

A FILM BY
REBECCA DALY

GOOD FAVOUR

SP SAVAGE
PRODUCTIONS

FINAL CUT
for real

Viking Film

WRONG
Men



A remote Christian community experiencing a crisis of faith finds new hope in the arrival of a mysterious young man.

GOOD FAVOUR

SYNOPSIS

On a glaring, hot day Tom, 17, walks out of an immense forest into the lives of a strictly devout Christian community carving out a remote existence in central Europe. He seems to have come from nowhere. The only physical sign of his life before is the wound on his torso that refuses to heal.

Recognising he bears the scars of a trauma, Tom is welcomed by Xavier, the leader of the Community. Tom becomes friend with Shosanna, the headstrong teenage daughter of Hans and Maria, the couple charged with Tom's integration into the Community. As Tom is initiated into the farming life and scriptural regime, he discovers the compound is suffering a crisis of faith caused by a series of incidents culminating in the loss of a young boy. Interpreting this tragedy as the will of God or a punishment handed down for the past transgressions of the boy's mother; Xavier's refusal

to ask for help from the outside world has called his leadership into question. Several animals are born dead and a young couple and their children mysteriously leave the compound, further unsettling the community.

When Tom saves Shosanna's life and his actions appear to influence the miraculous recovery of Xavier's catatonic mother Sophia, he ignites a renewed passion for the Faith. As belief in Tom grows feverish, the mystery surrounding his origin and wounds on his body are linked to apparent evidence that God is acting through him. Burdened with the survival of the Community, Tom seeks relief in Shosanna's friendship and their trust soon reveals the secrets that fester beneath the Community's pious surface. Put further to the test, can Tom live up to the expectations of a people who have prepared for the imminent arrival of their saviour among them?

THE WORLD

A compound in a remote forested region of contemporary Germany; a haven away from the temptations of the wider world. The sense of this outside world is always implicit: in the Community's attitude towards it; in visits by the local police to the compound and in the stories fed to the children of the dangers of the woods to keep them from venturing beyond the boundary.

The story takes place at the height of summer and all in an oppressive, strange, daylight. The sun is like the eye of God, always on the Community. The cool and shadowy interiors of their simple houses are their only respite. Sweat, implied smells – all the natural behaviours of a body juxtapose with the almost clinical self-possession expected by the church. The women wear headscarves and long skirts or loose trousers and the men wear long-sleeved shirts. They live simply and without decoration, but have all the necessary appliances for cooking, fixing their cars, modern farming.

The film challenges the arbitrary nature of many of the specifics of the beliefs of organised religion. It may seem irrational that the community would think that Tom is some sort of healing conduit for God or even the second coming itself. But this is a community wholly believing that Christ will come again. The time is right, they need an injection to revive their faith.

"GOOD FAVOUR is an exploration of the effects of religion, both good and bad on community; its many contradictions and moral ambiguities; the danger of misinterpretation or fundamental approaches; its mythology and symbolism; but also the reassuring quality of ritual; the beauty of the possibility of belief and wonder."

GOOD FAVOUR PRODUCER'S NOTE

The film intends to challenge the arbitrary nature of many of the specifics of the beliefs of organised religion. Much of the tension in the film derives from this: the conflict between personal need, and at times reason, and the behavioral parameters within which the community is required to live – a seriously ill woman is cared for in her home rather than brought to a hospital, the police are not contacted when a child disappears. The audience may wonder if these rules are the manifestation of a profound faith in God or if their key purpose is to maintain the integrity of the Community.

The above cinematic intent is allied to Rebecca Daly's proven ability to make films that tackle tough themes that successfully manage to be placed at the top tier of world film festivals - THE OTHER SIDE OF SLEEP screened at Director's Fortnight and MAMMAL screened at the Sundance Film Festival and the Dublin Film Festival. This illustrates that her films have existed and can exist at the top cinematic arthouse level. Her unique ability to wring hugely raw performances from her lead actors, allied to her original take on unsettling and difficult themes, also illustrate her continuing ability to do something that no one else is doing in Irish cinema - making films that do not flinch yet still can find critical high level success.

