

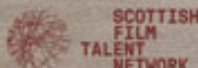


CONSUMED

CREATIVE SCOTLAND AND SCOTTISH FILM TALENT NETWORK PRESENT
 A SMASHING PICTURES PRODUCTION SHAUNA MACDONALD EMUN ELLIOTT "CONSUMED"
 DIRECTOR OF PHOTOGRAPHY SIMON HAWKEN COMPOSER PHILIP PINSKY EDITOR GIGI CONE WELCH
 PRODUCTION DESIGNER ALICE COUSINS BASED ON A SHORT STORY BY SIAN HUGHES
 WRITTEN BY SIMONE PEREIRA HIND PRODUCED BY PENNY DAVIES DIRECTED BY KAREN LAMOND



DELIVERED BY



Smashing Pictures

CONSUMED

CAST

Faye	Shauna Macdonald
Tom	Emun Elliott
Iris	Carys Sinclair
Sonographer	Shonagh Price

WRITER

Simone Pereira Hind

DIRECTOR

Karen Lamond

PRODUCER

Penny Davies

Link to film trailer:

<https://vimeo.com/479008043>

CONTACT:

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Produced with the support of Screen Scotland, Scottish Film Talent Network, BFI Network and The National Lottery.

LOGLINE

Feeling isolated from her partner after suffering a miscarriage, Faye is driven to extreme measures in her quest to stay connected with her baby.



SYNOPSIS

Grieving after an early miscarriage, Faye (Shauna Macdonald) preserves the embryo in a jar of oil, and sleeps with it under her pillow. At dawn, she shows her husband Tom (Emun Elliott), expecting him to feel the same connection. Isolated when he questions her sanity instead, Faye must act to keep the embryo safe.

SPECIFICATIONS

Running Time: 14 mins 58 secs

Production: UK (Scotland)

Language: English

(Subtitled version available)

Screening Format: Pro Res / DCP

Frame Rate: 24fps



WRITER STATEMENT

Simone Pereira Hind

When I read Sian Hughes' short story, *Can you Eat the Wind?* I recognised it as the material I had been looking for to adapt for the screen. The material really resonated with me, with its central female figure and 'challenging' subject matter. Miscarriage, though an incredibly common experience for women, somehow remains a taboo subject. Though Faye's behaviour is out of the ordinary I feel strongly that she shouldn't be viewed as 'mad', but as taking a logical step, in her own mind at least, to honour and protect her baby. Thanks to the fantastic work of my director Karen and producer Penny, and the inspiring performances of our actors, I feel immensely proud of *Consumed*, and feel it perfectly captures the story I wanted to convey.

WRITER BIO

Although new to screenwriting, I have been working as a Casting Director for over 25 years, and have thus been lucky enough to work on film and television scripts written by some of our most esteemed writers including Frank Cottrell Boyce, Hossein Amini, Olivia Hetreed, Stephen Moffatt and Hanif Kureishi as well as working directly in the theatre with deities Arthur Miller and Harold Pinter.

As such, I felt confident that I knew how a good script read when I started to adapt Sian Hughes' short story, and only hope that my experience of soaking up those texts continues to pay off in some small way in my future screenwriting ventures. I have loved reading and writing forever, and at school had dreams of being a journalist interspersed with fantasies of being an actor. I went off my planned course to study English after school, and by some quirk of fate I began a career in casting at the age of 19.



Many years later, having taken a career break to travel the world and start a family, I side-tracked to study Art from Foundation to Masters level, each step of the way getting top marks for my writing, less so for my art-making.

Following my BA at Goldsmiths I co-wrote a column in *N16 Magazine* about the local art scene in Stoke Newington, London. After a move to Scotland and the completion of my studies with a Masters in Sculpture at ECA, I took the irrational step of returning to my casting career which I have enjoyed ever since, albeit with the desire to break into writing not yet quelled.

DIRECTOR STATEMENT

Karen Lamond

When Simone first shared the short story 'Can You Eat the Wind', I was immediately able to visualise how we would adapt it, and bring Consumed to the screen. Describing experiences that are rarely represented on screen, the loss of a much-wanted pregnancy, I knew I could portray Faye's feelings, the depths of her sadness, her isolation and her all-consuming grief. Depicting a sorrowful aftermath, with the bonds between her and her husband fraying and fracturing, Consumed shows how Faye's world shifts as she closes down. Mourning the loss of a future life, we see her withdrawing to a cellular self, innate and animal.

My vision was always for a film that tells a powerful, a resonant story, one that follows Faye on a journey that is as physical as it is emotional, and challenges perceptions about how we cope with human agony. Consumed combines compelling performances with dark and beautiful visuals that carry us from Faye's everyday world into depictions of the thoughts and feelings swirling inside her. Starting with closeness and intimacy, we physically see the tensions pushing Faye and Tom apart, making them distant and separate, interactions that develop the story while connecting us with the motivations of our characters.

