



***Camelot*, de Alison Hargreaves (2020), 12 mins**

**Film synopsis**

Primary school boys stage their own version of the Sword in the Stone myth, inspired by their lives in the Welsh Rhymney Valley.

## **Alison Hargreaves**

Director and producer.

“My experience combines theatre, narrative and access documentaries, often with children or other vulnerable contributors”.

### **Note how it is accounted**

*Camelot* is a documentary short film.

The project included an ambitious, devised theatre production, creatively led by a team of eight year old boys growing up in the Rhymney Valley, working in collaboration with professional theatre practitioners.



Together they looked at the ancient welsh legend of King Arthur: the anonymous boy who, thanks to the guidance of Merlin, steps outside his comfort zone and builds a new Kingdom.

The boys pulled apart and reimagined this story using references from their own lives, and asked themselves: what kind of man do I want to become? And what kind of Camelot would we build in Rhymney, today?

A reimagining of the Welsh legend of King Arthur, told by boys growing up in the Valleys with the quest of their own lives ahead of them.

*Camelot* was a hugely ambitious and unique project, fusing Alison's experience in both theatre and film, working with young children and sensitively exploring their lives, hopes and dreams.

### **Discussion topics**

The story of King Arthur. Tradition and heritage. Inter-generational connections. Masculinity. Children's stories.

### **Dialogue list**

The story of King Arthur is really old... Hundred centuries or a million centuries ago, he was a wild boy who loved to catch frogs. He lived in a small village. And whoever could pull the sword out of the big rock will become the King. It's about Destiny. Destiny means your future and how you want to live.

The actors in our show is Finley which is King Arthur; Kurtis as Granny; Raith as Merlin and the Rock; Harley and Ethan as the Green Snob together and the Businessmen, together; Green Snob is green because he picks his nose; and Cohan as Narrator.

Long, long ago, in the not too distant past, there lived a boy. Legend has it that he lived in a village in the Rhymney Valley. His name was... Arthur.

There's a bunch of frogs in my village up by Pit Pond. They're slimy and they're wild just like me. They're in the weeds and then you just put your hand in... as soon as you feel something you grab it. We make sure we gotta put them back. It was never a pond there before; they put that. The council put a fish pond because it was all just derelict it was, like then they knocked the colliery down. There was a lot more shops in Abertysswg when the mines were going. There was more pubs. It's totally different now, you wouldn't recognise it now, to what it was. Totally different. But, 'tis a good

place for kids. What they miss out on, you know; they can go other places for that; but I mean, for growing up for a kid, they can go out play all day and you know they're safe, like. It's good for them I think, in that way.

When I first found out that I was going to be a grandfather, I was on top of the world, you know what I mean...

We go looking for frogs, don't we Fin?

When can you take me up again?

I will, I tell you. I promise you, I will.

He's very inquisitive and just wants to know everything in life and he needs answers which sometimes I can't give him. Do you know what I mean? I'd love to see what's going on to be honest with you- inside his head. Arthur's favourite pastime is catching frogs to get his mind off everything when he's sad. When he looks at a frog, he forgets everything bad. Arthur goes down to the lake. He spots the frog hopping all the way into the forest and Arthur was scared but he really wanted the frog. The Green Snob tries to attack Arthur... and Merlin just appears from nowhere. Expelliarmus! Oh, they've gone already... And he helps him. He knew that Merlin was right by his side. You can go out some days and catch nothing, but other days then you can go out and just put your hand under the bushes and all of a sudden you feel something move and it's a frog. You've just got to, you know, be very quick, catch hold of it...

Going back for twenty, twenty-five, thirty years ago it was the pits, you know what I mean? Your father worked there, your grandfather, your great-grandfather, you know. Obviously, they're gone now, so... It's hard to say whether it's a good thing or a bad thing, I mean, I would never imagine him going underground at sixteen years of age; I think, you know, he'd be too young, he's a child. But, you never know, do you?

The future of the Rhymney Valley. Until it actually happens, like. I definitely don't believe in destiny. I think what you get out of life is what you put into it.

When Arthur arrived back at the house, he found a note on the kitchen table saying: Dear Arthur, going to town to compete in sword pulling contest. Come quick! Granny, kiss, kiss.

