

BeFriending Maya



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Logline

When a lonely old lady and an angry young man meet at a public piano in rural Ireland, a friendship forms over a mutual love of music.

Synopsis (pt.1)

Moya (70s) dances in her living room to elegant, powerful and deeply moving piano music; her husband's own composition. Memories of the couple fill her mind as she commands the space with grace and control. When the music stops, however, we learn that William is not sitting at the piano. Instead, it sits lifeless. Moya is left only with the memory of her late husband's music and the joy it brought her, and she cannot bring herself to play the piece without him.

In a quiet, rural train station, Moya observes Liam (20s) as he plays a public piano. His playing is full of mistakes and he is deeply frustrated with himself, but there is a clear underlying talent. Moya approaches him to offer some words of encouragement and she is pleasantly surprised that he engages her so deeply in conversation and takes an interest in what she has to say.

Moya returns home to an empty house on a suburban estate. There's a broken lightswitch hanging off the wall in the hallway with a post-it note on it to remind her not to turn it on, above a pair of men's leather shoes. In the living room, a strand of tinsel is over the mirror even though it's not Christmas. On the table are handwritten letters on quality writing paper addressed to William. Moya prepares two boiled eggs and settles down for her dinner in the evening light, alone.

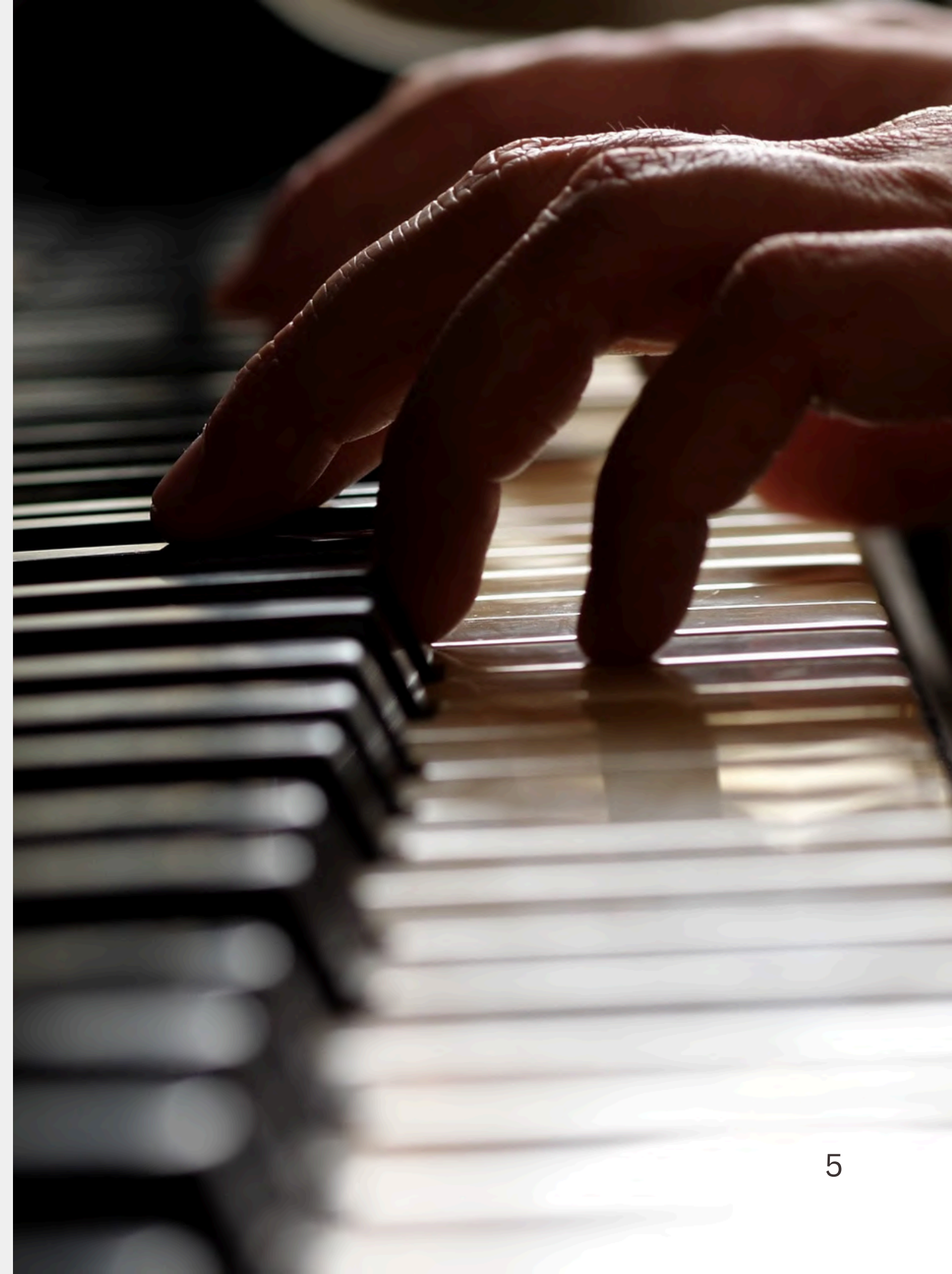
Moya and Liam have had several sessions at the piano together, with her tutoring him the best she can to improve his technique, musical knowledge and self control, especially through his breathing. Their friendship, trust and mutual understanding and appreciation for their shared interest has grown. However, whilst she dances behind him on the platform, Liam snaps in a fit of anger due to yet another mistake and physically abuses the piano, breaking it. Now, the community lacks₄ yet another communal space.

