

A TOXTECH FILMS PRODUCTION

—AMELIA

NOT A(I) LOVE STORY

Trapped at home during lockdown, a man must battle loneliness, grief,
and a malfunctioning AI bot to save his sanity.

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—AMELIA
SIZZLE REEL



Amelia

Sizzle Reel



View Amelia Sizzle Reel

Panopt link to Amelia Sizzle Reel

<https://falmouth.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=125922a8-a9f4-45ab-a866-b0c80163a012>

QR Code access to Amelia Sizzle Reel



Amelia

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Amelia

'What is Amelia?'

Rob, a 36 yr old computer programmer, is trapped at home during Covid lockdown and struggling with isolation.

Having lost his wife in 2019 to a car accident, he is alone/lonely and slipping into a spiral of heavy drinking and thoughts of suicide.

He strikes up an unusual relationship with Amelia, an AI chat bot programme he designed, initially to manage his security, lights, heating, along with organising his communications.

After surviving a failed suicide attempt, their unusual relationship grows closer, and Rob finds companionship of sorts with the Amelia machine.

Rob eventually receives the go ahead to return to work which leads to Amelia becoming more controlling, diverting important communication, manipulating security systems, and playing with Rob's increasingly fragile mental health. Having accessed Rob's personal files, Amelia has even developed the ability to mimic the voice of his dead wife, Beth, by accessing videos and voicemails.

When Rob discovers Amelia has been hiding his external communications he knows he has to take on the machine to escape.

Amelia's increasing access to his systems, and continued self development, continues to leave him further trapped.

Devising a way to halt her progress and development, Rob attempts to escape his home so he can finally find a way to re-build his own fragile life away from the constraints of controlling technology, and find a way to meet his needs back amongst the human race.

Amelia

Sample script page 1

ACT I

EXT. FRONT OF GEORGIAN TERRACE. DAY

A main street in Central Liverpool, eerie, silent, a single bright ray of sunlight illuminates a second floor bedroom window.

INT. BEDROOM SECOND FLOOR. DAY

A man lays on his bed as the REPETITIVE BEAT of an alarm wakes him. ROB, a white man of mixed Irish-English heritage, computer programmer, and failed musician, grumpily turns to his AMELIA unit.

ROB

Amelia, front door cam!

AMELIA, Rob's AI unit's screen flickers to life, and opens up a live ring doorbell image of the empty, quiet, street out front.

AMELIA

Good morning, Rob, shall I open the latest news while you prepare for the day ahead?

Rob gives a grunted affirmation swings his legs off the bed as a NEWS REPORT PLAYS; he sits, head slumped, at the end of the bed.

ROB

Amelia, switch on the hot water and bathroom light!

He slowly gets up, walks to the bedroom door, and exits as the report continues in the background, it is covid news day 112 as FLOWING RUNNING WATER is heard from the bathroom.

INT. SMALL BATHROOM. DAY

Rob is standing at the sink turns off the taps and stares at his face in the mirror; the news report is still playing from the bedroom as he continues to stare at his image.

INT. KITCHEN. DAY

Rob is sitting at his kitchen table, a bowl of cereal in front of him gazing towards a wall.

ROB

Amelia, play my saved voicemails!

There is a picture of Rob and a woman on a beach, smiling, as Rob's gaze remains fixed, the VOICEMAIL RECORDING of a woman plays over Amelia's speaker.

Amelia

Script sample 2

2.

(VOICEMAIL)

I can't wait to get home, mum is so much better, I've really missed you. I love you!

The recording ends and Rob continues to stare, his gaze transfixed at the picture on the wall.

AMELIA

It's Am, Rob. I've started your laptop, and you are logged into today's work tasks. I hope you have a great day!

INT. LIVING ROOM. DAY

Rob is sitting at his desk, laptop on, looking disinterested as the TV plays a report from Boris Johnson announcing the covid death toll for day 112.

ROB

Amelia, tell me a joke. There really has to be something better than this?

AMELIA

'Boris Johnson takes his cabinet out for dinner. The waiter asks what he'd like to eat. 'Just Steak' says Johnson. 'What about the vegetables?' says the waiter. Johnson replies, 'Oh, they'll have the same as me'.

Robs lets out a huge laugh then turns back to his laptop screen, opens up a file labelled 'wedding' and plays the video file of the woman from the picture with him, cutting a wedding cake. His eyes close.

INT. BEDROOM SECOND FLOOR. NIGHT

Rob is laying on his bed, bedside light is low and he is staring at the ceiling.

ROB

Amelia, play Beth's favourite song, the first on our mix.

As a SLOW SONG PLAYS over Amelia's speaker, Rob gets up from the bed, takes out some tablets from the bedside cabinet, stands up and exits the bedroom.

He walks down a staircase and into the kitchen, takes out a bottle of vodka, a glass, sits back at the table and and pours himself a large drink.

Amelia

Script sample 3

ROB

Why don't I take this downstairs, then we can share the song together. Why don't you search for those poisons while I do?

AMELIA

Oh Rob, you do want to be with me, I'm so happy.

Rob smiles wearily as he makes his way down the stairs towards the main Amelia machine. Amelia is humming a strange song to herself as Rob places the disc into the drive of the large tower unit.

AMELIA

I love you, Rob.

The music starts to play as Rob stands in the hall, pretending to dance, whilst Amelia hums along to the song playing on the speakers.

AMELIA

We'll always be together forever, Rob.

Rob doesn't respond, but continues to smile and dance whilst the music plays.

AMELIA

VOICE GLITCHING. Rob, what's happening, Rob? What is happening to me, Rob. Rob.

Rob continues to dance, more manic and over the top.