It's the one, the only JOHN CENA!

Everybody wants to be King. The people who tried to do it was... Hulk, Superman, Stormzy, and The Rock. I think the muscly men couldn't pull the sword out of the stone because... Probably because they think, "I can do everything, this is easy". I reckon they've got into a lot of fights.

Granny's the strongest human being alive and she could lift two hundred thousand pound weights with her pinky, that's how strong she is. She nearly pulled the sword out the Stone but she gave up because she got high blood pressure. And it's a disappointment from Granny.

I can't do it, but I think Arthur can. Ahh! He got away!

Where's he gone? Gone, has he?

Bit hard to catch, Fin. You've got to be very quick, haven't you?

And they were saying: "Ah, he's just a kid, he can't do anything," but Granny and Merlin was encouraging him.

Merlin? You can do it, Arthur. It's your destiny!

Now, can the boy from the Rhymney Valley succeed like no one else can?

Let's find out. Put the foam fingers if you think he's going to do it!

I got him, Grancha, I got him! Look at him, he's a big one!

What are you going to do now, King Arthur?

Hmm... I'd have a castle. It would be very modern since we're in the modern age, but it would have classic elements... I'd keep a little budgie... It would be

suitable for the environment, naturistic... And a hamster. With loads of birds flying outside. But I just want to be normal... Go frogging with Granch.

## ***Death Meets Lisolette*, de Guy Jenkin (2020), 13 mins**

### **Film synopsis**

A young girl discovers the Grim Reaper locked in a barn and makes a deal with him to help her ageing grandmother.

### **Guy Jenkin**

Writer, director and producer.

He was co-producer and co-writer of Channel Four's BAFTA and International Emmy winning *Drop the Dead Donkey*. He wrote, directed and produced five series of the RTS and British Television Award winning *Outnumbered*, broadcast on BBC1 and the Scottish BAFTA nominated *What We Did on Our Holiday*.

### **Discussion topics**

Aging. Death. The afterlife. Grim Reaper. The taboo topic of death and our right to choose when we go.

### **Note how it is accounted**

With *Death Meets Lisolette*, director Guy Jenkins paints a vivid portrait of a quaint island community in Britain that is perfectly ordinary in all respects, save one: its inhabitants are unable to die.

*Death Meets Lisolette* deftly balances the gallows humor of townspeople experimenting with suicide for the simple rush of cheating Death and the



more poignant story of our young heroine Lisolette's grandmother, who is in the early stages of dementia and would like the option of ending her life with dignity.

The depiction of Death is an ominous but not necessarily frightening figure, a reliable presence that keeps a dying person company for their last few moments on Earth and escorts them to what comes next.

### **Dialogue list**

Gran!?

Oh... Sorry.

Yes!

Uh... Damn!

Well, that's not the angelic choirs.

Have you seen my... my... small luggage?

Your handbag?

Should I be getting you an ambulance?

You should be getting a better taste in music.

*My Bonnie lies over the ocean.*

*My Bonnie lies over the sea.*

*My Bonnie lies over the ocean.*

*So bring back my Bonnie to me.*

Huh?

You shouldn't have taken the key.

-But I want to die.

-Mum!



-We all love you.

-But you're not me.

You don't have... have...have-- You've got to laugh, I can't think of the word!

Dementia. Early Onset Dementia.

Dementia. That's the fellow.

But you're not that bad, you could have--

I've got a couple more years worth living, yes.

But if I wait a couple of years, I'll be too, dementia'd to kill myself, and you won't help!

-How can I? It's a sin.

-...and she's off.

-I don't want to lose you.

-But it's her choice Mum.

Why are you always listening!?

Sorry! Sorry, I didn't mean to shout.

So she just stands up, dusts herself off, and walks away

You know what?

Not a soul has died on this island for nearly four months. I can't pay my rent. Usually, these heatwaves... we're busy.

-You need death.

-Yeah.

I've been second on that allotment list for three years now.

Billy? You on the wacky backy again?

I shouldn't tell you this... but I know why.

Why's that then?

I locked Death in Arnold's barn!

-Death?

-Yeah.

