

THE WORLD

FILM SHOWCASE

FOR FILMMAKERS

FOR AUDIENCES

FOR FILM



INTRODUCTION

WHAT IS THE WORLD FILM SHOWCASE?

The World Film Showcase is an Entertainment Company committed to championing and showcasing the work of trailblazing independent filmmakers from around the globe.

The World Film Showcase is comprised of:

A distribution platform

A film festival and showcase

A new movement to encourage the art of, and love for, film

The Joining Forces Campaign is an effort to unite filmmakers with former servicemen and tell the stories which speak of our times.



**“FILM IS AS CULTURALLY
SIGNIFICANT AND
MEANINGFUL AS ANY OF
THE ARTS, FILMMAKERS
AND ACTORS AS
COURAGEOUS
AND INSPIRING AS
SPORTSMEN AND
ENTREPRENEURS,
AND SHOULD BE
RECOGNISED AS
SUCH.”**

ORIGINAL CONTENT

As well as our business initiative promoting and showcasing the work of other filmmakers and actors from around the world, we are also developing our own content and campaigns:

‘Thin, Brittle, Mile’ and the ‘Joining Forces Campaign’

‘Drowning Room Only’ and the ‘The Entrepreneurial Film makers Club’

‘Love of Words’ and ‘The World Film Movement’.

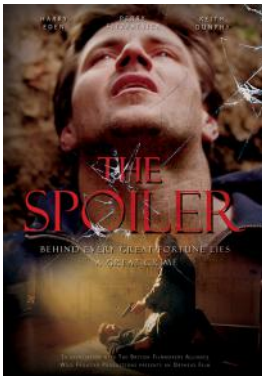
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Our work, bringing these projects into fruition, and our ethos and reasons for starting The World Film Showcase are being covered in the feature documentary Fires we’re Starting...



THIN, BRITTLE, MILE

Any man who starts a war must know he'll never end it.

Thin, Brittle, Mile is the story of brothers Luke and Tyler Dearlove who travel to the remote, sparsely populated Skidaway Island searching for their third missing sibling. The brothers soon garner the sense that something is terribly wrong on the island and their inquiries, which stir up the most insidious of hornets nests, are greeted at first with shrouded suspicion, then with open hostility followed by blunt threats and harassment and finally escalating violence.

For Skidaway Island is a place of extremes, as beautiful as it is bleak. From its unforgiving landscapes; crumbling and fierce, to its rugged coastline, where the cold waters of the North Sea cut like teeth into the

shores. The entire sins of the world seem to hang heavy, ever present and un-ignorable, in the moist air like vapour. There, its melting pot of inhabitants, the last remaining original islanders, defying the mainland company trying to expatriate them, to the European labourers, brought in to carry out the company's work, co-habit in a rising tension that seems to border on the fringes of all-out war.

As the Dearloves pick their way through the island's shrouded mystery on the search for their missing brother, the islanders seething embedded intolerance of one another and the all-pervading bitter conflict between them echoes parallels in their own relationship.



Luke, the younger of the two, a former soldier, recently returned from a tour of duty which has left him physically unscathed, but bequeathed with a spirit which is broken, carries the plight of the lonely believer in a world beyond belief, battling on with dogged tenacity and quiet rage.

By contrast, Tyler, ursine and bombastic, quickly forms bonds with the original islanders and seems to fit more with them after sharing one night of drinking than he does with the younger brother with whom he has shared a lifetime.

Only mildly aware of his own limitations and failings, Tyler begrudgingly follows Luke's all-consuming quest to find their brother, or, if not to find him, then at least to find the truth about his probable murder. Uncomfortable and inconvenient answers surface, not only about their missing sibling's fate, but also about their own tattered entwined lives. Finally, Tyler has no choice but to accept that his soul sick, traumatised younger brother simply wants to find the truth, even if only to lay down beside their lost sibling and join him in restful death.

However others on the island have a more ominous agenda for the Dearloves and sinister troubling forces close in. Piece by piece the present begins to reveal the past and, as the brothers get dangerously close to the truth, Luke's military background marks him out as a target for both sides of the conflict to use in their war against each other.

