

A man with short dark hair and a beard, wearing a grey blazer over a black t-shirt, stands in a dark forest. He is looking upwards with a contemplative expression. The background is filled with tall, thin trees and a canopy of leaves, with some light filtering through. The overall mood is serene and thoughtful.

**BRACIA**  
DEVELOPMENT PACK



*all imagery included is from the film 'Bracia' unless stated otherwise.*

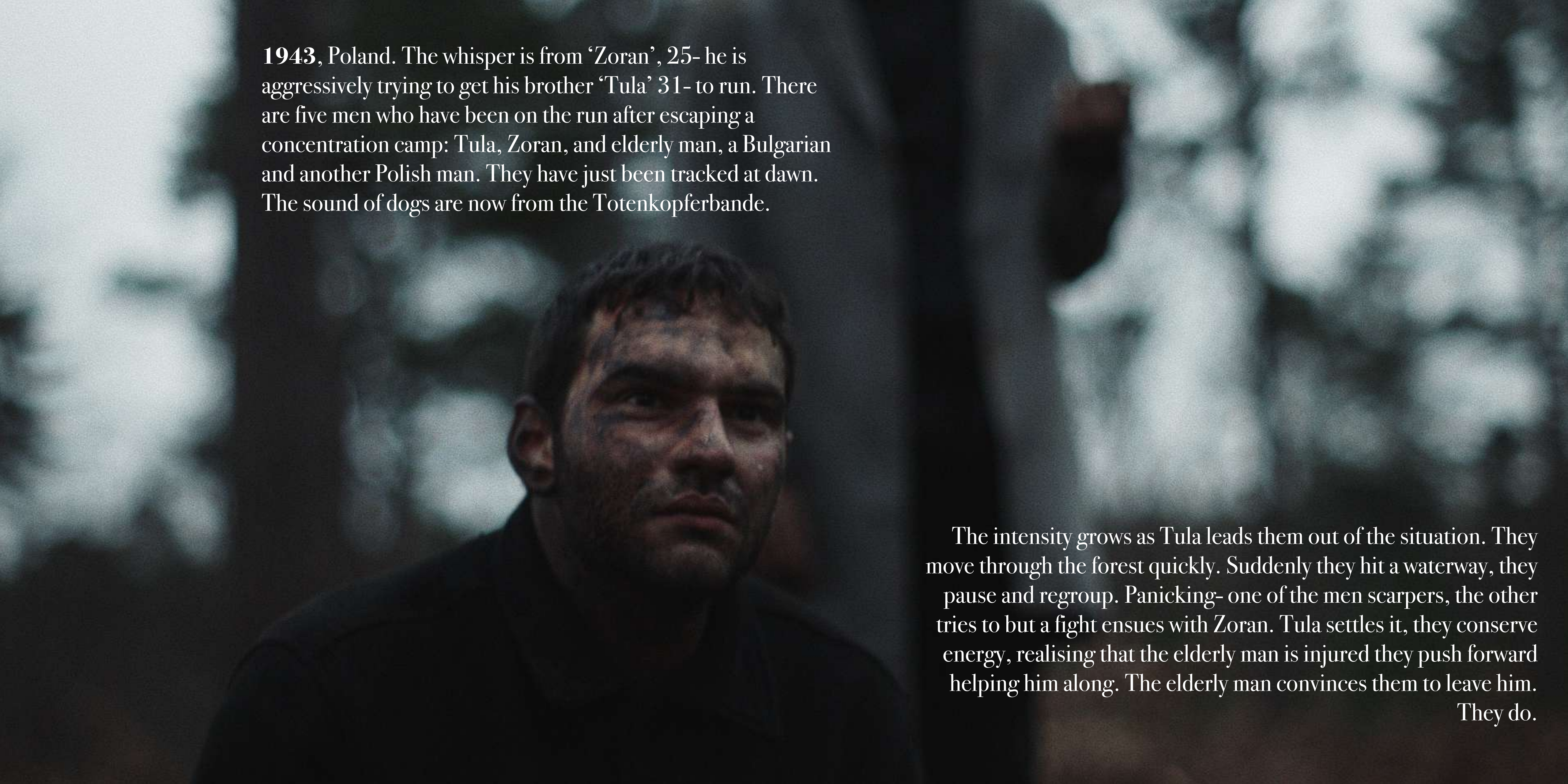
## synopsis.