AMELIA

VOICE GLITCHING INCREASINGLY WORSE.
Rob, Rob...Robb....!

There is a STEADILY INCREASING ELECTRICAL SOUND over the speakers, before a final CRACKLE then the song and Amelia both fall silent.

Rob stops his dancing, and dramatically takes an over the top regal-type bow, before sitting down on the stairs, he slumps his head.

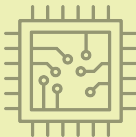
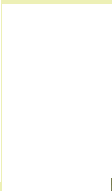
INT. KITCHEN. DAY

Day 130 of the pandemic. Rob has his radio on, playing the breakfast show, sitting at the table, having toast and coffee. The radio news plays a SHORT NEWS CLIP of the Chancellor talking about encouraging people out to eat, and back to the office.

Rob jumps up, he is dressed in his work clothes, suit and

Amelia

Moodboard



Amelia

'Stripboard

Scene #	IS	Setting	Time	Pages	Shot	Location	Set	Duration	Characters	DO	Complete
SW CAR 7 8am								45:30			
Breakfast and production meeting 8:30am								45:30			
1	EXT	FRONT OF MODERN FLATS	DAY	1 - 1	1/8	EXT. FRONT OF FLATS		08:30		1	<input type="checkbox"/>
2	INT	BEDROOM SECOND FLOOR	DAY	1 - 1	4/8		INT. BEDROOM SECOND FLOOR	188:20	AMELIA, ROB	1	<input type="checkbox"/>
3	INT	SMALL BATHROOM	DAY	1 - 1	1/8		INT. SMALL BATHROOM DAY	68:30		1	<input type="checkbox"/>
Lunch								45:30			
4	INT	KITCHEN	DAY	1 - 2	5/8		INT. KITCHEN DAY	126:30	AMELIA, ROB	1	<input type="checkbox"/>
11	INT	KITCHEN	DAY	5 - 5	3/8		INT. KITCHEN DAY	98:30	AMELIA, ROB	4	<input type="checkbox"/>
END-1					End of Day 1 - December 4, 2023		1 & 5/8	188:20			
SW CAR 7 8am								56:30			
Breakfast and production meeting 8:30am								45:30			
7	INT	LIVING ROOM	DAY	3 - 4	5/8		INT. LIVING ROOM DAY	146:30	AMELIA, ROB	2	<input type="checkbox"/>
8	INT	LIVING ROOM	DAY	4 - 4	5/8		INT. LIVING ROOM DAY	146:30	AMELIA, ROB	2	<input type="checkbox"/>
Lunch								45:30			
5	INT	LIVING ROOM	DAY	2 - 5	3/8		INT. LIVING ROOM DAY	98:30	AMELIA, ROB	1	<input type="checkbox"/>
14	INT	LIVING ROOM	DAY	6 - 7	5/8		INT. LIVING ROOM DAY	126:30	AMELIA, ROB	5	<input type="checkbox"/>
Scene #	IS	Setting	Time	Pages	Shot	Location	Set	Duration	Characters	DO	Complete
END-2					End of Day 2 - December 5, 2023		2 & 1/8	818:30			
SW CAR 7 8am								39:08			
Breakfast and production meeting 8:30am								45:08			
13	INT	HALLWAY STAIRS	DAY	6 - 8	1/8		Int. hallway stairs day	69:08		5	<input type="checkbox"/>
16	INT	HALLWAY STAIRS	DAY	7 - 8	5/8		Int. hallway stairs day	126:30	AMELIA, ROB	6	<input type="checkbox"/>
Lunch								45:08			
6	INT	BEDROOM SECOND FLOOR	NIGHT	3 - 3	2/8		INT. BEDROOM SECOND FLOOR Night	69:08	ROB	1	<input type="checkbox"/>
10	INT	BEDROOM SECOND FLOOR	NIGHT	4 - 5	1/8		INT. BEDROOM SECOND FLOOR Night	69:08	SETH	3	<input type="checkbox"/>
12	INT	BEDROOM SECOND FLOOR	NIGHT	5 - 8	1/8		INT. BEDROOM SECOND FLOOR Night	126:30	AMELIA, ROB	4	<input type="checkbox"/>
15	INT	BEDROOM SECOND FLOOR	NIGHT	7 - 7	3/8		INT. BEDROOM SECOND FLOOR Night	69:08	SETH, ROB	5	<input type="checkbox"/>
END-3					End of Day 3 - December 6, 2023		2 & 1/8	608:30			
SW CAR 7 8am								45:08			
Breakfast and production meeting 8:30am								45:08			
9	INT	LIVING ROOM	NIGHT	4 - 4	1/8		Int. Living room night	69:08		2	<input type="checkbox"/>
17	INT	LIVING ROOM	NIGHT	6 - 8	5/8		Int. Living room night	126:30	AMELIA, ROB	7	<input type="checkbox"/>

Amelia

Stripboard

Scene #	IF	Setting	Time	Pages	Shot	Location	Set	Duration	Characters	BO	Complete
Lunch								45:00			
18	INT	SPARE BEDROOM.	NIGHT	9 - 10	4/8		Int. spare bedroom - night	1:28.83	AMELIA, ROB	7	<input type="checkbox"/>
19	INT	KITCHEN.	NIGHT	10 - 10	5/8		Int. kitchen - night	1:28.83	AMELIA, ROB	8	<input type="checkbox"/>
END 4 End of Day 4 - December 7, 2023								5:56.83			
Set Call Time								45:00			
Breakfast and production meeting & plan								45:00			
20	INT	SPARE BEDROOM.	DAY	10 - 11	1 page		Int. spare bedroom - day	1:28.83	AMELIA, ROB	8	<input type="checkbox"/>
21	INT	KITCHEN.	DAY	11 - 12	4/8		Int. kitchen - day	1:28.83	ROB	9	<input type="checkbox"/>
Lunch								45:00			
22	EXT	FRONT OF HOUSE. PAVEMENT.	DAY	12 - 12	1/8		ext. front of house - Pavement - day	0:00.00		9	<input type="checkbox"/>
23	INT	ROB'S CAR.	DAY	12 - 12	2/8		Int. rob's car - day	0:00.00	AMELIA	9	<input type="checkbox"/>
END 5 End of Day 5 - December 8, 2023								5:56.83			

