



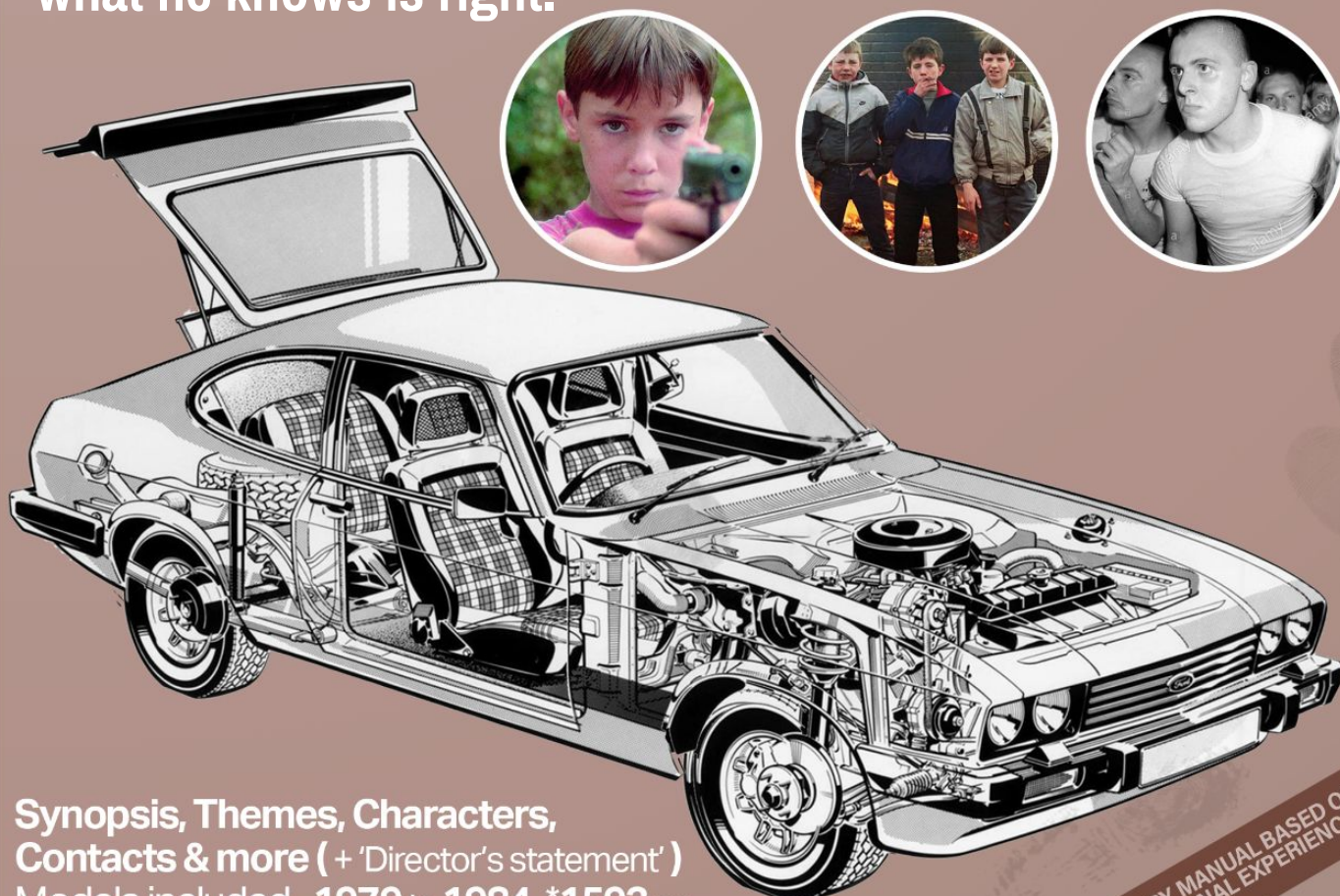
the pitch

BOY IN THE BACK SEAT

FORD CAPRI II 1.6, 2.0 & 2.8

Owners Feature Film Manual

'A young boy must choose between his father's love and what he knows is right.'



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

EVERY MANUAL BASED ON
PERSONAL EXPERIENCE

Based on the multi-award winning short film
by Scott Pickup



Contact:

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Introduction

Logline

1987. When an impressionable 11yr old boy realises his volatile conman dad hasn't taken him on a camping trip, but on the run, he must choose between his father's love and what he knows is right.

FISH TANK - SCRAPPER - ANIMAL KINGDOM



BOY IN THE BACK SEAT is a nostalgic look back at a problem that burns just as brightly today. It's a bold, edgy and vibrant film about **toxic masculinity** and generational trauma. It asks the big question - **how do we break the cycle?**

Stories like this **find an audience**. **AFTERSUN** and **ALL OF US STRANGERS** have recently proven what broad appeal movies like this can have. They're cinematic experiences that people talk about, share with their friends, cause a buzz on the festival circuit and have a long life - often revisited over and over again.

