

*A feature film treatment by the Stox Bros*

# “m o t i o n”

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*An arrogant stockbroker spends a single night trying to dispose of a female body – which he may or may not have killed himself – leading to a Faustian pact with an unhinged, Macedonian taxi driver.*

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*...Set in modern day London during a hot summer night, an arrogant stockbroker(Thomas) matches with a french student(Amelie) on a hook up app just looking for sex. During sex, she likes it rough but when Thomas wakes an hour later, Amelie is dead. Has he killed her or not? Thinking that the Police will scream murder, he spends the rest of the night trying to dispose of her body, but getting rid of a dead body, in the middle of the night, in central London, is not as easy as it looks. Soon, he is ringing his friend(Lewis) who owns a bar in Hackney, to see if he can keep the body there until he figures out what to do with it. Along the way, Thomas leaves his car unattended, and it is stolen. Using an app on his phone, Thomas follows the car with the aid of an unhinged Macedonian taxi driver(Bujar) who blackmails him for money in exchange for his silence concerning Amelie. As the night unfolds, Thomas finds himself trapped in a nightmarishly surreal vortex of improbable coincidences and farcical circumstances, where nobody is what they seem, and the end keeps getting further and further out of reach, culminating in a Mexican style stand off in a bar, where Thomas is forced to reevaluate himself and everything he knows'...*

S Y N O P  
S I S

*Thomas (30) .... arrogant, confident, rich stock broker, goes from being cool, calm, collected, to being manic, desperate, deranged. Frantically tries to get rid of Amelie's body, but can't seem to make it happen.*

*Bujar (50's) .... disarming, garrulous Macedonian taxi driver whom Thomas meets on his nightly travels, he sees an opportunity to take advantage of Thomas' situation, blackmailing him for money, leading to his own downfall.*

*Amelie (25) .... French woman in London travelling who is just looking for sex, likes it rough, ends up dying by choking, dead for the duration. Almost becomes Thomas' silent love interest. She also appears as a ghost and speaks to him.*

*Lewis (30) .... childhood friend of Thomas, owns a bar and has access to a meat locker in East London. He is roped in to help Thomas get rid of Amelie, but finds himself balking at what needs to be done.*

*Masoud (40's) .... work colleague of Bujar, and also from Macedonia. Helps him and questions his motives.*

