



# THIRD QUARTER

**JOE NEWTON**

**DAVID K WHITING**

**CAROLINE JAY**

**MEDIUM RARE** PRESENTS 'THIRD QUARTER' MUSIC BY **DAN BABOULENE** DIRECTOR OF PHOTOGRAPHY **LEWIS GILLINGHAM**  
1ST ASSISTANT CAMERA & GAFFER **PETER DOYLE DAVIDSON** WESLEY TREVENA HAIR & MAKE-UP DESIGNER **SAFFY TRUNDLE**  
PRODUCTION ADVISOR **LUCA PARASILITI** FUNDING ADVISOR & BUSINESS DEVELOPMENT CONSULTANT **LAURA FFRENCH-CONSTANT**  
MUSIC PRODUCER & SOUND ENGINEER **ALEXANDER WELLS** VIOLINIST **MAKOTO NAKATA** CELLIST **CRISTINA COOPER**  
SOUND DESIGN & PRODUCTION SOUND MIXERS **JAMES CHATWIN** **CLAIRE STEVENS** COLOURIST **AMY GOTTO**  
GRAPHIC & WEB DESIGN **DAN JENNINGS** VFX ARTISTS **RENÉ HUWAË** **TOM VAN HUNEN**  
CO-PRODUCERS **SAMUEL JAY CHESSELL** **JONNY DRY**

WRITTEN EDITED & DIRECTED BY **JONNY DRY**

EXECUTIVE PRODUCERS **MEDIUM RARE**

MADE WITH SUPPORT FROM

**FALMOUTH UNIVERSITY SCHOOL OF FILM AND TELEVISION**  
**FALMOUTH UNIVERSITY SCHOOL OF WRITING AND JOURNALISM**

**COMING SOON**

MEDIUM RARE PRESENTS

# THIRD QUARTER

**A BEWILDERED ELDERLY MAN DESPERATELY SEARCHES THE DARK CORNERS OF HIS MIND TO UNDERSTAND THE MEANING BEHIND THE APPEARANCE OF A MYSTERIOUS ENVELOPE. YET HE HAS FORGOTTEN IT WAS HE WHO WROTE IT.**

A DEPICTION OF THE INNER PSYCHOLOGICAL TURMOIL OF MEMORY LOSS AND THE EMOTIONAL IMPACT SUCH CONFUSION HAS AS ONES SENSE OF IDENTITY IS LOST.

PRODUCTION TYPE.....SHORT FILM  
RUNTIME.....00:29:23  
GENRE.....DRAMA  
SCREENING FORMAT.....DCP/MOV/MP4  
COMPLETION DATE.....SPRNG 2018  
PRODUCTION BUDGET.....£3,000  
LANGUAGE.....ENGLISH  
REGION OF PRODUCTION.....FALMOUTH, UK



# SYNOPSIS

IN A DARK AND ECHOING BOOKSHOP PEOPLE AND OBJECTS FREELY APPEAR AND DISAPPEAR BETWEEN THE SHELVES. WILL, A BEWILDERED ELDERLY MAN WHO MANAGES THE INFINITE ROWS OF BOOKS, IS SEARCHING FOR INFORMATION ABOUT HIMSELF, INFORMATION THAT HE ONCE KNEW BUT HAS NOW MISPLACED AND FORGOTTEN.

WHEN HE HAPPENS ACROSS A MYSTERIOUS ENVELOPE AND A YOUNG MAN LOOKING FOR A COPY OF FLANN O'BRIEN'S 'THIRD POLICEMAN', WILL KNOWS THIS IS IMPORTANT BUT CANNOT REMEMBER WHY. YET AS QUICKLY AS HE APPEARS THE YOUNG MAN VANISHES AGAIN, LEAVING WILL ALONE TO MAKE NOTES ON THEIR PECULIAR INTERACTION.

