



Directed by

**MARINA TERRANOVA**



A man with a beard, wearing a red jacket, is smiling and holding a red bottle cap in his right hand. The background is a warm, dimly lit room with several framed pictures on the wall and a lamp. The overall mood is cozy and nostalgic.

“One man’s trash is another man’s  
treasure...”

– TAG LINE



**GENRE**

Romantic Comedy

**SHOOTING FORMAT**

ARRI ProRes 2K

**ASPECT RATIO**

1:33:1

**RUNNING TIME**

5'00"

**COLOR**

Colors

**SOUND**

Dolby Digital 5.1

**EDITED ON**

Adobe Premiere Pro

**FILM COMPLETION  
DATE**

October 2020

**— TECHNICAL SPECIFICATIONS**



A cluttered desk in a room with patterned wallpaper. On the desk, there is a brass lamp with a green floral lampshade, a jar of paintbrushes, a potted plant, a tin can with twine, a red box with a geometric pattern, and various art supplies like paint tubes and brushes. The wall behind the desk is covered in yellow and white patterned wallpaper and has several framed pictures and photographs hanging on it.

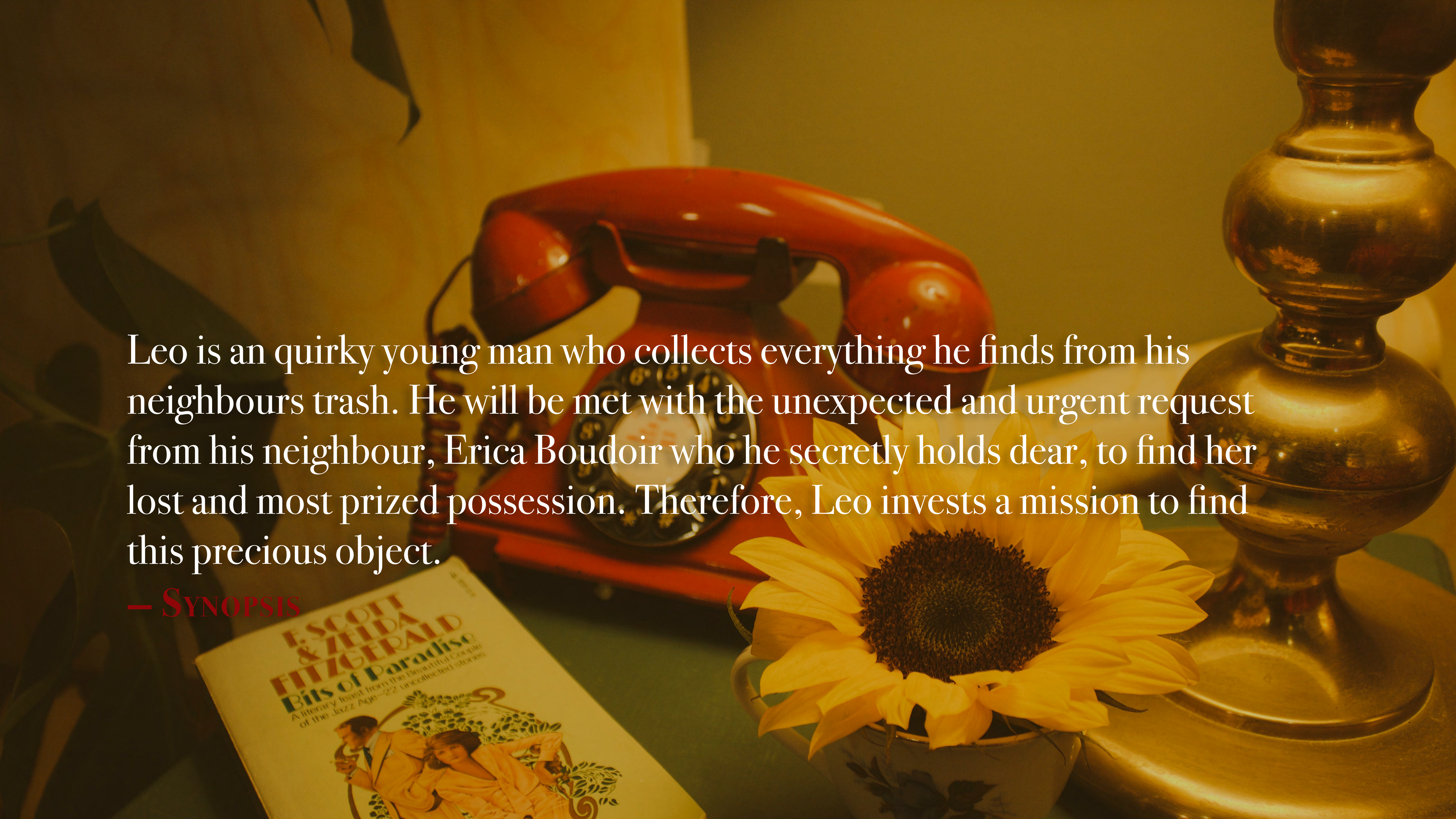
An eccentric collector aids a neighbour by finding  
her lost and most prized possession.

