



Hope is lost

A STOP MOTION FILM TREATMENT

It's 10 days before the millennium. Hope and her two infant children, arrive in London with nothing but hope and few suitcases. They are asylum seekers from Nigeria. When their initial plans for shelter falls through, they are forced to seek help from a wolf in sheep's clothing.



DURATION Approx 15 mins
WRITER/DIRECTOR Eno Enefiok

*TEST SHOT

A close-up shot of a person's face peering through a window with horizontal bars. The person has a wide-eyed, intense expression. The background is slightly blurred, showing an outdoor setting with a railing.

SYNOPSIS



It's 1999, **10 days before the new Millennium**. Hope (30, Nigerian, beautiful with tired eyes) lands in London with her 2 infant children.

ITORO (9, taller than her age but her innocent face spoils her physical illusion of maturity), and SAMUEL (7, simply adorable).

They are asylum seekers with nowhere to go.

At a phone-box, Hope reaches out to an old friend and asks for shelter. She is rejected.

Out of options, the desperate single mother reaches out to OLA, (late 30s, typical sly Yoruba man), a property manager with a vacant flat which he allows them to live in temporarily.

It is soon revealed that his generosity comes with a price. He threatens to evict them if Hope doesn't pay him money that she doesn't have. Offering her expensive engagement ring only buys them a few extra days.

Ola tells her in so many words that he'll **accept her body as a form of payment going forward.**

She **hopes that her appointment at the home office will be successful,** and that a home will be provided immediately, but **things don't work that fast.**

Hope and her children are placed on a long waiting list for housing.

Christmas comes and goes, time is running out. With no other option, Hope agrees to pay Ola the only way she can, with her body.

It's the evening New Year's Eve, the new year is approaching. Hope makes a bed for her children in the living room and turns up the volume on the TV.

In the bedroom, Ola is waiting for her. Hope reluctantly climbs into bed with him. In the next room, her innocent children count down to the new year.

10, 9, 8, 7, 6, 5, 4, 3, 2, 1...

A man with dark, wavy hair, wearing a brown and blue plaid jacket, is shown in profile, looking towards the right. He is in a cluttered, dimly lit room. In the background, a woman with long dark hair is sitting and looking down. There are posters on the wall, including one with a man's face and Chinese characters. The overall atmosphere is gritty and cinematic.

THE LOOK

Aesthetically, I aim to portray a clear contract/distinction between the world Hope creates for her children in the apartment and the world outside.

For first part of the film, **scenes in the apartment needs to look and feel warmer, cozier and safe.**

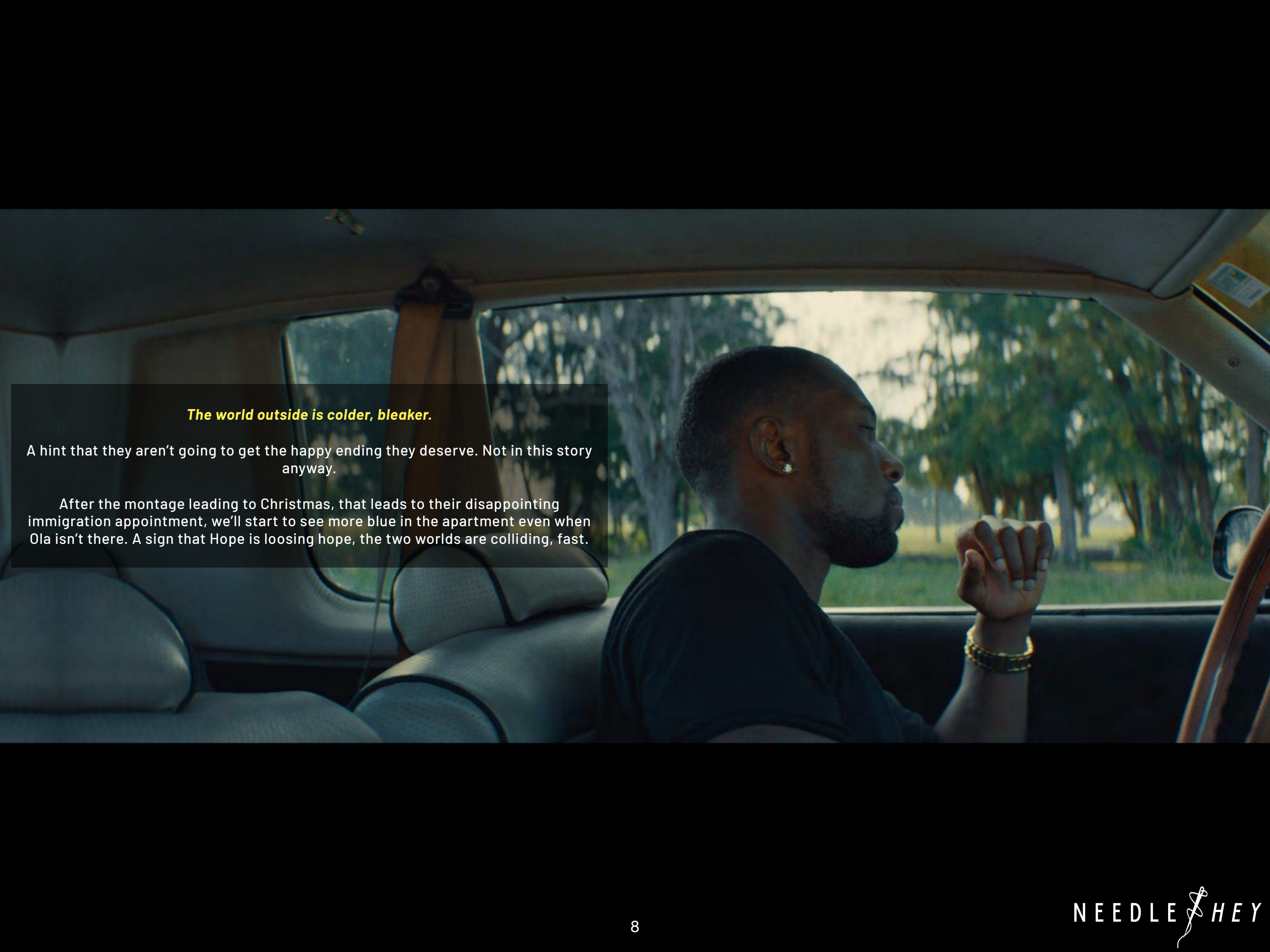
At this point, the apartment is a symbol of their hope.