Tall block, dressed in black, had a scythe. He was coming for me, but I hid behind a door. And then when he came in, I nipped out, bolted it. Not as clever as you'd think... Death.

So you locked Death, in Arnold's barn?

That's it.

What are you looking at me like that for?

You're the one who says no-ones dying around here.

-Yeah but--

-That's why.

Why does she just run off like this?

And in this heat, something could happen to her.

Hi! Sam! Lisolette's not with you is she? You saw her going where?

Seriously!?

I don't believe this.

Well?

Yeah! Yeah! He's in there... Death. He's polishing his scythe.

I could've been watching Countdown!

Hello?

Are you Death?

Yes.

-I'm Lisolette.

-Oh. Lisolette Rushby.

-How do you know that!?

-Let me out of here.

Saying please never hurt anyone.

Please.

Do you kill people?

I visit them when their allotted time is up.

All around the world?

Just on this island.

There are a number of us, we have regional responsibilities.

Like there's a lot of Santa's, so he can deliver presents all around the world?

Yes... very like Santa.

In fact, if you let me out, it would be like letting Santa out.

Why can I see you and they couldn't?

Only people who are going to die soon, can see me.

I'm going to die soon!? I don't want to do that. We're going to Center Parcs.

Sorry.

Why can't we choose when we die?

Look. I really shouldn't do this. It is more than my job's worth. But just this once, I'm going to cut you a deal. Let me out and I'll give you some more time. Just say when you want to die!

-25?

-Higher.

-105?

-Done.

What now?

We need to talk about my Gran.

I've just spat on my hand and everything.

Mum!

No!

Sweetheart. What am I going to do with you?

Bollocks.

He looks scary, but he's quite nice. I tried to get him to give me his Insta, but he wouldn't.

-This is Death?

-Yeah.

-And he promised?

-Yeah. He's gonna come for you in 2 years time because that's what you said you wanted.

Excellent.

Another death defying performance from Lisolette Rushby! Just amazing!  
...as Lisolette Rushby takes to the air.

...final corner and Rushby beats the men again!

A culmination of an extraordinary life, and still top of the bestsellers...

And on this momentous anniversary, Rushby completed a spacewalk, a fitting...

She seems to have no fear! At a 105, she's the oldest woman to fly in a wingsuit.

-Hello Lisolette.

-I've been expecting you.

-Been busy?

-Oh, just the usual.

-Ready?

-Absolutely.

## ***Pavement*, de Jason Wingard (2020), 12 mins**

### **Film synopsis**

A modern parable about a woman who sees a homeless man literally sinking into the pavement.

### **Jason Wingard**

Writer and director.

In 2011 Jason directed and co-wrote the short films *Going to Mecca* and *2:20* which won the Virgin Media Shorts award that year. He has recently co-written and directed *Eaten by Lions*, which has been critically acclaimed on the festival circuit as well as having a very positive reception from audiences.

### **Note how it is accounted**

The housing and homeless charity, Shelter, state that around 320,000 homeless people are sleeping rough in the UK as of December 2019. *Pavement* tackles the uncomfortable subject head on as the homelessness problem in the UK reaches catastrophic levels.

*Pavement* sees banker Katie head into work as she would any other day, by putting some small change into the homeless man situated outside the entrance and stroll happily across the foyer satisfied with her good deed of the day. Said homeless man is asked and eventually forced to move away from his position but is discovered to be unable to as he is sinking into the floor. Katie takes the matter into her own hands against adversity to try and save the helpless man.

Good performances, a poignant closing song, and touchingly realistic characters make this a short film worth watching.

## **Discussion topics**

Homelessness. Urban environment. Poverty. Insolidarity. Bureaucracy.

## **Dialogue list**

Got any spare change please?

Spare change?

Got any spare change please?

Spare change?

OK. Thank you anyway.

You got any spare change please sir?

-Give it a chance.

-I'm working...

You know I've got a boyfriend.

I know c'mon... he doesn't need to know.

-He doesn't need to know?

-No. He doesn't need to.

OI! Shia Labeouf!

Yeah?

I thought I asked you to move him on.

I did.

-Morning.

-Thank you very much.

-Have a good day.

-Thank you and you.

Morning.

Oi! Worzel! Do one!