— LOG LINE









Leo is an quirky young man who collects everything he finds from his neighbours trash. He will be met with the unexpected and urgent request from his neighbour, Erica Boudoir who he secretly holds dear, to find her lost and most prized possession. Therefore, Leo invests a mission to find this precious object.

— **SYNOPSIS**



# MEET THE WRITER

Sihaam Naik is an independent filmmaker and writer with a background in humanities and social sciences.

The idea for *Erica Boudoir* came to her character first. She was interested in exploring character dynamics in an environment and seeing where conversation went in a romantic context.

She was heavily inspired by *Fleabag* to break the fourth wall and enhance Leo's performative nature.

She enjoys creating distinct characters with specific interests because she firmly believes the more specific it gets, the more universal it is. Sihaam also writes film essays for digital collectives in her free time.



5LF500 FILM PROJECT 2  
ERICA BOUDOIR  
WRITTEN BY  
SIHAAM



A woman with long dark hair, wearing a black V-neck dress and white sneakers, stands in a room with patterned wallpaper and a large rug. She is smiling and has her hands on her hips. The room contains a wooden chair, a bookshelf, and a window with red curtains. The text 'MEET THE DIRECTOR' is overlaid in large red letters across the center of the image.

# MEET THE DIRECTOR

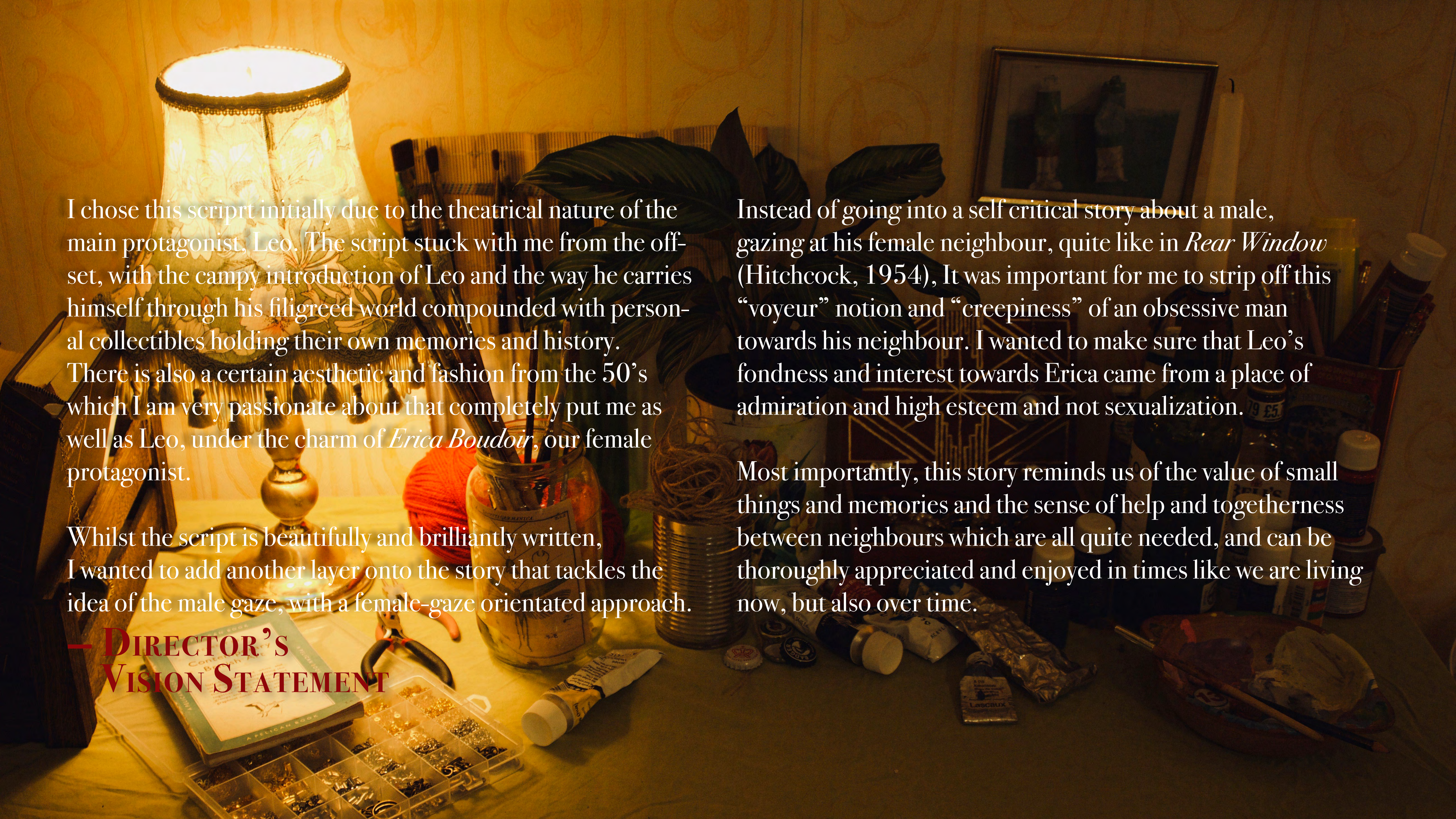
MARINA TERRANOVA is an aspiring Director who prior to studying a Bachelor in Filmmaking at the *London Film Academy*, studied Intercactive Media Design at the *Fine Art School of La Chaux-de-Fonds*, Switzerland. She then moved to London to start he career in Media and worked as an editor, content creator and social media manager for a TV channel.

Her primary emphasis is to collaborate with as many talented creatives with the goal of presenting exeptional stories. Whilst she has certain enthusiasm for production design, wrapped around a passion for human relations, her purpose is to commuicate positive and imperative messages. Through her work, Marina also aims towards inclusivity and representation of marginalized groups. Presenting a greater humanized truth.









I chose this script initially due to the theatrical nature of the main protagonist, Leo. The script stuck with me from the offset, with the campy introduction of Leo and the way he carries himself through his filigreed world compounded with personal collectibles holding their own memories and history. There is also a certain aesthetic and fashion from the 50's which I am very passionate about that completely put me as well as Leo, under the charm of *Erica Boudoir*, our female protagonist.

Whilst the script is beautifully and brilliantly written, I wanted to add another layer onto the story that tackles the idea of the male gaze, with a female-gaze orientated approach.