The feature is based on the **multi award winning short film** - see [here](#)



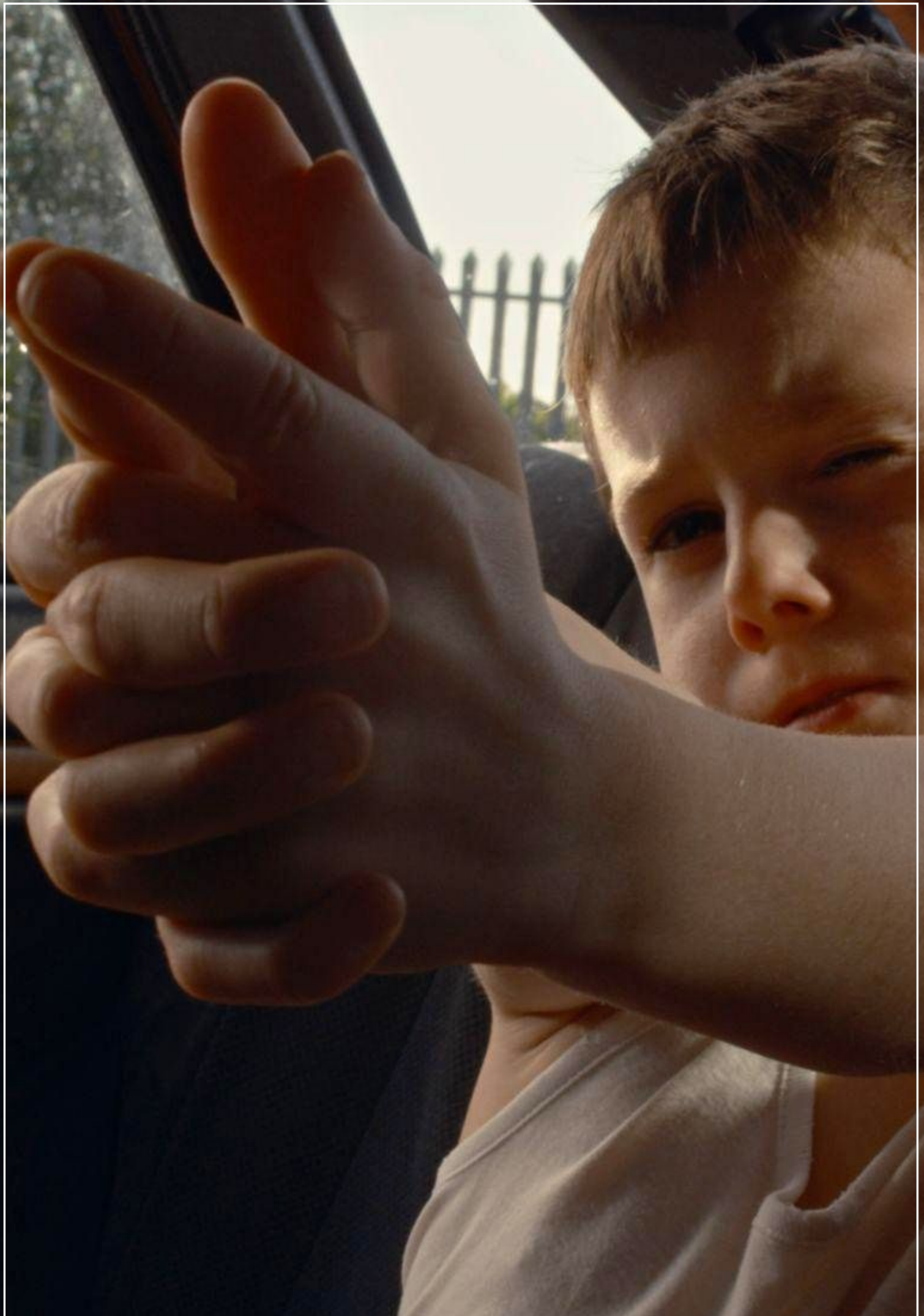
Introduction

Mood Reel

Please click below to play the Mood Reel for the feature.

You can also find it [here](#).







Synopsis

Our story is set deep in **Thatcher's broken Britain**. Strikes, disappearing social care and a government uninterested in those on the bread line. It's **a country at boiling point**.

We follow **JACOB**, an 11 yr old staring at the transition to young manhood, desperate to appear tough. He wants to be like his absent father **MIKEY**, who he idolises, but Mikey's really just an insecure powder keg, seemingly only driven by his instinct to take.

Jacob's life is thrown into disarray when Mikey unexpectedly turns up. He takes him on a boys only camping trip - some kind of grand gesture. Jacob's initially thrilled by his dad's attention but soon comes to realise that this holiday might not all be about making memories.



Mikey has them bouncing around between anyone or anything he can take advantage of. They manage to make friends with a damaged young woman **DIANA** and her young sister **SAM**. Jacob almost feels like part of a family in their company, but good things never last.

Through a series of increasingly dangerous encounters Jacob finally learns the truth, **they're on the run**. Mikey committed a violent post office robbery back home. The holiday turns out to be half cover, half, one last ride with the boy he won't be around to raise.

When utterly desperate for help they even visit Mikey's estranged father **OSWALD**. The violence, the hate, the distaste for life - it's all on show, like a disease passed down through generations of men. It's here that Jacob discovers his father's plans to abandon him. It's one betrayal too many and Jacob heartbreakingly decides to **turn his dad in**.