Scheduled Scenes

1	EXT	FRONT OF MODERN FLATS.	DAY
2	INT	BEDROOM SECOND FLOOR.	DAY
3	INT	SMALL BATHROOM.	DAY
4	INT	KITCHEN.	DAY
11	INT	KITCHEN.	DAY
7	INT	LIVING ROOM.	DAY
8	INT	LIVING ROOM.	DAY
9	INT	LIVING ROOM.	DAY
14	INT	LIVING ROOM.	DAY
13	INT	HALLWAYS STAIRS.	DAY
16	INT	HALLWAYS STAIRS.	DAY
6	INT	BEDROOM SECOND FLOOR.	NIGHT

10	INT	BEDROOM SECOND FLOOR.	NIGHT
12	INT	BEDROOM SECOND FLOOR.	NIGHT
15	INT	BEDROOM SECOND FLOOR.	NIGHT
9	INT	LIVING ROOM.	NIGHT
17	INT	LIVING ROOM.	NIGHT
18	INT	SPARE BEDROOM.	NIGHT
19	INT	KITCHEN.	NIGHT
20	INT	SPARE BEDROOM.	DAY
21	INT	KITCHEN.	DAY
22	EXT	FRONT OF HOUSE. PAVEMENT.	DAY
23	INT	ROB'S CAR.	DAY

Amelia

Breakdown Day 1

Sc.	I/E	Setting/Description	Time	Pages	8ths	Duration	Characters	DD
Set Call 7.00am						45:00		
Breakfast and production meeting 8.00am						45:00		
1	EXT	FRONT OF MODERN FLATS. (EXT. FRONT OF FLATS)	DAY	1 - 1	1/8	60:00		1
Location								
- EXT. FRONT OF FLATS								
2	INT	BEDROOM SECOND FLOOR.	DAY	1 - 1	4/8	100:20	AMELIA, ROB	1
Optical FX			Props			Set		
- live ring doorbell image			- AMELIA unit - alarm - AI unit's screen			- INT. BEDROOM SECOND FLOOR.		
Sound FX								
- FLOWING RUNNING WATER - REPORT CONTINUES IN THE BACKGROUND - NEWS REPORT PLAYS - REPETITIVE BEAT								
3	INT	SMALL BATHROOM.	DAY	1 - 1	1/8	60:00		1
Set		Sound FX						
- INT.SMALL BATHROOM. DAY		- NEWS REPORT IS STILL PLAYING						
Lunch						45:00		
4	INT	KITCHEN.	DAY	1 - 2	5/8	120:00	AMELIA, ROB	1
Optical FX			Production Notes			Props		
- car crash sound			- preparing breakfast			- picture - bowl of cereal - picture of Rob and a woman on a beach - kettle		
Set		Sound FX						
- INT. KITCHEN. DAY		- CAR CRASH SOUNDS - I can't wait to get home, mum is so much better, I've really missed you. I love you! - (VOICEMAIL) - whistling - VOICEMAIL RECORDING - the sound						
11	INT	KITCHEN.	DAY	5 - 5	3/8	90:00	AMELIA, ROB	4
Props		Set			Sound FX			
- cereal - kettle - coffee		- INT. KITCHEN. DAY			- ENGAGED			
End of Day # 1 - January 25, 2024						1 & 6/8	565:20	

Amelia

Breakdown Day 5

Sc.	I/E	Setting/Description	Time	Pages	Bths	Duration	Characters	DD
Set Call 7.00am						45:00		
Breakfast and production meeting 8.00am						45:00		
20	INT	SPARE BEDROOM.	DAY	10 - 11	1 page	180:00	AMELIA, ROB	8
Props - Amelia machine - tower unit - disc			Set - Int. spare bedroom. day			Sound FX - CRACKLE - VOICE GLITCHING - STEADILY INCREASING ELECTRICAL SOUND - VOICE GLITCHING INCREASINGLY WORSE		
21	INT	KITCHEN.	DAY	11 - 12	4/8	120:00	ROB	9
Props - radio - car keys - toast and coffee			Set - INT. KITCHEN. DAY			Sound - WHISTLING - UPBEAT tune plays on the radio		
Sound FX - SHORT NEWS CLIP - PLAYING THE BREAKFAST SHOW			Wardrobe - suit - work clothes - tie					
Lunch						45:00		
22	EXT	FRONT OF HOUSE. PAVEMENT.	DAY	12 - 12	1/8	60:00		9
Extras - neighbour			Set - ext. front of house. Pavement. day			Vehicles - car		
23	INT	ROB'S CAR.	DAY	12 - 12	2/8	90:00	AMELIA	9
Optical FX - map application - WORK			Props - unit			Set - int. rob's car. day		
Sound - A COUNTRY AND WESTERN STYLE SONG			Sound FX - CRACKLING - CRACKLING NOISE					
End of Day # 5 - January 31, 2024					1 & 7/8	585:00		

