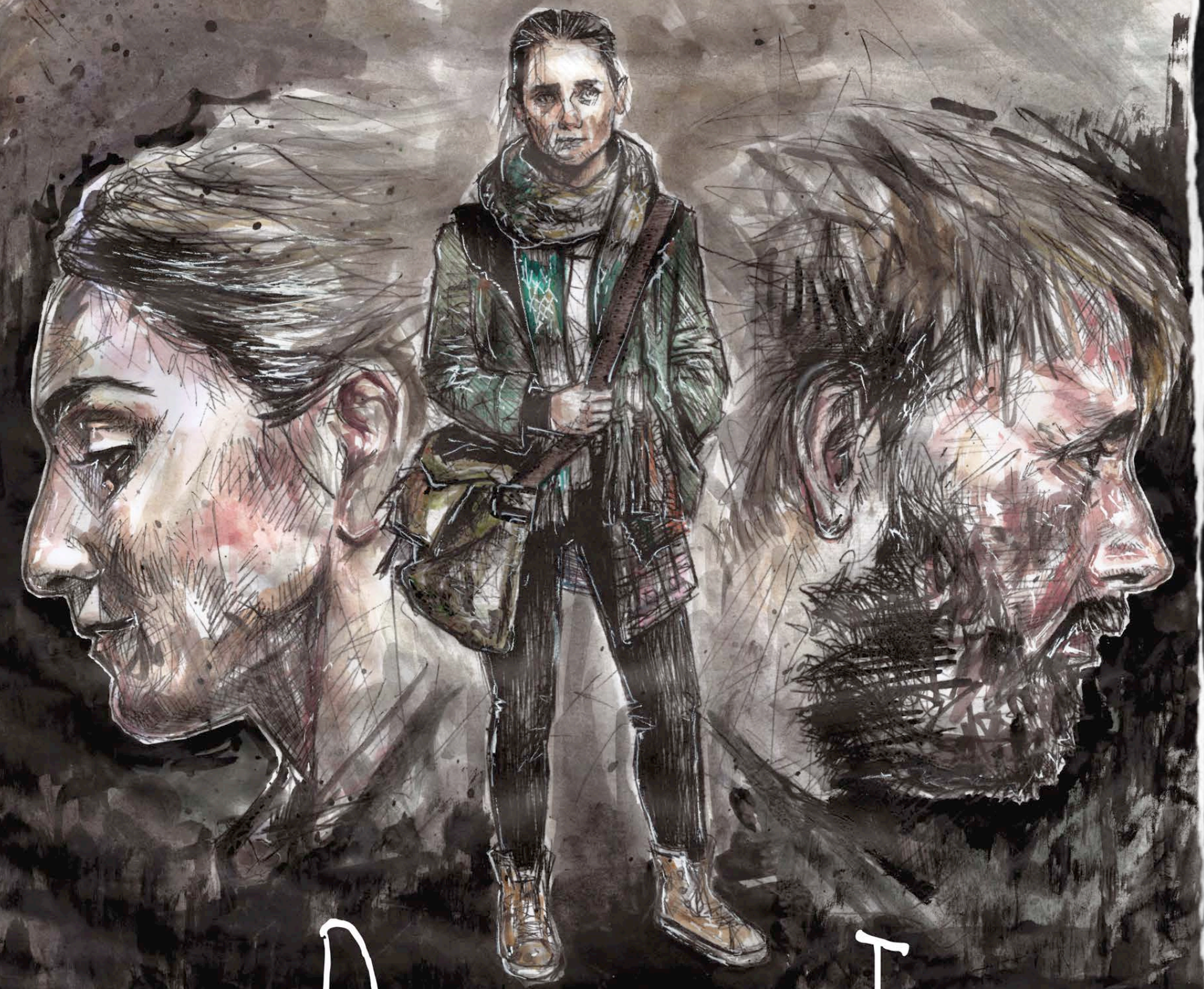


FORGOTTEN FILMS presents a MCGIRR FILMS production "REMNANT"
music by NATHAN DE BROUZE-KING costume design by EVELINA NOANE casting by DAISY, CAITLIN and NATHANAEL
produced by DAISY SPIVEY director of photography ALEC JORDAN written by DAISY SPIVEY and CAITLIN YOUNG
edited by CAITLIN YOUNG and directed by NATHANAEL MCGIRR



