

Laura Living Backwards

A Short Film by Kate Horlor



Laura Living Backwards

TAG LINE

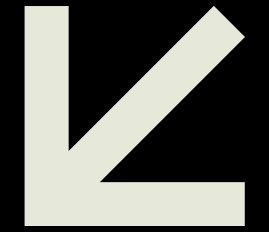


A reluctant time traveller, robs a bank on her birth-day to change the fate of the man who arrests her, and maybe her own.



What's it
about?

SYNOPSIS



THE CONCEPT IS SIMPLE. IMAGINE A TIME TRAVELLER WHO ONLY TRAVELS BACK IN TIME, ONE DAY AT A TIME

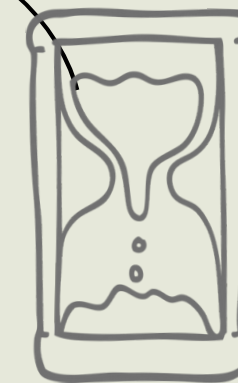
Laura is arrested for robbing a bank, but this isn't just any robbery. She told everyone to be cool, she even told them to call the police while she read the sports section of yesterday's paper. She WANTED to be arrested, and she wanted Sergeant Moffatt to arrest her. Why? Because it's her birthday, and she has just saved his life.

Laura is a reluctant time traveller, after living an unfulfilled life going forwards she starts to go back in time, one day at a time. She's been doing that for 30 years, and now she's reached the day of her birth, and she doesn't know what's going to happen next. After years of traversing every emotion, subverting disasters, winning lotteries, living without consequence, and essentially drifting into a world of ghosts alone, she lands on her birthday and decides to try something different. She will rob a bank, save a life, and she will tell her story one last time, because it is her birthday after all, and she doesn't know what her tomorrow will bring.

This is her story.



Director's STATEMENT



Laura started life as "Lionel Living Backwards" an idea for a show that Andrew had been sitting on for while. We developed the idea, and I thought it could make a great proof of concept short. Andrew agreed, on the condition that I direct it. The resulting draft, set in the 80s and revolving around Lionel's bank robbery, was concise, gripping, and, most importantly for a no-budget short, written around available locations.

However, I was so in love with the short I wanted LLB to not only prove the concept but also have its own stakes, its own raison d'être, to breathe all on its own. With Andrew's encouragement, I worked on the next draft, my first attempt at narrative writing since university. Changing Lionel to Laura and delving into her motivations of saving Moffatt's life injected depth into the project, as did adding the twist of it being her literal birthday.

I loved the script but couldn't find the courage to direct, worried I'd waste the opportunity or the script. In January 2024, the show the police station belonged to was cancelled, and I was given a deadline of a little under two months to cast, crew, and produce the short. There's nothing like a deadline to get you moving. I dusted off the script and gave it one last draft.

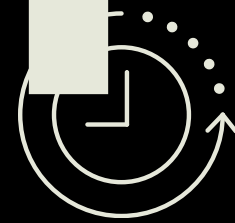


Laura's journey struck a chord with me on a profound level. Simply shuffling through her time on earth, she only begins to truly live when she starts moving backward. Bringing Sarah on board and delving into Laura's emotional depths breathed life into her character. From her provocative opening line to her vulnerable finale, Laura's tumultuous journey serves as the heartbeat of the narrative. For Moffatt's character, I veered away from the typical cynical detective archetype, opting instead for a nuanced portrayal brimming with compassion, in rehearsals I worked with James to bring out the humour and warmth. He's the kind of detective who just might be swayed by Laura's story and give her the chance to tell it, and he is most definitely a person you'd want to save.

I worked closely with the DOPs, talking about shot composition, colour palettes, and moods. Colour became a vital tool for capturing Laura's journey. In 2019, her world is devoid of vibrancy or detail, but as we journey back to 1989, the palette explodes with rich, textured hues, symbolizing her newfound vitality and freedom, while shots pick up details in the interview room.

One of my favourite films is Akira Kurosawa's *Ikiru*, and I guess, in some ways, I wanted to make the same point – that life needs to be lived, and you should take whatever chance you can to do good in the world, even if you won't see the consequences.

The CAST



▶▶ **LAURA DEPLACER**
SARAH FELTHAM ◀◀

Sarah was nominated for 'Best Supporting Actress' by Midlands Movie Awards 2021 and won the 2020 BTA monologue competition for her portrayal of Lady Macbeth. She will perform as 'Valerie' in Here to There Production's 'The Weir' and the lead role of 'Nora' in Tread the Boards Theatre Company's 'A Doll's House'. Recent credits include TV Series 'Seaview', Milady in TTBTC's The Three Musketeers, Maria in Twelfth Night, First Witch / Angus in Macbeth, and Laura Lyons in 'The Hound of the Baskervilles'.