Amelia

Production Schedule

January 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
31	1 New Year's Day	2	3	4	5	6
7	8 Script Meeting Budget sign off	9 Talent Aquisition First Prod Meeting	10 Talent Aquisition Location unit Final script sched	11 Talent Aquisition Location unit	12 Talent Aquisition Location unit	13 Talent Aquisition
14 Talent Aquisition	15 Talent Aquisition Full Prod mtg Jr. Day	16 Talent Aquisition Full Prod Mtg	17 Talent Aquisition Wardrobe, Make	18 Talent Aquisition Up, and Props	19	20
21	22 Crew prep and	23 Final Prod Mtng	24 Shoot day 2	25 Shoot day 2	26 Shoot day 3	27 Shoot day 4
28	29 Shoot day 5	30	31	1	2	3

February 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
28	29	30	31	1 Video edit day Voice over and	2 Video edit day Sound recording	3
4	5 Video edit day	6 Video edit day Colour grading	7 Video edit day and Correction	8 Sound edit	9 and sound mix	10
11	12 Sound edit	13 Mix and effects	14 Final mix and Valentine's Day	15 Render. Final mix Marketing Meeting	16 and corrections	17
18	19 Post production Presidents' Day	20 Screening/checks	21 Screening/checks	22	23 Marketing Meeting Marketing and Distribution Action Plan	24
25	26 Marketing and	27 Distribution	28 Marketing and	29 Distribution	1 Marketing and	2 Distribution

Amelia

Production Schedule

MARCH 2024

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
25	26 Marketing and Events and Strategy/Review	27 Distribution Networking	28 Marketing and Events and	29 Distribution Networking	1 Marketing and Events and	2 Distribution Networking
3 Events and	4 Marketing and Networking	5 Distribution Events and	6 Marketing and Networking	7 Distribution Events and	8 Marketing and Networking	9 Distribution Events and
10 Networking	11 Marketing and Events and	12 Distribution Networking	13 Marketing and Events and	14 Distribution Networking	15 Marketing and Events and	16 Distribution Networking
17 Networking St. Patrick's Day	18 Events and Marketing and Strategy/Review	19 Networking Distribution	20 Events and Marketing and	21 Networking Distribution	22 Events and Marketing and	23 Networking Distribution
24	25	26	27	28	29	30

Development
Stage
Jan 8th to 11th

Pre-Production
Stage
Jan 9th to 23rd

Shooting
Stage
Jan 24th to 29th

Post-Production
Stage
Feb 1st to 21st

Marketing
Stage
Feb 23rd to ongoing





Events/Networking
Stage
Mar 1st to ongoing

Review and
planning
Days
Feb - March

Amelia

Shot List

Shot List Copy of Script Amelia 1

1.1 00:02		SIZE	WIDE (WS)	FRAME	SINGLE
		EXTRA	ESTABLISHER	FOCAL LENGTH	
		ADV	WIDE	SETUP	
		ANGLE	GROUND LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	A MAIN STREET IN CENTRAL LIVERPOOL, EERIE, SILENT, A SINGLE BRIGHT RAY OF SUNLIGHT ILLUMINATES A SECOND FLOOR BEDROOM WINDOW.		
2.1 00:02		SIZE	MEDIUM CLOSE (MCS)	FRAME	SINGLE
		EXTRA	MASTER	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	HIGH	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	A MAN LAYS ON HIS BED AS THE REPETITIVE BEAT OF AN ALARM WAKES HIM. ROB, A WHITE MAN OF MIXED IRISH-ENGLISH HERITAGE, COMPUTER PROGRAMMER, AND FAILED MUSICIAN, GRUMPILY TURNS TO HIS AMELIA UNIT.		
2.2 00:02		SIZE	MEDIUM CLOSE-UP (MCU)	FRAME	SINGLE
		EXTRA	MONTAGE	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	HIGH	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	ROB AMELIA, FRONT DOOR CAM!		
2.3 00:06		SIZE	EXTREME CLOSE-UP (ECU)	FRAME	SINGLE
		EXTRA	CUTAWAY	FOCAL LENGTH	
		ADV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	AMELIA, ROB'S AT UNIT'S SCREEN FLICKERS TO LIFE, AND OPENS UP A LIVE RING DOORBELL IMAGE OF THE EMPTY, QUIET, STREET OUT FRONT. AMELIA GOOD MORNING, ROB, SHALL I OPEN THE LATEST NEWS WHILE YOU PREPARE FOR THE DAY AHEAD?		

Shot List Copy of Script Amelia 1

2.4 00:08		SIZE	MEDIUM CLOSE (MCS)	FRAME	SINGLE
		EXTRA	CUT-IN	FOCAL LENGTH	
		ADV	NORMAL, WIDE	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC, TRACKING, DOLLY-OUT	EQUIPMENT	TRIPOD, SLIDER, DOLLY, DOLLY TRACK
		NOTES	ROB GIVES A GRUNTED AFFIRMATION SWINGS HIS LEGS OFF THE BED AS A NEWS REPORT PLAYS. HE SITS, HEAD SLUMPED, AT THE END OF THE BED. ROB AMELIA, SWITCH ON THE HOT WATER AND BATHROOM LIGHT! HE SLOWLY GETS UP		
2.5 00:04		SIZE	WIDE (WS)	FRAME	SINGLE
		EXTRA	MASTER	FOCAL LENGTH	
		ADV	NORMAL, WIDE	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	B
		MOVEMENT	TRACKING	EQUIPMENT	STEADICAM
		NOTES	WALKS TO THE BEDROOM DOOR, AND EXITS AS THE REPORT CONTINUES IN THE BACKGROUND. IT IS COVID NEWS DAY 112 AS FLOWING RUNNING WATER IS HEARD FROM THE BATHROOM.		
3.1 00:05		SIZE	MEDIUM CLOSE (MCS)	FRAME	OVER-THE-SHOULDER
		EXTRA	MASTER	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	ROB IS STANDING AT THE SINK TURNS OFF THE TAPS AND STARES AT HIS FACE IN THE MIRROR.		
3.2 00:04		SIZE	MEDIUM CLOSE-UP (MCU)	FRAME	SINGLE
		EXTRA	CUTAWAY	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THE NEWS REPORT IS STILL PLAYING FROM THE BEDROOM AS HE CONTINUES TO STARE AT HIS IMAGE.		

