editing	Editing	Editing		
15	16	17	18	19	20	21
First Cut	Editing	Editing	Editing	Editing		
22	23	24	25	26	27	28
Second Cut	Editing	Editing	Editing	Editing		
29	30	31	1	2	3	4
Editing	Color Grading	Color Grading				

April 2021

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
29	30	31	1	2	3	4
			Color Grading	Color Grading		

5 Final Cut	6 Post Sound	7 Post Sound	8 Post Sound	9 Post Sound	10	11
12 Post Sound + Titles	13 Post Sound + Titles	14 Post Sound + Titles	15 Post Sound + Titles	16 Post Sound + Titles	17	18
19 Music Mix	20 Music Mix	21 Music Mix	22 Music Mix	23 Test screening with production	24	25
26 Meeting director-producer #1	27 Review	28 Review	29 Meeting director-producer #2	30 Final Export	1	2

May 2021						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
26	27	28	29	30	1	2
3 Meeting dir-prod for festival submission	4 Festival Submission	5 Festival Submission	6 Festival Submission	7 Festival Submission	8	9
10 Festival Submission	11 Festival Submission	12 Festival Submission	13 Festival Submission	14 Festival Submission	15	16
17 END OF PRODUCTION	18	19	20	21	22	23
24	25	26	27	28	29	30
31	1	2	3	4	5	6

BUDGET

<p>'MY DEAREST' FILM BUDGET - IADT 2020</p> <p>Latest updated on 02/12/20</p>	Producer Details	
	Contact Name	Simone Tringali
	Phone Number	830476009
	Email Address	to@simonetringali.com

Acct#	Description	Amount	Units	X	Rate	Subtotal	Total
001-00 STORY							
001-01	Writers	1	Allow	1	€0.00	€0.00	€0.00
001-02	Development Cost	1	Allow	1	€0.00	€0.00	
Total for 001-00							€0.00
002-00 PRODUCER							
002-01	Producer's Fee	1	Fee	1	€0.00	€0.00	€0.00
Total for 002-00							€0.00
003-00 DIRECTOR							
003-01	Director	1	Fee	1	€0.00	€0.00	€0.00
Total for 003-00							€0.00
004-00 CAST							
004-01	Lucy	1	Allow	1	€360.00	€360.00	€1050.00
004-02	Ted	1	Allow	1	€360.00	€360.00	
004-03	Maureen	1	Allow	1	€150.00	€150.00	
004-04	Priest	1	Allow	1	€60.00	€60.00	
004-05	Ted's father	1	Allow	1	€60.00	€60.00	
004-06	Ted's mother	1	Allow	1	€60.00	€60.00	
Total for 004-00							€1 050.00
Total Above-The-Line							€1 050.00
005-00 EXTRAS							
005-01	Extras	10	Allow	1	€30.00	€300.00	€300.00
Total for 005-00							€300.00
006-00 PRODUCTION STAFF							
006-01	First Assistant Director	1	Day	15	€0.00	€0.00	€0.00
006-02	Script Supervisor	1	Day	6	€0.00	€0.00	
Total for 006-00							€0.00
007-00 ART DEPARTMENT							
007-01	Production Designer	1	Day	8	€0.00	€0.00	€0.00
007-02	Assistant Production Designer	1	Day	8	€0.00	€0.00	
Total for 007-00							€0.00
008-00 WARDROBE							
008-01	Costume Designer	1	Day	14	€0.00	€0.00	€0.00
Total for 008-00							€0.00

