

how far would you fall
to hide the truth?

LAST NIGHT

DELFILM in association with THE GUERRILLA FILMMAKERS LAB PRESENTS A SHORT FILM BY DEREK BOYES

NATASHA ROSE MILLS RU GILFILLAN BEN MANN **LAST NIGHT**

SOUND RECORDIST HARVEY FLUX LIGHTING AND CAMERA ASSISTANTS EFFIE LYONS & ANNA PALUBSKA EPK GAVIN JAMES ROBERTS MUSIC SARAH BOUGHTON SOUND MIX MIHA JARAMAZ

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Screening Information

Genre	Thriller
Original format	Colour 4k 16:9 anamorphic 24fps H.264 progressive
Screening format	B&W 4k 2.39:1 24fps DCP
Sound	5.1 Surround
Running time	15 minutes
Country of origin	United Kingdom
Original language	English
Suggested rating	15



Short Synopsis

[35 words]

A girl wakes up in the middle of a wood next to the dead body of a guy she met in a club just a few hours earlier, but that is all she can remember.

Long Synopsis

[150 words]

Sarah wakes up on cliff edge in the middle of a wood. Below her is the blood soaked body of a guy she met in a club a few hours earlier, but that is all she can remember.

Fleeing the scene, she stumbles upon her best friend Tony, who has been anxiously waiting for her by the dead man's car. He asks where she's been all this time, but Sarah is unable to answer. Instead she pleads for his help, leading him back to the body. Tony is convinced that the man tried to attack her and that Sarah must have pushed him off the cliff in self-defense.

Believing the police would not be sympathetic, Tony removes all evidence of Sarah ever being there, making it look like the man died from a drunken accident. But when Sarah begins to piece together her fragmented memory, she discovers the truth is far more chilling.

The Film

Last Night is a three-handed thriller by writer/director Derek Boyes. It is the first film to be produced through the Guerrilla Filmmakers Lab, a filmmakers' collective where local filmmakers pool their knowledge, resources and skills to make regular self-financed films as a way to experiment with new innovative forms of filmmaking without the worry of failure. The lab was set up in response to Derek's growing frustration that he wasn't able to make films as frequently as he wanted to.

The film was shot entirely on a iPhone 6s in 4k, using Filmic Pro (Version 6) and the Mavis App, with a Moondog Labs anamorphic lens. 99% of the footage was handheld using either a pistol-grip mount or the DJI Osmo Mobile gimbal. It was filmed over three consecutive nights in October 2017, on location in and around Maidstone in Kent and at Harrison's Rocks in East Sussex. The film cost £3,000 to make. The budget included the purchase of all the filmmaking kit, from a reconditioned iPhone 6s to the DJI Gimbal, car-mount and second hand microphones.

Casting was completed through Mandy.com where shortlisted actors were invited to audition via smartphone video submissions. Derek ran a low budget run-n-gun style production, taking on multiple roles as writer, producer, director, cinematographer, sfx make-up and editor. He sourced his four other crew members from the UCA's Television Production course based at Maidstone Television Studios. They assisted him with sound recording, lighting and gathering epk material.





The Filmmaker

Writer director Derek Boyes graduated in 2004 from the National Film and Television School with the spellbinding fantasy short, *The Happiness Thief*. The film premiered in competition at Cannes that same year and went on to play at film festivals across the globe.

He has since directed a variety of shorts for Screen South, the BBC and the Bfi while developing a slate of imaginative feature films. His first feature-length screenplay, a gritty micro-budget thriller, was optioned by Ipso Facto Films in 2009 after it beat over two hundred feature projects to the final of *The Big Pitch* scheme.

In 2011 Derek stepped back from the film industry to bring up his daughter, but continued to expand his developing feature slate. In 2017 he was selected for the Raising Films' CLOSR programme - a networking and career development platform for filmmakers who are also parents or carers. Through this initiative he was able to reconnect with industry peers and form the Guerrilla Filmmakers Lab as an innovative way to re-launch his career and keep producing regular work.