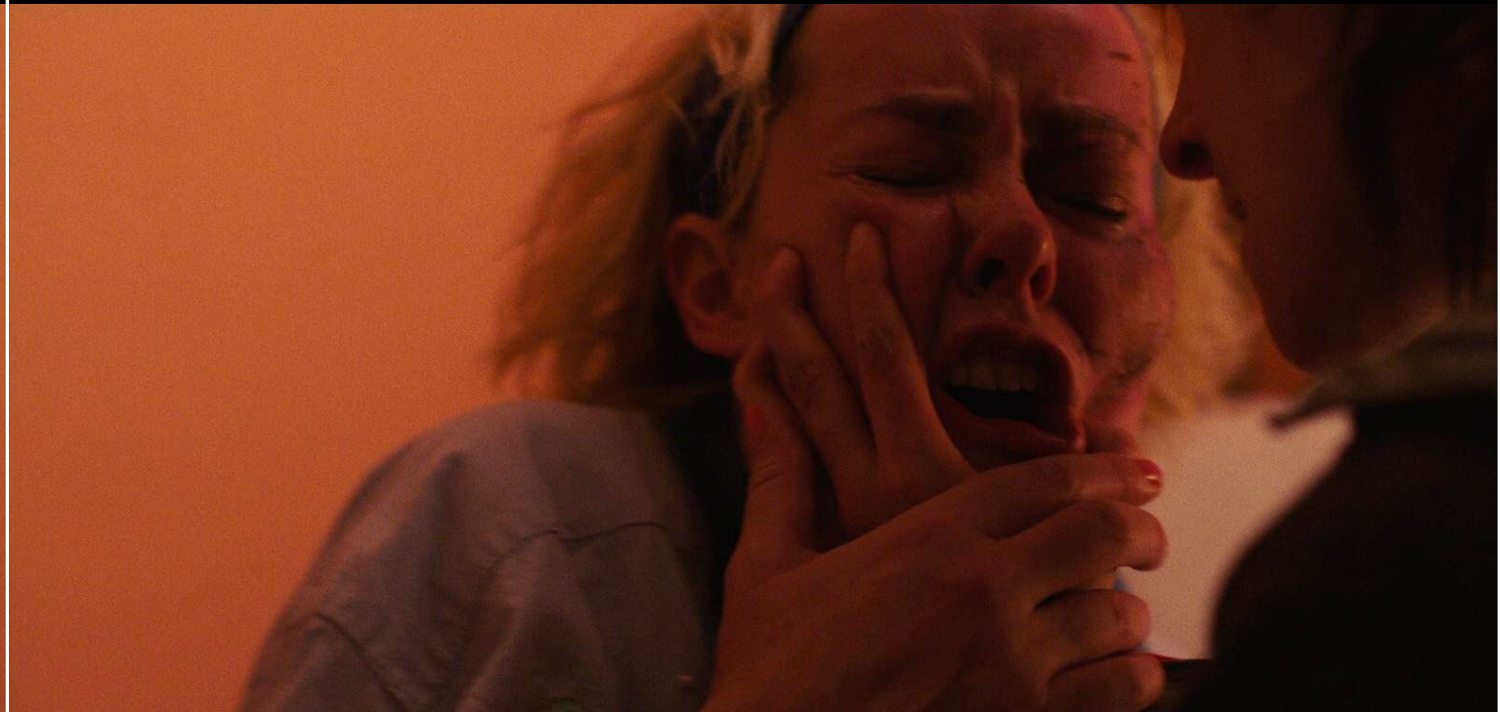
The sting operation to arrest Mikey goes terribly wrong. Jacob has second thoughts and saves his dad - slashing Sam with a knife to cause a distraction. **Jacob can't believe what he's done**.

They escape and their last night together culminates in an act of violence so brutal that it **destroys any hope** Jacob had left. Mikey robs and shoots Diana for turning him into the police - something Jacob knows was down to him.

Jacob's lost, no one to show him the way to manhood but he finally finds the strength to disavow his father, **set a future for himself** and keep one foot in childhood for a bit longer.







Setting & Themes

This is a story that **forcefully examines toxic masculinity**. It looks at an England that's lost its moral compass. There's mass unemployment, political division and a generation of young men turning to violence on the football terraces and our inner cities.

Our characters are **symptomatic of the broken system** they're part of. Mikey is the catalyst to explore this world, yet the **real cost** of it falls to Jacob. The child, as it always does.

This is very personal for me. It's a chance for me to **reflect on my relationship with my own father** and the fathers that preceded him. I have my own boy close to Jacob's age and for the last 6 yrs I've been his primary caregiver. He relies on me to show him how to treat people, how to stand up for himself, how to be the best person he can. I can see how I impact my boy, how **the trauma I inherited gets passed down**, how my actions get reflected back to me - good and bad. It's terrifying frankly, everyday spent hoping I don't break something I can't fix.

The film explores the kind of Britain I **grew up in** - all chip shops and bus stops. Being set in the 80's is integral. Childhood was less structured, you were expected to **figure it out for yourself**. It was a time when you went out all day on your own kicking rocks, building a crossbow out of bits you found in the garage, setting fires for fun or daring each other to piss on electric fences. Seemingly innocent but littered with dangers.

