

BENEATH THE REMAINS

A FEATURE FILM BY DINA FIASCONARO





MARYLAND EASTERN SHORE



SUMMER, 1991

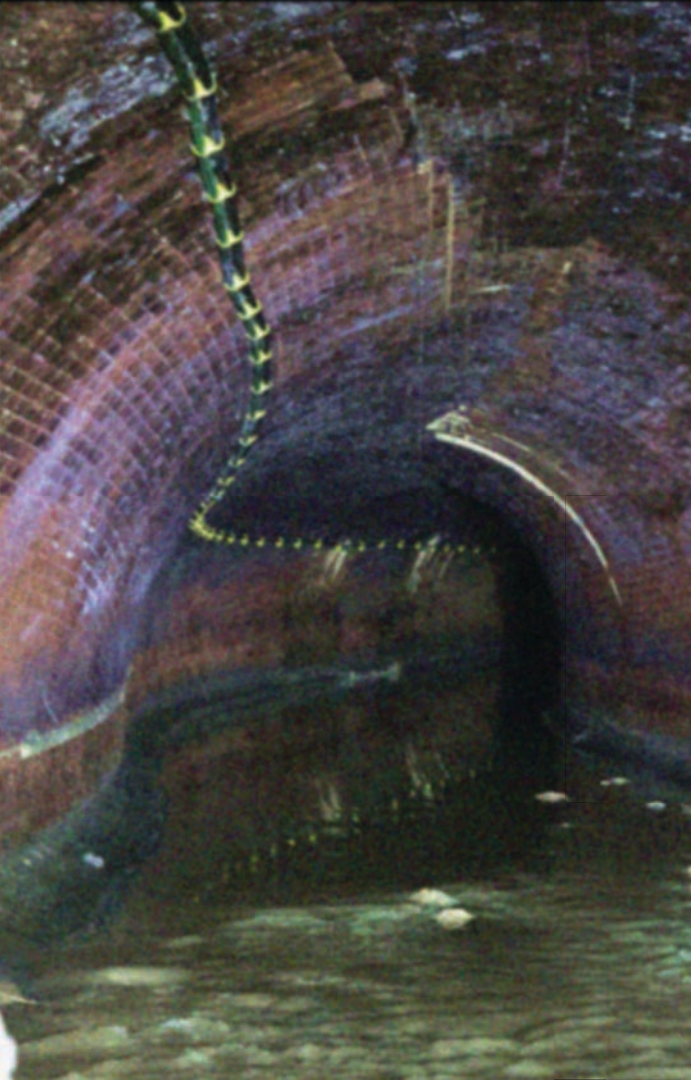
TEEN METALHEAD SISTERS **GABBY** AND **STEPH** ARE DISPLACED TO A MARSHY WASTELAND OF OLD PEOPLE WITH GUNS, COMMUNITY CENTER CHURCHES AND MISFIT TEENS, WHERE THEY HANG OUT IN AN ABANDONED BUNGALOW CALLED SATAN'S HOUSE.



A YEAR LATER, STEPH HAS DISAPPEARED.
GABBY RIDES HER BIKE AROUND,
LOOKING FOR STEPH AND AVOIDING COPS.

SHE STOPS AT HER FRIEND'S CHURCH,
AT HOME TO VISIT HER DEPRESSED MOM,
AND SATAN'S HOUSE, WHERE SHE IS
AMBUSHED BY RIVAL TEENS.





SEEN IN GLIMPSES OF THEIR PAST,
GABBY AND STEPH EXPLORE CATACOMBS,
LISTEN TO **DEATH METAL** MUSIC,
SURVIVE A NEAR DEATH EXPERIENCE IN A MOTEL ROOM
AND BEMOAN THEIR BROKEN FAMILY.





BACK AT SATAN'S HOUSE IN THE PRESENT, GABBY SITS UPSTAIRS WITH HER
SISTER'S DEAD BODY.

STEPH HAS BEEN THERE ALL ALONG, AND GABBY HAS KNOWN AND NOT SAID ANYTHING.

