

A LOST NORTHERNER FILM

THEA GAJIC

THOM PETTY

JAZ HUTCHINS

CHACONNE

LOST NORTHERNER PRESENTS

"CHACONNE" THOM PETTY THEA GAJIC JAZ HUTCHINS | PRODUCTION DESIGNER ANA BALDINI
DIRECTOR OF PHOTOGRAPHY OLAN COLLARDY | COMPOSER SIMON FISHER TURNER | EDITOR TIFFANY PLACE
WRITTEN BY THOM PETTY | DIRECTED BY FRANCESCA BRILL

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chaconne *n.*
ʃə'kɒn

a slow dance forming a set of variations on a harmonic progression

SHORT SYNOPSIS

A musician, a carer.
Same streets, different lives.

Can an act of kindness bridge the divide and make a difference?

MEDIUM SYNOPSIS

Classical pianist Jonathan finds himself unable to work after an accident.

But the physical injury is soon compounded by a darker, psychological pain as he fends off the world around him, including music itself. London has never felt so lonely.

The arrival of Kimberly, an agency carer, at first feels like an invasion.

CHACONNE charts the coming together of two people from the same streets but with very different lives.

What does it take to forge a connection and stave off loneliness in the modern world?

LONG SYNOPSIS

Jonathan, a classical pianist, has always been successful. But recently a flood of younger talent has risen to the top and he's feeling the pressure. The creative industries are cruelly fickle.

Throw in an accident which has left him unable to maintain his playing commitments, and the downward spiral continues. His city of London, normally a source of inspiration and musical connection, has become a lonely and challenging place. His once golden relationship with music is lost.

The unexpected arrival of Kimberly, an agency carer sent by his well-meaning family, is nothing short of an invasion. How could she possibly begin to understand the complexity of his needs and difficulties?

But as the days pass, the chaconne between them begins and a gentle discovery of common ground unravels.

Despite their different lives they are products of the same streets. Can Kimberly be a catalyst for hope?

TECHNICAL INFO

GENRE

Drama

COMPLETION

25th May 2018

PRODUCTION LOCATION

South London, United Kingdom

LENGTH

13 mins

SCREENING FORMATS

DCP / DVD / .mov
Stereo

ASPECT RATIO

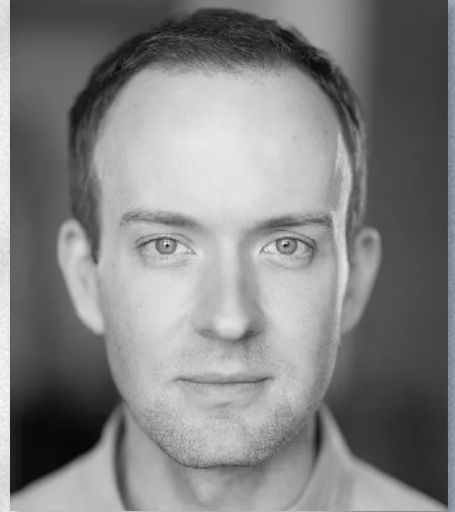
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CAST

JONATHAN - THOM PETTY

Film: Mary Queen of Scots (Working Title), Born a King (Celtic films), Drifters

Theatre: 1984 (West End), Les Liaisons Dangereuses (Donmar Warehouse/NT Live), Oh What a Lovely War (Oldham Coliseum), Light Shining in Buckinghamshire (National Theatre), Housed (Old Vic), The Three Sisters (White Bear), The Early Bird (Lion and Unicorn), On Religion, Sink the Belgrano (Bridewell Theatre)



KIMBERLY - THEA GAJIC

TV: Enterprice (BBC)

Theatre: Rise, Housed (Old Vic)

Writer/director: The Importance of Skin, Run, Eli. Thea was a 2017 Sundance Ignite Fellow.

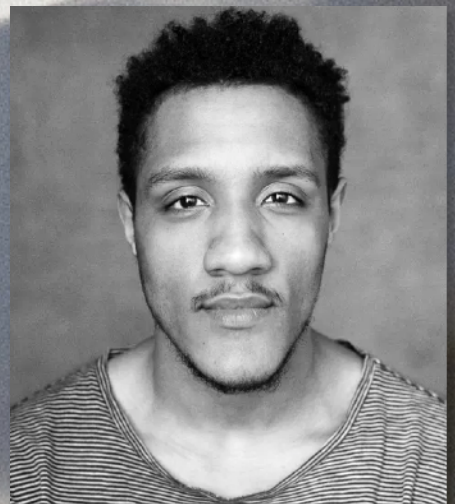
Thea grew up in the South London neighbourhood where CHACONNE was filmed.



ANTHONY - JAZ HUTCHINS

Film: Guilt, Pride & Pack, Elle & Naomi

Theatre: Moonfleece (Pleasance Theatre), What Once Was Ours (National tour), Burnt Toast (Theatre503), The Red Balloon (Southwark Playhouse), Stay Happy Keep Smiling (Jermyn Street)



FRANCESCA BRILL - Director

Francesca trained at RADA and worked extensively as an actress in film, television and theatre. She went on to study screenwriting at the NFTS and has written original and adapted feature screenplays for major production companies and studios in the UK, Europe and the USA.