The
Forgotten
Child

REMNANT

The
Lost Sheep



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THE FORGOTTEN CHILD — FILM STILL



THE STORIES

The Forgotten Child

SHORT

5 years after the apocalypse, a family of three are fighting everyday for survival. Their world is turned on its head when the father brings home a wild girl from the woods. Relationships are tested as they try and adjust to this new arrival.

LONG

A mother, father and daughter are surviving in the only home they have known for 5 years, ever since the world changed. They have everything they need here, a water supply, a constant food source, and most importantly, seclusion. That is, until the arrival of a young girl, injured and terrified.

Asha changes everything, and questions not only their relative safety, but their own sanity and morality. She brings unease and confusion about the world around them that they have been ignoring for the past five years. Is it time to move on from this haven in the trees, or are they truly at the safest place to bring up their daughter? These questions haunt Emogen and Alec, as they try to decide what is best, but also what is right.

The Lost Sheep

SHORT

Fifteen years after the collapse of civilisation a father struggles to protect his young, naive daughter from straying off the “good” path.

LONG

It is fifteen years after the collapse of the world and of civilisation, and a father and his young naïve daughter come across the most feared gang, they are run by the leader known as The Father. Alec craves for social order but has accepted it has been lost forever and he must raise Hazel in a place with no rules and no structure. Hazel wants to break away from her father’s protection and find her own feet. She is brave and fearless; she does not see The Father and his gang as a threat but rather as an opportunity for a better way to live. The daughter wants to join the gang but Alec does everything he can to stop this from happening, which in turn pushes her further away

THE LOST SHEEP — FILM STILL



DIRECTOR'S STATEMENT

The unknown can be scary and it makes people react abnormally, I found writing with Daisy that it was interesting to see how this affected the characters lives in *The Forgotten Child*. I wanted to explore the irrational behavior that could come from a mind that's been pushed to her limits (Emogen). With *The Lost Sheep* it's interesting to see this in a number of different ways, Hazel leaves her Father to explore the unknown entity of The Father & The Votaries in search of something better but finds herself in harms way. For Alec — it's unknown whether he'll live but he'll die trying to get his daughter back.

When reading the scripts of *The Lost Sheep* I began to think about the parable of the lost sheep that Jesus told realizing that our film is the same story in a strange twisted manner. In this version Hazel is the sheep that runs from her shepard and Alec is the Shepard who slashes everyone with his knife to get back his sheep... *The Forgotten Child* also makes me think of *The Good Samaritan*. I wanted to explore the thought that Alec wanted to do everything he could for the feral child (As did the Samaritan to the wounded Jew) but Emogen would only think of herself (as did the Levite who just walked on by). But the more I dove deeper into their story I realized that they're humans with a deeper layers then just right and wrong. Emogen has a daughter that she wants to nurture at all costs and rightfully so but her husband is a man who feels the right thing to do is look after the child with whatever they can, a balance that really interested me.

Overall the making of both these films has been amazing. I've learnt so much and met some amazing people. From writing with Daisy, choreographing a fight scene with Steve and Jason, setting scenes with my DOP Alec, getting soaked in waterfalls with Kate and editing with Caitlin Young I've gained an experience I'll never forget and I hope my excitement in making these films comes across on screen.

Thanks to everyone who's been involved in any shape or form, thank you to my cast who've put up with me every day to end and my crew who've helped make this journey so much more fun!

I present to you Remnant: *The Forgotten Child* & *The Lost Sheep*

NATHANAEL MCGIRR



NATHANAEL MCGIRR



The Forgotten Child

The Lost Sheep



DAISY SPIVEY

“It is difficult to come across a story that flows well in the space of 20 minutes, to the point where we truly start to care about the characters on the screen. Joining these two films together gave us a chance to expand on these characters, to see not only the devolution of the world around them, but of the characters themselves.

