

A Handy Cloud Production
in association with
Animus Pictures

SEEING SEEING RACHEL

Sometimes to
overcome the
darkness, you
have to turn
and face the
light.

Producer Ben Richards
Written and Directed by Geoff Hall



OVERVIEW

Seeing Rachel is a disturbing psychological noir crime thriller, where the suspense of Hitchcock encounters the dark, disturbing world of Pakula's 'Klute' and the covert action of the BBC's 'Spooks'.

Seeing Rachel witnesses the piercing light of two women who work to overcome the darkness.

DCI Julia Fenwick has been promoted to head-up Bristol's Anti-Trafficking Unit. She is supported by a mixed-race MI5 Spook, Natalie Zamine. Whilst Fenwick lacks confidence, Zamine has both the physical prowess and mental tenacity to succeed. However, they both count the personal cost as they search for missing schoolgirl, Rachel Andersson.

As Fenwick battles with the unwelcome attention of her new boss, Zamine has her own demons to wrestle with. Her investigations are halted when she's visited by a team of Assassins from an Oriental Snakehead Gang. They're seeking revenge because Zamine has ruined the planned expansion of their drug trade to the UK.

But, it's the psychological weight of the case which leads Fenwick and Zamine to make decisions which will affect not just their future in the Anti-Trafficking Unit, but also their personal lives.

Their search leads them into the disturbing world of Richard Compton, (a successful Crime Journalist) and to an international trafficking network establishing its presence in the city of Bristol. As the evidence grows and the darkness looms, so the tension increases, with devastating effect.

The visual style of Seeing Rachel is inspired by Alan Pakula's 'Klute', where the tension looms large through the cinematography of Gordon Willis; offering a dark, brooding and unnerving view of what lies beneath the surface of civilised society.

MARKETING PLAN

Seeing Rachel is rich in social content and appeals to the growing awareness of human trafficking and the exponential rise of charities working directly with the victims and survivors of trafficking, along with those created to lobby governments.

The psychological noirish style of the film will appeal to Avid cinema goers; Independent Film and psychological noir lovers.

We would consider this film needs a 'Specialty' release strategy.

The BFI's report on Avid Cinema-goers highlighted the Avid's love of having their tastes and worldview challenged and this film will appeal to the 'Avid' audience. For the Avid's, "...films offer the pre-eminent way of seeing and interpreting the world." (A Qualitative Study of Avid Cinema-goers - UK Film Council (Now the British Film Institute) 2007.

DISTRIBUTION

- Festival Campaign
- Currently approaching Sales Agents for representation at film Markets.
- We aim to work with buyers of various territories for Theatrical and DVD releases, followed by deals with online VOD platforms such as Netflix and Amazon, as well as TV and Airline Companies.

MARKETING PARTNERSHIPS

We'll be employing the services of PR companies to raise the profile of the film. This will be supplemented by an Outreach Programme for charities and social issues groups, as well as connecting to online film communities to increase our 'digital tracking' profile.

DIRECTOR'S STATEMENT

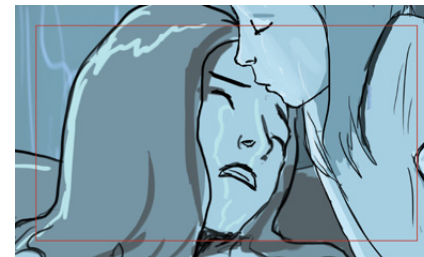
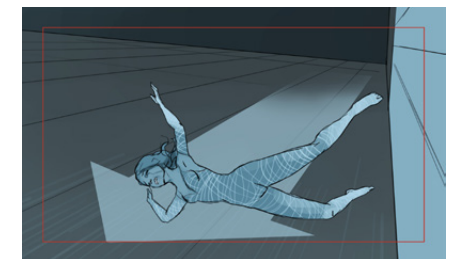
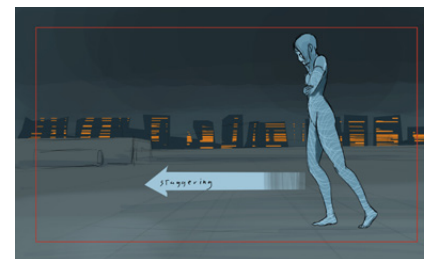
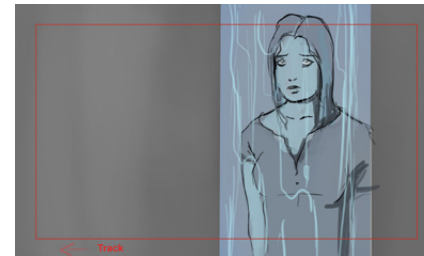
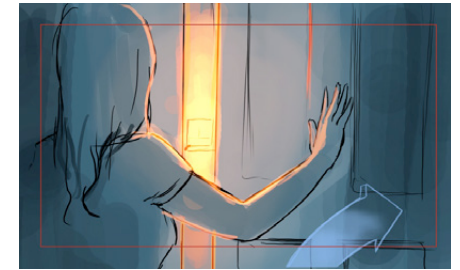
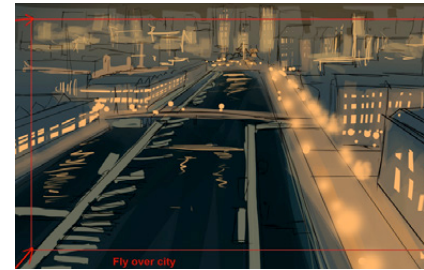
Seeing Rachel will be shot in the provincial capital of Bristol. The city has been identified as a trafficking distribution hub in the UK and also has a dark past involving the historical slave trade.

