



SOMETHING ANYTHING PLEASE



...FIN

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Bad things happen to good people. Repeatedly.
Because they do nothing to prevent it.
Nothing that goes around, comes around...
Unless you make it.

Karma isn't a consequence.

Karma is the last hope of the loser.

~ Rob



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**H.M.P.
LONDON**
OPEN PRISON
I.D. MUST BE CARRIED
AT ALL TIMES

THE STORY:

Rob is a writer with no story, completely lost in servicing everyone else's life at the expense of his own.

Until his ex-best mate, Jimi, turns up after a 3 year disappearing act and reunites him with his old partying mates and ways. Rob's friends decide to help him out for once and take him on a journey of self-discovery.

Through a chaotic drug-fuelled journey of temptation, betrayal, Paris and almost drowning at a christening, they end up ruining his life... but finding him his story.

THE WEBSITE:

Here you can view **CHARACTER PAGES** and the **MOOD REEL**
The reel is designed solely to give a feel and flavour of the look and the pace of the film to come (actors used are for the purpose of the reel only).

www.somethinganythingplease.com

– the password to watch the mood reel is 'BAKER'

SYNOPSIS

'Something, Anything, Please' is a darkly comic drama. It's a subversive commentary on relationships, love, friends, music and drugs. A tale of what happens to a clubbing generation when they're faced with growing up.

Rob is trying to be grown up. He's given up his dreams of becoming a writer for a safe, soul-destroying job. He's only got one thing left that means anything to him – his long-time love, Maxine. But, he hardly sees her anymore due to the success of her career. Rob's losing her and he's desperate for something, anything to change.

It's while Maxine's away that chaos suddenly resurfaces at Rob's door in the shape of his ex-best mate, Jimi. Still the ever lovable, amoral waster, Jimi is the only one capable of reigniting Rob's passion for life and writing. Whenever Jimi is around, life changes.

Days later, Rob has been fired from his job and bared from his local for trying, unsuccessfully, to help his drug-addled friend, Charlie, incite anarchy. But more importantly he has written again. Jimi and Charlie try and help by sending Rob's latest work to a publisher Charlie knows in Paris.

However, Rob's newfound assertions are soon tested by Maxine's return; Charlie's deteriorating mental health and the consequences of Jimi's criminal past which threaten to engulf him. But, if Rob can just get to Paris and turn his dreams into a career, he's convinced everything will work out.

But, Paris only brings more complications from the past for Rob; does he begin a romance with a young, gorgeous singer on the brink of stardom, or return to his life with Maxine? Is he willing to risk everything he has? Or is everything he has what's been keeping him where he is?

It's Charlie's bizarre betrayal that helps Rob decide which life he wants to live. However, it'll be Jimi's intervention that ensures Rob's life and ultimately none of theirs will ever be the same again.



...'in Charlie's infinite wisdom';

78.

CONTINUED:

MAXINE (O.S.) (CONT'D)
Night Jimi.

Maxine's voice makes Jimi jump.

INT. HÔTEL AMOUR, SUITE (PARIS) - NIGHT

The party is properly rocking. Everyone's in high spirits. Charlie stands, utterly wasted, alongside BIGGIE-G, a young fashionable musician, and 2 of his GROUPIES. Biggie-G chops up huge lines of coke.

BIGGIE-G
(to his Groupies)
If you haven't said what you're going to say by the time you're thirty, then there's no fucking point. You might as well give up.

CHARLIE
Bollocks, what utter bollocks! You tell me what kids under thirty today have got to talk about? What was the last genuine movement they experienced, that was deemed a threat to society? And don't you dare say Oasis.

BIGGIE-G
-Well...

CHARLIE
Why the fuck am I even talking to you?

BIGGIE-G
You're doing my coke, dude.

CHARLIE
Yes, there is that. You have drugs, I have wisdom. Let's just leave it at that shall we?