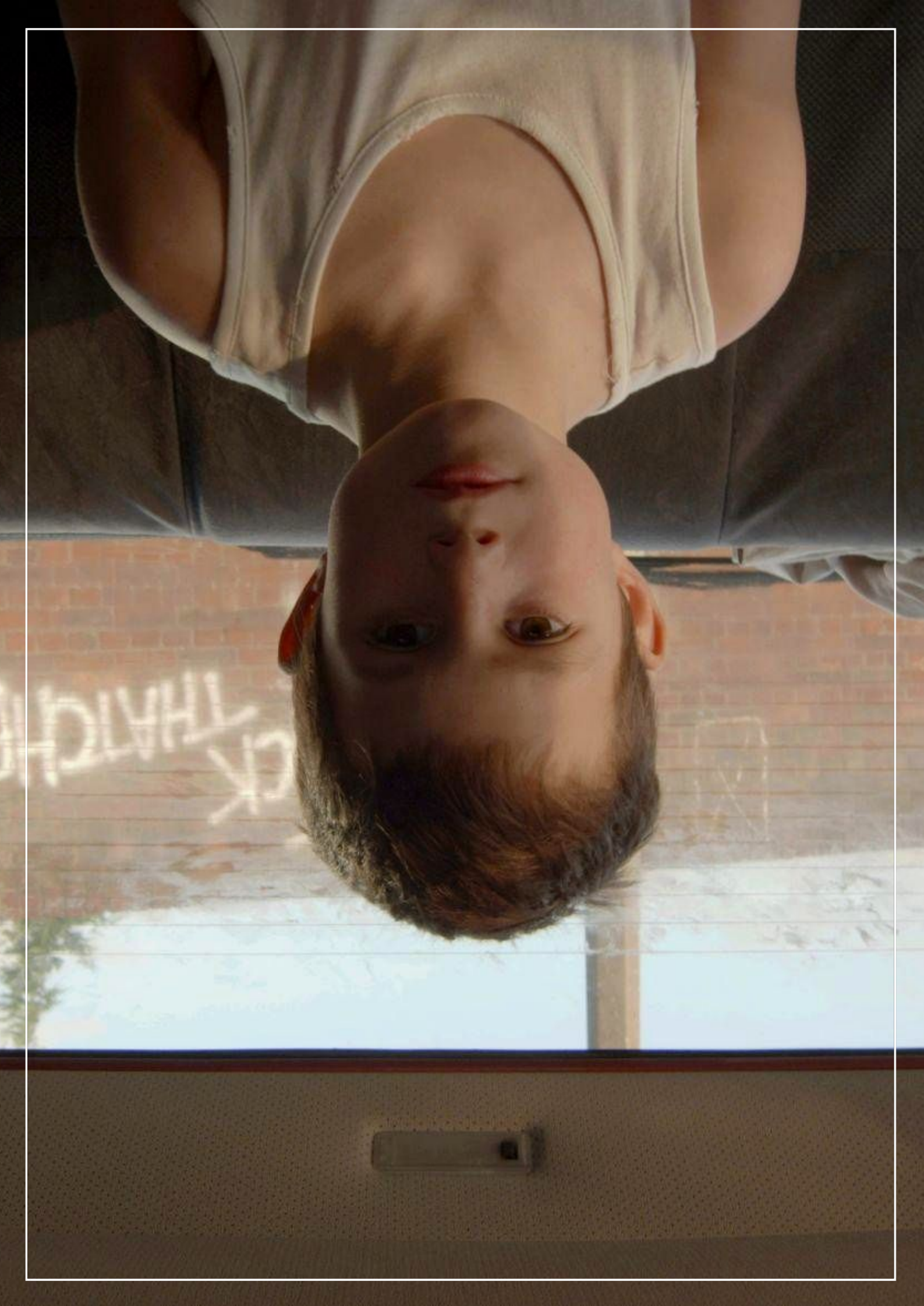
A lot of my friends ended up like Mikey.

Some died in car crashes, others went to prison, one took his own life. Things haven't changed that much in this regard. This story is set in the past but its characters, themes and burning questions all scream about what is happening **right now**. This an **urgent and universal story** - told on a very personal level.

Today we find ourselves at a **collision point** - are we stuck in our traditional roles or do we have the open enough minds to challenge them? I'm not sure which way we'll choose but this story starts a **conversation that needs to be had**.

This a tale explores the damage we pass down to our children and wonders when, if ever we'll finally manage to **break the cycle**?







Vision

The style will be a heady mix of the **rich, battered and believable storytelling** that Shane Meadows and Andrea Arnold do so well - especially in THIS IS ENGLAND and FISH TANK - combined with a **more cinematic and purposeful approach** like in ANIMAL KINGDOM or LA HAINE.

‘Magical realism with a big, broken heart’

This is a **unique British road movie**, the kind that we rarely see - taking in all the cracks of this ancient country while staying firmly **rooted in the relationships between real people**.

This film will be **sensitively shot but with a distinct muscularity** - we'll feel the camera breathe in the intimate moments and get a sense of its kinetic power in the more action led scenes. A handheld energy with a sense of freedom.

The light will feel natural and organic, but with a **heightened beauty**. Characters will be captured in pools of light, sometimes making it difficult to make out their intentions. Jacob will often be contained in frames within frames, squashing him into tighter spaces and kept away from the centre - especially when his father is around. He'll be given more room to roam and take the central space when Mikey isn't there. We'll see him visually grow in stature throughout the film, mirroring his emotional journey.

The point of view, **our eyes on this world will be Jacob's**. We'll know what he knows, sees what he sees - allowing for a real sense of childlike fear or wonder. Only at very key moments will we be taken out of his perspective, carefully designed to create a gut punching emotional twist or realisation.

The soundscape rich and layered. The hum of a car engine or the wind through the trees all taking on deeper foreboding significance. **We won't be afraid of silence**, the audience will be allowed to feel without the guide of a constant score, forcing them to make their own judgements.

The details will be important - sadness in the eyes, fresh scabs on knuckles, cracked smiling lips, broken glass on dirty pavements. A poem to broken Britain.

