

# {THE OVERWRITE}

~~FREE BEER~~

WE NEED  
UR HELP!

OUR  
MATES  
HEART IS  
BROKEN :(

HELP HIM  
4GET HER!!  
SPLASH HIM -  
WASH PAIN  
AWAY AND...

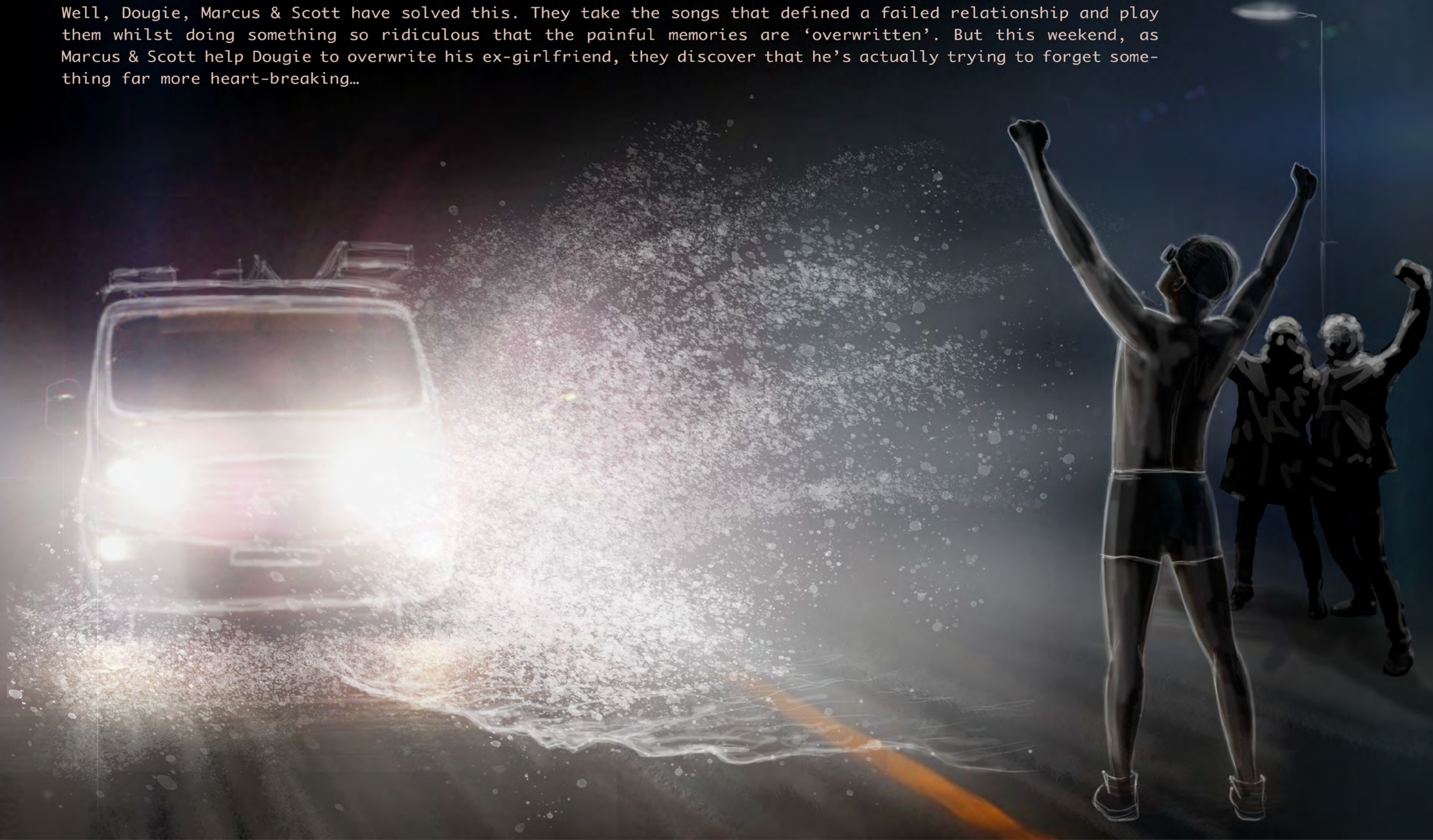
BECOME A  
TOP MAN!  
(or woman)

