



MELANIE REVILL & CHARLOTTE REIDIE

F A D I N G
P E T A L S

WRITTEN AND DIRECTED BY
BRADLEY CHARLTON

FADING PETALS

COUNTRY OF ORIGIN - UNITED KINGDOM | RUNNING TIME - 103 MINS | ASPECT RATIO - 2:1
SOUND - STEREO | COMPLETION DATE - APRIL 2021 | LANGUAGE - ENGLISH | COLOUR

CAST

THE OLD WOMAN	MELANIE REVILL
THE YOUNG WOMAN	CHARLOTTE REIDIE
THE YOUNG MAN	TOM METCALF
THE FATHER	GARY RAYMOND
THE WOMAN AT THE DOOR	GEORGINA VOADEN

CREW

PRODUCTION COMPANY	CRAZY GOOSE PRODUCTIONS
WRITER / DIRECTOR / PRODUCER	BRADLEY CHARLTON
CO-PRODUCER	GABRIELLE MASTROLONARDO
CINEMATOGRAPHER	OLIVER RIGBY
ORIGINAL SCORE	WILLIAM CUNNINGHAM
PRODUCTION DESIGNER	DAN EVANS
SOUND RECORDIST	AMELIA RAYMOND
EDITING AND SOUND	BRADLEY CHARLTON

DISTRIBUTION

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SYNOPSIS

TWO SOLITARY FIGURES FIND THEIR PATHS CROSS WHEN A YOUNG WOMAN (CHARLOTTE REIDIE) ARRIVES TO AID A SICKLY OLD WOMAN (MELANIE REVILL). AFTER A HOSTILE FIRST ENCOUNTER AND DESPITE MISGIVINGS FROM BOTH, THE TWO SLOWLY OPEN UP TO ONE ANOTHER AND BEGIN TO FORM AN UNEXPECTED BOND, BUT THEIR AFFINITY IS SHORT LIVED. EVENTS CULMINATE AS BURIED MEMORIES RESURFACE AND UNFORGIVING WORDS ARE SPOKEN. THE OLD WOMAN THEN STRUGGLES TO ACCEPT THE ABSENCE OF THE YOUNG WOMAN AND IS HAUNTED BY HER MEMORY. THE PAIR MEET ONE FINAL TIME AS TRUTHS EMERGE IN A SHOCKING REVELATION PROVING THAT THEY ARE MUCH MORE ALIKE THAN THEY EVER THOUGHT.

DIRECTOR'S NOTE

FILMED DURING THE COVID-19 PANDEMIC IN JUST TWELVE DAYS, ON A SHOESTRING BUDGET OF £10 000 AND WITH A CREW CONSISTING OF ONLY FIVE PEOPLE - FADING PETALS IS A TRULY INDEPENDENT FILM, IN EVERY SENSE OF THE WORD. THE SEED FOR FADING PETALS BEGAN WITH LEWIS CARROLL, WHO ONCE WROTE "IT'S NO USE GOING BACK TO YESTERDAY, BECAUSE I WAS A DIFFERENT PERSON THEN". THIS PROPOSITION ELICITS A GREAT NUMBER OF QUESTIONS. ULTIMATELY IT LED ME TO THE QUESTION - ARE WE DEFINED BY OUR INTENTIONS OR ARE WE DEFINED BY OUR ACTIONS? THE IDEA THAT A PERSON CAN CHOOSE TO DISTANCE THEMSELVES FROM THEIR PAST ACTIONS IS THOUGHT PROVOKING AND PROVED TO BE THE BASIS FOR THIS FILM. FADING PETALS IS A STUDY OF IDENTITY AND PONDERES HOW OUR DECISIONS OF YESTERYEAR SHAPE THE PEOPLE WE ARE TODAY. IT EXAMINES WHETHER MEMORIES CAN BE BURIED AND TO WHAT LENGTHS WE WILL GO IN ORDER TO REJECT OUR ACTIONS AS BEING PART OF OUR MAKE-UP. CAN DIRE ACTIONS EVER BE FORGOTTEN OR ACCEPTED. CAN THEY BE RAN AWAY FROM OR WILL THEY EVENTUALLY CATCH UP? ULTIMATELY THE FILM IS A CHARACTER PIECE BEHOLDING TWO ASTOUNDING ACTORS. THE FILM AND ITS PRODUCTION WAS A LABOUR OF LOVE WHERE CAST AND CREW GAVE EVERY OUNCE OF THEMSELVES AND WORKED TIRELESSLY TO BRING IT TO FRUITION. WORDS CANNOT EXPRESS THE DEEP GRATITUDE AND ENORMOUS DEBT THAT I OWE TO MY CAST AND CREW.







