

Baby (UK)



<http://filminute.com/2019/baby/>

Sinopsis

Ashley realizes that some things can't be ignored forever.

DIRECTOR, WRITER, EDITOR– Diana Dumitrescu / CINEMATOGRAPHY – George Harwood / CAST – Elle Watson (Ashley), Kristi McDonald (Mia)/ PRODUCER – Robb Jayne / ART DIRECTOR – Samantha Couper / CASTING DIRECTOR – Alanah James Symington / 1st AC – Ross Elliott / 2nd AC – Miles Trotter / SCRIPT SUPERVISOR – Josie Goggin / SOUND RECORDIST – Andrew Loughran / PROP MASTER – Nathan Elliott / BOOM OPERATOR – Maike Niermeyer / MUSIC – 'Her' by Drake Stafford.



Director's Bio

Diana Dumitrescu is a 25-year-old filmmaker originally from Romania, now living and working in Scotland. At the age of 19 she moved to Glasgow to study Film and Television and shortly after started helping out on local short films in roles varying from production assistant and prop master to editor and producer, trying to absorb as much knowledge as possible along the way. During this time Diana tried to perfect her writing craft by writing film reviews alongside screenplays, studying the work of other filmmakers and attending film festivals around Europe. Diana aspires to tell stories that matter, that make the viewer stop for a moment and reflect over what they watched, and that bring new voices and new situations that are often disregarded in mainstream cinema.

Director Quotes

The script came as part of an exercise I was trying to do in order to challenge myself to write a story that could be condensed yet still interesting and compelling. I find playing with assumptions and having a twist along the way very satisfying and I tried to do that with Baby as well. I believe that from the very first moment we see a character on screen (and this applies to real life as well) we read them in a certain way, and any misinterpretation that we become aware of later on makes us intrigued and curious. I wanted Baby to also leave way for interpretation and discussion, for everyone to make up their own mind in regards to the narrative.

When Robb (the producer) was trying to find a pharmacy that would allow us to shoot the film in, he asked every single one in his way before finding the one we ended up shooting in. After getting many "Aaah you need to call the boss who needs to call their boss and maybe you'll get access, but probably not", he finally reached small independent pharmacy where the manager's reaction to his proposal of shooting a short film in there was "Omg do you know they also shot Trainspotting in here? Of course you can!" And that was how we managed to get our location.

I think making a film that is only one minute long really makes you think and challenges you to analyze every small element because there's no way of getting away with it – everything has to matter because it is only 60 seconds. I appreciated how putting together this film made me be very aware of the pace, the speed in which it all unfolds had to be just right. Also, I realized the story didn't need a lot of dialogue, there was more to be said through gestures and facial expression than anything else. Although I knew it was very short, it was clear to me that I needed to know who the characters are, what their relationship is, what the dynamic is between them, just like I would have if I were making a feature.