Scenes here with just the family should almost feel dreamlike, in comparison to the world outside.

At this point, colder tones /light should only be used in this space when Ola is in it.

A subtle remainder /foreshadow of his ill intentions.



A man with a beard and short hair is driving a car. He is looking out the window to his right with a thoughtful expression. His hand is on the steering wheel. The car's interior is visible, including the seats and the window frame. The background outside the car shows trees and a bright sky.

The world outside is colder, bleaker.

A hint that they aren't going to get the happy ending they deserve. Not in this story anyway.

After the montage leading to Christmas, that leads to their disappointing immigration appointment, we'll start to see more blue in the apartment even when Ola isn't there. A sign that Hope is losing hope, the two worlds are colliding, fast.



The best reference for how I want this film to feel is, *'In the Mood For Love'* by **Wong Kar Wai**.

On the surface it's a film about love and longing, but fundamentally, it's a film about hope, just like **Asylum**.

Just like Wong Kar Wai did in the above mentioned film, I want to world around my lead characters to feel insular, and as the film progresses, this sense of isolation should increase.

I aim to experiment both in camera and in post production with effects like step-printing, to help to evoke and guide my audience through the complex and heartbreaking themes of **Asylum**.

But unlike Wong Kar Wai, my experiments will be gradual, to mirror the gradual degradation of hope that Hope and her children go through.

By the end of the film, there will be a clear contrast between the visual approach and style portrayed in the opening of the film and the end.

A literal echo to the fact that the world around our characters have been flipped upside down, their reality is now a nightmare, the only way to cope with life is to passively live through it, pretending that nothing can hurt you, even though inside every part of you is breaking.



