

DREAMLESS

CALLI CARROLL & SOPHIE HARRIS & ISAIAH HARRIS & COOPER CARROLL

ISAIAH HARRIS

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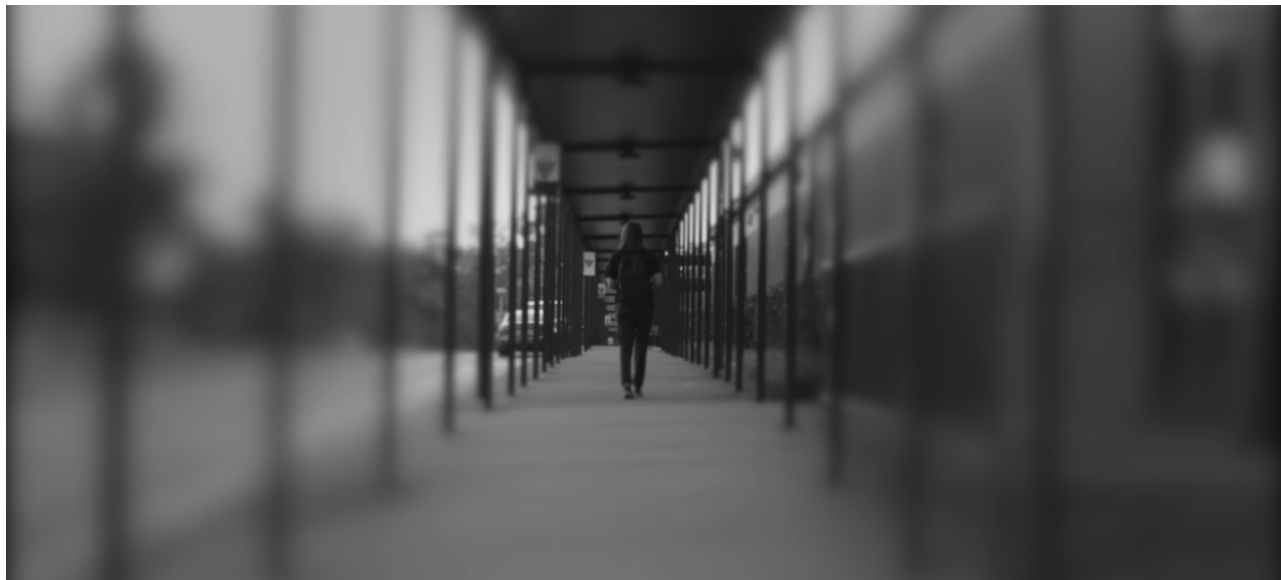
A FAT PIGEON PRODUCTION

SYNOPSIS

A Bland teenage girl with a distant personality lives life on a grayscale.

Unfeeling. Passionless. Empty.

But when a Bubbly burst of excitement and imagination tries to befriend her,
it seems life may not always have to be... Dreamless.





(From left to right):
Cooper, Calli, Sophie
and Isaiah at the film's
cast and crew premiere

ISAIAH HARRIS

(born in 2004) is currently in high school, class of '23, and is also a student at Volunteer State Community College in Tennessee. He has most notably directed the short suspense film *Tracks*, and *Dreamless* is his 4th short film as writer/director. He has been the producer, editor, musical composer and sound designer on all of his films to date. He is also a singer/songwriter, and has played piano for nearly 8 years.

COOPER CARROLL

is the story creator for *Dreamless*, and also carried out the on set duties of production assistant and boom operator. He has worked alongside Isaiah on most of his films, beginning with *Tracks*, which he starred in. Although not an aspiring filmmaker, his productive work ethic and innovative ideas made him a powerful asset to the *Dreamless* team, on which he served as the sole crew member. He also plays the guitar and is currently in high school.

CALLI CARROLL

has done modeling work intermittently for over 4 years and has participated in performance arts all throughout high school. She is currently attending school for cosmetology at Tennessee College of Applied Technology. She is also a talented singer with a love for music. Calli was a big help in the hair and makeup department for *Dreamless*, additional to her role as Bland Girl.