Synopsis (pt. 2)

Moya suggests they continue working on her own piano and invites Liam to visit. As they walk through the town, including past several closed communal spaces, Moya tells Liam about how she met her husband whilst performing at a music festival.

When they arrive, Liam sees the small indicators that Moya is living alone. He begins to play a piece of music he finds on the piano whilst Moya is in the kitchen and she hears William's music aloud for the first time in years and is deeply moved. Upon finishing, Liam realises that Moya's husband has passed away and she had never told him. Moya reveals how lonely she has been and feels that there is nowhere for her to meet people, but says how much she appreciates Liam's company.

Together, the pair decide to create a new communal space by pushing Moya's piano to an open green space with heavy footfall. There, they play William's composition as a duet. Liam encourages Moya to do what she really enjoys: dance. She begins to dance freely as a small, supportive crowd gathers. When Liam finishes the piece, the locals engage Moya in new, uplifting conversation and connection.



A photograph of an elderly couple embracing. The man is on the left, wearing a grey sweater, and the woman is on the right, wearing a grey sweater and glasses. They are standing behind a large, thick white sheet that covers the lower half of the frame. The text "key characters" is written in a black, cursive font across the center of the white sheet. The background shows a window with curtains and a dark door.

key characters



Moya

In her youth, Moya was an incredibly talented performer. Ballet was her particular forte and she still dances even in her 70s like no one is watching, even if they are, because it makes her feel truly alive.

She has been living a quiet, solitary life since the passing of her beloved husband, William. Her home is in mild disrepair and she strives for social connection and is proactive in finding moments of it, but can be reluctant when offered help. She's physically fit, intelligent and confident, especially when discussing mutual interests, such as music.

Liam

Liam knows he is different. He dresses in vibrant colours and jewellery to contrast the quiet, grey world in which he finds himself. He suffers from anger issues, especially at his own vulnerabilities and weakness, which manifest in destructive outbursts.

Liam played the piano at school but lost the motivation to continue due to a fear of being an outcast. Now, he is returning to what makes him feel like himself.

He values his developing friendship with Moya, not just her teachings, and genuinely cares for her wellbeing.



A woman with short grey hair, wearing a dark blue jacket, sits at a piano in a warmly lit room. The walls are decorated with several framed pictures. A lamp is visible on a table to the right.

