

Electronic Press Kit

Flatmates

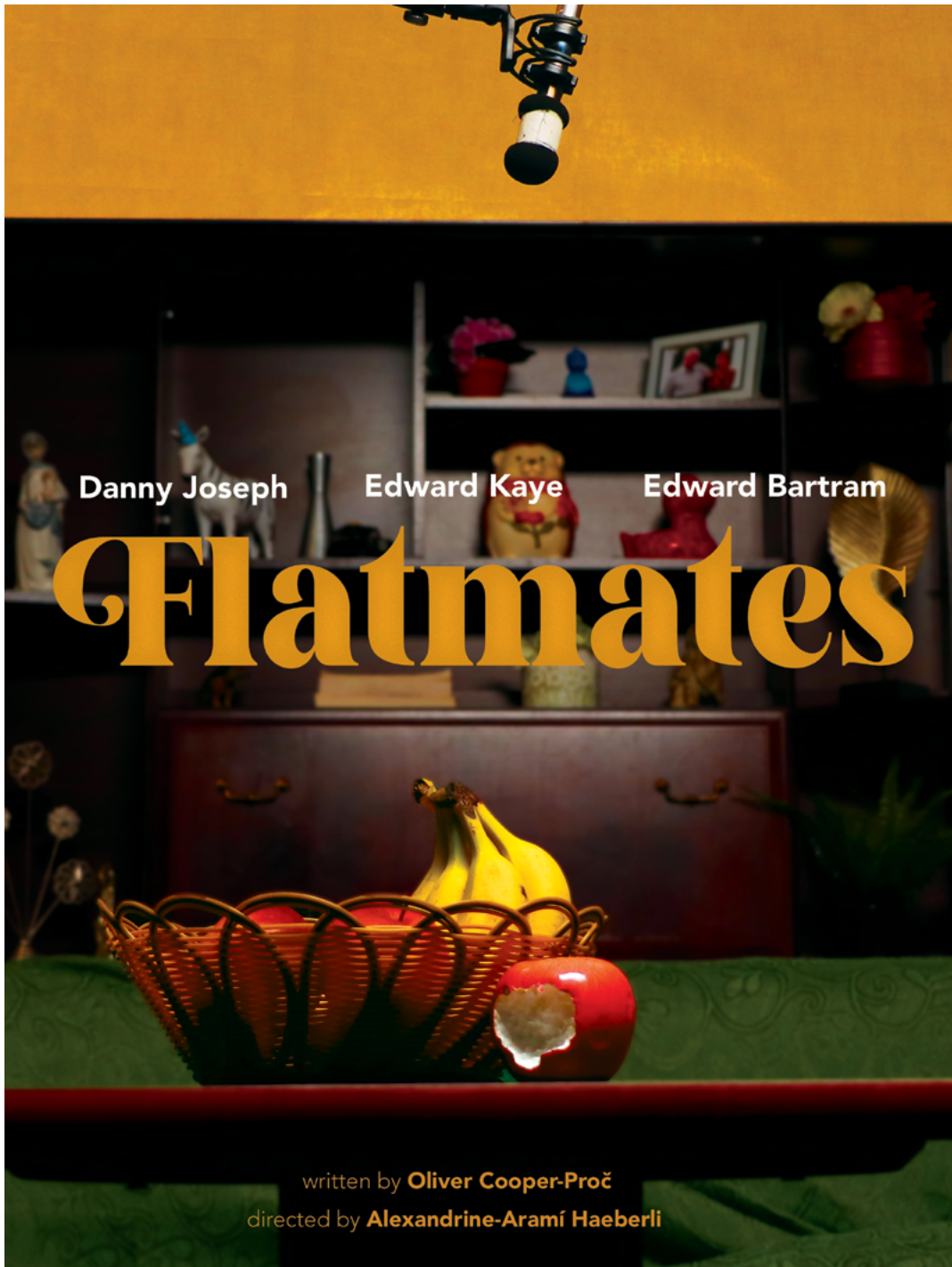
Screenplay by

Oliver Cooper-Proč

Directed by

Alexandrine-A. Haeberli





Tagline

Don't you love a happy ending?

Synopsis

Robin and his two flatmates, Max and Charlie, live in a well-furnished apartment. While Charlie is practising his jokes for his comedy gig, Max and Robin try to give him notes. When suddenly Robin notices lots of strange elements all around them.

Logline

Robin is helping his friend to practice for his "big night" when strange elements around him aren't what they seem.

written by **Oliver Cooper-Proč**
directed by **Alexandrine-Aramí Haerberli**

◀ poster design by Alexandrine-A. Haerberli

Technical Specifications



Genre	_____	Sitcom
Running Time	_____	4:50 min
Year	_____	2020
Aspect Ratio	_____	4:3 / 16:9
Sound	_____	Stereo
Camera	_____	ARRI Alexa Classic
Screening Format	_____	4K Colour
Language	_____	English



Writer



When he was younger, **Oliver Cooper-Proč** was introduced to online animations that at first glance were the typical Saturday morning happy go lucky cartoon but, the topics these shows explored were more suited for philosophy students. Since being introduced to that method of discussing, and sometimes exposing, of serious topics, he has been trying to implement it into his writing.