She has recently co-created a television series, *THE HUSH*, which is in development with Noel Clarke and Jason Maza's company Unstoppable.

As writer/director:

- *EXPECTING (short)*, broadcast by Channel 4 in the 'Shooting Gallery', shortlisted by British Screen "Short and Curlies" and by the BFI New Directors Scheme (Madrid, Tel Aviv and Montreal Film Festivals).
- *LEO AND THE VIRGIN (short)*, American Academy Arts and Sciences shortlist.
- *CUCKOO*, a feature co-written with Luke Watson, developed by the BFI and voted onto the Brit List for best as-yet un-produced screenplays.

Her first novel 'The Harbour' was published by Bloomsbury and was chosen to be an Amazon Rising Star.



OLAN COLLARDY - Director of Photography

Olan Collardy's cinematography is an infusion of his passion for art, culture and style. His unique attention to detail and aesthetics coupled with ability to craft light enables him to capture the dramatic and compelling images he has become known for.

His diverse output ranges from television/web drama series to fashion, lifestyle and luxury brands.

He has also worked on series of short films that have generated a cult following amongst indie film enthusiasts.

His accolades include **Short of The Week**, **BFI Future Film Festival** and a **Sundance Film Festival** selection.

SIMON FISHER TURNER - Composer

From child actor to teenage pop idol, self-confessed 'extreme sound freak' to acclaimed solo recording artist, Simon Fisher Turner's career has been nothing if not varied. His early acting credits included film and TV roles from *Black Beauty* to *The Big Sleep*. At the same time he fronted various '70s pop acts, releasing his first solo album in 1969.

Simon's life as a film composer stems from his association with Derek Jarman in the 1980s and '90s. His scoring credits for Jarman included *Caravaggio*, *The Last of England*, *The Garden* and *Edward II*. His final film for Jarman was the powerful, poignant *Blue*, where a soundscape recorded by Simon at Brian Eno's country house, together with Jarman's AIDS-inspired spoken words, stood in for visuals - only a blue screen was projected. The film won a Michael Powell Award. Simon subsequently toured *Blue* around the world, performing his music at live screenings.

In May 2014 Simon won an Ivor Novello award for his score for the BFI's restoration of the 1924 film *The Epic of Everest*, the official film record of Mallory and Irvine's ill-fated 1924 Everest expedition. The score is a collage of instrumental and 'found' sounds, "made possible" (according to SFT himself) "by the internet connections we have these days. It's a soundtrack made from found and stolen life sounds, alongside new music and fake foleys".



A note from the director, Francesca Brill

My passion for CHACONNE lies in its subtle rendering of a fleeting moment in two peoples' lives; a moment which on the face of it is insignificant but, in its effect, is huge. It's a statement of faith in human nature, a raging at the danger of increased isolation, with added heart and a lightness of touch.

More and more people, especially young men, are suffering from a form of despair and an inescapable sense of isolation. It's a hidden sickness. CHACONNE is the story of how an act of kindness can save a life.

We designed the aesthetic to be dense and lush in contrast to the subtlety of the performances, in which profound emotions, fear, loneliness, rejection, affection, are seen on faces rather than heard in dialogue. Simon Fisher Turner's beautiful score is full of depth and, quite literally, resonance. It underlines the massive impact of the apparently small drama on the characters' lives.

My vision for CHACONNE is summed up by the un-remarked poetry of a London park in winter and the stark foreboding of a tower-block illuminated by the love of those who live there. It's impossible for us to look at such a building and not be reminded of the tragedy of London's Grenfell Tower. This shadow falls on all of us. In telling this story of kindness and human connection, at this time of anxiety and increased isolation, we are acknowledging in our small way the immense and life-changing power of hope.

A note from the writer, Thom Petty

Britain's apparent obsession with "class" and "class divides" can feel destructive at times. The inference that people from different backgrounds are somehow immiscible is at best unhelpful. Recent tragic events in West London have gone to show how disconnected a neighbourhood can feel.

Modern city life can often feel poignantly lonely. Although a constant stream of electronic social interaction washes over us, real life encounters can be brief and disconnected.

As a musician, the pressure to succeed, to be excellent, is very great indeed. But musicians and other creatives are often their own worst critics, and the pathway to self-destruction is never far away.