Locations

INT. MOYA'S HOME (VARIOUS)
EXT. TRAIN STATION
EXT. STREET
EXT. GREEN COMMUNAL SPACE



Moya's Home



Moya's Living Room (Candidate)



House in Athlone

Train Station (Candidate)



Old Train Station "Jacks Stop"

Communal Green Space




Moate Heritage Park

Street Exterior



Moate Village



Mood Board

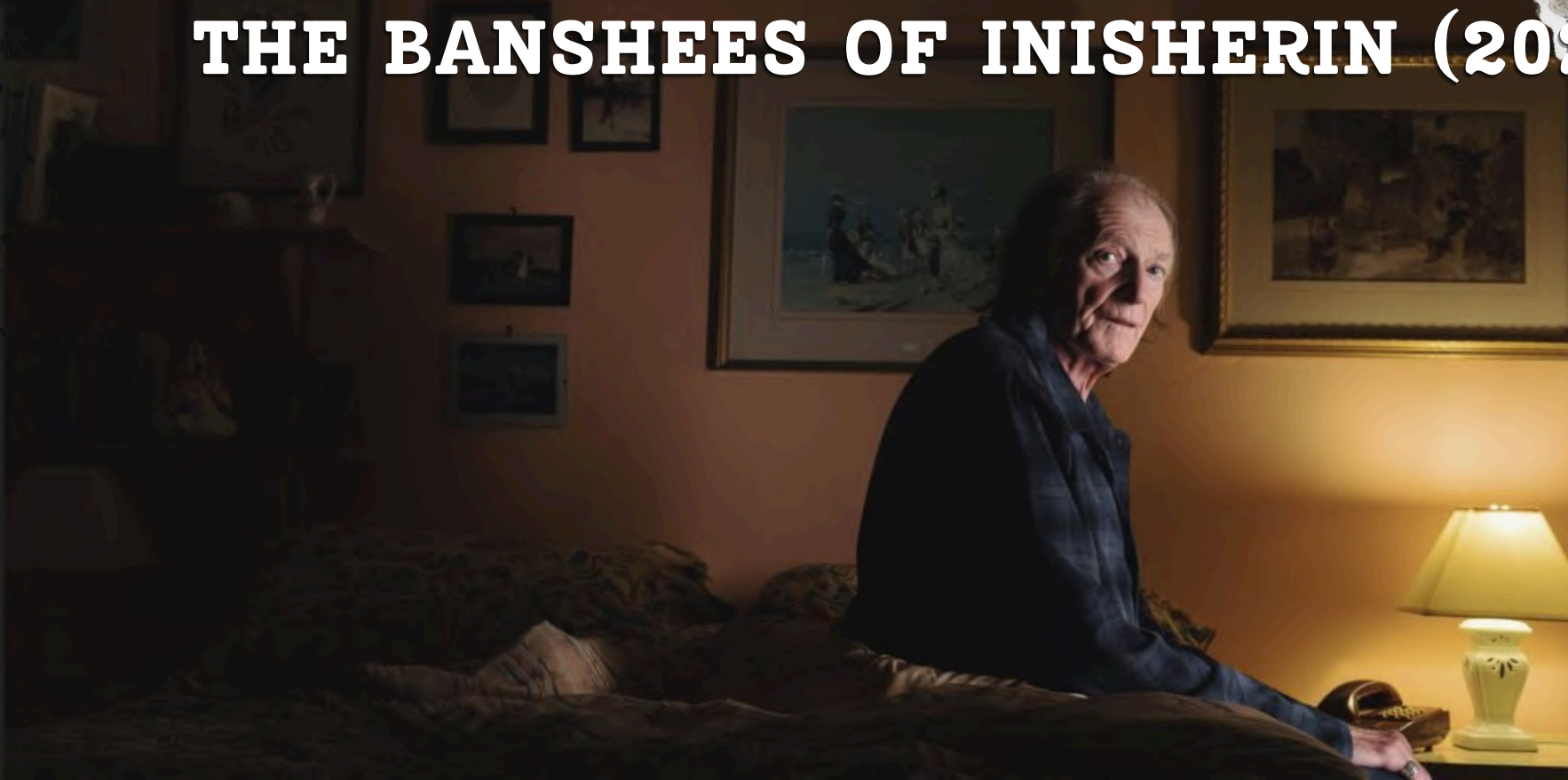


Setting & Cinematography

AN IRISH GOODBYE (2022)

ROY (2021)

THE BANSHEES OF INISHERIN (2022)







Creative Team

Matt Hansen

Matt Hansen graduated from the University of Gloucestershire in 2019 with a First in English Language and became a member of the National Youth Theatre in the same year.