YET THIS MOMENT HAS SET FORTH A CHAIN REACTION OF EVENTS IN WILL'S MIND THAT BEGIN TO UNFOLD IN FRONT OF HIM AS FAST AS HE IS ABLE TO MAKE SENSE OF THEM. ECHOING VOICES STRIKE UP CONVERSATIONS AROUND HIM, MYSTERIOUS PHOTOS ARE LEFT LYING ON HIS DESK AND STRANGE CHARACTERS STALK THE INFINITE AISLES. THESE EVENTS, WHILST BIZARRE, MEAN SOMETHING TO WILL. BUT WHAT EXACTLY?

AS WILL BEGINS TO MAKE MORE AND MORE SENSE OF THE ENVIRONMENT AROUND HIM, HE MAKES A DISCOVERY THAT ANSWERS SO MANY OF HIS QUESTIONS YET THREATENS TO SLIP FROM HIS MIND AS QUICKLY AS IT ARRIVES...



# A NOTE FROM THE DIRECTOR

WHAT BECAME INCREASINGLY APPARENT DURING SCRIPTWRITING WAS THAT DEPICTING A MIND ON FILM GAVE POTENTIALLY LIMITLESS OPPORTUNITIES TO EXPERIMENT WITH. THE SCRIPT UP UNTIL ITS THIRD DRAFT WAS ORIGINALLY A WORD DOCUMENT AND SCENE LOCATIONS AS VARIED AS 'INFINITE WHITE SPACE'. I HAD A CLEAR SENSE IN MY HEAD THAT I WANTED THE FILM TO BE A VISCERAL EXPERIENCE THAT MADE THE VIEWER FEEL THE EMOTIONAL IMPACT, YET APPROACHING SUCH AN INTERNAL ENVIRONMENT WAS PROVING DIFFICULT.

WORKING WITH DAVID K WHITING, JOE NEWTON AND CAROLINE JAY WE QUICKLY AGREED THAT THEY WERE ALL IN EFFECT PLAYING PARTS OF A WHOLE AND PORTRAYING FRAGMENTS OF MEMORY. IN MY MIND IF EACH ACTOR WAS PLAYING INCOMPLETE ELEMENTS THEN I WANTED TO BLUR THE LINES BETWEEN WHERE ONE STARTED AND ANOTHER FINISHED. THUS DISCUSSIONS DURING CHARACTER DEVELOPMENT LARGELY REVOLVED AROUND CREATING A COHESIVE BACKSTORY THAT UNIFIED EACH OF THEM AND PROVIDED THEM WITH SOME MOTIVATION. WHAT BECAME CLEAR WAS THAT THIRD QUARTER DEMANDED INCREASINGLY UNORTHODOX METHODS OF DEVELOPMENT FOR BOTH MYSELF AS A DIRECTOR BUT PARTICULARLY FOR THE CAST; DAVID HIT ON WHAT HAS YET TO BE CONFIRMED AS EITHER A STROKE OF GENIUS OR LUNACY - WRITING DOWN HIS CHARACTER'S ENTIRE BACKSTORY BEFORE TEARING UP THE PIECE OF PAPER AND THROWING IT ALL AWAY.

THE SET WAS UNDOUBTEDLY THE FOURTH CHARACTER DURING PRODUCTION, IT CHANGED, MORPHED AND OFTEN SEEMED TO REFLECT THE MOOD OF THE CAST AND CREW. JORGE LUIS BORGES FAMOUSLY ENVISAGED AN INFINITE LIBRARY WHOSE IDENTICAL HEXAGONAL SHELVES EXTENDED TO INFINITY. THERE'S SOMETHING ABOUT THE WAY BORGES DESCRIBED HIS ENVIRONMENT THAT CAPTURED A REAL SENSE OF DARKNESS AND THE UNCANNY, WHILST EQUALLY CONVEYING THE NOTION OF INDIVIDUALS CAUGHT IN AN ENDLESS SEARCH - ERIK DESMAZIERES DRAWINGS OF THE LIBRARY WERE A PERFECT VISUAL REFERENCE. OUR OWN ODE TO THIS IDEA IMAGINED A CENTRAL HEXAGON THAT HOUSED THE DESK AND MOST OF THE FILM'S ACTION. ON THREE SIDES WERE WOODEN SHELVES OF BOOKS AND ON THE ALTERNATING THREE SHORT AISLES SECTIONS WHICH BRANCH OFF. IT WAS CLEAR FROM EARLY CONVERSATIONS WITH THE CAST THAT THE CENTRAL HEXAGON WAS A PLACE OF CERTAINTY AND SECURITY FOR THE CHARACTER WHILST THE EXTENDING AISLES WERE DARKER, PLACES NOT VISITED AS OFTEN AND UNDER NO REAL CONTROL.

