



Not Quite A Romantic Film

DIRECTOR'S VISION

Name Surname

## Not The Film Directing Masterclass

### The Story

'Not quite a romantic film' is a 30-minute film about a romance gone terribly wrong. Gustaw and Yolanda have been a couple for three years now and it's their anniversary. They are out of touch as Gustaw spends most of his time at work but he now decides to set things right and is trying to prepare something really special but last minute his boss tells him he needs to stay at work much later as they urgently need to update the whole system and Gustaw is the only guy who can do it. He stays in and because his boss's computer needs to be updated as well he takes a peek at his emails while he's at it. And, lo and behold, the very last email is to his beloved Yolanda saying: 'Don't worry, I'll make sure he stays busy at work so we'll as much time as we want.'

Of course this pisses Gustaw off, so he sits in his car and drives directly home, parking next to his boss's car, entering the house, grabbing the gun from his cars' glove department, of course, storming into the bedroom, shooting at the couple in bed. As it soon turns out the couple in bed wasn't the one he was expecting.

The story starts off as a classical 'couple out of touch' film but gets a bit out of hands when they try to get back on track. It's a parody on films about mid-aged couples in crisis and films where people casually have guns in their glove department.

*"If my film made one more person miserable, I've done my job."  
- Woody Allen*

## THE CHARACTERS



### Gustaw

A 35-ish white male, tall and skinny, as most programmers, usually wearing worn-out jeans and cheap shirts that are a size too big for him. His glasses could also look a bit less old-school and could be a bit smaller. He's a very shy and silent guy to a degree that sometimes makes people around him quite uncomfortable. He has a very long scar over his upper left palm about which he doesn't like to talk about. He gets a nervous tic whenever he gets in an uncomfortable situation, twitching his neck muscles and blinking rapidly.

Nevertheless, he's a total sweetheart when he's around Yolanda and it seems that she's the only one that can bring the best out of him. Think Cillian Murphy.

### Yolanda

Yolanda is a 30-ish woman, standing tall and strong and has a thing for polka dots and braids, an amazon warrior that discovered Heidi after going to college.

Her voice is surprisingly high and childish for her body and always gets everyone completely by surprise when she starts speaking as she is amazingly clever and witty.

She has a very dark sense of humour which doesn't always help her at her everyday job being a kinder garden teacher. She starts making really high-pitched noises when she gets excited and likes to sing when she's alone. Her work is reflected in her everyday life as she is very caring and sometimes a bit possessive when it comes to her loved-ones.

Think Gwendoline Christie.



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### THE SETTING

#### The Office

The office visualises Gustaw's mindset. There's barely any colour, white being the predominant one, everything is in complete order, kept to a minimum. There is one pen, one stapler, two small, dark blue cloths to clean his glasses, and a black telephone. Everything is very neatly, stacked and has its own place. And then on the other side of his computer screen there's a bright orange mug with 'honey bunny' written on it and a photo of him and Yolanda hugging on top of Niagara falls in a round yellow frame.

His desk is in a remote corner of the office, away from other desks and is the only one that is not a part of an open desk arrangement. Everything on his desk is clean and immaculate. The only source of light is a window behind him which is lighting the rest of the office but not him.



### THE LOOK

The overall look of the film will be clean and crisp, think Reservoir Dogs. The beginning of the film will be warmer as there is still love and hope in their home. We then move to Gustaw's office which is white and almost lifeless and end in very dark and cold tones as the story twists into the chilling ending.



## THE COLOURS / LIGHT

The colours will be classically cinematic with deep blue-ish blacks, rich medium and warm high tones. The picture should have a grainy celluloid texture. The lights will cast stronger shadows in the background giving it a slightly noir-ish feeling and adding depth to the picture.



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### THE MUSIC

The film will begin with classical music as we observe Yolanda and Gustaw enjoying each doing their own thing around the house. (But not together). When Gustaw is at work there won't be any music just a distant radio with a murmuring voice constantly speaking somewhere in the back. The deeper into the cruel ending we go, the tenser the music gets.

It all starts out as very pleasant afternoon with a couple and ends in a Hitchcockian crime scene.

### THE SOUNDTRACK

As the picture the sound will be clear and crisp as well. Apart from the setting specific music there will be no additional soundtrack. Gustaw's sounds will be follied as we need to hear every single movement and detail of his life. With him we will mainly be focusing on the sounds he creates. With Yolanda we are more focused on the sound around her - the nature, the sounds the house makes, etc. As she is more focused on others so are her sounds.

### THE PERFORMANCES

The performances will be a bit over the top. Yolanda is a prototype of a happy-go-lucky girl and overreacts to anything. Even as she walks she almost seems to be hopping a bit.

Gustaw is extremely cold and passive and barely talks, when he walks it almost seems as he's hovering above the floor. As much as Yolanda is overreacting to things, he is not reacting at all.

### THE THEMES

The main theme in the film is **misunderstanding**. Gustaw and Yolanda are clearly having a crisis and it's all a result of not communicating about problems and therefore not being able to understand each others problems.

The two sub-themes that follow persuasion are **love** and **jealousy**. The couple still love each other, that's why they want to fix it and we can feel the warmth in their house. However, jealousy kicks in when Gustaw starts suspecting the worst.

### THE SHOOT

Not A Romantic Film will be shot digitally on the Arri Alexa to replicate the effect of 35mm as closely as possible.

The shots at home will be smooth, steady-cam shots slowly taking us through their nest. When we move to Steve's office we switch to static camera with very 'correct' shots.

The last part of the film is completely hand-held and gets shakier and shakier the deeper we go.