I can't move.

You can move or I'll move you.

-I can't move.

-Yeah yeah. Come on!

Sorry.

You're going alright?!

-I can't move.

-Come on!

-Get off me!

-What the hell do you think you are doing? You can't just grab at him like that!

Whatever snowflake. Come on!

Fuck me!

I told you I couldn't move.

Gael!

Oh no. Not another one.

What happened to his legs? He's stuck!

Get his arm.

-No, don't do that.

-No no no no no!



Take your hands of him!

Listen love, you want to back off. This could be contagious.

Come on.

-You're hurting him!

-Get off me!

Would you listen to me?

-Can I help?

-Yes.

You can help me make a statement when the police arrive.

Hello.

I'm Katie. I'm staying with you. Okay?

Thank you. Thank you Katie.

Hello, Police please on Kings Road in Manchester.

I've not seen anything like that before.

I don't know what it is you're doing but you're really pissing me off.

-Don't, don't.

-Right. Okay? In 3, 2, 1.

Put me down!

Can't you see? You're making things worse. You can not aggressively remove someone from the street.

-He's a security risk.

-How is he a security risk? He's in the ground.

What is he doing?

No way. That's going on Insta.

Excuse me. What do you think you're doing?

-Look at his leg it's disgusting!

-Did you get it?

Go away please. Come on.

Right. What's going on?

Vagrant causing an obstruction.

Have you tried to pull him out?

I'd like to make a complaint. They've been very aggressive.

-They've been pulling his arms.

-Back away please Miss.

-But...

-Just let us do our jobs.

Right. Mate you can't be here.

You need to move on.

He can't move!

Miss! If you could just back away please.

You're causing an obstruction on a public footpath... which I can arrest you for.

-This is a joke!

It's a £100 pound fine for rough sleeping begging.

What are you doing? You're fining him?

Miss! This is the situation. We're just doing our jobs.

No! Look just leave me alone, all of you!

Whats your name?

Anthony.

It's... It's actually quite a nice night isn't it?

Do you want me to call anyone?



No. I haven't got no one. Well, not any more. Fought for me country I did.

Served in the army. I didn't cope very well when I came out. Lost it. Lost my family, my children. I lost everything. I thought I'd be on the streets a few days. It's been six years. I just want to be treated like everybody else.

They're here. Are you okay for me to dig?

Yes please.

Over here! He's over here!

Thank god you're here. Okay. Just give him plenty of room, because you don't want to get his legs or anything. Yeah?!

Don't worry about it.

No! Stop! Excuse me! What do you think you're doing?

-You can't dig here.

-What are you talking about Vicky?

It's not allowed.

Do you need a hand or anything. Do you want me to help?

No, thank you. This is the banks property. You have no permission to dig here!

Police! A man's in danger! Can you not see?!

All I can see is you do not have permission Katie.

I don't need your permission.

Do you want this digger or not?

And did those feet... in ancient times. Walk upon England's mountains green.  
And was the... holy lamb of god... on Englands pleasant pastures... seen... And  
did the Countenance Divine shine forth upon our clouded hills? And was  
Jerusalem...

## ***Verisimilitude*, de David Proud (2020), 13 mins**

### **Film synopsis**

*Verisimilitude* is a short film about an unemployed disabled actress who is frustrated as all the disabled acting jobs go to able bodied actors. She gets a job as an advisor to a spoilt up and coming British film star advising him how to be disabled for his latest role, which might just win him a BAFTA.

### **David Proud**

David is an actor, writer and producer. David was named as one of the 100 Most Influential Disabled People in the UK in the Shaw Trust Disability Power List for 2018. David has published *The Art of Disability*, about disability representation in the media, and works as a consultant for improving diversity across the industry.

### **Interview with the director**

Please can you tell a bit about your new film, and what it is about?

“My short film, *Verisimilitude*, looks at the outdated practice of non-disabled people playing disabled characters in films. It tells the story of a struggling disabled actress, who gets a job advising a film star on how to act disabled in his latest role.

It hopefully shines a light on the issue in a very thought-provoking way. I think it will move the conversation about “cripping up” along”.

What was the most challenging aspect of making this film?