Interview with director

BRADLEY CHARLTON

by Missouri Sutcliffe

Can you give me some background on how the project came into being and tell me a little about the premise of the film?

Well it started after shooting my last short film 'Binary Truths'. It was a big project where we shot forty-seven scenes in over a dozen locations in just 6 days. I thought that myself, Oliver (Oliver Rigby - Cinematographer), Dan (Dan Evans - Production Designer), Gabby (Gabrielle Mastrodonardo - Producer)... all coped quite well with it all and so I felt we were ready to take the next step and make a feature length film. Originally, we were planning on making a film called 'The Trespassers'. It was a large ensemble piece but the pandemic was worsening and we quickly realized that it wouldn't be possible to make it. But that desire to make a feature remained and as a recent graduate I thought, if we didn't do it now then that we might get bogged down by life and it may never happen. So I decided to write something new. This was in June. It took me 2 or 3 days to come up with the characters and the basic premise of the film. Then I started to write the screenplay and it all just came pouring out and I had my first draft in under a week. I'm not usually a fast writer. I knew I had to write the script around what I had available to me as I would be self-financing the project and the project was going to be tiny. So I wrote a more contained character piece with just two main characters. I also knew we wouldn't have access too many locations so I made something that takes place in mainly one location which turned out to be my parents' house. Due to it's short run time, we didn't get to fully explore all of the themes present in 'Binary Truths' and so I think in some ways 'Fading Petals' is a continuation of that. 'Binary Truths' is a companion piece to this piece. A sister piece.

It sounds like you've actually written it as a pandemic film?

Yeah, that's an interesting point and I didn't realize as I was writing it, nor did I intend to do that. Yes I purposely scaled everything down but there is no mention of the Pandemic nor is their social distancing or masks present in the film. It wasn't until we were casting the Young Woman's part, that actors who read the script kept mentioning how relevant it was to the world today. Maybe subconsciously it all seeped into the film because yes, when you look at it, the predominant themes of the film are those of isolation, loneliness and characters being cut off from the world.

Can you talk a bit more about filming during the pandemic?

Yeah it was tough. It's hard

enough making a feature film at the best of times but to make one with a crew of just five people on a minuscule budget that could only afford twelve days of shooting is especially difficult. In fact, other than Oliver who really did a great job, I think the photography is amazing, he's a really hard worker and really very talented. Other than him, the other three crew members were family and friends that have no background in film and were willing to help me simply out of kindness. I'm very grateful to them. Also, in order to comply with COVID regulations, we put my parents in a hotel and we all lived and then shot the film in their house, creating a bubble for filming. We were all under one roof without any contact with the outside world for the first seven day. It was one big filmmaking family. Living

with these people for that period of time was one of the greatest experiences of my life. We would film from dawn until dusk and then each evening we would all sit around the table and eat a home cooked meal together. It was great. Until the last couple of days of shooting, we didn't mix with anyone else as we couldn't afford for anyone else to enter this bubble nor could we risk anyone getting infected. This meant that all of the supporting roles until that point were played by crew members. We even had my dad who had never acted before play the father. He was great. But yes, filming in the pandemic was really quite a challenge, a bigger one than I thought and those external influences changed scenes and locations within

the film but you know, as Orson Welles said; 'the enemy of art is the absence of limitations' and I believe that to be very true and I think, ultimately the limitations forced us to be more creative.

What was it like working with the actors?