Eventually, when the Dearloves realise that the island's treacherous mistrusting inhabitants will never allow them to leave, their venture into the land without pity ends in a cold and brutal dark night of the soul after which nothing will ever be the same and Tyler is finally able to summon the strength to understand that the open and festering wounds of war are nothing compared to the scars war leaves on the human heart. And, with the final, cruellest twist of fate, that war itself is no longer confined to distant shores but, in our present times, can come upon us at any moment, in any place and savage us in every way.

Every man's final journey is always the journey home.

JOINING FORCES

THE JOINING FORCES CAMPAIGN

Matthew Weston, is one of the most severely injured soldiers to have survived the war in Afghanistan. Aged just twenty, he lost both legs, an arm and suffered a host of internal injuries while clearing a road of improvised explosive devices. Matthew, having refused to live on benefits, made a slow, painful recovery from his injuries and has gone on to become a dedicated charity supporter, campaigner and spokesman for other veterans and also enjoys a successful career in finance.

The script for *Thin, Brittle, Mile* was written with Matthew's help and input and tells, not only a fictionalized version of his story, but of all soldiers who have returned from war.

“There is no such thing as an uninjured soldier.”

With many of our former servicemen and women suffering PTSD the story is an amalgam of the journeys of countless soldiers, facing their greatest battles on their return home.

**MY BROTHER SAID
‘WHY CAN’T YOU JUST
BE NORMAL?’ AND MY
HEART SAID ‘DON’T
ANSWER HIM. NO
ONE WANTS TO HEAR
ABOUT A SOLDIER
WITH GRIEF INSIDE HIS
BONES.’ BUT MY BONES
SAID ‘SOLDIER ON!’**

LUKE DEARLOVE,
THIN, BRITTLE, MILE



FILMMAKERS AND SOLDIERS: A SURPRISINGLY PERFECT UNION

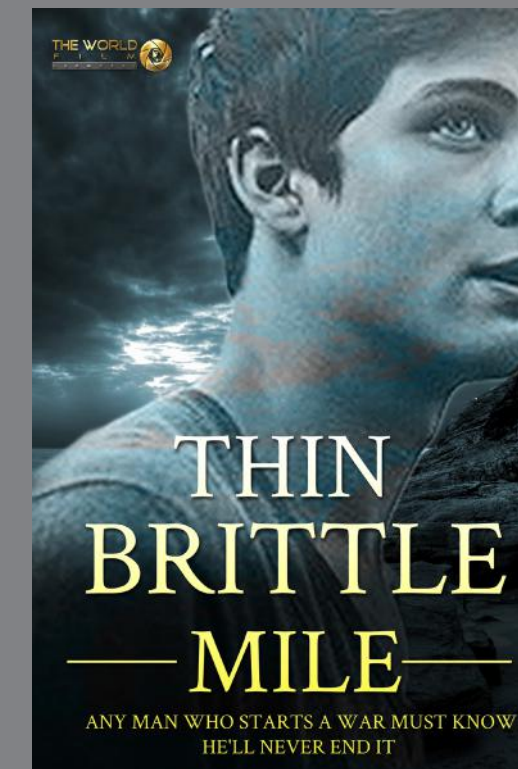
Up to 20,000 people leave the military each year. The recent conflicts in Iraq and Afghanistan has meant many young men and women who loved their lives in the forces have had no choice but to retire early because of physical and emotional ill health and injury.

Very much inspired by Barclays highly successful AFTER programme which has helped 4,000 service leavers and veterans transition into civilian life and find new career paths and life experiences, the Joining Forces Campaign aims to match former servicemen with filmmakers for the mutual benefit of both sides.

Matt joined us on our recent film *The Spoiler* and once again felt the spirit of brotherhood and teamsmanship and the sense of solidarity and belonging that is prevalent while in serving in the forces.

Love of Words, Drowning Room Only and Thin Brittle Mile are the flagship films, being made, in part, to help spearhead the Joining Forces campaign.

Filmmakers are often guilty of slipping into divides, egos surface and opinions can, at times, be voiced in regards to the needs of the individual rather than the team and the objective at hand. There are a myriad of lessons we as filmmakers can learn from a group of people for whom no problem is insurmountable, who do not hide behind excuses and for whom giving up is never an option.