## — DIRECTOR'S VISION STATEMENT

Instead of going into a self critical story about a male, gazing at his female neighbour, quite like in *Rear Window* (Hitchcock, 1954), It was important for me to strip off this “voyeur” notion and “creepiness” of an obsessive man towards his neighbour. I wanted to make sure that Leo's fondness and interest towards Erica came from a place of admiration and high esteem and not sexualization.

Most importantly, this story reminds us of the value of small things and memories and the sense of help and togetherness between neighbours which are all quite needed, and can be thoroughly appreciated and enjoyed in times like we are living now, but also over time.







# MEET FUNSO FOLUSO-HENRY



FUNSO is a creative new to the world of film. Coming from a family where both her parents were in theatre productions, she has always been surrounded with actors but has never pursued it herself.

As well as acting, Funso is a commercial model and portrait photographer. In January 2020, she also held her first exhibition, making her debut as the founder of *ATA RODO* - a platform showcasing the creative talents of Black and Brown women in the arts.









VACUUM PACKED • ONE POUND

CONSTANT



QUALITY

*Coffee*  
MEDIUM GRIND

Murray Brothers Inc. of Johnsville, C





# MEET BENJAMIN CRAWLEY

BENJAMIN is an actor born and bred in London. He started out at Oval House Theatre in Kennington, as part of their youth theatre programme. Throughout his career he's performed in numerous theatres across the UK. For the screen - his TV credits include *Doctor Who*, *Doctors*, *Shetland*, *The Pact*, *How TV Ruined your Life*, & NBC's *Crossing Lines*. Film credits include the comedy *Christmas Eve*.







# MEET THE DIRECTOR OF PHOTOGRAPHY & PRODUCTION DESIGNER

SWAEN LIEVESTRO is an independent cinematographer. Her passion for filmmaking stems from her love for storytelling. She's passionate about lighting and composition, and has an eye for detail. She enjoys working with the camera and lighting department – collaboration is one of her favourite things about working in the film industry.

For *Erica Boudoir*, Swaen used a lot of practical lights and aimed for a soft, warm-toned look. She studied colour palettes and lens choices from filmmakers like *Jean-Pierre Jeunet*, *Robert Yeoman* and *Sławomir Idziak* (in collaboration with *Krzysztof Kieślowski*).





# MEET THE 1<sup>ST</sup> AD & CASTING DIRECTOR

BIANCA NICOLE ALEXANDER is an aspiring First Assistant Director with a passion for Producing. After studying communications, she fell into the film industry by co-producing a diverse range of projects in Trinidad and Tobago and never looked back.

Currently pursuing a Bachelors in Filmmaking at the *London Film Academy*, Bianca intends to continue her work as a 1st AD, noting that the most thrilling facet of filmmaking is collaborating with fellow creatives. Her dream is to work with directors who are interested in telling compelling stories that rewrite narratives and shape the industry into a more inclusive one.



# MEET THE PRODUCER

LUCA POLI started out as an actor in LA. Then, slowly shifted behind the camera and shortly realised how satisfying that process was. He developed and shot a documentary about the life and career of the basketball player *David Moss* and is currently in talks to develop a docuseries.

In the meantime he is undertaking his BA degree in Filmmaking at the *London Film Academy*.