Charlie bends down and hoovers all of Biggie-G's coke in one massive, impulsive hit.

BIGGIE-G
Hey, you fucking asshole!

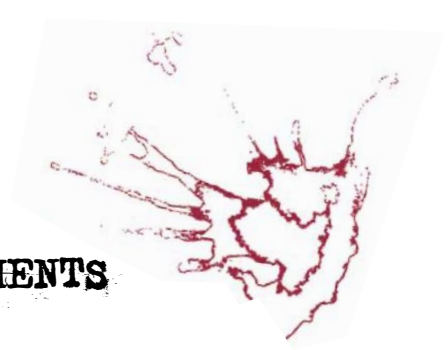
Biggie-G pushes Charlie away. Charlie staggers backwards into the bathroom behind him and closes the door to avoid a confrontation. Biggie-G stands frozen in disbelief, before trying to open the locked bathroom door, but to no avail.

LATER:

(CONTINUED)

SOMETHING
ANYTHING
PLEASE

AUTHOR'S & DIRECTOR'S STATEMENTS



Author's Statement:

Something, Anything, Please is an honest, dark, comedic tale of Londoners stuck in the washing machine of modern life.

In dysfunctional times amidst an age of distraction, what still makes the race worth running? Music says nothing anymore. Jobs provide insufficient wages for unending debt. And, love is almost a commodity, based on disposable partnerships designed to plug emotional voids to help us get ahead. The rat race has become a sprint... No stragglers allowed.

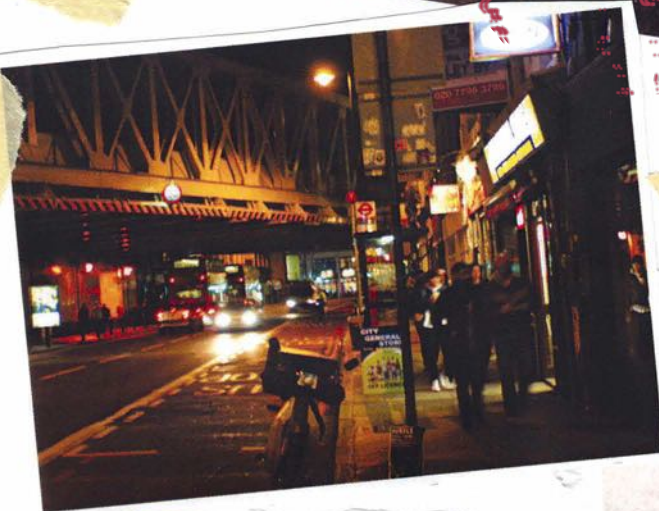
Driven by the laughable absurdities of trying to carve out a life in a cosmopolitan city, Something, Anything, Please is a subversive commentary on relationships, friends, drugs, popular culture and proposed axe-violence towards minors.

It's a very British film, but not in the current 'mockney' gangster or insipid rom-com traditions. The characters in Something, Anything, Please are real. They are sarcastic, opinionated Londoners; people everyone knows and loves, for better or worse. That their story sets out as a black comedy and careers into dark absurd drama is only indicative of the secrets and mysteries that have always given London its allure.

It is a film filled with comedy about modern day decisions and betrayals amidst an idiosyncratic character that could only be London. There are no social realist, internal dialogue shots here. There are no languishing shots of council estate playgrounds with lonely swings. Instead, a relentless script and tightly paced visual construction that allows the emotional core of the film to form the entertainment and drama.

It is a classic 'rites of passage' movie that brings to mind such classic bastions of British cinema as 'Quadrophenia' and 'Withnail and I', in a story that is bold, hilarious and unflinching.





AUTHOR'S & DIRECTOR'S STATEMENTS



Director's Statement:

My background as a documentary filmmaker has always informed my visual eye. The nature of waiting and watching. Knowing when to hold back and when to let the audience steal in. It is under this voyeuristic, documentarian sensibility that 'Something, Anything, Please' will succeed as a character-driven piece.

