



THE BAN

THE WORLD

This story is set in a dystopian world, the year is 2032 and since President Trump was elected the world has gone to ruin. World War III has happened and all governments have been wiped out and been replaced with Trump's governors. After the election of Trump racism rose to an all time high.

Anybody who wasn't the perfect image of a white upper middle class family was outcast, ethnically diverse children are considered the utter scum of the earth and many are abandoned. A new law has been introduced to eliminate relationships between ethnicities, this law will mean many people will be taken away to "provinces" a fancy word for what seems to be a new age concentration camp. The areas left to white people will actually still have people from other ethnic backgrounds living there as workers and tradesmen.

This has caused major unrest amongst many young people, new rebel groups have been set up and leave their messages through graffiti on the outskirts of cities.

Ireland is one of the last countries to have this Law introduced and has managed to stay out of a lot of the conflict, over the last ten years many people have emigrated to Ireland for this reason. Ireland has become a very cosmopolitan place, which means there is even more fear and worry amongst the people.



THE STORY

The story follows the story of a group of ethnically diverse foster kids living in a home. The story mainly follows Asar, a mixed race 17 year old boy of Egyptian descent who must look after some of his foster brothers and sisters after a raid on their home.

He runs with them from the raid into the wilderness where they find their own utopia.

The utopia can't last forever though, sooner or later reality has to catch up with the kids.

I would like to leave the story on a bittersweet ending to capture the love these kids have for each other but also for the harsh reality that is war.

ASAR

Asar is a strong intelligent young man. His father was an Egyptian man who met his mother very briefly, a one night stand to be exact. His mother was from a white upper middle class family and when she found out she was pregnant hid it from her family. She then proceeded to give birth in a hospital under a false name, she ran from the hospital only a matter of hours after giving birth.

Asar was fostered by a generous young woman who loved children. He is the inspiration for her setting up the home in which Asar and the many other children live. She dedicated her life to taking in mixed race kids abandoned by their parents.

Asar has made many connections in the home in which he lives with 15 others, some he is even like a father to.





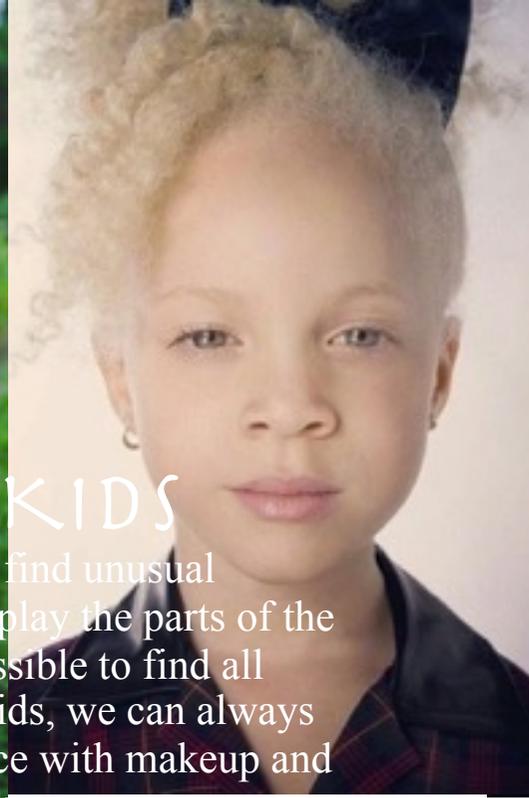
THE HOME

The home is not a government run institution. The woman who runs it is called Aine, a kind woman who has dedicated her life to helping kids with no home. Throughout the war she has given refuge to these kids in her big old house. It is a sad but loving place, there has been fear of raid for a long time but wasn't expected so soon.

A dark, dense forest with sunlight filtering through the trees. The scene is filled with tall, thin trees and a thick canopy of leaves, creating a mysterious and somewhat eerie atmosphere. The lighting is dramatic, with bright spots of sunlight hitting the forest floor and the trunks of trees, while the rest of the scene is in deep shadow.

THE FOREST

The forest acts as the children utopia. At first it is a scary place, full of mystery but once daylight comes and these the beauty of the place around them they relax. Asap finds it hard to look after everyone, he is only a child himself and tries to do what is best for the others but soon they run out of food and supplies. They find out the woods wasn't the great place they thought it was, it was only a small break from the fear of the outside world.



THE KIDS

It would be ideal to find unusual looking children to play the parts of the leads. If it is not possible to find all ethnically diverse kids, we can always alter their appearance with makeup and hair.