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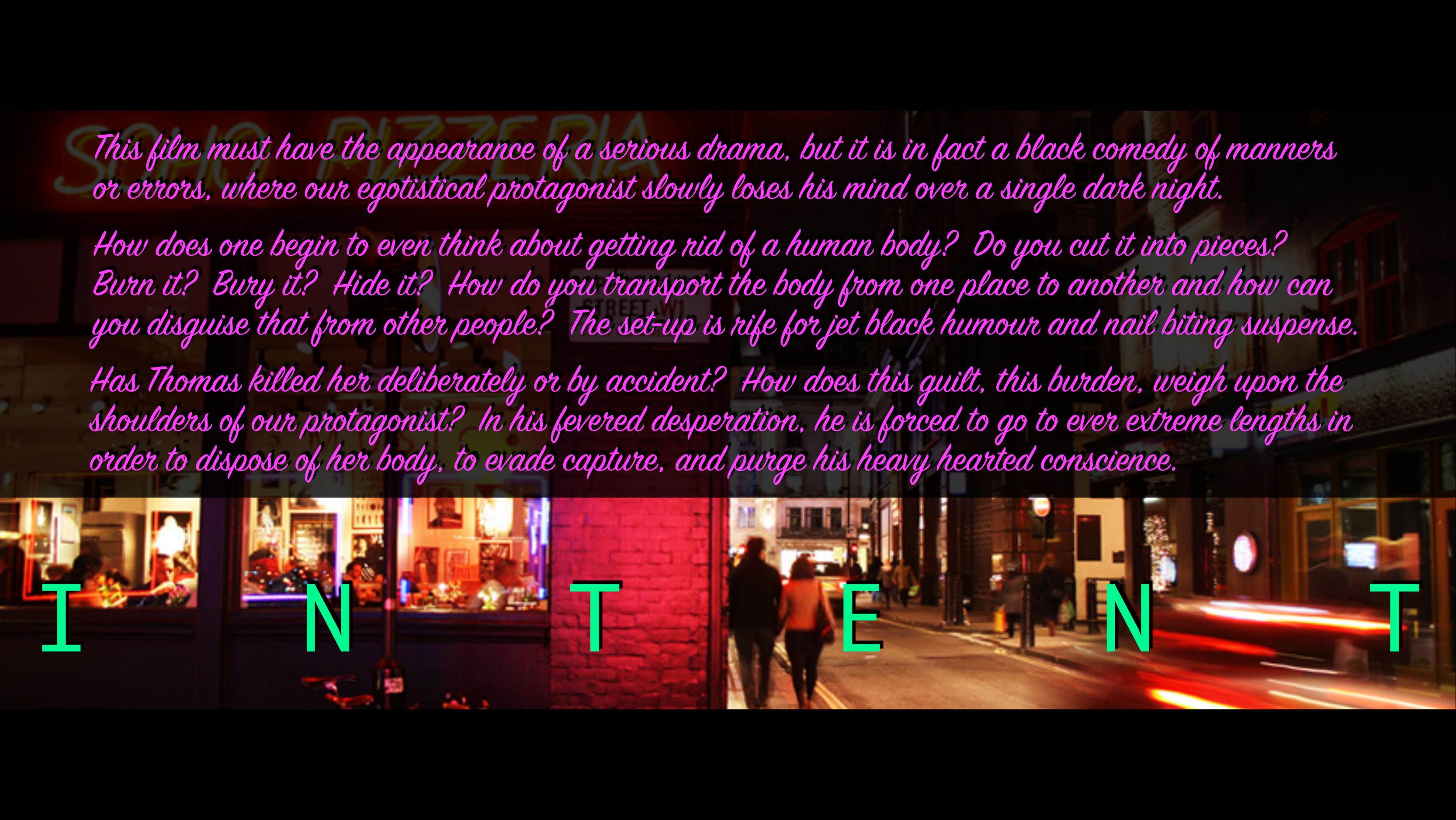
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*This film must have the appearance of a serious drama, but it is in fact a black comedy of manners or errors, where our egotistical protagonist slowly loses his mind over a single dark night.*

*How does one begin to even think about getting rid of a human body? Do you cut it into pieces? Burn it? Bury it? Hide it? How do you transport the body from one place to another and how can you disguise that from other people? The set-up is rife for jet black humour and nail biting suspense.*

*Has Thomas killed her deliberately or by accident? How does this guilt, this burden, weigh upon the shoulders of our protagonist? In his fevered desperation, he is forced to go to ever extreme lengths in order to dispose of her body, to evade capture, and purge his heavy hearted conscience.*

I N T E N T

The background image is a composite of two night street scenes. The left side shows a brightly lit pizza shop with a sign that says 'PIZZERIA'. The right side shows a street with a blurred light trail from a car, suggesting motion. The overall atmosphere is dark and moody.

*Sex.  
Masculinity.  
Greed.  
Fate.  
Money.  
Ego.  
Coincidence.*

**T H E M E S**

*This will be a sly deconstruction of the male ego in the context of 21st Century London.*

*How many men conform to the stereotype of what it means to be a man in 2020? Do you have to wear a suit? To look clean and well presented? To be sensitive and caring? Or do you have to be rough and available? To pursue money and power? In an age of narcissus and hook up culture, what is the psychology of the modern man and how does this affect his behaviour?*

