

The poster is split vertically by a red curtain. On the left, a large blue silhouette of a man's head is shown in profile, looking towards the right. In the center, a smaller silhouette of a woman is visible against a warm, orange-gold light. On the right, a man with dark hair, wearing a white shirt and a dark bow tie, is shown from the chest up, looking directly at the viewer. The background consists of vertical red and blue stripes, suggesting a stage or theater setting.

BREAKFAST NOT INCLUDED

a one night stand-off...



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SUMMARY

'Breakfast Not Included' is a 'Pinter-esque' epilogue to a lost love that needs answers before breakfast.

'Breakfast' is about the need to expose one's vulnerabilities. It's about anti-ego. It's about being naked even when you're trying to look your best. It's a sharp sensual love letter that reminds us of the rewards and revelations of real intimacy and connection.

Even if it is only a one night stand - off!

Production:	Rehearsal:	2 - 3 days
	Production:	3 nights
	Post Production:	5 - 6 weeks

Director:	Richard Rudy
Writers:	Octavia Mackenzie & Richard Rudy
Producers:	Philippe Macridis & Jaime Puerta



SYNOPSIS

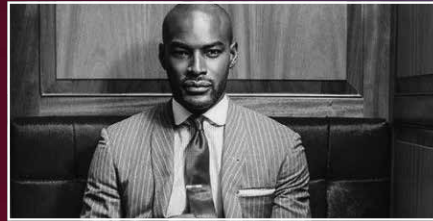
Alone in a hotel room, he's getting ready for another night of meaningless romance. But once she arrives, he quickly realises 'she's the one that got away' – the only one-night stand he ever ran out on!

But why is she here? Why doesn't she recognise him?
Why is she so keen to get down to business and be done with him?
And most importantly, why is she not staying for breakfast?!

Dangerous looks, crossed wires and awkward seduction techniques play out one last epilogue to lost love.

Will they come clean and expose their vulnerabilities to learn the truth of their past?
Because when it comes to love, can you afford to make the same mistake twice?

'Deceiving others. That is what the world calls a romance.'
~ Oscar Wilde



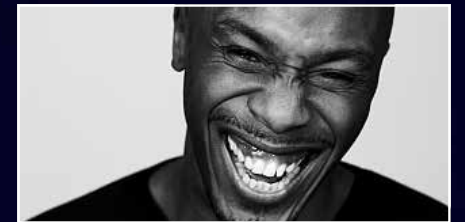
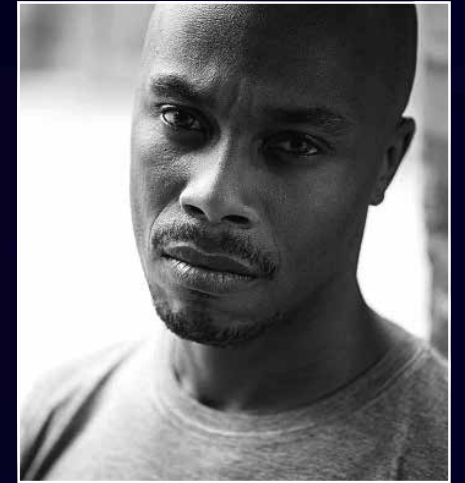
HIM

He's the guy that draws the eyes of a room with his presence, his energy, his charisma. A natural seducer, he knows exactly how to keep a woman's attention without saying a word.

He's had so many one night stands that he became jaded by love long, long ago. The freedom to leave in the next morning had suited him well. Until he met her.

This is only the second time he's been with her, but she rips the Earth from under his feet. He's suddenly unsure of everything and terrified.

Suddenly, the guy who can handle anyone is given one last chance to grab something 'real'. He's going to have to expose his vulnerability. But, she's only there for one thing. How's he ever going to get her to stay for breakfast?



NATHANIEL ANTONIO-LLOYD



DANAH-JANE MATTHEWS



HER

She strides through the door a confident, sexy, no-nonsense woman, intent on getting what she wants. But like him, maybe it's all just a well-played façade?

She's tried to forget their past encounter, but she needs resolution. She needs to know what he felt for her, even if it was just one night.

And this time it's on her terms. She's going to play this part and she's going to get the answers she came for.

But it's only as her cold, calculated exterior slips – as her true feelings reveal themselves – that a far more complex vulnerable girl is exposed.

The more her emotions reveal her truth the quicker she has to adapt her tactics to protect herself. And yet, only in revealing her true self will she ever get close to the answers she craves.

THE 3RD PERSON

The third main character of the film is the Hotel Room.

It's where their secrets will be exposed, their passion re-ignited and where they'll have to reveal all if they are to find each other.

The room is pivotal in establishing an environment that is mysterious, seductive and comfortable enough to illicit a night built for their fantasy.

Technically, the room has to fulfil a number of requirements from the script, and geographically it has to cater for many of the story's hidden, comedic moments.