The Cast



RU GILFILLAN

[Tony]

Ru joined his local youth theatre at nine years-old. He earned his first professional credit at sixteen and has been in a variety of film and theatre ever since. His credits include: The Diary of Anne Frank (Tread the Boards Theatre Co., The Attic Theatre, Stratford), To Build a Wooden O (Malvernbard, RSC The Other Place, Stratford), The Ghost Train (The Little English Theatre Co., The Palace Theatre, Redditch). Utter Pr*cks of the Heart (Shiftwork Productions), A Strange Guest (Straight Point Films), and The Wilderman



NATASHA ROSE MILLS

[Sarah]

Natasha trained at Oxford & City College and YPTC Drama School. Her first screen appearance was in Capsule (2014) playing a Russian secretary. Later this year she will be appearing in Accident Man and an ambitious WW II short film The Code, by award-winning director Patrick Ryder. She has also recently written her first screenplay, the hard hitting short Colourblind, which she is also starring in. The film raises awareness for domestic violence and is supported by SafeLives charity. It is directed by award-winning filmmakers The Bashford Twins.



BEN MANN

[Gary]

Ben trained at the New York Film Academy and has worked extensively in both New York and London. His credits include Happy To Help (Park Theatre, UK), Hal in Henry IV Parts I & 2 and Henry V (The Treehouse Theater, NYC), Mercury Fur (The Tank, NYC) and We Were Wild Once (New York Theatre Workshop, NYC). Ben also runs the award-winning media outfit, Mann Bros. Media specialising in creative video production for Film, Television, Music and Theatre.

Director's Statement

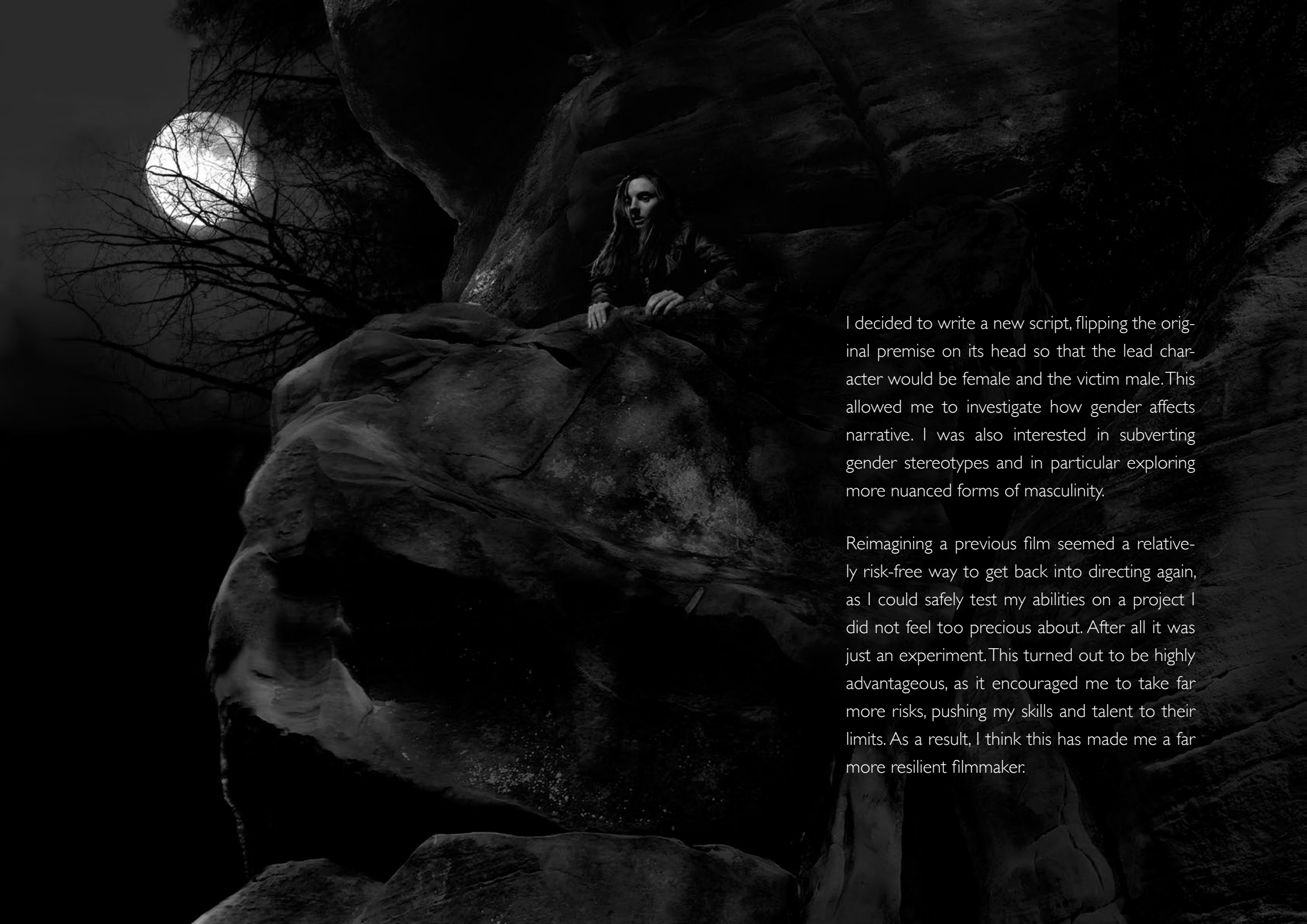
Having not directed for over five years, I was keen to update my portfolio with a new, innovative short film, but I was increasingly aware that short film funding was becoming harder to come by and with the restrictions they often incur, I was keen to figure out a way to find an alternative way to make more short films on a regular basis.