*Taking cue from Grayson Perry's book 'The Default Man' and Freud's 'On Narcissism', this film will endeavour to explore the comic horrors and the psychological frailty that lurk behind the facade of every man when the mask falls away and the only place to turn is inside yourself.*

C O N T E X T

*We want this film to be a twisted, unusual and ultimately moving love story. As Thomas goes on his bizarre and desperate journey to purge his conscience and dispose of her body, he also begins to care for Amelie as he tries to keep her body safe and sound. When her body gets hurt or damaged, Thomas becomes protective, emotional and dare I say, loving.*

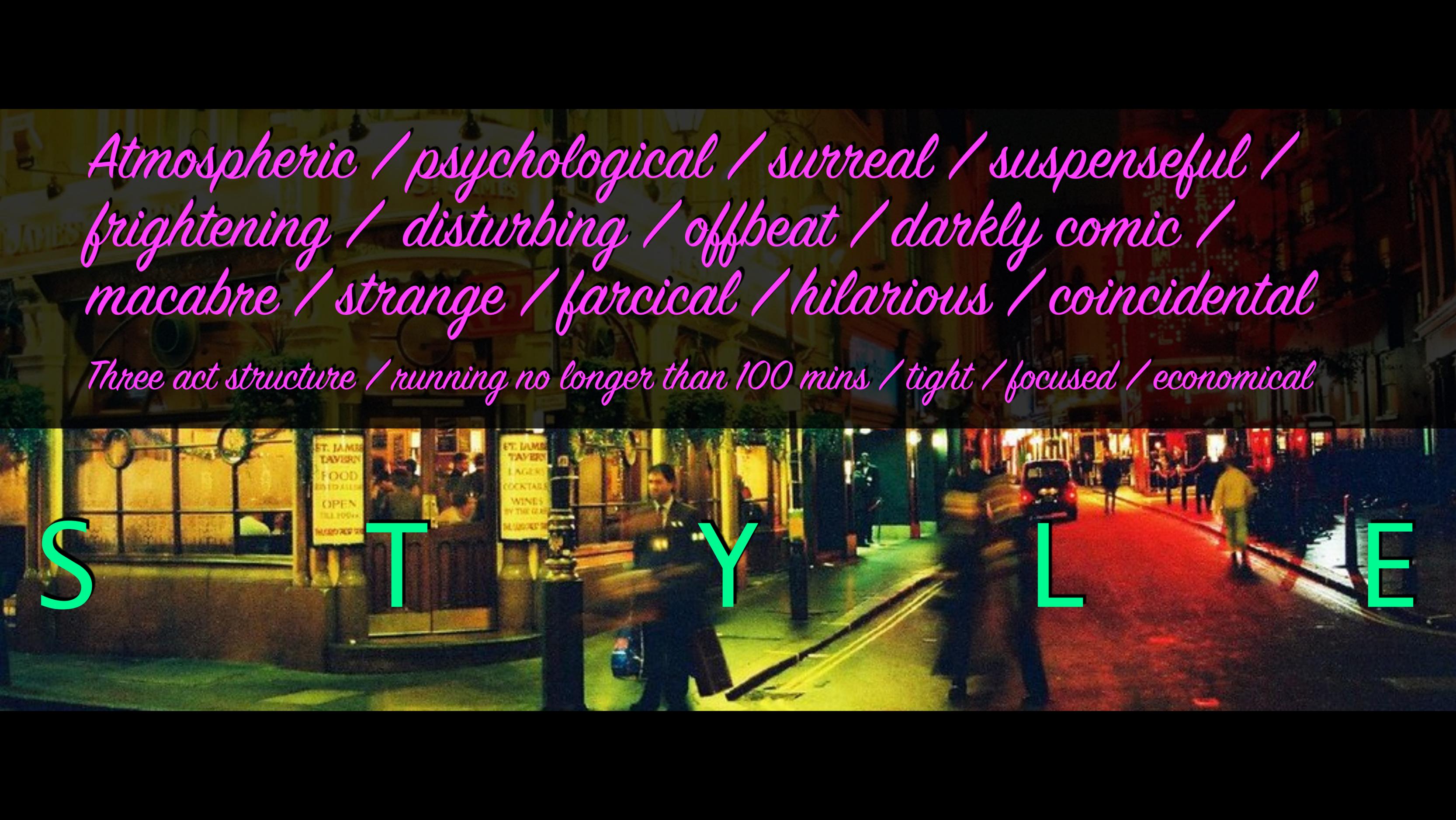
*As Thomas begins the film, he is arrogant, self entitled, and believes women are simply toys to be played with and used. The grand and darkly comic irony is that through her death, and the close proximity to her dead body, he learns the virtuous values of love, selflessness and affection.*