For this particular short, he thought it would be interesting to explore a sitcom where the actors have been fully 'immersed' in their 'role' and then to see how they would cope with finding out everything is fabricated.

For writing Flatmates, he wanted to gradually subvert the audience's perception of what this world is about at the same rate as Robin coming to his realisations.



▲ Picture by Oliver Cooper-Proč

▲ BTS Pictures by Tiger Watts



Director

Alexandrine-Aramí Haeberli was born in Switzerland from a Swiss father and Paraguayan mother, she grew up in Portugal before coming back to Switzerland to become a Multimedia Designer.

She has always had an interest in visual arts and after working as a graphic designer for a year she decided to follow her passion for film.

She's now doing a BA in Filmmaking at the London Film Academy to become a film director. Her goal is to tell stories that are both entertaining and meaningful. She enjoys comedies with a twist which is why she decided to direct Flatmates.



Director Statement

The first thing that struck me while reading the script for the first time was the creative exploration possibilities with such a story. It allowed us to experiment visually and narratively.

There are two very different dynamics presented for our main character Robin, the one before eating the Styrofoam apple and the one after. That's where I wanted us to focus and represent this change with a total shift in tone and mood. Basically, have the audience experience the story with Robin, feel like Robin and in the end become part of the set.

We aspire to do this by starting in a friendly, comfortable "sitcom" environment. With warm and low contrast lighting as well as a majority of long wide and mid-shots, we invite the viewer into what they will think is a lighthearted comedy. Until the breaking point of the apple in Styrofoam where Robin is now convinced that his world is fake. I wanted the viewer to feel the stress and

anxiety building. To do this, the light becomes colder and high key, there are more close-ups, and extreme close-ups and more jump cuts in the edit. The goal is to have everything that was reassuring for Robin and us now becoming aggressive and stressful.

"Flatmates" is about interrogating your surroundings. Still, it's also a representation of three very different approaches: Charlie is the one that belongs in this world, he believes in it without questions. At the opposite of Charlie, there's Max who's very much aware of where he is but isn't rebelling against it; at least not right now. And in the middle we have Robin who is impulsive and revolts against it straight away, without taking the time to pause and analyse.

In my opinion, these three approaches are representative of everyone and their own growth in society, from childhood to adulthood. As children, we trust the "adults" without doubting them, then as we grow up and enter our teens, we start rebelling against everything and everyone. We believe we are the ones who will make a change in the world and that everything needs to change right now. And finally, as we enter our thirties and start to understand the rules of society, we also learn to play by them. We know what is wrong and what is right, but we think more and analyse much more. We realise that nothing will change by tomorrow, so we start strategising.

This film is a representation of growing up. I relate to Robin and how he's "punished" for not playing by the rules, and I believe we all remember being 16/18 and wanting to change our parents and the world, we were revolutionists, and often it didn't end that well. With this film, I want people to realise that we need to question our society and the rules we "act" by.

The ending is also a reminder to pause and look around. To not be impulsive but think: What can I actually do? What power do I have in society or as a consumer?

Is it a reach to expect people to understand all this through a four-minute film? Definitely. But what I hope is that this film will stay in the viewers head when they go on with their life after watching it, and they will start to look around rather than focus on their comfort and own experiences. If I can do this with this film, then it's a win.

- Alexandrine-Aramí Haberli



Screenshots

Aspect ratio changes from 4:3 to 16:9



Producer

Manasseh Sibongo (born in the UK, raised in Canada) has been passionate about storytelling for his entire life. He has written several short scripts this past decade. He has directed several short films, helped run a dance-based Youtube channel and has amassed over 100K views as a Youtube content creator.

Taking on the job of producer for Flatmates, his first time producing, he saw it as an occasion to line up with his comedic and satirical roots, while giving additional layers of discussion to the comedy.

Director of Photography & Production Designer



Maciej Jaskiewicz, born in Bydgoszcz, Poland, in 1999. After graduating high school in his home city, he took a yearlong course in photography as well as a short filmmaking course.

Being behind the camera was his dream from the very early days and that's what made him decide to study in one of the world's renowned Film Schools, the London Film Academy.



Danny Joseph

as Robin

Danny Joseph is a London based actor and musician.

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He grew up in Oxford studied Drama at Exeter University. He trained as an actor at Arts Educational London. As well as being a stage and screen actor, he is a pianist, singer and Musical Director.





Edward Kaye

as Max

Edward Kaye is an actor and musician from London.

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He trained at the Guildford School of Acting.

Edward Bartram

as Charlie

Edward Bartram is an actor from London.

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Having graduated from Mountview in 2019 he is very excited to be involved in his first film acting project. His previous professional stage credits have been with satirical sketch comedy show NewsRevue (Sept-Oct 2019 and again Dec 2019-Jan 2020) as well as playing Banquo in a touring production of Macbeth with the Young Shakespeare Company (February-March 2020).