THIS TENSION IN THE SET BECAME AN INCREASINGLY KEY FUNDAMENTAL THAT WORKED TO INSPIRE OUR VISUAL STYLE AND LATER IN POST-PRODUCTION. THE FLUCTUATION BETWEEN THE KNOWN AND UNKNOWN, AND INDEED THE UNANTICIPATED JUMPS BETWEEN THEM WERE AT THE VERY HEART OF WHAT WAS EMOTIONALLY SO DIFFICULT FOR THE LEAD CHARACTER. WITH LITTLE POINT OF REFERENCE THE ISOLATION AND DESPERATION BECOMES PAINFULLY APPARENT IN THE FACE OF THE INEVITABLY SHIFTING ENVIRONMENT.

WORKING WITH DAN BABOULENE, THE CLASSICALLY INSPIRED SCORE BECAME RESTLESSNESS AND UNSETTLED. CONVERSATIONS MOVED AWAY FROM MY EARLY IDEAS OF JAZZ AND MILES DAVIS AND INSTEAD TOWARDS THE LIKES OF PHILIP GLASS AND BERNARD HERRMANN. WHILST THE SOUND DESIGN FROM CLAIRE STEVENS AND JAMES CHATWIN PLAYED ON THOSE IDEAS OF DISTANCE, MEMORIES FAR GONE AND A MAELSTROM OF POTENTIAL STIMULANTS WHICH REALLY MOTIVATED THE ALIENATION THAT BOTH THE SET AND DAVID HAD ALREADY INTRODUCED DURING PRINCIPLE PHOTOGRAPHY.

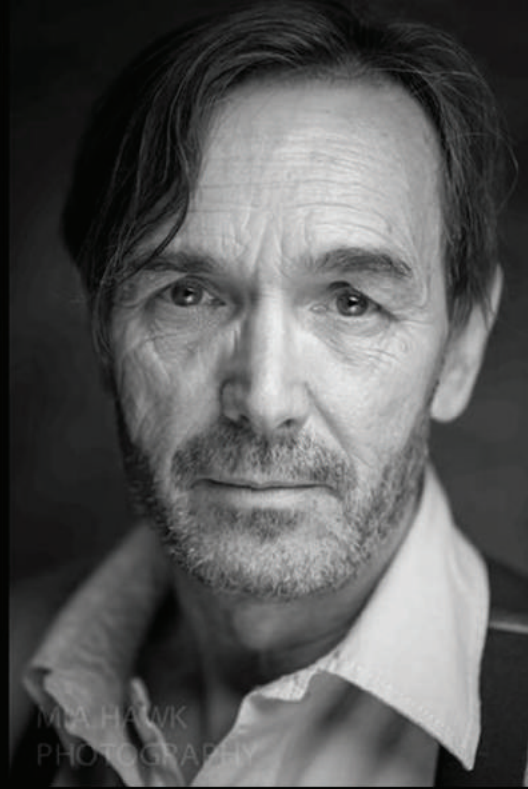
IT FINALLY GOES WITHOUT SAYING THAT AMIDST SUCH STRANGENESS, THE CONTINUED SUPPORT AND PROFESSIONALISM OF THE ENTIRE TEAM KEPT ME FROM SLIPPING INTO THE VOID. SAMUEL JAY CHELSELL IN PARTICULAR HAS BEEN A ROCK OF COMMON SENSE, THE HEXAGON FROM WHICH I FREQUENTLY ORIENTATED FROM. MORE BROADLY THE ENTHUSIASM AND TALENT FROM ALL INVOLVED - IN WHAT, IT SHOULD BE NOTED, WAS AN UNPAID VENTURE - HAS NOT ONLY PRODUCED AN INSIGHTFUL EMOTIONAL INTERPRETATION, BUT HAS EQUALLY MADE THE PROCESS OF ITS CREATION A COMPLETE JOY. I CANNOT THANK THEM ALL ENOUGH.



