



PRESENTE / PRESENTEERT

FAMILY TIES (aka KINDRED)

een thriller van / un thriller de Joe Marcantonio

met / avec Tamara Lawrance, Fiona Shaw, Edward Holcroft, Jack Lowden,
Chloe Pirrie, Anton Lesser

TALLIN BLACK NIGHTS FILM FESTIVAL 2020



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Violence/Angoisser/Langage grossier/

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trailer, dossier & photos / foto's : www.imaginefilm.be
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SYNOPSIS

NL

De zwangere Charlotte stort in wanneer ze verneemt dat haar vriend omgekomen is bij een ongeluk. Ze wordt wakker in het vrij vervallen landhuis van Bens familie ergens op het Britse platteland. Zijn familie is vastbesloten om voor haar te zorgen, tenminste tot de baby geboren is. Charlotte aanvaardt hun hulp maar ze begint stilaan te twijfelen aan hun bedoelingen en haar achterdocht groeit...

FR

Charlotte, future maman, perd connaissance lorsqu'elle apprend que son petit ami vient de mourir brutalement dans un accident. Elle se réveille dans la famille de Ben, un manoir en ruine au milieu de nulle part. Toute sa famille est déterminée à s'occuper d'elle, au moins jusqu'à ce que son bébé vienne au monde. Charlotte va accepter leur aide, mais elle commence petit à petit à avoir des doutes sur leurs intentions et sa suspicion grandit...

EN

FAMILY TIES (Kindred) follows vulnerable mother-to-be Charlotte as she is taken in by her recently deceased boyfriend's mother and her stepson, who seem increasingly obsessed with her every move. Plagued by mysterious hallucinations, Charlotte's suspicions grow about Margaret and Thomas' intentions for her unborn child.

DIRECTOR'S STATEMENT by JOE MARCANTONIO

FAMILY TIES is a tense, confined, psychological thriller. A film brimming with resentment, entitlement and suspicion.

The initial script was filled with my own experiences as a new parent, as well as the experiences of my co-writer Jason McColgan. I'd recently become a parent for the second time, and Jason's premature twins were in an incubator in hospital when we were writing our first draft. All of our worries and anxieties from this period are reflected in the film.

In addition to the elements reflecting personal issues of parenthood, the prominent theme within the film is the anguish and confusion caused by gaslighting - a form of psychological manipulation that seeks to sow seeds of doubt in a targeted individual, making them question their own memory, perception, and sanity. It has become a more prevalent concept in recent times with the birth of fake news and online shaming. The link to gaslighting is increased due to the ambiguous nature of the film, particularly with its ending.

It is a story of a young woman, struggling with the same illness that her mother suffered from years previous. The family have taken her in, and their only desire is to care for her and her wellbeing; controlling her every move is done for the 'right reasons', to keep her safe and stop her from harming herself and her unborn child.

Or is it the tale of a woman who is being 'gaslit' by her deceased boyfriend's family. Fooled into doubting her own mental wellness and intoxicated by a combination of drugs and psychological manipulation by the family will stop at nothing to get their hands on her child.

The film also deals with issues of trust. It is a theme that seems to come up frequently in the work that I do - The concept that you never really know other people, however close to them you are. You'll never see inside their brain, to see their true thoughts, feelings or motivations.

Stylistically, we wanted the overall look and feel to be authentic... and for the film to feel like it takes place in a believable, original world. Visually the film is entirely led by what is happening in the story, and what our protagonist Charlotte is going through. To reflect this, we split the film into two different visual styles - the handheld world when Charlotte is 'outside' the house, and a more heightened locked-off world 'inside' the house.

The outside world was shot on spherical lenses, as they create a more 'real' visual aesthetic. To heighten this feel, we shot with a more naturalistic handled movement to the camera, with mid-focal length prime lenses that reflect what the human eye can naturally see.

In opposition to this, the 'inside world' of the house was shot on vintage anamorphic lenses, as the distortion that is created with those lenses creates an aesthetic that is not truthful. In keeping with the story, the inside world of the house is literally a world of distortion and lies. We shot everything inside the house with the camera totally

static or tracking on a dolly, to heighten the lack of life and energy in the environment.

We shot with long takes, allowing the actors to take you on a journey with their performances - without cameras roaming all over the scene, or over-editing to lose all engagement. With regards to coverage, we wanted more than what Hitchcock referred to as “just people talking to each other – not cinema”. The film feels considered, not thrown together from the same old coverage as every other drama in cinema or on TV; we never selected our shots from a paint-by-numbers standpoint of wide/mid and close-ups. Because of this, I feel that the film is an immersive experience, full of wonders, shocks and surprises – with unconventional visual choices that bring the narrative to life.

As the film plays out, Charlotte is increasingly plagued by dreams and visions, which become more vivid and confusing. They initially contain birds; specifically the crow family. Crows, as well as horses, often feature in art and literature as harbingers of dark omens, mystery, bad luck and death.

