



MAGIC

WRITTEN & DIRECTED BY LOUISE C. GALIZIA

CANDID
BROADS
PRODUCTIONS

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LOGLINE

Young Harriet delves into the world of magic to escape the reality of a violent home life, ultimately making the abuse disappear...but for how long?

GENRE: DRAMA
BUDGET: £20,000

SYNOPSIS

Young Harriet delves into the world of magic to escape the reality of a violent home life, ultimately making the abuse disappear.

9-year-old Harriet sits on the living room rug watching TV with her two younger sisters, 5-year-old Lilly and 7-year-old Annie. They watch mesmerised as a magician gracefully winds a coin through his fingers until it disappears. They gasp. This moment of joy is interrupted by her mother's partner, who loses her temper and assaults their mother fiercely. The girls hide in a worn cardboard box, their safe space. Harriet distracts them by trying to perform the magic trick for them. As their pale faces light up, she discovers the power of this escape. The arguments continue to escalate, forcing the police and social workers to intervene.

And while they think they have gotten rid of their abuser for good, their moment of respite is short lived. Soon Harriet finds herself delving deeper and deeper into the world of magic, to escape the realities of the abuse around her, and to shelter her sisters from the fear and threat that lurks at every moment. She finds a magic book, and escapes into it's world, the cardboard box unfolding around her, and a warm flicker of light falling onto her pale face.

One day she finds herself using magic as more than just a distraction for her sisters and employs her new skills to fend off their abuser's attacks. Her well rehearsed tricks come naturally to her, and for a moment, just a split second, she thinks she has made her disappear for good.





DIRECTOR'S STATEMENT

Inspired by the social realism of Andrea Arnold's work in 'Wasp', and Innaritu's Magical realism work in 'Birdman', 'Magic' is meant to be a film of contrasts - the threadbare existence of a family coping with the constant weight of an abusive figure, but still managing to escape into another magical world. We plan to film in black and white to add texture and truth to their existence; painting a stark, disconcerting existence. But in those moments of escape, our girls will be transported to another world filled with colour, where anything is possible.

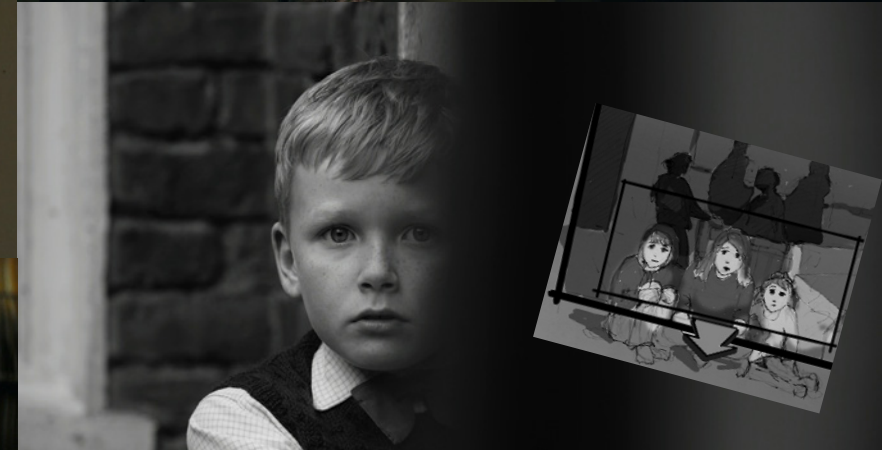
I want to evoke memories of childhood. When we believed in magical possibilities. That is the emotion that I want to bring to this film. I am constantly reminded of this sense of possibility through my own children, through the conversations I have with them, their unquestioned belief in the stories and make believe situations that make life that much more exciting. The black and white theme also plays on the question of what is real and what is the dream world. We dream in black and white, and live in colour, but for Harriet, her belief is so strong, they revert on to themselves so the dream world is her reality, while reality is only a nightmare that will soon stop existing.

Light and animation will play a major role in capturing this sense of escape. Introducing flickers of hope when Harriet begins her journey with magic, using the safety of her cardboard box to hone her skills and break from her reality. I also want to connect with the history of magical performance, using directional light as a way to evoke the theatrical lighting of old magical shows. This will also help in telling their story through their perspective. We want to make sure the focus remains on the children, therefore any adults that appear are seen through their POV, distorted, looming over them, their shadows creating angular shapes on the walls behind them. This will reinforce the nod to the old theatrical magical shows, as well as force us to see things from their perspective. Texture will also be seen through the animated stop motion origami animals that will appear in Harriet's imagination. Made out of the same material as her cardboard box, they will add a tactile quality to her imagination.