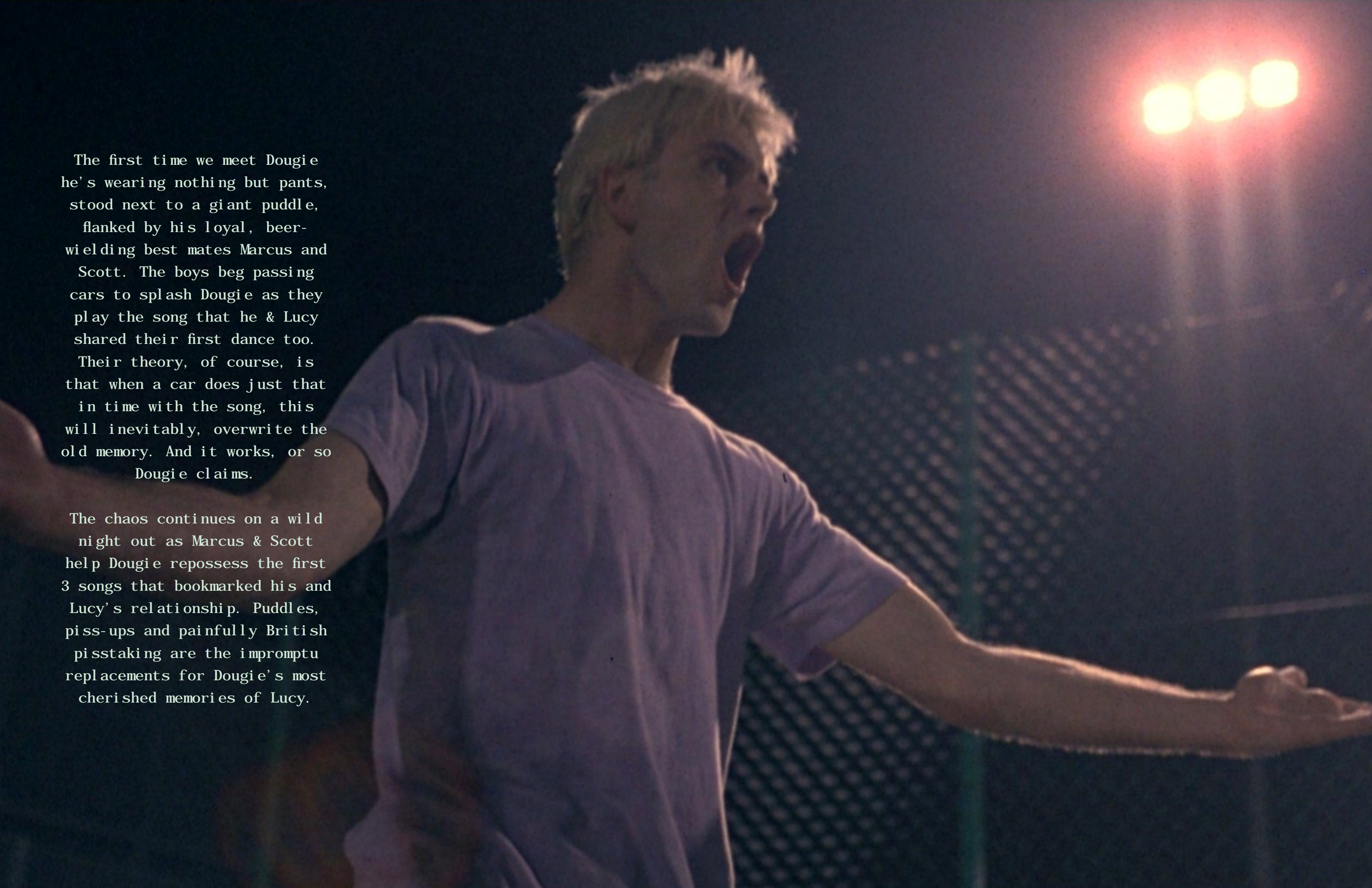
P.S. SEND  
BEER MONEY??