L O V E S  
O R Y



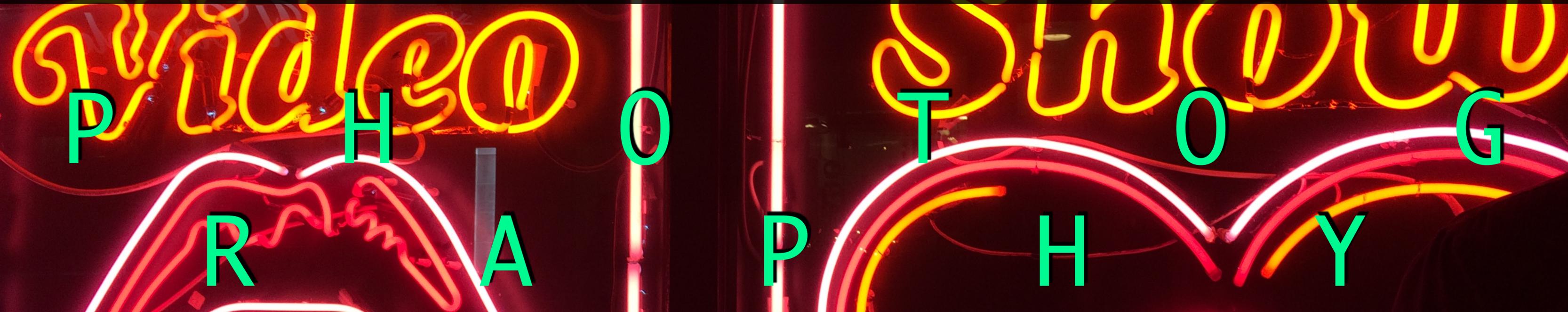
*Atmospheric / psychological / surreal / suspenseful /  
frightening / disturbing / offbeat / darkly comic /  
macabre / strange / farcical / hilarious / coincidental*

*Three act structure / running no longer than 100 mins / tight / focused / economical*

A night street scene with a pub and a car. The scene is lit with warm yellow and red lights. A man in a dark suit is walking on the sidewalk. A car is driving on the street. The scene is a still from a film.

**S T Y L E**

*In order to achieve a cinematic look that is worthy of our grand designs, we will shoot the film on the Arri Alexa mini with the Russian Lomo lenses in 2.66:1, lending the film a rich, widescreen, sweat drenched quality worthy of a Bunelian noir on acid. The style will be momentous, quick, urgent, frenzied. Zooms, steadicams and fast dolly shots in and out will be utilised to create the frenzy, fear and despair of what is happening inside our protagonists fractured heart and mind. The lighting will be heavily underexposed, highlighting deep blacks contrasting with the buzzing, vibrant neon of Central London, setting the scene for a delirious black comedy, pregnant with sticky discomfort, and menacing implications.*