They're just the best! Mel and Charlotte are just incredible in the film. See, the secret to directing is surrounding yourself with very talented and creative people both in front of and behind the camera and then they just make you look better than you are. I worked with Mel before and I wrote the part especially for her because she is such a talented actor. With Charlotte's part we went through a very rigorous audition process. We started with hundreds of applications, it was tough, we had really strong applicants but Charlotte

just offered a more round character. Watching her audition tapes, you sensed there was a lot going on beneath the surface and there was something inside to be got at. It was great working with her, she's supremely talented and I couldn't see anyone else playing that role. We didn't rehearse as I didn't want the actors to meet but we did prepare backstories, picked out wardrobes and props to develop the characters. Without them there is no film and I really hope this serves as a launching pad for both of them. The highest compliment I can pay them is that the only thing that surpasses their abilities as actors are their qualities as human beings. They are two of the loveliest and most hard working people you could ever hope to meet.

Can you talk a bit about post-production and how long that's taken you?

Post-Production has been tough. Probably tougher than the shoot itself. It took nearly six months and it was just me for the entire process. Unfortunately we didn't have the budget for colourists, sound mixers... when you're on such a low budget film you have no choice but to do everything - it's hard. The only other person involved in the post production process was William (William Cunningham - Composer) who just did an amazing job with the score. That guy is good. But I must confess that I do enjoy editing. It's there that the film really comes to life. I think once the filming is done I can take the director's hat off and become the editor and look at it objectively. There might be a shot or a take that I really love for directing reasons

but if it's not right for the film I'll cut it.

It sounds like this entire process was really difficult so why do you do it?

Well... to be honest I wouldn't want to do anything else. There is an additional pressure when you are self-financing a film and you also feel a responsibility to deliver a good film just for the people who are involved with it so they can be proud. They've put countless hours, blood, sweat, tears and toil into the film. But as Cassavetes said, 'You must be willing to risk everything to express it all'.

What's next for you?

After this, it'll be about getting the next project off the ground and finding some funding. I have a couple of scripts that I've been sitting on for a while now but they're much bigger films in terms of scope.

Can you tell me a little bit about those projects?

Sure, well I have a couple of scripts that I've been sitting on for a while now. But there's one in particular that I've been trying to get funding for, it's called The Trespassers. It has been a passion project for a while now. It's an ensemble piece with multiple story lines. It's a non-linear timeline with intertwining stories. It's basically a tale of morality with characters ranging from teenagers to pensioners, benefit seekers to professors and from the best of humanity to its very worst. I think it could be a great project.

Melanie Revill

FIRST LEADING ROLE IN A FEATURE LENGTH FILM

With a background predominantly in theatre with roles including Rita in 'Educating Rita', Melanie has also appeared in several radio plays and short films. She first collaborated with Bradley Charlton on the short film 'The Golden Girl'. They have collaborated together numerous times since then and now re-team with Fading Petals. Melanie's enormous range as an actor is demonstrated in this demanding part where she leaves no emotion untouched.



How did you come to the project?

I've worked with Brad and the team before, I was sent the script, I mean, it's a gift to get firstly. A female lead with such a range of emotions and then the story. And it was a part for a woman of a certain age also. So it was a privilege really to get such a part. And I also really like the way Brad works there's a lot of discussion with the actors. You have the script but he allows you to make it your own. It's a lovely, safe, free environment. And I was also drawn to the challenge of doing a feature film in, what was it 12 days? It was an enormous challenge. But it was such a fab group of people and everyone made you feel like you could try anything.

Yourself and Charlotte are the two main parts, how did you find working with Charlotte?

I think we both just worked so well together. I remember that Brad said we were never lazy and kept pushing each other. When we weren't on camera, we're still performing and trying to give as much as possible to the other person. But as soon as we met, it was the night before the first scene where I'm really hostile towards Charlotte's character, we took an instant liking to each other. I thought she was absolutely fabulous to work with and we worked hard together, and, you know hopefully the finished film is something we can feel very proud of it.

What were some of the challenges you faced during the filming?

