



# FLESH AND BLOOD

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When their adoptive mother dies, a timid butcher and his drama queen twin sister quit the hostile confines of post-Brexit Britain and adventure to Australia in search of their birth mother – but the seemingly tolerant townsfolk are hiding a dark, meaty secret. The pair must reconcile their differences to fight for their own flesh and blood in this playfully dark comedy-horror.

ORIGIN: UK/AUSTRALIA CO-PRODUCTION

GENRE: COMEDY/HORROR

RUNTIME: 90 MINS

FORMAT: 2K DIGITAL

BUDGET: AUS \$2.7MIL

DELIVERY: JUNE 2018

PRODUCERS: JAYNE CHARD, JUDD TILYARD

WRITER: JORDAN WALLER

DIRECTOR: JESSE O'BRIEN



Things couldn't really be going any worse for NORMAN (26). On the day of his mother's funeral he can't even get her coffin up the stairs, so he keeps it in the cold room of his inherited Polish butchers shop – which happens to be the most hated business in the fervently nationalist, post-Brexit, UKIP-ridden district of Slough. An ocean of Polish aunties descend to mourn the passing, and Norman's drama-queen-turned-failed-actress twin sister, ANNABELLE (26) arrives late with some unexpected news: they were both adopted. Their real mother, MARY PEARCE, lives in Australia. Spurred on by this revelation, Norman is compelled to find her and ropes his begrudging sister into task. After some customs trouble when they touch down in Australia, the mood changes when they mention their destination: Two Heads Island. It's almost as if someone's been waiting for them...

On the island, the siblings find a small town called Cleaver's Bush. But when they find their mother's house, she is nowhere to be seen: it's derelict, filled with weapons, and booby-trapped. A precious Annabelle insists they check in to the Local Village Hotel where they meet the insidiously fay ERIC and the extreme patriarch HANS (late 50s), who informs them that Mary recently passed on. But wicked things are going on behind the scenes, as the villagers move large bags around the hotel... Later in the dining room, the twins meet more of the locals, all proud Australians, suspicious of the 'invading' Aborigines who lurk around the surrounding bush lands. NOAH, Hans' brother, takes an instant shine to Annabelle's deliciously thick legs, while his wife, APPLE (40), is keen to show Norman her Gloria Gaynor impersonation. Suspicions are aroused when ABIGAIL (23), a sweet young homely girl, pulls Norman to the side and warns him that things aren't right. At Mary's funeral, Norman discovers that the body in the coffin is not hers, but that of a Vietnamese immigrant...and the town must be hiding Mary.

Investigating further, Norman discovers more imprisoned Vietnamese immigrants. But the villagers are onto him, scouring the town to find their nosy twin visitors. Annabelle heads for the bus to take her swiftly off the island, leaving Norman all alone. But he's a butcher on a mission. He roots about the dark recesses of the hotel basement before reaching a kitchen. Something's bubbling...a stew...he shines his torch inside: human body parts float amidst carrots and parsnips. *This is a town of cannibals, preying on immigrants - and they must have eaten his mother.* But before Norman can turn around, he's captured and strung up, ready to roast with other immigrant victims in the villager's proud Australia Day celebrations...all to the tune of Skyhooks' classic rock track *Horror Movie*, when the townsfolk break into song in an all-out karaoke frenzy. But Annabelle is reminded of her family obligation and returns to rescue her brother. The two escape into the forest with the ravenous villagers hot on their tail, where the patriarch Hans corners Norman and reveals the unimaginable: he is their father. Years ago, he and Mary sent the twins away for their own safety. But before they can reconcile, Annabelle decapitates Hans, unaware of his reconciliation attempt. The twins flee to Mary's house for weaponry...but find more than they hoped for: their mother is alive, hiding in the basement – the only ethical cannibal in the village.

The newly reunited family arm up and form an all-out assault against the townsfolk. Embracing the dark history of their roots, they manage to overcome the cannibals and throw the leader, Apple, into a giant meat grinder, ending the carnage once and for all. When we next see the family, they're running a food truck in the middle of the outback, not afraid to capture and serve up those who would do them harm. There's always a way to put meat on this family's menu... after all, it's in their blood.



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## PROPOSED CAST



**NORMAN** - Jordan Waller (attached)

Jordan is a writer and actor. He has had a number of his stage plays performed in London. **Flesh and Blood** is his first feature. Currently regular Lord Alfred in ITV's **Victoria**, he played Head Footman, Edward in Whit Stillman's feature **Love and Friendship** and has recently appeared as Randolph Churchill in Joe Wright's 2017 production **Darkest Hour** with Gary Oldman and Kristin Scott-Thomas.



