



DECAY

MAFALDA CASANOVA
LACHLAN WALKER

DIRECTED BY BEATRIZ RIVERA

SCREENPLAY BY LOUIE HASLAM-CHANCE

PRODUCED BY VICTORIA DRAVE

EDITED BY YAN HUI CHEW

DOP ISABEL SCHMIDT

PRODUCTION DESIGN REV SULLIVAN

SOUND BY LOUIE HASLAM-CHANCE

MUSIC BY FINLAY MACTAGGART

brief synopsis

The weight of living in the brutal city becomes too much for Ash, as they notice their body transforming back to the soil the city has stolen.

full synopsis

The film follows Ash, a young telecommunications worker. We find Ash in her place of work in the heart of an unnamed city. Call after call, Ash faces indifference and abuse, culminating in her breaking down at her desk. To her shock, as Ash wipes her tears away, she notices soil and dirt on her hands. She rushes out of the office and books an appointment with her therapist to communicate her pain and confusion. In the therapist's office, we see a distant Ash

clearly still confused. She begins explaining to the therapist about her experience of the city and the disconnect she feels. This is met with indifference by the Therapist, much to Ash's frustration. As she explains the strange occurrence she experienced at the office earlier that day, she glances down at her hands that she has been anxiously playing with while talking to make a shocking discovery. The palms of her hands, and her fingers are covered in earth. Unsure what to do about this, she hurriedly



exits the therapist's office. Ash rushes towards the office bathroom. She looks at her reflection and takes a moment to consider what's happening to her. She spots something protruding from her neck. To her horror, she pulls out a twig embedded in her skin, followed by lumps of dirt tangled in her hair. A strange transformation is happening and Ash decides to get out of there and ring the one person she feels comfortable telling about what is happening to her. In her car she decides to ring her mum, Evelyn. Before she does so, she looks in her rear-view mirror and finds her face barely recognizable. Ash quickly sets out to meet



her. Ash's car passes by her window, prompting Evelyn to go meet Ash outside. To her confusion, the door to Ash's car is open but Ash is nowhere in sight. As Evelyn approaches the car, we see a series of flashbacks depicting Ash's gradual transformation. As we hear Evelyn worriedly calling Ash's name, we realize that Ash's transformation has been completed.

the director

BEATRIZ RIVERA (she/her)

**Lancaster University
Second Year Film and Theatre**

"It was amazing to see such a talented group of people working together to transform an idea into a fully fledged film!

Our minimal experience did not stop us from pouring our hearts into this production and I am very proud of everyone's effort!"



what went into the directing of Decay?

Working on Decay as the director was a daunting yet valuable first experience. My preconception of a director's role was one of immense responsibility. The areas where I was given the most authority were cinematography and crew management during the shoots. In pre-production, I worked closely with the crew to create the visual image of the film, including mood-board, storyboard and shot list.

Being on set is an irreplaceable part of the experience and our efficiency only grew as the hours passed. Yet, regardless of how much planning is done, setbacks are inevitable. As the director, it was challenging having to manage my expected duties and the added responsibilities of other roles I would have to take over when we were understaffed. The most valuable lesson I learned while working on Decay is:



Not everything is under your control and adapting and adjusting certain aspects of our original vision does not imply a poorer result. On the contrary, it showcases our abilities as filmmakers. I am so proud of what our cast and crew have achieved!

about the cast



MAFALDA CASANOVA (she/her)
AS "ASH"

**Lancaster University Second Year
Management and Entrepreneurship**

**"Playing Ash was an amazing
experience! It was hard to play a
frustrated character while I was having
so much fun."**

LACHLAN WALKER (he/him)
AS "THERAPIST"

**Lancaster University Second Year
Marketing**

**"A friendly professional two day shoot
with a great energy!"**



HANNA DODGSON (she/her)
AS "EVELYN" (ASH'S MOM)

**Lancaster University Second Year
Drama, Theatre, and Performance**

**"I made a *lot* of tea for the cast and
crew."**



about the crew

LOUIE HASLAM-CHANCE (he/him)
WRITER, SOUND TECHNICIAN

Lancaster University
Third Year Film, Media, and Cultural Studies

"I really enjoyed working on this project and seeing something I wrote come to life. Our group dynamic was excellent and gave us a wide variety of skills that brought the film together while having a great time."



VICTORIA ELEN DRAVE (they/them)
PRODUCER

Lancaster University
Second Year Film and Theatre Studies

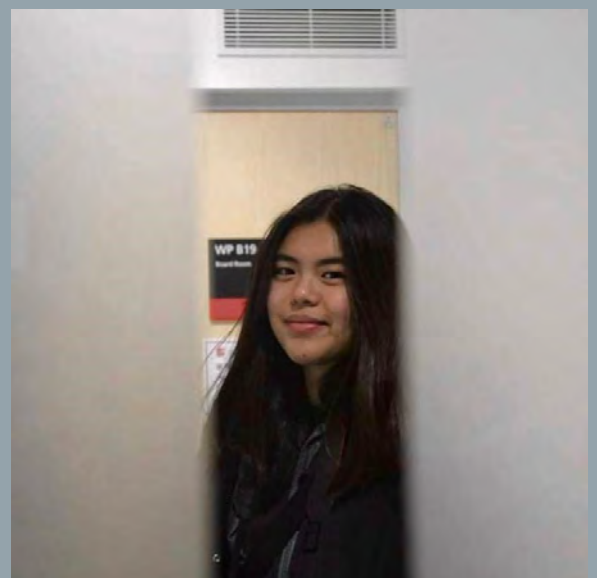
"It was a fantastic opportunity to work on this project with such a talented cast and crew. Especially as this is the first time we've worked with professional equipment, I'm so proud of everyone!"