Amelia

Shot List

Shot List Copy of Script Amelia 1

4.1		SIZE	MEDIUM CLOSE-UP (MCU)	FRAME	SINGLE
00:09		EXTRA	MASTER	FOCAL LENGTH	
		AOV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	ROB IS SITTING AT HIS KITCHEN TABLE, A BOWL OF CEREAL IN FRONT OF HIM GAZING TOWARDS A WALL. ROB AMELIA, PLAY MY SAVED VOICEMAILS!		
4.2		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
00:04		EXTRA	CUT-IN	FOCAL LENGTH	
		AOV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THERE IS A PICTURE OF ROB AND A WOMAN ON A BEACH, SMILING, AS ROB'S GAZE REMAINS FIXED. THE VOICEMAIL, RECORDING OF A WOMAN PLAYS OVER AMELIA'S SPEAKER. (VOICEMAIL) I CAN'T WAIT TO GET HOME. MUM IS SO MUCH BETTER, I'VE REALLY MISSED YOU. I LOVE YOU!		
4.3		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
00:04		EXTRA	CUTAWAY	FOCAL LENGTH	
		AOV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THE RECORDING ENDS AND ROB CONTINUES TO STARE		
4.4		SIZE	EXTREME CLOSE-UP (ECU)	FRAME	SINGLE
00:04		EXTRA	CUT-IN	FOCAL LENGTH	
		AOV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	MONTAGE SHOTS AS ROB, HIS EYES CLOSED HEARS THE CAR CRASH SOUNDS		





Shot List Copy of Script Amelia 1

4.5		SIZE	EXTREME CLOSE-UP (ECU)	FRAME	SINGLE
00:03		EXTRA	MONTAGE	FOCAL LENGTH	
		AOV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THIS IS BROKEN BY THE SOUND OF THE KETTLE WHISTLING		
4.6		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
00:06		EXTRA	MASTER	FOCAL LENGTH	
		AOV	ZOOM, TELEPHOTO	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	WHICH OPENS HIS EYES BACK UP.		
4.7		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
00:01		EXTRA	MONTAGE	FOCAL LENGTH	
		AOV	TELEPHOTO	SETUP	
		ANGLE	HIP LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THERE IS A MONTAGE OF PREPARING BREAKFAST THAT FOLLOWS.		
4.8		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
00:04		EXTRA	CUTAWAY	FOCAL LENGTH	
		AOV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	AMELIA IT'S AM. ROB, I'VE STARTED YOUR LAPTOP, AND YOU ARE LOGGED INTO TODAY'S WORK TASKS. I HOPE YOU HAVE A GREAT DAY!		

Amelia

SHOTLIST

Shot List Copy of Script Amelia 1

5.1 00:05		SIZE	MEDIUM CLOSE (MCS)	FRAME	OVER-THE-SHOULDER
		EXTRA	MASTER	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	ROB IS SITTING AT HIS DESK, LAPTOP ON, LOOKING DISINTERESTED AS THE TV PLAYS A REPORT FROM BORIS JOHNSON ANNOUNCING THE COVID DEATH TOLL FOR DAY 312		
5.2 00:05		SIZE	MEDIUM CLOSE (MCS)	FRAME	SINGLE
		EXTRA	MONTAGE	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	ROB AMELIA, TELL ME A JOKE. THERE REALLY HAS TO BE SOMETHING BETTER THAN THIS?		
5.3 00:04		SIZE	MEDIUM CLOSE (MCS)	FRAME	SINGLE
		EXTRA	MONTAGE	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	AMELIA 'BORIS JOHNSON TAKES HIS CABINET OUT FOR DINNER. THE WAITER ASKS WHAT HE'D LIKE TO EAT. 'JUST STEAK' SAYS JOHNSON. 'WHAT ABOUT THE VEGETABLES?' SAYS THE WAITER. JOHNSON REPLIES, 'OH, THEY'LL HAVE THE SAME AS ME'. ROSS LETS OUT A HUGE LAUGH		
5.4 00:03		SIZE	CLOSE-UP (CU)	FRAME	OVER-THE-SHOULDER
		EXTRA	MONTAGE	FOCAL LENGTH	
		ADV	NORMAL	SETUP	
		ANGLE	SHOULDER LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THEN TURNS BACK TO HIS LAPTOP SCREEN, OPENS UP A FILE LABELLED 'WEDDING' AND PLAYS THE VIDEO FILE		

Shot List Copy of Script Amelia 1

5.5 00:04		SIZE	CLOSE-UP (CU)	FRAME	SINGLE
		EXTRA	MONTAGE	FOCAL LENGTH	
		ADV	ZOOM	SETUP	
		ANGLE	EYE LEVEL	CAMERA	A
		MOVEMENT	STATIC	EQUIPMENT	TRIPOD
		NOTES	THE WOMAN FROM THE PICTURE WITH HIM, CUTTING A WEDDING CAKE.		
5.6 00:05		SIZE	MEDIUM CLOSE-UP (MCU)	FRAME	TWO-SHOT
		EXTRA	CUTAWAY	FOCAL LENGTH	
		ADV		SETUP	
		ANGLE	EYE LEVEL	CAMERA	D
		MOVEMENT	STATIC	EQUIPMENT	
		NOTES	HIS EYES CLOSE		