As a writer, his debut short film *I'm Not Finished* (2023) received a five-star review in *The Independent* and won several awards on the festival circuit across the world, including Best Screenplay, Best Film and Outstanding Drama.

His next short, *Voiceless*, premieres at festivals in 2025. His debut play *Someone Else's Shoes* received four-star reviews at the 2022 Camden Fringe. His aim is to write emotional, heartfelt pieces that connect and resonate with audiences.

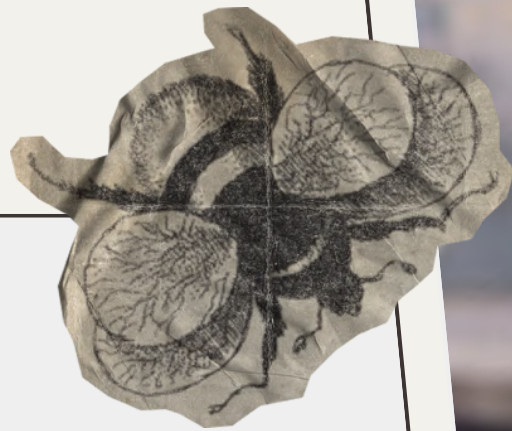


David Toolan

David is a producer/cinematographer who has been working in the film and television industry in Ireland for the past ten years. He produced three graduate films in his final year at the National Film School IADT, one of which went on to win best horror, best student film and best director, at the Shiver International Film Festival.

Most recently he produced *Poison* a story about a rural bachelor farmer and his unrequited love. *Poison* went on to win best film at the Ranelagh arts film festival in Dublin and is still on it's festival run today.

He also works freelance with Virgin Media in their camera and lighting department on studio based programming. However he is specialising more now into producing full time and working with clients through his trademark Lunar Horizon productions.





Martina Zucconelli

Martina Zucconelli is a producer working across independent short films and production management for High-End unscripted television.

In 2022 she co-founded Blue Ink Entertainment with Matt Hansen, to champion bold, original storytelling across formats. After graduating from the University of York, she also trained at the National Film and Television School as part of the prestigious Prime Video Craft Academy Apprenticeship, where she honed her skills in creative producing and high-end production workflows.

Her producing work spans award-winning narrative short films (I'm Not Finished, Unravel, Voiceless), where she focuses on emotionally grounded stories with strong visual and directorial voices, and highly recognised TV entertainment shows (DNA Journey - ITV, 007: Road to a Million - Amazon Prime, Clarkson's Farm - Amazon Prime).





Statements

Producer's Statement

Loneliness in Ireland is endemic in all age groups, but is frighteningly common in the older generation. My grandparents on both sides of the family lived in Galway city. All four of them were very sociable people, back in their heyday but also in their retirement. I witnessed first-hand on three separate occasions just how much time, effort, cash, and patience went into caring for them in their later years. Their children, grandchildren, and eventually live in carers kept that loneliness at bay. While also looking after so many of the even most basic functions of life. I can't even begin to imagine the hardship some of the elderly must go through when they have no one to look after them. So when Matt approached me with an idea for a script about elderly loneliness and to partner up with a charity to bring awareness to the issue, I thought it was a brilliant concept.

There are a number of reasons why I was so drawn in by Matt's script.

First of all, I'm of the opinion that films should be more than just entertainment, they should have something to say, big or small. Especially when you have the opportunity to bring attention to something locally that otherwise wouldn't get the air time it deserves. Matt's script excels in that manner, it captures, without being preachy, the plight of loneliness within our communities and addresses the reasons why it's happening to our main character. All too often I see films that meander around an issue but never actually properly address it or the reasons why it's happening.

Secondly it doesn't make Moya out to be a depressing victim. She's of sound mind, independent, and although could do with some help around the house, she is taking resolute action against her loneliness. She's not going to go quietly. This has the added benefit of easily gaining the audience's empathy, she hasn't put herself into this situation and is trying to get out, a far cry from a helpless old woman.

Then there is Liam, who might be suffering from a bit of loneliness himself but more important than that to the story, is that he is the perfect counterpart to Moya in every way. Except of course for the piano. Showing us that no matter how far apart we think we are, there may well still be a common denominator that bonds us together and makes everyone a little less lonely.