# FULL CAST & CREW



Erica Boudoir  
FUNSO FOLUSO-HENRY



DOP/Production Designer  
SWAEN LIEVESTRO



Camera Operator  
TIGER WATTS



Grip/DIT  
AMELIA SILLAT



Gaffer  
TIMIPRE PREBOR



Leo  
BENJAMIN CRAWLEY



1st AD/Casting Director  
BIANCA ALEXANDER



1st AC/Focus Puller  
JULIUS VALKYS



Sound Recordist  
CALLUM HENDERSON



Makeup Artist  
SUNNY CRADOCK



Director  
MARINA TERRANOVA



Producer  
LUCA POLI



2nd Ac/Clapper Loader  
THOMAS HORABIN



Boom Operator  
SAM RAUSING



Art Assistant/Stills Photographer  
FLORA KOLLER





Writer  
SIHAAM



Editor  
VICTORIA KNIPPER



Associate Producer  
ALICE GUILLY



Executive Producer  
DAISY GILI



Technical Coordinators  
ALASTAIR TRAIN



Graphic Designer  
MARINA TERRANOVA



Promo Editor  
TIGER WATTS



Associate Producer  
JOSEPH JENNER



Executive Producer  
ANNA McDONCALD



Technical Coordinator  
ARRI RISSOTTI



Post Prod. Coordinator  
ROBERTO MINELLI



Associate Producer  
GRACE HICKSON



Technical Coordinators  
FEDE BARBAROSSA







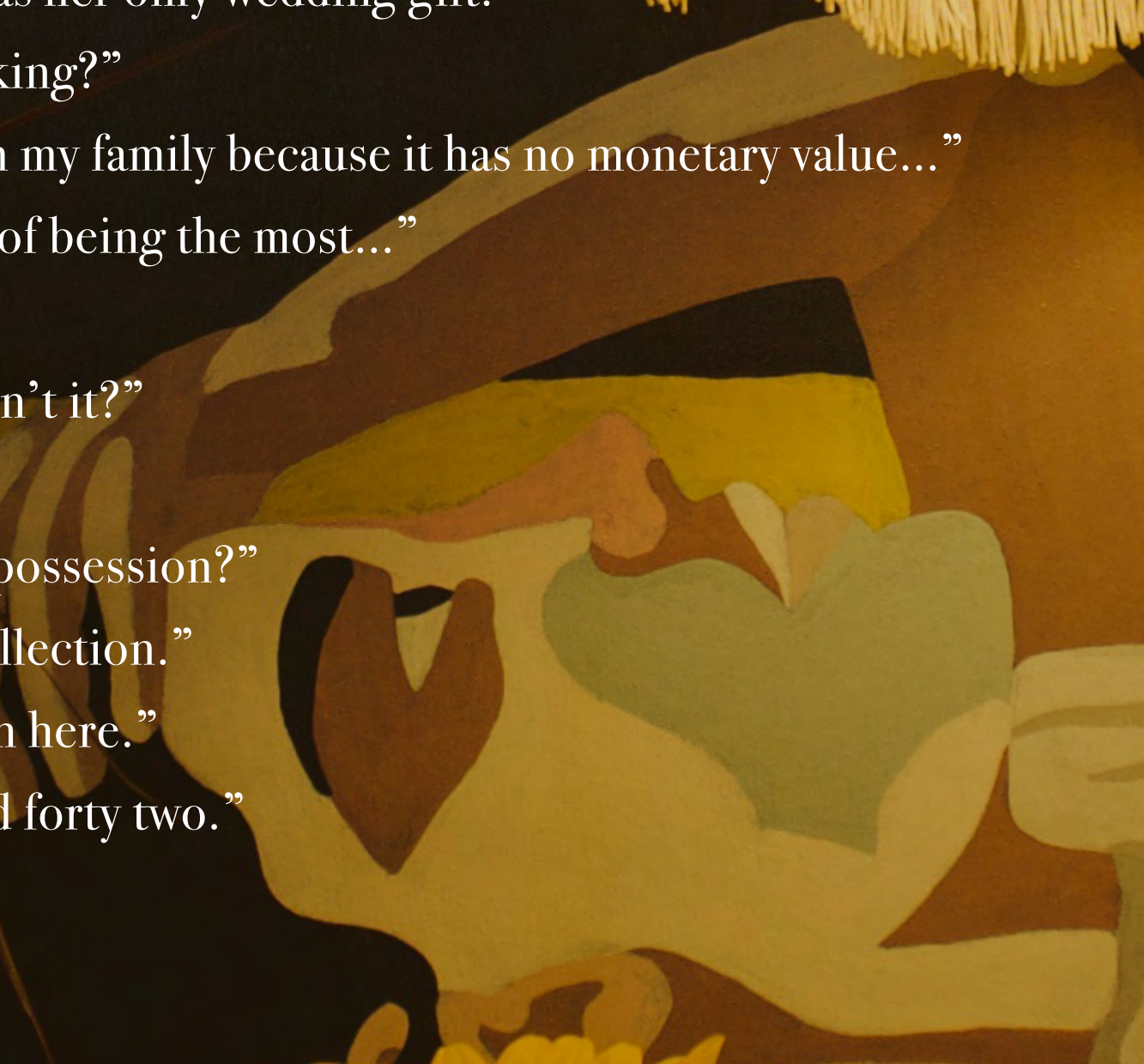
# DIALOGUE LIST

00:00:24	00:00:26	“You can tell a lot about a person based of their trash.”
00:00:28	00:00:32	“After all, one man’s trash is another man’s treasure.”
00:00:32	00:00:34	“Bottle cap!”
00:00:36	00:00:40	“However! In this case, it’s one woman’s trash.”
00:00:40	00:00:42	“But not just any woman”
00:00:42	00:00:45	“Erica Boudoir”
00:00:46	00:00:50	“A name so nice you say it once...”
00:00:50	00:00:51	“And let it linger.”
00:01:05	00:01:06	“Erica”.
00:01:06	00:01:07	“Leo, do you have my trash?”.
00:01:08	00:01:09	“What a surprise”
00:01:08	00:01:11	“ I know you like to rifle through everyone’s bins to...”
00:01:11	00:01:12	“Decorate your place”
00:01:12	00:01:14	“But you could not have picked a worse time to dumpster dive”
00:01:18	00:01:19	“Sorry...what now?”