▶▶ **SERGEANT MOFFATT**
EDWARD WOLSTENHOLME ◀◀

Edward graduated from the Oxford School of Drama in 2014. His film and television credits include The Crown (Netflix), Mr Jones (Amazon), I Came By (Netflix), Top Boy (Netflix), Extraordinary (Disney) and Father Brown (BBC). His stage credits include Common (National Theatre), American Buffalo (Wyndhams), Starry Messenger (Wyndhams) and Casa Valentina (Southwark Playhouse).



▶▶ **CLIVE STEWART**
JASON ADAM ◀◀

Jason is a Brummie, born raised and trained. Graduating with a drama degree from the University of Birmingham and an Acting Masters from the Royal Birmingham Conservatoire.

A debut screen performance as Cooks in Bluff (2022) was awarded Best Supporting Actor in the Midlands (2023). Other features include; The Shamrock Spitfire, Spring Lakes. Short films include; Requiem (NFTS, Channel 4, 2021), Baby On Board (2023) and Soft (2024).

CREW



Writer / Director / Producer
KATE HORLOR

Kate's journey started as a film runner, but soon veered into the wild world of factual and entertainment TV, where she directed quirky commercials for Sky Channels—think horse feed and wedding dresses! After globetrotting for a few years, she became Head of Production but couldn't shake the pull back to drama. One late night, she applied for a runner's job on a daytime soap and never looked back. Climbing the ladder to 3rd and 2nd AD, and then into development. She now juggles family life, while Assistant Producing on Midland based cozy crime shows. "Laura Living Backwards," is her first short film.



Writer
ANDREW DAVID BARKER

Andrew David Barker is a screenwriter, novelist, and film director. He was born in Derby in 1975 and is the author of the novels *The Electric*, *Dead Leaves*, and *Society Place*. As a filmmaker, he has directed several award-winning short films. He is also the writer and director of the micro-budget feature, *A Reckoning*, and the upcoming horror feature, *The House on Lidderman Street*, as well as the co-screenwriter of the horror satire, *The Wilding* (both scheduled for 2025). He is an Arts Council Grant recipient for his writing and is currently at work on several screenplays for various directors.



Director of Photography / Camera Operator
DAMIEN HYDE

A lifelong cinephile, Damien was born and raised in the Black Country town of Tipton. He studied Film theory at Wolverhampton University before moving into teaching Film and Media, whilst making his own short films and music videos, at 30 Damien began a career in TV/Film. Starting out as a Camera Trainee, he is now a freelance 1st AC/Drama Camera Operator. In the last 3 years he has directed and shot music videos for Scott Matthews, *The Pains of Being Pure at Heart*, *The Nature Centre* and *The Natvral* as well as photographing Album Artwork for Katherine Priddy's *The Pendulum Swing*.



Director of Photography
STEVE O'REILLY

Steve has been working in the industry for many years, starting out as an electrician he progressed to gaffer on a number of the Midlands biggest shows. He has more recently used his experience and passion to DOP on music videos (Scott Matthews), and several Continuing Drama series. He has been key to getting more female representation within the Sparks department across a number of midland shows.

CREW



Composer

RHYS MORRIS

Born and bred in Derby, Rhys has rarely not been in one band or another. When he isn't gigging, you can find him in his garden studio, either rehearsing, teaching guitar or creating scores for a number of short films. Laura Living Backwards is Rhys fifth time as a composer, and he is keen to do more.



Make-Up Designer

VERONICA MCALEER

Veronica trained and worked as a hair stylist before joining BBC Birmingham. She has an Emmy Award for best Hair designer on 'The Life and Death of Peter Sellers' an RTS Award for best hair and make up design on the drama/ documentary 'The Great Plague' and two Oscar nominations as a make up and hair artist for the feature films 'Shakespeare In love' and 'Mrs Brown'.



Production Designer

RACHEL DENNING

Rachel studied Theatre Design at Nottingham Trent. Starting in Theatre as a Carpenter, Prop Maker, Scenic artist and designer, she expanded into Art Directing in TV and Film 11 years ago. Her credits include; Stop Motion, feature films, many lighthearted murder mystery shows, continuing Drama and the occasional gritty Prime time or comedy such as BBC's Mandy and This Time with Alan Partridge. But it is in recent years where she has found a joy and creative satisfaction in Short Films. Exploring new ideas and collaborations with exciting Directors or Producers, thriving on the creativity of a mutual vision.