We'll feel the human touch on every frame.



Music

This film is like an ancient folk tale brought vividly up to date - an **acoustic punk ethos running through its veins**. All bloody fingers, broken hearts and sweaty ceilings.

One man's music embodies this more than anyone's. A traditional English storyteller that rips up the rule book - **Frank Turner**. His music is raw, honest and timeless.

We plan to approach him to write original music for the film, creating a **concept album** to enrich the film, act as promotion and an **additional revenue stream**.

His passionate **global fanbase is considerable** and tapping into them would help to bring a substantial new audience to the film. Apart from his online presence he's a prodigious tourer and could promote the film by playing music from it to **a thousand people per night** at gigs across the world.

474,289 SPOTIFY (average monthly listeners)

330K FB / 206K Insta / 150K X / 113K Youtube



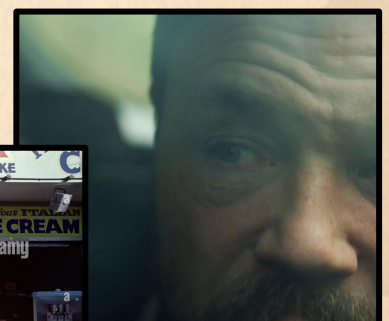
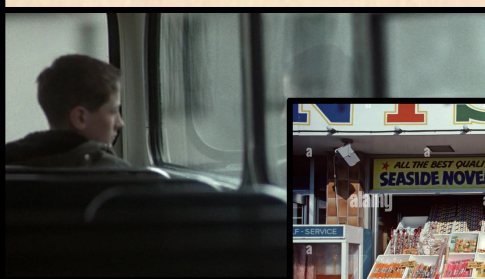
Audience

Stories like this **find an audience and live long in the cultural memory**. Following in the footsteps of people like Shane Meadows, films such as *AFTERSUN*, *ANORA* and *ALL OF US STRANGERS* have proven what **broad appeal** movies like this can have. They're **cinematic experiences that people talk about**, cause an **award winning buzz on the festival circuit** and have a long life - often revisited by people wanting to relive the powerful emotions these films embody over and over again.

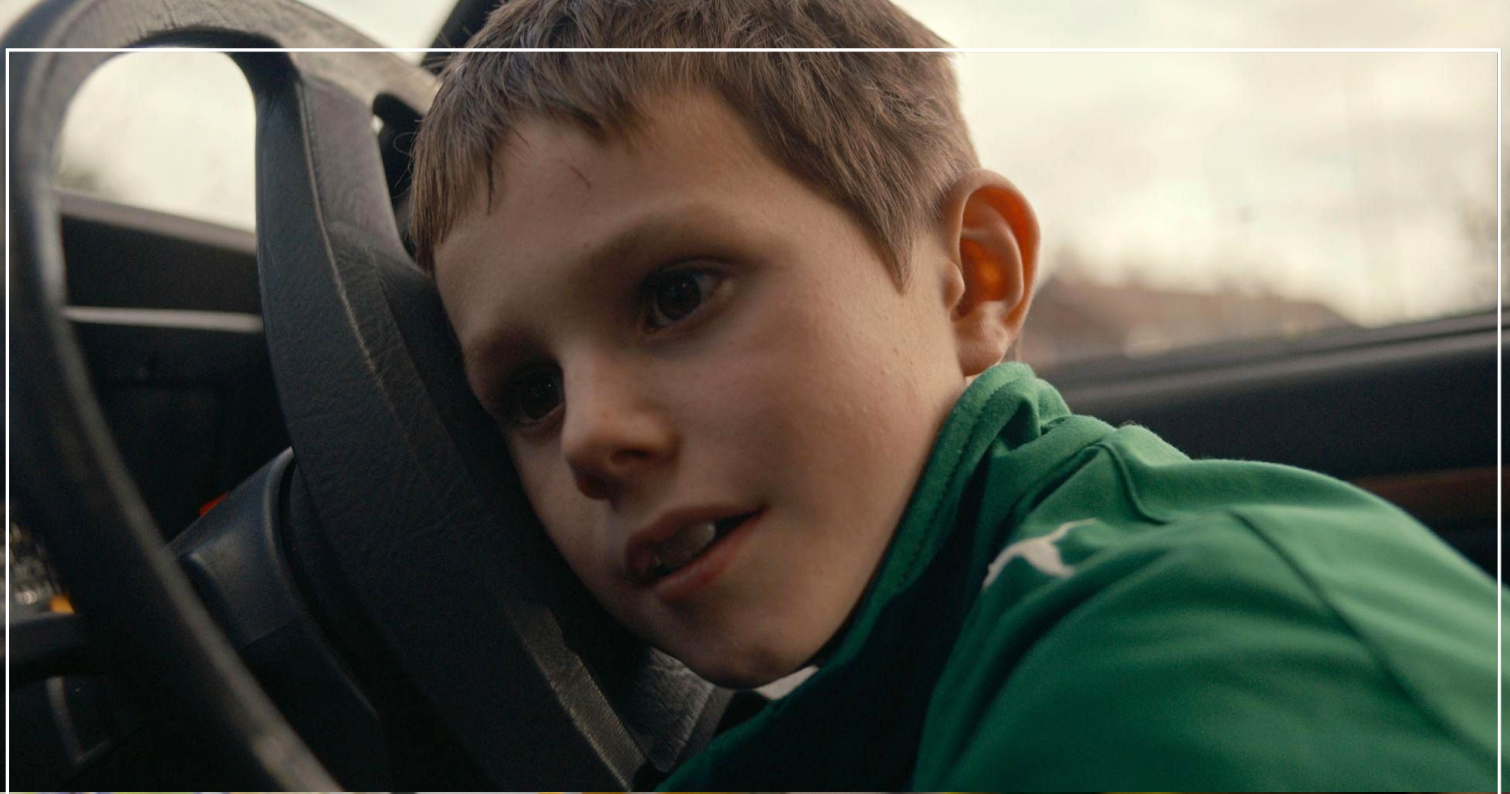
Our film would target a run at **prestige festivals around the world** CANNES, BFI LONDON, VENICE, BERLIN, TORONTO, TRIBECA, SXSW, SUNDANCE etc to gain press exposure. We'd ensure our stars and lead creatives attend these events and give multiple interviews.