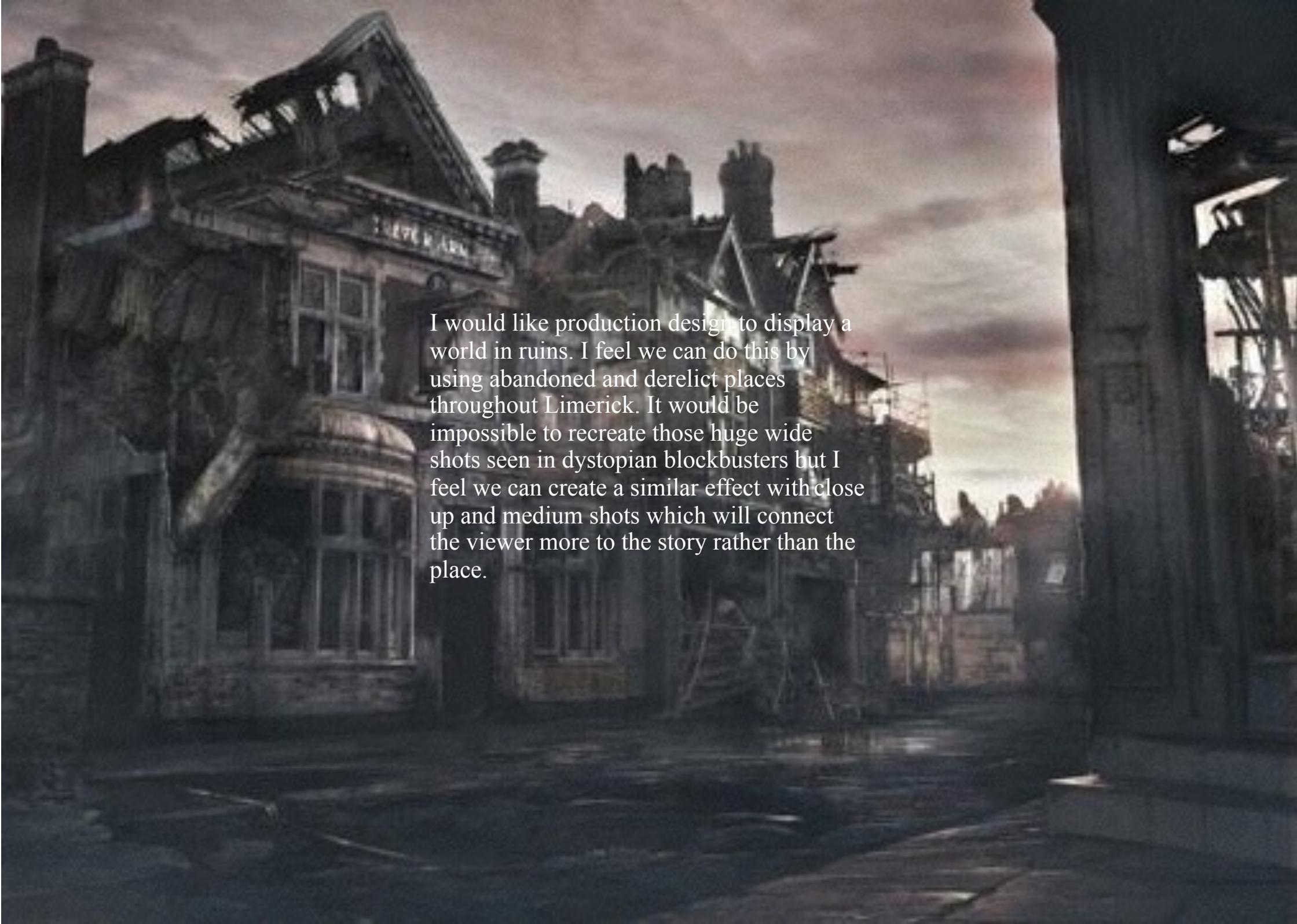
A group of people wearing white rabbit masks stands on a dirt path. The person on the far right is wearing a black coat, while the others are in lighter clothing. The background is a dark, textured wall.

SOCIETY

Society has changed a lot, it is now an odd and unusual place to be, with the majority of people wearing Gasmaks due to the damage in the air. Gasmasks themselves have become a fashion piece, another way to distinguish between rich and poor, the rich white people wearing them personalised while the poor not being able to afford proper ones and wearing cheap surgical masks. This is not the only odd thing, the new police force are fashioned in the most peculiar way, their eyes being completely blackened out with no facial expressions. Black people bleach their skin and people with dark eyes wear contacts, all in order to fit with the higher society. In a way, this society is just an extreme twisted version of the society we live in today.

