

SPECIAL ISSUE FROM
SCOTT PICKUP, SIMON MARRIOTT & JONNY ROSS

BOY IN THE BACK SEAT

FORD CAPRI II 1.6, 2.0 & 2.8



the pitch

Owners short film manual

"After being left alone in a car by his volatile dad, an irrepressible young boy must create a fantasy world in order to survive."



Synopsis, Themes, Characters,
Contacts & more (+ 'Director's statement')
Models included- 1979 to 1984 *1593 cc

EVERY MANUAL BASED ON
PERSONAL EXPERIENCE





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Introduction

It's **1984**- A young boy is left all alone and locked inside a car (mint condition Ford Capri Mark III!) as his dad goes to take care of some 'business' inside a menacingly unpleasant local pub.

Whilst alone our hero breaks all his father's rules & dives headfirst into a fantasy world of mayhem & fun- **desperate to keep his reality at bay**.

This doesn't last for long though. His brief escape is continually punctured by reminders of impending danger, what his father is really doing inside the pub and the final realisation that **he's been all but forgotten**.



'The price we pay'

Boy in the Back Seat is a nostalgic look back at a problem that burns just as brightly today. It's a **bold, edgy, funny** and vibrant film about **toxic masculinity**, how we pass on our damage and **the price we pay for our failures**.

The production is being brought to you by an **award winning team** (at least nine...) and the script itself has been a finalist in multiple international festivals.



* last time we put the laurels up (promise)!



Setting & Themes

Growing up in the **80's** was very different from today. Traveling around in the car boot with 4 mates was totally fine. Going off on your own for an entire day wasn't an issue (just be back for tea). Pubs were for pints, darts & fruit machines- not pea risotto and lemon sorbet (both lovely of course!) There was an expectation for you to make your own fun, even if that meant building your own crossbow or jumping off the top of garages and breaking your leg (don't tell my mum).

This is the world we find ourselves in. We asked dozens of people about being left in the car- some were totally aghast (well raised I guess), others defended their folks' actions passionately (mainly because they got crisps & coke). This story enacts a strong reaction regardless & awakens a question in some that they never dared ask before- **did my parents happily leave me in harm's way?**



This an **urgent and universal story**- told on a very personal level.

No matter how well adjusted we think we are, every one of us has been moulded by society's forces and closer to home- our parents.

Today we find ourselves at a **collision point**- are we stuck in our traditional roles (filled with hate & violence, especially for men) or do we have the open minds to challenge them? Do we just repeat the cycle or is there a better path to follow? I'm not sure which way we'll choose to go but this story starts a **conversation that needs to be had**.



Characters

Jacob

Jacob represents **our future and our past**.

He's a cheeky livewire with energy to burn and acts like **he's not afraid of anything** (apart from his father). He has no problem talking back to adults and will make you accidentally laugh out loud with his rude putdowns- all the encouragement he needs.

Jacob's **desperate to be part of his dad's world**, any way of getting more attention. He wants to be bigger, stronger, older right away. He wants to swagger inside the pub with his dad, crack some skulls and sink a pint. Deep down he knows his dad's world is wrong though and feels saddened when he sees the costs- bloody knuckles, stolen money & other people scared of his father.

Has a hard edge (**he's seen too much**), prone to lashing out in frustration and going into a deeply quiet place.



Mikey

Mikey shows us what the cycle of toxic masculinity looks like- what happens when you aren't able to break free from the same old path.

He's a hard man but not physically intimidating to look at, **he's used to having to prove himself again and again**. In many ways he's **still a boy himself**, looking to please father figures in his underworld life.

He wanted a child, thought it would be something he could love and receive love from in return. He's not showing that love though, he hasn't put in the time with his boy to build a bond. Whenever they meet it feels like starting from scratch, that they're strangers. He knows **he's failing his son** and isn't the man he should be but can't find **the strength to change** his environment for the better.

He's quick to temper, has a tendency towards violence and always leaps into confrontation without thinking. He's **deeply sad and insecure** deep down.



Approach

‘Magical realism with a big heart’

This film will be **beautifully and sensitively shot**- combining attention to detail with a freeing energy - imagine if Ben Wheatley & Tiaka Waititi got together & had a film baby (mid-wifed by Andrew Dominik).

Every shot, angle, decision will be based on **what we can see & feel from within the car itself- we won't leave it until the very end**. The world outside represents the ramifications of our decisions, inside is the bubble in which we decide what kind of world we want for ourselves.

Whenever the father is in a scene **the world of the boy will become even smaller**. We'll create frames within frames when he's around, visually creating tighter spaces in which the boy is hemmed into. When the father's gone, the world will have more space for the boy to fill in his own way- rightly or wrongly. We'll keep the camera positions moving, creating new perspectives all the time. The whole middle of the film is designed to take us on **an exhilarating ride**- to help us forget & to block out the pain of abandonment. When reality comes crashing back in it will feel all the more devastating because of this. When we do leave the car an eerie stillness will overtake everything- **like holding your breath, waiting for something terrible to happen**.

‘Authentic working class 80’s Britain in every frame’



Official Suppliers

Scott Pickup - Writer / Director

Scott is a multiple award winning writer / director who has worked in TV for over 10 years. He's been the Lead Creative for major broadcasters including Sony Pictures, ITV, Viacom & NBC Universal. During his career Scott has specialised in working with & encouraging great performances from kids. He currently runs a creative agency which specialises in advertising, branding, animation, & live action filming for children.



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Jonny Ross - Producer

Jonny is an experienced & multi award winning producer, working in production for over 10 years. He's created content for major organisations, such as Sony Pictures, BBC, Red Bull and The Open University. Jonny has managed everything from digital content to TV advertising and has a long track record of working with children. He's currently Production Manager for Hamlett Films, a company specialising in educational content.



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Simon Marriot - Producer

Simon works as a Production Manager and Producer in features, broadcast TV and commercials. He originally trained as an actor at the Royal Birmingham Conservatoire. Simon's early producer-director work focussed on positive social change, earning him European Medea & Diana Awards. Simon is part of the BFI Network BAFTA crew cohort and is soon to complete his MA in Film with Raindance.



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* please don't fax, our machine is currently in for repair.





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Models covered in this manual –

BOY IN THE BACK SEAT



All details explained from every angle

* lightning strike for illustrative purposes only



DUCK THUNDER PRESENTS
A SIMON MARRIOTT / JONNY ROSS PRODUCTION A SCOTT PICKUP FILM
WRITTEN BY SCOTT PICKUP PRODUCER BY JONNY ROSS & SIMON MARRIOTT
DIRECTED BY SCOTT PICKUP

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