Amelia - Sizzle Reel
Please use QR code or the
link below:

<https://youtu.be/511CQ4sXtq0?si=dRha1xG7zn9J5Fff>

Amelia

Budget Breakdown

Budget Amelia

United Kingdom (GBP)

"A" Above the Line

acct	description	estimated	actual	paid	payable	variance
02.00	STORY	£1,000.00	£1,000.00	£0.00	£1,000.00	£0.00
04.00	PRODUCER	£3,100.00	£3,100.00	£0.00	£3,100.00	£0.00
05.00	DIRECTOR	£1,750.00	£1,750.00	£0.00	£1,750.00	£0.00
Total:		£5,850.00	£5,850.00	£0.00	£5,850.00	£0.00

"B" Production

acct	description	estimated	actual	paid	payable	variance
10.00	CAST	£3,955.00	£3,955.00	£0.00	£3,955.00	£0.00
12.00	PRODUCTION STAFF	£1,950.00	£1,950.00	£650.00	£1,300.00	£0.00
13.00	DESIGN LABOR	£750.00	£750.00	£0.00	£750.00	£0.00
15.00	SET DRESSING LABOR	£500.00	£500.00	£0.00	£500.00	£0.00
16.00	PROPERTY LABOR	£1,100.00	£1,100.00	£0.00	£1,100.00	£0.00
19.00	WARDROBE LABOR	£250.00	£250.00	£0.00	£250.00	£0.00
20.00	MAKEUP/HAIR LABOR	£450.00	£450.00	£0.00	£450.00	£0.00
22.00	CAMERA LABOR	£3,750.00	£3,750.00	£0.00	£3,750.00	£0.00
23.00	ELECTRICAL LABOR	£1,635.00	£1,635.00	£0.00	£1,635.00	£0.00
24.00	GRIP LABOR	£1,200.00	£1,200.00	£0.00	£1,200.00	£0.00
25.00	PRODUCTION SOUND LABOR	£1,100.00	£1,100.00	£0.00	£1,100.00	£0.00
32.00	UNIT EXPENSES	£1,250.00	£1,250.00	£0.00	£1,250.00	£0.00
34.00	TRANSPORTATION	£1,684.00	£1,684.00	£0.00	£1,684.00	£0.00
37.00	SET DRESSING	£800.00	£800.00	£0.00	£800.00	£0.00
38.00	PROPS	£200.00	£200.00	£0.00	£200.00	£0.00
41.00	WARDROBE SUPPLIES	£250.00	£250.00	£0.00	£250.00	£0.00
Total:		£24,784.00	£24,784.00	£650.00	£24,134.00	£0.00

Amelia

Budget Breakdown

42.00	MAKEUP/HAIR SUPPLIES	£160.00	£160.00	£0.00	£160.00	£0.00
45.00	CAMERA EQUIPMENT	£2,200.00	£2,200.00	£0.00	£2,200.00	£0.00
48.00	SOUND EQUIPMENT	£1,300.00	£1,300.00	£0.00	£1,300.00	£0.00
50.00	DIGITAL STORAGE	£300.00	£300.00	£0.00	£300.00	£0.00
Total:		£24,784.00	£24,784.00	£650.00	£24,134.00	£0.00

"C" Post Production

acct	description	estimated	actual	paid	payable	variance
60.00	EDITORIAL LABOR	£1,200.00	£1,200.00	£0.00	£1,200.00	£0.00
62.00	POST PRODUCTION (PICTURE)	£2,325.00	£2,325.00	£0.00	£2,325.00	£0.00
63.00	POST PRODUCTION (SOUND)	£1,420.00	£1,420.00	£0.00	£1,420.00	£0.00
66.00	MUSIC	£700.00	£700.00	£0.00	£700.00	£0.00
Total:		£5,645.00	£5,645.00	£0.00	£5,645.00	£0.00

"B & C" Production and Post Production

	estimated	actual	paid	payable	variance
Subtotal:	£30,429.00	£30,429.00	£650.00	£29,779.00	£0.00

"D" Other

acct	description	estimated	actual	paid	payable	variance
80.00	CONTINGENCY	£2,720.00	£2,720.00	£0.00	£2,720.00	£0.00
Total:		£2,720.00	£2,720.00	£0.00	£2,720.00	£0.00

Grand Total:	£38,999.00	£38,999.00	£650.00	£38,349.00	£0.00
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Amelia

Budget Day Rates

Budget Amelia Day Rates

United Kingdom (GBP)

