



MONGREL

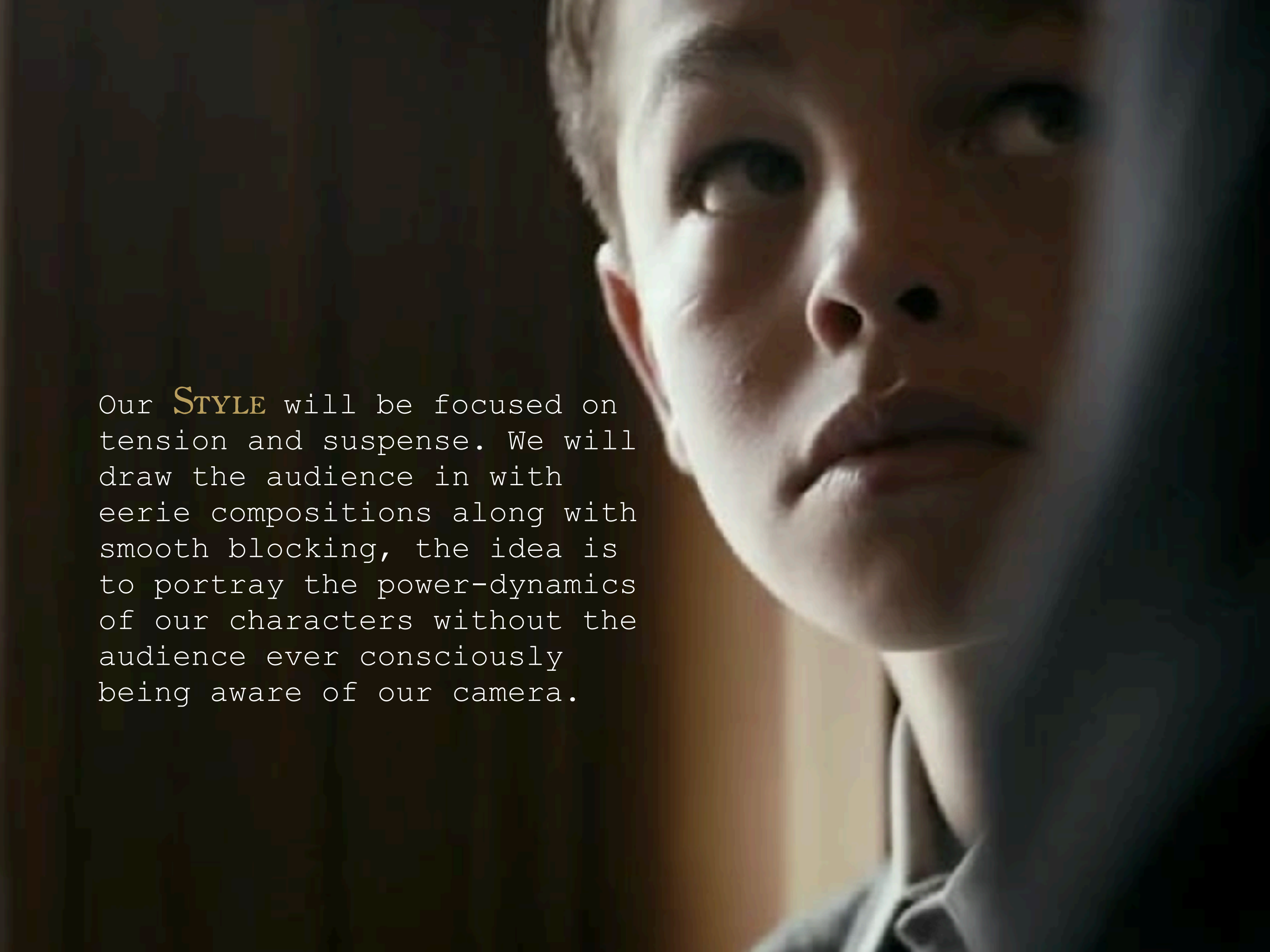
A Short Film
Treatment

By Niall Reynolds





Our **TONE** will be
tense, dark and
almost supernatural.



Our **STYLE** will be focused on tension and suspense. We will draw the audience in with eerie compositions along with smooth blocking, the idea is to portray the power-dynamics of our characters without the audience ever consciously being aware of our camera.

A young man with short, dark hair is looking out of a window at night. He is wearing a dark jacket over a light-colored shirt. The window shows a dark, rainy street with blurred lights and reflections. The overall mood is contemplative and moody.