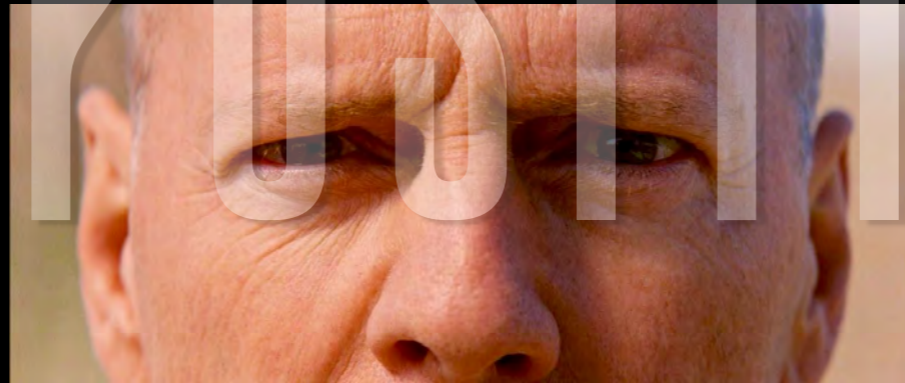
AESTHETIC







COMPOSITION



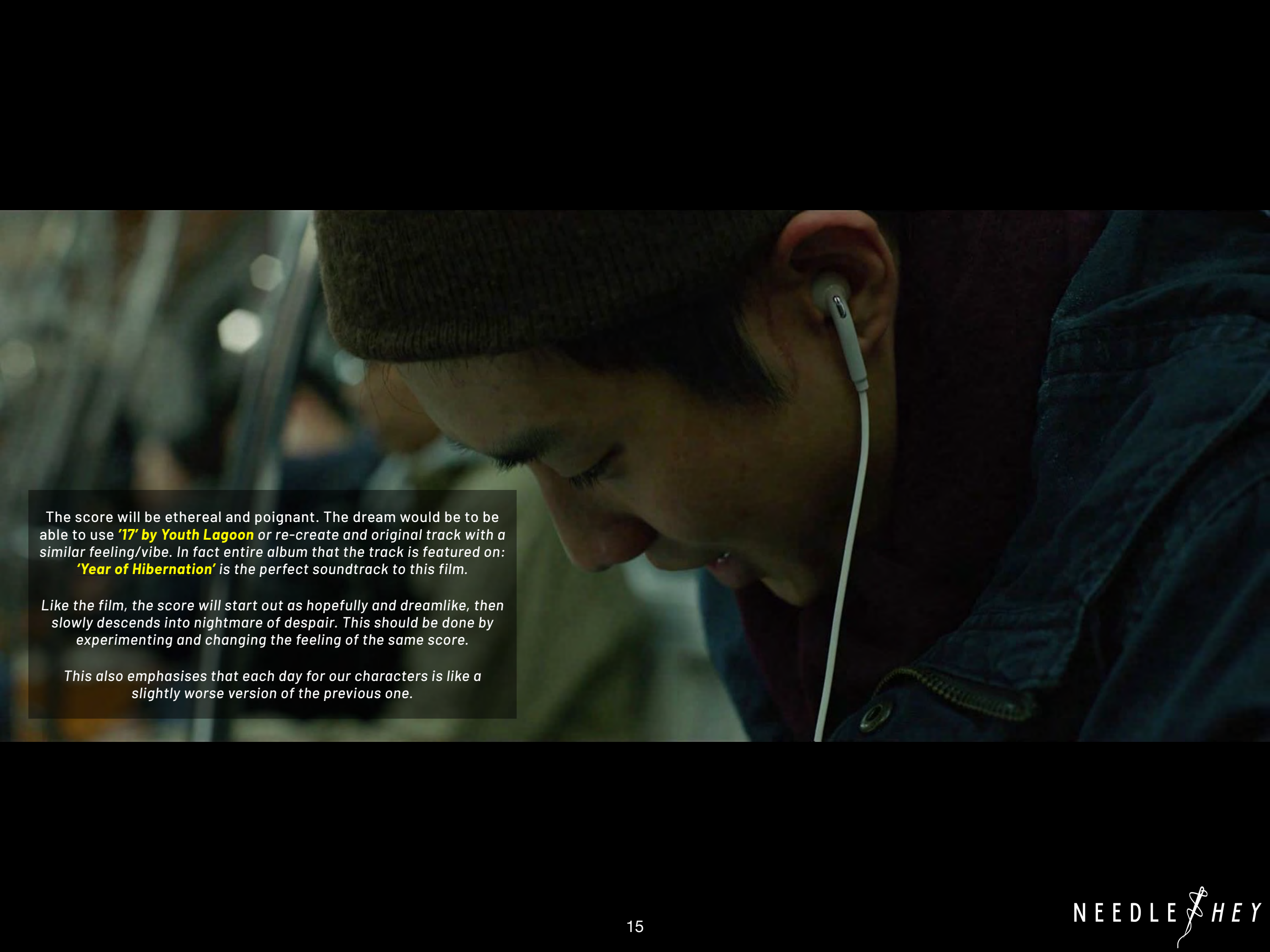


COMPOSITION





THE SCORE



The score will be ethereal and poignant. The dream would be to be able to use **'17' by Youth Lagoon** or re-create an original track with a similar feeling/vibe. In fact, the entire album that the track is featured on: **'Year of Hibernation'** is the perfect soundtrack to this film.

Like the film, the score will start out as hopefully and dreamlike, then slowly descends into a nightmare of despair. This should be done by experimenting and changing the feeling of the same score.

This also emphasises that each day for our characters is like a slightly worse version of the previous one.



CAST BREAKDOWNS



Юре



A **matriarch** that also has to **adopt the role of a patriarch** for the well being and safety of her infant children.

From the first scene, we are told that she is a **damsel in distress**, but not the type that we're used to on screen.

The first indication that she isn't destined for a 'Hollywood' ending.

She's an asylum seeker, from a culture and country that is vastly different to her new one, in spite of their intertwined relationships/histories from colonialism.

She's a **recent widow and single mother of two infant children**.

She's lost, unsure of where to turn or who to turn to.