**ANNABELLE** - Kathryn Wilder (attached)

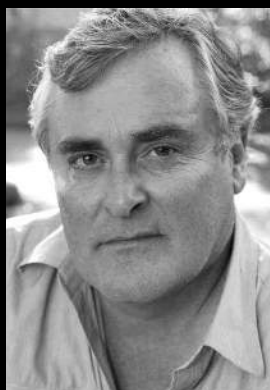
Kathryn is a rising star of Netflix's **Frontier**, and daughter of the legendary Gene Wilder. She has featured in Kenneth Branagh's live theatre productions as well as **Murder on the Orient Express** and **Ready Player One**. Kathryn brings a strong sense of comedic timing and believable heart to the role of Annabelle, a highly strung failed model/actress/vegan out of her element.

**APPLE**



Magda Szubanski  
(Babe, Kath n Kim)

**HANS**



John Howard  
(Always Greener)

**NOAH**



Francis Greenslade  
(Mad as Hell)

**ERIC**



Luke McGregor  
(Rosehaven)

**APARI**



Tommy Lewis  
(Red Hill)

**CLIVE**



Stephen Hall  
(The Ex PM)



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## TONAL REFERENCES



*Hansel and Gretel: Witch Hunters' brother/sister dynamic.*



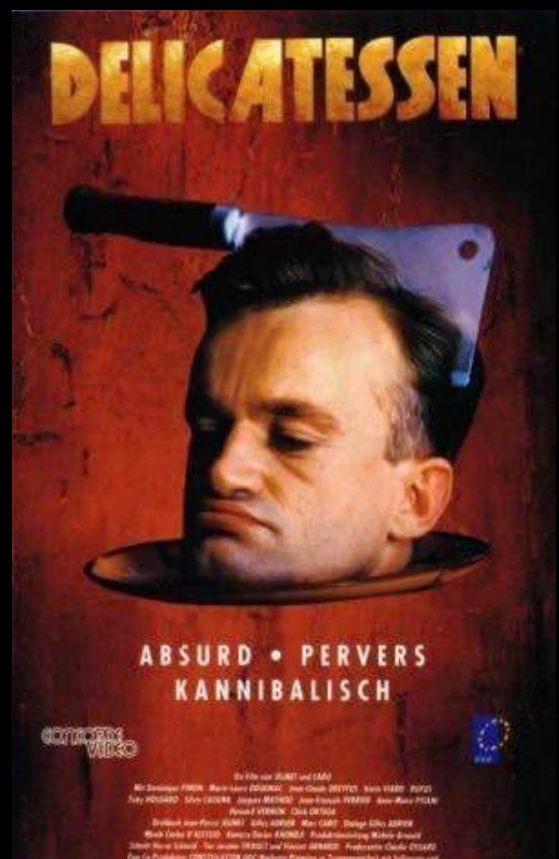
*Drag Me to Hell's perfect balance of horror and slapstick.*



*Tucker and Dale vs. Evil's unassuming but loveable heroes.*



*Shaun of the Dead's pop cultural references and witty cinematic style.*



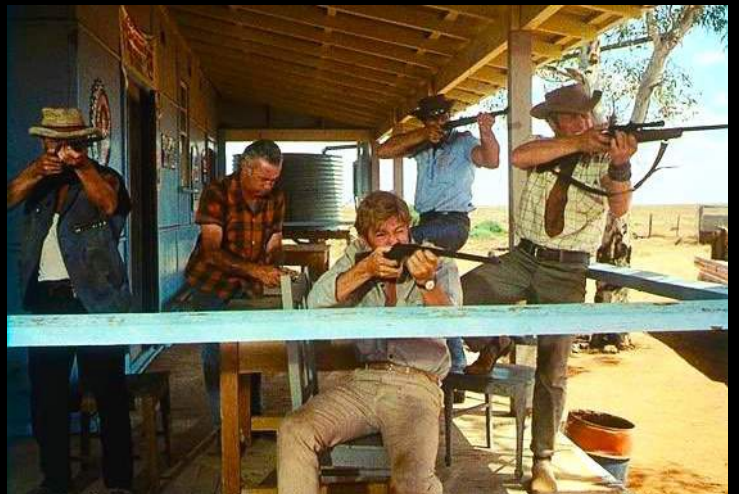
*Delicatessen's artfully playful visual style.*



# FLESH AND BLOOD

## THE SETTING

The Australian landscape is filled with natural beauty that we will exaggerate. While some of the imagery below is more barren than where we'll be shooting, we'll absolutely play up the windmills, barbed wire fences, sunsets, and old-fashioned fittings that permeate through Australian country towns.