The dialogue here is king! Flashy camera angles and imposing MTV style fast edits would only cheapen the clarity of the writing and ruin the weight of the story.

As such, my visual style needs to service the dialogue – subtly. For example, the sole use of fixed lenses will best reflect the necessary intimacy or isolation of the majority of scenes. And, a pre-planned fluctuating landscape between wide and tight lenses will evoke and enhance the focus of Rob's world and the constant push and pull of modern city living as he heads towards his unwitting liberation.

Predominantly anchored, but for purposeful handheld moves, the camera will harness the spatial constrictions of the characters within a scene and ensure the characters' skin *jumps* off the screen. The unforgiving textures of the close-ups will force a spotlight on the highs and lows of the characters' roller coaster's, allowing the audience to share intimately in their joy or force them to bare uncomfortable witness to their anguish in the same moment.

Lighting will favour a naturalistic approach or be pre-set and arranged in order to facilitate a 360-degree style of shooting as often as possible. This will enable and encourage the actors to rehearse and act as in theatre. To ensure this technique does not simply flatten the frame, the film will be lit for black and white but shot on colour, thus creating innate dramatic perspective and shadow.

London is well known for its drab, dulled grey days. But, within each day exists the stained, misted, richly coloured highlights of a city full of experience. This age and feel will be underlined by the grained look of the film. The colour, image and grain of the film will degrade, akin to the use of faster film stocks', the more the story complicates. As each characters' story narrows toward its conclusion not only will the choice of lens help bring clarity to their story, but each individually designed characters' palette will clash with the others' accenting the clash of stories on screen.

Being a fully digital production means that the finishing process is as crucial, if not more so, than what can be achieved 'in-camera'. My experience and skill in post-production affords the production the expertise in maximising the quality and effect of the digitally captured 2K information. Consequently, emulation of film stocks and filmic effects will be pre-planned and coordinated with The Mill to fully stretch and reveal the possibilities of a format which still has many surprises and possibilities hidden up its' sleeves.





INDUSTRY TESTIMONIALS

'Something, Anything, Please will be a crowd pleasing turn from one of the UK's most exciting young film makers. It's simply one of the best screenplays I have read in many a year. It's got 'niche box office success' written all over it, and we are very happy to have been part of the development and the financing. Richard and his team are going to make an unforgettable movie.'

Mike Downey, F&ME, BAFTA Council Member
& European Film Academy Board Member

'There is a flavour to your writing that I haven't read since 'Shallow Grave.'

UK Film Council, Emma Clarke

'Something, Anything, Please' has the hipness and originality to be one of those rare independent films that stands out amongst the crowd... And right now every distributor I meet is crying out for another 'In Bruges' indy hit... this has the potential to be one of those.'

Caterina Leone, Future Film Finance Group UK

'The film wrestles with certain aspects of morality that are very much of this age and time, and are not yet explained even by sociologists or anthropologists. Surely, there's no need to mention how much the British film industry lacks projects such as this, badly... it could be absolute genius.'

Vlasto Sudar, Film Lecturer, University of St.Andrew's

'It's been a long time since I could really sit back and enjoy a story without having to spend hours and hours working my way through all the plot, plausibility, and characters issues... I actually laughed out loud in places – which I have to say is quite rare.'

Lara Moon, UK & LA based Script Editor

'Clearly written by people who know what they're doing.'

Laure Vaysse, Bankside Films (Worldwide Sales)

'I can't wait to see the whole fucking film! Make it, it's the perfect film festival jewel!'