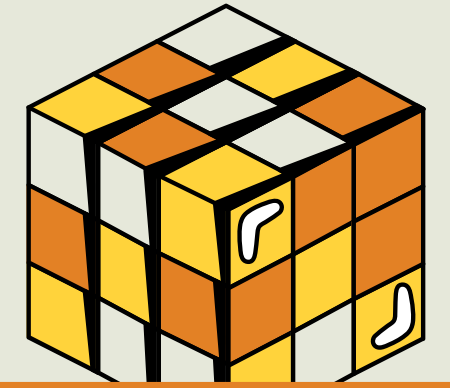


Costume Designer

CLAIRE COLLINS

Claire Collins is a British costume designer working within TV. Graduating from The Arts University Bournemouth in 2003 she went on to win the BBC Vision Design Prize. Working mainly within Period drama, Claire has built up a knowledge and passion for costume design, fabric and print. Claire won an RTS Midlands Craft award in 2022 for her work on Sister Boniface Mysteries for BritBox/ BBC Studios. In 2023 Claire was made an Honorary Fellow of costume for Arts University Bournemouth. Working mainly in the Midlands as she raises her family, Claire is passionate about contributing to the regions industry.

CREW



Editor

LOU PEARSON

After graduating with a media degree in 2001, Louise began her career in post production at BBC Pebble Mill. She spent 10 years polishing her editing skills before becoming a freelance drama editor, who now works across a multitude of genres and has an extensive list of credits to her name.

Louise is known in the industry as a passionate and creative editor, with a dedication to bringing to life the best possible version of a story on screen.



Colourist

MASARAT BEGUM

Masarat Begum has been working for BBC post production for over 18 years. Starting her career off as an edit assistant and eventually growing as a colourist and online editor for BBC studios for the west midlands. She has worked across wonderful shows such as Father Brown, Sister Boniface and Shakespeare & Hathaway amongst others. Her passion for bringing colour, life and emotion to a moving picture through the art of colour grade, is something that motivates her with every project she works on.



Dubbing Mixer

BENEDICT PEISSEL

A freelance Dubbing Mixer BBC trained Ben has worked in radio, TV, outside broadcasts and for the past 30 years, specialising in post production sound. He has worked across all genres of TV production including documentary, factual, children's, animation and drama and I was part of a group of pioneering early adopters, mixing in surround sound, always exploring new creative and technical developments. His credits span programmes as diverse as Doctors, Father Brown, Sister Boniface, Dr Who, Land Girls, Shakespeare & Hathaway, Top Gear, Countryfile, Gardeners World, 10 Years Younger, & Coast...



Sound Recordist

ANDREW JONES

A Midlands & South West based production sound mixer dedicated to enhancing film and television productions through his passion for sound. Andy has worked his way up through the sound team on shows such as The Bodyguard, Father Brown, Beyond Paradise to become a sought after Sound Mixer. He is a proud member of the craft guild, AMPS (Association of Motion Picture Sound).

CREDITS

Produced & Directed by
KATE HORLOR

Written by
ANDREW DAVID BARKER & KATE HORLOR

Laura Deplacer SARAH FELTHAM
Sergeant Moffatt EDWARD WOLSTENHOLME
Officer Clive Stewart JASON ADAM

Directors of Photography DAMIEN HYDE
STEVE O'REILLY

Camera Operator DAMIEN HYDE
1st ACs NAT BARBER
Rigging Loader OLI THURLEY
Loader TOM ANDERSON
Camera Assistant ELOISE WHALE

OLI FITZBIBBON

Gaffers JOHN SLATER
JAMES GANDY

Best Girl ALICE PODD

Composer RHYS MORRIS
Dubbing Mixer BENEDICT PEISSEL
Sound Recordist ANDREW JONES
Boom Operator JACK LEVERTON

Production Designer RACHEL DENNING
Standby Art Directors LOUISE MEDINA
LAUREN SPRIVALSAN
Make-Up Designer VERONICA MCALEER
Make-Up Supervisor KELLY TAYLOR
Costume Designer CLAIRE COLLINS
Costume Supervisor ISOBELLE DICK

Editor LOU PEARSON
Colourist MASARAT BEGUM
On Line Editor MARTIN DOWELL
Assistant Editor SALLY EDWARDS
Post Production Supervisor NATASHA TREVENNA
Supervising Editor STEPHEN KILLICK
Post-Production Co-ordinator LYNDSEY PENDLE
Production Manager SARA TRAVIS
First Assistant Director GILES DEARN
Third Assistant Directors ELLIOT GREY
MATTHEW SEDGELEY
Runner RALPH JONES
Script Supervisor PIP SPARK

Proudly shot in the West Midlands.

ANY MORE

Questions?


▶▶ BUDGET


The only money we spent on the film was on catering (£200), and insurance (£450). Having such little prep time meant we didn't have time to raise funds. Post production I've managed to raise money for film festivals by swapping back accounts and getting cash back! All the equipment was borrowed, and everyone offered their time for free.

▶▶ LOCATIONS

The Police Station, was a decommissioned set in Birmingham, we had two days in there, before it was dismantled. Laura's house was in Warwick.



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 [LLB on Instagram](#)

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STILLS

from behind the scenes



Photos by Lee Allen Photography



**WORCESTER FILM FESTIVAL
NOMINEE**



Best Short Film
Best Director
Best Screenplay
Best Hair & Make Up Deisgn