**1993**, Outside a playground an elderly man waits for his grandchildren. Other parents are waiting too, children playing, the elderly man is approached by a smaller man of around the same age, he is approaching slowly with utter shock.



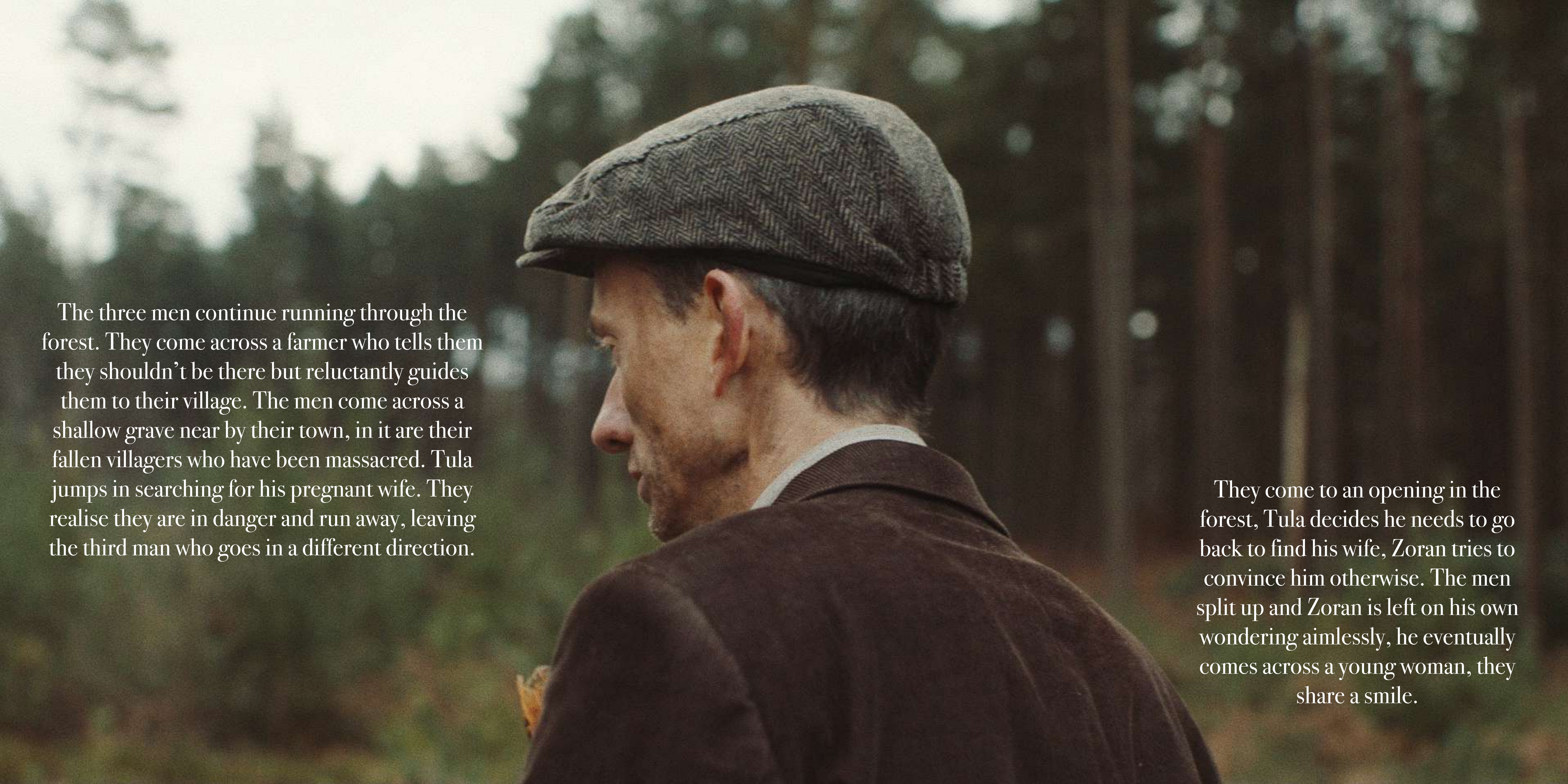
We cut to a young boy in farm rags in a field staring up at the stars, we hear the distant sound of a dog barking and the whisper of his name. The whispering gets louder and louder.