With **Seeing Rachel** I will create a tense psychological crime thriller, wherein the shooting style, sound design and music will all add to the evocative and unnerving atmosphere of the story. The city is also renowned for its music, known as Bristol Sound, and this will form an atmospheric backdrop to the plot line.

Whilst Bristol has been voted as the Best City in the UK to live for quality of life, beneath the surface of this much desired location, there's also a growing criminal industry, juxtaposing darkness and light. It's hidden away along with its victims, from all those who want to live a good life, but is made available through covert networks to those who have an appetite for the servile or sexual exploitation of their fellow humans.

It is this tension I will explore in *Seeing Rachel*; the innocence and beauty of Rachel, the destructive consequences of desiring justice and the debunking of the stereotypical sexual offender as a lonely, dissolute man by replacing him with a more accurate image of the successful professional, with disposable cash.

Visually, I'm very much inspired by Cinematographer Gordon Willis, who filmed Pakula's 'paranoia trilogy' and the cinematic style of our film will reflect this, as darkness and light battle each other.



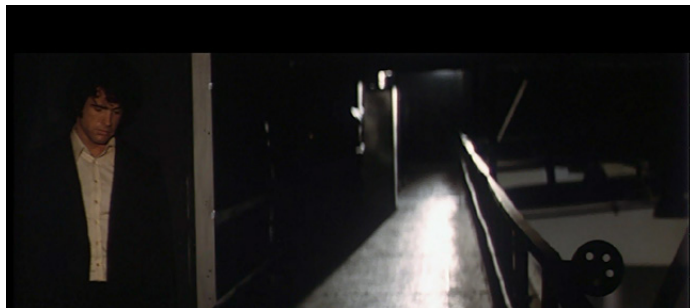
Seeing Rachel Storyboard – sample frames

COMPARABLES

Historically, with suspense of Hitchcock (Notorious, Spellbound, Vertigo), the paranoia of Pakula (Klute, The Parallax View, All the President's Men) and the disturbing visions of Shyamalan (The Sixth Sense). Similar themed films include Kondracki's (The Whistleblower) and McCarthy's (Spotlight).



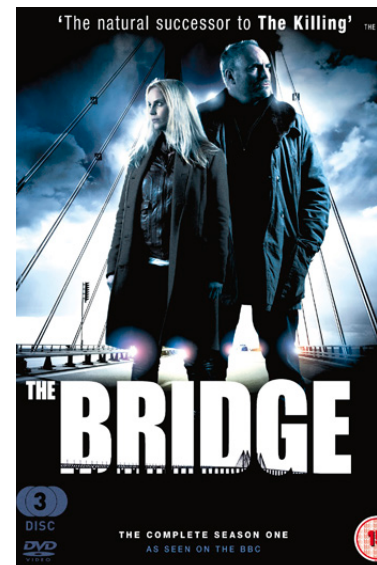
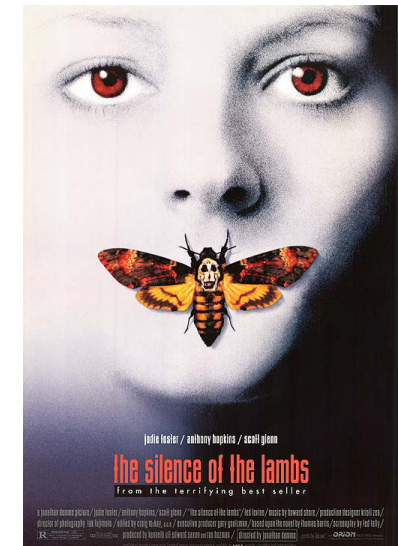
Klute
Dir. Alan J. Pakula
(1971)