I want this film to act as a stark reminder of what some children in society go through and to give them a voice, to champion the power of their imagination, and their ability to adapt and come out the other side. It is also a story that truly encapsulates what film really means to me as a filmmaker, escaping into worlds filled with possibilities and the magical 'What if's?'. This will be the first short film that I have also written. For years I have relished the collaborative and trusting relationship between the Director and writer, but I realised that while I am proud of each and every film I have made so far, none were close enough to really encapsulate the kind of stories I want to be telling. For the first time I will be directing a film that I have also written, a film that truly represents my voice, allowing me to showcase the kind of films, and scripts that I want to be developing in the future. Films and stories that delve deeper into the emotional and psychological journey of the characters, and find new ways to represent those inner workings, those thoughts and feelings that we don't reveal to the outer world, through the power of moving images and practical props and textures to retain a realist quality to the work.

This is an ambitious film, where every element, every frame has purpose. We want to ensure that every second adds to the story, and we are ambitious in what we want to achieve.

- LOUISE C. GALIZIA
WRITER / DIRECTOR



THE WORLD



MUSIC INTENTION

"Magic"'s score will be one that taps into Harriet's powerful imagination and characterful charm. Taking inspiration from iconic children's toys of the past. The music will first present itself by paying homage to vintage music boxes and the like, utilising this classic timbre to dip the audience's toe into these familiar sounds of youth and fantasy. The score will entwine with the film's moments of vibrant colour, magic and creation, allowing these key scenes to flourish.

In stark contrast, the black and white scenes will be absent of score. Allowing for the harrowing sound world to take centre stage and, in the music's absence, feel all the more inescapable. As the narrative develops and Harriet's power grows the music too will follow and conjure itself into that of a magician's vibrant stage ensemble. In so doing, it will draw us further into her theatrical world as it builds into an unruly adolescent cacophony of wild instrumentation, energy and blooming illusion.

- HOLLIE BUHAGIAR
COMPOSER

THE MAGIC TRICKS



After having initial discussions with a working magician, we have decided to stick to this small enclosed world, referencing objects, textures and materials that can be directly found in Harriet's apartment. Therefore old toys, plastic necklaces, fake plastic coins will be used instead of real objects.

Again we are emphasising the limitations and existence of Harriet's family, so there will be no frills, no expensive toys or objects to be used. It will all come directly from what she finds around her. As her own self belief in her ability as a magician begins to develop, the objects become more ambitious and luxurious, almost out of place in the world she is in.

Her imagination will slowly start to expand, outside of her own family home, symbolising her growing belief in herself and her magical abilities.

The final choreography will allow her to swap plastic coins to real ones, incorporate light sparks and flourishes as she makes ugly, torn objects disappear, and finally bring an end to the person that has made her and her family's life so difficult over the years.