Producer's Statement (continued)

From a production point of view, this is a very achievable film to complete to a high production quality while remaining on budget. I'm based in the Irish midlands where this film takes place. I have a good relationship with both the arts officer in the Westmeath county council and the film officer in the Offaly county council. I also know all of the locations intimately as I live less than thirty minutes away from the furthest one. Meaning securing locations to film is absolutely no problem and will be very cost effective. As for crew I have earmarked a number of individuals I've worked with before for each role and they're all based here in Ireland to reduce cost. Although our gaffer, who knows Matt and Tina, will be coming from England. He has already voiced support for the project and talked to Matt about it at length.

Most importantly however for me is the story, the authenticity of it and highlighting an important social issue. To achieve this Matt and I reached out to Alone, an Irish based charity whose sole prerogative it is to end the epidemic of loneliness in Ireland and in particular with the elderly. We got in touch with Frank Dillon (head of communications at Alone) and Turlough Kelly, who spoke with us at length about the loneliness problem. How easy it is to slip into it, what unique problems it can create for people, especially those with mobility issues, and what it can lead to in the long term.

They also shared with us dozens upon dozens of testimonials of before and after people got in touch with the charity, which formed the backbone of our research on the topic. This was very important to us as we didn't only want to make a great film with a beautiful story at the center of it, but we wanted it to be true to life and as authentic as possible to the trials and tribulations that people face out there. Which in my humble opinion we have achieved, and for all of these reasons and more I strongly believe that this film should be funded and made.

I have one grandfather left on my mother's side, and I'm very happy to report that he is not lonely. However, I'm frightened by the prospect that not many others can say the same thing.

—24
David

Writer's Statement

In 2024, I became aware of the loneliness epidemic in Ireland when I learnt of the An Post initiative during the Covid lockdowns, where people were given free postcards to encourage communication in such a painfully isolated time, and instantly felt there was a socially relevant story to tell.

David and I researched and discussed the issue at length as we developed options for what angle it would be best for the story to take. During this process, we began consulting with Frank Dillon, the Head of Communications at ALONE. He emphasised the collapse of funded public spaces and decline in pubs and other areas of social gathering as being a crucial factor in the loneliness problem, and that opportunities for connection need to return to combat it. This is an element that we knew would have to feature prominently in *Befriending Moya*.

As well as sharing several anonymised accounts, he mentioned a case of an elderly person who adored playing the piano but had stopped because he had no one to play for. This anecdote resonated with David and me, and as such, we began developing a narrative centred around it.

ALONE has a 'Befriending' scheme where an older person is matched with a volunteer, often based on shared interests and experiences. In *Befriending Moya*, this formal, structured introduction is removed and replaced with an organic meeting to separate the fiction from the organisation whilst retaining the same core message, which is to encourage connection with older people to reduce the devastating detrimental effects of loneliness.

Writer's Statement (continued)

According to ALONE, Ireland is statistically the loneliest country in the EU. A 2025 study by the London School of Economics concluded that in just six months,

"older people engaging with ALONE's services showed clear improvements in quality of life and personal capability. These improvements have positive knock-on effects throughout the healthcare system, with reduced use likely across GP services and other emergency and community healthcare systems... emphasising the importance of personal and community connection in maintaining health and wellbeing in older age."

-ALONE, June 2025

Clearly, connection and friendship make an incredible difference to someone's mental and physical health as well as their overall quality of life.



Writer's Statement (continued)

As responsible filmmakers, we want to have as much due diligence as possible and create a film that is sensitive, representative and helpful for the issue at hand, as well as being entertaining and engaging with a positive tone. At this stage, ALONE have acted purely in a consultation capacity regarding the issue and what sort of narrative project would be most effective. The plan is to have a statement from the organisation at the end of the film. This may include statistics, a brief summary of the issue and details of where people can go for further information and support, thus giving the film added credibility and authenticity as well as promoting the work of a worthy charity.

As well as the research we compiled, I drew upon my own experiences.

Firstly, my grandmother Maire was Irish.