SAID ABOUT REBECCA DALY'S EARLIER FILMS

"Outstanding. Better performances may not be seen this year."
Washington Post

*"Uncompromising and Elegant. Worthy of celebration."
'Griffiths and Keoghan share a brittle, inquisitive chemistry'*
Variety

"An echo of Hitchcock's Vertigo, the performances create a rock solid centre to this delicately handled immersion in love and grief." Screen Daily



REBECCA DALY DIRECTOR/WRITER

Rebecca Daly studied theatre at Trinity College and completed an MA in Film (DIT). Her first short, JOYRIDERS (2006), funded by the Irish Film Board, won the IFTA for Best Short and several international awards. Her first feature film, THE OTHER SIDE OF SLEEP, was selected for the Cannes Cinéfondation Residency and premiered in Directors' Fortnight at the Cannes Film Festival and in the Discovery section of Toronto International Film Festival (2011).

Rebecca was invited to participate in the first Berlin Film Festival Residency with her second feature MAMMAL. Starring Rachel Griffiths, MAMMAL is set for release after its world premiere at Sundance Film Festival (2016).

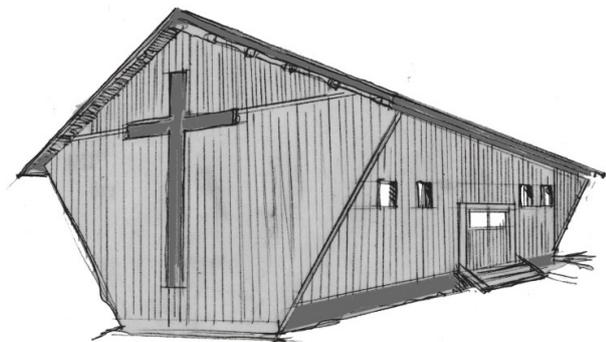
GLENN MONTGOMERY WRITER

Glenn Montgomery is a Northern Irish writer who graduated from Trinity College Dublin in 2002 with a BA in Drama and Theatre Studies. Previous work includes the award winning short film JOYRIDERS and the play THE LAMENT. THE OTHER SIDE OF SLEEP is his feature film debut which was screened at the Director's Fortnight in Cannes in 2012. Most recently he co wrote Rebecca Daly's second feature film MAMMAL starring Academy Award nominee and Golden Globe winner Rachel Griffiths which was selected for the Sundance Film Festival in 2016 in the World Dramatic Competition.



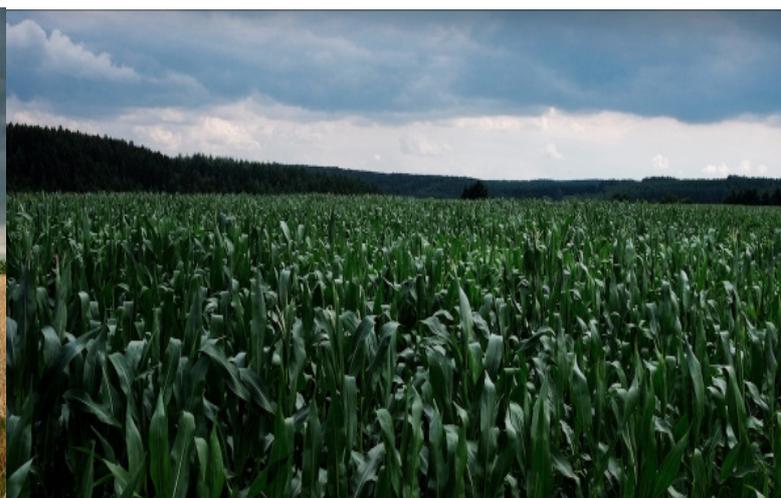
LOCATION AND ARTWORK

The award winning production designer Igor Gabriel (selected credits include: THE UNKNOWN GIRL; PERICLE; PASOLINI; TWO DAYS, ONE NIGHT; THE KID WITH A BIKE) is on board with the project. Enclosed below are the initial sketches for the design.





LOCATION STILLS



THE CAST



Danish actor
Lars Brygmann



Vincent Roméo



Clara Rugaard (Still Star Crossed)



Victoria Mayer (Tour De Force)



Alexandre Willaume (The Killing)

INFORMATION

Length: 90 min

Budget: €2.4 million

Contact:

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STATUS AND COLLABORATORS

BELGIUM & HOLLAND

CO-PRODUCERS

Benoit Roland of Wrong Men in Belgium is our Belgian co-producer. We produced PILGRIMAGE with Benoit and so have a terrific understanding and short hand with him, and by extension the funds there, and also the production realities with respect to crew.