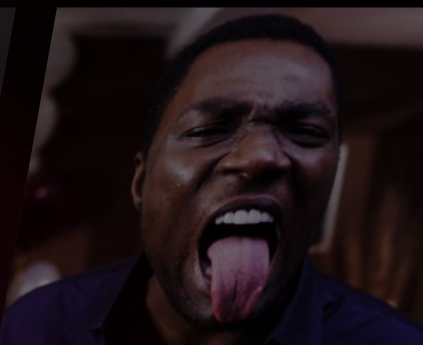
DROWNING ROOM ONLY

& THE ENTREPRENEURIAL FILMMAKERS CLUB

There are now more films being made than ever before. With the cost of equipment being driven down and more graduates leaving film and drama school each year without viable career paths into the industry available to them, do it yourself micro-budget filmmaking is accessible to all and often the only way for actors, writers and filmmakers to be any part of their chosen fields.

While that is terrific in terms of creative outlet and often the arena geniuses can make their mark (Christopher Nolan, Robert Rodriguez) it also carries a host of negative ramifications. In particular the safety and ethical treatment of those involved.

The Entrepreneurial Filmmakers Club aims to channel the ambitions and energies of those like-minded filmmakers, ready to go the extra mile, into a model that allows them to explore their creative worth in a safe, protected and ethical way.



DROWNING ROOM ONLY

Drowning Room Only' is a portmanteau thriller set at one location, an old Victorian building, on three different nights; the first when the building is in ruins, the second while it is a construction site and in refurbishment and the third after it has been developed into modern luxury accommodation. The three stories all carry the same main theme, a young man who, for varying reasons, has to escape the place with his life. Exploring issues such as wickedness and ruin, death and redemption, murder, revenge and absolution, the three stories all interlink and entwine with one another in a variety of ways, secular and spiritual, blackly comic and moving, surreal and disturbing...

PART ONE: THE GIRL I LEFT BEHIND ME

Nathan McAleer is a man with everything; style, looks, money, an endless stream of women falling at his feet. Always chasing the next big deal, Nathan gets more than he bargained for on the day he views an old isolated and dilapidated building with an eye towards purchase for property renovation.

For a mysterious masked woman from his past has set a trap to ensnare him within the baleful place and holds him prisoner there as she turns on her sleek, seductive, wicked charm to play a poisonous and sinister game of cat and mouse.

1 PLACE 3 NIGHTS 8 LIVES NO WALLS



Their strange and stilted dalliance continues with queasy frisson and shards of twisted madness until she literally and figuratively brings him to his knees. Broken in defeat, Nathan finally succumbs and lets his tender and savage angel peel back the last fragile layers of his soul until he is stripped naked to his core and eventually able to account for the consequences of a lifetime of sinful arrogance.

PART TWO: THE RUGBY CLUB

Having spent six years in prison for the murder of his niece, Charlotte, twenty-nine year old Caleb Mann is finally released from prison after his conviction is found to be based on a 'false confession obtained under duress' and quashed by the Supreme Court.

But Cal's emancipation is short-lived, as on the night of his release he is kidnapped by his older brother, David Mann, the murdered girl's father, and dragged deep down into the bowels of a remote rundown building, currently in the midst of reconstruction while it undergoes renovation. In the grey and lonely place David, a man tormented by grief, mistrust and guilt, as he struggles to survive in a world that has taken his daughter from him, enlists the help of his three closest friends and together they put Cal on a trial of their own design and try to beat a confession out of him and discover the dark truth of Charlotte Mann's terrible death.

However, despite the unpytting brutality his kidnappers rain down on him, Cal refuses to admit his guilt or declare his innocence. As the night drags on, Cal slyly manages to turn the tables on his omnipotent tormentors, goading and provoking them until some long buried secrets and guilty half-truths come unwittingly to the fore. The battle of wits continues and Cal goes to inhuman lengths and suffers unimaginable cruelties in a bid to prove his innocence to his brother, making one bloody sacrifice after another as he tries to trick the real killer out into the dusty light.