SOPHIE HARRIS

is an actress, known for her role in the feature film *Cecil* (2019), in which she played a supporting character. She is looking to do musical theater, and she has worked with the Nashville group The Theater Bug. Other noteworthy mentions include her participation in the Nashville Children's Choir for 4 years, dance and ballet, and soccer. She is also a singer, and enjoys drawing and oil painting in her spare time.

INTERVIEW WITH THE DIRECTOR



What was the inspiration for the film and its title?

The title came from me thinking to myself "hey, I didn't have any dreams last night", and I thought *Dreamless Nights* sounded like an epic novel title of some kind. This was at school so I turned to Cooper and told him that really casually, and he said something like, "wait... drop the 'nights' part and listen to this". It took him 30 seconds to get the story out and we went from there. And the inspiration for the film really came from wanting to give audiences something to think about and talk about, but most of all a story that could potentially be moving to some people.

Walk us through the film's production stages.

After the film's inception in March 2021, Cooper and I brainstormed the story until May when I wrote and completed the script. It was only a week or so afterward that

we started shooting. The schedule for principal photography was a bit scattered, but we were able to shoot June 2nd-4th, and then again on the 16th. The main issue was the weather. Before the film's primary dynamic was B&W vs color, it was actually just gloomy vs. sunny. This meant that we couldn't get any of Bland Girl's shots on sunny days, and vice versa. The decision to go monochrome for Bland Girl's POV was made so that the weather wouldn't be as much of an issue. In hindsight, we should've done that all along. After many schedule and weather-related setbacks, the crew finally got back together on October 11 to officially wrap production! I was able to get a 23-minute rough cut of the film completed in December, and I was working on editing and scoring until January 31, when the final cut was finished.

What were some of the challenges you faced during shooting that you had to work around, or work with?

We had quite a few! The weather was definitely the hardest thing to work around. It started pouring down rain in the middle of shooting Bubbly Girl's introduction scene which wasn't fun, but it was very memorable! I'm not sure if this is a bad thing or not, but during production on all of my films something always happens that slows things down, so I've come to anticipate plan B beforehand.

How did working with such a minimal crew affect the final product?

It made it so much better. I say that because the film we were making didn't require a large crew, and more bodies on set probably would have ended up slowing things down. Everyone was

able to stay on task because they had responsibilities to carry out that otherwise wouldn't get taken care of.

What was the most challenging scene to shoot?

Practically the entire first day of production was the scene where Bubbly Girl goes inside Bland Girl's house, and we spent a ton of time and effort on it only for most of it to end up being cut for pacing. It had a lot of exposition between the two characters that was ultimately pointless, which became very clear once it was edited into the rest of the film. The scene was challenging to shoot simply because of the sheer amount of setups I planned for it for no reason! It also contained a lot of stiff dialogue, all of which was admittedly written by myself. The scene was disappointing, but ultimately cutting it was the best thing that ever happened to the film as a whole.

What was the editing process like? Did any problems arise that had to be addressed?

On the visual side of things, editing was a blast. There's something about putting your vision all together that makes you feel accomplished. But the sound design presented some unforeseen problems. I was careful to put aural emphasis only on the things we needed to hear, which took a lot of meticulous raising and lowering of audio levels. The issue was that during editing, it was realized that the dialogue that Sophie was saying wasn't right at all. In fact, we had to rewrite almost every single line she has in the film and use ADR to overdub her lines late in post production. That's why there's only one shot in the film that you actually see her speaking on screen, because it's the only line that wasn't changed after the fact.

INTERVIEW WITH THE DIRECTOR

How close to the final film was your original vision?