The film works with visual depictions of scale to communicate the enormity of the loss of a tiny, fragile life. We underpin this approach to performance and add to the narrative by moving from the galaxies Faye sees in her precious embryo suspended in the golden amber-like oil, to the shadowy shape of her husband carrying his child towards her. An emphasis on distances, dimensions and barriers help us relate visually with Faye's experience. We witness the deep red blood in the milky white bathwater blooming like a flower bursting into life, and cut from the missing heart beat in the scan to a closeup of Faye's eye reflecting an image of her room, the pupil a mirror on a now pointless external world. Sound also intensifies the experience, heightening the sense of Faye's disconnection, tuning in and out, as her mind struggles to connect with the here and now. We hear her imagine the subtle calling of the foetus, and see Faye frozen and isolated, caught inside her own world, as life goes on without her.

Shifting between the microcosmic and the infinite, Consumed is a challenging and emotional piece exploring the psychology of loss.

DIRECTOR BIO

Karen Lamond

Armed with a postgrad degree in fine art photography, Karen began her career working as a fashion photographer. This quickly opened up opportunities in the music industry, first as a photographer and then as a music video director, working with high profile artists like Texas, Lamb, Jakarta, Seal and Garbage.



Her talent for filming women in beautiful, sensitive, natural ways was then embraced by the fashion industry. She was commissioned to make a short film showcasing Katharine Hamnett's Summer collection, and from there commercial opportunities arose, moving between the worlds of photography, music video and advertising, where, in recent years, she has been working on campaigns for many international brands.



Consumed is Karen's first narrative short film, and she continues to develop scripted work. During lockdown, Karen completed another passion project - a 30 minute documentary film, featuring the recently reformed Scottish band, Goodbye Mr Mackenzie. In 2021.

Karen and Consumed composer Philip Pinsky established the film and sound collective 'And If Not Now, When'. Their first art installation, created to run in tandem with COP26, showed for two weeks at the National Museum of Scotland in November 2021. Karen and Philip continue to work on commissioned film work together.

PRODUCER STATEMENT

Penny Davies

I am incredibly grateful for all the support we received in making *Consumed* from Screen Scotland, and the whole team at Scottish Film Talent Network. Participating in the Scottish Shorts programme gave us the opportunity to develop the script, and go into our shoot feeling confident we'd found the best way to tell this story. The finished film is everything we wanted it to be, and I'm so thankful for the talent, time and enthusiasm every single person involved in the project has given, not in the least the fantastic cast, who brought our characters to life with such sensitivity.

Consumed is a beautiful, visceral film, and I feel very strongly that we can and should use drama to highlight difficult subjects and experiences. If we can open up the conversation through fiction, perhaps eventually it will be easier for people to share their own stories, and find comfort in times of grief and loss. Making this film has made me increasingly aware of the need for empathy, both on an individual level, and in a broader sense. I believe it's essential that we try harder to understand experiences beyond our own, and to respond with openness and kindness to the stories of others. Simone and I set up Smashing Pictures with the intent of doing just that, and making this short has been what I hope this is the first of many opportunities to do so.

PRODUCER BIO

After graduating from a Film and TV degree course, I spent a year abroad, working as a PA on various productions in Canada, returning to the UK in 1999. Keen to work towards producing, initially I moved up the ladder in the AD department. Fifteen years on, I moved into production, always with the intent of producing my own work. In 2011, I co-produced the dark comedy short *Photoshopping* with writer/director Mark Davenport, which won Best Comedy at the 2012 Aesthetica Film Festival and screened around Europe. The following year, I produced *Voicemale*, a short adaptation of a play written by final year students at the BRIT School, with writer/director Julia Ford. Building on my experience working with new talent, in 2018, I produced 30 episodes of teen short drama series *Logan High* for CBBC, with a first-time writer, and a young cast in their debut television roles.

Following *Consumed*, my focus continues to be on working with talented new storytellers to bring a wider range of stories to the screen, both short and long form. In 2021, I produced *Maureen*, a comedy-drama shot with an all female identifying cast and crew, which premiered at Edinburgh International Film Festival. In 2022, I co-produced *Safe Home*, the debut short from new writer/director Holly Jack, which debuted at Dinard Film Festival in 2023, and is currently available to watch on the Girls In Film platform. Last year, I co-produced writer/director Theo Panagopoulos' BFI/Screen Scotland funded short, *The Key*, which is currently out to festivals, and the Gaelic language short film *Cur Is Dluth*, shown in the UK on MG Alba and across Europe by the EBU.