**JOE NEWTON**

**CUSTOMER ONE**

STAR OF THE INDIE, ACTION/ ADVENTURE FEATURE FILM, **DON'T. STOP. RUNNING.**, JOE STARTED OUT IN THE THEATRE, PROGRESSING FROM STARRING AND SUPPORTING ROLES WITH THE **SURREY YOUTH THEATRE** AND HIS SECONDARY SCHOOL'S AWARD WINNING COMPANY, TO THE TITLE ROLE IN **TAP TAP THEATRE'S EDINBURGH FRINGE SMASH HITS, CAPTAIN MORGAN 1: THE SANDS OF TIME AND CAPTAIN MORGAN 2: THE SEA OF SOULS**, IN WHICH HE PLAYED EVERYTHING FROM A TERRIFYING SEA GOD TO AN EQUALLY TERRIFYING LITTLE GIRL. A VERSATILE AND EXPRESSIVE PERFORMER, JOE ENJOYED PLAYING IT STRAIGHT FOR **THIRD QUARTER.**



**DAVID K WHITING**

**WILL**

AN ACCOMPLISHED STAGE, TELEVISION AND FILM ACTOR, **DAVID** GRADUATED FROM **LAMDA** IN 1977 AND HAS GONE ON TO WORK ON CONTEMPORARY **SHAKESPEARE AND CHEKHOV** STAGE PRODUCTIONS IN LONDON AND PERFORM AN IMPRESSIVE RANGE OF CHARACTERS IN BOTH SHORT AND FEATURE FILMS THAT HAVE SCREENED ACROSS THE UK. MOST RECENTLY FEATURING AS **BILL TURNER** IN THE UPCOMING **THE LEGEND OF HOLLY TURNER**, **DAVID'S** ENTHUSIASM AND IMMERSIVE APPROACH TO CHALLENGING ROLES HAS BROUGHT THOUGHT PROVOKING AND OFTEN SUBTLE EMOTIONAL DEPTH TO HIS PERFORMANCES.



**CAROLINE JAY**

**CUSTOMER TWO**

**CAROLINE** HAS APPEARED ON TV AND IN THEATRES THROUGHOUT THE COUNTRY FROM THE **WEST YORKSHIRE PLAYHOUSE** IN LEEDS TO **THE THEATRE ROYAL** IN WINDSOR. SHE HAS WRITTEN, PRODUCED AND PERFORMED IN HER OWN PLAY AT THE **EDINBURGH FESTIVAL**. SHE HAS APPEARED IN NUMEROUS SHORT FILMS, COMMERCIALS AND A FEATURE FILM THAT REQUIRED HER TO DECAMP AND LIVE IN A WINDMILL IN THE **MOUNTAINS OF MAJORCA**. WHEN SHE IS NOT ACTING, SHE WRITES. SHE ALSO WORKS AS AN **ACTING COACH**, A COUNSELOR AND IS **FOUNDER** OF A NATIONAL CHARITY.