From the very beginning of developing these two stories, it was very clear how different they were, and were going to appear so on screen. For me, the vast contrast between the films only unites them more in their story. It begs the question of Alec: What happened to this man for him to have changed so much? It gives the audience the room they need to create a place for these stories in their heads, to adapt the lives of Emogen, Alec and Hazel in a way that they see fit.

These films emphasise the hard decisions we have to go through as human beings, not always knowing which decision is best, or right and how these decisions can get warped until we convince ourselves that is the only way forward. They question the way in which our world is organised, and how much of our animal instincts are hidden behind modern day life.

Having the opportunity to write The Forgotten Child was a blessing. Asha for me symbolised the fight for humanity. Can we let others into our lives and accept them with all of their faults, or do we simply ignore the situation at hand, and keep on pretending life is perfectly fine? I didn't want The Forgotten Child to end happily. This was never a story about them continuing on, it is a story about forgiveness, and living with the sacrifices you have accepted from another. It is human beings in their purest of forms, with nothing to hide behind. Raw and beautiful in all of their imperfections. I think we can all relate to Emogen deep down. Writing her character was one of the most enjoyable parts of this project, and seeing Kate Kelly bring her to life on screen amazes me. I could not have asked for a better actress to play Em, and she truly understood all of her inner demons and concerns.

There are a lot of unanswered questions about the 10-year span between the films, which we chose not to expand on, leaving it up to the audience to decide what might have happened to Emogen, and their little haven in the hills. These films work beautifully together, but also apart.”

PRODUCER'S STATEMENT

“I am very grateful for the opportunity to work with Nathanael and Caitlin so closely and to have developed the world of the films together, this project would not have lifted from the ground without their constant support and willingness to succeed in this project.

From the bottom of my heart, a huge thank you to everybody who has contributed and been involved in this project. This would not have happened without you guys and I will be eternally grateful.”

DAISY SPIVEY



The Forgotten Child



The Lost Sheep

CAST

The Forgotten Child



Abigail Scott
as
Hazel

“I applied for the role of Hazel in the film the “The Forgotten Child” because she seemed a strong character who was tough and determined for her age. I love acting and have done since I was little, I enjoy playing different characters and being someone else for a while.

I learnt a lot being on set, two things in particular, one was how the sound works and the names of the sound equipment. The other thing I learnt was the different stages before shouting “Action”.

I enjoyed the whole experience from start to finish, especially being around other actors and learning from them. I also enjoyed spending time with the crew as they were very friendly and funny.

Thank you Daisy for picking me to play Hazel.”

Abigail Scott



Kate Kelly
as
Emogen

The strength of Emogen struck me straight away. It was what drew me to the role and kept me reading on. This woman lived through the apocalypse and managed to survive for many years afterwards, all with a young child in tow. The biggest struggle for me was understanding Emogen's behaviour towards Asha. It took much a lot for me to really understand how a mother who is so protective over her own would dismiss another child with such contempt. A child who has seemingly been alone in the wild. How could this be? A mothers instinct is one I'm yet to appreciate fully as I'm not a mother myself. But I am an Aunt and unconditional love for a child is something I understand deeply. My niece is of a similar age to Hazel, she means the world to me. It then became quite obvious to me that Hazel is Emogen's everything, there is nothing else. Her world revolves around her. It's what she's been surviving for. She will protect her above all else. Given the circumstances they live in day to day, anything in this world could be a potential threat. She sees threats in every meal they don't get to eat, every noise, every night spent in the cold. Asha is the first human they have come across in years. A monumental threat to her family's survival. When this became clear to me, Emogen's collapse was inevitable. The protection of her own is all that matters, their survival revolves around it.

It's important to me as an actress to really like who I'm playing. This can sometimes be difficult when the character does some truly despicable things. But I have to understand what moves them. It's more of a feeling when the penny drops. A kick in the guts. And I do like Emogen, actually very much. Now she finds herself in a daily battle just to feed her family and stay alive. A woman who's whole world was ripped away from under feet. No one's invincible.