ACCT no: 66397611  
Sort code: 04-00-04

Do you have a song that reminds you of an ex?

Well, Dougie, Marcus & Scott have solved this. They take the songs that defined a failed relationship and play them whilst doing something so ridiculous that the painful memories are 'overwritten'. But this weekend, as Marcus & Scott help Dougie to overwrite his ex-girlfriend, they discover that he's actually trying to forget something far more heart-breaking...

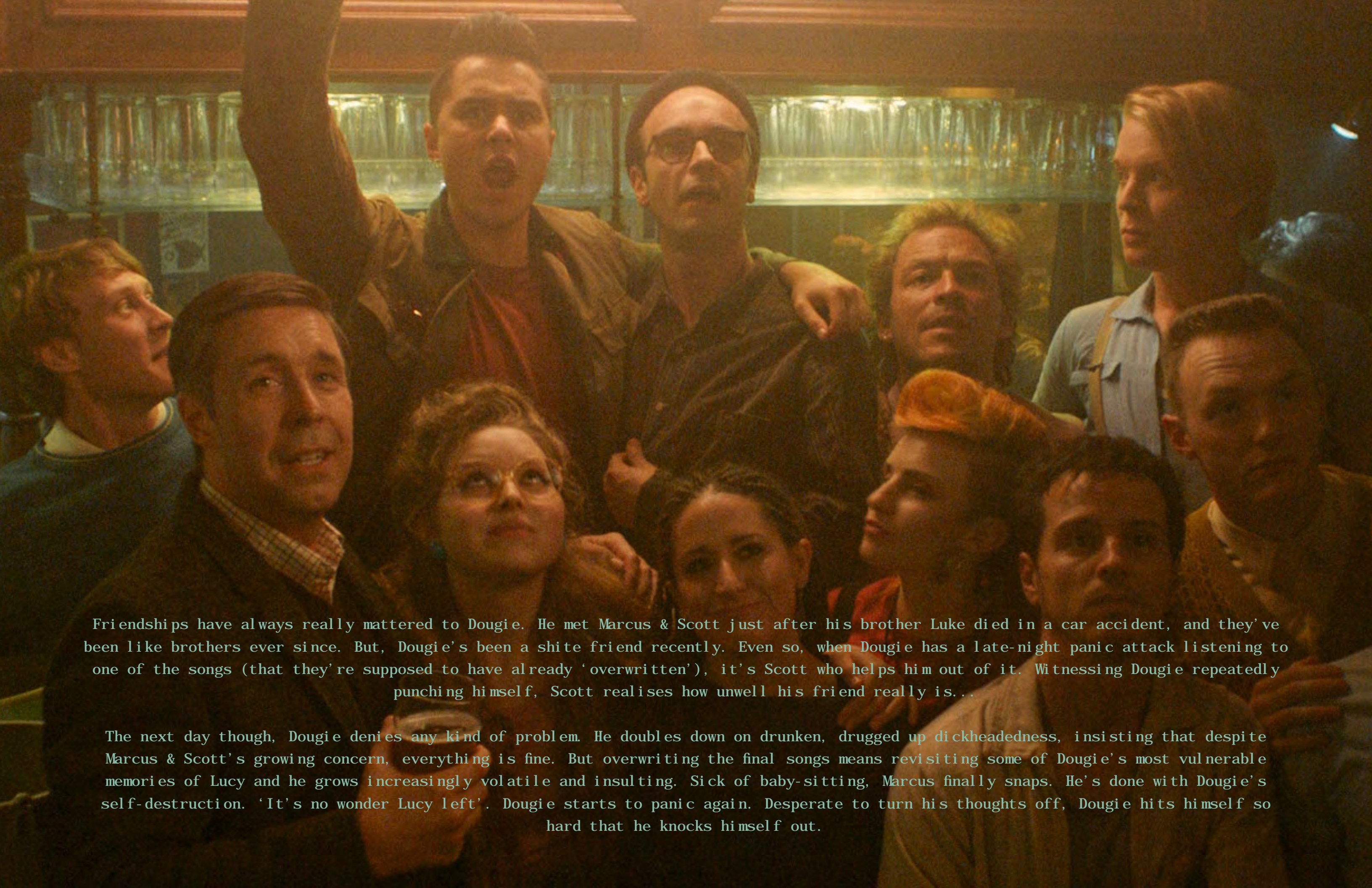




The first time we meet Dougie  
he's wearing nothing but pants,  
stood next to a giant puddle,  
flanked by his loyal, beer-  
wielding best mates Marcus and  
Scott. The boys beg passing  
cars to splash Dougie as they  
play the song that he & Lucy  
shared their first dance too.

Their theory, of course, is  
that when a car does just that  
in time with the song, this  
will inevitably, overwrite the  
old memory. And it works, or so  
Dougie claims.

The chaos continues on a wild  
night out as Marcus & Scott  
help Dougie repossess the first  
3 songs that bookmarked his and  
Lucy's relationship. Puddles,  
piss-ups and painfully British  
pisstaking are the impromptu  
replacements for Dougie's most  
cherished memories of Lucy.



Friendships have always really mattered to Dougie. He met Marcus & Scott just after his brother Luke died in a car accident, and they've been like brothers ever since. But, Dougie's been a shite friend recently. Even so, when Dougie has a late-night panic attack listening to one of the songs (that they're supposed to have already 'overwritten'), it's Scott who helps him out of it. Witnessing Dougie repeatedly punching himself, Scott realises how unwell his friend really is...

The next day though, Dougie denies any kind of problem. He doubles down on drunken, drugged up dickheadedness, insisting that despite Marcus & Scott's growing concern, everything is fine. But overwriting the final songs means revisiting some of Dougie's most vulnerable memories of Lucy and he grows increasingly volatile and insulting. Sick of baby-sitting, Marcus finally snaps. He's done with Dougie's self-destruction. 'It's no wonder Lucy left'. Dougie starts to panic again. Desperate to turn his thoughts off, Dougie hits himself so hard that he knocks himself out.

