



BOUNCING
BABY
BOY

A FILM BY
JAMES QUINN

A young woman with dark, curly hair is shown from the chest up, looking directly at the camera with a serious expression. She is wearing a dark top. The background is dark and out of focus, suggesting an indoor setting. The overall lighting is low and moody, with a blueish tint.

*IN THE GAP BETWEEN OUR PERCEPTION AND REALITY,
TRUE HORROR LIES.*



LOGLINE

A starving mother brings her crying baby to the doctors, seeking help for the wailing child she believes isn't her own.



INTRODUCTION

Bouncing Baby Boy tells the story of The Mother and her perpetually hungry baby. She has been run into the ground by its endless demands. The baby's loud, needy calls are the constant focus - and everyone who comes into contact with the baby seems to be immediately overcome with a **hypnotic affection** for it, except for The Mother...

She believes that the baby isn't as it appears. Over the course of a doctor's appointment, she must try to convince the GP to reach the same horrifying conclusions she has.



STORY STRUCTURE

ACT I

The Mother is emaciated but stoic. She ignores the desperate crying from her pram as she awaits her appointment at the GP surgery. The wailing is incessant, and it's drawing the *fawning* attentions of other patients. But despite their judgment, the Mother refuses to soothe or even look at the baby. She only moves when her name is called - gathering her notepad and a small mirror, and pushing her deceptively heavy pram to the offices.

A man with dark hair, wearing a white lab coat over a light-colored shirt and a patterned tie, is seated at a desk in what appears to be a doctor's office. He is looking directly at the camera with a serious expression. The background is slightly blurred, showing a framed picture on the wall and a computer monitor. The lighting is soft and even.

ACT ii

The Mother has to ask for help, but she doesn't know how. In the GP's office, she explains the crying baby's unusual symptoms to a disinterested chauvinist Male GP. At The Mother's insistence, the baby is placed on weighing scales, which plummet to their mechanical limit shocking the Male GP. But when he inspects the baby, a *strange calm* descends over him.

He provides a hasty, condescending diagnosis of The Mother's mental health. But The Mother demands a second opinion - she needs someone to see what she has seen...



ACT iii

A Female GP enters. The Mother blurts out her own desperate diagnosis: the baby isn't hers - it isn't even human!

The Mother urges the Female GP to use her mirror to peer into the pram, revealing this is no human baby - it is an **enormous inhuman parasite**.

Appalled, the Female GP looks directly into the pram triggering the parasite's hypnosis... She enters a *serene trance* and offers her own well-meaning but mistaken diagnosis of The Mother's mental state.

The Mother realises she is isolated and defeated. No one will believe her. With grim acceptance, she looks into the pram and allows the parasite's deception to overwhelm her. *Self-sacrificing devotion engulfs The Mother.*



BROOD PARASITISM

'Brood parasitism' is a phenomenon and behavioural pattern of animals that rely on others to raise their young, notably the cuckoo:

- Cuckoos sneak their eggs into the nests of other birds, leaving the unsuspecting hosts to raise their chick.
- The chick exploits the foster parents' paternal instincts, duping them to endlessly comply with its insatiable appetite.
- With such intensive feeding, the young cuckoo reaches eight times the weight of their foster parents, who remain blind to the obvious deception.

Bouncing Baby Boy depicts the experience of being exploited by a terrifying 'brood parasite'.

The film asks, how would a parasitic creature deceive our senses and socially isolate us, and what would be the telltale signs?



THE PARASITE

The parasite will feel like a natural organism. It is a parasitic species that exploits the limits of our human perception.

The audience will only briefly glimpse the parasite in the shaky reflection of a desk mirror.

This moment will be **shocking**.

It will be *huge* - spilling over the edges of the pram.

It will be *formless* - a wrinkled, gelatinous mass entirely unfamiliar to our human eyes.

It will be *brief* - it will be immediately invisible again.

The sense that this enormous parasite has been hidden right before our eyes and now we are unable to see it again, will be **terrifying**.

The parasite will feel like an organic natural threat (rather than supernatural). Therefore, this will be created as a practical effect using a lifelike silicone model.

In the same way spiders and snakes can spark a deep evolutionary fear, this 'brood parasitism' will gnaw at an anxiety buried in our species' history.



DIRECTORIAL APPROACH

I want to create *Bouncing Baby Boy* as a deeply relatable and terrifying experience. It will provoke a profound existential dread about the validity of our perceptions, relationships, and feelings.

The film will withhold its true reality - the film will never actually show a human baby, it will only be inferred. In this way, the film will play the same trick on the audience as the parasite plays on its victims.

Only at the end of the film will the audience understand The Mother for what she is: the victim of both social scorn *and* a malignant parasite. The viewer's own prior judgement of her negative behaviour to 'her baby' will leave a bitter taste in their mouth.