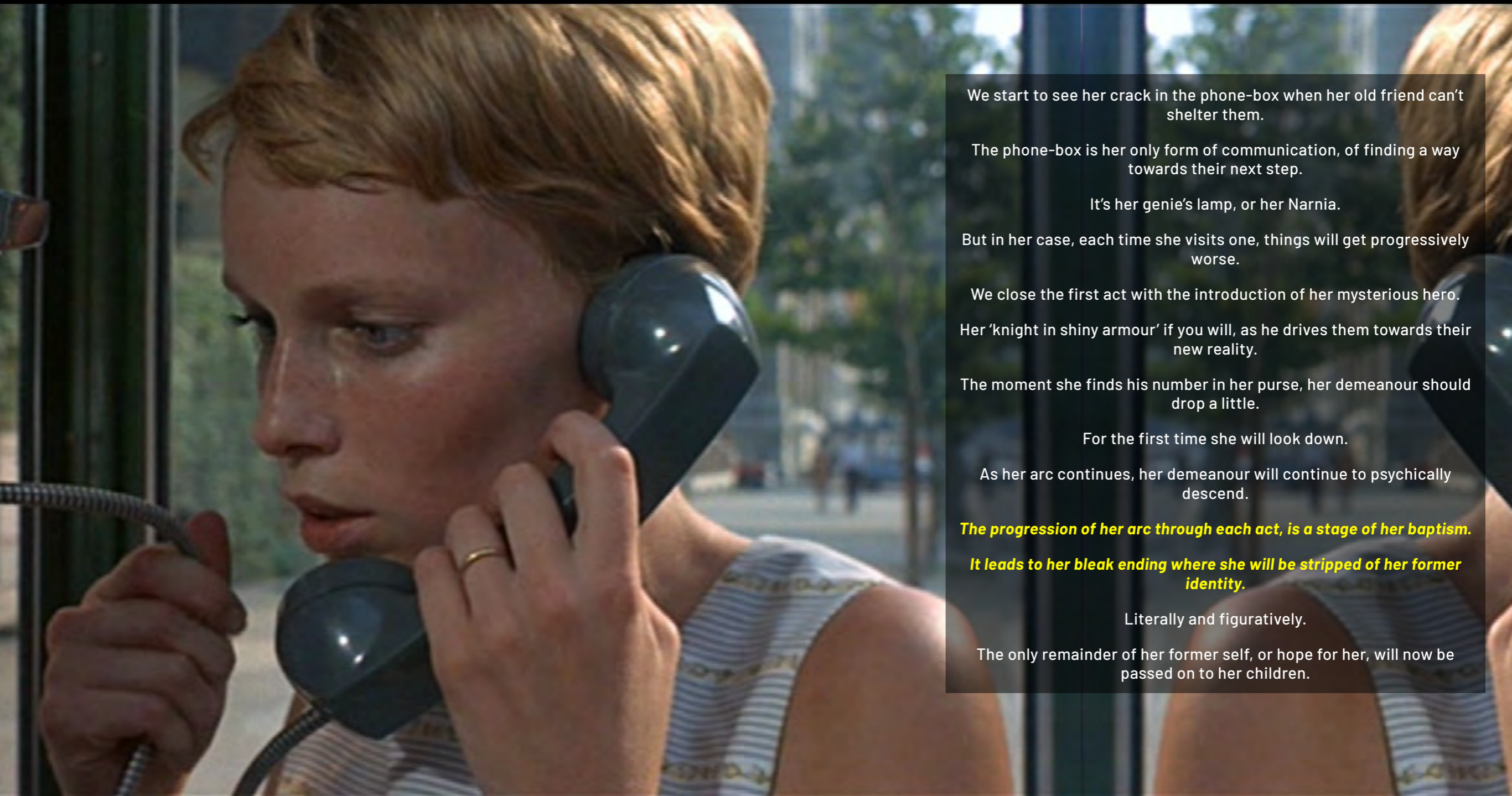
She isn't stupid, in fact she's incredibly intelligent, but her desperation has forced her to become a naive cliché of immigrants; migrating west without any plans on how to survive when they arrive.

They'll figure it out when they get there, whatever difficulties they'll have to face there, it'll be better than the ones they've left behind. *Right?*

This is where we meet Hope, the beginning of how she manages to figure out and adjust to her new life.

Her first few days in the land of 'milk and honey'.





We start to see her crack in the phone-box when her old friend can't shelter them.

The phone-box is her only form of communication, of finding a way towards their next step.

It's her genie's lamp, or her Narnia.

But in her case, each time she visits one, things will get progressively worse.

We close the first act with the introduction of her mysterious hero. Her 'knight in shiny armour' if you will, as he drives them towards their new reality.

The moment she finds his number in her purse, her demeanour should drop a little.

For the first time she will look down.

As her arc continues, her demeanour will continue to psychically descend.

The progression of her arc through each act, is a stage of her baptism.

It leads to her bleak ending where she will be stripped of her former identity.

Literally and figuratively.

The only remainder of her former self, or hope for her, will now be passed on to her children.

OLA



Every damsel in distress story needs a Knight to save her and take her away to a new and better existence.

This is how Ola is introduced. Right at the end on Act 1.

He's the mysterious stranger that drives them off towards the unknown.

Before we meet him, the introduction of his presence through his number on the card that Hope finds in her purse changes everything.

Up until this point, Hope has been in control.

Introducing his card, ***his mere existence, is the shift in power.***

He is the only link to shelter they have.

We see his face for the first time when they arrive at their new home.

A space that isn't really theirs. They are just tourists.