Working with children on set under these not so rosy circumstances isn't easy. A truthful honest performance that honours the story is the ultimate aim for me. No matter how that looks, ugly or otherwise. To do this you need to trust who you are working with completely. In every scene with Asha, Emogen is nothing but rough, bullying and aggressive. So building a relationship off camera is as important to me as delivering what's necessary for the scene to work.. This wasn't hard with two fabulous little girls to work with. Abi, Molly and I got to know each other pretty well over biscuits, de-freezing our mud soaked socks in front of the open fire discussing Little Mix! Oh to be young again!

For the more aggressive scenes with Asha we would carefully walk through them with Nathanael so both of us would feel as safe and as confident with each other as possible. We therefore knew how and what exactly was going to happen. It's especially important to me when working with a child to make it as fun and lighthearted in between takes, especially when the scenes are so intense. We did have a giggle together, and I think this only added to the trust that was necessary to bring the most life to the scene in front of the camera.

I found the reality of playing out the final scene with Asha very difficult. But Molly who played Asha is a very mature young lady and in the end I think it was more her reassuring me between takes that got us through it. A big hug goes a long way! The scene I was most apprehensive about shooting was the waterfall scene. Entering the ice cold waters of North Wales half way up a mountain made me more than a little nervous, but in reality it turned out to be my favourite day of the entire shoot! That and fighting with my onscreen husband Alec of course. Steve and I had many rows, most of which were improvised which was also a lot of fun. We always put things right in the evening with a glass of red to accompany our delicious meal prepared by the fabulous crew. What a team.

It was a week that bought both brilliant moments and testing moments to challenge me. And then there was the view. Wow, Snowdonia I'll be back for you one day.



Molly Pollock
as
Asha

I am an enthusiastic girl with a lot of energy and passion for acting, singing and dancing. I have been very committed over the past few years to my drama and would very much like to put what I have learnt into a real life performance. I am very kind, loving and friendly .I believe I have great stage presence and I am extremely relaxed in front of the camera. Ever since I was young I have always had a desire to do drama, dancing and singing as a profession. I have a real drive to do well in the arts.

Molly Pollock

STEVE COLEMAN



The Forgotten Child



The Lost Sheep

Steve was born and raised in Kettering, Northamptonshire. At the age of 9 he began training in martial arts, which he has continued throughout his life to the present day. As a child he was an avid film fan, regularly watching movies that helped guide his future ambitions.

It was from martial arts and movies that Steve found himself working as a stunt performer in London for film and TV, whilst training for and representing Great Britain at international level competitive Wushu.

During his late twenties, Steve undertook degree level Actor training at the University of Northampton. Subsequently, he has acted in theatre and film alongside his continued training for Wushu competition.

Steve is currently engaging in more lead roles for film now that his twenty five year athletic career is coming to a close.

“When I first read the script for The Lost Sheep I was instantly drawn to Alec (known then simply as the Father). Although not a father myself I have had very close attachments to my nephew and niece, but probably more significantly to my dog who sadly last year passed away. Having raised him from a puppy, I had a very father like feeling over him and so too a very deep sense of protection for his well being.

So with this script I instantly felt Alec’s sense of father-hood. His need to protect his daughter (Hazel), at all costs. Even if it meant his own life should it be so. In the weeks leading up to shooting The Lost Sheep I immersed myself in a world of fathers by visiting my siblings, my cousins and my friends. All of whom have daughters and are very protective of them. I leant about the small things that identify the relationship between father and daughter and imagined how Hazel would have been with Alec. I watched films like Taken (Liam Neesen), to analyse the sense of desperation a father would feel when he loses the one thing he lives for. For approximately a month I slowly began to convince myself that I really was a father. So on the days of shooting I would be fully prepared to deliver an honest and truthful performance. I found the scenes of Alec and Hazel quite natural and easy to get in to. By this time Alec was a real person to me and Hazel, felt like my daughter. The final encounter which ended in a fight scene between myself and Jason (Segel), was probably the most exhausting day of filming I've done since doing serious stunt work a few years ago! Not just because of the physical exertion required to perform a realistic fight scene, but the heightened level of emotion that Alec brought in to the scene. By this point Alec was so completely wound up, frustrated, angry, confused, distraught and afraid, that he was almost unrecognisable from his first scene. It took me a good 30-60 minutes to find and build up these layers to depict a truthful emotional Alec on which perform the fight scene. Using this method of acting,, I prefer to hold this character build up until the scene is completely wrapped. Most importantly because trying to get back there after coming down, is never going to be as authentic. To aid this the crew were spectacular. They understood and respected my methods and allowed me the space and time to get it right.