**1943**, Poland. The whisper is from 'Zoran', 25- he is aggressively trying to get his brother 'Tula' 31- to run. There are five men who have been on the run after escaping a concentration camp: Tula, Zoran, and elderly man, a Bulgarian and another Polish man. They have just been tracked at dawn. The sound of dogs are now from the Totenkopferbande.

The intensity grows as Tula leads them out of the situation. They move through the forest quickly. Suddenly they hit a waterway, they pause and regroup. Panicking- one of the men scarpers, the other tries to but a fight ensues with Zoran. Tula settles it, they conserve energy, realising that the elderly man is injured they push forward helping him along. The elderly man convinces them to leave him.  
They do.

A man wearing a dark brown flat cap and a dark jacket is shown in profile, looking towards the left. He is standing in a forest with tall, thin trees in the background. The lighting is soft and natural, suggesting an overcast day. The man's expression is serious and contemplative.

The three men continue running through the forest. They come across a farmer who tells them they shouldn't be there but reluctantly guides them to their village. The men come across a shallow grave near by their town, in it are their fallen villagers who have been massacred. Tula jumps in searching for his pregnant wife. They realise they are in danger and run away, leaving the third man who goes in a different direction.

They come to an opening in the forest, Tula decides he needs to go back to find his wife, Zoran tries to convince him otherwise. The men split up and Zoran is left on his own wondering aimlessly, he eventually comes across a young woman, they share a smile.



**1993**, we realise that the elderly man waiting is Tula and the approaching man is Zoran, both haven't seen each other since the day they parted outside the forest. They embrace in an emotional reunion.

# directors statement.

In 1993, my dad met an elderly man with the tattoo of a number on his arm, it was in Spain in a holiday creche whilst picking up my older brother. The man, who had been picking up his granddaughter, had been in a concentration camp during World War Two. Growing up my dad would tell us this story. It stuck with me.

After doing deep research into some of the true experiences of survivors, I tried to draw parallels into my own life, why not my generation? I couldn't fathom it. The birth of "Bracia" happened quickly, as my love for history merged with screenwriting. I wanted to write about brotherhood as I myself have two brothers, the journey of two brothers being separated felt all too real. Working with my actual brother was a true pleasure and brought us closer personally and artistically, I hope the audience will appreciate this in making the story more real. Handling such a potent and intense subject has been so rewarding, watching people coming together to help me create this has been a true joy. Not everyone has a brother, but family is a part of everyones life, so through telling this story I hope people will be affected and moved.

heads of department.

## THEODORE BHAT

DIRECTOR

Theodore Bhat Is A British-Indian Director, Making His Debut In 2023 With 'Bracia'. Previous Acting Credits Include, 'In The Dark' (Netflix) And 'Masters Of The Air' (Apple). 'Bracia' Is A Labour Of Love And Directorial Debut, After Years Of Making Small Passion Projects And Writing, He Finally Made The Move Into Being On The Other Side Of The Camera.