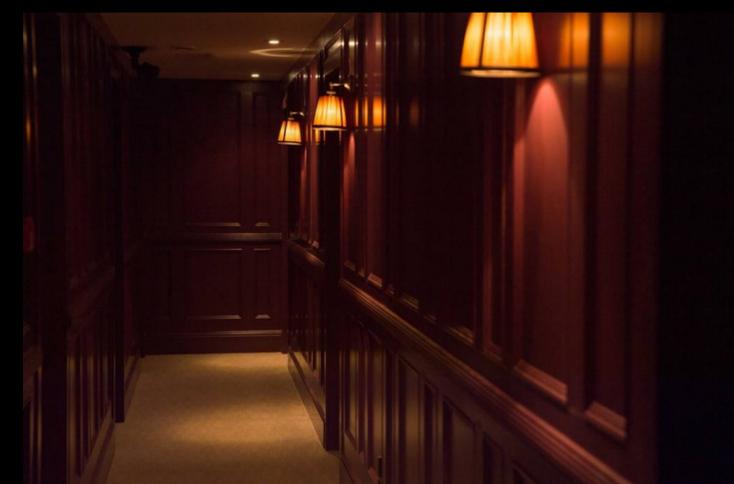


*The film needs to have a curiously eclectic musical approach. Using classical instruments, it needs an operatic, momentous, yet darkly comic tone to express the propulsive events of a long, dark, night of the soul. With each new twist and turn, the music must drive the narrative forward, but with a feeling of puzzlement, despair, and longing for our protagonists misguided actions.*

*We will also use pop songs that come from within the context of the world he inhabits, such as music from bars, restaurants, radios, phones et al. This duality will enable us to ground the story within a real world, while also highlighting the more psychological elements of our protagonists dilemma.*