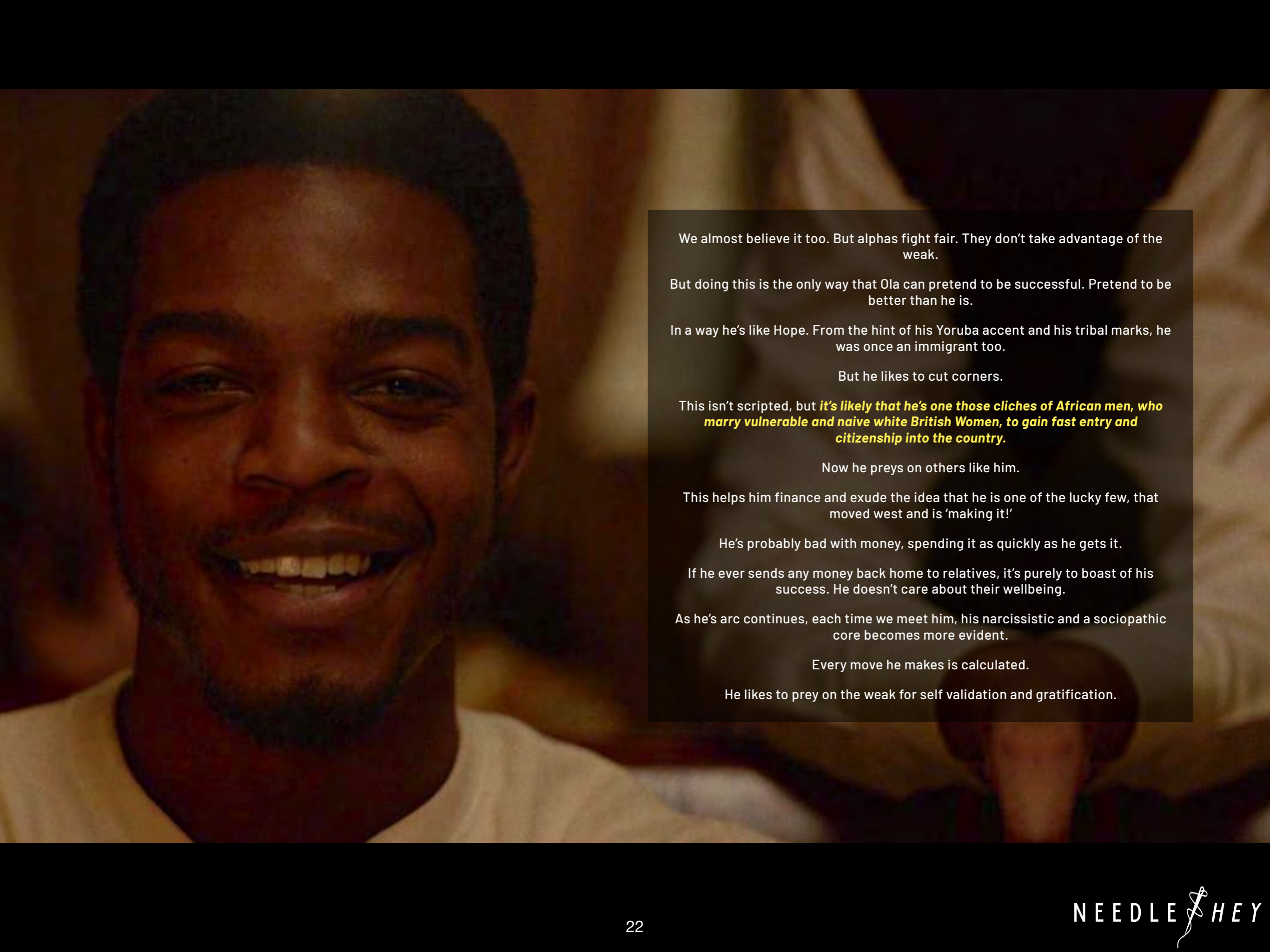
Ola is the 'Motel Manager'.

He's our Norman Bates, with different ill intentions, leading Hope and her children, his prey, down a path of no return with his kind eyes.

When we meet him, we as the audience, like Hope, want him to be our 'Knight'. Despite the subtle hints to the contrary.

He's the polar opposite of Hope, which means that unlike her, he is not an alpha but he likes to pretend to be one.





We almost believe it too. But alphas fight fair. They don't take advantage of the weak.

But doing this is the only way that Ola can pretend to be successful. Pretend to be better than he is.

In a way he's like Hope. From the hint of his Yoruba accent and his tribal marks, he was once an immigrant too.

But he likes to cut corners.

This isn't scripted, but ***it's likely that he's one those cliches of African men, who marry vulnerable and naive white British Women, to gain fast entry and citizenship into the country.***

Now he preys on others like him.

This helps him finance and exude the idea that he is one of the lucky few, that moved west and is 'making it!'