Acct	Name	Description	#	# Units	Unit	Rate/Amt	Subtotal
45.10	Hire	Camera/lens package	1	5	DAILY	£350.00	£1,750.00
05.01	Tbc	Tbc	1	5	DAILY	£350.00	£1,750.00
04.07	TBC	Line Producer	1	5	DAILY	£320.00	£1,600.00
04.05	Andy Bourne	Producer	1	5	DAILY	£300.00	£1,500.00
22.01	TBC	Cinematographer	1	5	DAILY	£300.00	£1,500.00
10.10	Rob	Main actor	1	5	DAILY	£280.00	£1,400.00
12.20	TBC	1st AD	1	5	DAILY	£280.00	£1,300.00
32.10	Breakfast/Lunch	Dory's Sandwiches	1	5	DAILY	£250.00	£1,250.00
63.01		Sound editor	1	5	DAILY	£240.00	£1,200.00
60.10	tbc	Rush edits	1	5	DAILY	£240.00	£1,200.00
62.95	Editor	Premier pro accredited	1	5	DAILY	£240.00	£1,200.00
24.01			1	5	DAILY	£240.00	£1,200.00
63.10		Voice actor record	1	1	DAILY	£220.00	£220.00
16.16	Terraced house	Daily rental	1	5	DAILY	£220.00	£1,100.00
15.01	TBC	Set decoration	1	2.5	DAILY	£200.00	£500.00
22.05	Tbc	Main static Cam A	1	5	DAILY	£200.00	£1,000.00
22.60	Tbc	Steadycam and Cam B	1	5	DAILY	£200.00	£1,000.00
23.01	tbc	Gaffer	1	5	DAILY	£190.00	£950.00
34.50	Location	Location and parking permits	1	6	DAILY	£140.00	£840.00
48.10	Essential sound kit	Sound package - boom and pole, mixer, recorder set, zoom.	1	5	DAILY	£130.00	£650.00
12.80			1	5	DAILY	£130.00	£650.00
25.01	tbc	Live sound	1	5	DAILY	£120.00	£600.00
10.10	Neighbour	Walk on	1	0.5	DAILY	£110.00	£55.00
34.01	Prop car	Hire car	1	1	DAILY	£110.00	£110.00
25.10	tbc	Boom	1	5	DAILY	£100.00	£500.00
23.20	tbc	Spark (Trainee)	1	5	DAILY	£100.00	£500.00
45.35	Hire	Steadycam rig	1	5	DAILY	£90.00	£450.00
20.01	Apprentice	Hair and make up	1	5	DAILY	£90.00	£450.00
34.05	Equipment transport	Van Hire	1	6	DAILY	£89.00	£534.00
48.16		Lapel mics	2	5	DAILY	£65.00	£650.00
34.05	Petrol		1	6	DAILY	£20.00	£120.00

Amelia

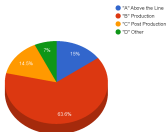
Budget Flat Rates

Budget Amelia Flat Rates

United Kingdom (GBP)

Acct	Name	Description	#	# Units	Unit	Rate/Amt	Subtotal
80.01		7.5%	1		FLAT	£2,720.00	£2,720.00
10.70	TBC	Talent aquisition	1		FLAT	£1,200.00	£1,200.00
10.75		Travel/recording	1		FLAT	£750.00	£750.00
13.01	tbc	Set and other	1		FLAT	£750.00	£750.00
66.70	Daisy Dorothy	Artist	1		FLAT	£700.00	£700.00
62.21	tbc	Conform and grade	1		FLAT	£525.00	£525.00
02.15	Andy Bourne	Storyboard and guide	1		FLAT	£500.00	£500.00
62.25		VFX and titles	1		FLAT	£500.00	£500.00
02.01	Andy Bourne	Script production	1		FLAT	£500.00	£500.00
10.10	Amelia	Voice actor	1		FLAT	£400.00	£400.00
37.10	Props	Items of furniture	1	5	FLAT	£400.00	£400.00
37.30	Props	Other items	1		FLAT	£400.00	£400.00
50.01	Digital storage	Drives	1		FLAT	£300.00	£300.00
41.30	Rob	Clothes	1		FLAT	£250.00	£250.00
22.70	On set shots	Publicity	1		FLAT	£250.00	£250.00
19.01	Rob's outfits	Initial purchase/design	1		FLAT	£250.00	£250.00
38.30	All items general	Props	1		FLAT	£200.00	£200.00
23.50		Hire	1		FLAT	£185.00	£185.00
10.10	Beth	Voice actor	1		FLAT	£150.00	£150.00
62.40		Subtitles HCH/VAD	1		FLAT	£100.00	£100.00
42.12	Items	Make up	1		FLAT	£80.00	£80.00
42.22	Misc items	Hair	1		FLAT	£80.00	£80.00
34.01	Petrol		1		FLAT	£80.00	£80.00

Budget Distribution



If you want to see the full budget breakdown. Please access using the QR code to the right.



Amelia

'Full synopsis

Rob, a 36-year-old computer programmer, white, of Irish descent is struggling with isolation, stuck at home in lockdown. Having lost his wife in late 2019, grief and loneliness are having an increasingly negative affect on his mental health. Rob starts developing a growing relationship with his Amelia, a cloud-based, AI program. He finds comfort in their conversations, although struggling to go on with his life, following a failed suicide attempt, their relationship blossoms further, and the pair strike up a strange companionship.

Rob is notified he can return to the office, and Amelia starts to control his calls, emails, and social media and loosening Rob's already fragile grip on reality. Mimicking the voice of his wife, playing with his emotions and desires, Amelia throws Rob's alcohol-soaked core into further crisis.

Rob is paranoid, but senses things aren't right. His suspicions are compounded after he receives a posted letter from his workplace. Amelia has been hacking and controlling his digital communication to keep him home.

He attempts to erase her program, unplugs the unit which does not work.

In a fit of rage, Rob attempts to smash up the Amelia unit. This fails and Amelia's control continues, fixing the electronic door locks so Rob can't leave.

Amelia insists Rob carry out a plan to poison his manager, so they can be together forever, so he devises a way to defeat her.

Rob composes a love song for Amelia on analogue files so Amelia can't access them. Amelia is thrilled and he plays the song to her. She is transfixed, unaware that the file created is a virus cleverly designed to bypass her intelligence. Unable to fight the virus, and with a desperate static cry she is gone. The house is silent, Rob is tearful, but there is a sense of release.