The design and the decor cannot overwhelm the space, as the room needs to complement their desires to become the enabler of their story.

It needs to be, in one moment, a battlefield; in another a playground; and in another a place to hide as lovers, forever.



VISUAL REFERENCES

The style and composition of 'La Notte':



The tension of 'Hotel Chevalier':



The masquerade of 'Le Mépris':



The playfulness of Dorothy & Manny in 'Opening Night':



The seductiveness of 'The Postman Always Rings Twice':



STYLE & AESTHETIC

‘Breakfast Not Included’ is a performance-focused two-hander. A comedy of intimacy. It isn’t interested in dictating sides or manufactured feelings.

Consequently, the visual style and grammar of the film will be designed to fulfil and emphasise only one guiding aspect – *Him and Her*.

The film will, in a way, resemble a sexually-charged boxing match; two-shots allowing the audience to pick sides as the action exposes the anxiety and humour of their courtship, or the sparks igniting from their blows. Each frame requiring a classic, balanced touch – often traditionally composed, measured and non-invasive.

With a small crew in one single location, the film will be laser-focused on the actors. The colours, the look and feel of their hair, costumes and props will offer a nod towards the late 60’s and early 70’s; a time of exploration without explanation that mirrors our characters’ own encounter.

Theirs is an old love, of many lifetimes. A feeling that will imbue each image with the intimacy and love that we all seek, but are often scared to find.

‘A long lens is to intimacy what a wide shot is to comedy.’

~ *Sidney Lumet*



THE SERIES

Breakfast is a universal story that could take place in any major city, based upon the underlying theme that;

One moment, in one room, can change anyone's life.

While the film works perfectly as a stand-alone short, the '*one room*' theme offers scope in developing the idea into a TV or streaming series driven by life-changing stories born in hotel rooms.

'Breakfast' will also play as the pilot episode for a streaming series.

Format: 6 episodes per season

Theme: 'One room can change anyone's life'

Genre: Comedy drama

Episode length: 25min

Locations: 1 hotel, in 1 city – *or a variety of hotels, in a number of cities.*



THE TEAM

DIRECTOR & CO-WRITER: RICHARD RUDY

Rich began his career in post-production at 'The Mill', London, before his move into advertising as a visualiser, project designer and developer. His first production company; 'Barefoot Films', garnered 'Rave Against the Machine'; a documentary on the music scene in Sarajevo during and after the war, which won 9 awards internationally.

After his move to New York to edit a Lucy Walker documentary, Rich returned to London and opened '...FIN' Films, working alongside acclaimed British writer Stephen Scott-Hayward. '...FIN's 30min horror short; 'Dregs' caught Hollywood's eye and Rich is now repped by Gotham Group and WME, with whom he is developing his slate of feature and TV projects.

www.richardrudy.com

PRODUCER: PHILIPPE MACRIDIS

Philippe brings over 15 years of talent management, development and producing experience in a range of exciting projects including short films, documentaries, commercials and web series. He is currently helming his first feature-length film, slated for release in early 2023. His films have garnered numerous awards at film festivals including Austin Film Festival, Slamdance, Ashland Film Festival, Portland Comedy Film Festival and Vancouver Horror Show.

From script development to final cut his hands-on experience guarantees each project runs like a well-oiled machine. His passion for storytelling drives him to deliver rich, layered, character-driven films to indie film audiences in a variety of film genres. He splits his time between Rio de Janeiro, Tampa and Los Angeles.

PRODUCER: JAIME PUERTA

With over 20 years of experience, Jaime's TV spot 'TAG-morphosis' won the TAG-Heuer Jury Award for Best Commercial. He was creative assistant to the director for the Academy Awards Best Foreign Language Film, 'A Son of Man' – also nominated for 6 Platino Ibero-American Cinema Awards.

He founded New York-based production company, 'A FILMS', in 2012; producing music videos for Husbandry (US), Jean-Paul (Spain), and Nung Nung (Taiwan); commercials for Apple, Doritos, Desigual, Sorel; short documentaries for the singer Jose Antonio Garcia, Tzu Chi Foundation, the Legal Resources Center of South Africa; and 1st AD'ing feature films 'Indiana' and 'Stealing Chanel', and numerous short films.

www.afilms.net

DOP: ROBBIE BRYANT

After working internationally as a camera assistant on major studio films for 7 years, Robbie was mentored by cinematographer Haris Zambarloukos on 'Jack Ryan', 'Locke' and a camera operator on 'Cinderella'. Robbie was next mentored by Dan Mindel on 'Star Wars: The Force Awakens', before becoming a DOP in his own right and is universally considered as one of the rising stars in cinematography in the UK today.

Robbie won the Best Cinematographer award for 'Thousand Yesterdays' at the 4th European Cinematography Awards 7/19 and his recent short 'Wale' was shortlisted for an Academy Award 2019 and nominated for a BAFTA 2019.

www.robbyebryant.co.uk