Because of constraints such as the budget and time there was a lot of pressure to get it right on the first take. I found the scene where I had to smash up the room a challenge as I couldn't rehearse it first so I didn't know what I was going to do. It was fab but also weird because I suddenly became quite animalistic during the scene. Also because of this

brilliant part and all the dialogue there was pressure. I come from a mostly theatrical background so there is this difference between Theatre and Film. Film is a different discipline. There is so much depth to the emotional journey of both characters and there is so much going on that isn't said which gives you a lot to think about.

This is the third time you've worked with Brad. What is that relationship like?

He just creates an atmosphere where you feel you can try anything, you just feel like you can push and nothing is a negative with him. He's open to anything. And he'll never say "Oh, that was awful" even though you think it probably was awful. He puts in so much work beforehand preparing but he's open to change, sometimes he didn't know how they were going to shoot something until we were on the set and he'll listen to Oli and the crew and listen to suggestions or change things based on what we do.

What was it like living with the cast and crew?

During the shooting days, we were really focused, it was very immersive but because it was scheduled really well, we also had downtime. Normally you would spend time away from the set and just arrive for your call time so it was a very unique experience. Charlotte and I would puzzle during breaks and it felt very much like one big unit. In the evenings Gabby and Amelia would cook dinner for everyone and we all sat down and ate together every night. It was a brilliant experience. I think that it was fabulous being able to work during that time, so you'd like to think that you came at it with even more commitment than you would normally because you're so delighted to be doing something creative.

Interview by [Missouri Sutcliffe](#)

Charlotte Reidie

FIRST LEADING ROLE IN A FEATURE LENGTH FILM

Studying Drama and Theatre at Queen Mary University, Charlotte is largely a theatrically trained actor with credits including Mercutio in 'Romeo and Juliet' at the Stockwell Playhouse, Louise in 'Weston on a Sunday' at the Alma Theatre and Silvia in 'Protocols' at RADA Studios. She has also worked on a number of Television and Film projects such as Edgar Wright's 'The Worlds End' and Channel 4's 'Random Acts'. Charlotte's performance in this film is truly something to behold.



How did you come to the project?

Unlike Mel, I had never worked with Brad and the team before. I saw the advert on Mandy and to be honest what first drew me to it was the fact that it was job. But then when they sent me the script for the self tapes I just thought it was brilliant that two women are pretty much the only characters aside from a couple smaller ones. I thought the writing was great and I just loved the script straight away. And then when I spoke to Brad and the team I knew that it was going to be a lovely project to work on. It's such a gift of a character, she goes through so much that you knew it was going to be good fun but also great as an actor to work on. You can really get your teeth into this role and that's what you want as an actor.

What was it like working with Melanie on the film?

She said that you only met the night before, do you think that helped?

It was just the best experience for me working with Mel, I think she's just such a fabulous actress. I feel like I've learnt so much from just watching her on the screen from the sidelines. She's just a massive inspiration and absolutely brilliant. For me personally, as an actor, I like to feel really comfortable, even if it's an uncomfortable scene so I was really happy that we got to meet before and instantly got on.

What was it like working with Brad as a director?

I think he's brilliant, he really is an actor's director. He really gives you the freedom to work on the scene and he's a joy to work with. He knows what he wants, but it's a team effort to get there.

Did having to live with the cast and crew due to the pandemic help you get into the role?

I think that since the house where we stayed was also the filming location, that might have helped me get into character a bit because you don't think about anything else. Things like staying in the room that acts as the bedroom of my character's younger self helps. But again, as an actor you want to feel comfortable on set and I want to feel confident around the people I'm working with. It was such a joy to be living with these people for that amount of time. It felt like a little family, it was really lovely. I've never experienced anything like that before. But I also think the talk of loneliness being in the air in society probably did help me for the scenes where I was being portrayed as alone and lonely. The fact that those thoughts were already there did help me in terms of getting into character.

Since there was a limited timeframe for filming, did that add more pressure? And how did you prepare for the more mentally challenging scenes?

