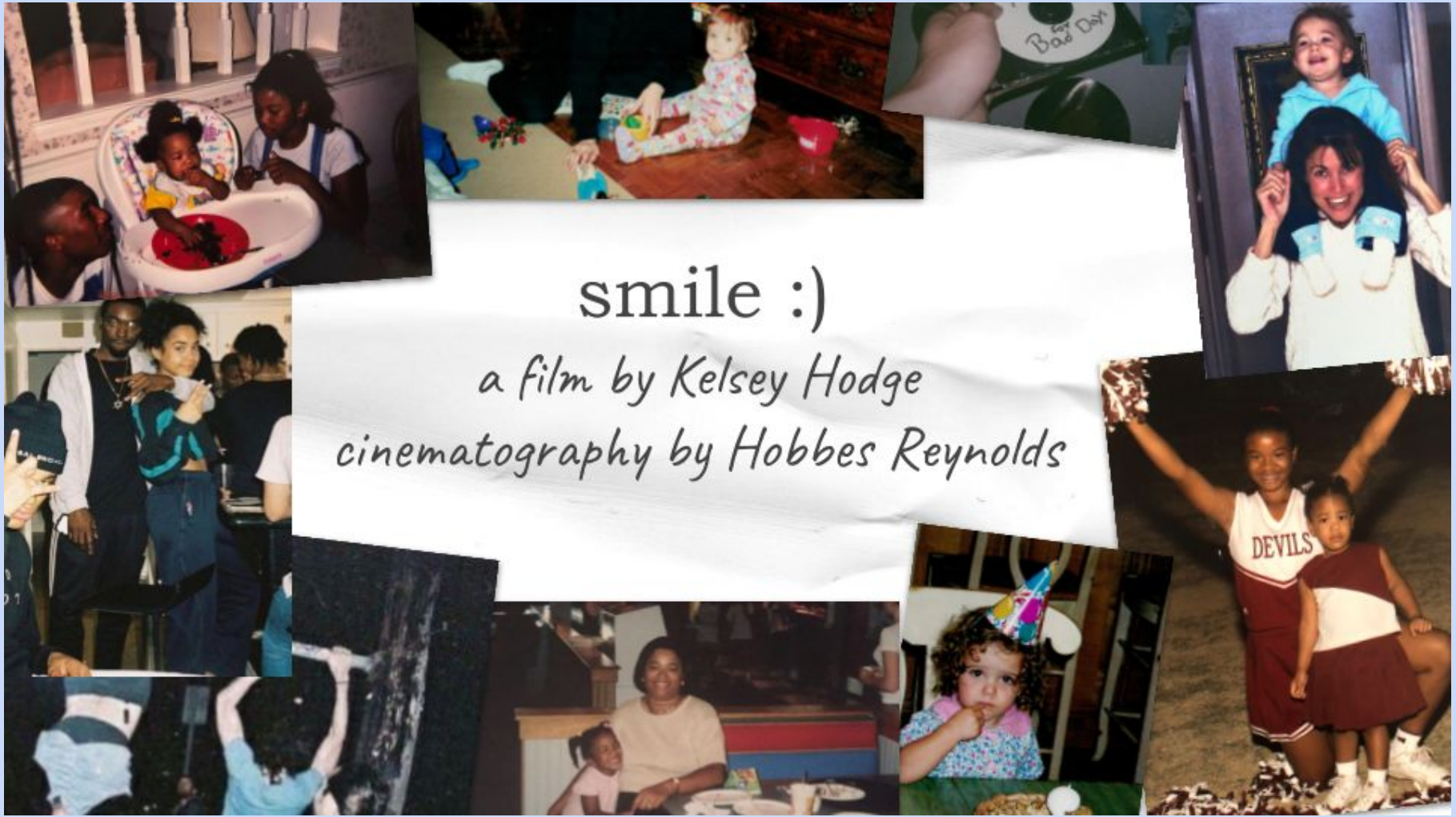

smile :)
a film by Kelsey Hodge
cinematography by Hobbes Reynolds
DEVILS

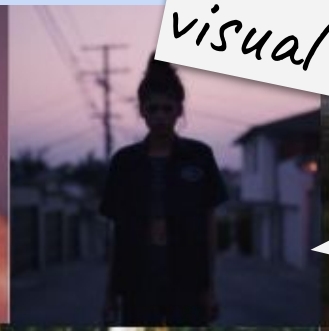
logline & synopsis

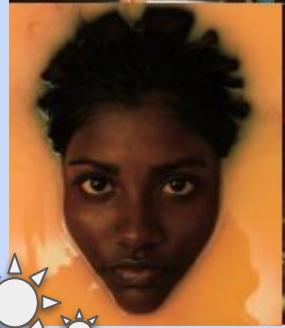
Smile is a drama about a young woman who returns home after a traumatic event and has to figure out her relationship with her family, her friends, and her future.

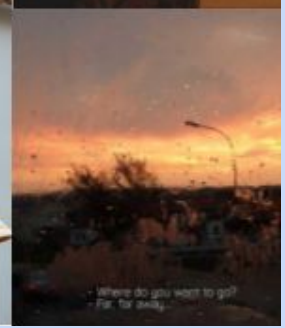
. . . . . .

No one ever talks about what life is like after you try to kill yourself. *Smile* is a drama that follows Jules (19) during the summer after returning home from the lowest point in her life. Clouded by her denial, Jules navigates a web of lies as she tries to figure out her relationship with her family, her friends, and her future. Jules must decide if she is going to take the steps she needs to save herself or fall back into a consuming pit of darkness where not only her relationships are at stake, but so is her life. *Smile* is an exploration of how we respond to trauma through the relationships that shape us, the memories that haunt us, and the choices we make that can impact our lives forever.

visual aesthetics







Overall Film Color

- The sense of reality should be present in the coloring as well - mimicking its reality while staying true to the characters troubles and experiences
- Dark tones fit this emotional story very well - it also matches the low key natural / tungsten lighting and compliments dark skin tones
- Somewhat desaturated look to emphasize the bleak reality of it