## **JONNY DRY**

**WRITER DIRECTOR CO-PRODUCER**

JONNY HAS WORKED EXCLUSIVELY ON DIRECTING FICTIONAL WORK SINCE 2012 WITH HIS DEBUT SHORT FILM **HALVES**. SINCE THEN HE HAS GONE ON TO SELF-FUND AND PRODUCE FURTHER FILM WORK, NAMELY **TO MEET A SUN DIED AMBER** AND TWO MUSIC VIDEOS FOR BRISTOL BASED MUSICIAN CHRIS GARCIA. DEEPLY PASSIONATE ABOUT CULTURE IN ITS BROADEST SENSE, JONNY HAS A **BA IN ENGLISH LITERATURE** FROM **FALMOUTH UNIVERSITY** AND IS CURRENTLY STUDYING FOR AN **MASTERS IN MOUNTAIN LITERATURE AND MODERNISM** AT **LANCASTER UNIVERSITY**. THIS BROAD GROUNDING IN LITERATURE PROVIDES FERTILE GROUND FOR MUCH OF HIS DIRECTORIAL WORK AND JONNY IS CURRENTLY DIRECTING AND PRODUCING FURTHER FILMS FOR **CHRIS GARCIA'S DEBUT ALBUM** IN 2018, AS WELL AS RESEARCHING FOR HIS NEXT SCREENPLAY WHICH HE IS BEGINNING WORK ON THIS YEAR WITH A VIEW TO DIRECTING IT IN 2019.



## **SAMUEL JAY CHESSELL**

**CO-PRODUCER**

**SAMUEL** IS A WRITER, PRODUCER, AND CO-FOUNDER OF **MEDIUM RARE** - THE PRODUCTION PARTNERSHIP BEHIND **THIRD QUARTER**. PREVIOUS TRAINING AS A PHOTOGRAPHER AND THEN AS A RETOUCHER HAS GIVEN HIM A BROAD UNDERSTANDING OF VISUAL STORYTELLING WITHIN THE COMMERCIAL WORLD. HE HAS BOTH A **BA DEGREE IN MARINE AND NATURAL HISTORY PHOTOGRAPHY** AND A **MASTERS OF FINE ART IN NARRATIVE DESIGN**. HAVING WORKED WITH JONNY ON PREVIOUS PROJECTS, **THIRD QUARTER** IS THEIR FIRST FULLY JOINT VENTURE, WITH MORE IN THE PIPELINE. **SAMUEL** HAS PRODUCED EXHIBITIONS, PUBLICATIONS AND VIDEO GAMES. HE IS CURRENTLY WRITING FOR BOTH **FEATURE FILM** AND **VIDEO GAME** PROJECTS IN THE **UK** AND **ABROAD**.



## LEWIS GILLINGHAM

### DIRECTOR OF PHOTOGRAPHY

WHETHER FILMING INDIGENOUS TRIBES IN THE AMAZON, COASTAL FORESTS OF PAPUA NEW GUINEA, OR CAPTURING A 3000KM RICKSHAW RACE ACROSS INDIA, LEWIS HAS SHOT ACROSS IN THE GLOBE AND IN A VARIETY OF GENRES. HE HOLDS A BA IN MARINE & NATURAL HISTORY PHOTOGRAPHY FROM FALMOUTH UNIVERSITY AND IS AN ASSOCIATE OF THE ROYAL PHOTOGRAPHIC SOCIETY. CURRENTLY WORKING FOR A RAINFOREST CONSERVATION CHARITY IN CORNWALL, LEWIS' WORK USUALLY FOCUSES ON DOCUMENTARY FILMMAKING AND HAS SCREENED WORK AT HIGH-END PHILANTHROPY EVENTS IN LONDON. ALONGSIDE THIS HE IS ALSO DEVELOPING COMMERCIAL VIDEOGRAPHY WORK FOR INDEPENDENT BUSINESSES AND ORGANISATIONS TO PROMOTE THEIR WORK. DESPITE THIS AFFINITY FOR FACTUAL WORK HOWEVER, LEWIS FREQUENTLY UNDERTAKES FICTIONAL PROJECTS THAT PROVIDE A DIFFERENT CREATIVE OUTLET AND EXPLORATION OF STORYTELLING. WITH CREDITS IN HIGH TIDE STARRING MELANIE WALTERS AND ZERO SUM WITH AIMEE FFION-EDWARDS, LEWIS REVELS IN THE UNIQUE CHALLENGES OF FICTIONAL FILM PRODUCTION AND THE CREATIVE STIMULUS THAT FEEDS IN TO HIS FACTUAL PROJECTS.