LOCATION

GP Practices are the bottleneck in many people's desperate search for help and empathy - both of which are in short supply in our overworked health service at the moment.

The waiting room and GP's office will be isolating, hostile spaces. They will feel clinical and cold. The rooms will be cramped and poorly equipped. Lights won't work and the phone will be ringing constantly.

The environment will appear cluttered and disorganised. Hastily printed signs will hang on yellowing sellotape. Piles of documents will be scattered on desks. All the furniture and appliances will be dated and failing.

The location will be an illustration of our failing health service - overworked, under resourced, and riddled with the cracks that many of us fall through.



LOOK & FEEL

Extremely shallow depth of field will isolate The Mother, depicting her inability to interact with the wider world beyond the demands of the baby.

The grade will emphasise the blues and greens to create a heavy, foreboding tone and to reflect The Mother's depressed state. There will be an unnatural halo and bleaching effect in the highlights that will make the clinical lighting of this location feel hazy and uncomfortable.

This unnatural visual style, within the familiar setting of a doctors office, will evoke a shaky sense of reality - indicating the uncanny artifice of the parasite's deception.

The shrill sounds of a crying baby is a central feature of the parasite's trickery, which The Mother is battling to ignore. The sound-mix will reflect how well she is resisting the parasite's charms from moment to moment.

The crying itself will feel unnatural. At points it will reach inhuman frequencies - both too sharp and high pitched, and ominously deep.



PERFORMANCE

The Mother has been entirely drained by the parasite. She has been physically and mentally starved since it latched onto her.

We meet her at the end of her tether. She has no energy left for niceties or to string her thoughts together coherently. She has gathered the last of her resilience to face the social scrutiny at the doctors office, and the hard task of convincing someone else that the baby is inhuman.

She is acutely aware of how implausible her situation is, so she's extremely vigilant to not sound crazy. She constantly modulates herself and attempts to approach the subject carefully. Only at the final gasp does her self-control slip and her true desperation for help becomes clear.

Her coldness to the baby and those around her will at first seem like a character flaw. But it will be revealed that this behaviour is her only option for self-preservation against the terrible influence of the parasite.

THEMES

Bouncing Baby Boy is body-horror meets dystopian collective coercion.

It delves into fears of parenthood; the idea of all your time, energy, and resources being consumed by an insatiable, ungrateful child.

How should we balance parental-obligation and self-preservation?

The film specifically explores the demands on women. They face endless societal pressure to become mothers or face judgement of their parenting. They are constantly conditioned to provide endless care to their children, at any personal cost.

What is a women's ultimate duty?

We live in a polarised time where competing views on reality are exploited and weaponised against us. The hypnosis created by the parasite splinters 'objective truth'. Each character's reality is in direct conflict with The Mother's.

Who suffers and who profits from a divided 'objective truth'?

DIRECTOR'S STATEMENT

My wife and I have recently gone through a miscarriage. The emotional whiplash of normal-life to pregnancy to loss-of-pregnancy in a matter of weeks has made me reflect on the power our biology has over all of us.

For me, *Bouncing Baby Boy* is an exploration of the cruel twists of fate and biology, and the surprisingly potent effect they have had on me.

I have a chronic health condition which brings me into regular contact with our health service. I have seen in real time as the quality of care has plummeted. I have set this film in a GP Surgery to articulate the lack of care, attention and empathy left in the system.

I have witnessed 'objective truth' become more and more individualised and divided. I have seen, with disgust, the grifters who magnify and exploit these differences across society.

Facing this onslaught of conflicting realities leaves me questioning whether my own perception is 'correct'. *Bouncing Baby Boy* explores how this self-doubt is manufactured by societal parasites.

BIO - JAMES QUINN (WRITER/DIRECTOR)

James is a writer and director whose work focuses on the internal battles we face. He delves into the subjective perspective of his characters, exposing their inner experience. He believes that exploring specific internal worlds reveal them as universal: the shared human experience we can all recognise.