Parallax View
Dir. Alan J. Pakula
(1974)



Sixth Sense
M. Night Shyamalan
(1999)



The Girl with the Dragon Tattoo
Dir. David Fincher
(2011)

Silence of the Lambs
Dir. Jonathan Demme
(1991)

The Bridge
(2011-)

CREW

Writer and Director **Geoff Hall**

Geoff was born in Hartlepool, in the industrial North-East of England. The town's claim to fame is that Ridley Scott studied design at the Art College and shot his first film there. (Boy and Bicycle starring Tony Scott). In 1987 Geoff left his hometown with his wife and young son for Bristol, to study for a degree (majoring in Art History) Later he received a second degree, a Master of Philosophy in Art Education and Narrative Curriculum Design in 2001, from Exeter University. Between 1995 and 2000 Geoff was an Arts Editor for The Big Picture magazine, published in South Africa. He is also a published author having four books released in 2011/12, all focusing on the arts and spirituality.

His first novel will be published later this year; a supernatural political horror story entitled 'Owl: believe'. As a hybrid writer, he likes to fuse genres and create exciting new landscapes. He was encouraged to write for film and TV by his friend Russell Boulter (BBC's 'Waking the Dead' and ITV's 'The Bill'). In 2012 he wrote and directed a short film about human trafficking called 'My Name is Sorrow', which was translated into Russian a year later.

Producer **Ben Richards**

Managing Director of **Animus Pictures Ltd**, which successfully produced his debut feature film, Travellers. This was released theatrically in the UK and Germany in 2011 and was rereleased in 2014 as **Gypsy Fighter**. His latest release is a road movie thriller called **One Thing Left To Do**, to be released in 2016. All his films are with first time directors.

Production Design **Paul Cowell**

Paul has over 25 years experience in Production Design and Art Direction. His credits include 'Agatha Christie's Miss Marple: 4:50 from Paddington' (1987) & ITV's 'Midsomer Murders' (2003-11).

Composer **David Poore**

David is an EMMY and RTS nominee and has 20 years experience in both feature film and documentaries. Credits include over 200 films for the **BBC, ITV, Channel 4 and Disney**.

Line Producer **Kate Glover**

Tower Block 2012, Mr. Holmes 2015

Casting Director **Kristina Erdely**

The Royals, 100 Year Old Man 2013, Occupied 2015

- We are currently in talks with **Indira Varma and Emilia Fox** for the female lead roles.
- Production Equipment Services will be provided by **Films@59**
- Seeing Rachel has the support of the **Bristol Film Office and Watershed Media Centre**.

DETAILED CHARACTER SYNOPSIS

Rachel Andersson is a young girl, sold by her father to pay off his gambling debts. We see Rachel through the eyes of a mother who lost her, the Police who found her and the man who loved her.

The Bristol Police has set up a new taskforce, the Anti-Trafficking Unit (ATU) to detect and apprehend the criminals involved in the trafficking industry.

DCI Julia Fenwick, a young and inexperienced Detective is transferred to manage the Unit. Fenwick works in an antagonistic atmosphere; already judged by her peers as lightweight, her presence is resented and the Unit judged to be nothing more than a token political gesture to the Government's anti-trafficking policies.

Fenwick has to juggle this professional antagonism against the inappropriate advances of her boss, **DCS Oliver Morehouse** - a political animal, a career opportunist and sexual lothario. However, the secondment of an MI5 Spook, **Natalie Zamine** (of Anglo-Indian descent) was requested by Fenwick and approved by Morehouse, because of its potential political benefits. Zamine is experienced in dealing with international organised crime. She is also a friend through whom Fenwick finds support, to help her cope with these pressures.

Their investigations lead them to the chief antagonist, **Richard Compton**, who is an award winning Crime Journalist and upwardly-mobile professional man. His dark secret involves his sexual activities and his psychopathy is displayed as a Madonna-Whore Complex. It is his love for Rachel that demands he pays for her to visit him. He worships Rachel like a Madonna figure, but the excitement of consummating his passion ends in Compton accidentally killing the love of his life. He sees Rachel through the eyes of someone experiencing a psychotic break; time is fractured, reality blurred, but his love for her is undiminished.

Ever perceptive, Compton senses that Fenwick has a past, which remains hidden from her colleagues. He uses this to undermine her authority during his interrogation, by goading her about her sexual inadequacies.

Fenwick and Zamine have a decision to make; the psychological weight of the evidence is taking its toll. Should they give up their investigations, or will it stir in them a greater passion for justice, despite the dire personal costs.

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