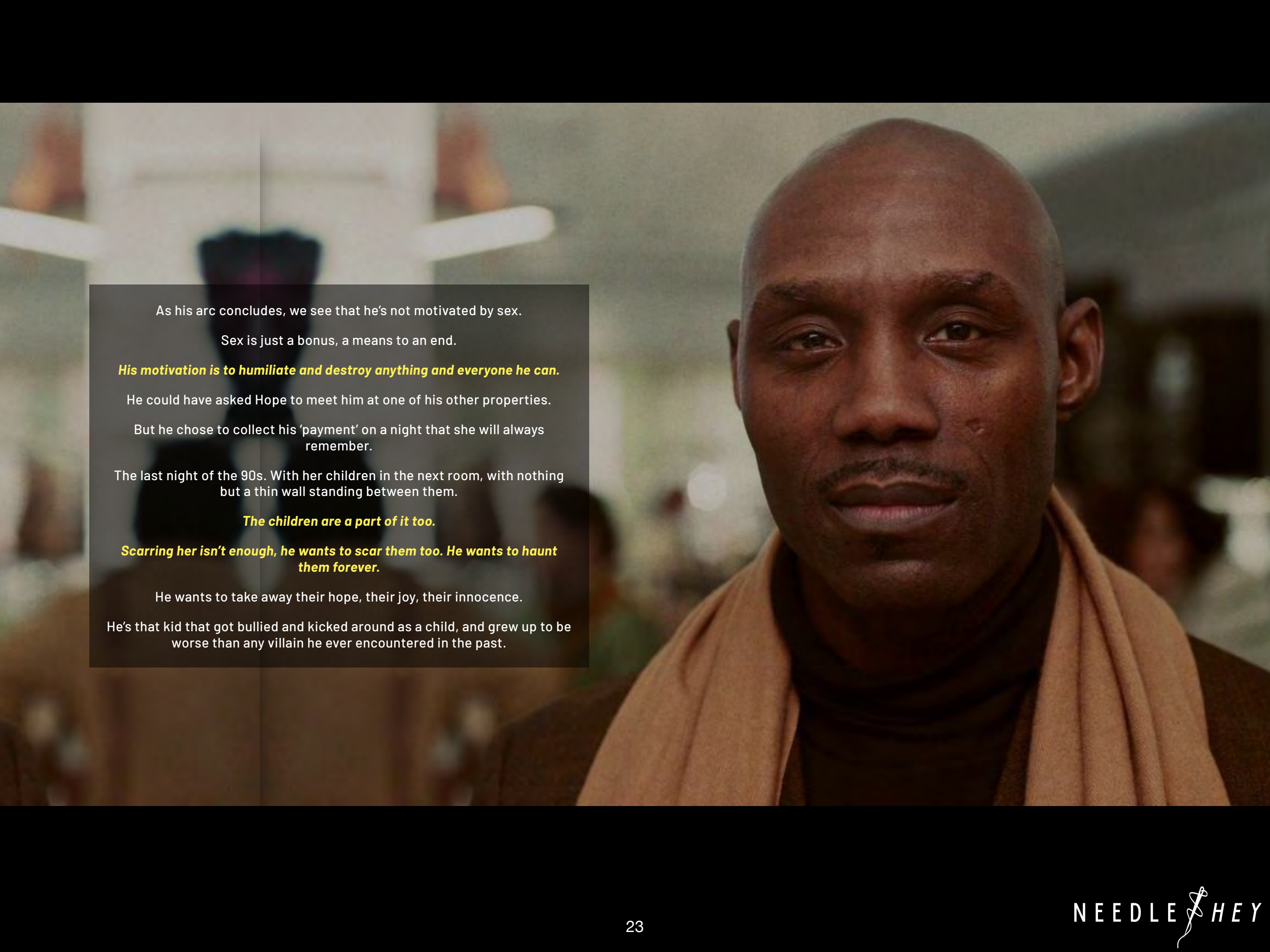
He's probably bad with money, spending it as quickly as he gets it.

If he ever sends any money back home to relatives, it's purely to boast of his success. He doesn't care about their wellbeing.

As he's arc continues, each time we meet him, his narcissistic and a sociopathic core becomes more evident.

Every move he makes is calculated.

He likes to prey on the weak for self validation and gratification.



As his arc concludes, we see that he's not motivated by sex.

Sex is just a bonus, a means to an end.

His motivation is to humiliate and destroy anything and everyone he can.

He could have asked Hope to meet him at one of his other properties.

But he chose to collect his 'payment' on a night that she will always remember.

The last night of the 90s. With her children in the next room, with nothing but a thin wall standing between them.

The children are a part of it too.

Scarring her isn't enough, he wants to scar them too. He wants to haunt them forever.

He wants to take away their hope, their joy, their innocence.

He's that kid that got bullied and kicked around as a child, and grew up to be worse than any villain he ever encountered in the past.



*TEST SHOT



THE KIDS

ITORO



SAMUEL





The children have arcs of their own, and it's probably the biggest and saddest arc of all the characters.

For them, this story is a retelling of their last days of innocence.

This is made even sadder and more heart-breaking that this loss of innocence, takes place during a time and season dedicated to preserving and celebrating it.

It's Christmas and even though they are used to a more lavish and festive way of celebrating the season, they adapt to their situation.

Perhaps the way Ito's birthday was celebrated, along with her underwhelming present a few days prior to Christmas day, helped to prepare them for it.

From the outset their roles are defined.

Samuel is the baby. The man, but not really.

Ito is the responsible one. She's protective and observant.

This observant trait is the reason why she senses Ola's ill intentions from the outset.

This means that, she probably also knows what Ola and her mother are doing behind the door on night of New Year's Eve.

But they will probably never talk about it with each-other.

Like her mother, her primal instinct is to protect her little brother. More importantly preserve his innocence for as long as she can. After all he will grow up to be a Black Man.

The world will not be kind to him.

As Black Women, it is their job to protect black men, so that one day they can grown up to be successful and finally 'save' them.

This is their curse as Black Women. Like her mother, she is likely to grow up to be a Damsel, looking for men like Ola to save her.

Hope's sacrifice just might change this.

THE APARTMENT



It needs to feel like a halfway house. Somewhere in-between a home and a hostel.

All the furniture looks like junk from the street, or hand-me-downs. They probably are.

Nothing matches, not even the cutlery.

Many women with similar stories to Hope and her children have been there before, leaving small traces of their existence behind.

Items that symbolise the innocence that was lost there.

They no longer serve the same purpose or needs in their new lives so they are abandoned.

Left behind, only to be discovered by those with similar fates.

This space is purgatory. But it's also home for now, so Hope and her children will do their best to make it their own for as long as they are there.

As the film progresses it'll start to look more home like, their things will start to have a place.

By the end, all their fates as sealed, their innocence is lost.

When they move on, like those before them they too will leave pieces of their past behind.



THE PRODUCTION

PROGRESS SO FAR:

- Sets and puppets have been created.
- All roles have been casted and all voice acting has been recorded.
- The shooting location has been sourced.

PRODUCTION STATUS (PRE-PRODUCTION):

- Lighting tests
- Camera & Motion Control Tests
- Lock shotlist
- Secure additional lights and grip
- Animation Practice





WRITER/DIRECTOR STATEMENT

It seems that every other day there's a story about another Black Man dying. This unfortunately is where the story ends.