# FLESH AND BLOOD

VISUAL COMEDY



Agata, Roksana and Urzula hold up 'StoolAway' constipation tablets, with Annabelle's smiling face on the packets.

The script is filled with visual moments like the excerpt above, which tells a joke in a single frame. But it will be just as important to block wider to capture the actors' body language in moments of comedy or stylised action, like in the shots below. Just like a perfectly timed closeup, it would be effective to treat a wide shot as something to punch to at a certain moment - rather than just using wides as coverage.





# FLESH AND BLOOD

## DYNAMIC MOMENTS



The film will have a bold, strong and deliberately leading visual style - we will punch in to closeups on key looks and glances, particularly to emphasise fear or humour. Rather than filming in a 'rough and ready' handheld aesthetic that a lot of modern horror films employ, I see this being dynamic and intentional, down to the camera moves which suggest to the audience what to feel and when to feel it.





# FLESH AND BLOOD

## VISUAL SCOPE

The visual intention is to create a sense of wide open space, using lenses to create depth. Below, Bradley Cooper performs in a standard closeup but within the frame you can also get a sense of scope, with the other characters' moods still evident. I picture this when Norman and Annabelle first arrive in the town.



Here, the sunset is exaggerated in a way that enhance the character's desperation.



A lot of production value can be achieved by a carefully placed wide landscape shot.



# FLESH AND BLOOD

## PRODUCTION DESIGN

The key to all of the visuals in this film will be to constantly ask: *how are Norman and Annabelle perceiving their situation?* We show an idealised version of Australia that two British tourists might imagine. Below are examples of larger than life, kitschy set design that would sell the idea that our heroes have come to a strange land, deeply rooted in Australian culture but imagined through a Burton-esque cartoonish slant.



INT. HAUNTED HOUSE - NIGHT

Norman makes his way into the dilapidated house of a madwoman: smashed windows, burnt out staircase, an array of Tasmanian Devil heads mounted on the walls.



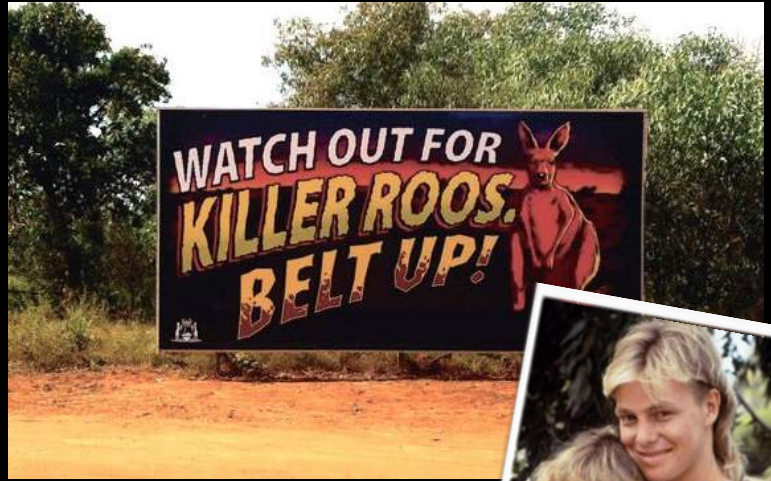
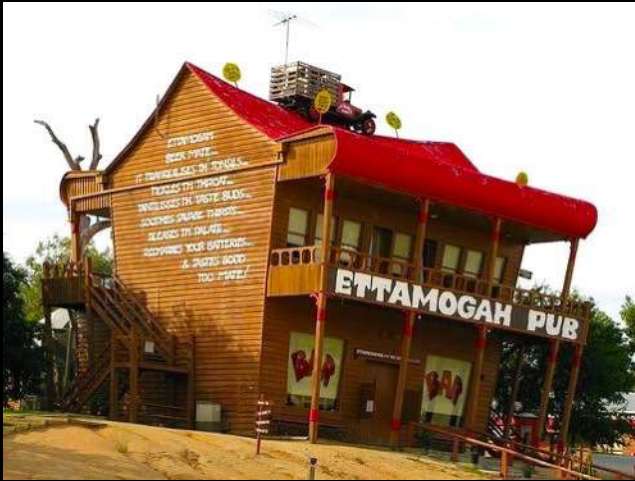
INT. LIVING ROOM - NIGHT

A close of Hans' signet ring as he stokes a raging log fire.  
Norman and Annabelle keep sliding off the plastic seating of their ludicrously large armchairs.



