



# LATE

## SUMMARY

Neither buddy-movie caper, nor saccharine, rom-com fare, *Late* is a portrait of true female friendship: knotty, supportive, frustrating, indispensable.

Lauren and Ellen are normal young women, facing a normal situation. One that almost every woman faces, and not once; the sort of thing that very few men are privy to: something potentially life-changing, but also everyday.

And they don't change radically (very few people change over the course of twenty-four hours), they just carry on, their friendship strengthened by another moment of kindness.

TwiceCut Films and I, Firefly Productions present  
a ROBYN FOX film

# LATE

FEMALE INDEPENDENCE, STRENGTH, VULNERABILITY AND FRIENDSHIP

[www.lateshortfilm.co.uk](http://www.lateshortfilm.co.uk)  
@lateshortfilm

## CONTACT

[info@ifireflyproductions.com](mailto:info@ifireflyproductions.com)

Tel: +44 7970 023632  
[www.ifireflyproductions.com](http://www.ifireflyproductions.com)  
[www.twicecutfilms.com](http://www.twicecutfilms.com)





## SYNOPSIS

It's the early 90s, long before the hope and disappointment of the Blair government, in what now feels like the near, pre-modern past. LAUREN (24) wakes up with her ex GREG (27) next to her, and a sense of not-again regret.

But this time feels different. As she and ELLEN (25) plough on with the minutiae of life (hangovers and low-paid bar jobs), LAUREN worries that she hasn't been as careful as she might, and that maybe these trysts have forced a different future.

The prospect of a child, of pregnancy, of Greg in her life now and forever. The certainty, the surely not, and the friend who makes her feel better – that's *Late*.





## DIRECTORS BIOGRAPHY

Robyn has always been involved in theatre and film, directing her first theatre production at the age of 16. Her love of directing and film-making encouraged her to gain the experience and knowledge she has today through the Assistant Directing route. For the past 12 years she has worked on a wide variety of award winning productions including *This Is England 86*, *The Crimson Petal and The White*, *Black Mirror* and *Hank Zipzer*. She has been a BAFTA crew member for the past 3 years.

Most recently she has directed a successful Super 8 short film *Stay With Me* as part of the Straight 8 film competition. It was selected to be screened in London and most recently at Corvallis Queer Film festival, Seattle.

Robyn's love of celluloid, the theatre and traditional film-making is what makes her films beautiful, raw and cinematic. Working as a female 1st AD has not been easy in the male dominated department. Robyn has worked hard to get to this stage in her career and *Late* is just the beginning.

## DIRECTORS STATEMENT

Female independence, strength, vulnerability and friendship: these are what *Late* represent.

Lauren is not a planner. She lets life dictate her path, and tries to have fun along the way. Her character is fun, slightly forgetful, and the audience be witness to the embarrassment, uncertainty, panic and relief.

I'd like *LATE* to connect with women who associate with the later emotions in particular because I feel that if all women had: no financial worries, a stable job, a good environment in which to raise a child, love and support from friends and family, that the realisation that they are not going to give birth becomes sadder and more complex.

Further, it shows how much of a woman's decision to raise a child is driven by the context, pressures, and attitudes of the world in which we live.



## INTERVIEW WITH THE DIRECTOR

### WHY DID YOU CHOOSE TO SET THE FILM IN THE EARLY 90'S?

I chose this era for a number of reasons including nostalgia and that the 90s provides a back-drop of independence from technology. Answers, solutions, and friends were not digitally accessible, emphasising the importance of meaningful relationships

Raising a child as a single woman was more difficult, there were fewer options for support, and the stigma around contraception and pregnancy was still ingrained. Lauren is discovering a life different to those expectations, a path to independence, but it's not an easy one.

### WHY DID YOU CHOOSE TO SHOOT ON 16MM?

I've chosen to shoot *Late* on Super 16, because I want it to feel like we are stepping into this recent past. But also because, as Ed Lachman describes, it 'gives a certain emotionality to the image that feels more human'.

*Carol*, *Black Swan* and *Jackie* are recent aesthetic analogues. The film has a broad, dynamic range and I want to capture beautiful colours with a gritty quality, as if we are looking at photographs of memories.