My original plan was to develop an iPhone film through a series of improvisation workshops with unemployed young people on the Isle of Sheppey, but it was difficult to get safe, secure access to them. In the end I had to abandon the idea and come up with something else.

Having recently re-mastered *Blackout* (my student short from 1996), it had occurred to me how differently the film might have turned out if I had made it today. This curiosity was not just in terms of how filmmaking technology had changed over twenty odd years, but also how the world and audience's expectations had changed.

When I made *Blackout*, I was a beta male living in a predominantly alpha male, football obsessed city. Making *Blackout* was a way for me to explore my fears of masculinity and violence. The fact that my only female character had no other function really than to play 'the victim' seemed inconsequential at the time, but in 2018 it would likely be frowned upon and so I was keen to address this.





I decided to write a new script, flipping the original premise on its head so that the lead character would be female and the victim male. This allowed me to investigate how gender affects narrative. I was also interested in subverting gender stereotypes and in particular exploring more nuanced forms of masculinity.

Reimagining a previous film seemed a relatively risk-free way to get back into directing again, as I could safely test my abilities on a project I did not feel too precious about. After all it was just an experiment. This turned out to be highly advantageous, as it encouraged me to take far more risks, pushing my skills and talent to their limits. As a result, I think this has made me a far more resilient filmmaker.

To keep costs down and the schedule tight, I stripped down the film-making process to the very basics, using a skeleton crew with smaller, cheaper, alternative filmmaking equipment built around the iPhone 6s. I managed to save up £3,000, the same budget as my 1996 short (with inflation it actually brings it closer to £5000 in today's money).

Back in 1996 all my film equipment was provided for free by the university. The biggest expenses came from film stock, processing and telecine. In today's digital world these expenses just don't exist. In contrast, I spent two thirds of this budget purchasing ALL of the required equipment (mostly second hand). This meant I could use it again on my next film, potentially shaving as much as 66% off its budget.

The film's aesthetic is as much a result of the limitations of the production as it was a purposeful nod to film noir. With my limited experience in cinematography, shooting the film in black and white saved me from having to worry about color temperature and allowed me to use pretty much any light I could find.

The iPhone's ISO was set to its maximum in order to get a usable image at night from the relatively small battery powered LED lights. As a result, there was quite a bit of video noise to the 4k picture. Scaled down to 2k however, this looked more like 16mm film grain, adding a 'grittiness' that was fitting for the genre.

Having a fixed lens with no way of controlling depth of field made it difficult to get that cinematic feel, so I used an anamorphic adapter to counteract this, tending to stick to wide shots or close-ups for a more





dramatic effect. In addition, shooting the whole film handheld added an uneasy edge to the action while also saving a lot of set-up time.

I experimented quite a bit with POV to try and heighten the tension and give audiences a more immersive experience. I wanted them to get a real sense of being inside Sarah's head, to feel her fears and her dread. Because the iPhone camera rig was so small, I was able to get some really nice POV shots that would have been almost impossible with even a DSLR camera.