# FLESH AND BLOOD

## PRODUCTION DESIGN



Australian kitsch should be everywhere, from road signs to paraphernalia in the pub, to perhaps even a framed picture of Kylie Minogue and Jason Donovan from *Neighbours* in the hotel somewhere.



Some old-school models and matte paintings could be used to portray the heightened nature of certain locations, such as Mary's haunted house, the backdrop of Two Heads Peak's main street, or even some of the industrial landscapes of Slough.



# FLESH AND BLOOD

## FACES

The choice of cast will reflect the essence of the tone of the film. From the Asian tourists, to Apari, to Uncle Morris and Apple, we will choose character actors whose faces have stories of their own to tell.





# FLESH AND BLOOD

## WARDROBE STYLE



I read the town of Two Heads Peak as being stuck back in time - and this is seemingly the case for a lot of Australian country towns. I picture a 1970s/80s wardrobe aesthetic, because of the hand-me-downs passed on from generation to generation, which is thematically linked to the cannibalism's hereditary nature. This aesthetic will add to the film's loud, colourful and over the top visual cues.





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## THE CANNIBAL DISCO

This is potentially the most memorable sequence from the film, and the tone needs to be just right. There's no turning back for Norman and Annabelle from this point forward. The body horror needs to play for laughs while also making us concerned for our heroes' safety. The juxtaposition of the gaudy music and the gravity of the situation will enhance both the comedy and the horror, making the audience slightly uncomfortable. It's in that discomfort when we tend to laugh or gasp.

The scene will feel more like a community barn dance, where everyone knows the moves, rather than a choreographed musical number. It can be slightly grounded in reality, still hilarious and outlandish but without breaking the fourth wall, - *From Dusk Till Dawn* does this perfectly when our heroes realise they're at a vampire feeding party. It will be framed through the individual moments that Norman and Annabelle are witnessing - the severed body parts being devoured gleefully and the equally frightening fashion on display.





# FLESH AND BLOOD

## GORE AND VIOLENCE

I don't think we need to hold back with the violence, because of all the other ways we would be making the movie palatable. If the general tone is playful and amusing then we can get away with a fun amount of gore without depressing the audience. However, in key moments we need to treat the gore seriously, particularly when Norman and Annabelle are in danger. There will be strong communication between the people making the props and those providing the gore - there are lots of opportunities for memorable body gags.





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## SUMMARY

As director my main focus would be to achieve a dynamic sensibility and maintain the tone. This needs to please fans of horror and comedy whilst reinforcing the story of a family accepting their roots and coming together. The comedic gags need to come naturally from the actors' performances and not be forced - a very British sensibility in a very loud Australian world. Norman and Annabelle are hilarious, but they're also always turning up their noses at the people they're surrounded with, though showing it in different ways. So essentially, we see what they see - inappropriate, off-putting and backwards country folk who could belong nowhere else but in their own equally gaudy environment.

I do not see this material as being realistic, but a more classic genre ride that embraces itself and takes the audience on a colourful, tense but ultimately highly enjoyable outback holiday.

- Jesse O'Brien, Director







JAYNE CHARD - PRODUCER

A BAFTA nominated producer Jayne's feature **Dartmoor Killing** won Best Thriller at the 2016 National Film Awards. **B&B**, due for its UK theatrical release in the Autumn won Best LGBT Film at the London Independent Film Festival and has been hailed as a "trailblazer for LGBT cinema." Jayne has also produced award winning shorts and is an accomplished TV and commercials director.



JUDD TILYARD - PRODUCER

Judd Tilyard is a producer, executive producer and entrepreneur who works and owns companies in Canada and Australia. His short films have won numerous awards, screening at festivals across the globe, including Sundance and Berlinale, and received millions of views online. His feature credits include **Battleground** (2012), **Sleeper** (2012), **Feed the Devil** (2015), **To Our Bright White Hearts** (2016) and **Ashes** (2016).



JESSE O'BRIEN - DIRECTOR

Jesse is the writer/director of the science fiction feature **Arrowhead**, which won best feature film at the 2015 SciFi Film Festival in Sydney, and was the recipient of the John Hinde Award for Science Fiction (Best Produced Screenplay) by the Australian Writer's Guild. He has directed live action TV commercials for Walt Disney, and has three more feature films in development (**Switchblade Electric** and **Inherit the Earth** and **Holy Water**).