### HAVE YOU INTEGRATED YOUR OWN LIFE EXPERIENCES INTO THE FILM?

Of course. When I started prep on *Late* I found myself chatting to many to my friends about their experiences of a possible unexpected pregnancy. My life experiences undoubtedly became part of the film as did those of the female crew members and all the women I spoke to during the making of *Late*.

### YOU HAD MANY WOMEN WORKED ON THE FILM, DID YOU INTENTIONAL SEEK OUT FEMALE CREW MEMBERS?

I feel very lucky that I know many amazing women in the industry, and truth be told the first people I approached to be part of this production were all women. Getting female crew on board this production was not difficult. And it really was amazing to turn around on set during the filming of a scene where Ellen had to be naked in the bath tub and see that I was surround by women.

However I really wanted to work with a female Director of Photography, Editor and Composer. I felt that they could bring an understanding of the subject and they could draw upon their own personal experiences.

One of the themes of the film is friendship between the *Lauren* and *Ellen*. Making *Late* has reinforced the natural friendship bond that women have through our shared experience.





## WHY DID YOU INTERGRATE VOICE OVER INTO THE SOUND DESIGN?

During my research period and talking to many women about their experiences of friendship, independence and vulnerability growing up . I realised that I discovered that every woman has a story to tell and an experience that is shared with many other women. I wanted to create an extra layer of narrative to the film and bring reality into the film. This is a real story about real women and that element had to be explored within the sound design.

## WHAT WAS IT LIKE WORKING WITH KT TUNSTALL?

As a musician myself the score was the 2<sup>nd</sup> most important part of the film. KT was a dream to work with. She loved the realness of the story and the truth behind it. When we first met we found ourself's talking about the emotions behind the film and our own experience's.

KT was very easy to talk to and she embraced my idea of integrating the V.O. into the sound design. She became a good sounding board for me and offered the

reassurance which I needed during this part of the film. We worked seamlessly together, she really understood what I wanted the message I wanted the score to send.

She has created a very personal score which hits all the emotional moments and beats. She captures *Laurens* journey so eloquently and delicately. You can really hear the vulnerability which the score brings.

KT has created a new narrative through the score and extra character which the film needed.







## WHY DID YOU CHOOSE TO CAST NATHALIE EMMALUEL?

Nathalie and I met up prior to the final decision to make the film. It was really important to me that the lead actress embodied the ideals of the character and the understanding of her journey. I spoke to Nathalie about the ending of the film and the moment of seeing the child in the hallway for the last time, she understood that I wanted a sadness to the ending but also hope. I knew that she understood how I wanted her character to be portrayed and the journey she would go through.

## DID YOU ENCOUNTER ANY DIFFICULTIES DURING THE PRODUCTION?

We only had 3 days to shoot the film which itself was a very tight schedule. There were toddler elements of the script were very challenging and ambitiously written. I had to simplify the toddlers direction because of the limited compression of a two year old. I was worried that they toddlers story line would get lost and the film wouldn't work. , However Nathalie was able to deliver the emotional performance with minimal interaction with the toddler.

## IS THIS FILM POLITICALLY DRIVEN?

The film wasn't intended on becoming part of a political movement. However the film has a theme of female independence, solidarity and friendship. During the production process there has been a rebirth of the women's rights movement. Which is apt considering the time period in which film is set. It would make me proud to see the film become part of the global awakening of female solidarity.





## NATHALIE EMMANUEL - LAUREN

Nathalie Emmanuel began her acting career appearing in theatre in the late 1990s, accruing roles in various West End productions such as the musical *The Lion King*. In 2006, she began her on-screen career by starring as Sasha Valentine in soap opera *Hollyoaks*, after which she appeared in various British television series until her debut film appearance in *Twenty8k*. Emmanuel gained international recognition by starring as Missandei in the fantasy series *Game of Thrones*, and achieved further fame with supporting roles in action films *Maze Runner: The Scorch Trials*, *Furious 7*, *The Fate of the Furious* and *Maze Runner: The Death Cure*.