In hospital, Marcus & Scott are joined by Dougie's sister Ellen. Together they realise the heartbreaking truth. Lucy wasn't real. But the memories were, the songs were. They were actually memories of Dougie's brother Luke. And unlike what Dougie's told his friends for years, Luke didn't die in a car accident. He killed himself. Dougie couldn't face it, he never went to the funeral, he hasn't even been to Luke's grave.

Marcus & Scott take Dougie to the cemetery he should have visited years ago. They both confess what they've personally lost from avoiding emotions and from 'Overwriting' anything painful.

Terrified, but moved by his friend's honesty, Dougie summons the courage to finally go to Luke's grave. But when he gets there, he doesn't know what to say. So instead of talking, Dougie sings Luke his favourite song. The final song. It brings the first feeling Dougie's ever had of closure, and with it, the first tears he's cried in years.





## THE POINT OF THE FILM

This film is like a trojan horse. Not so much for the invasion of troy but more for like when you are trying to get a reluctant dog to take it's medicine so you wrap it up in peanut butter.

We start in this familiar, british Brom-com arena. It's a fun chaotic rollercoaster. An easy watch, a safe relatable watch, where you can just lower your guard and enjoy the hedonistic ride. But as Dougie's fiction falls apart and the reality of his brother's suicide surfaces, the rollercoaster goes completely off track, first to a hospital, then to a grave. We tumble into a space where Dougie, and any audience more comfortable in deflective banter, can't run anymore. A space where anyone who's ever been too anxious to sleep and even more scared to wake up, finds the film relatable in much more painful ways.

But for as heartbreaking as the story will be in places, it's just as heartmaking. Tonally, it's crucial to us that even in the most painful moments, we keep a lightness of touch. There's always hope, a joke, and a laugh, even if it's through tears. Because from even the darkest moments, come the most hilarious, true and life-affirming.

This is a bittersweet uplifting comedy drama that plays on the elements of a traditional rom-com. It's a film that pretends to be the Hangover but is really an intervention on internalized toxic masculinity. And it ends with not so much a call to arms, but a call to call that mate who doesn't talk.