But what about their widows, their children?

What are their names, what happened to them?

This film is semi-autobiographical. I moved to the UK 10 days before the millennium with my mother, my younger brother and my older sister after the tragic passing of my father.

I am the child of a widow, an immigrant woman who sacrificed everything for me and my siblings.

I am who Ito grew up to be. My siblings and I grew up to be educated, defiant, and resilient individuals in our own way.

We owe this to our mother, 'Hope'. The bravest and strongest person I have ever known.

As a filmmaker, it's important that your audience knows why you are motivated to tell the stories that you do.

It's taken me a while to get here, but I've finally found my voice, and it's to give the voiceless a platform to speak, to be heard. To be **human**.

Yes this film is sad, but in a way, making the film will finally give Hope and her children their happy ending.



A person with dark hair, wearing a red jacket, is holding a camera up to their eye, looking through the viewfinder. The background is a clear, bright blue sky. The text 'THE TEAM' is overlaid in large, bold, yellow letters with a black outline.

THE TEAM

ENO ENEFIOK

WRITER/DIRECTOR/PRODUCER | SETS, PROPS, ANIMATOR



[Website](#) [IG](#)

Eno Enefiok is a London-based filmmaker and all around creative hustler with 9+ years industry experience.

She started in scripted narrative (shorts, features, TV) and has worked with companies and brands, covering all aspects of production from conception/creative directions to post-production and delivery.

After years of working as a producer and 1st AD, learning from and helping acclaimed directors, and other creative talents, she picked up a camera and is starting to build a name for herself as a filmmaker and storyteller in her own right.

Her feature script 'Anie doesn't talk' was a quarterfinalist at Final Draft Big Break 2021 and her short script 'Asylum' won best live script at the 2019 British Urban Film Festival (BUFF).

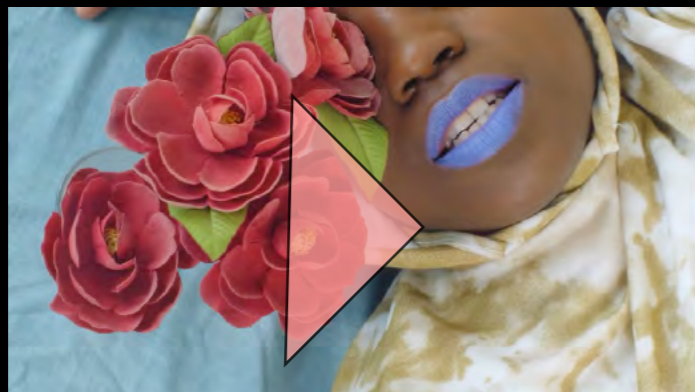
Her Super 8 short, Ants in my Pants, made the **top 25 selection at Straight 8 2021**, putting in her in good company with greats like Edgar Wright.

She currently in post-production for her short documentary **'Na Wa Oh'**. An inspiring comedy about a group of West African immigrants in the UK who meet over the weekend in South London to make Nollywood films.

They are **The Laughing Boy Productions**, led by the larger-than-life Ella Pat T. A woman with many talents and many jobs.

Eno created Needle & Hey as her outlet to tell stories of underrepresented human beings who come in all shapes, sizes and shades. She never leaves the house without a camera.

SELECTED WORKS



MIMISPLAYLIST | 'LOCKDOWN' | MUSIC PROMO
CONCEPT, DIRECTOR, EDITOR



'DISCONNECTED' | STOP MOTION SHORT
PUPPETS/SETS, ANIMATOR, EDIT, GRADE



THE ACADEMIC 'AFTERTASTE'
CONCEPT, DIRECTOR

TRISTAN OLIVER, BSC

MENTOR/CONSULTANT



Tristan has been a cinematographer for over 25 years and has worked across the disciplines. His long collaboration with director Nick Park includes Academy award winners, 'Wrong Trousers', 'A Close Shave' and 'Curse of the Were-Rabbit'. His work with other directors has produced BAFTA short winners, 'Stage Fright' and 'The Big Story' as well as the popular feature films 'Chicken Run' and the Academy award nominated, 'The Fantastic Mr Fox', 'ParaNorman' and 'Isle of Dogs'. He was live action cinematographer for the Academy Award nominated 'Loving Vincent' the first fully painted animated movie where live footage is painstakingly overpainted in the style of Van Gogh.

More recently he have worked on 'Coppelia', a reinterpretation of the classical ballet with the Dutch National Ballet where real dancers exist in a fantasy 2D world and 'Where is Anne Frank?' directed by Ari Folman.

He has also worked on the model and animation unit for Wes Anderson's, 'The French Despatch', as well as two further Wes Anderson feature films, 'Winston Sugar' and 'Asteroid City' due for release in 2023.

Tristan has kindly agreed to a consultant and mentor to the filmmakers on this ambitious project.