## JULIA CRANNEY - ELLEN

Julia is an actor and writer originally from Merseyside and the Co-Artistic Director of multi award winning Pennyworth Productions. Recently nominated for an Office for Most Promising New Playwright, her credits as a writer include Moments (Hope Theatre), Empty Beds (Arcola Theatre), Deadlock (Theatre 503) and The Other Line (ADC Theatre). As an actor her credits include short films Fulcrum (TriForce), Stroopwafels (DSL), Sound of Fear (Directors UK) and Removed (Blindspot Films). On stage her acting credits include Empty Beds (Arcola Theatre) Blink (Liverpool Everyman) Faustus (Cambridge Arts Theatre) and The Bright and Bold Design (New Diorama).



## ENYI OKORONKWO - GREG

Enyi trained at the Royal Central School of Speech and Drama. For Bristol Old Vic: *Junkyard* (Headlong, Bristol Old Vic, Theatre Clwyd and Rose Theatre Kingston).

Other theatre includes: *Boy with Beer* (King's Head); *The Unknown Island* (NT workshop); *wonder.land* (Manchester International Festival/National Theatre); *No More Starmix* (Lost Theatre); *A University Speaking* (Theatre 503); *Arthur's World* (Bush Theatre).

Film Includes: *A Midsummer Night's Dream*.



## KEY CREW BIOGRAPHYS

### DREW GEPP - EXECUTIVE PRODUCER

Drew is a fiction and film writer from London. He set up Twice Cut with Ollie to tell meaningful stories, starting with Ferried (2016), starring Richard Cordery and Navin Chowdry.

Other than Late, Drew is working on two features and a short under the Twice Cut banner, a further feature and television series in collaboration with the animation studio Carse and Waterman, and two children's books. The representation of strong, real women and under-represented voices is at the forefront of Drew's mind and work at all times.

### OLLIE WATTS - PRODUCER

Ollie produced Symptoms, directed by Marianna Dean, which premiered at Leeds International Film Festival. Ferried, the first project under the Twice Cut Films banner, has been screened in London, Rome and Ireland.

Ollie came to filmmaking after four years in finance, having studied physics at Oxford University. This professional experience has given Ollie a keen eye for detail and budgeting, and an analytical, problem solving mentality that ensures projects run smoothly.

### ALEXANDER PRESTON - CO-PRODUCER

Alexander is best known for his music video and commercial production work. He has in recent years expanded his area of focus to include the narrative, feature and short film worlds. He has a feature coming out this year called 'Bottlenecks' featuring Mark Addy, Hermione Norrie and KT Tunstall.

### SIMONA SUSNEA – DIRECTOR OF PHOTOGRAPHY

Simona is an award winning cinematographer, alumni of the UK's National Film and Television school. She first studied at the prestigious Romanian Film School and internationally, under the tutorship of Brian Tufano BSC and Vilmos Zsigmond ASC. Her work has been screened at BAFTA and Oscar-qualifying film festivals, showcased in galleries and museums and awarded by Kodak. She recently Photographed two other shot films as well as Late with Aneurin Barnard (Dunkirk) and Mia Morgenstern. She recently shot commercials for Stella McCartney and Apple.

Simona is also a member of Illuminatrix rising the UK's female DOP collective

### KT TUNSTALL - COMPOSER

KT Tunstall's career in music speaks for itself. Brit Award winner, Ivor Novello winner, Grammy Award nominee, Mercury Award nominee - with record sales in excess of 7 million, and a prolific global touring career.

Whilst songs from her five studio albums have been widely used in film and television for over a decade, she has recently made strides into the world of dedicated film music. After studying in California as one of six fellows chosen annually for the Sundance Film Institute's Feature Film Composers Lab, she has gone on to collaborate with critically acclaimed composers such as AR Rahman on 'Million Dollar Arm', Chris Lennertz on the movies 'Bad Moms' and 'Smurfs: The Lost Village', Ilan Eshkeri on Jim Loach's 'Chasing Satellites', as well as providing original songs for major releases through Warner Brothers and Disney.







### JULIA CRANNEY – WRITER

Credits as a writer for stage include Empty Beds (Underbelly, Edinburgh Fringe & Arcola Theatre, London), Moments (Hen & Chickens, Camden Fringe), Deadlock (RWR at Theatre 503), The Other Line (ADC Theatre), Duff (Shortlisted for the RSC/Other Prize 2014) and the Cambridge Footlights Pantomime 2013; The Princess and the Pea.