A desolate, post-apocalyptic city street. In the foreground, a lone figure in a hooded, heavy coat stands on a wet, reflective pavement. The street is littered with debris, including a damaged car on the right and a large, dark, dome-shaped structure in the middle ground. In the background, a large, multi-story building with many windows is visible, and a tall, thin structure with a flag or banner stands to the left. The sky is overcast and grey, creating a somber and bleak atmosphere.

PRODUCTION
DESIGN

A dark, desaturated photograph of a street in Limerick, Ireland, showing significant destruction. The buildings are in ruins, with many windows missing and structural damage visible. The sky is overcast and grey. The text is overlaid in the center of the image.

I would like production design to display a world in ruins. I feel we can do this by using abandoned and derelict places throughout Limerick. It would be impossible to recreate those huge wide shots seen in dystopian blockbusters but I feel we can create a similar effect with close up and medium shots which will connect the viewer more to the story rather than the place.



Health and safety will be an issue with actors and abandoned places so I think the best way to film is to get B roll of any places that look dystopian e.g.. The unfinished shopping centre beside TK Maxx, this will eliminate problems with actors and we can find safer locations in which we can film character scenes.

Messages against the government are seen on the outskirts of the city

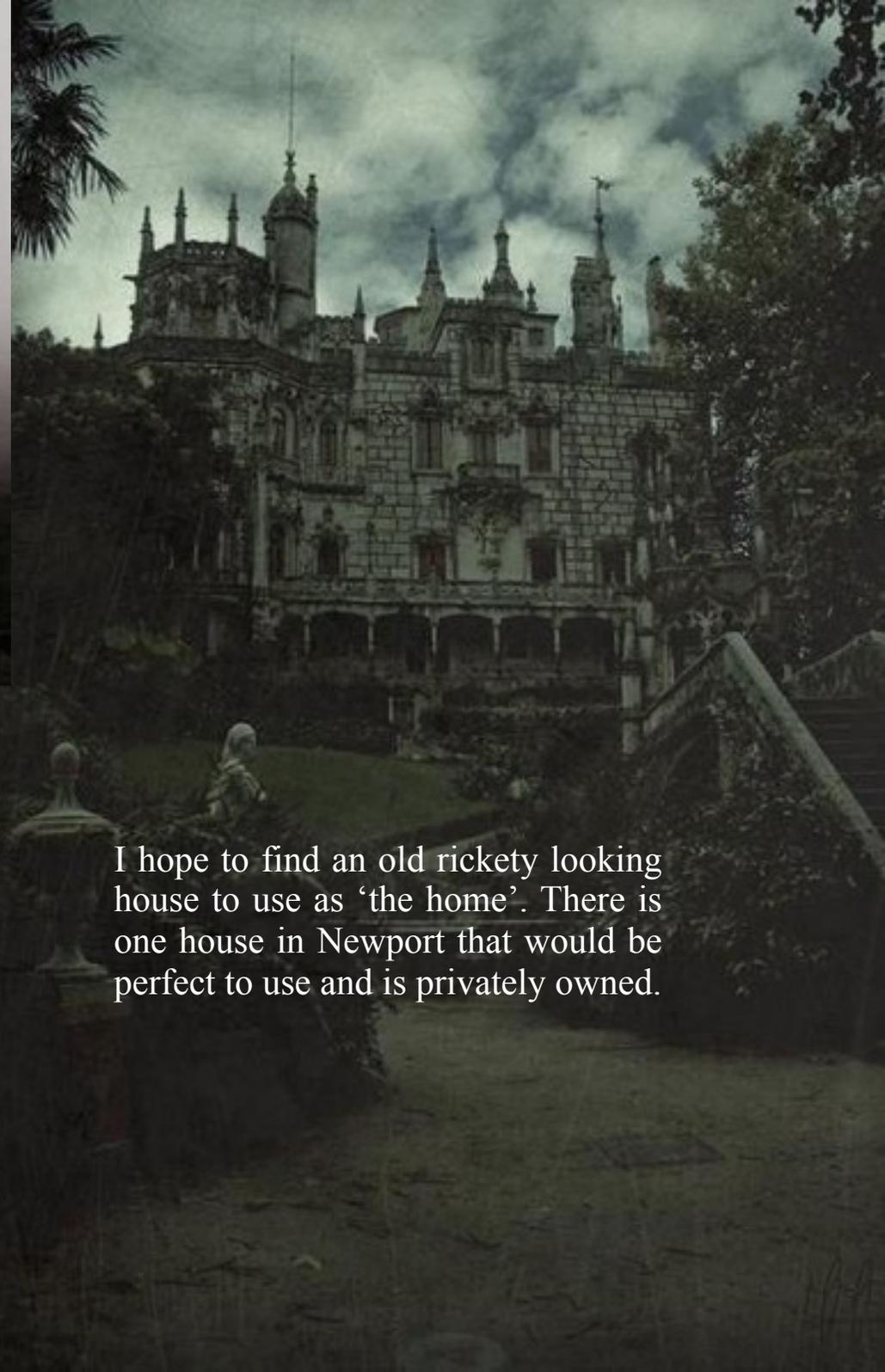
Speak the truth, even if your voice shakes