## DIRECTOR'S TONE & STYLE

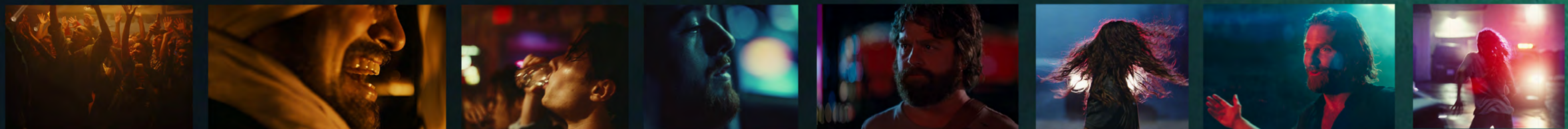
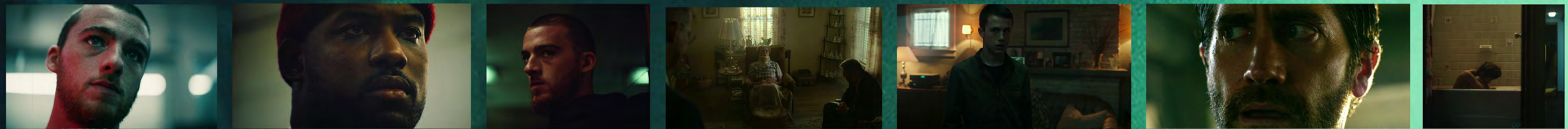
Just as thematically this film is a trojan horse, we mirror that aesthetically. I want to be as subjective and immersive as possible as we echo Dougie's mind. In the first act, Dougie's desperate to distract, so I want the audience to feel the same excitement, fun and adrenaline that his boys do. Using editing, sound, colour & movement to emulate the utter buzz, that shared euphoria you get at a live concert when the song drops. Vibrant colours, stimulating lighting, constant Steadicam movement at a frenetic pace we can't always keep up with. But we don't need to, we're swept up in the guys friendship and enthusiasm and almost as drunk as they are. Like the club scene in Victoria, or a more british Euphoria, there is red & blue neon. But it's not from a cop car, it's from a flickering Tesco express sign.

As the truth about Lucy threatens to surface, the camera goes from Steadicam to handheld and becomes messier as our trust in Dougie starts to falter. It feels increasingly raw and chaotic as he desperately tries to cling on, to keep the party going. Colour is just as saturated but we shift into grimier yellows and greens and low key lighting. There is less refuge in glossy distraction. Longer takes capture the encroaching reality. Things are breaking down. The boys friendships, Dougie's narrative, and most of all, him.

After Dougie wakes up in hospital, there is no longer any visual escape. We break completely from previous visual language, now deploying long, locked off takes where Dougie has to sit in uncomfortable silence and emotion. In the reality of what has happened to him. It's cold washed out colours and high key lighting which give neither the characters or audience a chance to escape.

And that discomfort only relents when Dougie does. When he finally decides to release his emotions and sing to Luke's grave, it will be raw. Even rawer as he remembers Luke honestly, with all the abstract bittersweet details. Like the plaster tattoo Luke hand-poked over his self-harm scars, or sunlight trying to break through closed curtains. There is a beauty and poetry to the memories, because it's in remembering Luke that Dougie remembers how much he idolised him.

Being a non-verbal autistic kid, I understood and interpreted the world as a series of music videos. I didn't think I was smart enough to use words. I overcorrected into very character based, actor based work to prove myself as neurotypical. And while I'm *extremely* proud of that work, I now realise I've got a really strong grasp on narrative and performance. But I've never had the opportunity before to be as visually brave and emotionally immersive as I know I can be. This is that project.





## MUSIC

Music is the life blood of this film; its characters, its pace, and even its audience. We're all connected with music in some way that hits our emotional core. We've all got a song that means something.