Our fantastic location is a real house - Stradbally Hall in rural Ireland. It is a wonderful place, in a state of disrepair and filled with its own quirks and issues - but it was big enough to house all of our wardrobe, hair, makeup, production offices and dressing rooms, which created a fantastic atmosphere of teamwork and collaboration on set.

A lot of the paintings and antiquities that we found in the house are featured prominently in the film. It really helped to create an authentic and realistic edge to the film. We also took colours and textures from the real location and incorporated them into the film's colour palette - this, in turn, determined wardrobe, make-up and props throughout the film.

I was keen for the film to play with genre, and subvert expectations. I truly believe that we have made something unique, and I'm really excited to get the film in front of audiences.

BIO-FILMO

JOE MARCANTONIO (Regisseur/Scenarist - Réalisateur/Scénariste)

Having directed commercials for over fifteen years, Joe has shot hundreds of jobs for clients as diverse as Amazon, Paul Smith, Microsoft, John Lewis, Paul McCartney and Nike. His short films have played at festivals worldwide including Cannes, Edinburgh, Raindance, San Francisco, Holly Shorts, Manchester and even London's Design museum. He has won four 'Vimeo Staff Picks' – the last of which was RED LIGHT, an acclaimed drama starring BIFA winner and BAFTA nominee Jessie Buckley (Wild Rose, Beast) and BAFTA Scotland nominee Martin McCann (Calibre, The Survivalist).

His debut feature film FAMILY TIES (Kindred) is a psychological thriller, produced by Reiver Pictures and being sold worldwide by Beta and UTA, starring Jack Lowden (Dunkirk, Calibre, Fighting with my Family), Fiona Shaw (Colette, Harry Potter, Killing Eve) and Tamara Lawrance (The Long Song).

CAST

TAMARA LAWRANCE (Charlotte)

Tamara Lawrance is a truly exciting talent on the ascent. Having been named by The Guardian as one of their "talents set to take 2017 by storm" and selected as a Screen International UK Star of Tomorrow 2018, Lawrance continues to earn critical acclaim for her work on both stage and screen.

Most recently she was lauded for her screen portrayal of Miss July, in the Heyday Films three-part adaptation of Andrea Levy's novel THE LONG SONG, in which she played the lead opposite Hayley Atwell, and for which director Mahalia Belo earned herself a BAFTA nomination. She also appears in Steve McQueen's highly anticipated new BBC drama SMALL AXE.

Lawrance is esteemed for her work on stage, having been part of several award-winning plays at London's National Theatre including MA RAINEY'S BLACK BOTTOM, THE TELL TALE HEART and TWELFTH NIGHT, the latter for which she won second place in the Ian Charleston awards 2018. Tamara also played Cordelia opposite Ian McKellen in his most recent KING LEAR.

JACK LOWDEN (Thomas)

Jack Lowden is one of Britain's most exciting and in-demand young leading men. He won Best Film Actor at the 2018 British Academy Scotland Awards for his starring role in the Scottish Highlands thriller CALIBRE. He is also an Olivier award winner for his work on stage in GHOSTS, and Screen International named him a UK Star of Tomorrow in 2014.

He has starred in many memorable works on stage and on screen, including: '71, WAR & PEACE, ENGLAND IS MINE, DUNKIRK, MARY QUEEN OF SCOTS and FIGHTING WITH MY FAMILY. He will next be seen in Terence Davies', 'BENEDICTION' and Steve McQueen's, 'SMALL AXE' series.

He recently co-founded Scotland-based production company Reiver Pictures, which kicks off its feature film production slate with FAMILY TIES (Kindred).

FIONA SHAW (Margaret)

Fiona Shaw is a household name and legend of the screen, having starred in famous roles throughout an illustrious career.

Famously appearing in the entire HARRY POTTER series of films, she also starred in the recent smash TV series KILLING EVE (2018). Other standout film roles include starring in COLETTE (2019), LIZZIE (2018), TREE OF LIFE (2011), DORIAN GRAY (2009), THE BLACK DAHLIA (2006), THE BUTCHER BOY (1997) and MY LEFT FOOT (1989).

Her work on stage has led to two Olivier Awards, Two Evening Standard Awards and a Drama Desk award, all for best Actress.

CAST

Charlotte
Ben
Thomas
Margaret
Dr. Richards

Tamara Lawrence
Edward Holcroft
Jack Lowden
Fiona Shaw
Anton Lesser

CREW

Regisseur/Réalisateur

Joe Marcantonio

Scenario

Joe Marcantonio & Jason McColgan

DOP

Carlos Catalan

Montage

Fiona Desouza

Muziek/Musique

Natalie Holt & Jack Halama

Producenten/Producteurs

Dominic Norris & Jack Lowden

Sound Design/Son

Tom Joyce

Kostuums/Costumes

Natalie Humphries

Production Design

Derek Wallance