RESPECT
EXISTENCE
OR
EXPECT
RESISTANCE

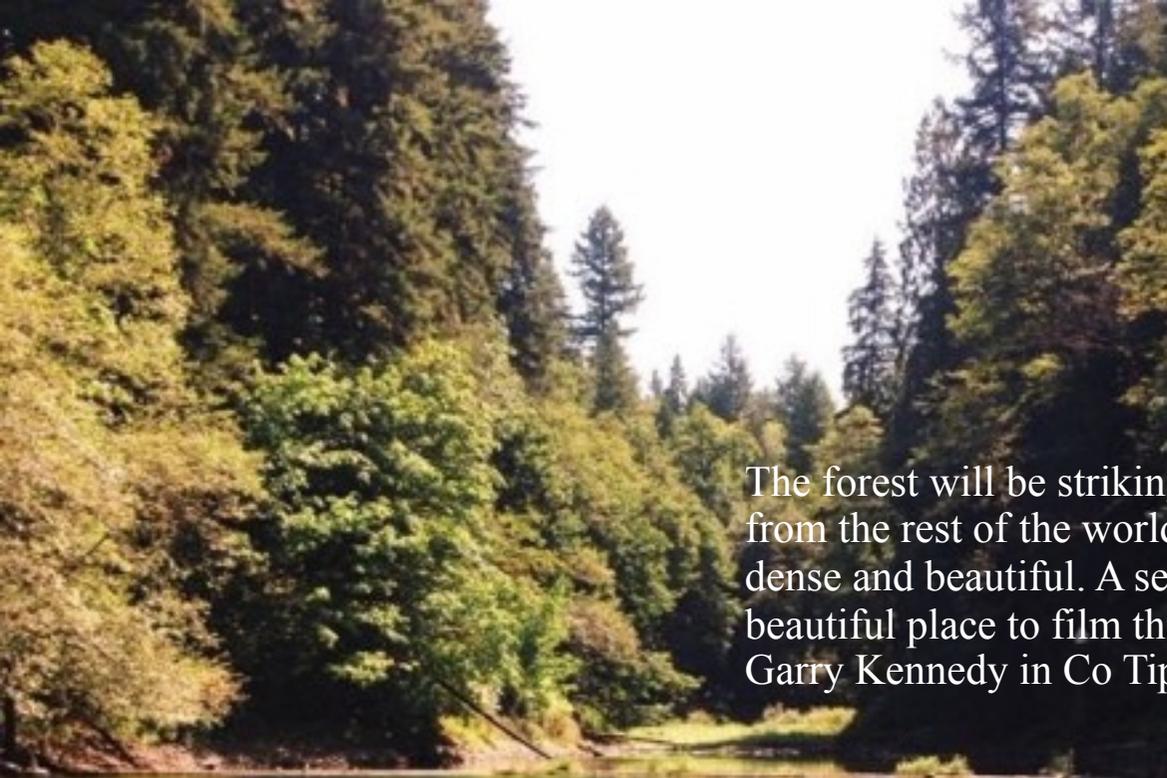
IF YOU THINK
THIS IS BAD YOU
SHOULD SEE WHAT
OUR GOVERNMENT
IS UP TO

WE ALL
BLEED
THE SAME
COLOUR

THI
TAK
THE
BUT A



I hope to find an old rickety looking house to use as 'the home'. There is one house in Newport that would be perfect to use and is privately owned.



The forest will be striking different from the rest of the world, it will be dense and beautiful. A serene world.. beautiful place to film this would be Garry Kennedy in Co Tipperary.





COSTUME DESIGN

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Within the broken down society, poor people wear very plain clothes to show their disvalue.



The people who hold power express themselves through oddness. I like the rabbit design for the new police force.



Another idea for people who hold power.