MAIN CAST

SHAUNA MACDONALD - FAYE

Shauna Macdonald works extensively across all media. She is particularly well known for her roles in feature films *The Descent* and *Filth*. In 2018 she won the Scottish BAFTA for Best Actress for her performance in *White Chamber*. In 2019, she won an award from The Stage Edinburgh for her outstanding performance in *Mouthpiece* at the Traverse Theatre.

<https://www.imdb.com/name/nm0531933/>



EMUN ELLIOTT - TOM

Emun Elliott's impressive list of credits includes *Star Wars*, *Prometheus* and *Game Of Thrones*. He has most recently been playing the fantastically disreputable Kenny Burns in the BBC TV series *Guilt*, and *The Rig* for Amazon.

<https://www.imdb.com/name/nm2047170/>



CREW

SIMON HAWKEN

DIRECTOR OF PHOTOGRAPHY

Simon splits his time between the UK and Norway, and has worked extensively worldwide as a commercial and 2nd Unit Drama DOP, and main unit Camera Operator. Previous short film credits include Mind Blown, Isabella, and Hole In The Sky.

<http://www.simonhawken.com/>

DAVY JONES

PROSTHETICS

Davy and his team at MakeupSFX designed, sculpted and produced the prosthetics used in Consumed. Davy is an Emmy, Bafta Cymru and RTS award winning prosthetics make up designer, whose work has featured in countless film and TV productions over the past 25 years.

<http://www.makeupsfx.co.uk/>

PHILIP PINSKY

COMPOSER

Philip is a composer and sound designer working extensively in theatre and other media worldwide.

For five years, he was an Associate Artist at the Royal Lyceum Theatre in Edinburgh. Philip was previously a founder member of electro-acoustic group Finitribe.

<https://philippinsky.com/>

ALICE COUSINS

PRODUCTION DESIGNER

Alice is a Glasgow based short film and commercial production designer who also continues to work as an assistant art director in Television Drama across the UK. Her previous production design credits include the short films Educated, Retreat, and Conte Anglais.

<https://www.alicecousins.co.uk/>

GIGI CONE WELCH

EDITOR

Gigi is a film editor experienced in commercials, short-form narrative films, documentaries and music videos. She has edited commercials for national and international brands in both the US and UK. Welch has recently been involved in a number of documentary projects and with such award-winning directors as Hugh Hudson and Kevin McDonald.

<https://gigiedits.com/>

KAREN MATHESON

VOCALS

Karen is widely recognised as the vocalist for Celtic group Capercaillie, and has recorded and performed worldwide for over 30 years. Her rendition of 'Ae Fond Kiss' at the closing ceremony of the Commonwealth Games in Glasgow was watched by a televised audience of over a billion people.

<https://karenmatheson.com/>

FULL CREDIT LIST

CAST

Faye	SHAUNA MACDONALD
Tom	EMUN ELLIOTT
Iris	CARYS SINCLAIR
Sonographer	SHONAGH PRICE

CREW

Director of Photography	SIMON HAWKEN
Production Designer	ALICE COUSINS
Casting Director	SIMONE PEREIRA HIND CDG
Editor	GIGI CONE WELCH
Composer/Sound Designer	PHILIP PINSKY
Sound Recordist	JONATHON McLOONE
Gaffer	STEWART TORLEY
1st Assistant Director	LES WHITE
Costume Designer	KATHRYN WEAVING
Make Up Designer	MADELEINE DREWELL
Associate Casting Director	ANNA DAWSON
1st Assistant Camera	CLYDE JONES
2nd Assistant Camera	JOE JONES
DIT	CHRISTY KAIL
Boom Operator	AIDAN McDONACH
Lighting Assistant	THOMAS SKINNER
Prosthetics	MakeupSFX
Graphics and Titles	MITCH MITCHELL
Stills Photographer	ROBERT PEREIRA HIND
Vocals	KAREN MATHESON
Writer	SIMONE PEREIRA HIND
Producer	PENNY DAVIES
Director	KAREN LAMOND
Executive Producer	CAROLYNNE SINCLAIR KIDD
Executive Producer	HOLLY DANIEL
Executive Producer	SEAN GREENHORN
Project Co-Ordinator for SFTN	ARLEN BARKE