I had a graphic scene in the shed where I was only going to do one take. And for that, I just took myself away and had a bit of time alone to think of what led up to this particular moment in the film. I tried to really get into the characters head and then just gave it one hundred percent.

Do you have any favourite memories of filming?

[laughs] I do actually. One day we had to go to a train station to film a scene and there's a shot where I had to be in shot and then as a train passes, I had to suddenly be out of it. So I had to run out of shot as soon as the train passed but ended up pulling something in my calf because I didn't stretch at all. But then it turned out it wasn't even the right train. [laughs].

Interview by Missouri Sutcliffe

William Cunningham

FADING PETALS COMPOSER

Can you describe your music journey so far?

I started composing while doing a Music degree at Oxford Brookes University. In my second year, I met Brad and he asked me to compose for his short film 'The Golden Girl'. After finishing that project, he then asked me to compose for him again, this time for the short 'Binary Truths'. Now we're working on our third film together and our first feature length film. I've really taken some huge steps in my creation process and faced new challenges in recording live instruments and creating a much larger soundtrack.

What was the process of composing for this film?

On previous films we had the luxury of being able to work in the same room and bounce of each other's ideas. But as a result of the pandemic, we were unable to do this and were forced to communicate over video calls and emails, making the process a lot slower. In previous films I was writing to scenes as they came to me. But this time it didn't work as well, as the scenes were much longer and needed more time to breath. So Brad would describe the emotions of the scenes, including specific time stamps I needed to hit. This worked much better, allowing me to have more freedom and not limiting myself to the boundaries of a scene.

What influenced you to use the cello as the foremost instrument in the main theme?

During the process of writing the theme for this film, I encountered a few obstacles. I wrote a few variations of the theme before choosing to use the cello. The original piece

used a piano but Brad didn't feel the piece was putting across the right emotions, as the sound of the piano was too soft. I agreed. After much thought, I decided the cello was the best call for the instrument, as it has a completely different tone to the piano. The upper reaches of the instrument have a very soft, smooth sound, while it's darker, rougher tones in the lower end add more depth to the emotional value of the piece. It has a beautiful sound with an underlying darkness to it. This with the combination of the melody really made the cello work for this piece. During the process of writing for the two characters, I thought it necessary to have two separate themes. However, my interpretation of the characters was that they were the same person from two points of the same life, almost as if one was haunting the other. It didn't occur to me until later on that the two characters didn't need two different themes, they needed to have two different instruments. This duet allows the instruments to interact, almost conversing, which depict the two characters extremely well. I thought that the cello was a perfect representation of the older lady with its deeper sound and rough tone. For the younger lady, I chose the violin as it's much softer and more innocent sounding.

Was it challenging finding the right sound for the film?

Yes, the complex emotions related to the characters made me think more about the smaller details in the music. For example, the dynamics and articulation in the score were very specific to the emotions. I needed to get certain sounds out of the cello and violin to achieve what I wanted. I haven't written for such complex characters like these before. A lot of the film relies on the music to deliver the emotions to the viewer, while also going unnoticed. This is extremely difficult to achieve. However, I feel I managed to succeed in this challenge.

Oliver Rigby

FADING PETALS CINEMATOGRAPHER

What was your journey to this point?

I studied engineering at school and hated it. I realised I had a dead-end job ahead of me and if I wanted something better I had to change. I followed my passion and took on media studies. After two years of college I went to university and continued to study film. Before I studied film I knew nothing about working a camera, so I just learnt as I went along and eventually ended up in the camera department. I loved the technical side of it. I made my own short films at college and university but I realised that I couldn't direct and do camera so I had a decision to make and ultimately went down the camera root and brought my ideas to other projects that way.

What attributes do you think make a good cinematographer?