SELECTED WORKS



ISLE OF DOGS | FEATURE FILM



FANTASTIC MR FOX | FEATURE FILM



PARANORMAN | FEATURE FILM

JERRY PRADON

CINEMATOGRAPHER

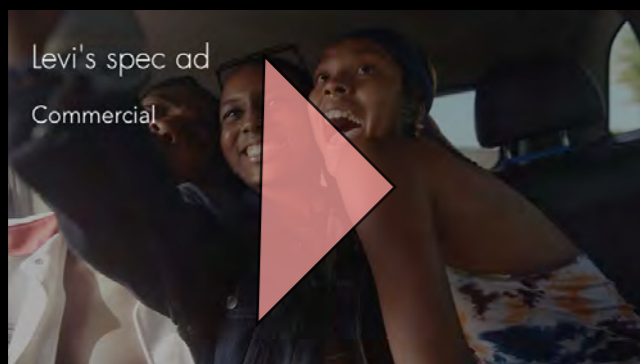


Jerry is a Guadeloupean born Cinematographer who started off in the camera department working on features, documentaries, tv series, commercials and music videos in France and the UK.

His early interest in painting and photography led him to the art of cinematography. Working under talented DOP's such as **Gilles Porte AFC**, **Yinka Edwards**, **Sam Goldie**, **Jaime Ackroyd** and **Franklin Dow** has allowed him to develop his craft to a high standard. Currently based in London, Jerry is always looking for new challenges and opportunities to fuel his passion.

Jerry is represented by Loop Talent.

SELECTED WORKS



Levi's spec ad
Commercial

LEVI'S SPEC COMMERCIAL



"ISOLATED"-NIGHTMARES ON WAX MUSIC VIDEO



ONCE AN OLD LADY SAT ON MY CHEST | SHORT FILM

PAULINE BLANCHET

PRODUCER



Pauline Blanchet is a film director and producer interested in urban areas in the midst of change.

As a documentary film director, she has explored the perceptions and effects of external forces such as digital infrastructure, corporate re-generation programmes, and international sporting events on local habitants.

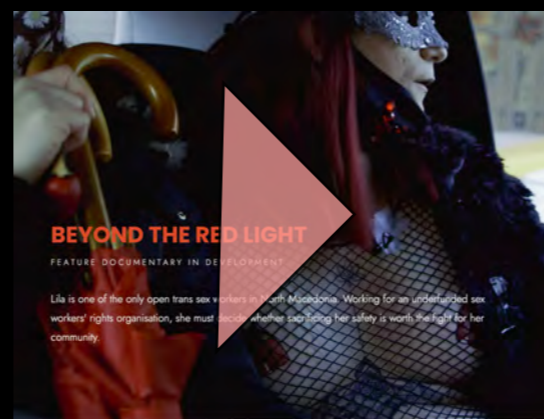
As the founder of Aral Sea Productions, she has crafted a body of work that is both insightful and thought-provoking, supported by organisations such as Ateliers Médicis and Sundance Co//ab. In addition to her film work, Pauline has also produced over five podcasts and held the position of senior producer at World Radio Paris. Her work has been showcased at festivals and events around the world and has been invited to speak at conferences on her research about collaborative filmmaking.

With a background in Development Studies and Linguistics from SOAS and an MA in Urban History and Culture from ULIP, Pauline brings a unique perspective to her work. Her efforts have been recognised with numerous awards and nominations.

SELECTED WORKS



ZUCKERBERG, YOU OWE/OWN ME
CO-DIRECTOR, PRODUCER, & EDITOR



BEYOND THE RED LIGHT | FEATURE DOCUMENTARY
DIRECTOR, PRODUCER



SEE HOW YOU FEEL | SHORT DOC
POST-PRODUCTION PRODUCER

MIKEL IRIARTE

PRODUCER



Raised with mixed heritage by his mother and sister in Bournemouth on the South Coast of England, Mikel has forever been instilled with a lust for culture and creativity.

As a teenager, Mikel won funding to set up a youth theatre company in his area winning him an entrepreneurial award from the local council. Learning his mother's native tongue, Mikel has found work in the NGO sector in Latin America, spending a cumulative two years on the road in the continent working with grassroots developing communities.

Mikel Iriarte has over ten years of experience in the film industry having worked on hundreds of productions of all shapes and sizes in nearly every conceivable role required.

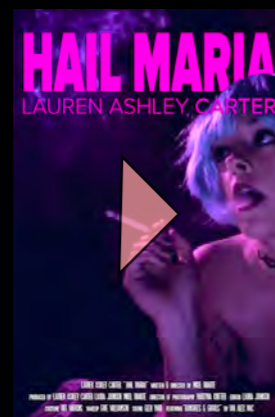
Mikel commonly works as a producer and casting director on shorts, features and commercials. Beyond this, Mikel also has considerable experience as a writer/director with his shorts having been showcased at the BFI, NFTS, Frightfest and more.

With a background in theatre, communication and education, Mikel is key influencer and leader working with teams of anywhere from five to five-hundred from all over the world in diverse environments.

Mikel's work has also seen him enter the world of film sales and distribution over the past few years, co-ordinating and negotiating contracts for big name clients including Content Media, Reel Suspects, Gilt Edge Media, Breakthrough Entertainment, Shudder, Netflix and more.

Over the years, Mikel has received development support and funding from the Department for International Development, the Department for International Trade, the British Film Institute, National Youth Theatre, the Department for Education and Skills, Ideastap, Shine Media, First Light Movies, SouthWest Screens, Channel 4 and more.

SELECTED WORKS



HAIL MARIA
DIRECTOR & PRODUCER



MAUSOLEUM
PRODUCER



BEST OF THREE
CO-PRODUCER



THAT'S ALL FOLKS!