009-00 MAKEUP/HAIRDRESSING							
009-01	Make-Up Artist	1	Day	6	€0.00	€0.00	€150.00
009-02	Box Rentals	1	Day	3	€50.00	€150.00	
Total for 009-00							€150.00
010-00 MAKEUP/HAIRDRESSING							
010-01	Gaffer	1	Day	6	€0.00	€0.00	€0.00
010-02	Spark	1	Day	6	€0.00	€0.00	
Total for 010-00							€0.00
011-00 CAMERA							
011-01	Director of Photography	1	Day	6	€0.00	€0.00	€200.00
011-02	1st Assistant Camera	1	Day	6	€0.00	€0.00	
011-03	Grip	1	Day	6	€0.00	€0.00	
011-04	DIT	1	Day	6	€0.00	€0.00	
011-05	Hard Drives	1	Allow	1	€200.00	€200.00	
011-06	Camera Kit	1	Allow	1	€0.00	€0.00	
011-07	Additional Equipment	1	Allow	1	€0.00	€0.00	
Total for 011-00							€200.00
012-00 SOUND							
012-01	Floor Sound Person	1	Day	6	€0.00	€0.00	€50.00
012-02	Boom Operator	1	Day	6	€0.00	€0.00	
012-03	Batteries/Supplies	1	Allow	1	€50.00	€50.00	
Total for 012-00							€50.00
013-00 TRANSPORTATION							
013-01	Taxis	1	Allow	1	€250.00	€250.00	€670.00
013-02	Parking	1	Allow	1	€50.00	€50.00	
013-03	Petrol	1	Allow	1	€150.00	€150.00	
013-04	Camera Van	1	Allow	1	€120.00	€120.00	
013-05	Dublin Bus Refunds	1	Allow	1	€100.00	€100.00	
Total for 013-00							€670.00
014-00 LOCATION							
014-01	Site Fees						€2820.00
	Per day allow	6	Allow	1	€200.00	€1200.00	
014-02	Gratuities	1	Allow	1	€100.00	€100.00	
014-03	Unit Catering	15	PP	6	€15.00	€1350.00	
014-04	Mobile Phones	1	Allow	1	€20.00	€20.00	
014-05	Power	1	Allow	1	€150.00	€150.00	
Total for 014-00							€2 820.00
015-00 COVID-19 COMPLIANCE							
015-01	Hand Sanitiser/Masks/Visors/Signs	1	Allow	1	€300.00	€300.00	€300.00
Total for 015-00							€300.00

Total Production							€4 490.00
016-00 EDITORIAL							
016-01	Editor	1	Allow	1	€0.00	€0.00	€550.00
016-02	Hard Drives	1	Allow	1	€150.00	€150.00	
016-03	Power	1	Allow	1	€300.00	€300.00	
016-04	Meal Allowances	1	Allow	1	€100.00	€100.00	
Total for 016-00							€550.00
017-00 TITLE DESIGN							
017-01	Film Title Animation	1	Allow	1	€100.00	€100.00	€300.00
017-02	Opening Credits	1	Allow	1	€100.00	€100.00	
017-03	Closing Credits	1	Allow	1	€100.00	€100.00	
Total for 017-00							€300.00
018-00 MUSIC							
018-01	Music Composer	1	Allow	1	€300.00	€300.00	€300.00
Total for 018-00							€300.00
019-00 POST PRODUCTION SOUND							
019-01	Sound Engineer	1	Allow	1	€0.00	€0.00	€600.00
019-02	Music Editor	1	Allow	1	€150.00	€150.00	
019-03	Colorist	1	Allow	1	€300.00	€300.00	
019-04	Licencees	1	Allow	1	€50.00	€50.00	
019-05	Meal Allowances	1	Allow	1	€100.00	€100.00	
Total for 019-00							€600.00
Total Post Production							€1 750.00
020-00 PUBBLICITY							
020-01	Stills	1	Allow	1	€0.00	€0.00	€900.00
020-02	Trailer	1	Allow	1	€0.00	€0.00	
020-03	Website	1	Allow	1	€500.00	€500.00	
020-04	Facebook Page	1	Allow	1	€0.00	€0.00	
020-05	Instagram Page	1	Allow	1	€0.00	€0.00	
020-06	Poster	1	Allow	1	€0.00	€0.00	
020-07	Festivals	1	Allow	1	€400.00	€400.00	
020-08	IMBD page	1	Allow	1	€0.00	€0.00	
Total for 020-00							€900.00
021-00 GENERAL EXPENSE							
021-01	Office Meals	1	Allow	10	€15.00	€150.00	€150.00

021-02	Purchases							
	Stationery	1	Allow	1	€50.00	€50.00		
	Office Misc	1	Allow	1	€20.00	€20.00		
	Script Printing	1	Allow	1	€50.00	€50.00		
021-06	Walkie Talkies	1	Allow	1	€0.00	€0.00		
021-07	Bank fees	1	Allow	1	€20.00	€20.00	€140.00	
Total for 021-00							€290.00	
022-00	FINANCIAL CHARGES							
022-01	Charges							
	Cost of borrowing/cashflowing	1	Allow	1	€0.00	€0.00	€0.00	
Total for 022-00							€0.00	
	Insurance: 0% (IADT Provides)						€0.00	
	Contingency: 10%						€950.00	
Total Other							€2140.00	
TOTAL ABOVE-THE-LINE							€1 050.00	
TOTAL BELOW-THE-LINE							€8 380.00	
TOTAL ABOVE & BELOW-THE-LINE							€9 430.00	
GRAND TOTAL							€9 430.00	