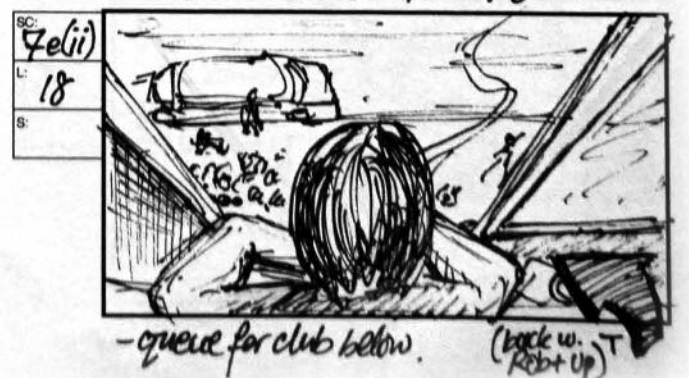
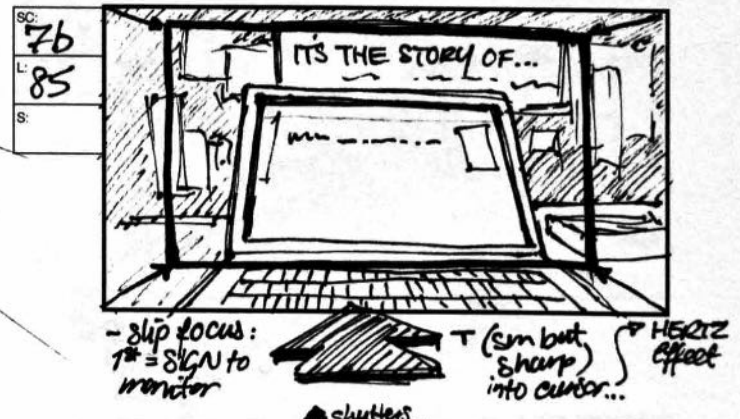
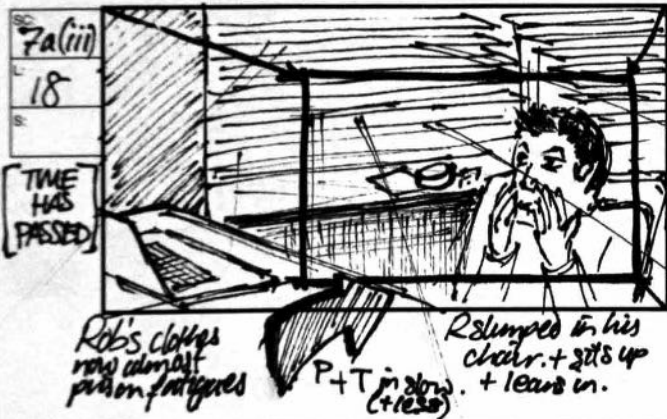
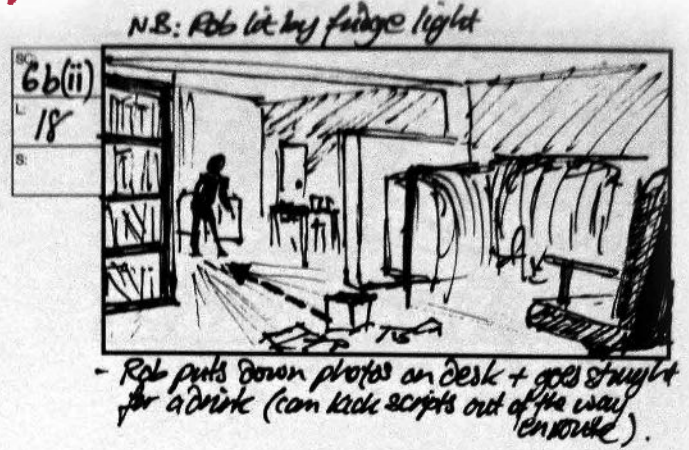
Carrie Keagan, Broadcast Film Critics Association

'It's punk, rock and roll, grit, sex, drug fuelled, violent, dirty and beautiful simultaneously.'

Evanly Schindler, President 'Interview' Magazine

...storyboard examples;

- An animation of the storyboards for the entire film, complete with accompanying soundtrack, is available upon request.