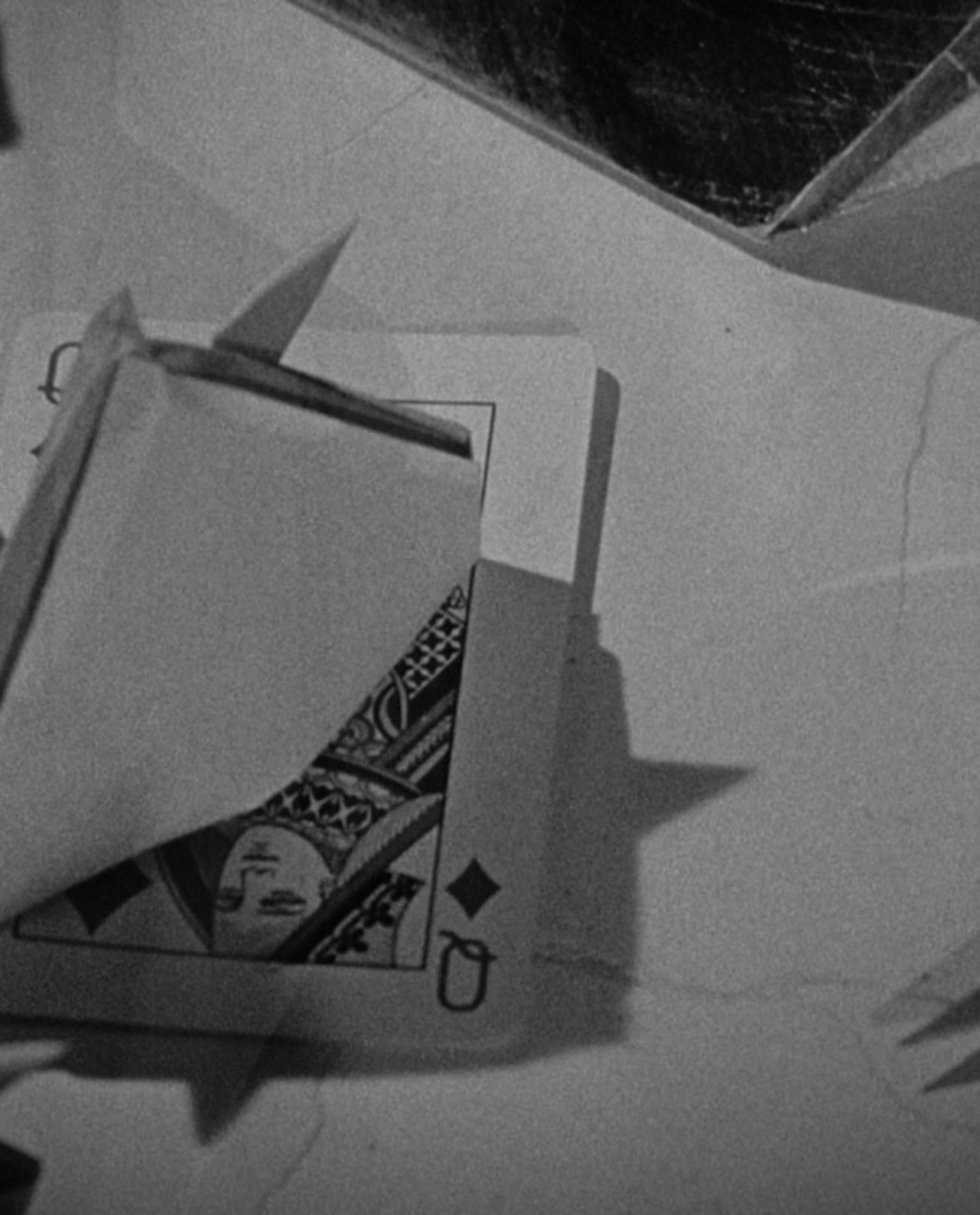
That sense of belief and hope that we see in her personal growth, becomes embodied in her magical tricks, allowing us to see her blossom and realise her full potential.

ORIGAMI ANIMALS

We wish to create a film with texture, creating a tactile quality to it - embracing the realist threadbare existence of Harriet's world. We want to emphasise how limiting and isolating her world is from the outside world. Therefore everything has to come from what she sees directly around her - including the objects she finds in her imagination.

We also wish to include a link between her 'safe space' and the objects in her imagination, therefore directly connecting the two as her means of escape. The magical world will be created through origami puppetry - developed through stop frame animation, but created in the same kind of cardboard texture that her and her sisters' box is made from. This will be the direct link to their real world, allowing Harriet to build her imagination from what she sees around her.

This will create the sense of imagination and possibilities without breaking out of Harriet's enclosed world, bringing the realist limitations from her real world back to her imagination.





THE TEAM

LOUISE C. GALIZIA

WRITER/DIRECTOR

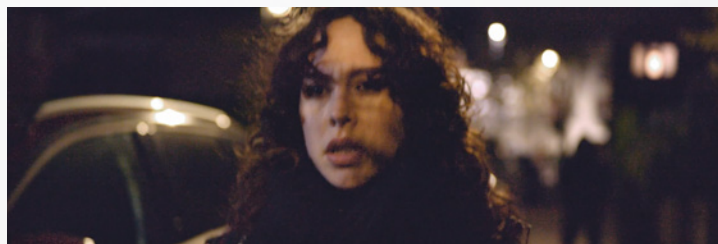
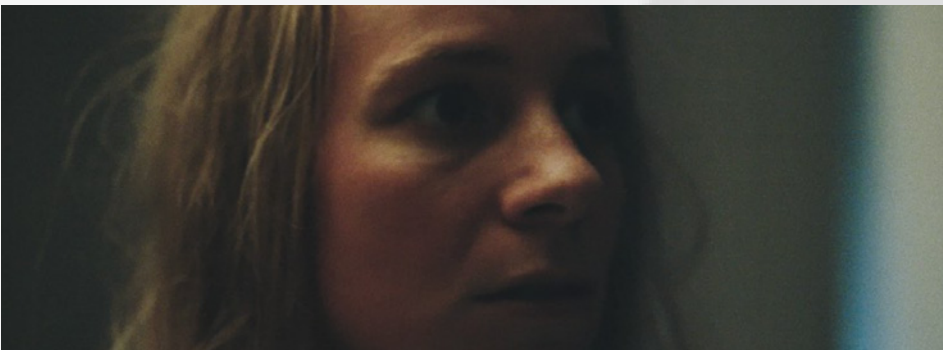


