



FLYING DUO

WRITTEN BY: EMMA BRUNET
DIRECTED BY: ROBYN FAYE

A woman with dark hair tied back, wearing a light-colored tank top, is sitting in the driver's seat of a car. She is looking out the window with a thoughtful expression. The background outside the car is a soft, out-of-focus green, suggesting a park or a similar outdoor setting. The lighting is natural, coming from the window, creating a calm and contemplative mood.

THE STORY

We begin in the girls' beat up, retro Gold Beetle Volkswagen 1973. It's late afternoon. When the light is sombre and flattering. They are eating fast food from two different franchises, whilst dressed in funky costumes. At no point do they look at each other. We don't know why. But what they do do... is talk. About pigeons. What follows is an insight into Zoe and Lady, their thoughts, dreams, wishes and friendship. These are two girls who have dreamt of London, and now they are here they have got lost in the smoke. Pigeons are stupid, but they never get lonely. They never need to think. They follow the crowd without knowing, which is sad. But Zoe and Lady follow the crowd knowingly and hate it. Which one is better? Stupid oblivion or conscious repetitiveness?

We follow the ups and downs of their conversation, they make us laugh whilst also showing their vulnerability. Eventually it must end and they leave the car. They are unfashionably late to a party. As their host opens the door and greets them dressed as a pigeon, the girls can't help but break into fits of giggles. They are not so lonely in London if they are lonely together.

A woman with curly hair, wearing a patterned blouse and a dark belt, is captured in a dynamic dance pose. Her arms are raised, and her head is tilted back, looking towards the sky. The background is a clear, bright blue sky, suggesting a sunny day. The lighting is warm, highlighting the texture of her blouse and the contours of her body.

THE STRUCTURE

Flying Duos (Working Title) follows a conversation between the two friends as if in real time, but is broken up and interrupted by several montages: Zoe dancing erratically through Notting Hill, embodying the girl's lonely London dreams. Extreme close ups of Lady. Sad Eyes. Glazed over. Remembering. Fast shots of pigeons and humans. Tourists in London. A singular pigeon. A lonely human. Every time we come back to the conversation it is flowing easily. The pacing is naturalistic and real. Despite the simplicity of it, this story does feel as though it has a 'beginning, middle and end' narrative. It is just more subtle. Through their conversations, although the girls make us laugh, we slowly realise how vulnerable they are. It is not until the end when they leave the car that it is revealed to us why they are dressed up so unusually: they are heading to a costume party. Their host greets them dressed as a pigeon, bringing us full circle as the girl's conversation started and ended with the local London bird. The film ends on a high note. Although they are lonely, they are lonely together. And we see them dancing like no one is watching at the party whilst the credits role.

THE TONE AND STYLE

The visual style will be subtly cinematic, soft like a memory. We want it to have a sense of nostalgia, like a good coming of age film. Those watching either see their present or their past in our characters. The cinematography will be relatively still, to match the stillness of the girls.

The genre is Drama/Comedy.

The setting and costume will cause some intentional confusion for our audience on when this film is taking place, with the retro Beetle (which we have already sourced) and fancy dress up costumes (Laurel and Hardy) juxtaposing the modern fast food.

Music will be used to add extra detail to our story. Although there will be music throughout, playing softly from the radio of the car, this will be interrupted by white noise, strong classical music and melancholy violins that take us out of the car, breaking us away from the conversation whilst the external scenes and montages take place.





THE CHARACTERS

Zoe and Lady are each other's closest friends. They are both outsiders, small fish in the big pond of the capital city. And most importantly, they are both dreamers. Lady has moved from France, away from her family and home to live her London dream and Zoe has done the same from Ireland. They are here together; two tiny peas in a very big pod.

Individually the girls are both very lonely, lost in a world where they need to be adults who don't just dream, but make their dreams reality. They are trying their best to navigate life, even though they still have so many unanswered questions and missing details. Although they are lonely in London, they are lonely together. The epiphany of female friendship, these girls know when to make each other laugh and when to open up. Something as simple as a look says more than any amount of words could. There are no stupid questions, and no boring topics.

Every 20-something-year-old-girl knows what it is like to reach womanhood and feel lost. We want these women to resonate with our characters, to see themselves in either Zoe or Lady. To know that even when they feel lonely, they too are not really alone.



WHY SHOULD THIS FILM BE MADE?

AND WHY NOW?