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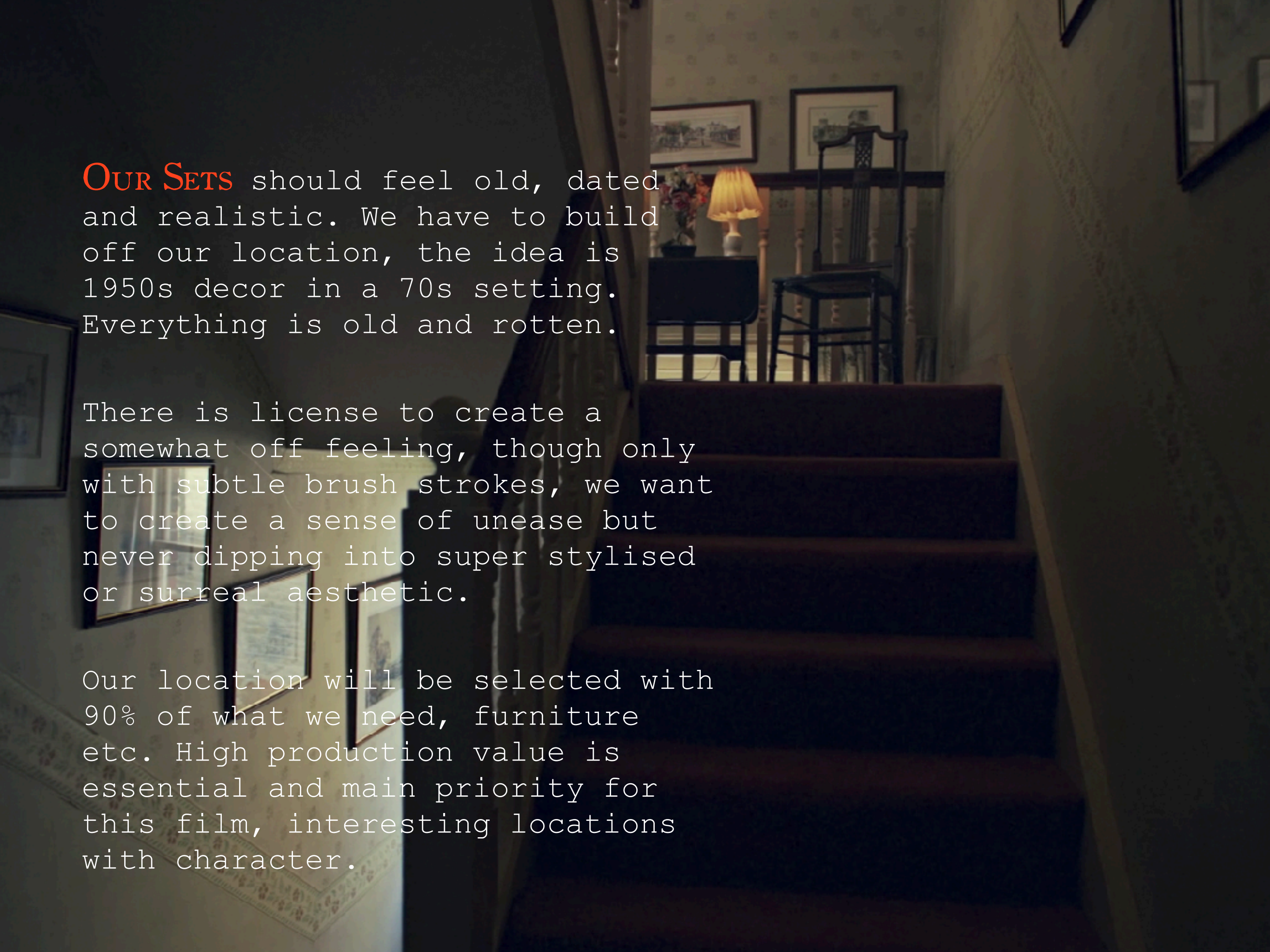
Our **camera will creep** in slowly, building the tension. We will use lots of **slow zooms**, juxtaposed with static, **eerie wide shots**.

We will use intentional blocking, camera movement is really important for this story.



A dark, arched doorway frames a view into a brightly lit room. In the background, a tall grandfather clock with a round face is visible. To the left of the clock, a wooden chair with a light-colored seat is positioned. The floor is made of light-colored wooden planks. The scene is dimly lit, with the primary light source coming from the room beyond the doorway.

PRODUCTION
DESIGN



OUR SETS should feel old, dated and realistic. We have to build off our location, the idea is 1950s decor in a 70s setting. Everything is old and rotten.

There is license to create a somewhat off feeling, though only with subtle brush strokes, we want to create a sense of unease but never dipping into super stylised or surreal aesthetic.

Our location will be selected with 90% of what we need, furniture etc. High production value is essential and main priority for this film, interesting locations with character.

A close-up, low-key photograph of a young man's face, likely Niall Reynolds, looking directly at the camera with a serious expression. The lighting is dramatic, with deep shadows on the right side of his face and forehead, while the left side is softly lit. His eyes are a light brown color, and his hair is dark and slightly messy. The background is dark and out of focus.

This film has huge potential to play at one of the big 5 if we nail this. It's got a strong narrative element, heavy tension and a poignant twist that not only shocks but says something bigger about how important love and attention are for developing children. It uses imaginary friends/demonic possession in a fresh way and I think it could be one of the films of the year if we get it right.

Thanks for taking the time to read this treatment, I hope you'll consider being part of the team to make this story happen.

Niall Reynolds