To be a good listener. You hear about directors and DPs falling out and I think it's very important to be a good listener. You may have your own ideas but it's important to understand that it's the director's film because it's their vision that you have to bring to life. You have to be open and communicate and that's where you can share your own ideas. Also having a visual sense is important because it is a visual medium. Anyone can learn all the technical stuff over time, but it's important to understand the project and what you're trying to achieve. It's very important that a cinematographer is invested in the project, you can't just call someone in last minute or not communicate with them and expect them to do a good job. You have to be on from the beginning and have a well

rounded idea of what the project is and what you're trying to achieve. You're responsible for bringing the idea to life in a visual sense. It's also about taking away the stress of the image away from the director so that they can concentrate on the performances. I have worked with Brad a number of times in the camera department but only twice as cinematographer. 'Binary Truths' was a huge challenge and I did feel out of my depth at times but we were so well prepared that it all went as hoped. On both films we worked on very tight schedules and it was an enormous challenge. After Binary Truths we developed a short hand and I was just felt a lot more confident and felt that I could rise to the challenge of a feature.

Would you say you have a certain style?

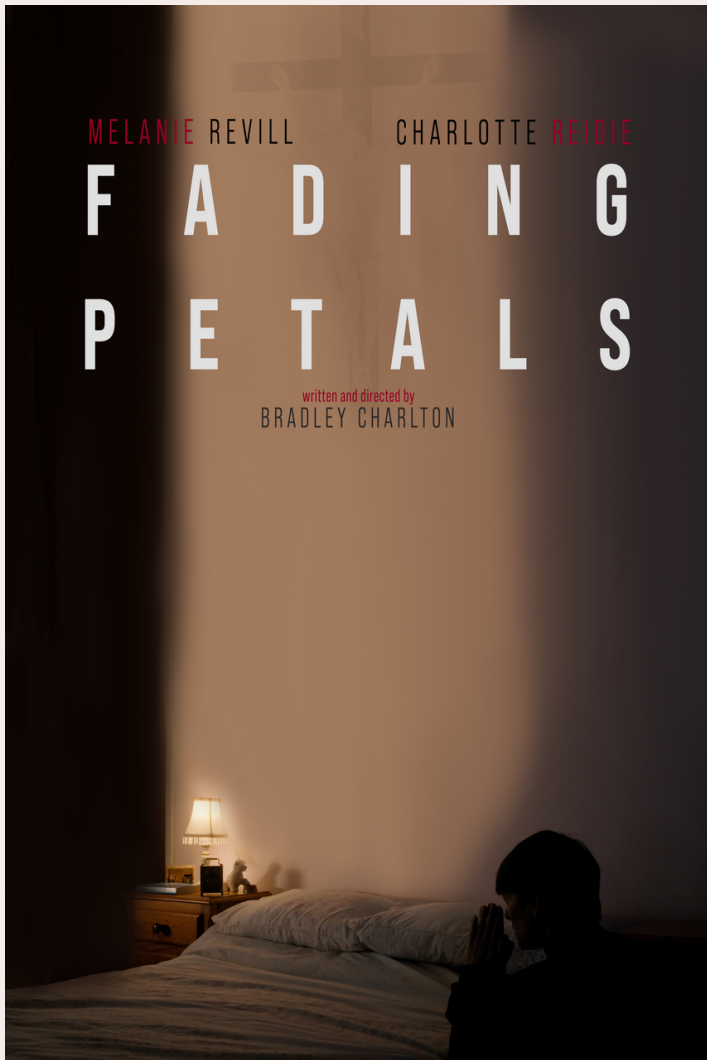
Working with Brad we've discussed this many times. He doesn't like having a "director's style". He wants each film to have its own "style" that is dictated by the narrative and characters. He thinks the visuals should serve the narrative and I completely agree with that. We decided we wanted the first half of the film to be very composed, lots of tracking shots, dollies and tripod shots and then after the dinner scene, the world of the film turns on its head so we wanted more handheld. But we never looked to create a "style" we just wanted to do what was best for the film. We take everything one scene at a time. Lighting wise, it's quite naturalistic, any lighting was just to compliment the practical lights. Freddie Francis said "There's good cinematography and bad cinematography and then there's the cinematography that's right for the movie" - and I think myself and Brad work so well together because we both understand and agree that it's the film and the characters first. For every decision that is made we ask ourselves "how do we best serve the actor and performance that we're shooting".