Louise is a filmmaker and fine artist based in London, UK, where she is currently in development on various short, feature and TV scripts. She grew up in Malta, first working as a designer and then working as an Assistant Director on TV and Feature films. When she moved to the UK she continued her work as an AD, before deciding to dedicate her time in developing her skills as a director.

Through her work, Louise attempts to bring the creative process she uses in her art into her film practice, focusing on research, understanding, and questioning. She strives to bring out the best of the story while ensuring the audience takes an active role in its revelation, whether it's through the play in genre or through story, the audience is always required to question, challenge and interpret the film.

In these past three years, she has began the process of writing her own scripts. This is due to her desire to focus on stories and aesthetics that she feels are truly representative of who she is as a director, and the kind of work that she wants to be creating in the future. Since making that step she has written "Magic" which won best screenplay under 10 mins at the UK film Festival, and 'South Wind' feature script that is being produced and is currently in development with Falkun films. She has also just written and directed a short promo film 'Broken Pieces' for charity One in four, in collaboration with Mediastory, which has been nominated for a smiley.

As a key member of Cinesisters, and a member of Directors UK, she has been chosen as a mentee for the Directors UK inspire 2021 scheme, being mentored by TV Director Iain B. McDonald (Shameless, Shantaram, Wayne), been selected for the prestigious Berlinale Talents Lab 2023, become a member of the EFA & BAFTA Connect and continues to explore every avenue to further her career and achieve her final goal - Directing for feature film and high end TV.





ORIANE PICK

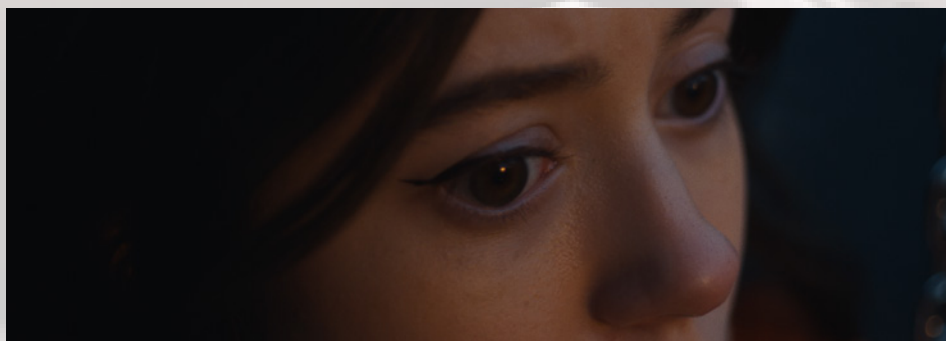
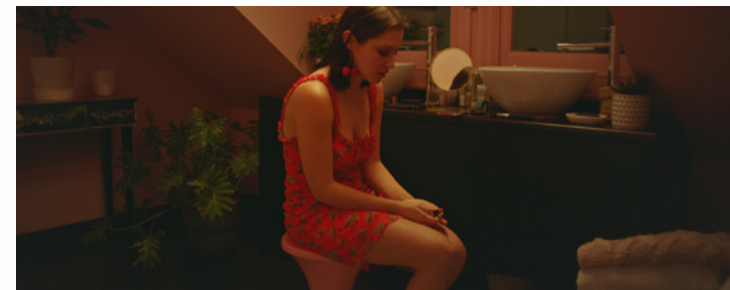
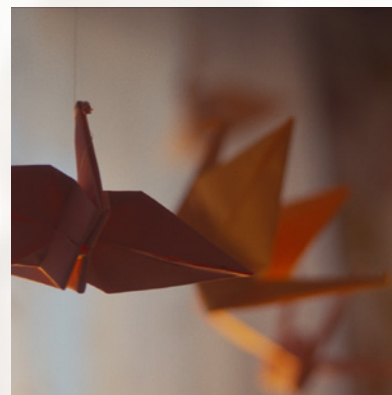
THE PRODUCER

Oriane Pick founded Candid Broads Productions in 2020, encouraging diverse female representation, in front and behind the camera. In 2023, Pick was shortlisted as one of the Film London Lodestars in the Producer category and won Business Woman of the Year at the SME Awards in 2024.

