

CANE CREEK

Pitch Package & Look Book

Cane Creek

Teaser Pitch

Set deep in the Southern backwoods, Cane Creek is a dark twist on the classic coming of age tale. It tells the story of childhood sweethearts Knox and June, who are reunited under the worst circumstances they could imagine. Knox is being initiated into the family business, and his initiation rite just happens to require June.

Treatment

Inside a dilapidated old cabin filled with half-empty beer cans and liquor bottles, we meet KNOX - late twenties, skinny, unshaven, and clearly under major stress. He's toting a shotgun and checking all the cans for leftover beer. He finds some in a can sitting on top of a photo on the coffee table. When he lifts it to drink we see that it's an old Polaroid of a little girl pinning a laughing little boy to the ground.

Knox glances across the room at something on the floor - a human body covered by a white sheet. As he yanks the curtains closed the screen goes black and the title card appears.

The sound of a car engine approaching startles Knox, and he readies his shotgun.

A dirty old Miata pulls into Knox's dirt driveway, and inside the car we see a hand open the glove compartment and fish out a paper bag containing a small pistol. JUNE, late twenties, beautiful, but not beautiful enough to hide the effects of the drugs she's hooked on, steps out of the Miata.

Knox bounds out of his screen door, shotgun aimed directly at June, who seems unfazed. June says that she's returned to make good on their deal to escape this town together, but Knox is having none of it. After all, she moved to the city without him, so why can he trust her now?

Finally she asks to speak to Knox's father, who everyone refers to as Daddy. Knox's hesitation lets her know that something's wrong. Knox threatens again to shoot her, saying she can't see Daddy. She knows Knox could never do something like that; in her eyes he's still just a little boy who will never man up. She walks into the house and sees the body covered by the sheet. Knox tells her he's been dead for a couple of days and he needs help giving him a proper burial. June walks outside to give Knox one last moment with his father.

When Knox exits the house he catches June on her cell phone leaving a frantic message to someone, which she doesn't acknowledge to Knox. Instead she attempts to console him by saying that Daddy is in a better place. Then she touches Knox's hand and says, "You know I was always coming back for you." Knox stares at June for a while, finally countering with, "Let's just get the body."

They drive down a beautiful, tree-lined dirt road in Knox's truck, the sheets that wrap the body flapping in the wind in the truck bed behind them. June rubs Knox's thigh, but he stares straight ahead and drives.

They arrive at Cane Creek and unload the body. As June stretches to grab her end, her shirt is raised and Knox sees the gun hidden in the back of her pants. He says nothing.

As the sun is setting, they swing the body out into the middle of the creek and stand staring for quite some time. Knox looks at June and finally gives in to the feelings he's been trying to deny he has always felt for her. Despite that gun she's hiding, she's gorgeous. He leans in to kiss her, and she touches his face...

...only to stop him an inch from her. "Sorry about the timing on this," she says. Knox is confused. "Where is it? Under your mattress? In a box somewhere?" Knox has no idea what she's talking about.

In an instant her flirty facade vanishes. "Where is the money?" She pulls the pistol and shoves it into Knox's neck. "Take me to it."

Knox denies they have any money. Besides, he lives in a cabin that's about to fall down, for crying out loud. "So you just *donated* all that pot to everybody? Your little business is more famous than you realize," June says. "What business?" Knox asks. "You mean to tell me you had no idea your daddy was the biggest supplier this side of the Mississippi?"

Knox is heartbroken, betrayed, exhausted, and he's just dumped his father's body in the creek. A thought occurs to him. "Wait a minute. I know one place my daddy may have kept that money."

With a pistol to his back, Knox leads June through a cotton field. He talks at length in a cryptic, foreboding manner about when he was a child and ran across a strange shack in the woods. He told his father and was promptly forbidden to ever set foot near the shack again. "I bet you that's where he keeps the money."

After traipsing through a cotton field and moving into thick woods, in front of them sits the shack. June approaches the door and notices the padlock is open.

Suddenly the door flies open from the inside and a hulking, bearded man in his fifties explodes out, grabbing June's throat with one hand and her gun with the other.

This is DADDY, very much alive. He shoves June to her knees and tosses the gun to Knox. Knox sheepishly says, "I tried, Daddy." Daddy's face is steel. "Try again."

They knew she was coming all along and this has all been a set up!