We will shoot the entire film in the Wallonia region of Belgium, and had a successful experience filming there with PILGRIMAGE - the crews being top class. The forested region is also naturally perfect for the script, and has provided terrific locations, and also that foreign feel required in terms of the smaller cast parts.

We have the Belgian Tax Shelter funded already, and we received 100.000€ from Wallonia Cultural Fund. We still await our Wallimages results, which we expect by the end June.

We have Marleen Slot of Viking Film on board in the Netherlands – a terrific Arthouse Producer, who has great relations with ourselves and Rebecca. We have already received funding from the Netherlands Film Fund of €125,000 and plan to access the Dutch Cash Rebate. We have several key creative elements coming from the Netherlands in our DoP - Tibor Dingelstad - and composer - Rutger Reinders - who did MAMMAL.

NEW EUROPE SALES

INTERNATIONAL SALES AGENT

Jan Naszewski's NEW EUROPE SALES, who are hugely successful with RAMS and UNITED STATES OF LOVE, are our International Sales Agent, and we really feel they offer us a real curated approach to build on the A-List festival credentials of Rebecca in order to maximise profile, exposure and sales. New Europe Film Sales is a boutique world sales company based in Warsaw, Poland that holds worldwide rights to numerous award-winning short and feature films. The company is committed to discovering and supporting talents in arthouse filmmaking. Their slate includes the Icelandic RAMS, which won the Prix Un Certain Regard in Cannes in 2015 and was sold to over 40 countries around the world, as well as 9 Berlinale titles, including the 2016 Silver Bear winner UNITED STATES OF LOVE.

IRELAND

We already have a LOC from the Irish Film Board, and the full Irish Tax Credit on board. We plan to do most of our post production in Ireland, and to work again with Outer Limits for all our picture post needs and Ardmore Sound for all sound post requirements.

THE AUDIENCE

GOOD FAVOUR is drenched with mystery and as such rubs up against the world of tension and genre, and by extension, has the potential to bleed into other target audiences. Therefore, it is a project that not only is trying to take on a theme that is universal in nature, but also one, that has the potential to find new audiences. I believe that of all her films to date, this is probably her most international and accessible but also one that in no way compromises her unsettling exploration of faith.

Her tremendous ability to exist at the top level festival-wise shows that it is no surprise that as a result, both her previous films found very good sales agents (Memento for THE OTHER SIDE OF SLEEP and Picture Tree for MAMMAL), and also distribution in Ireland. So far the feedback from our international sales agent would suggest they feel the same way about GOOD FAVOUR.

Good Favour is a drama with a tempered thriller edge existing in a world where we witness how human nature works, how we interact as people and how the role of religion shapes our society. It is the type of film that raises questions and allows the viewer to be active in their participation of what is happening before their eyes.

The film would have as a Primary Audience, in Europe and internationally, a typical arthouse audience – female and male, age group 25 to 75, both

critically led but also culturally-led. It is very important to note how vital festival strategy is in terms of raising profile for Rebecca's projects from an objectified critical perspective. There will be an A list festival strategy implemented, which will taper with and boost the profile of the film, embracing its arthouse roots. With breakout cast involvement and the already established festival reputation of the director – the strategy would mean a premiere at realistically Un Certain Regard in Cannes or Panorama in Berlin. Savage Productions relationship with festivals and the director's relationship with Berlin, Cannes and Sundance guarantees at the very least a keen interest in what she is doing next.

I believe Rebecca's sensibility and vision will frame a delicate subject such as the one of GOOD FAVOUR in a respectful way, without backing down on asking questions, scratching under the surface to reveal something about ourselves that we rarely question, that we would prefer to avert our eyes from. In its intrinsic beauty and simplicity, the journey will feel like a bewildering discovery, a slightly unsettling challenge.

Finally, GOOD FAVOUR is Savage Productions top production for 2016. We have high festival and market hopes for this film and we are happy to be part of Rebecca Daly's continued rise as Ireland's premiere female director.