Theodore Cast His Brother, Alex Bhat, For The Role Of Screen Brother In 'Bracia', With Previous Credits Of Des And Gentleman Jack. The Two Of Them Enjoyed Working With Each Other On 'Bracia', Bringing Them Closer Personally And Artistically.





## KATIE COOPER

PRODUCER

Katie Cooper Is A London Based Producer, Originally From Nottingham, Uk. Working Predominantly In Music And Documentary, Including The Likes Of 'Celeste - On With The Show' (2021) And 'Knebworth 22 - Liam Gallagher' (2022), She Always Finds Passion And Creativity To Be At The Heart Of Each Project, Committing Time Alongside Commercial Projects To Directorial Debuts, Short Films And Personal Projects.

Official Website: [www.katiecooperfilm.co.uk](http://www.katiecooperfilm.co.uk)  
Instagram: @fromkatewithlove

## RHYS WARREN CINEMATOGRAPHER

Rhys Warren Is A London Based Director Of Photography Who Started Off His Career In 2014 Assisting On Commercials, Feature Films And Documentaries. He Has Since Moved Forward Working As A Director Of Photography Working On Both Analogue And Digital Formats Within Commercials, Music Videos And Narrative In Both The Uk And Internationally. Rhys Has Shot Feature Length Documentary (Fly The Flag) For Sky Arts And Also Won A British Arrow 21/22 (Emerging Artist) For Cinematography.

Official Website: [www.rhyswarren.co.uk](http://www.rhyswarren.co.uk)  
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**LUCY PUGH BEVAN**  
COSTUME



Official Website: [www.lucypugh-bevan.com](http://www.lucypugh-bevan.com)  
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**ALICE HALSTEAD**  
ART DIRECTOR



Official Website: [www.alicehalstead.myportfolio.com](http://www.alicehalstead.myportfolio.com)  
Instagram: @alicehalstead\_photo

**TILLIE ROBINSON-SMITH**  
MAKEUP DESIGNER



Instagram: @thebronzerbandit



Handwritten text on a piece of aged, yellowed paper, held by two hands. The text is written in a cursive script and appears to be a list or a set of instructions. The words are difficult to decipher due to the handwriting and the age of the paper, but some legible fragments include "Kocher", "die f...", "de...", and "Tob...".





cast.