PROJECT STATUS

The management team and crew behind the film are not only incredibly experienced in both the commercial and independent sectors of the market, but their talent and successes in the industry have won them a ton of awards.

Their commitment to the project is bound by an irrepressible passion and enthusiasm to complete the film, because they all realise that 'Something, Anything, Please' is a rare gem – an opportunity to be part of an original, intelligent, commercially slanted film that has the potential to succeed beyond all expectations and become a classic piece of cinema.

Already secured for the production:

- Executive Producer – **Mike Downey**, MD of **F&ME** (see overleaf)
- Line Producer – **Anna Smith** (see overleaf)
- Casting Director – **Katy Moylan** (see overleaf)
- Director of Photography – **Vladimir Trivic** (see overleaf)
- 1st Assistant Director – **Dominic Channing Williams** (see overleaf)
- Production Designer – **Matilda Wainwright** (see overleaf)
- Stylist – **Aldene Johnson** (see overleaf)
- Award winning Colourist at **Moving Picture Company** – Paul Harrison
- Flame Artist and Effects Compositor at **The Mill** – Jeanette Williford
- Picture post-production facilities with **Molinare**, London
- Sound post-production facilities with **Zound**, London
- Lifestyle PR company – **Pfeffer PR** (see overleaf)
- Digital Marketing Agency – **Activeark** (see overleaf)
- Soundtrack composition by **'Exiles'** (Fiction Records)
- Set & Production Builders – **Rousseau Design** (www.rousseau.co.uk)
- 60% of the locations secured
- Sound Recordist and on-set Engineer
- Editor and Assistant Editor
- Hair and Make-up Artists
- Runners and extras
- Accountant and book-keeper



PROJECT STATUS

F&ME Company Profile (www.fame.uk.com)



Film and Music Entertainment is one of the UK's most successful and prolific independent production companies.

Formed by Mike Downey and Sam Taylor in January 2000. Stephen Daldry (two-times Oscar-nominated, director of *'Billy Elliott'* and *'The Hours'*) acts as Chairman of the board and executive producer.

With over 30 films under their belt, their achievements include winner of the Golden Lion in Venice, an Academy Award Nominee and multiple official entries in the Sundance, Berlin, Montreal, Toronto, San Sebastian and Locarno film festivals.

They are represented by some of the best names in international and domestic distribution and all their titles have been released in every major market in the world.

Executive Producer: Mike Downey

Mike Downey, producer and MD of F&ME, has produced a catalogue of over 30 feature films in 8 years under the F&ME banner that include the UKFC funded *'White Lightning'*, Saul Metzstein's *'GUY X'*, *'Deathwatch'* (Jamie Bell and Andy Serkis), Academy Award nominated *'Before The Rain'* and a slew of international coproductions.