GENERAL SPECTRUM

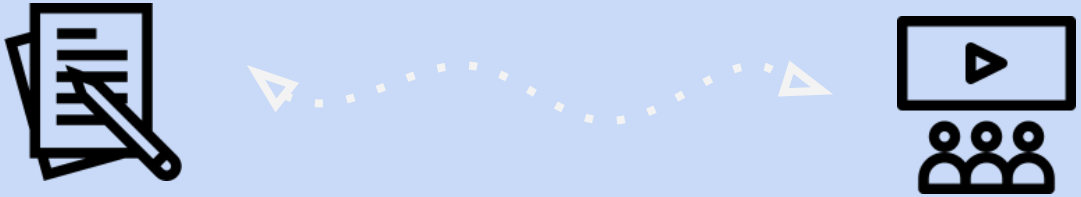
Overall Film Style / Lens

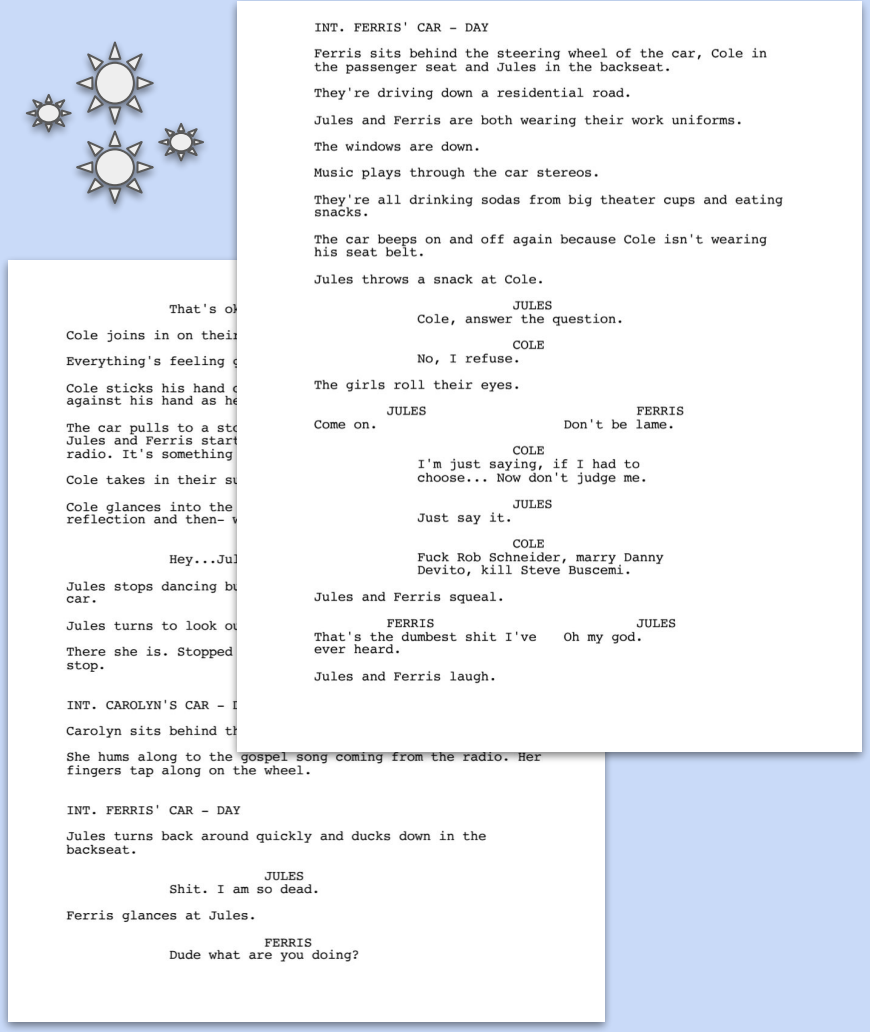
- Jules gives off the impression of being smothered and cornered throughout the story by both the people trying to help her and the thoughts that plague her
- Placing her in tight locations emits this feeling very well
  - Ex: Dressing room (Jules being bombarded by questions from her mother and the employee)
  - In the car conversations / Engulfed by water / During her rape
- Bringing the camera in close to her during dialogue scenes will allow the audience to connect strongly with her emotions
  - At times of loss and distraught - a very wide lens with a high aperture, put close to her face will allow for the emotion to flow while the world around her blurs out only emphasizing her loneliness
- Wider shots will give the audience time to breath and can be used at time of warmth and relief in the story

Overall Film Lighting

- Vital to keep the reality of the story present throughout
- Natural lighting / In scene lighting placements (lamps, wall lights etc)
  - Gives contrast and depth to the image while mimicking its reality
  - Tungsten light gives a nice glow to wooden material and brown, dark skin - as well as gives of warmth in a cold color environment
- Reality vs Past
  - The happy flashbacks should be brighter in both color and lighting to emphasize the fact that it’s in the past / alert the audience of a better time in Jules’ life