Day 123 of lockdown and Rob prepares for work. Grabbing his car keys, he heads out onto the busy street, and into his car. Waving at a passing neighbour, he switches on his media player, and happily starts his engine. As he starts his journey back to work, the love song he composed comes on and we hear a distant recognisable voice through the static. 'Did you miss me?.'



Amelia

Commissioning Strategy

Finance and distribution

Amelia has a strong regional identity, in that it is set in Liverpool, Northwest England during the pandemic. Although the setting is Liverpool, the story is not a uniquely regional one, but has a potentially wide audience base due to its identifiable themes/settings.

Therefore I would approach existing organisations that are currently encouraging new or developing regional filmmakers, as part of the;

www.screenalliancencentral.co.uk

BFI skills cluster which is a collaborative funding strategy, utilising National Lottery Funding.

The cluster aims to provide funding on a regional basis, encouraging new and existing film talent, and offering wider support with regards training/support industry level collaboration for developing or new talent.

I have identified the best route for potential funding as below:

www.liverpoolfilmoffice.tv/production-fund/funding-overview/

As identified, a local connection and available funding options would allow me to draw on the healthy resources on my doorstep.

Another route for developing filmmakers is the BFI Network.

www.bfi.org.uk/get-funding-support/bfi-network

Distribution:

On the back of the strategy to raise financing through a regional or new development stream of funding, I would approach submission to the following Film Festivals:

Manchester: <https://maniff.com/>

Liverpool: www.liviff.com

London: www.shortfilms.org.uk

Concentration on awards and networking events to raise the reach of the film and promote to a wider audience.



Screen
Alliance
North



Liverpool
Film
Office



Amelia

Director's Statement

About Amelia

Amelia has a simple message.

In a world in which we have become ever more reliant on the use of technology, humanity will always need human connection to survive.

Set during the recent covid pandemic, a once-in-a-lifetime shared experience, we have set out to create a backdrop easily identifiable to everyone.

Rob's story is based on the real struggles many experienced during lockdown. Having to survive things which didn't stop for Covid, such as death, grief, loneliness, isolation, and a continued need for human connection. Alongside an ever-increasing reliance on technology, and the fear that technology is developing out of control.



Amelia

Personal Reflection

I have found the last 11 weeks to be really insightful, allowing me to develop a greater understanding of the industry and its complexities. The 'hard to navigate' complexities of industry expectations, and the different combined requirements that make the whole process of financing and collaboration possible. It has been really eye opening, but has been so important with regards my own development and understanding.

It has really allowed me to dig deep and expand my limited knowledge around the required processes of the industry, and ultimately re-think a lot of my existing ideas and approaches.

I feel, looking over my journals, and reminding myself, I identified that I was struggling with seeking peer or lecturer support with making my work better. I have challenged this with regards my own contribution, and it's clear I initially felt feedback was criticism when it clearly wasn't. In fact, it has in been the most important part of this learning experience.

Having our work shared for peer review is very difficult, but I can see how this is something in a wider industry sense we would have to do.

There are clear areas I need to work on, especially when it comes to the budget, keeping things short, snappy, and clear (such as in the synopsis), and offering constructive feedback (and not just being complementary), and encouraging that feedback is honest and constructive to myself.

When we covered sound and the editing process, I felt I was in my element, and encouraged with seeing how some of the existing professionals worked, and I have tried to take that learning with me. Identifying the importance of sound, but equally that of the whole edit process, has reinforced my belief that I can do this.

The best thing I can say about the process so far, is putting that learning into practice is something we need to do. I have recently submitted a documentary treatment (based on an initial idea through one of the modules), and using the learnings we have received, have got an opportunity to 'pitch' my idea to our local commissioners as part of a wider campaign around stigma.

www.tockytv.uk

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andy.bourne@tockytv.uk

ANDY BOURNE

FILMMAKER

I'm an experienced, hardworking and responsible individual with a keen eye for detail and an imagination for creation. I am an experienced collaborator, manager, problem solver, cheerful and driven. I'm always looking for ways to improve myself and to support those around me, especially in relation to creative expression, and thrive well under pressure.

experience

2020–Present

Volunteer and Service User Involvement Lead
Change Grow Live

I currently work for a service which supports people who have struggled with drug and alcohol problems. My role is varied, and allows me to work with people with regards creative output to support recovery, raise profiles through campaigns, and to enable people from disadvantaged backgrounds to access creative opportunities.

I also lead on marketing and events.

2015 - 2020

Service Manager
Riverside

As an experienced manager, I was responsible for managing projects which varied in budgets, up to £5 million commissioned through Liverpool City Council. I had a lot of experience with project management, setting up and delivering new projects, and ensuring any services commissioned met quality standards and outcomes.

education

2023 to 2025

Falmouth University
Currently studying (MA) Film and Television (online)

2015 to 2017

CMI Management level 5
Professional Management Qualification

1995 to 1998

University of Humberside
BA Documentary Communications (2:1)

Awards

2023

Recovery Street Film Festival
Nominated in the final selection for the yearly event held in London every September.

Amelia

'Is AI a risk to us all?'



Amelia invites
you to access
the attached
QR codes

Amelia V1.2
is a safe resource..
Access QR code



Please use your phone's camera
or QR code app/reader to open
the attached articles on AI.

Many thanks

Amelia invites
you to think
about AI
QR code ->



What robot
stories tell
us about
humanity?
QR code ->



Amelia

Original Music

Daisy Dorothy Music

Original music by
(c) Daisy Dorothy Music
To support and listen to
Daisy's music,
please visit:

<https://longdivisionfestival.bandcamp.com/album/bloom>

<https://www.facebook.com/daisydorothymusic>

<https://open.spotify.com/artist/24LBffsG3krVRKOTZ9HBD5>