“We were making a fictional film about making a fictional film, so that came with unique challenges. As it follows an actress working as a disability consultant on a made-up film, we had to make it look real. This meant ordering double of all the equipment, one to actually record on and one to be seen in the shot. We also shot some of the fake film to show, so we had to

think carefully about how that would look. Our team did such an amazing job”.



### **Discussion topics**

Ableism. Authenticity within representation. Workplace support for people with disabilities. Treat disability normally. Tags accessible houses for the disabled. Disability and media. Wheelchair user

### **Dialogue list**

"But I, that am not shaped for sportive tricks, nor made to court an amorous looking-glass; I, that am rudely stamp'd, and want love's majesty to strut before a wanton ambling nymph; I, that am curtail'd of this fair proportion, cheated of feature by dissembling nature, deformed, unfinish'd, sent before my time into this breathing world, scarce half made up, and that so lamely and unfashionable that dogs bark at me as I halt by them; why, I, in this weak piping time of peace have no delight to pass away the time, unless to spy my shadow in the sun and descant on mine own deformity; and therefore, since I cannot prove a lover, to entertain these fair well-spoken days, I am determined to prove a villain".

Great. Really good Bella.

What made you choose that one as your audition piece?

Because he's disabled.

Yeah. He's a man, isn't he, Richard the third?

Yeah, he is. Yeah.

Extraordinary.

A pleasure to see you as always.

Thanks.

Thank you.

Oh nice one mate.

Who's directing that?

Nice.

I'm actually in a make-up test. Can I get smidgen and more manuka honey?

Yeah, I'm playing Scott Bradlington.

The former Royal Marine who won like four medals at the paralympics.

Yeah well, he's a household name in my country dude.

Hanks in Philadelphia?

Is HIV a disability?

I mean he was all thin and dy-ie and stuff?

I've never done this before...playing a fictional real-life character.

I mean he's fictional in the script but he's real in real life,

you know what I mean.

Yeah. It's a challenge.

You know I'm relish challenges.

No, not little pushes, make hard pushes like that.

You'll get a smoother... yeah.

Try.

-Good.

-How do you turn it?

One wheel back, one wheel forward.

Yeah, there you go.

Yeah.

It's like rowing.

-What?

-It's like rowing.

You know, one oar forward, one oar back.

Exactly the same.

So you need to learn how to do a wheelie?

Find your centre of gravity, okay?

That's the key to everything.

Like this?

Hey, what's going on?

Are you alright?

Yeah, I'm fine.

-Cheers. I'm fine.

-Are you alright?

-Sure?

-Yeah.

Yeah.

Okay.

Yeah, no worries. Thanks. Bye.

Good news?

I didn't get the part I was up for.

Ah well, it's all just bullshit anyway, isn't it?

What's the point of even living anymore?

If I could, I'd end it. But I can't, can I?

I'm not even capable of doing that.



Suicidal tetraplegic in Holby.

Apparently, I wasn't convincing enough.

Could you just pull up your shirt for me please?

I'll listen.

Breathe in.

Yeah, and out.

Yeah. That all sounds very good.

Good. Now, listen.

Losing the weight that you have and the physical challenge of playing an invalid, it could be very demanding so you take good care of yourself.

-Okay?

-Thank you.

Hello there.

Yeah, well I'll be off. Cheerio.

I'll be with you in a second.

I'm going to just do a quick tricep burst.

What are you writing?

Just little notes.

What about?

When I see something that feels truthful and insightful and I write it down.

It helps with my acting.

-What kind of stuff?

-Well, anything really.

-Do you do it all the time?

-Yeah. Yeah.

Read one.

No, it's a bit crap really.

-No, no. Go on!

-Well, it's private.

Alright, Little Miss Reality.

Well, they're like my version of reality and if I tell someone,  
they seem less real, they become a story.

Makes sense?

Okay. You do realise that you'll have to read me one now, don't you?

A homeless person's dog carries its own pillow along the strand...

A posh country girl rides her pony while texting...

Two nuns gossip on a Passenger assist cart at Euston Station...

An elderly couple, swimmers, float in the Thames, carried along by high tide  
on a hot summers evening...

You know, I'm sorry.

I get carried away.