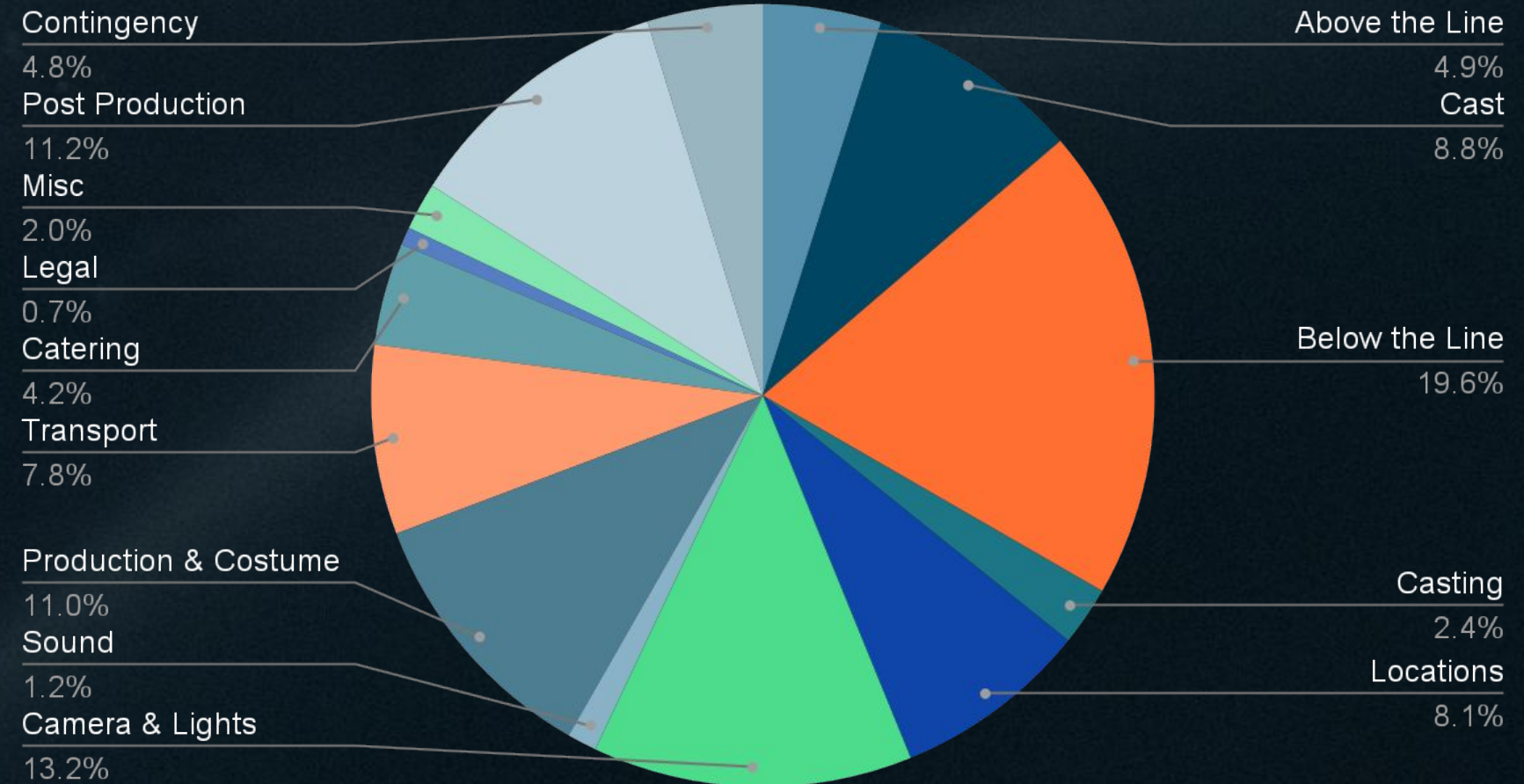
He has written and directed several shorts that have played at festivals internationally and the UK, picking up awards, admirers, and collaborators.

His latest short, *SCRUTINY*, featured in the 1.4 Awards Shortlist, and screened at the BAFTA-qualifying British Urban Film Festival, Leeds International Film Festival, and S.O.U.L. Fest, as well as five BIFA-qualifying festivals.

www.james-quinn.co.uk

BUDGET

Above the Line	£1000
Cast	£1808
Below the Line	£4010
Casting	£500
Locations	£1650
Camera & Lights	£2700
Sound	£250
Production & Costume Design	£2250
Transport	£1600
Catering	£865
Legal	£150
Misc	£400
Post Production	£2300
Contingency	£974.15
TOTAL	£20,457.15



FINANCIAL PLAN

FUNDING

Secured Funding	£5,500
Slick Films Fund	£10,000
Remaining	£4,957.15

To raise the remaining budget we will leverage Slick Films' contribution and backing to apply to other funding sources:

First Flights Short Film Fund	£7000
Genera Films Funding	£5000
Unrestricted View Short Film Fund	up to £5000
Kino Short Film Fund	up to £5000 & kit

If the necessary funding is not secured, we will negotiate to lower fees, favours, and freebies.

We will create a crowdfunding campaign to raise any remaining necessary funds. The director has previous experience with crowdfunding campaigns, raising £4000 for a short film project on Kickstarter.

DISTRIBUTION

Bouncing Baby Boy will be submitted to film festivals with a specific Horror focus or a Horror category. Key festivals have been identified as:

FrightFest (UK)	Aug 2026
FilmQuest (USA)	Oct 2026
Popcorn Frights (USA)	Aug 2026

ROI

Using exposure & accolades gained from these festivals, we will submit the film to a paid streaming service such as Vimeo On Demand or Tubi.



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