## DAN BABOULENE

### COMPOSER

DAN HAS HAD A PASSION FOR FILM MUSIC FROM A YOUNG AGE, SCORING HIS FIRST FILM AT 16 AND HIS SECOND GOING UNDER BEING NOMINATED IN THE 'UP AND COMING' CATEGORY OF LONDON FILM FESTIVAL. SINCE THEN HE HAS GONE ON TO OBTAIN A MUSIC DEGREE FROM OXFORD UNIVERSITY AS A LEASK SCHOLAR, AND INTERNEED AT HANS ZIMMER'S STUDIO IN LOS ANGELES WITH HENRY JACKMAN'S COMPANY SACRED TIGER. WORKING CLOSELY WITH PINWOOD STUDIOS' 'ENTER THE PITCH' COMPETITION OVER THE LAST FIVE YEARS DAN HAS SCORED SHORT FILMS THAT HAVE PLAYED AND WON AT FESTIVALS ALL OVER THE WORLD. THIS YEAR HE SCORED JASON WINGARD'S FEATURE FILM 'IN ANOTHER LIFE,' WHICH WON 'BEST UK FEATURE' AT RAINDANCE FILM FESTIVAL, AND A BIFA IN THE 'DISCOVERY' CATEGORY,' AS WELL AS BEING SELECTED FOR SCREENING AT DINARD FILM FESTIVAL. DAN IS CURRENTLY WORKING ON THE SOUNDTRACK FOR COMEDY FEATURE FILM EATEN BY LIONS WHICH STARS JONNY VEGAS, JACK CARROLL AND ASIM CHAUDHRY. HE ALSO WORKED IN JORIS DE MAN'S MUSIC DEPARTMENT THIS YEAR AS A COPYIST ON THE HORIZON ZERO DAWN ADDITIONAL LEVELS 'FROZEN WILDS,' AND AS AN ASSISTANT ORCHESTRATOR ON THE SOUNDTRACK FOR CHUCK STEEL, NIGHT OF THE TRAMPIRES.

# PRODUCTION IMAGES



**JONNY AND SAM DISCUSS BLOCKING FOR THE  
OPENING SCENE BETWEEN DAVID AND JOE.**



**AFTER THREE DAYS IN THE HEXAGON THE SET IS REARRANGED INTO A SINGLE LONG AISLE.**



**DAVID, JOE AND JONNY COMPARING NOTES ON THE OPENING SCENE BETWEEN A CAMERA CHANGE.**



**1ST AC/ GAFFER PETE (LEFT) AND WES (RIGHT) SETTING CAMERA AND LENS BETWEEN TAKES.**



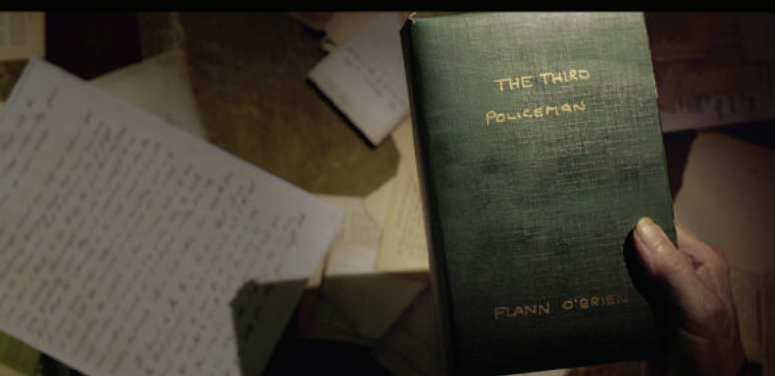
**DAVID REMAINING IN CHARACTER WHILST THE CREW RESET.**



**DAVID AND JOE RUN THE MIDDLE OF SCENE ONE.**



**DAVID AND CAROLINE SET THEMSELVES AHEAD OF A TAKE.**



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