Playing Alec was a very good opportunity for me as an actor to delve deeper into myself to find my character and work hard at bringing him to life. I enjoyed the challenge of developing Alec, living his life alongside the other cast members and of course being led in direction by Nathanael, Caitlin and Daisy.“

STEVE COLEMAN

CAST

The Lost Sheep



Libby Priestman
as
Hazel

Libby first appeared on stage aged six, performing shows with MJ-UK for 11 years. This included Sweeney Todd, La Boheme at The Longborough Opera Festival, Les Mis, West Side Story, and many more. Cast most recently as 'Madge' in 'Labyrinth' performed at The Edinburgh Fringe Festival. Libby has recently signed with Mark Jermin Management and appeared in BBC Drama 'Partners in Crime' playing a 'French Girl', and as 'Connie's Best Friend' in BBC Comedy 'The Further Adventures of Professor Brainstawn'. Libby loved working on The Lost Sheep as 'Hazel' and hopes to work with the team again.



Jason Segade
as
The Father



Postgraduate MA Birmingham School of Acting, BA Hons NSCD Leeds, Buenos Aires Congreso De Centro De Tango. Better known for his comical role as Nick the thief/baddie in Cbeebies Brum and the cheeky chappie Gary in BBC's Doctors. In 2015 he returned home after a long stint away working abroad in theatre and spent the best part of 2015 building his profile and making fresh contacts. Jason has recently landed some nice roles in TV and film, Channel 5's Heists That Shook The World, Molifilms Gloves Off and numerous short films produced in and around the UK, including a London Show original message His talents are not limited by any means as he loves to write and perform comedy and involves himself in Birmingham's Stand-Up Comedy Showcase. He's always been a naturally funny expressive actor who can also play serious roles comfortably as seen in this short film The Lost Sheep He has a love for tango and is seriously passionate about it, as a trained dancer he actively teaches and choreographs shows. Jason says he can also still bust a groove in street HipHop and latin. Jason's other skills include photography, ECSPC stage combat long sword, single rapier and unarmed combat as well as fire eating, stiltwalking and not forgetting his precious time to as a father of three. Jason quotes, He is a performer, who respects and loves his industry and works hard to accomplish. "Strong reasons make strong actions" and he is driven by emotions in a life to better himself as a person, be it as a dad, lover or artist.