Line Producer: Anna Smith

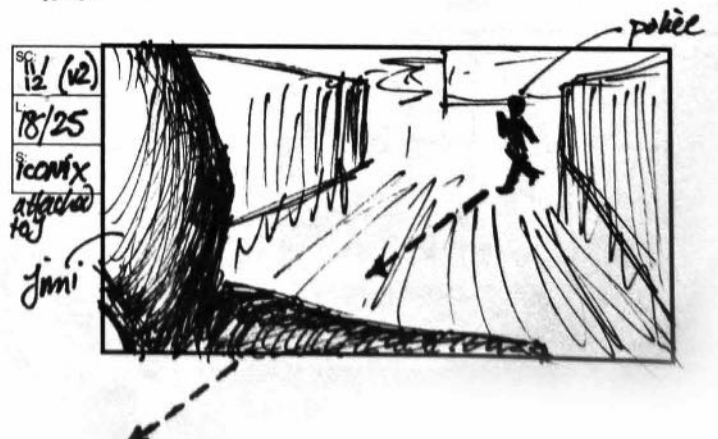
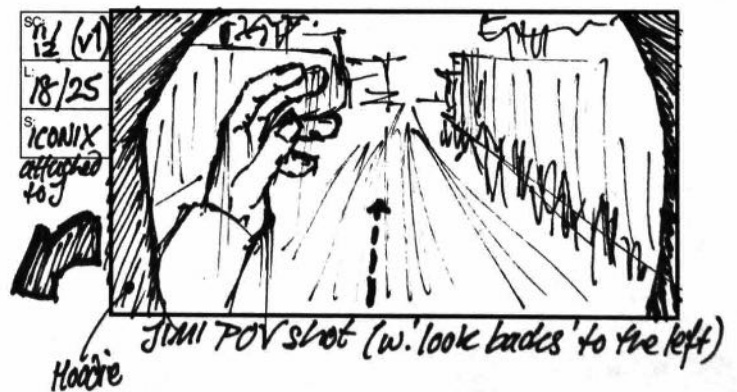
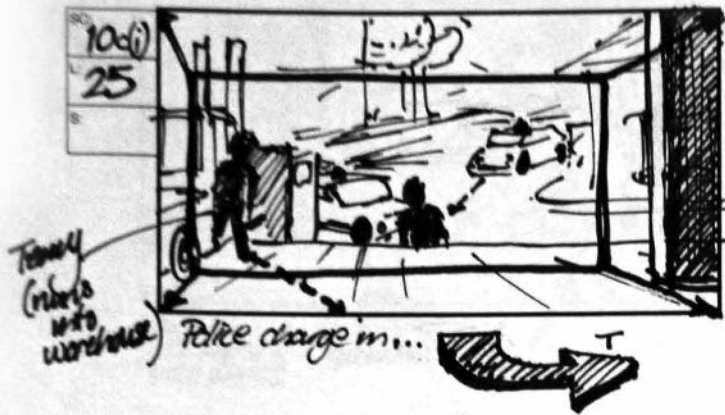
Previously Head of TV Production at 'Stink UK' (one of the biggest music video and commercials production companies in the world), Anna has over 8 years production experience in the commercial, promo, music commercial, EPK, documentary and animation sector, her reputation in the industry for bringing projects in on time and under budget precedes her. Anna's exhaustive resume pitches music videos for *Kanye West*, *The Foo Fighters* and the *Sugababes* against commercials for the likes of *Coca-Cola*, *Smirnoff* and *Playstation*.

Casting Director: Katy Moylan

Katy began her career as a production assistant at F&ME in London, but soon advanced to production executive with specific responsibilities for in-house casting. While at F&ME, Katy also worked freelance casting various films and theatre in London. In July 2009 she joined Ali Coffey Casting, one of Dublin's busiest and most respected casting agencies.

...storyboard examples;

- An animation of the storyboards for the entire film, complete with accompanying soundtrack, is available upon request.





Shoreditch

LOCATIONS & KIT

Locations:

Over two-thirds of the film is set in London and we have already secured 60% of the locations required. The main set is a 1600 sq. ft. warehouse space in the heart of Shoreditch. It is perfectly placed to utilise the unique locations available in the surrounding area that best service the story.

The remaining London locations are controllable, easily sourced interiors, less than half an hour away in Central London and the majority of the film will be shot at night. The few remaining exterior scenes are short and will be shot with secret cameras to allow the actors to interact seamlessly with London street life.

The remaining section of the film is set in Paris. With only a minimal number of locations it has been designed from the outset to be easily controlled. As such, nearly all the Parisian interiors will be recreated in the UK, with only a 2 day shoot required on location in Paris to complete exterior shots and scenes.