June starts stalling, the wheels turning in her mind. She wants to know whose body that was they dumped in the creek. Turns out it was her friend Jimmy, who she sent ahead of her to scope out Knox and Daddy's operation. Apparently it didn't take much for him to rat her out.

Knox is caught in the middle of the two most manipulative people he's ever known. On one side Daddy is yelling, "Shoot her!" On the other June is pleading for her life, at one

point even cheaply telling Knox that she loves him.

Knox screams for quiet and in this moment he has to make a decision.

He pulls the trigger and June's body crumples to the ground.

Knox can't breath, can't see, can't take in what he's just done.

Daddy steadily grabs his shoulders and looks him in the eyes. "The only way to kill a cockroach is with the heel of your boot. The first one's always the hardest, but you done good. Look at my little boy, all growed up." Then he pats Knox on the shoulder and walks away.

Knox is left alone, terrified, sick, shaking.

The end.

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Director/Producer

ADAM ROSENBAUM is a Writer/Director from Nashville, Tennessee, currently residing in Los Angeles. He graduated from Belmont University with degrees in marketing and music business studies and later graduated from the UCLA Professional Program in screenwriting. Adam has written and directed 15 short films and recently completed his first feature-length film, THE TURTLE AND THE TIME MACHINE, which he also produced. Adam is the co-founder of Old Joe Productions with his brother, Mikey. They recently screened their latest short film, THE INCIDENTAL ACCIDENT, at the prestigious LA Shorts Film Festival. <http://www.youtube.com/user/anOldJoeProduction/videos>

Writer/Producer/Actor

MATT GODFREY was born and raised in Birmingham, Alabama and moved with his wife to Los Angeles after receiving his bachelor's degree in acting from Samford University. He has appeared in many short films and national commercials, but he made his feature film debut last year as the Russian exchange student Yuri in BLUE LIKE JAZZ, which premiered at the South By Southwest Film Festival. He recently finished the short film THE GOSPEL OF QUINN, which he wrote, directed, edited, scored, and starred in. <http://www.mattgodfrey.net/>

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Director's statement

Like Matt, I was born and raised in the South and most of my films take place there. There's something about shooting across the hills of Tennessee or in the backwoods of Alabama that makes for a truly unique and, many times, spectacular visual experience. Especially for Hollywood-types who are used to the same-old California landscapes. That's one of the reasons I'm so excited to shoot Cane Creek on location in Alabama – shooting there will give us a visual texture that you just can't match anywhere else.

I've had the privilege to watch over the last couple of years as the script for Cane Creek has taken form and I couldn't be happier with what Matt has done with it. This is going to be a really moving and powerful story and I can't wait to show everyone what we have planned!

-Adam Rosenbaum

Writer's statement

Even though I live in Los Angeles, the Deep South is my real home. I was born and raised there, amidst all its cotton fields, sweet tea, and saccharine friendliness, and I love it. But underneath all that is a certain darkness and loneliness I can't quite put my finger on, but I feel it every time I go back home. I think it's partly to do with the region's troubled past, but maybe more to do with how hell bent it is to prove to the rest of the country that the South is different now. They still hang on to their customs though, and it's a region where tradition and family mean more than anywhere else in the country.

Cane Creek is my tribute to all the beauty, darkness, love, hope, and despair that makes up America's Deep South. At its heart it's a story about a boy becoming a man, and to what lengths one would go to gain the approval of friends and family. It's a twist on the classic coming of age story in which the pivotal moment of growing up is not a moment of clarity and learning, but one of sickening regret and fear. Yes, you've become a man, but you've also sold your soul. Does it have to be that way?

-Matt Godfrey

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Visuals

The look of the film will be heavily influenced by Jeff Nichols' work on *Shotgun Stories*, *Take Shelter*, and *Mud*, as well as classic works like *Deliverance* and *The Night Of The Hunter*. Sweeping, gorgeous landscapes will contrast with our gritty, flawed characters, giving a visual nod to the dueling personalities of dark and light that make up the fabric of the South itself. See attached screenshots for direct visual references.

Director of Photography **Ben Pearson** has agreed to shoot the film. His last feature, *Blue Like Jazz*, was an official selection at the South By Southwest Film Festival and played in theaters nationwide. He has chosen to shoot on the Sony FS-700 due to its high frame rate for slow motion and ability to shoot in extremely low light. The film takes place during late evening and early night, so lighting will be key. We'll be using lights smartly but minimally, mainly utilizing practical lighting like electric lanterns to add to the dark and creepy vibe.