Being non-verbal, music was an intensely important anchor of my life. But it's not just the personal connection I savor, it's shared connection. That feeling at a festival, that shared moment and communal spirit. It's the ultimate non-verbal love language. And music was that for Luke too. That's what I want to recreate in this film. From being a 14 y/o orchestrating the playlist for fire artists at Glastonbury, to someone who still arranges the drop of a song with the landing of a plane, I know exactly how to make music have an emotional impact.

All 6 of the songs capture an emotional facet of Luke, but also of our audience. From the adrenaline shot of a club hit, to the hollow hellhole of 3AM anxiety, I want each song to hit a variety of cords (pun intended). A big part of this film is capturing the sense of nostalgia of nights out with mates, of once in a life time concerts, and vulnerable moments shared with loved ones.



## CHARACTERS

In Mean Girls, DOUGIE ROSS (22) wouldn't be in any of the cliques, he would be an extra. But by design. He's the quiet guy on the edge of every group. Not in it but not out of it, Dougie's always equipped with every kind of phone charger, gum, Rizla, filters, despite the fact he doesn't smoke. This is part for approval, but mostly for appearance. Dougie wants to seem like a functional, regular bloke, not a deeply depressed black hole. And the main person he's convincing is himself. Since losing Luke to suicide, Dougie's kept himself (and everyone else) in a perpetual good mood, and keeps the party going at all times. Because the moment the music stops, there's too much room to think.

Everything about MARCUS ONYEDIMA (22) is big, from his pecs to his laugh, both of which shield a deeply caring heart of gold (and protein). An ADHD whirlwind of charm, confidence and enthusiasm, Marcus has always dreamed of becoming a Personal Trainer. And he won't dare tell anyone that those dreams aren't working out, and he's actually living in his car.



More emotionally mature than his mates (22y/o) SCOTT FOSTER's sharp, sardonic wit, is the glue that keeps them all together. The long-suffering moral compass of the group, Scott is the stable shoulder to cry on (even if he knows neither of his mates would ever do that). However, his moral compass failed during his recent break up with longterm boyfriend Ash. Because he didn't break up with Ash - he just ghosted him.

Whilst Lucy wasn't real, every single thing about her, from her love for Dougie to her love for music was drawn directly from LUKE ROSS (22 when he died). A brilliant brother and gifted DJ who could conduct a crowd as well as he could get Dougie out of his shell. His empathy was the silver lining to a history of mental health issues. That's why he loved DJing - supplying others with the thrill, the purest form of escape, that shared ascent. That's what he wanted to give people, especially Dougie; unforgettable memories to unforgettable music.





## THEMES

We want to explore internalized toxic masculinity in men's attitudes toward themselves, and how that can evolve into more tender masculinity. Our lens is on young men who police their own emotions so tyrannically that they would sooner self-medicate, self-harm, and invent an entire fictional girlfriend before they would ask for help. Dougie never asks for help. Luke couldn't either. He dealt with everything on his own until he couldn't anymore. It's a learned pattern, cyclical self-abuse disguised as being a man.

When the truth comes out about Luke, Marcus & Scott are able to see that pattern potentially repeating itself. Not just in Dougie, but in themselves. And that's why they summon the courage to break the cycle. Boys will be boys, but boys will also be what they're taught to be, and crucially, what they teach each other to be. And by the end of our film, our boys teach each other to do the unthinkable; to talk.

But, Dougie, Scott & Marcus would never listen to a tedtalk on the subject of tender masculinity. That's an alien language. So, despite the seriousness of the themes we cover above, in the film we always do this in their language. And Marcus literally tells a girl in the film that his love language is... 'English'. Dougie's is banter. And that's the strict mother tongue of our film. No grandstanding, or hammering home, just 3 relatable idiots who think replacing a broken fire alarm by taping a packet of popcorn to the ceiling will solve the problem...



A blurred foreground of a person's face, looking down a hallway towards a door with a window. The window shows two people, a man and a woman, in a professional setting. The hallway has fluorescent lights and an 'EXIT' sign above the door.

## A FILM ABOUT MEN MADE BY A WOMAN

A lot of the films I've made have been about men's emotional lives. But every film I've ever made has one commonality; courage. Courage to be vulnerable. From being a young autistic, extremely dyslexic kid who ripped all her hair out to being an adult who's experienced some of the darker sides of humanity, I know how tempting it is to build a callous over those wounds. And how much harder it is to let them air and heal properly.