### FIONA CROSS – CASTING DIRECTOR

Fiona is Casting Director and Agent based in Wimbledon, London. She is passionate about equal opportunities and diversity in the media. She is currently working with Sheila Nortley and Bernard Kordieh on a TV Pilot starring Aaron Fontaine. Aside from Late, she also recently cast Daisy, directed by Nancy Paton and starring Max Brown, Hattie Gotobed, Lucy Russell which received 10 awards, including one for Best Actress for Hattie Gotobed.

### REBECCA LUFF – EDITOR

Rebecca Luff is an award winning editor based in London. Her short films and installations have included Academy award winner Ruth Wilson, Nathalie Emmanuel (Game of Thrones), Tamla Kari (inbetweeners movie) and Romany Pajdak (Royal Ballet). Her latest short 'Fell' was funded by Academy award winning producer Iain Canning (The King's Speech) and backed by BAFTA nominated producer Trevor Beattie (Moon). From a degree in a drama and a background in contemporary dance Rebecca brings a very rhythmic and expressive quality to her work. Her commercial clients include Uncief, Samsung, Sky and VW.



### LAUREN MILLER – COSTUME DESIGNER

Lauren is a UK based Costume Designer with an increasing wealth of experience in film and television. Lauren started moving into the film industry where she thrives on creating and building characters. Her recent credits include 'Chubby Funny', 'The Interceptor Series 2' and 'Nyela's Dream'.

### JEFF SCHELL – PRODUCTION DESIGNER

Jeff worked for Frank Gehry and Associates before starting his film career under various L.A. based production designers (Nigel Phelps, Michael White, Catherine Hardwicke) as a set designer / art director. Moving into film he spent the next 16 years working on features & commercials, with a small pause as Exhibit Designer at the Minnesota Children's Museum. His film work includes large-scale features "The Rock" (Asst. Art Director) and "Tombstone." Recent Independent films include "Strange Nature", "The Last Boy" and "LATE". Jeff has also accumulated many music video projects with artist like R.E.M., Soul Coughing, and Mary J Blige. Jeff is currently working on Rock Challenge & J-Rock as a Judge.

### JULIE COOPER– MAKE UP DESIGNER

Julie Trained at the Art and Technology of Make up and SFX college, Three Arts in Sydney. Her career started assisting on films such as Farscape and The Mask 2. Julie is now based in London where she is a well respected, established make up artist and session stylist working predominately on Editorials, Advertising, TVC's, online content. Julie has worked her magic on numerous famous faces including *Mariella Frostrup*, *Joanna Lumley*, *David Williams* *Elaine Paige* and *Helen Mirren*.





CAST  
(in order of appearance)

LAUREN Nathalie Emmanuel  
GREG Enyi Okoronkwo  
ELLEN Julia Cranney  
THE CHILD Moilselle Olaleye  
VOICES Pat Allan  
Fiona Henderson  
Susie Shelbrooke

CREW

PRODUCTION MANAGER Genevive Allcott  
1<sup>ST</sup> ASSISTANT DIRECTOR Tish Fournel  
HAIR & MAKE-UP DESIGNER Julie Cooper  
MAKE UP ASSISTANT Victoria Raluca Baloi  
STAND BY ART DIRECTOR May Jennifer Davies  
ART DEPARTMENT ASSISTANTS Gonçalo Carvalho  
Brendon Hargreaves  
FIRST ASSISTANT CAMERA Ilaria Fulvio  
SECOND ASSISTANT CAMERA Barbara Van Schaik  
GAFFERS Ben Ransley  
Amy Rixon  
ELECTRICIANS Leo Olesker  
Connor Adam  
LOCATION SOUND RECORDIST Luke French  
3<sup>RD</sup> ASSISTANT DIRECTORS Hella Stichlmair  
Callum Taylorl  
PRODUCTION STILLS Lloyd Ludgrove  
PRODUCTION ASSISTANTS Sian Erica Richards  
Max Smith  
CHAPERONE Anthonette Olaleye  
COLOURIST Vic Parker at Raised by Wolves  
SOUND DESIGN & AUDIO POST-PRODUCTION Alexander Bradley  
SCORE ENGINEER Nate Lasley  
VOICE OVER SOUND RECORDIST Lloyd Ludgrove  
OPENING TITLES & END CREDITS Billy Burgoyne  
Danielle Harrison  
Adam Hayword  
DIGITAL CINEMA MASTERING Max Downey







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