YAN HUI CHEW (she/her)
EDITOR

Lancaster University
Second Year Film and Sociology

"Editing for *Decay* was definitely an experimental process. I enjoyed working on the colour grading and giving the locations their 'feel'."





REV SULLIVAN (they/them)
PRODUCTION DESIGN

**Lancaster University
Second Year Drama, Theatre, and
Performance**

"This was such a fun project to work on. I loved being able to see someone's writing take a visual form and then come together as a whole cinematic experience."



ISABEL SCHMIDT (she/her)
DIRECTOR OF PHOTOGRAPHY

**Lancaster University
Second Year Film and Theatre**

"An amazing first experience of hopefully so many more to come. Shooting *Decay* was truly a privilege because of our amazing team and our eagerness to make something that we were all really proud of."

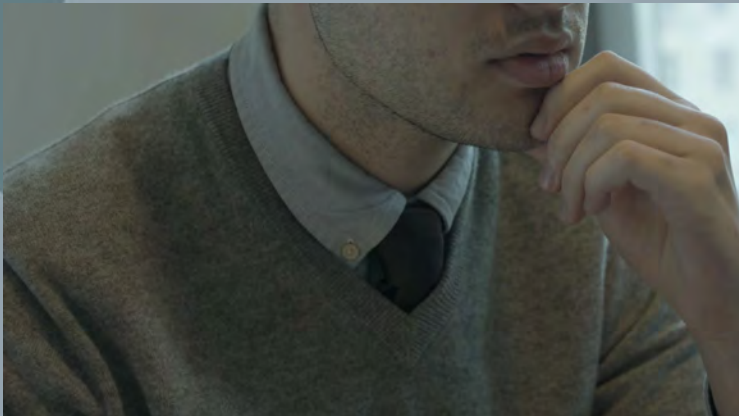
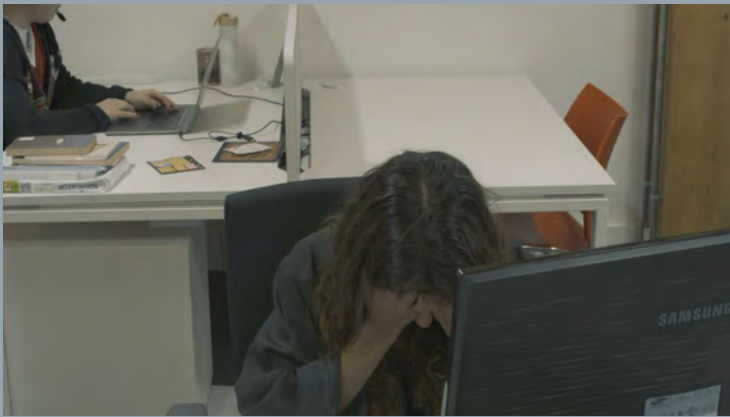


FINLAY MCTAGGART (he/him)
COMPOSERY

**Royal Northern College of Music
Second Year Popular Music**

"Working on decay was a really interesting and exciting process that allowed me to think outside the box and experiment with different musical themes and textures."

film stills



production notes

Decay began as a piece of coursework for a Lancaster University Short Film Production module.

Louie pitched *Decay*, a film about destruction and reconnection. We loved the way that it used a physical medium to reflect Ash's inner turmoil. This was going to be our short film.

The module gave us a total of 10 weeks to create our film from script to screen. We immediately began scouting for actors, locations and extra crew.



the majority of *Decay* was filmed. There were bumps along the way: the makeup was complicated and needed a lot of creativity, research and development. The weather worked against us, and winter months meant that sunlight was minimal. Despite this, we persevered, and by the end of December, *Decay* was in editing. We contacted Finlay soon after to compose for the film, and brought together our final piece.



We auditioned actors, finding a cast of other students. Working with them, Louie began to rework the script to a more fluid piece that incorporated the actors' personal qualities and quirks.

In the following weeks, we planned and organized locations, availability, and schedule. Two weeks later, and



production photos



details, contacts, and full credits

decay (2022)

production type..... short film / student film
runtime..... 7:48min
genre..... drama / art / body horror
completion date..... Jan 19th 2022
production budget.. £25
language..... English
country of origin..... United Kingdom
country of filming... United Kingdom

contacts

Instagram..... [instagram.com/decay_film](https://www.instagram.com/decay_film)
Filmfreeway..... [filmfreeway.com/Decay2022](https://www.filmfreeway.com/Decay2022)
Contact email..... decayfilm2022@gmail.com

full credits

Director	Beatriz Rivera	Sound Design	Yan Hui Chew
Writer	Louie Haslam-Chance	Assistant Sound	
Producer	Victoria Elen Drave		Kristy Kwan
Lead Cast		Costume & Makeup	Tom Edwards
Ash	Mafalda Casanova		Rev Sullivan
Therapist	Lachlan Walker		Victoria Elen Drave
Ash's Mom	Hanna Dodgson	Contunity	Zewen Jin
Supporting Cast		Composer	Finlay McTaggart
Office Worker 1	Kristy Kwan	Production Photos	Victoria Elen Drave
Office Worker 2	Rev Sullivan		
Man on the Phone	Mark Haslam	Special Thanks	
DOP	Isabel Schmidt		Maryam Ghorbankarimi
Assistant Camera	Tom McEvoy		Mark Bentele
Production Design	Rev Sullivan		Ian Hunt
Production Assistant	Alvina Wong		LICA at Lancaster
			Friends, family, and
			Coursemates of 259