CAST

The Lost Sheep

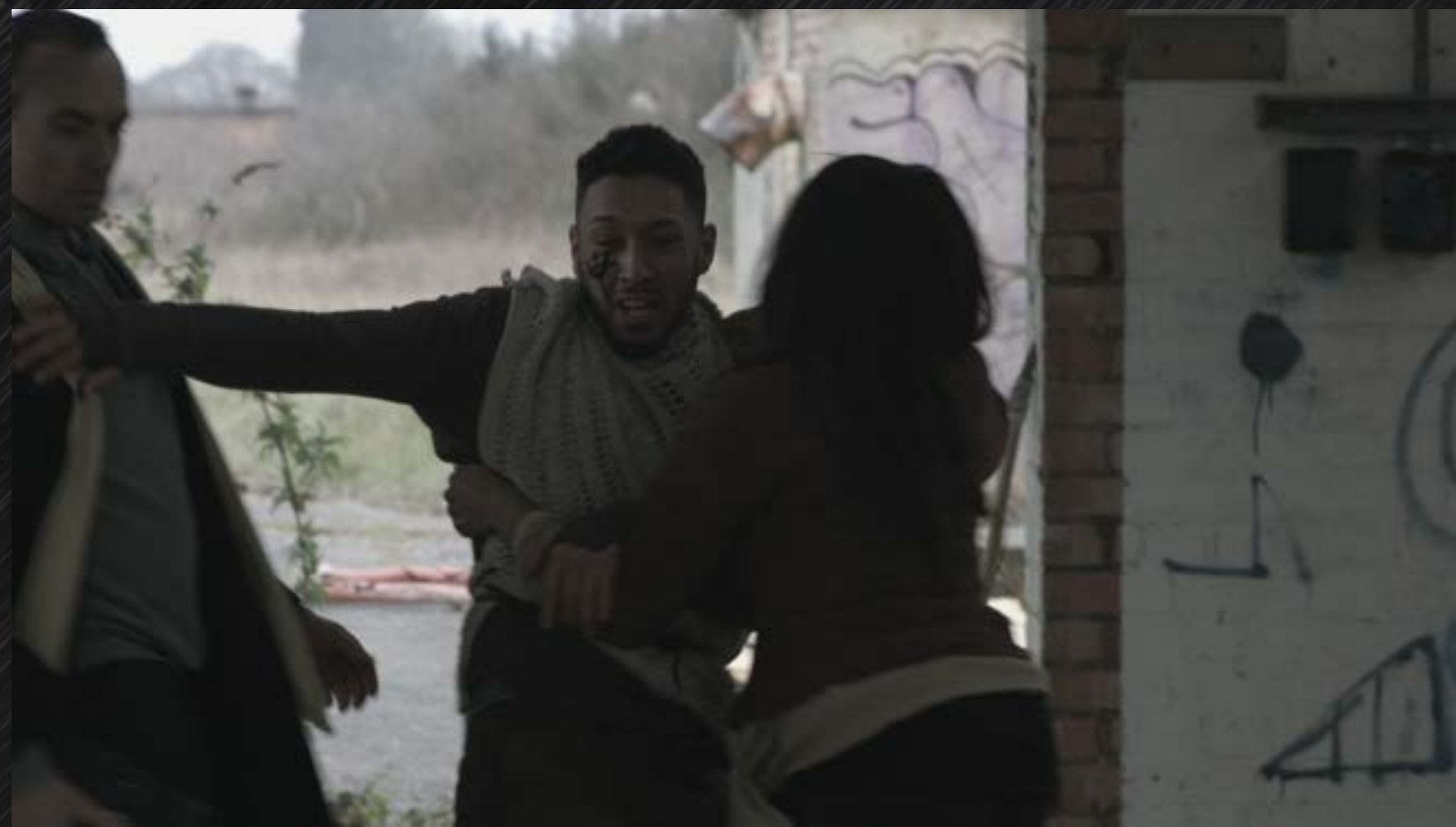
FROM LEFT TO RIGHT:

VOTARY 1

VOTARY 2

VOTARY 3

VOTARY 4



Connie Adu-Poku



Darnell Spence



Tinashe Mashava



Ashlee Fales

THE FORGOTTEN CHILD — FILM STILL



THE LOST SHEEP — FILM STILL



WRITER AND EDITOR



CAITLIN YOUNG

“As the writer of The Lost Sheep I am really close to the story and the themes that the film expresses. The main theme that the film focuses on for me is the relationship of father and daughter, which is a very intricate and unique one, I grew up very close to my father and I believe that this has strongly influenced the way I am as an individual. I wanted this story to be told because it really pushes the boundaries of this relationship, I see it as a familiar and relatable story but in an unfamiliar setting — post apocalyptic, and so the situation of Alec and Hazel perhaps exaggerates the relationship that we find to be true in a modern society, but this to me really highlights the dynamic and complicated relationship of a father and his daughter. The film also looks at themes of power, struggle and influence found in a warped society. I find the way that society functions and humans behave extremely interesting and I wanted The Lost Sheep to reflect some ideas around this. I have always been drawn to films set in a dystopian world where something is different from the reality we know yet society finds a way to function, even though this is in a way that we may find unusual.

I found the character of Hazel to be a slightly personal one, as I know the feeling of struggle at being at the age where you so desperately feel ready to grow up and leave but yet aren't and still need guidance and protection without really knowing it.