Candid Broads' upcoming features include 'To The Girl I Once Knew' starring Netflix hit show 'Supacell' Star Calvin Demba; 'Arthur & Clara' starring Aaron Pierre and in talks with Marisa Abela 'Earl Grey' starring Cesar-nominee Kim Higelin and 'Romeo & Juliet' Star Francesca Amewudah-Rivers with France 2 attached and sales agent Pulsa Content wanting the title; and 'Anatomy of the Sun' starring Antoine Olivier Pilon and Mena Suvari in collaboration with US company 222 Pictures.

Her most recent short film 'The Date' took home "Best Film" at last year's BIFA-qualifying Exit6 Festival and screened at the BFI and Aesthetica Festivals as well as Oscar-qualifying The Palace International FF. 'The Date' is in early development for a feature length story.

Pick is also working closely with female-led charity The Girls' Network giving opportunities to young girls from underrepresented backgrounds, and guiding those young women in producing a short film around micro-aggressions based on their lived experiences.



CHLOE DELEPLACE

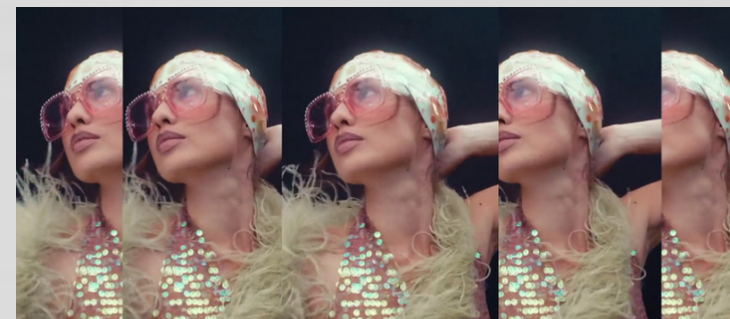
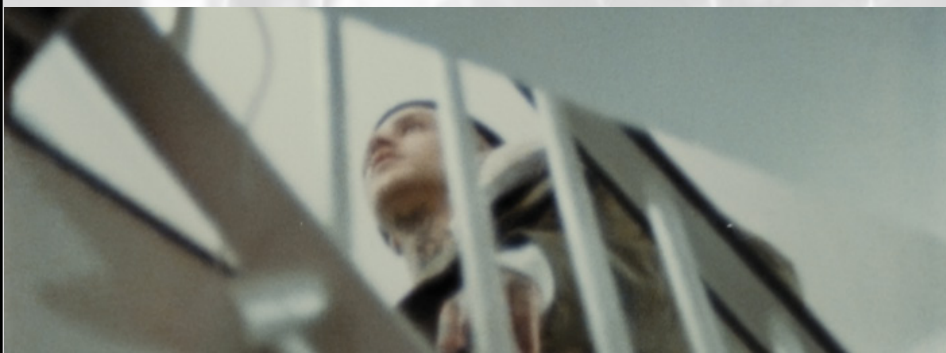
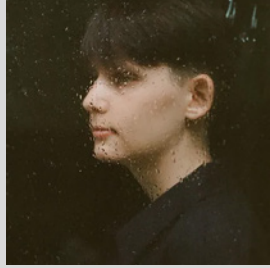
THE DIRECTOR OF PHOTOGRAPHY

Chloé is a French-American cinematographer based in London, working between France and the UK.

Born in Harvey, IL and raised in France and Vietnam, Chloé graduated from Illinois State University with a BA in International Business. In 2014, she moved to London and obtained her MA in Filmmaking from the London Film School with an emphasis on cinematography.

Chloé's work on "Some Girls" (2017) was nominated for Best Cinematography at the BAFTA-qualifying Underwire Film Festival. She received a Best Cinematography nomination at the European Cinematography Awards for her work on her first feature "Tales of the Baron" (2018).

Chloé is a member of illuminatrix rising, the ICF+C, Women Behind the Camera, and Femmes à la caméra.