Full Credit List

Robin
Danny Joseph

Max
Edward Kaye

Charlie
Edward Bartram

Director
& Graphic Designer
Alexandrine-A. Haeberli

Writer
Oliver Cooper-Proč

Producer
Manasseh Sibongo

Director of Photography
& production designer
Maciej Jaszkiwicz

1st Assistant Director
Claire Lewis

Music Composer
Jérémie David Bachmann

Camera Operator
& Editor
Flora Koller

1st Assistant Camera
Swaen Livestro

2nd Assistant Camera
Aimée Robinson

Sound Mixer
Luca Poli

Boom Operator
Zen Wallace

Gaffer
Stephanie Ho

Grip, DIT
& Boom Operator
Thomas Horabin

Art Assistant
& Stills Photographer
Tiger Watts

Hair & Make-up Artists
Holly Ellis
Lucy Gedney
Technical Coordinators
Alistrair Train
Fede Barabrossa
Ari Risotti

Post-Production Coordinator
Roberto Minelli

Associate Producers
Joseph Jenner
Alice Guilluy
Grace Hickson

Executive Producers
Daisy Gili
Anna Macdonald



Dialogue List

page 1/2

00:00:14.21-00:00:19:00 **"And that's why I called her wife a camel!"**

00:00:19.20-00:00:21.14 **"I hope you aren't using that at Max's to- night."**

00:00:22.20-00:00:24.11 **"Do you have one I haven't heard before?"**

00:00:25.13-00:00:28:14 **"Oh, wait! Let me do the voice!"(clears throat)**

00:00:28.20-00:00:34.12 **"Tonight, we have a real treat for you! Charlie, the Funnyman!"**

00:00:36.12-00:00:40.24 **"So I went down to see Ozzy the Octopus the other day at the Marina and I saw..."**

00:00:40.24-00:00:43.07 **"And you saw a couple. One looked like a camel."**

00:00:43.22-00:00:45.09 **"No way! I've told that one before."**

00:00:45.09-00:00:47.15 **"Stop telling the same jokes!"**

00:00:47.23-00:00:49.12 **"Surely, write something new."**

00:00:49.12-00:00:51.03 **"Here we go again."**

00:00:51.03-00:00:52.23 **"Would you... turn that off?"**

00:00:55.08-00:00:56.05 **"What do you guys mean?"**

00:00:56.10-00:00:59.11 **"Well... well someone got up on the wrong side of bed is all."**

00:00:59.11-00:01:02.10 **"Okay, you two. Take five. Charlie?"**

00:01:02.14-00:01:02.20 **(Max snaps fingers)**

00:01:02.22-00:01:04.00 **"Get going or you'll be late!"**

00:01:07.04-00:01:12.05 **"He needs to smash tonight. But he's told the same joke at the same time every week this month."**

00:01:13.13-00:01:16.14 **"This time it's a Marina, but last week it was a zoo."**

00:01:18.10-00:01:19.17 **"He's a lazy writer."**

00:01:23.15-00:01:25.09 **"You can't keep acting like this."**

00:01:25.22-00:01:26.19 **(sneeze)**

00:01:28.06-00:01:30.09 **"It's not fair to the big guy!"**

00:01:31.05-00:01:33.13 **"Here. Eat some good sugars."**

00:01:35.18-00:01:37.06 **"You aren't you when you're famished."**

Dialogue List

page 2/2

00:01:38.05-00:01:43.02 **"Hola, boys! Fortune favours the pretty and I feel it."**

00:01:45.14-00:01:47.08 **"Looking sharp, my man!"**

00:01:47.17-00:01:48.12 **"You got this!"**

00:01:58.14-00:01:58.21 **"Wait!"**

00:02:00.04-00:02:01.04 **"Where are you going?"**

00:02:02.12-00:02:03.10 **"What's out there for you?"**

00:02:04.00-00:02:08.08 **"The ground floor... and then the road straight to fame and fortune!"**

00:02:09.17-00:02:10.10 **"Ground floor?"**

00:02:11.01-00:02:12.06 **"And fortune!"**

00:02:12.12-00:02:17.10 **"You have been a beautiful audience! Thank you and good night!"**

00:02:19.02-00:02:20.16 **"Hello, Ms. Dime!"**

00:02:22.13-00:02:23.22 **"What the fuck is that?"**

00:02:32.23-00:02:34.09 **"Max, what the fuck's going on?"**

00:02:36.00-00:02:37.01 **"Max?"**

00:02:45.06-00:02:47.02 **"I got the gig!"**

00:02:47.12-00:02:49.00 **"That's amazing big guy!"**

00:02:49.05-00:02:51.14 **"I'd rather not have a heart attack before your first night!"**

00:02:52.11-00:02:53.02 **"Charlie?"**

00:02:54.06-00:02:55.17 **"For the last time..."**

00:02:57.11-00:03:02.05 **"I'm so proud you got some new material! Way to go!"**

00:03:04.08-00:03:05.10 **"You guys!"**

00:03:06.09-00:03:08.08 **"I love a happy ending!"**

00:03:21.06-00:03:21.20 **"Apple?"**

Flatmates

Don't you
love a happy
ending?



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