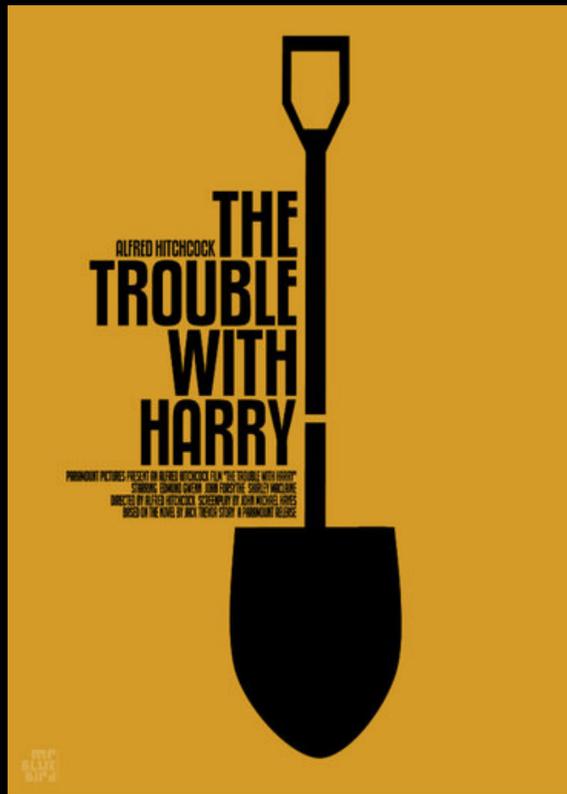


MUSIC

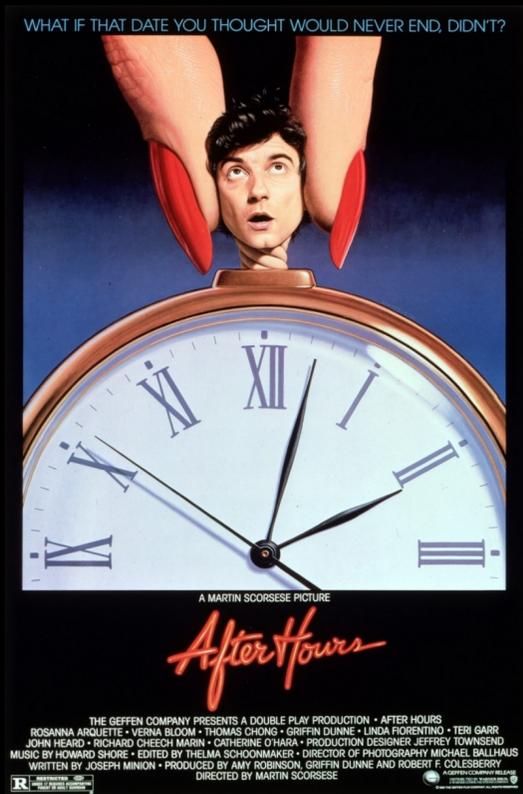


R E F E R E N C E S

'Trouble with Harry, The'  
- Alfred Hitchcock - 1955



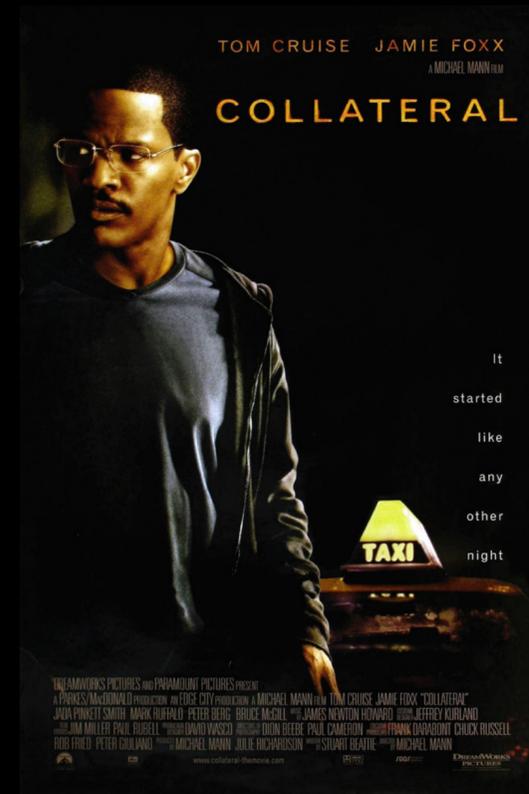
'After Hours' - Martin  
Scorsese - 1985



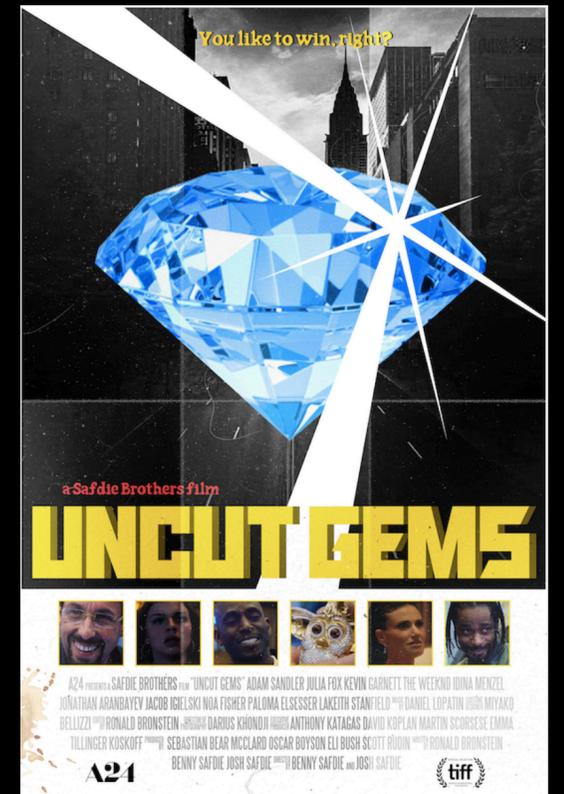
'Punch-Drunk Love' - Paul  
Thomas Anderson - 2002



'Collateral' - Micheal  
Mann - 2004



'Uncut Gems' - Safdie  
Brothers - 2019



C O M P A R  
I S O N S