The **theatrical release** would target multiple groups - the traditional older skewing independent cinema audience, especially those in the **40-55 yrs demographic** who will be drawn to seeing their childhood on screen. **Parents** who will be touched by the complex father/son relationship and the star turn of our child actor. *ADOLESCENCE* has proved what appeal a powerful story in this space can have internationally. Plus a younger rejuvenated cinema going **Gen-Z** audience, who are active users of cultural centres film clubs and discounted promotions, they will be drawn to the film through casting the lead role of Mikey with someone they connect with. The film will be more generally be targeted at art-house / small chain cinemas in **cultural hotspots** like London, Manchester and Edinburgh, at **University cities**, places with **active retired film lovers**, and in **Northern working class towns** that have a rejuvenated push for culture in their regions - Bradford, Glasgow, Hull, Wakefield etc. In these places we'd create excitement by positioning the film as 'one of their own' and offer special screenings with Q+A's.

All of these measures combined will ensure the film gets the **attention it deserves**.







Characters



Jacob (11yrs)

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

He's a cheeky livewire with energy to burn and likes to **act 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 comebacks - 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 father, crack some skulls and sink a pint. Deep down **he knows his dad's world is wrong**, he feels saddened when he sees the costs - bloody knuckles, stolen money and other people scared of Mikey.

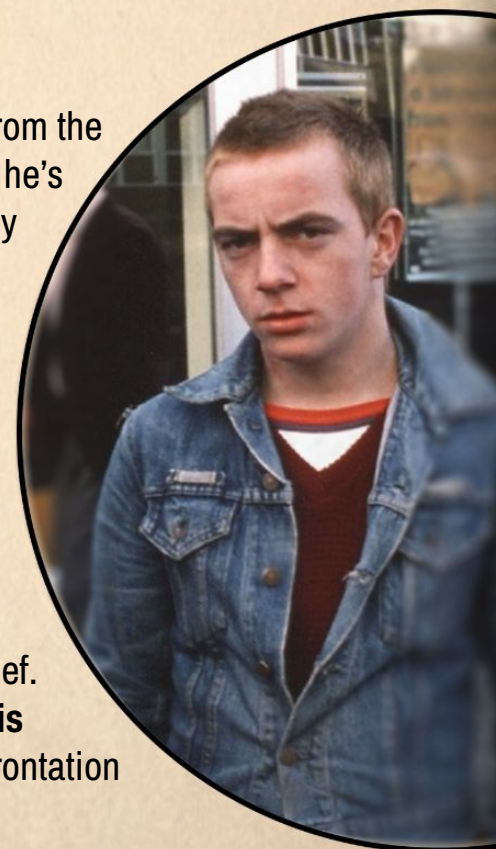
Has a hard edge (**he's seen too much**), is prone to lashing out in frustration and going into a deeply quiet place.

Mikey (32)

Mikey shows us what happens when you **aren't able to break free** from the same old toxic path. He's a hard man but not physically intimidating, he's always trying to prove himself and goes to extremes to do so. In many ways **he's still a boy**, looking to please father figures in his criminal life. He comes from a comfortable background but ran away from a violent home at 16 yrs and has lived on his wits ever since.

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 Doesn't have the tools to change.

He's effortlessly charismatic, his eyes twinkle the right kind of mischief. Women bend to his charm and he knows it. **Getting what he wants is never hard** for him. He's quick to temper and always leaps into confrontation without thinking. **He's deeply sad and insecure deep down**.



Characters



Oswald (58)

Bitter and broken. He spends his days drinking the same old beer, annoying the people at the betting shop and **spitting at life**. He has a faithful dog - Blackie. The only thing he's still able to care about.

Oswald was a military man, someone who garnered respect. He doesn't see that in people's faces anymore and is angry. He pretends to himself all the killing and violence he dished out for his county was part of some 'greater good'. Truth is - it never was.

He killed because he enjoyed it.

After being dismissed from the army Oswald was violent at home, dishing out beatings whenever he felt wronged - even **putting cigarettes out on Mikey** as a boy. Mikey's mum killed herself when he was young. Oswald sees her as pathetic for checking out. **He despises weakness** - the ultimate crime. He sees weakness all over his son.

Mikey hates his dad but seemingly can't stop himself **becoming just like him**.

Diana (27)

She is a **lost and lonely soul**. Desperate for someone to see her and show her kindness. For a moment she thinks she's found this in Mikey.

Her parents died when she was 18 yrs and she was **immediately thrust into parenthood**, having to raise her younger sister **SAM**. Diana's reluctant approach to parenting has left Sam drifting around in a make believe world of her own - she is very vulnerable.