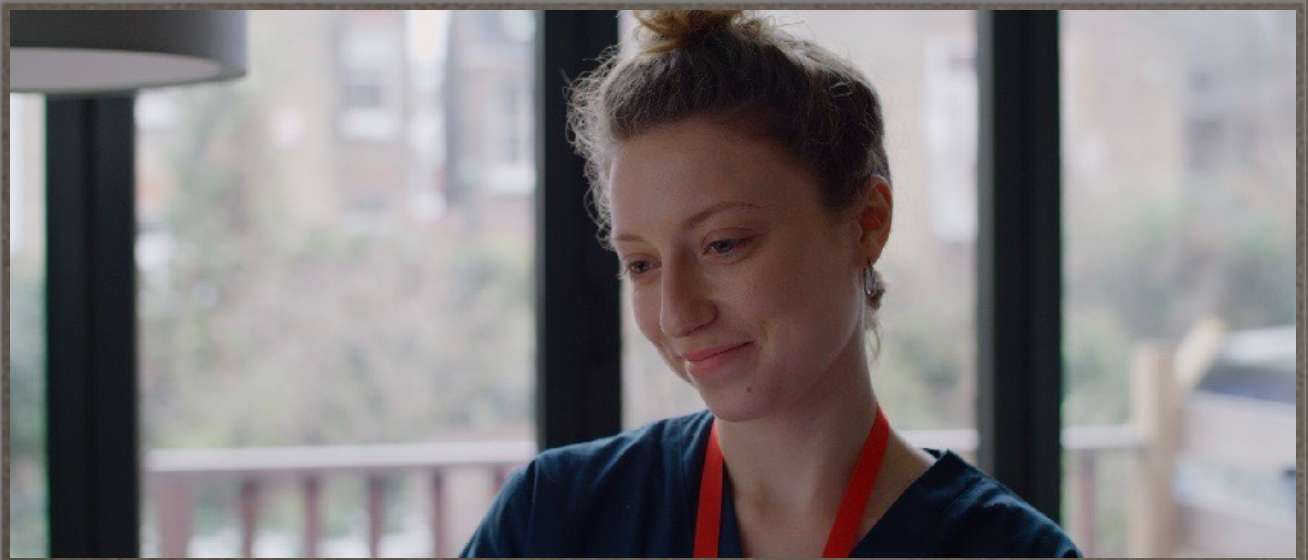
In writing CHACONNE I wanted to glimpse two people from different backgrounds coming together. Initially, they wrong-foot each other, but the modulation from awkward strangers to companionship is surprisingly small. The briefest of life encounters can still have significance.

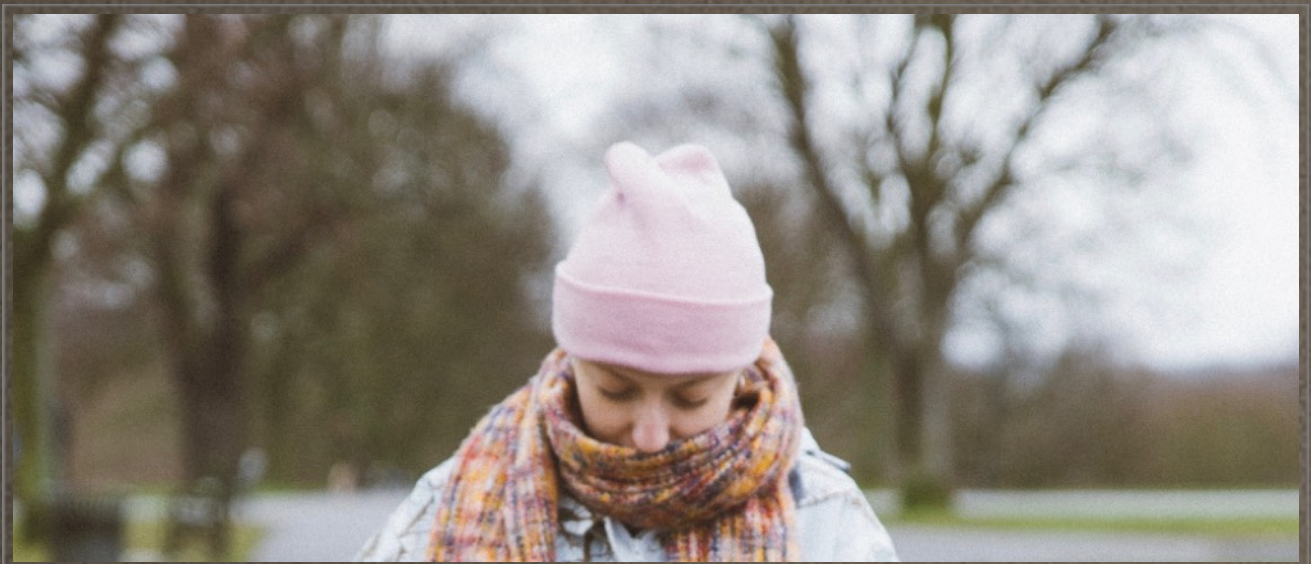
The "chaconne" structure was the perfect analogy for the film: a slow, dance-based variation in which the harmony develops and unravels with time.

After all, we're living on the same streets and sitting on the same park benches.



STILLS





A man with a beard and blue eyes is looking out a window while talking on a mobile phone. He is wearing a dark sweater. The background is blurred, showing an outdoor scene with trees and buildings. The text is overlaid on the bottom left of the image.

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