**ALEX BHAT**  
TULA

Hanna S2  
Miss Scarlet & The Duke  
Gentleman Jack S2

**THEODORE BHAT**  
ZORAN

*Masters Of The Air*  
*In The Dark*





**MAX RAINBOW**  
YOUNG TULA

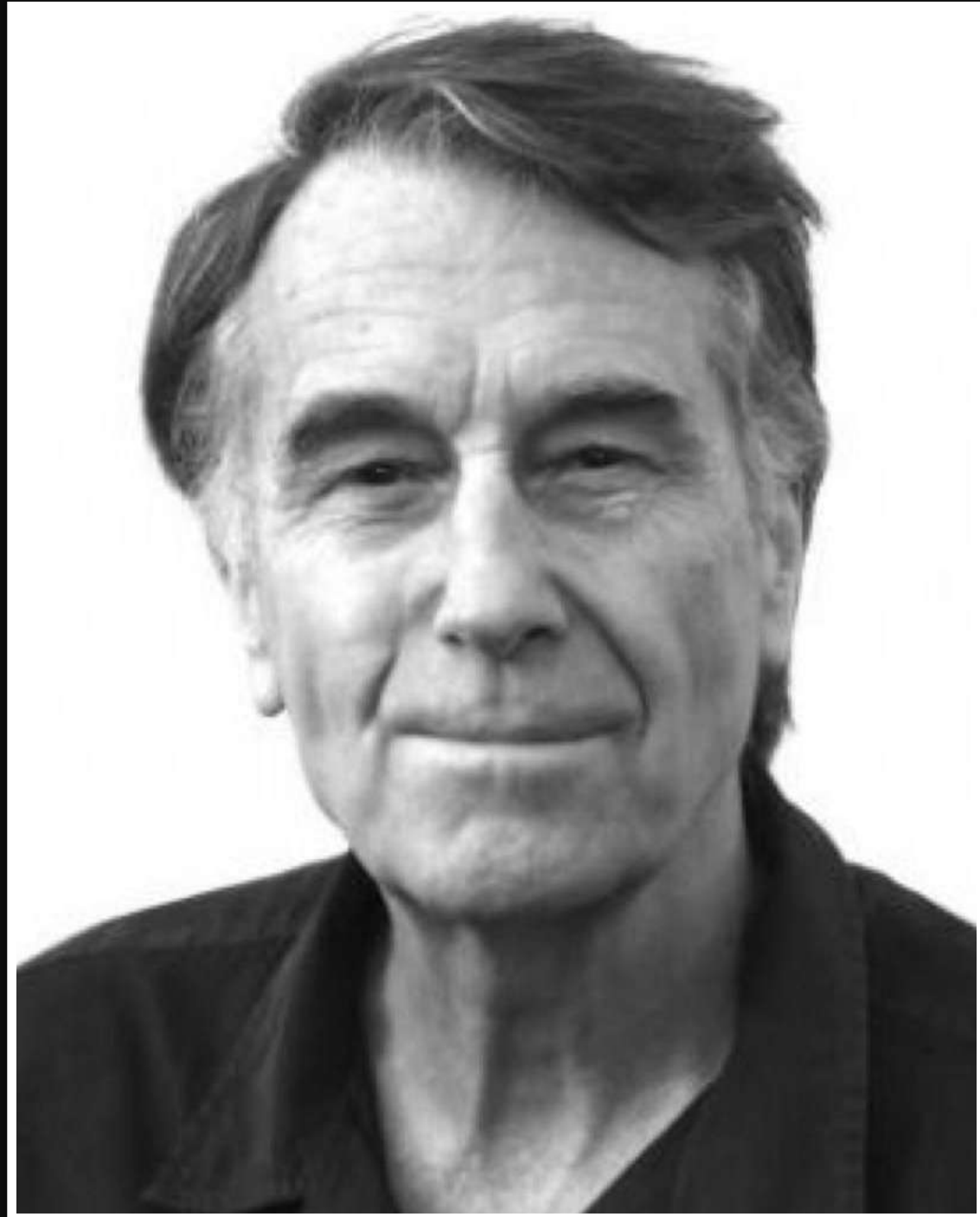
Stan & Ollie  
Head Full Of Honey  
Quackers