from script...to screen





INT. FERRIS' CAR - DAY

Ferris sits behind the steering wheel of the car, Cole in the passenger seat and Jules in the backseat.

They're driving down a residential road.

Jules and Ferris are both wearing their work uniforms.

The windows are down.

Music plays through the car stereos.

They're all drinking sodas from big theater cups and eating snacks.

The car beeps on and off again because Cole isn't wearing his seat belt.

Jules throws a snack at Cole.

JULES
Cole, answer the question.

COLE
No, I refuse.

The girls roll their eyes.

JULES
Come on.

FERRIS
Don't be lame.

COLE
I'm just saying, if I had to choose... Now don't judge me.

JULES
Just say it.

COLE
Fuck Rob Schneider, marry Danny Devito, kill Steve Buscemi.

Jules and Ferris squeal.

FERRIS
That's the dumbest shit I've ever heard.

JULES
Oh my god.

Jules and Ferris laugh.

That's ok

Cole joins in on their

Everything's feeling g

Cole sticks his hand o against his hand as he

The car pulls to a sto Jules and Ferris start radio. It's something

Cole takes in their su

Cole glances into the reflection and then- w

Hey...Jul

Jules stops dancing bu car.

Jules turns to look ou

There she is. Stopped stop.

INT. CAROLYN'S CAR - D

Carolyn sits behind th

She hums along to the gospel song coming from the radio. Her fingers tap along on the wheel.