Sounds

Composer **Jeff Rosick** is writing the original score, which will utilize folk instruments like the banjo, acoustic guitar, mandolin, and stand up bass. The score will be sparse and atmospheric, never getting in the way of the story but immediately supporting and giving credibility to our Deep South setting. Jeff is currently scoring the horror film *Kantemir*, which premiered at last year's Cannes Film Festival.

Locations

Cane Creek will be shot on location in Childersburg, **Alabama**. Beautiful, wide open farmland mixed with pine forests and secluded creeks create the perfect setting for the film. We're shooting on a specific farm with kudzu covered shacks and dirt roads lined with canopy trees. This will automatically lend amazing production value and authenticity to the film.

Casting

Brad Leland (Buddy Garrity from the Emmy-award winning NBC drama *Friday Night Lights*, HBO's *Veep*, Will Smith's *Hancock*) has signed on to play the character of Daddy. **Kati Sharp** (FOX's *Glee*, ABC's *Revenge*) will play June. Writer/Producer **Matt Godfrey** will be in the role of Knox.

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Goals

Above all, Cane Creek will be a thrilling, emotional, thought-provoking piece of cinema aimed at prestigious art house festivals as well as more accessible festivals. We will comply with all Academy of Motion Picture Arts & Sciences guidelines so that Cane Creek can be submitted for a nomination as Best Live Action Short Film at the Academy Awards. At every step along the way we'll be striving to make work worthy of winning that award.

The Sundance, Tribeca, South by Southwest, Toronto, Los Angeles, Telluride, and New York International Film Festivals are our highest priority festivals to which we want to gain admittance. We will also be submitting to various short film festivals around the country.

Ultimately our goal is to turn Cane Creek into a feature length film. An award winning short would go a long way toward garnering the attention of a production company or studio who could partner with us to develop a full feature.

Finally, Cane Creek will be a fantastic calling card for everyone involved, in front of and behind the camera.

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Visual References



Days of Heaven, 1978

Cane Creek

Visual References



Winter's Bone, 2010

Cane Creek

Visual References



Se7en, 1995



Miller's Crossing, 1990

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Visual References



The Night of the Hunter, 1955



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Visual References



Se7en, 1995

Production:	Cane Creek	Budget Draft Date:	Oct 7, 2013	Sheet # 1
Length:	10 mins.	Shooting Dates:	November 18-19	Page # 1
Location:	4878 U.S. 231, Vincent, AL 35178			

Account #	Category	Specifics	Cost	w/Tax	Budget	Actual Cost
001	Script & Rights				\$0	
002	Producer				\$0	
003	Director				\$0	
004	Cast - deferred payment				\$1,200	\$1,200
ABOVE THE LINE TOTAL:					\$1,200	
005	Travel		\$1,842.60	\$1,842.60	\$1,500	\$1,843
006	Hotel & Lodging				\$200	\$256
007	Food				\$300	\$0
008	Camera	Pay Ben			\$750	\$750
009	Lighting	Pay Dave			\$500	\$500
010	Sound	Kit, Crew, Accessories			\$500	\$700
011	Locations	Fees & Permits			\$0	
012	Art Dept	Props, Wardrobe			\$100	\$40
013	Office Expenses	Paper supplies, fax, internet etc.			\$0	
014	Petty Cash				\$0	
015	Film or Tape Stock				\$0	
016	Lab	Developing, dailies, etc.			\$0	
017	Insurance				\$0	
018	Shipping				\$0	
019	Still Photos	Photographer, film, developing, etc.			\$0	
020	Contingency	10% of production costs			\$385	\$409
PRODUCTION TOTAL:					\$4,235	\$4,497
021	Editing				\$1,000	
022	Score				\$750	\$500
023	Music Licensing				\$250	\$250
024	Final Post Online	Conform, Color Correction, etc.			\$0	
025	Final Post Mix	Sound mixing session			\$0	\$500
026	Marketing	Festival fees, screeners, postage			\$300	
POST PRODUCTION TOTAL:					\$2,300	\$1,250
GRAND TOTAL ESTIMATE:					\$0	
GRAND TOTAL BUDGET:					\$7,735	
ACTUAL GRAND TOTAL:					\$5,747	