She loved people and despite dressing elegantly every day and having a sharp wit, she was isolated for many years after her marriage broke down. As well as this, I have struck up a friendship with an older person called Prudence, whom I frequently see walking her dog on my walking commutes to work. We speak on the same path once or twice a week for just a few minutes but have learnt a lot about each other's interests and lives. I've come to look forward to seeing her and a unique friendship has grown, and I bear in mind that it might be the highlight of her day. It's a dynamic experience that I channeled into the relationship between Moya and Liam.

As filmmakers, we want to create a story that encourages viewers to engage in the community around them, to pursue friendships with older people to improve their day and quality of life as a whole, and hopefully find new community spaces and opportunities for connection to combat the loneliness issue as much as possible.

Martina's Statement

I have worked with Matt Hansen for a few years now, together we've created Blue Ink Entertainment, very much inspired by the ethos and passion behind Slick Films.

In these last few years I have seen him grow as an eclectic writer, who moves beyond the medium of short films, but into novels, childrens stories, plays, as well as feature films; always with a warm and touching story at heart, that bring some positive change into this world. I truly believed he's ready to be invested in, and that Befriending Moya can be Blue Ink's calling card, and help us keep making stories and giving new talent brilliant opportunities.

David has been a new acquaintance, and one I could not be more grateful for. He's been involved in the project since the very beginning and has helped us by making us feel that filming in rural Ireland, will be not only possible but also cost effective.

We aim to secure an additional £2.5k through through crowdfunding and private investors, and we are confident that by Bolton Film Festival we'll be able to show you how close we will be to making our film, that with your help, will launch not just us, but a breadth of socially relevant projects, and fresh new talent (behind the camera as well as in-front of the camera).

Thanks to the Onsite in-kind services, and festival and PR consultations you offer, we have been able to fit post-production and festival runs within our modest budget, and we couldn't be more excited to get started.

I truly hope you can see the potential in our film, and this can finally be the time we get to work with our heroes.