A lot of Diana was happy to escape the abuse she suffered from her father but her youth was also wiped out in a blink. She tries not to show it but she deeply resents Sam and dreams of a time when **all her problems will go away**. She wants her own life back.

Anyone who pays her attention, who makes her feel just that little bit special, manages to jump all the barriers she usually has up. Mikey's devilish charm makes this transition way too easy. Diana has to **learn how to trust and believe in herself**, before it's too late.



Casting



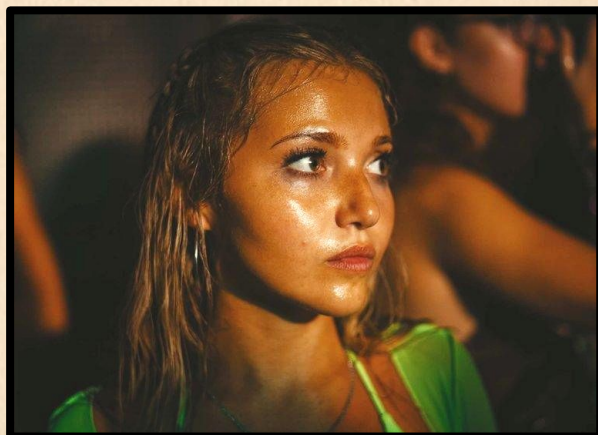
George Mackay



Jason Isaacs

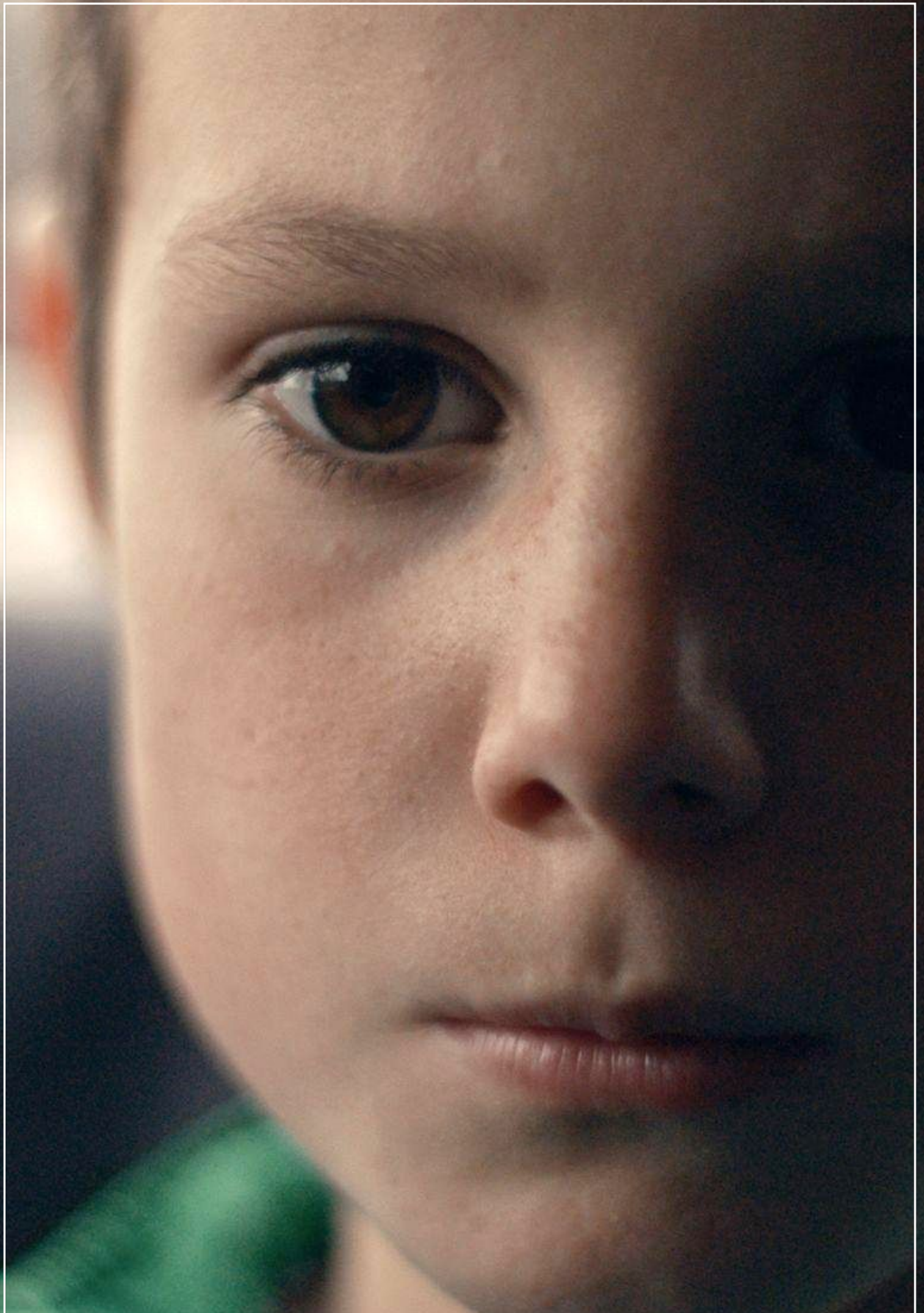


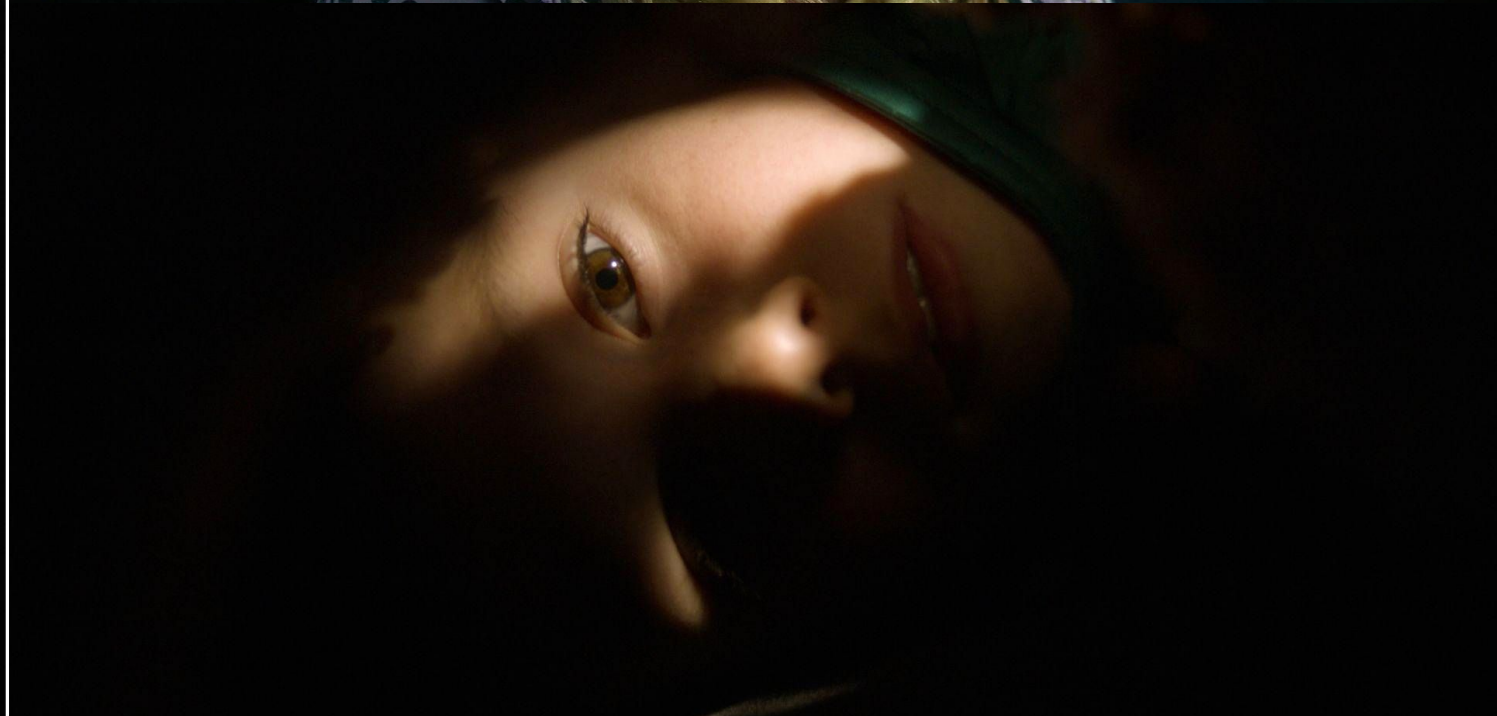
Priya Kansara



Mia McKenna-Bruce







Official Suppliers

Scott Pickup - Writer / Director

Scott is a multi-award winning writer / director hailing from West Yorkshire. He believes in elevating working class stories from the underrepresented regions. He's worked in advertising for over 15 yrs, directing campaigns for major broadcasters such as SONY PICTURES, NBC UNIVERSAL, ITV & PARAMOUNT. His short BOY IN THE BACK SEAT screened internationally & received multiple awards at BIFA level events. The feature script recently made the top 1% of BBC Writers.

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Lindsay Fraser- Producer