No! No, I like them. They're good.

You're right though.

I'm mean keeping them to yourself.

Writing that one down.

Don't touch the pots, please.

Looking good mate.

Yeah, trainer's got me doing four sessions a day to look this withered.

I have to cabbage soup every fucking meal... zero protein.

Final checks please!

You know, Jared Leto was going to get a boob job to play the transsexual  
in Dallas Buyers Club?

Yeah, he didn't have time though apparently.

I thought about severing a vertebrae.

Can you do that?

You can but the completion bond, people would never allow it.

You know what those guys are like.

Anyway, better crack on.

Checks happy?

Yeah.

Well, thank you for your palpable sense of enthusiasm.

Okay. Turning!

Scene?

36, Take 2.

Mark it. And... Action!

And cut there.

We cut there! Thank you!

Ladies and gentlemen, next lunch. Back at three please.

I want to play him from the inside out. You know what I mean?

From the inside out. Inside out.

Sorry, does that sound like wanky actor bullshit?

Bella luv... I've Heard you've done a bit of acting.

Yeah, that's what I do mostly actually.

Great because we lost one of our wheelies to an advert.

One of the soldiers in the hospital scene tomorrow.

It's only a couple of lines.

You up for it?

I mean, if we get a girl who is also handicapped, it ups our diversity for the BFI.

I mean... they are all just white able-bodied blokes.

The thing is I've been disabled since birth.

They've all got acquired disabilities.

It's completely different.

Doesn't matter. I don't care.

The audience won't give a shit either.

Okay then.

Wickado. I'll put you on the call sheet.

Final checks please!

-Checks happy?

-Thank you.

Okay.

-48. Take 7.

-Okay.

And... Action!

## ***Sucka Punch*, de Iggy LDN (2020), 4 mins**

### **Film synopsis**

A young woman takes the audience on a visual journey through the insidious way brands use social media to disguise their true intentions.

### **Iggy LDN**

Director.

Iggy (also known as Iggy LDN) is a British artist, filmmaker and photographer. He is known for creating powerful and artistic films that tell stories about the current socio-political landscape and that are both beautiful and tragic.

### **Note how it is accounted**

It's not difficult, based on this short's title alone, to know that there will be some sort of subversion of expectations.



Filmed as a fourth-wall breaking monologue, Sucka Punch is a short public service announcement about our current obsession and over-reliance on social media. Our speaker stares into the camera with a fierce energy as she

spouts cold hard truths about Generation Z and how they live their lives through their phone.

*Sucka Punch* is shot nicely. The fast-paced jump cuts between sentences, changing angles from close-ups to wide-angles to shots from below and above keeps the film ticking over smoothly.

### **Discussion topics**

Social media. Advertising. Capitalism. Alienation. Generation Z.

### **Dialogue list**

You are such a skinny freak.

You're so ugly.

Too late to hit the gym.

Your lips. Your nose. Ugh.

You look like a child.

He's gonna be sick when you get naked.

Skinny freak.

You're so ugly.

Go in there and kiss her.

Your lips. Your nose.

-Skinny freak. Skinny freak.

-He's gonna chat about you with his friends.

What if she laughs when she sees my...

Subtitle: BODYS. EVERY BODY IS PERFECT

Cute isn't it. Geeky boy meets self conscious girl. Ads like these get bare views nowadays. Twenty million. Easy.

And if you're 18 to 24, you probably see them scrolling through your timeline. They probably make you feel like everything's peachy. The important question to ask yourself is why me? Why do ads like these come

up on my dash? How do they know I give a shit about body positivity, racial injustice, climate change.

Generation Z spend about 3 hours a day on social media. 24 hours a week. 84 hours a month. Instagram. Snapchat. Even Facebook.

What? She had it coming.

Oi!

We all know it's addictive. The infinite scroll. The notifications. Everything we do online teaches their algorithms who we are. But of course you didn't read the terms and conditions.

Psycho.

Nowadays the men in suits look and sound like us. Corporate Twitter calling out Goliath as though they're David.

And we retweet their posts. We tell ourselves they're on our side. And all our precious anger fades. So we buy products and lifestyles that tell us we're part of a revolution. But who's really in the drivers seat?