FROM THE DIRECTOR

Feature narrative **BENEATH THE REMAINS** (adapted from the novella by Terence Hannum) is a coming-of-age mystery about teen metalhead Gabby and the search for her older sister Steph, who has disappeared in the humid summer of their marshland home.

Although **BENEATH THE REMAINS** is based on Terence's experiences as a teen, I felt an immediate connection to the main character, as someone who is close with my sister and couldn't imagine life without her, and the themes of isolation, anxiety and otherness that I have experienced myself. One of the first things I did in adapting Terence's story was to change the main characters from male to female. As an advocate for women in front of and behind the camera, I am dedicated to telling stories about characters who aren't normally given a voice in film. I have yet to see female teen metalheads at the center of any film and look forward to exploring the music, rituals and community from a female perspective.





BENEATH THE REMAINS is inspired by films like *Hellion*, *Gummo*, *River's Edge* and *Malmhaus*. I envision it shot handheld, with long, fluid takes and a muted, earthy color palette – greens, browns and of course, black. This world is decaying, depressing and relentless, but at times full of vitality and perseverance.

Since headbanging is a symbolic and ritualistic aspect of metalhead culture, I plan to hyper-focus on those moments in the story centered around Gabby and Steph's physical, visceral reactions to death metal music. 'Profil perdu', a painting technique of framing lost or receding profiles by showcasing the back of the head, is something I plan to use compositionally; what are we not seeing or being prevented from seeing?

Story, location, sound and visuals are tied together by Locrian's music (Terence Hannum's noise-metal band), which is described as an "eclectic mixture of black metal, electronics, drone, and noise rock" and "dystopic and apocalyptic." Utilizing Terence's musical talents is a no-brainer for this project, since his music, art and writing coalesce seamlessly. Gabby and her sister would most certainly listen to Locrian "in real life", and heavy metal music is what they use to define themselves and make sense of the world with.