MELANIE REVILL

CHARLOTTE REIDIE

FADING PETALS

written and directed by
BRADLEY CHARLTON

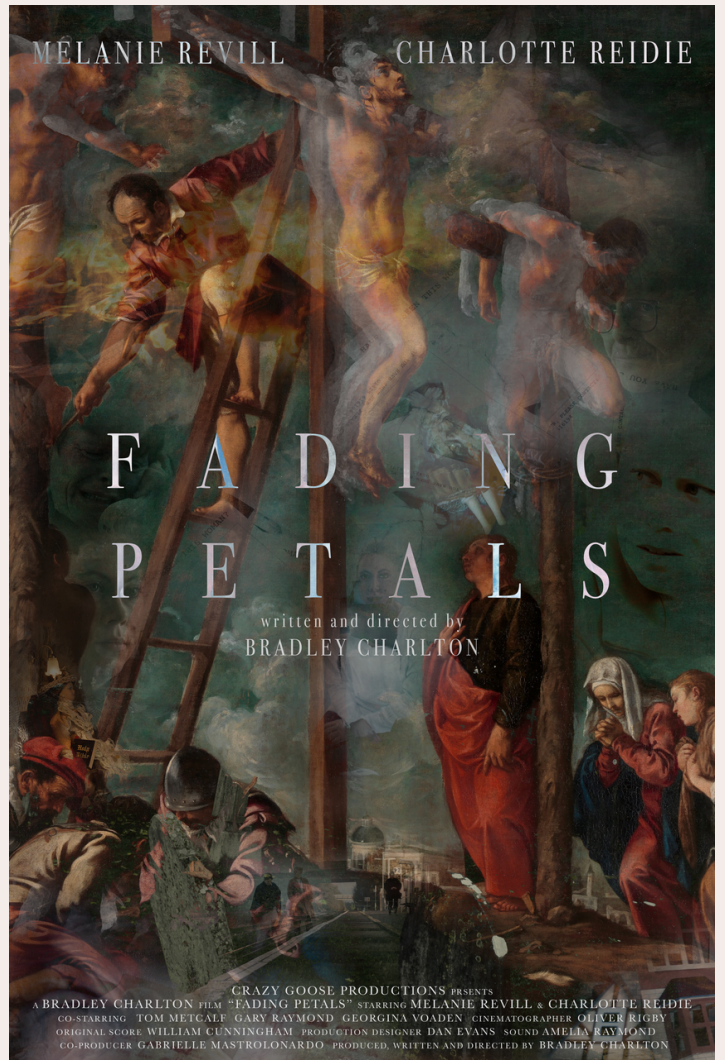


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CRAZY GOOSE PRODUCTIONS PRESENTS
A BRADLEY CHARLTON FILM "FADING PETALS" STARRING MELANIE REVILL & CHARLOTTE REIDIE
CO-STARRING TOM METCALF GARY RAYMOND GEORGINA VOADEN CINEMATOGRAPHER OLIVER RIGBY
ORIGINAL SCORE WILLIAM CUNNINGHAM PRODUCTION DESIGNER DAN EVANS SOUND AMELIA RAYMOND
CO-PRODUCER GABRIELLE MASTROLONARDO PRODUCED, WRITTEN AND DIRECTED BY BRADLEY CHARLTON

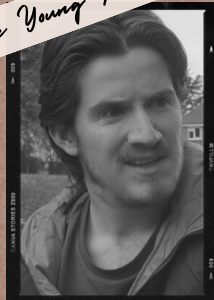


Sound Recordist



AMELIA RAYMOND

The Young Man



TOM METCALF

The team behind fading Petals

Production Designer



DAN EVANS

The Young Woman



CHARLOTTE REIDIE

Cinematographer



OLIVER RIGBY

Co-Producer



GABRIELLE MASTROLONARDO

The Woman at the Door



GEORGINA VOADEN

The father



GARY RAYMOND

The Old Woman



MELANIE REVILL

Writer & Director



BRADLEY CHARLTON