Budget

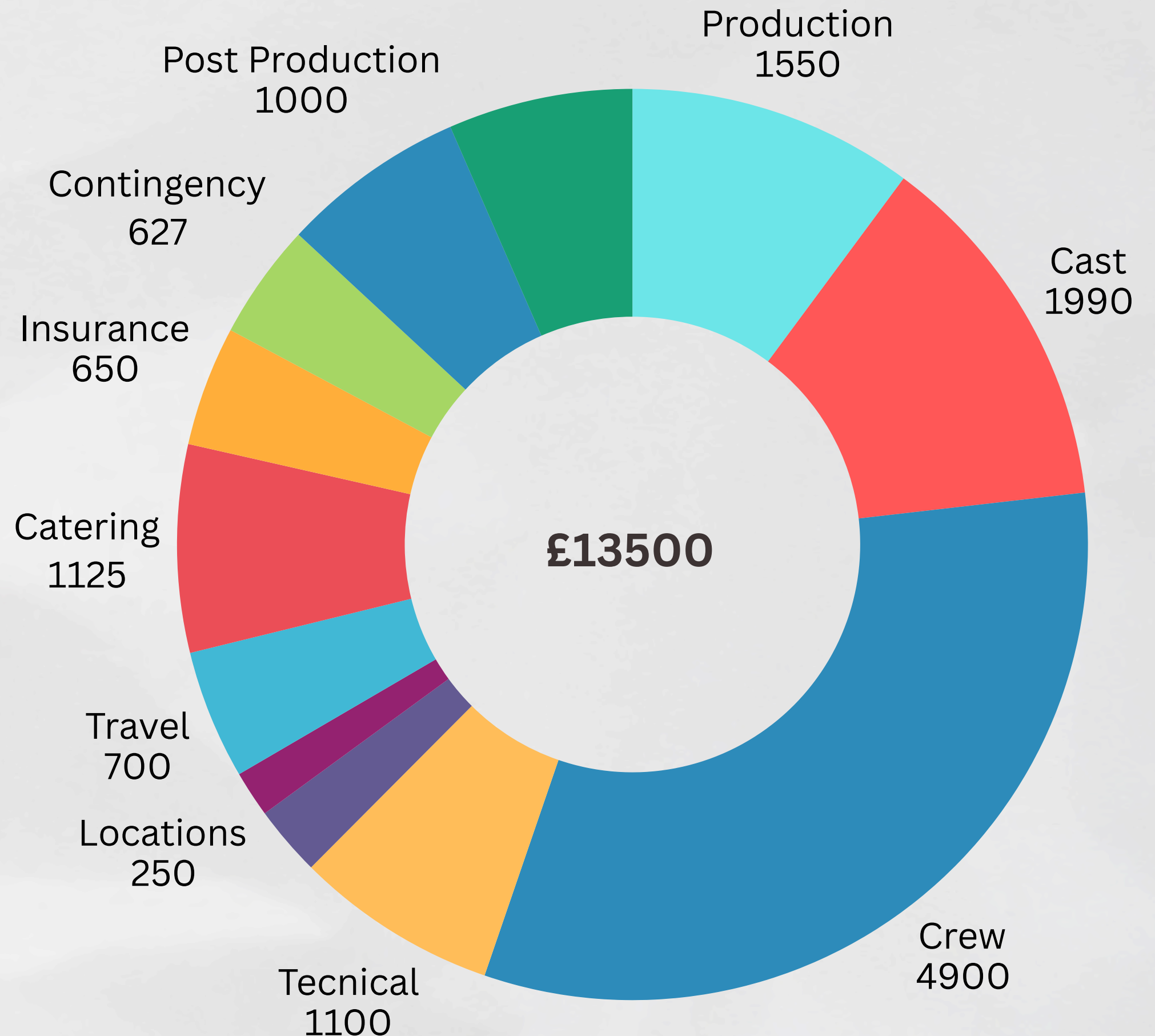
Budget overview

SECURED PRIVATE INVESTEMENT £ 1000
SLICK FILMS FUND £10000
ADDITIONAL FUNDING £ 2500

We want to bring to your attention that we have already secured some private funding, and we aim to crowdfund the remaining £2500 it would take to meet our budget. However we are prepared to adjust and reduce the budget making some compromises, should we come short in our vision.

Befriending Moya will come to life with your substantial help and support.

We have already calculated post-production and festivals in our budget.



Budget Breakdown

FILM:	Befriending Moya	SLICK FILMS GRANT:	£10,000.00
WRITER:	Matt Hansen	SECURED PRIVATE FUNDING:	£1,000.00
DIRECTOR:	TBC	ADDITIONAL FUNDING:	£2,500.00
PRODUCER:	David Toolan	TOTAL BUDGET:	£13,500.00
PRODUCER:	Martina Zucconelli	BUDGET EUR:	€15,772.79
		CURRENT PROJECTION EUR:	€15,545.00
		CURRENT PROJECTION GBP:	£13,307.30

[LINK TO BUDGET BREAKDOWN](#)

PRODUCTION BREAKDOWN						
ACCT NO.	DESCRIPTION		AMOUNTS	UNITS	RATE	SUBTOTAL
1	EXEC TEAM					
1.1	WRITER	Matt	1	fixed rate	€300.00	€300.00
1.2	PRODUCER	David	1	fixed rate	€300.00	€300.00
1.3	PRODUCER	Martina	1	fixed rate	€300.00	€300.00
1.4	DIRECTOR	TBC	1	fixed rate	€650.00	€650.00
SUBTOTAL:						€1,550.00
2	CAST					
	LEAD CAST					
2.1	Moya		3	Days	€200.00	€600.00
2.2	Liam		3	Days	€200.00	€600.00
	SUPPORTING CAST					
2.3	Young Moya		0.50	Days	€160.00	€80.00
2.4	Young Liam		0.50	Days	€160.00	€80.00
	EXTRAS					
2.5	Street Walkers	TBC	2	extras	€70.00	€140.00
2.6	Park Walkers	TBC	5	extras	€70.00	€350.00
2.7	Station Goers	TBC	2	extras	€70.00	€140.00
SUBTOTAL:						€1,990.00