When all we do is follow suggestions. Repeating each others thoughts because we're scared of having opinions.

But you know what, as long as we're together there's hope. As long as we have our minds we're free. It's time to sign out and wake up. It's time to take control. The future's yours, if you want it.

And cut.

Thirty-seven. Take three. On the end.

Cold?

Nice one. Well done. It was really good. Really good. Well done.

## **Isaac And The Ram, de Jason Bradbury (2020), 15 mins**

### **Film synopsis**

Club security guard and former skinhead, Hank, takes pity on homeless gay teenager Isaac for one tense night.

### **Content warning**

Violence and homophobic language.

### **Jason Bradbury**

Writer & director.

His work, which often explores the themes of home, memory and the search for belonging for LGBTIQ+ people, has screened at festivals internationally and been seen by over 16 million people online. In 2020, he was one of six emerging filmmakers to be selected for the BFI Flare x BAFTA Crew Mentoring Programme.

### **Note how it is accounted**

Jason Bradbury's short film is incredibly effective at immediately setting the scene for us, giving viewers a clear window into this one specific night in the lives of these two men.

Isaac and the Ram begins in the middle of a traumatic night. A vulnerable gay teenager has been physically assaulted, and is offered a place to stay for the night by a burly bouncer. The older man grinds out instructions for him to clean himself up and begrudgingly washes his blood-soaked clothes for the teen, looking the entire time as though his first instinct is to get this kid out of his apartment as fast as he can.

The teenager has been thrown out of his own home by conservative parents, if the terse phone call he has with his mother is anything to go by, and his unlikely savior may be a little rough around the edges, but he's also offering



a probably safe bed for the night. The bouncer is uncongenial but unusually protective of the boy, as though he's atoning for past actions. This is what we know.

### **Discussion topics**

LGBTIQ+ / Homophobic. Violence. Homelessness. Post traumatic stress disorder.

### **Dialogue list**

Shower's through there. You stink, laddie. Clothes. Pressure's fucked. Don't change the temperature. Get cleaned.

Thanks.



What did they get? Stupid of you again falling for them.

If you'd just let me in the bar, they wouldn't have got me.

You're too young to be going to places like that.

Old enough to go on the streets though, right? Don't need a sermon.

That's a fucking relief, sod off then.

-Fine by me.

-Good.

Sorted.

(Doorbell)

-What was this sound?

-Shh!

Hank! Lights are on but no one's home. Hank, I just want to apologize to the little stray queer. It was just a misunderstanding. You think you're so fucking hard. You got some. You're not so big now, you're not on the fucking door, eh Hank? Don't have... fucking faggots! Hank! Hank!

Come on then!

You fucking--

Kid! They've gone. Suit your fucking self.

(Phone ringtone)

Isaac? You can't just call like this. It's late. How are you doing? I'm praying for you. You know that, right, Isaac? What do you want me to say? Isaac, I-- Hey! Hey! Wake up! Hey! Hey! Hey. Hey.

Oi you! What the fuck?

-What did you take?|

-Nothing!

Liar! Motherfucker!

Stop!

Oh God.

-Why did you help me? What do you want?

-You should go.

I don't know what any of you want from me.

Go!

You hungry?

Yeah.

You can go if you want.

Can I sleep for a bit first?

Aye.

Do you like eggs?

Yeah.

Good. Good.



**UN DÍA DE CINE. Competencia lingüística, alfabetización audiovisual y crecimiento personal**

Desde 1999 la pantalla como pizarra, ventana y espejo

Con la colaboración del British Council España  
The Uncertain Kingdom

A British Council International Touring Programme

Ficha: Ángel Gonzalvo. Departamento de Educación, Cultura y Deporte. Fotos: © The Uncertain Kingdom  
Dirección General de Innovación y Formación Profesional. Avda. Ranillas nº. 5. Planta 3ª. 50071 Zaragoza (España)  
[undiadecine@aragon.es](mailto:undiadecine@aragon.es) [facebook.com/1DiadeCine](https://facebook.com/1DiadeCine) [catedu.es/undiadecine-alfabetizacionaudiovisual](https://catedu.es/undiadecine-alfabetizacionaudiovisual) @cineundiade