**ELLIOT SPILLING**  
YOUNG ZORAN

Grace Series 3  
Three Little Birds  
The Honeymoon

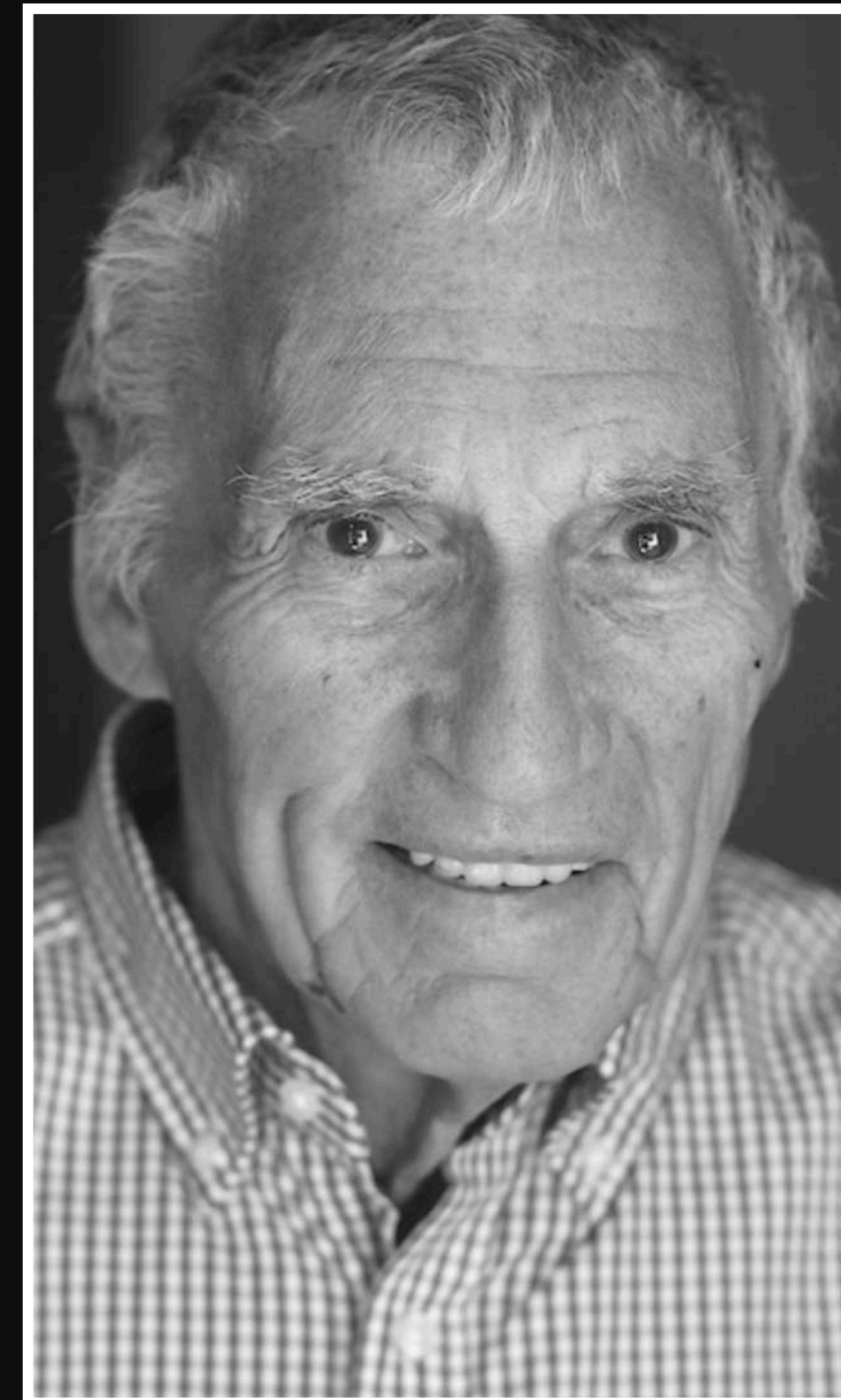


**PETER WEAR**  
OLDER TULA



Tomb Raider Ascension  
All Or Nothing At All  
The Lenny Henry Show

**DOUGLAS SIMMONS**  
OLDER ZORAN









cinematography.

## A SUBJECTIVE CAMERA...

The aim was to have a camera that felt present with Tula and Zoran throughout the film and the audience should be left with a connection with them when the film is over. The camera should be present with him throughout; feeling close to him, moving with him and being moved by him, seeing the world from his perspective. The camera is Tula but Tula is not the camera.

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Supporting characters should not receive the same level of attachment from the camera as Tula, so we should be creating a deeper connection to Tula through subtractive means.

...

The movement should reflect an energy and therefore does not need to feel polished or pristine within the escape scenes. Imperfections and slight jolts in the handheld work can help portray the harsh landscape. Although intentional moments like this should be avoided. I think its about letting it happen and if it does then don't stop it or force a correction.

The movement for the flashbacks however will feel a lot more precise in a sense. We will aim for a camera that moves floats through the space with ease as if flowing through moments of time.

We treat the camera as a bit more of an unknown entity.

The flashbacks will be similar to the present day although maybe more of a middle ground. We utilise the smoother more precise camera, but we are with them and a part of them rather than onlookers.