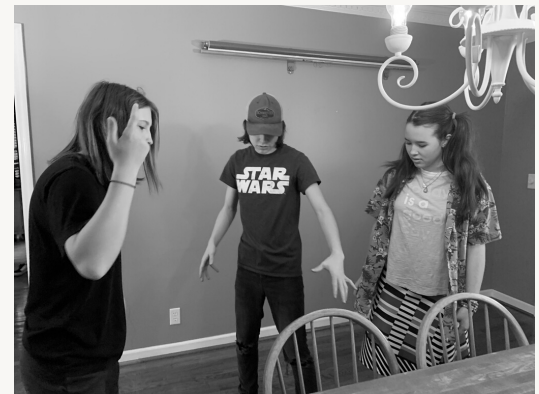
Dreamless went through change after change in every stage of production. The script was constantly being altered on set to fit the shooting situations. But overall the final cut was quite close to what had been inside my head for 8 months. The most changes took place during editing, where I cut an entire scene and did a lot of tightening to the story, which at times was very difficult to do. Over 10 minutes of footage was cut out from the original rough cut, but in the end those 10 extra minutes were more irrelevant than it seemed at first.

Are there any artistic choices that you'd like to elaborate on that could be missed on the first viewing?

Yes! The shot directly following the Bubbly Girl montage shows a large stop sign which was meant to foreshadow Bland Girl's final dramatic line in the scene, "STOP". It also visually represents the abrupt halt in the score. Jumping to the "time passes" montage during which Bland Girl becomes even more emotionally empty-- when she enters her house, aspect ratio bars are added to the frame to give the scene a more constrained and enclosed feeling. And the final microwave beep that caps off the scene is meant to imitate an electronic vital sign monitor flatlining. As the finale scene begins, the aspect ratio is even smaller, and all sound has been cut out. I also added a vignette as well as darkening the frame quite a bit. This was done to make it as drastic as possible when Bland Girl grabs Bubbly Girl's hand. The aspect ratio opens, and the vignette, overall darkness, and monochrome tones disappear into a splash of vibrant color and sunlight.

What interests you about films, and what made you pursue filmmaking?

As a filmmaker, my primary goal is to move audiences. To be able to escalate a story to the point that the viewer feels emotionally connected in some way to what you're doing should be every director's goal. What interests me most about films and the craft of filmmaking is how diverse it is, and how endless the possibilities are for creating something that people can relate to. Storytelling has always been interesting to me, and part of the fun of filmmaking comes from being able to tell a story the way that I see it in my head, and the way that is unique to me. Powerful imagery affects people in so many different ways, it's important to me that the images I display have a deeper meaning, one that you may not even catch right away but one that you can subconsciously understand. I guess what I'm really saying is that the complexity and nuance of visual storytelling is what makes me want to create films. And it's also important that I never create something only for myself. I want everyone to be able to experience the magic I feel while working on my projects, and to feel the love I put into them. That's what made me pursue filmmaking-- my desire to create visual art that can be enjoyed by anyone who watches it. I'm always most excited about what projects lie ahead, because maybe one of them will be the film that moves millions.



CREDITS/TECHNICAL INFO

Isaiah Harris Writer
Director
Producer
Editor
Sound Designer
Composer
Story Co-creator
Logo Designer
Costume Designer

Shooting format: Digital

Aspect ratio: 16x9

Audio format: 5.1

Runtime: 12:40

Language: English

Cooper Carroll Story Creator
Assistant Director
Production Assistant
Production Sound Mixer
Boom Operator
Score Consultant

Genre: Drama

Country: United States

Year: 2022

For All Ages

Calli Carroll Bland Girl (Lead Actress)
Key Makeup Artist
Key Hairstylist

Sophie Harris Bubbly Girl (Actress)

We want to hear from you! If you have any questions or comments about our film or would like to write about it, please contact us via email at thefatpigeonproductions@gmail.com.

Instagram: [instagram.com/thefatpigeonproductions](https://www.instagram.com/thefatpigeonproductions)

Trailer: [youtube.com/watch?v=EvzYV1i6uT8](https://www.youtube.com/watch?v=EvzYV1i6uT8)

Teaser: [youtube.com/watch?v=th9qAz9Vo7M](https://www.youtube.com/watch?v=th9qAz9Vo7M)

Teaser #2: [youtube.com/watch?v=pbBKE9OgQOo](https://www.youtube.com/watch?v=pbBKE9OgQOo)

We will get back to you as soon as possible.

HD Images: drive.google.com/drive/u/2/folders/1M48XfXJ1GMVa_Usoep3JGPINLwdKXUbv