From starting to write the script I knew that the film was focusing on Hazel, although Alec may at first appear to be the main anchor in the film, it is Hazel who is the driving force, everything that Alec does is as a result of the actions of Hazel, and this I find to be true in the relationship of any parent and child, but especially in father and daughter, because Alec's sole purpose in life is to protect his daughter no matter what the consequence and no matter whether it means causing harm to himself.

Originally my idea was to create this film as one that would stand alone, however after working closely with Daisy and Nathanael we found that The Lost Sheep fitted into a wider world as part of two films under the title of TITLE. The Lost Sheep is set around 8 years after The Forgotten Child, and focuses on the personal story of Hazel and Alec who have come to now live in the wilderness as a very different family unit than they were in the past. Developing this script now knowing the history of the characters and the way that Hazel grew up (with a mother until she was about 10 and then raised alone by her father) helped me to have a better understanding of these characters, the way they acted as individuals and as a team, which in turn made the process of writing The Lost Sheep script much easier and more exciting because I was able to continue and conclude in a way these characters story that had first began from The Forgotten Child script.”

CAITLIN YOUNG

CREW



DIRECTOR OF PHOTOGRAPHY



ALEC JORDAN

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ALEC JORDAN

FORMAT

The Forgotten Child

RUNNING TIME..... 19:20

GENRE..... DRAMA

RATING.....

YEAR..... 2016

LANGUAGE..... ENGLISH

COUNTRY OF ORIGIN..... UNITED KINGDOM

FORMAT..... 1920X1080, 25FPS, 2.35:1



The Lost Sheep

RUNNING TIME..... 18:06

GENRE..... DRAMA

RATING..... R12: SOME OFFENSIVE LANGUAGE AND GRAPHIC SCENES.

YEAR..... 2016

LANGUAGE..... ENGLISH

COUNTRY OF ORIGIN..... UNITED KINGDOM

FORMAT..... 1920X1080, 25FPS, 2.35:1

LINKS..... OFFICIAL WEBSITE: [HTTP://FORGOTTENFILMS.WEEBLY.COM/](http://forgottenfilms.weebly.com/)

OFFICIAL FACEBOOK: [HTTPS://WWW.FACEBOOK.COM/REMNANT-109140552800373/](https://www.facebook.com/remnant-109140552800373/)

PRODUCTION STILLS

The Forgotten Child



PRODUCTION STILLS

The Lost Sheep



CREDITS

The Forgotten Child

Cast

Steve Coleman
as
Alec

Kate Kelly
as
Emogen

Abigail Scott
as
Hazel

Molly Pollok
as
Asha

Crew

Producer and Writer
Daisy Spivey

Editor
Caitlin Young

Director
Nathanael McGirr

Cinematographer
Alec Jordan

Composer
Nathan de-Broize King

Sound designer
Johann Fong

Sound recordist
Brandon Frieslaar

Assistant Camera Op
Matthew de Salles

Gaffer
Ezra Leese

Concept Artist
and Costume Designer
Evelina Noane

Concept Artist
Dan Smart



CREDITS

The Lost Sheep

Cast

Steve Coleman as Alec	Connie Adu-Poku as Votary 1
Libby Priestman as HAzel	Darnell Spence as Votary 2
Jason Segade as The Father	Tinashe Mashava as Votary 3
	Ashlee Fales as Votary 4

Crew

Producer Daisy Spivey	Composer Nathan de-Broize King	Gaffer Ezra Leese
Co-Producer/ Writer/Editor Caitlin Young	Sound designer Johann Fong	Stunt Co-ordinator Steve Coleman
Director Nathanael McGirr	Sound recordist Brandon Frieslaar	Concept Artist and Costume Designer Evelina Noane
Cinematographer Alec Jordan	Assistant Camera Op Matthew de Salles	Concept Artist Dan Smart
		Storyboard Artist Chris Locke

SPECIAL THANKS

Anita and Ed McGirr

Sandra and Russell Spivey

Geoff Thompson

Alistair Scott