00:01:20	00:01:24	“I have reason to believe I accidentally threw away something that was very important to me”
00:01:26	00:01:28	“Your imitation Marilyn Monroe wig?”
00:01:29	00:01:29	“No.”
00:01:30	00:01:34	“See, it belonged to my family for generations...”
00:01:34	00:01:38	“My great, great, great, great grandmother’s miniature wedding portrait.”
00:01:39	00:01:41	“This weeks trash is behind the sofa.”
00:01:56	00:01:57	“I should probably make small talk.”
00:02:00	00:02:02	“So...what was her name?”





00:02:02	00:02:02	“Erica Boudoir.”
00:02:05	00:02:07	“No, not your name, her name.”
00:02:08	00:02:10	“I was named after her actually”
00:02:10	00:02:13	“She was incredibly beautiful but married terribly poor.”
00:02:14	00:02:16	“The miniature painting was her only wedding gift.”
00:02:17	00:02:18	“How miniature are we talking?”
00:02:20	00:02:23	“Nobody really wanted it in my family because it has no monetary value...”
00:02:23	00:02:26	“So I inherited it by virtue of being the most...”
00:02:27	00:02:27	“Naive.”
00:02:28	00:02:30	“But it’s priceless to you isn’t it?”
00:02:31	00:02:31	“Yeah.”
00:02:36	00:02:37	“What’s your most prized possession?”
00:02:39	00:02:41	“Probably my bottle cap collection.”
00:02:41	00:02:43	“I have at least a hundred in here.”
00:02:45	00:02:46	“It’s actually a hundred and forty two.”
00:02:50	00:02:52	“Oh, oh, oh...”
00:02:52	00:02:52	“What?”
00:02:55	00:02:55	“Erica Boudoir.”
00:02:56	00:02:58	“A name so nice you say it once and let it linger.”
00:02:59	00:02:59	“What?”
00:03:00	00:03:02	“Oh, nothing...”
00:03:02	00:02:04	“I just hope you don’t lose it again.”
00:03:06	00:06:08	“Yeah, me too.”
00:03:11	00:03:12	“If I may?”
00:03:47	00:03:48	“I should probably get going.”
00:04:00	00:04:03	“So...I’ll see you around?”









# CONTACT



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