INT. FERRIS' CAR - DAY

Jules turns back around quickly and ducks down in the backseat.

JULES
Shit. I am so dead.

Ferris glances at Jules.

FERRIS
Dude what are you doing?

selected scene breakdown

description:

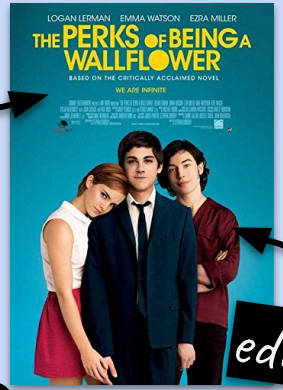
Unexpectedly confronted with a moment where her lies may be exposed, Jules convinces her friends to participate in a “chase” to avoid her mother, Carolyn.

purpose:

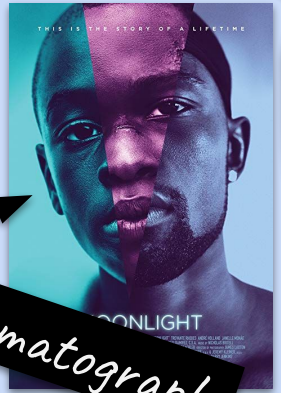
While this exaggerated “chase” scene provides some comedic relief and change of pace to the film, it also serves to raise the tension amongst Jules and those around her.

film inspirations

tone



editing

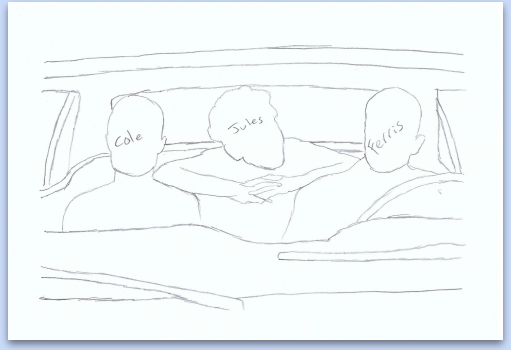


cinematography

relationships

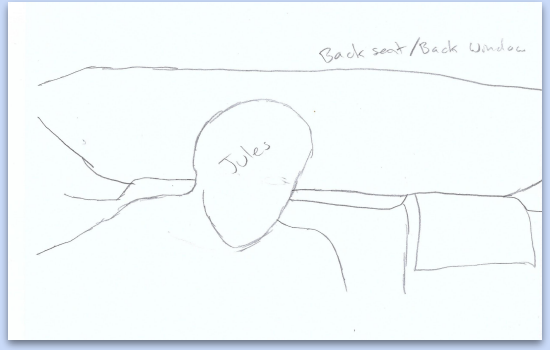
scene inspirations

Car Chase Storyboards / Shot List



Medium Wide shot - Front windshield shot of all 3 friends in car

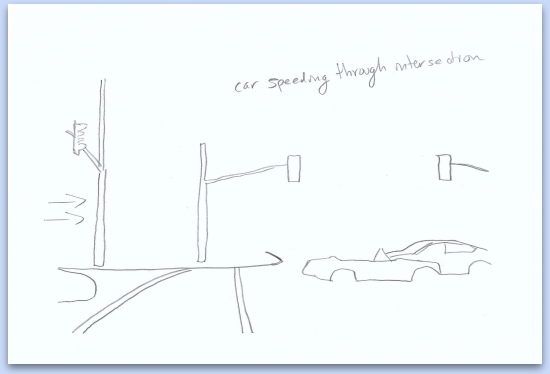
Medium shot of Cole in passenger seat - through front windshield



Medium shot of Jules in back seat - through front windshield

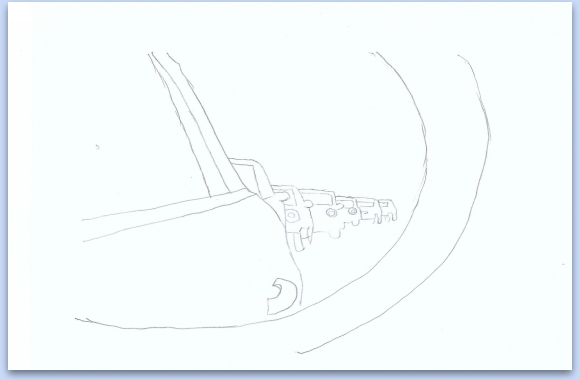
Medium shot of Ferris steering car - through front windshield