I wanted the film's score to express Sarah's emotional and psychological state. I found a great temp track from *Alien Covenant*, which I sent to my composer as reference. A few days later I received the first cue that she had been working on and it was clear that we were on the same page. I think the final score is amazing - it just brings the film to a much deeper level.

Last Night started out as a throw-away experimental re-imagining of a twenty-year-old student film, by a cautious filmmaker attempting to get back in the game. But along the way it has managed to find its own identity and value, exceeding all expectation. In doing so it's given me the confidence and thirst to go out and make another.

A Past & Present Comparison

Being re-imagined from a mid-nineties student short, Last Night was in part an experiment to see how filmmaking has changed over the last twenty years. This quick comparison below reveals some surprising changes that show just how much easier and accessible filmmaking is today.

Blackout 1996

Budget: £3,000 (£5000 today with inflation)
Format: Kodak Eastman 7222 B&W negative film.
Shooting Ratio: 4:1 (5 rolls at approx 10 minutes a roll)
Footage shot: 54:38 min.
Original Ratio: 4:3 academy (later cropped to 16:9)
Camera: Aaton LTR 16mm
Settings: 25fps (for telecine) 180° shutter. 200ASA
Sound Recorder: Nagra 4.2 analogue reel-to-reel mono tape recorder
Microphone: Sennheiser 416
Lighting type: Tungsten, Halogen
Lights: 1 x 2kw blonde, 1 x 800w redhead and 1 x PAG light.

Mount: Ronford F4 Tripod with spreader/Handheld

Cast: 3 (two male, one female)
Crew: 9 (five female, four male)
Shoot length: 5 nights
Reshoot: None
Telecine: Yorkshire TV - Leeds
Editing: Avid - dry hire from Time Based Media in Hull
Sound Post: Audiofile
Final Delivery Format: Betacam SP / DV
Film length: 12 minutes

Last Night 2018

Budget £3,000
Format: 4k 2160p h.264 100 MBit
Shooting Ratio: 20:1 (256Gb).
Footage shot: 287min (467 Slates)*
Original Ratio: 16:9 anamorphic (unsqueezed to 2.4:1)
Camera: 2 x iPhone 6s 128gb
Settings: 24fps 1/48 or 1/50 shutter. 736 ISO
Sound Recorder: Zoom H5 digital handheld recorder
Microphone: Rode NTG 2
Lighting type: Daylight LED (85 - 95 CRI)
Lights: 1 x YN216 (2k lumen) spot, 1 x YN600 Air (4k lumen), 3 x GearAid Flux (640 lumens)
Mount: Velbon Tripod with Manfrotto Lightweight Fluid Head/Pistolgrip/
DJI Osmo Mobile Gimbal/DJI Car Mount
Cast: 3 (one female, two male)
Crew: 5 (two female, three male)
Shoot length: 3 nights
Reshoot: One night (two male crew, one male and one female cast)
Telecine: N/A
Editing: Final Cut X on own 13" Macbook Pro (2014)
Sound Post: Pro Tools
Final Delivery Format: DCP / Apple ProRes HQ
Film length: 15 minutes

* You can watch *Blackout* (the original 1996 remastered student short) at: <https://youtu.be/HfdJiLzWs5E>

Production Images

Click on an image to download a large 1365 x 2048 version or go to the full press album here: <https://flic.kr/s/aHsmm9bwTQ>

Posters

Quad Crown - style A

One Sheet - style A

One Sheet - style B

Quad Crown - style B

Click on a poster to download a large 3189 x 4724 version or go to the full press album here: <https://flic.kr/s/aHsmm9bwTQ>



Credits

Sarah	Natasha Rose Mills
Tony	Ru Gilfillan
Gary	Ben Mann

Writer, Producer, Director, Editor	Derek Boyes
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Sound	Harvey Flux
Lighting & Camera Assistants	Effie Lyons
	Anna Palubska
EPK	Gavin James Roberts

Music	Sarah Boughton
Sound Mix	Miha Jaramaz
VFX	Ryan Phillips

Publicity Contact
Derek Boyes
Delfilm
+44 (0)7814 011 396
derek.delfilm@gmail.com
www.delfilm.co.uk