

HYLE HOWARD

RYAN MELLISH

CHELSEA COOPER

CADAIR Y FAMPYR

COMING SOON



SCRAF PRODUCTIONS PRESENTS A GEORGIA MORLEY FILM BY CALLUM BYRNE RYAN MELLISH KYLE HOWARD "CADAIR Y FAMPYR"

MUSIC BY ANDREW HUGHES COSTUME DESIGNER IONA DUFF EDITED BY RHYSDOLLOWAY PRODUCTION DESIGNER GEORGIA MORLEY DIRECTOR OF PHOTOGRAPHY JOHN FITCH

EXECUTIVE PRODUCER GEORGIA MORLEY LIAM A. MATTHEWS PRODUCED BY GEORGIA MORLEY STORY BY GEORGIA MORLEY CALLUM BYRNE

SCREENPLAY BY CALLUM BYRNE DIRECTED BY LIAM A. MATTHEWS

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SYNOPSIS

Set in modern day Wales, Cadair Y Fampir follows the story of Clay Orcus and his boyfriend Owain as an amorous encounter in the woods leads them to follow a mysterious figure to an empty old building and face the dangers that lie within.

Clay and Owain wander the woods, searching for a secluded place where they'd have some privacy. They find a spot and kiss, but they are soon interrupted by the appearance of a Gwyllion, a creature drawn from Welsh folklore that supernaturally draws people to follow it. Owain and Clay are led by the Gwyllion to an old abandoned building. Clay falls out of her enchantment just in time to urge Owain not to follow the Gwyllion into the building, but to no avail. Owain enters without Clay and is never seen again.

Soon after, Clay stands at the door to the building with a bottle of whiskey. With a swig of Dutch courage, he sees the Gwyllion reappear and open the door for him. This time Clay is not entranced, and he enters the building, following the creature with purpose.

The Gwyllion leads Clay through the dark building. They pass through many dark and mysterious corridors until they come to a door with DANGER! scrawled across it. The Gwyllion vanishes, leaving Clay alone to open the door.

Clay enters a room with black walls covered in ancient symbols and runes. The room is empty save for an antique chair covered with a sheet, sitting inside a salt symbol. Clay is inexplicably drawn to the chair. He approaches and whips off the sheet, stepping inside the salt circle. The scene cuts to black and we return to see Clay slumped in the chair, bleeding from a vampire-like bite in his neck. His body disappears and Owain's body appears, also bitten.

CAST



CLAY ORCUS PLAYED BY RYAN MELLISH

Ryan is a Welsh writer, actor, and composer, based in East London. He graduated from Bath Spa University with a first class BA (Hons) Acting degree.

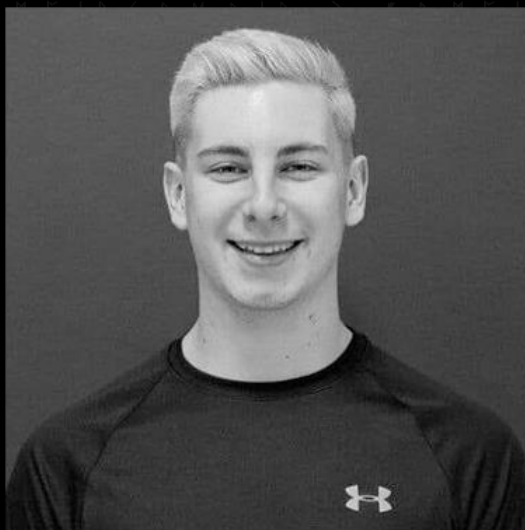
Acting credits include Dylan in Heartbeat, Baz in A Bright Room Called Day, Daniel in Red Rain, Alan in Little Revolution, and Reg in Christmas at Newton Park.

Writing credits include Heartbeat, Ellipsism, and Ashman. Composing credits include Heartbeat, Far Away Man, and Age of the Geek. Ryan is currently rewriting Heartbeat for future productions, and will be appearing as Miles in an audio play of The Heather Field.

OWAIN THOMAS PLAYED BY KYLE HOWARD

Kyle plays Owain, Clay's confident and openly gay boyfriend. Kyle first pursued acting as a hobby, and currently studies theatre and drama at the University of South Wales.

Kyle has studied Media Production previously and although acting in film is a new experience for him, it was thoroughly enjoyed as a first foray into filmmaking.



THE GWYLLION PLAYED BY CHELSEA COOPER

Chelsea plays the Gwyllion, a mythical figure from Welsh folklore that leads unsuspecting people into danger.

Chelsea is 18 years old and has always been enthralled and inspired by film and theatre.