PART THREE: YOUR REASONS, NUMBERS 4, 5, 7 & 9

On a Friday night, the week before it is due to be opened to the public for sale, Nathan McAleer's subordinate, surveyor Blake Williams, visits the remote building, now gloriously converted into an opulent luxury home.

On a trumped up assignment, thinly veiling Blake's true intention - a romantic weekend away with his girlfriend - he makes the lonely journey only to hit both trouble and disappointment. After knocking down and killing a dog on his way through the winding wooded roads, he then receives a call from his girl informing him of a death in her family and the fact that he will now have to spend the night at the secluded house alone.

Feeling rejected and disgruntled Blake arrives at the pristine property where, as the night moves on, the glossy surfaces yield to an eerie desolation and the sleek and stylish interiors give way to a prickly sense of indefinable dread. Blake's fear and unease is compounded by the series of strange and sinister calls he receives, wrong numbers and salesmen, all seeming to carry a malevolently unspoken agenda and looming tone of threat. From there on in the night gets creepier and more strange and Blake begins to doubt his own sanity; is his sickly progressive fear and the quick glimpses of strange manifestations he bears witness to being brought about by the building's ghostly past inhabitants, or is his once sound mind teetering into madness?

The ambiguity of Blake's thoughts and his anxiety is worsened by the inescapable intuit that he is being watched and stalked by someone or something out in the surrounding woods and the decision to either stay or flee carries equal proportions of soul-shaking dread.

LOVE OF WORDS & THE WORLD FILM MOVEMENT

“People may not believe what you say but they cannot ignore what you do.”

Love of Words, a short destined for distribution on the World Film Showcase, will involve both our campaigns, ‘Joining Forces’ and the ‘The Entrepreneurial Filmmakers Club’ and aims to embody the spirit of everything we are trying to achieve. Demonstrating the need to employ the same principles, passion, dedication and care for others whether making a five minute short or a two hour feature.

The content of Love of Words cannot be described as it will grow from those who take part in it. However it is safe to say it is a statement about the power of a writer and the lifelong effect the words we have for each other can have.

Love of Words further aims to demonstrate the positive potential for film to cross into other industries and provide impact statements for charities, promotion for new artists from other fields (fashion, music), advertising opportunities for business and fun and exciting social outlets for all, thereby encouraging the option for sponsorship as a form of film finance.

THERE ARE RISKS WE CANNOT AFFORD TO TAKE, AND THERE ARE RISKS WE CANNOT AFFORD NOT TO TAKE.

“The Average Filmmaker is not very bright and no one wants a film where you have to think”

I thought this would be the saddest comment any film professional would ever make to me. Until seven years later I had an email from a distributor asking if I would consider working with them, ascribing to their model, being “We design the poster before we ever make the film, in truth it doesn’t actually matter whether the film is any good or not”.

The World Film Showcase evolved from three years of interviews for Fires we’re Starting... and uncovering the enormity of the obstacles filmmakers face, the widespread apathy that has lead to many giving up and the level of exploitation filmmakers and actors are exposed to by companies over-selling ‘ways’ into the industry or expecting them to work for free.

Filmmaking is a business and should be treated and respected as such. But it is also an art form, as important and culturally significant as any other. It is also a medium that can move, frighten, dazzle, inspire and bring meaning to generations.

Those rare unique and meaningful films that become part of the psyche more often than not don’t come from filmmakers replicating what’s worked many times before. They come from the more personally driven filmmaker who is passionate and tenacious enough to fight against all the odds and get their

film out there. They who speak with their own voices. Voices that resonate to others around the world. They who tell the stories which speak of our times.

If a model doesn’t exist which works to truly highlight and showcase our talent then it is our duty as filmmakers to build one that does. We cannot rely on others. We must create our own stage on which ‘that one note we were born to sing’ can be heard by the world.

It may not be either conventional or easy, but filmmakers have shaken up the system and changed things in positive ways countless times across cinema’s one hundred year plus history; the French New Wave, the American Independent Film Movement of the 90s, two movements which lead to the creation of some of the greatest films of all time and the careers of some of today’s biggest Hollywood players.