# colour.

At its roots the visual language of the film should lean into its own space but will also be driven by the natural world and the period we are set in. This means the colour will be dictated by the light, costume, skin tone, set and environment the story takes place in. Nothing should stand out massively and take our eyes away from what is intended to be seen at that point in time.

...

For the escape sequences the overall palette will be largely desaturated and sit much cooler. This is to help keep it true to the cold winter setting but also this will hold the mood of the scene. Its much darker narratively.

...

Our flashback sequences will be much brighter and warmer with an overall warm ambience to them. Again to differentiate the time period as well as hold the contrasting mood of the narrative.



# digital - film - digital.

During pre-production we discussed the potential of shooting on celluloid. Either S16mm or 35mm. But after some thought it became clear that logistically it was a viable option. We had a lot of moving about and already had a shorted day due to available daylight hours. It was also an expensive format to shoot.

We then moved on to discuss the idea of printing to film. Not printing onto a positive stock to playback on the big screen, but instead printing onto a film negative. This would either be Kodak 250D or 50D in a S16 or 35mm format. If we have the ability to run some tests then we can find a balance that feels right for this film, but if not then we should look at either 250D 35mm OR 50D S16 for a cleaner grain structure.

After printing, it will then get transferred back into a digital format. The digital format will then hold some qualities of more traditional celluloid. Most importantly the grain. S16mm will hold more character and give us a "dirtier" image, but maybe the 35mm is a safer option.

This process would take place at Cinelab London who we have worked closely with previously on the feature "Celeste - On With The Show"







# full credits.

## cast.

**Tula**  
Alex Bhat

**Zoran**  
Theodore Bhat

**Young Tula**  
Max Rainbow

**Young Zoran**  
Elliot Spilling

**Older Tula**  
Peter Wear

**Older Zoran**  
Douglas Simmons

**Jakob**  
Laurence Devereux

**Old Man**  
Francis Skrzyszewski

**Russian Prisoner**  
Lyubomir Vasilev

**SS Officer**  
Max Henhappel

**SS Guards**  
Matt Golby  
Oli Connick

**Polish Farmer**  
David Beirne

**Prisoners**  
Melquisedeque Elias Vianna  
Lawrence Nague  
Peter Jakubow

**Pregnant Women**  
Kelly Whiteside

**Dead Bodies**  
Antonio De Faria  
Archer Merry

Otto Shed

## crew.

**Director, Writer**  
Theodore Bhat

**Executive Producer**  
Fred Bhat

**Producer**  
Katie Cooper

**Director of Photography**  
Rhys Warren

**Art Director**  
Alice Halstead

**Costume**  
Lucy Pugh Bevan

**Make-up Designer**  
Tillie Robinson Smith

**Directors Assistant**  
Oliver Scott

**Script Supervisor**  
Leda Contopanagos

**1st Assistant Director**  
Joey Barlow

**2nd Assistant Director**  
Otto Shed

**3rd Assistant Director**  
Jodie Joy Williams

**Armourer**  
John Fearnley

**Steadicam Operator**  
Mike Vega

**Focus Puller**  
Oliver Pearson-Pajtra

**Clapper Loader**  
Nevzat Altinisik

**Camera Trainee**  
Grace St George

**Camera Trainee, Driver**  
Thomas Foster

**Sound Recordist**  
George Davies

**Gaffer**  
Conrad Russell

**Electricians**  
Brandon Quan  
Gian-Claudio Calipa  
Emil Nolan

**Key Production Assistant**  
Lucy Chappell

**Production Driver**  
Antonio De Faria

**Runners**  
Ellie Richards  
Archer Merry  
Ivan Matveev  
Archie

**Production Trainee**  
Dillion Smith

*Excluding post-production*

special thanks.

Panavision London  
Green Kit London  
Feral  
The Hurtwood Inn  
Friend of Hurtwood  
4130 Photography  
Foxtrot  
Epic Militaria

















thank you.