FESTIVAL SCREENINGS AND AWARDS TO DATE



WORLD PREMIERE - GLASGOW,
MARCH 2021



EUROPEAN PREMIERE -
BERLIN 2021



NOMINATION FOR BEST FOREIGN
SHORT FILM, COPENHAGEN
SHORT FILM FESTIVAL 2021

WOMEN MAKE WAVES INTERNATIONAL FILM FESTIVAL, TAIWAN, OCTOBER 2021, **ASIAN PREMIERE**

REYKJAVIK FEMINIST FILM FESTIVAL, ICELAND, APRIL 2022, **WINNER**, BEST SHORT FILM

NOTTINGHAM INTERNATIONAL FILM FESTIVAL, NOTTINGHAM UK, APRIL 2022

UPTILT FILM FESTIVAL, WILMINGTON NORTH CAROLINA USA, MAY 2022

HOLLYWOOD SHORTSFEST, ONLINE USA, JULY 2022

DEFY FILM FESTIVAL, NASHVILLE, TENNESSEE, AUGUST 2022

BELIFF FILM FESTIVAL, LONDON, AUGUST 2022, **WINNER**, BEST FEMALE ACTOR AND BEST DIRECTOR

WOMEN X FILM FESTIVAL, SEPTEMBER 2022, **HONORABLE MENTION**

PORTO FEMME INTERNATIONAL FILM FESTIVAL, PORTUGAL, SEPTEMBER 2022

SUNDERLAND SHORTS FILM FESTIVAL, SUNDERLAND UK, SEPTEMBER 2022

EXIT 6 FILM FESTIVAL, BASINGSTOKE UK, SEPTEMBER 2022 - **JUDGES 6 SELECTION**

HB FILM FESTIVAL, PAISLEY UK, OCTOBER 2022, **WINNER**, BEST FEMALE ACTOR AND BEST DIRECTOR

BOLTON INTERNATIONAL FILM FESTIVAL, BOLTON UK, OCTOBER 2022

SHORT LONG WORLD FESTIVAL, CORRIENTES, ARGENTINA, NOVEMBER 2022, **WINNER/SOUTH AMERICAN PREMIERE**,
'MOVIES MADE BY WOMEN' CATEGORY

WORLD OF FILM INTERNATIONAL FILM FESTIVAL, GLASGOW UK, NOVEMBER 2022

SWAN PERTH INTERNATIONAL WOMEN IN FILM FESTIVAL, PERTH, WA DECEMBER 2022, **WINNER/AUSTRALASIAN
PREMIERE**, BEST INTERNATIONAL SHORT FILM

ACADEMY OF DEATH RACERS FESTIVAL, UK AND ONLINE, JANUARY 2023

BODEN INTERNATIONAL FILM FESTIVAL, SWEDEN, JANUARY 2023

CLOSE UP REYKJAVIK FILM FESTIVAL, ICELAND, MARCH 2023

WOMENS INTERNATIONAL FILM & ARTS FESTIVAL, FORT LAUDERDALE USA, MARCH 2023

POPPY JASPER INTERNATIONAL FILM FESTIVAL, MORGAN HILL, CALIFORNIA, APRIL 2023

SCOTTISH INTERNATIONAL SHORT FILM FESTIVAL, GLASGOW UK, JUNE 2023

WOMEN DELIVER ARTS & FILM FESTIVAL, RWANDA AND ONLINE, JUNE 2023

WOMENS INDEPENDENT FILM & TV FESTIVAL, BOSTON USA, OCTOBER 2023

SHORT FILM BREAKS, ROMANIA, DECEMBER 2023 - **WINNER** GOLDEN ELEPHANT FOR BEST MENTAL HEALTH SHORT FILM

PRESS AND REVIEWS:

THE TIMES, UK - <https://www.thetimes.co.uk/article/miscarriage-film-wins-string-of-awards-xzh8xn26k>

THE NATION, WALES - <https://nation.cymru/news/scottish-short-film-based-on-welsh-short-story-scoops-awards-and-accolades/>

GSFF REVIEW BY MARIA RICHTER - <https://ubiquarian.net/2021/04/gsff-review-consumed-2020/>

STATISTICS ON MISCARRIAGE IN THE UK

Around one in every four pregnancies in the UK ends in miscarriage.

One per cent of all UK couples experience recurrent miscarriage, which is defined by the NHS as three or more consecutive miscarriages.

Most women never find out the cause of their loss, particularly in cases of first or second miscarriages followed by a healthy pregnancy.

A person who has had three miscarriages in a row should be offered tests. About half the couples who undergo such investigations still don't come out with any clear understanding of why they miscarried.

In many cases, couples have no idea why they may have miscarried, so there is no treatment to recommend.

Source: The Miscarriage Association (see below for contacts)

INFORMATION AND SUPPORT - UK AND IRELAND

UK:

**The Miscarriage Association
www.miscarriageassociation.org.uk
info@miscarriageassociation.org.uk
Helpline: 01924 200799**

IRELAND:

**The Miscarriage Association Of Ireland
www.miscarriage.ie
info@miscarriage.ie
Helpline: Check website for numbers - the service is run by volunteers and the helpline phone numbers change monthly.**