We have within us the potential start our own movement and place our work and our potential at the heart of it ‘A World Film Movement’. It is a small world now, we are reachable to each other across continents, and can become each other’s collaborators, allies and the greatest support system we need.

We must let go our divides, fight together as soldiers do, work together as one knowing we’re striving for the betterment of us all in our sector of the industry, and realise that no problem however fierce or overwhelming is ever insurmountable. The words on the following page from Matthew Weston can demonstrate this far more effectively than I ever could.





MATTHEW WESTON

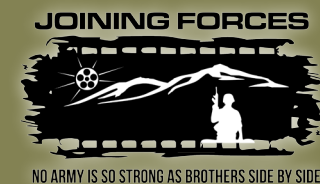
EXCERPT FROM SAPPER MATTHEW WESTON'S SPEECH AT THE STYLE FOR SOLDIERS ETON COLLEGE MUSIC RECITAL AT THE RITZ

"My name is Matt Weston. I was previously a Royal Engineer Bomb Disposal and High Risk Searcher. Put very basically my job was to find IEDs (improvised explosive devices). I was injured in 2009 while clearing a very horrible road in Afghanistan.

An explosion took both my legs and my right hand. I was lucky shrapnel had hit my upper left arm which almost resulted in losing that arm as well, it also generously gave me severe internal injuries. I had a third of my intestines and my spleen removed, a perforated stomach, my bladder pretty

much popped and a lacerated liver. My left thumb had to be reattached, both ear drums had popped. I also had small bits of grit and sand imbedded in my eyeballs and a fractured cheek and eye socket. The impact of the explosion also made my rifle fire, putting a bullet through the top of my right leg and my friend Jay was nice enough to use his chest to stop that bullet, but he was completely fine.

I have been regularly asked if I regret joining the military, but even when I'm going through a bad patch and I think about it I really don't. Even when laying on the ground crippled and dying and my friend rushing to save my life, I had no regrets. Some people say their life flashes before their eyes but with me I wasn't thinking about what I had done or what I would do differently, I was thinking about what I would miss out on.



Recovery was a difficult adjustment not so much physically but mentally. A soldier's mentality is a unique thing. We think of everything very differently from most other people. I clearly remember in late May 2009 north of FOB Delhi an Infantry Captain had got shot through the top of both of his legs. Apart from checking the fifth limb was still intact he never once complained about the injuries he had or thought about any potential impact in his life. Instead he was worried about his men still fighting and who would command them when he was back in the UK. Our ability to carry on with life is one of our defining characteristics but unfortunately the cracks had started to show in me mentality. I had started to lose the ability to carry on in a military manner and at Headley Court Military Rehabilitation Hospital I distanced myself as I could no more just shrug it off. I saw so many people in similar situations able to carry on as if nothing had happened.

The stresses of injury and Headley Court had taken its toll. I was desperately trying to hold on to certain parts of my personality but the constant operations, at least 44 I believe but no more than 46 as I have actually lost count now, and the void in my life which my job used to fill, were putting pressure on me to hold it together. But it proved too much and the cracks that had formed over months just gave way and broke completely. I was put on strong anti-

depressants and received treatment from a psychiatrist for many months. My sleep was awful sometimes, I wouldn't sleep for days on end, wouldn't eat and barely moved or said anything. It seemed that there wasn't any hope in sight and that's when I contemplated ending it all."

Matt refused to allow the catastrophic injuries and psychological blow he was dealt to defeat him for long. Refusing to live on benefits he has transitioned into a successful career in Finance with the aid of Barclays AFTER programme and is also a committed charity campaigner, business entrepreneur and spokesman for other injured veterans. Matt's appreciation for people such as Emma Willis who runs the 'Style for Soldiers' charity and Barclays and the work of the AFTER Programme is what has led us, in part, to start the Joining Forces campaign. Not only to offer former servicemen and women creative outlets, possible alternate career paths and new life experiences, but to inspire us, as filmmakers, often feeling apathetic and despondent about what we're up against. And to remind us there is no obstacle so great, no problem so challenging, that it cannot be tackled and overcome if the tenacity, determination and self-belief is within us to do so.





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