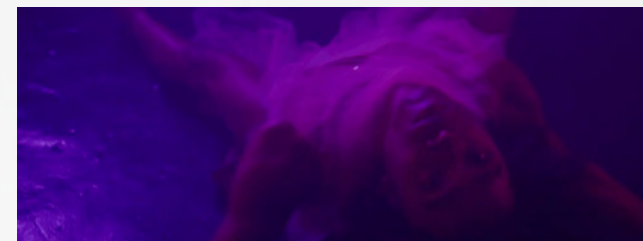
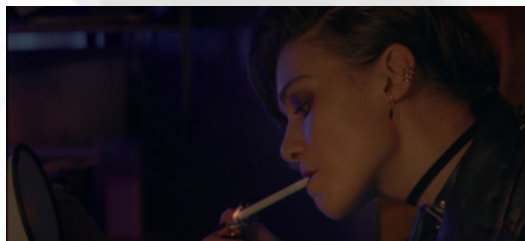
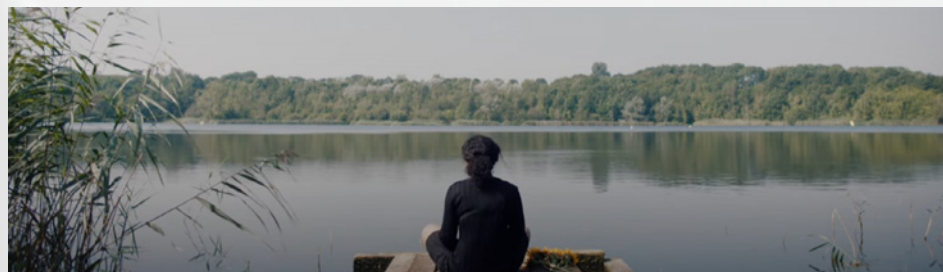
HOLLIE BUHAGIAR

THE COMPOSER

Hollie Buhagiar is a multi-award-winning Gibraltarian composer based in London, who specialises in crafting bespoke scores for film, TV and Theatre. She has worked on a plethora of projects including shorts, feature-length films and series alongside Grammy and Academy Award-winning engineers in the finest studios across London. Graduating from Leeds College of Music with first-class honours in Music production, Hollie continued on to complete a Masters at the National Film and Television School. Hollie's experience spans worldwide and includes work for the likes of Amazon, Sky, Channel 4, BFI, NOWNESS, Creative England, Tate, The Guardian, Film London, VICE and BBC.

Her projects have received critical acclaim, winning various prestigious awards, these include a Porsche Award, a Gold British Arrow, and the McLaren Award for Best British Animation, as well as being a two time Unity Awards nominee. One of her works 'Poles Apart' won the 2018 British Short Animation BAFTA. That same year, Hollie was also awarded Best Composer at the Underwire Festival after having received a total of five nominations across two years.

She was further honoured with Gibraltar's first ever Extraordinary Achievement Award for her work in the arts.





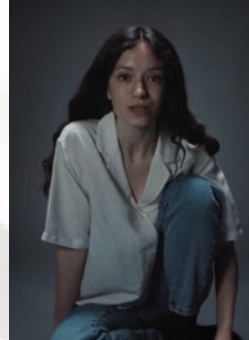
RALUCA PETRE

THE EDITOR

Raluca Petre is a British-Romanian editor, living in South London. Her work screened at the Venice Film Festival, Sundance, BFI London Film Festival, Annecy, winning an RTS Award and nominated for a BIFA.

Raluca graduated with distinction from the National Film and Television School's MA in Editing and is a Berlinale Talents and BFI NETWORK x BAFTA Crew alumna. She won Best Editing at Female Filmmakers Berlin for the short Sandstorm and was nominated in the same category at Underwire Film Festival for Beyond Beauty.

She enjoys being creative with form to shape compelling and empathetic stories, her process being one of discovery and experimentation. Her work displays an intuitive feel for rhythm and timing, drawing on her musical background. She has edited several BFI NETWORK shorts, via Film London (The Riley Sisters, Better and Roses), Film Hub Midlands (Personal Best) and Film Hub North (Half Way).





ROMANY DIVA OF MAGIC

THE MAGICIAN



Winner of the Golden Lion Award at the Las Vegas World Magic Seminar, She is named The Magic Circle Stage Magician of the Year and has won the International Brotherhood of Magicians.

Romany has also won First Prize, and one of only 200 magicians in the world invited to be a member of The Magic Circle Inner Circle with a gold star for her performance.



At this stage of her career, she is riding the success train with gigs on high-end cruise ships, private performances for Royalty including King Charles and television appearances, most recently Penn & Teller's Fool Us and numerous other top profile appearances.

In her spare time, she has turned her house into a private theatre/ studio which she opens up to the public and puts on performances, spending hours a day rehearsing new material to keep her act in tip-top shape.





THANK YOU

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