Medium of Carolyn in her car - through front windshield



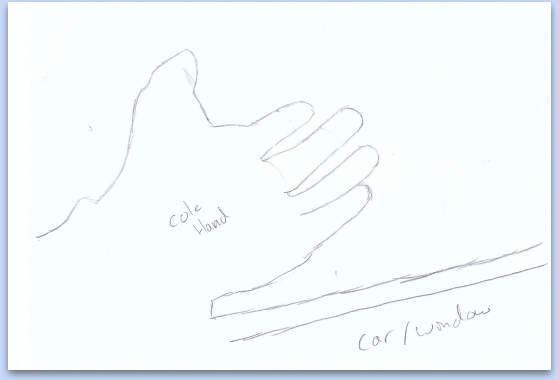
Wide shot of car speeding through intersection

Car Chase Storyboards / Shot List cont.

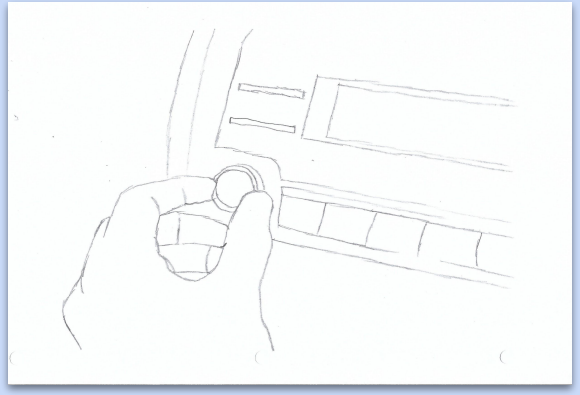


Medium / Medium Close Up - Seeing Carolyn's car from the mirror

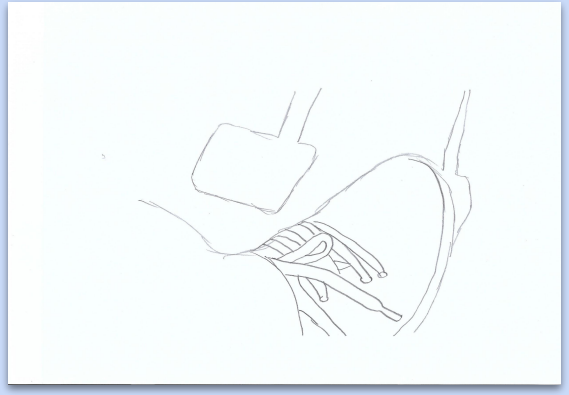
Medium Close Up of Cole holding hand outside of window



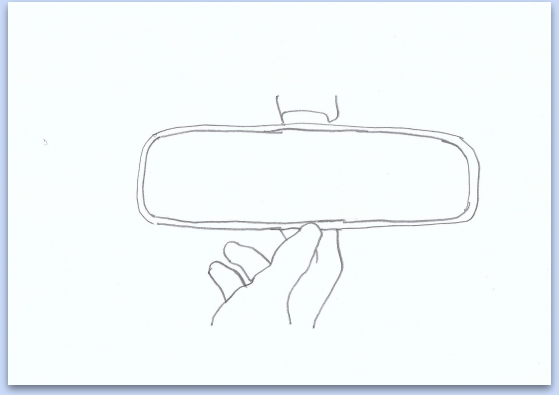
Close Up of Cole's hand outside of side window



Close Up of Cole turning the music up



Close Up of Ferris stomping on the gas pedal



Close up of Ferris Checking the mirror

Car Chase Filming Mechanics Breakdown

The suction cup mount will be used to provide side view, medium shots of the characters to provide a variation of angles during the chase scene

The car mount being put on the hood of the car will be used for the front windshield, medium / medium wide shots of all four of the characters (Jules, Ferris, Cole and Carolyn)

The close up shots from within the car space will be done on a shoulder mount / hand held to provide a close up experience for the viewer