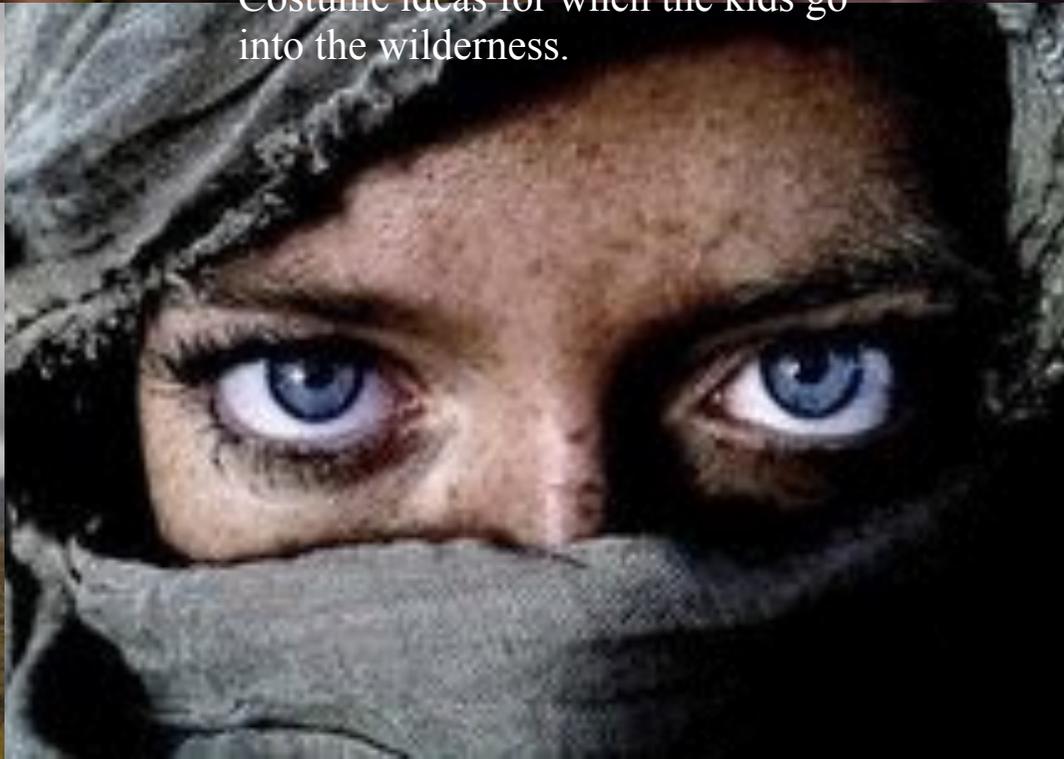
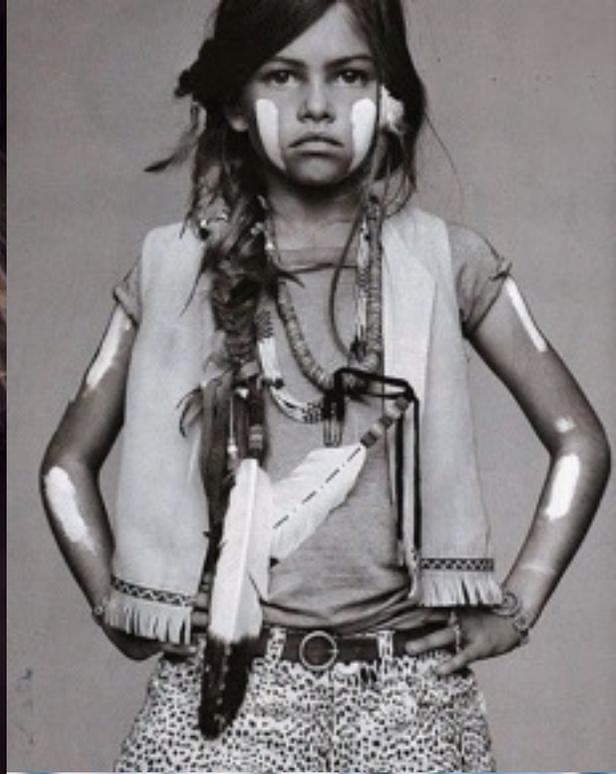


Gas masks as fashion pieces





Janey Farla photograph



Costume ideas for when the kids go into the wilderness.

STORY STRUCTURE

I would like to tell this story through experimental means. The story is going to be driven by the characters of the children and I feel an experimental way will show the inner thoughts and emotions of the kids. How they see and experience this strange world.

Although it will be an experimental piece it also contains a very strong narrative and strong characters.

This world is oddly and unusual but I don't want that to romanticise the reality of war and dictatorship. In a way this could be our world in a matter of years, despite they eccentric style, the rawness is still there. It is important to me to show to harsh brutalities these kids experience while contrasting it with their imagination and spirit.