This is what Dougie does, he hides from his pain. It's why I can relate to him and why everyone can. My top priority as a director is creating an emotionally safe space for my actors. That's why I wrote a 40 page dissertation (the dyslexia never left) on the topic. That sense of playfulness, freedom and autonomy is only really possible if you provide a safety net for actors (particularly male actors) to explore their vulnerability. There's a common misconception that because autistic people show little emotion, we don't feel it. In truth we feel everything all at once and far too much. When I see a stoic man breakdown, I relate with the struggle to express emotion, the struggle to know what to do with it, and the bravery to express it anyway.

There's always been far too much gratuitous female nudity in films. I'm desperate to reverse this. Not with gratuitous male nudity, but with sincere *emotional* male nudity. I'm desperate for there to be a space for male tenderness, for male softness, a space where we could see men crying with other men. Not just hitting each other. For example, if we ever linger on Marcus' physique it will only be to see his literal scars from injecting steroids, and then to explore the emotional scars that preceded them. This is a film which has the female gaze on men discovering, befriending and nurturing their inner little boys.

B WELBY

<https://www.b-welbydelimere.com>

As a child with non-verbal autism, B felt like she'd missed the initial communication lessons all other small humans must have received. Of course, these lessons didn't exist, but she ended up learning them from an unlikely source; the pre-owned DVD cabinet. B found a safe space with these characters and soon, TV & Film became utter obsessions.

B has been working in the industry for over a decade and has made 12 short films which have shown around the world at over 90 Film Festivals, many of which were BAFTA and Oscar qualifying. She's won multiple awards including RTS best Student Film. Since graduating NFTS in 2022, B went on to direct an episode for Channel 4's 'On The Edge' series [airing 2024]. Soon after Channel 4, B was selected by Warner Bros Discovery as a directing mentee on House Of The Dragon which she worked on throughout 2023. Coming off HOTD, B was selected as 1 of 8 Filmmakers for Screen Skills 'Step Up' scheme with 104 films.

B has worked in a variety of genres but she is most drawn to Comedy Drama. B's films center around themes of acceptance and grief and often gravitate towards male friendship & vulnerability, including two of her current projects in development 'The Overwrite' [yes, this one] and 'Bodies' [TV]. Being autistic, she is also drawn to characters who feel like outsiders or observe the world differently.

SHAUN KOBRAK

The first thing 14y/o me wrote for himself was poetry - borderline sacrilege at our all-boys, suppress-your-feelings state school. I'd come up with this elaborate alibi that it was to impress girls. But girls didn't even go to our school, and I probably shouldn't have either. That poem was about the mental illness I struggled with there. And while I wouldn't discover screenwriting for a while, my best writing has always come from a place of deep vulnerability.

I still write for that 14-year-old boy now. I want boys like him, and the blokes they become, to see you can be kind and your penis won't fall off. But the last thing 14 y/o me wanted was soapboxing. I prefer carrot-cake filmmaking where something sugary smuggles in serious change. It was whilst writing about mental health, social injustice, and my own experiences of abusive relationships, that I ended up discovering my own C-PTSD and ADHD.

Fortunately those clouds only produce silver linings now, and after working as a trainee script editor on Netflix show The A-list, and graduating from NFTS in 2022, I've been lucky enough to work with brilliant directors on award-winning short films that have screened globally. Highlights include nominations and wins at multiple BIFA & BAFTA-qualifying festivals such as BUFF, EFN, and an audience award at 2023's This Is England festival where 70,000 schoolkids voted us the winner.

## TEAM & CONTACT DETAILS

B WELBY

[bwd.film@gmail.com](mailto:bwd.film@gmail.com)

<https://www.b-welbydelimere.com>

SHAUN KOBRAK

[shaun.kobrak.film@gmail.com](mailto:shaun.kobrak.film@gmail.com)

Previous project 'Breakable' short film

<https://vimeo.com/644787478/e0cdd74c51>