



LOW TIDE



MEDIA KIT



SYNOPSIS

SHORT

A lonely man stranded in the wilderness seeks to escape from the manifestation of his fears.

LONG

Dawn breaks over a small cove by the sea. A man wakes up alone on the wet, sandy beach and looks around, dazed. He doesn't know where he is, or how he got there. Slowly, piece by piece, he tries to fit together the puzzle of his own existence. A mysterious necklace that he thought was lost seems to hold great personal significance. He is drawn away from this beautiful place, heading back inland toward a forest. Making his way into the trees, he reaches a weathered camp in a small clearing. Trinkets and tools hang from the branches and his easy familiarity with the meagre comforts there provides him with some of the shelter he seeks from the world. While he ponders a life spent alone in the depths of the woods, an unexpected encounter with a physical manifestation of his fears threatens his peaceful solitude. Shaken to his core, he hurriedly leaves the darkening forest and retreats back to the cove by the sea, and into the arms of the bittersweet nostalgia that waits for him there.

CAST & CREW



ALEX KAVANAGH
(DIRECTOR)

ANDREW GEORGIADES
(ACTOR)



SAMUEL PEGG
(COMPOSER)

OLIVER GOODRICH
(CINEMATOGRAPHER)



MARKUS WEINREICH
(SOUND RECORDIST)

JAMES WILLIAMS
(COLOURIST)





DIRECTOR'S STATEMENT

Low Tide symbolises the pain of loss, the resulting emotional prison that grief can leave us in, and the things or places we turn to for comfort at our lowest ebb, although I do hope that the film still raises it's own questions. I wanted to try and depict the way that tragedy can leave us stranded, after my own personal experiences had shown me how devastating it can be to lose those close to you. I think men are finding more ways to express and communicate through their emotions, which is a vital step forward in the evolution of our behaviour.

The styling and setting are deliberately ambiguous, making it hard to identify it with any specific time or place. My cinematic influences were 'All Is Lost', 'The Red Turtle' and 'Swiss Army Man', primarily for their sense of isolation and visual aesthetic. The cinematography and decision to write the story without dialogue were intended to give it a slightly surreal, fairytale-like quality, and I wanted it's potential appeal to be broad and without restriction.

I knew the score would be a key feature in helping to bring this project to life. I discussed the themes at length with our composer (the incredibly talented Samuel Pegg), and highlighted works by Mica Levi ('Under The Skin'), Johnny Greenwood ('There Will Be Blood') and Gustavo Santaolalla ('Babel') as inspirational touchstones. I wanted to capture the eerie and the otherworldly, but needed a sense of mournful beauty to drive the film's atmosphere.

As my first effort at directing, I rewatch Low Tide with the benefit of hindsight and definitely see things I would've done differently, but overall I'm very proud of our film considering our resources. It comes closer to my original idea than I could've hoped before we started, and I'm so grateful for everyone that was involved because it simply wouldn't have come together without them.

9m 59s

Film
Duration

1080p

Shooting
Format

16:9

Aspect
Ratio

15/01/19

Completion
Date



FAQS (with Director Alex Kavanagh)

HOW MUCH DID IT COST TO MAKE LOW TIDE?

Our budget was very limited, so most of the crew worked for food! Almost the entirety of our costs came from the shoot itself, props, location scouting and post-production. In total, we made the film for less than £1,000.

WHAT INSPIRED THE THEMES BEHIND THE STORY?

I am always interested in human emotions. Besides my cinematic influences, I wanted to explore the idea of loss as symbolism - a beautiful, nostalgic cycle of grief. Heavy themes for a short film perhaps! But I think the form lends itself to tone.

WHEREABOUTS WERE THE LOCATIONS IN THE FILM?

The locations in Low Tide were all in Cornwall, UK. The beach scenes were filmed at a small cove called Bossiney Bay, the forest scenes in Golitha Falls, and the wide open spaces were an ancient landscape called Minions.

ARE THERE ANY OTHER STORIES YOU WOULD LIKE TO FILM?

There are several other ideas I would like to realise. I'm currently working on three other scripts - a survival thriller set within an urban environment; a stop-motion animation, and a horror short set amidst the black plagues of the 15th century.