This story is incredibly close to all our hearts, and one we are very passionate about. We know this story resonated with us and we believe it will with many more. Right now in 2023 we are all still dealing with the aftermath of Covid, a time period that was incredibly lonely for so many. The feeling of isolation has never been so universal. But Loneliness is inside. It is a very powerful feeling and easy to identify within ourselves, but hard to see in others. That is why we believe it is so important to put it in our art. Our film encapsulates this and presents it to it's audience in a way that lets them know they are not as lonely as they think; we are all in this together.

Furthermore, coming out of Covid many young people are making the jump to move to bigger cities in search of their dreams, just like Zoe and Lady. Dreams that have been on the backburner for several years are finally now allowed to be chased! For many young people this is an incredibly exciting time, but also incredibly scary and unknown. Being an individual amongst the crowd is daunting. By making this film we are validating this experience. We are giving our viewers a mirror to see themselves, allowing them to feel the ups and downs of wanting something more along with our characters. We are showing them what they are experiencing is human, and it's ok. Most importantly, we are showing them that there is hope in the loneliness; the importance of female friendship, a kind smile and a knowing look.

We ourselves have moved to London to pursue a dream, and now we are out of covid we are putting our dreams into action, we want to finally express our creativity and thoughts - this film is an example of that.



THE DIRECTOR

Robyn Faye began her storytelling journey in Theatre. Originally training as an actor at The University For The Creative Arts she focused on making her own work for live audiences both as a performer and writer/deviser. However it was here that she also discovered her love for film. Working closely with the director Ellie Heydon (*Dreamland*, *Pelican*, *Pragma*) in her final year she started to explore roles behind the camera. She then went on to complete her Master's at The Royal Conservatoire of Scotland where she started to create her own films alongside her studies. Here she wrote and directed her two first films; *Selene* and *Lavinia*. *Selene* was a particularly big challenge: working around covid restrictions and with no budget, Robyn tested the limits of what could be created with limited resources. What evolved from this was an exploration of love that is haunted by the mistakes trapped within time. *Lavinia* was a slightly bigger project, and was partially filmed in the highlands of Scotland. This focused on a woman battling with the decision to have children while actively trying to conceive. Stories that focus on the female and/or queer experience have always been a priority for Robyn, and these voices are a massive focus within her work.

She is excited to work alongside her sister, Charly Faye, and long-term collaborator Emma Brunet, on this new project. The trio worked together previously on the short film *The Three Clowns* which premiered as part of the immersive experience by Les Enfants Terribles titled *The Prism*. It was during this experience that they realised their voices and visions complimented one another, and this story is one that particularly resonates for all three of them.

THE WRITER/ACTOR

Originally from France, Emma Brunet is an actor and a writer based in London. In 2019, she graduated with a BA Hons in Acting and Performance from the University for the Creative Arts where devising, improvisation, writing, self producing, and directing were all a part of her training; moulding her into a full rounded creative. Since graduating she has worked in both screen and stage with companies such as Les Enfants Terribles and the London Film School. As an actor, Emma is a committed performer who puts her heart and soul into every project. Alongside acting, she is a versatile writer committed to telling truthful, untold stories. Her passion for the arts is present in all her work both on and off screen and her love for the creative process knows no bounds. *Flying Duo* (working title) is a story particularly close to her heart; being a foreign creative, London has long been her dream, and this film encapsulates how the busy streets of London can be the loneliest place on earth... but also a thriving hub for the beauty that is female friendships.



THE PRODUCER/ACTOR

Charly Faye is an actor, producer and creator based in London. Her creative career began in Theatre and she has explored many avenues from writing to set design and cinematography. She completed her bachelor's degree at The University of Creative Arts, and outside of her studies worked on a series of shorts titled *Conversations*: a number of short films focusing on different interlinking relationships. This is a project she is planning on re-visiting in the future, but in the meantime she has re-filmed the first of the series: *Good*. She is also currently producing her first full length play *Going To Graceland* (with mentoring provided by The Bush Theatre), and the two hander *Good Egg* by Emma Brunet. Her pride and joy however is the short film *A Room Of Her Own*. Written, produced and starring Charly, alongside Lara Marks, this film focused on re-connecting with our loved ones and finding time for those closest to us. With themes of sisterhood, sexual identity, mental health and what it means to be a woman, this short is a prime example of a true passion project.

As an actress, Charly has worked across stage and screen. Recent work includes *CopyCat* (a short film in collaboration with Channel 4, premiering at Cannes and BFI), *Tiny Babies* performed at the Blue Elephant Theatre; *Birdsong* (a short film soon to be showing at festivals), Commercials for Bodyform and LV and Music videos for Bring Me The Horizon and Lava La Rue.





Thank you so much for taking a look at our deck.
We are grateful for your time and we hope to share
Zoe and Lady's journey with you.