She loves both acting and directing and has had the best opportunities within school to direct plays each year for the Young Playwrights Festival. She has ambitions to have a career within the acting field and has experience in Teaching drama to teens.



CREW

DIRECTOR LIAM A. MATTHEWS



Liam is a YouTuber and Content Creator for the *BBC Sesh* alongside being a Director and Scriptwriter on his University projects. Outside of University he's also worked on several projects in various roles including *Dying Breed* as a Cinematographer and Colourist, as well as a Camera Operator for *Time For Geography*.

He also has experience in theatrical recordings and creating online series and has had several films be nominated and win various awards including the *International Film Festival of Wales Welsh Dragon Award 2016*.

SHOWREEL LINK: <https://www.youtube.com/watch?v=SqDLN91FUbs>

PRODUCER GEORGIA MORLEY

Georgia has studied film since 2012, and in the last two years has taken up the role of Producer on her films, often also having a hand in writing the scripts.

Georgia has some experience in working on small budget films outside of University and takes pride in her ability to resolve issues with the film as they arise.



WRITER AND SOUND CALLUM BYRNE



Callum has held several roles on University productions, including Scriptwriter, Sound Recordist, Sound Designer and Editor.

He has worked on sound crews for events including the RTS Awards. Callum has also worked with crews from the years above in University on projects including Sins of Grace.

Callum is very proud of his talent at creative sound design.

CINEMATOGRAPHER JOHN FITCH

John is a filmmaker based in Burton Upon Trent. He's been making films for the past 14 years, working as both a freelancer and under contract.

He now specialises in music video and documentary work, as well as drone aerial footage.

John graduated from the International Film School Wales, earning a degree in Film & Video production and specialising in editing and cinematography.

Since then I have been fortunate enough to work on a vast range of projects for multi-national clients, as well as small personal projects for individuals.



WEBSITE: <https://www.j-fitch.com/>

EDITOR
RHYS DOLLOWAY



Rhys is an Editor/Colourist. Beginning in the BFI Film Academy he has moved to University to hone his filmmaking skills. He is always trying to improve his craft and provide an edit that achieves the creative vision that is needed of the film.

His work for productions *Faruq* and *Sayang* that have gone out to festivals such as *Cardiff International Film Festival* shows how willing he is to work in the film industry and provide the best work possible.

COSTUME DESIGN & CREATION

BY IONA DUFF



PRODUCTION STILLS



BEHIND THE SCENES PHOTOGRAPHS













FAQ'S

WHERE DID THE IDEA COME FROM?

In researching Vampire lore for another script, we came across the legend of the Vampire Chair, which interested us because it was the only exclusively Welsh vampire legend we came across, and with further research, seems to be the only Welsh vampire legend that doesn't cross into the rest of the UK. The idea was so unique and interesting that we felt it would make a great film.

WHY MAKE IT IN WELSH?

With the source material being so tied to Wales it felt only right to keep all the dialogue in Welsh. It did present a challenge as none of the crew speak Welsh, but we cast Welsh-speaking actors and had our script translated by one of our Welsh-speaking lecturers, so we're confident we got the language right.

WHAT WAS THE INITIAL RESPONSE WHEN YOU PITCHED THE FILM?

The initial pitch was met with a lot of positive interest, mostly because the central idea - an inanimate object as a supernatural villain - was so unique. With vampire films having such strong tropes and expectations attached to the genre, we were confident that we could make the film within those guidelines while basing it around such a distinctive and individual idea.

WHAT FILMS/FILMMAKERS INFLUENCED THE FILM?

We took a lot of influence from a plethora of films within the horror genre, as well as taking from modern dramas which include horror elements. Filmmakers such as Bryan Fuller and his works such as *Hannibal* and *Pushing Daisies*. On top of that the cult classic, and dogma inspired film, *The Blair Witch Project* was a huge inspiration in shooting style and colour - whilst using John Carpenters *The Thing* as a solid way of keeping the main evil hidden or hinted at for most of the films duration.

WHAT DID YOU LEARN IN CREATING THE FILM?

We learned a lot about ancient symbolism in our research into what runes and symbols might have been used to try and contain the evil of the chair - the importance of salt to contain demons and the ancient belief that the sun protects us from unseen evils became very important when we came to designing the set. In terms of developing technical skills, we learned a lot about the impact of Foley and sound design on a project, as we saw the film really come together once the soundscape was more developed.

TRAILER LINK

CADAIR Y FAMPIR



Owain, come back

<https://vimeo.com/iberiothien/review/303318275/18c20f0c19>



PASSWORD: spookychair