Rob & Maxine's flat

Production kit:

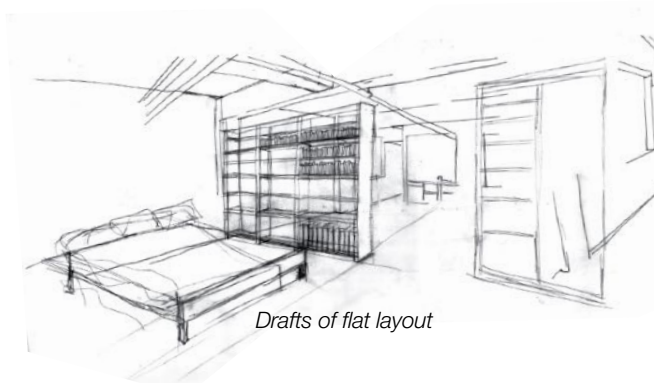
The production will be entirely digitally based to expedite the documentary-shoot stylistic and creative freedom of the actors.

Our chosen camera format is the 'Red Epic'. The picture quality is simply staggering and it produces a rich, vibrant image that rivals 35mm film. The camera provides us with astounding versatility for 'hidden camera' opportunities, helping to capture the naturalism and character of London.

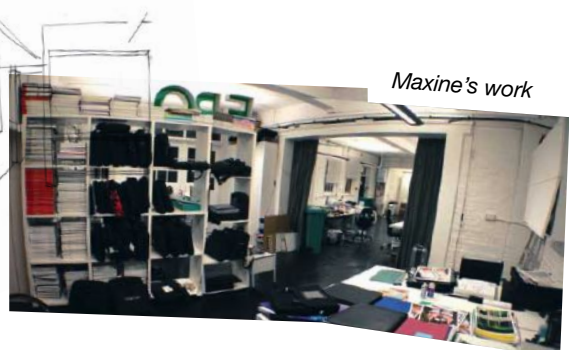
The aim and advantage of this camera is two-fold; not only will it allow a faster moving production, but also allows instant analysis of footage and instant integration with our edit facilities. Lighting will either be available light or minimal fixed sources in order to facilitate the proposed shooting style.

All production departments can hence be minimised to maximise their productivity and the production as a whole can focus more on capturing and perfecting the actors performance, rather than constantly waiting for sets to be prepared.

Post-production will all be serviced in-house at minimal cost, except for the grading, any necessary 'effect clean-ups' and all deliverables.



Drafts of flat layout



Maxine's work

...examples of MISS BUGS' artwork;



'...FIN' COMPANY PROFILE

...FIN is a collective of filmmakers established in 2007 by Richard Rudy and later joined by Stephen Scott-Hayward and Jovan Marjanovic. Its network of contributing artists and supporters extends from New York and LA to Brasil and the Balkans.

Richard met Stephen whilst in competition at the Aspen Short Film Festival, 2005, where Richard won for 'Rave Against the Machine'. Stephen didn't, but consoled himself with the fact he had two films in competition against Richard's paltry one. A close friendship was born which can be tested when questions of 'who's won more awards' or 'which is the best cheese' are raised.

Jovan Marjanovic started working for the Sarajevo film festival ten years ago. He is now Head of the Industry section of the festival and Bosnia's representative for the Council of Europe's film fund, Eurimage.



Jovan

Richard and Jovan met whilst filming 'Rave Against the Machine', a documentary on the music scene during and after the Bosnian war, in Sarajevo.

Later in 2008, Antti Lauronen joined ...FIN to focus on marketing strategies and online placement. After leaving corporate banking to finish his post graduate degree at the prestigious Cass Business School in London, Antti's talents were quickly mined by Helsinki's leading digital agency, 'Activeark'. He currently runs their London office.



Antti

The point of ...FIN is to produce films in the tradition of the best independent and mainstream cinema; films that distinguished themselves through story and attitude, creativity and style – films with a point and a purpose.

Our writers, directors, editors, photographers, musicians and designers bring a wealth of experience and passion to our stories – a diverse collection of characters making real films about real characters.

www.la-fin.com



Rich



Stephen

...FIN