



TEN, THIRTEEN, TWELVE

An aerial, wide-angle shot of a rural landscape. A two-lane asphalt road with white dashed lines runs diagonally from the bottom left towards the center. A small red car is driving on the road. The surrounding area is a mix of green fields and dense, dark green forests. In the background, there are rolling hills under a heavy, overcast sky with grey and white clouds. The overall mood is somber and mysterious.

s y n o p s i s

The annual hunting trip spirals out of control when Sarah, Harry and Tom encounter beings from another dimension. The supernatural looms in the forest of Ten, Thirteen, Twelve as one woman's darkest nightmare becomes reality.

a b o u t

Ten, Thirteen, Twelve is equal parts Americana and Surrealism. It is modern folklore based on traditional customs, dreams and myth. The deer hunt is a fall tradition in much of the North East which helped efficiently ground the narrative in reality. Autumn is a period of transformation where beauty comes from change and eventual loss. Just as the leaves change and fall each character is forced into a different perception of reality. They will lose their minds, bodies and lives in this new reality. There is a balance of beauty and foreboding throughout.

The pursuit of this duality steered our production choices. We created a visual juxtaposition using contrasting long and short lenses depending on perspective. Long lenses were frequently used to create a sense of distance from subjects. However, we would move to wide lenses and higher frame rates to create a dreamlike sense to our first person perspective shots. The score is an unsettling mix of synthesizers that evolve from a sense of memory into a mysterious, otherworldly energy in the forests. The edit links contrasting versions of reality with a naturalistic form across worlds both filmed and created digitally. Though perhaps this duality is best represented in our supernatural characters, one of which is completely created in post production and the other, a massive wendigo inspired beast.

Doom, reality, traditionalism, at it's core we created a reflection of our own insecurities about this point in human history. Ten, Thirteen, Twelve is an abstraction of very real fears of the nightmare so many of us are waking up from.





H a r r y
J o s h O l k o w s k i



S a r a h
L a u r e n M a c D o n o u g h



T O M
D a v e M a r u m

Ten, Thirteen, Twelve is based on a series of photographs from Nick Brandreth's *Seeing Shadows* collection. His work merges rural America and the supernatural in hauntingly surreal images that influenced a number of aspects of Dan Bowers' script. The Shepard creature, fearful hunters and a strange floating pyramid were woven together to create an original mind bending narrative.

The right cast was developed through the writing process with each of the characters being shaped by talent that were interested in the project. Harry has a steadfast and calm energy. His mannerism and tone were always created for theater and film veteran Josh Olkowski. His explosive counterpart Tom, was written for Dave Marum, a front man of numerous metal and hardcore bands he very much looked and sounded the part. Lauren MacDonough was originally helping with casting, but it became clear that her strong female presence was a welcomed addition to the project and John became Sarah.

As the drafts took shape, Nick began laboring on a new creature costume that could work for motion pictures. A physically dominating presence was important for our creature and the costume was built for a local actor that was nearly 7 feet tall and 300 pounds. In the fall of 2019, production began outside of Rochester, New York with a small, but dedicated crew of industry professionals, volunteers and students. However, that specific actor ended up in the hospital a day before shooting. With travel arrangements and equipment rentals in place, we decided to improvise and the creature shrank considerably with crew members taking turns stepping in for the beast.

Five days of shooting in wet, cold, cramped conditions (with one afternoon on a local sound stage) are mostly a blur. Dan and Nick shared director of photography duties, while working with Assistant Director John Magnus Champlin to keep the project rolling smoothly. Post production took place largely in NYC with Dan handling the edit. The original score was made by composer Johnny Tomasello who also collaborated on sound design while providing a fresh perspective on how the story worked. Visual effects, the mix and design became another team effort with artists from Brazil, LA, New York and New Jersey all working together though the COVID-19 lockdown.

Daniel Bowers F i l m m a k e r

An New York City based writer/director and visual effects artist. His short films *Ink Inc.*, *Fire Pit* and *That's Wife* have been screened internationally and he received notoriety for the award winning music video *XXX*. Dan loves the cinema, cycling and cats. Other interests include large pizzas on the beach.

Nick Brandreth A r t i s t

A photographic craftsman living in Rochester, NY. Currently working as the Historic Process Specialist at the George Eastman Museum. He recently collaborated with the Dogfish Head Brewery to create a beer that can also be used to develop super eight film stock. Nick enjoys bicycles, adventure and his Australian Shepards.





Welcome back.

“We really are living in the darkest timeline.”

This phrase has become pretty popular in 2020. It seems to be the new de facto response to events that are horrible, absurd or otherwise beyond comprehension. Yet, there is a balance between a non traditional value and a conventional assumption that I find very interesting. The use of “darkest” implies that brighter, better options are out there and that this is just the one we are in. The suggestion that multiple versions of reality exist is at least non traditional if not a bit “out there.” However, despite a willingness to question the nature of existence itself, people still assume time works from point A to point B, or in a “timeline.” Our inspiration was to challenge the assumption that time more linearly and create a story where the characters are experiencing life on different planes of reality in a loop of time.

Ten, Thirteen, Twelve is the date where these three friends go into the woods to hunt deer. It is a a reference to a point in time that is depicted in the present as the hunt unfolds, in the past as the deceased look back on it, and in the future through haunting deja vu. Three people, three points in reality all perceived differently. Reality is less understood, but nonetheless felt as they follow it through the woods, observe from another plane of reality, or struggle with it late at night. Much like the previously examined expression, these abstract ideas are balanced with fairly traditional events in a story where folks travel, stalk and kill.

This all sounds a little crazy. Even now, as I write this statement I feel concerned people will worry about “getting” it. Our film is a feeling of doom and change. While my co-creator Nick Brandreth and I love horror films, we get most excited about cosmic terror. Those stories that strip away the human experience and question the point of existence. Our film won't jump out and scare you, but we hope you welcome it and promise to leave you unsettled.

Thank you very much for your time and consideration. We don't live in the darkest timeline. We are just here right now.

-daniel bowhers



technical information

completion date: 10/01/2020
total running time: 12 minutes 45 seconds
country of origin: United States
aspect ratio:
sound mix: 5.1 Surround Sound
Color
Language: English
Screening Format: DCP, ProRes

contact

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thank you