3	CREW					
3.1	Director of Photography	TBC	3	Days	€650.00	€1,950.00
3.2	1st AC	TBC	1	Flat rate	€350.00	€350.00
3.3	Camera Trainee	TBC	1	Flat rate	€100.00	€100.00
3.4	Gaffer	TBC	1	Flat rate	€350.00	€350.00
3.5	1st AD	TBC	1	Flat rate	€350.00	€350.00
3.6	Sound Operator	TBC	1	Flat rate	€400.00	€400.00
3.8	Production Designer	TBC	1	Flat rate	€400.00	€400.00
3.9	Makeup Artist	TBC	1	Flat rate	€350.00	€350.00
3.11	EPK/Stills	TBC	1	Flat rate	€350.00	€350.00
3.12	Runner	TBC	1	Flat rate	€300.00	€300.00
SUBTOTAL:						€4,900.00
4	TECHINCAL					
4.1	Camera Kit Rental			IN KIND	€0.00	€0.00
4.2	Lightin Kit Rental		1	Flat rate	€600.00	€600.00
4.3	Sound Kit Rental			IN KIND	€0.00	€0.00
4.4	Harddrives	2 TB	3	Units	€150.00	€450.00
4.5	Consumables		1	Flat rate	€50.00	€50.00
SUBTOTAL:						€1,100.00

5	PRODUCTION DESIGN					
5.1	Props		1	Flat Rate	€100.00	€100.00
5.2	Wardrobe		1	Flat Rate	€100.00	€100.00
5.3	Set Design		1	Flat Rate	€150.00	€150.00
5.4	Makeup Consumables		1	Flat Rate	€30.00	€30.00
SUBTOTAL:						€380.00
6	LOCATIONS					
6.1	LOCATION 1	MOYA'S HOUSE	1	Flat Rate	€200.00	€200.00
6.2	LOCATION 2	STATION	1	Flat Rate	€50.00	€50.00
6.2	LOCATION 3	STREET	1	Flat Rate	€50.00	€50.00
6.2	LOCATION 4	PARK	1	Flat Rate	€50.00	€50.00
SUBTOTAL:						€350.00
7	TRAVEL					
7.1	AIR TRAVEL	Martina, Matt, Andrew	1	Flat Rate	€400.00	€400.00
7.2	HIRE CAR		1	Flat Rate	€400.00	€400.00
7.3	GROUND TRANSPORTATION	mileage for crew	1	Flat Rate	€300.00	€300.00
SUBTOTAL:						€1,100.00
8	ACCOMMODATION					
8.1	Matt, Tina, Andrew		1	IN KIND	€400.00	€400.00
SUBTOTAL:						€400.00

9	CATERING					
9.1	CATERING	3 days	65	Portions	€15.00	€975.00
9.3	CRAFT TABLE		1	Flat Rate	€150.00	€150.00
SUBTOTAL:						€1,125.00
10	INSURANCE					
10.1	KIT + ELI + PLI		1	Flat Rate	€650.00	€650.00
SUBTOTAL:						€650.00
TOTAL PRODUCTION COSTS						€13,545.00
11	CONTINGENCY					
11.1	5% of costs		5.00	%	€13,545.00	€677.25
SUBTOTAL:						€677.25
POST PRODUCTION						
ACCT NO.	DESCRIPTION		AMOUNTS	UNITS	RATE	SUBTOTAL
12	POST PRODUCTION CREW					
12.1	Editing/Colour			SLICK FILMS	€0.00	€0.00
12.2	Music Composer		1	Flat rate	€350.00	€350.00
12.3	Sound Mixer		1	Flat rate	€350.00	€350.00
12.4	Graphic Designer		1	Flat rate	€300.00	€300.00
SUBTOTAL:						€1,000.00
TOTAL POST PRODUCTION COSTS						€1,000.00

DISTRIBUTION						
ACCT NO.	DESCRIPTION		AMOUNTS	UNITS	RATE	SUBTOTAL
13	FESTIVALS/PR					
13.1	PR consultation			SLICK FILMS	€0.00	€0.00
13.2	Festival Strategy			SLICK FILMS	€0.00	€0.00
13.3	Festival Submission		1	Flat rate	€900.00	€900.00
13.4	Festival travel			IN KIND	€0.00	€0.00
13.5	Reviews/Interviews		1	Flat rate	€100.00	€100.00
SUBTOTAL:						€1,000.00
TOTAL DISTRIBUTION COSTS						€1,000.00
GRAND TOTAL						€15,545.00



thank you