Lindsay is an award-winning producer making bold & diverse work. She's produced the BAFTA-ROCLIFFE winning LIVERPOOL FERRY & more recently- GOODBYE PYTHON funded by BFI NETWORK, nominated for the IRIS Prize 2023. Her new short CARE (staring Keith Allen) was funded by UNCERTAIN KINGDOM.

Lindsay was given a place on FILM LONDON'S PFM with MOVING IN, which she is producing with Sara Sehdev (BOILING POINT, ACCUSED).

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Richard Holmes- Exec Producer

Richard is an incredibly experienced producer whose credits span British independent cinema for the last 30 years. A selection are - THE BITTER END, SHOOTING FISH, WAKING NED, EDEN LAKE, 45 YEARS, GOD'S OWN COUNTRY & RITUAL.

He founded THE NEW PRODUCER'S ALLIANCE & served as Vice-Chairman for Film at PACT. He managed the CREATIVE ENGLAND production fund for many years, winning 2 Golden Bears at BERLINALE & an OSCAR nomination, amongst many other awards.

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James Owen- Exec Producer

James is an award winning producer best known for his features T.I.M (NETFLIX), DADDY'S HEAD (SHUDDER) & BITE. He is a BAFTA CONNECT member & founder of ARTHROFILM (production company) & THE FACTORY (film studio facility).

He was also the producer of the short of BOY IN THE BACK SEAT.

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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



Credits/ contacts

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