CASTING COMPS

GABBY

TEEN METALHEAD



Grace VanderWaal

Rowan Blanchard

Jenna Ortega

STEPH

GABBY'S SISTER



Bailee Madison



Julia Garner



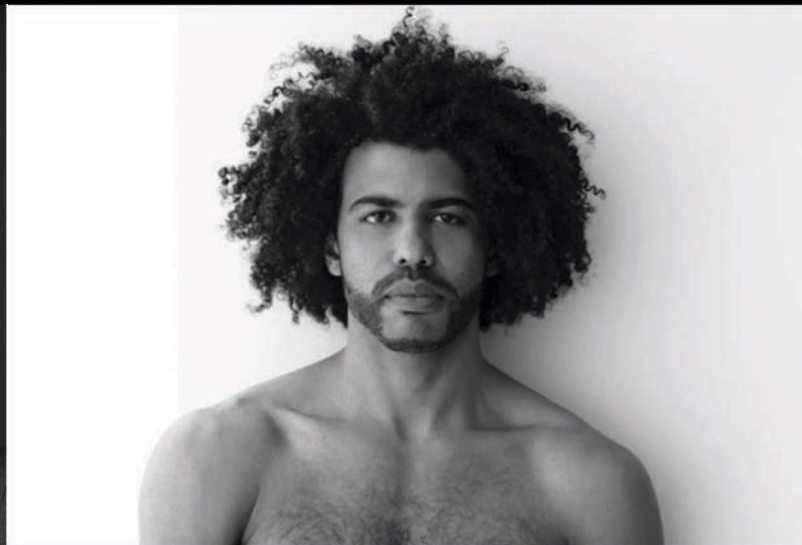
Landry Bender

ERIC

STEPDAD



Scoot McNairy



Daveed Diggs



Jake Johnson

BETH

MOM



Michelle Rodriguez



Naomi McDougall Jones



Jenn Harris

OFFICER DURKIN



Jennifer Carpenter



Lily Gladstone



Sarah Paulson

PASTOR TERRY



Henry Rollins



Will Oldham

LISA

GABBY'S FRIEND



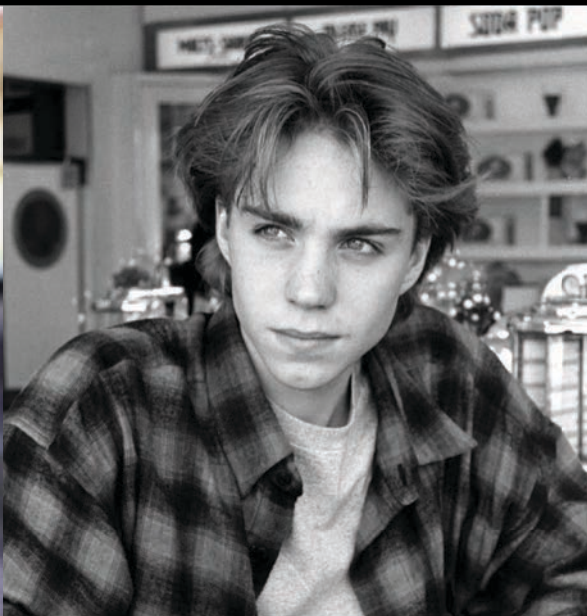
JESSICA

LISA'S SISTER



JIM

GABBY'S FRIEND/PASTOR TERRY'S SON



DAD

GABBY AND STEPH'S ESTRANGED FATHER



John Hawkes



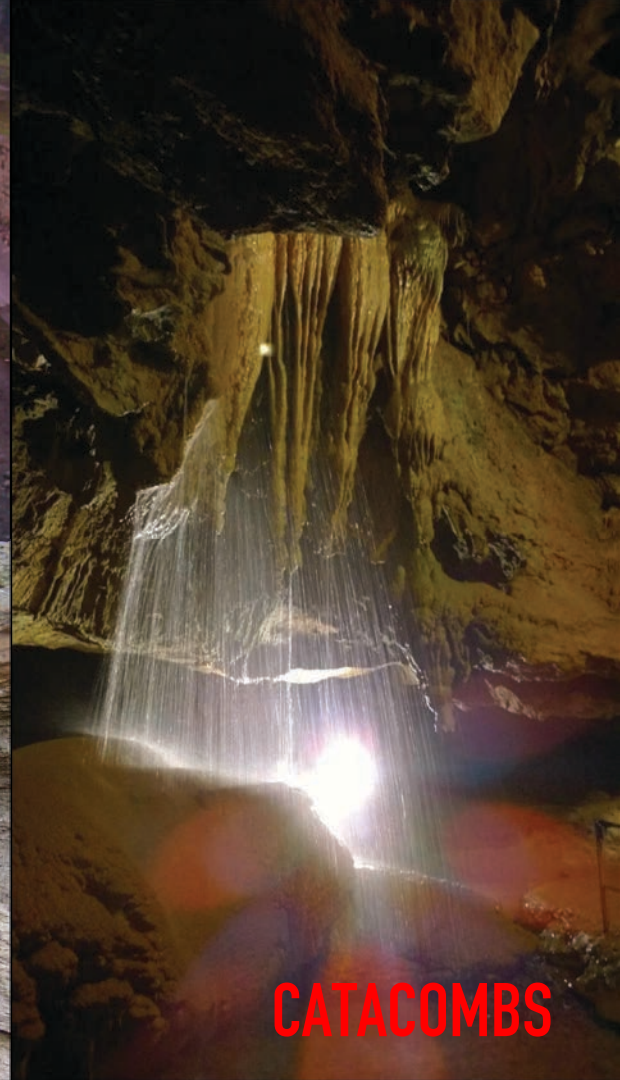
Edgar Ramirez



John Bernthal

MOOD BOARDS





CATACOMBS



CHURCH



SATAN'S HOUSE - EXT



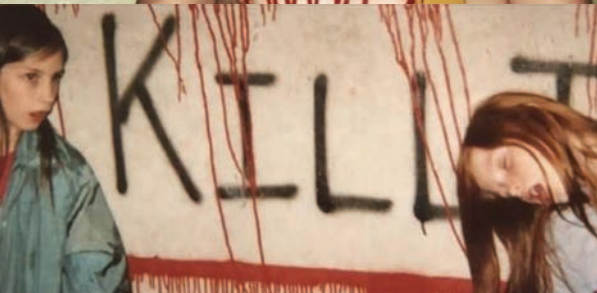
SATAN'S HOUSE - INT



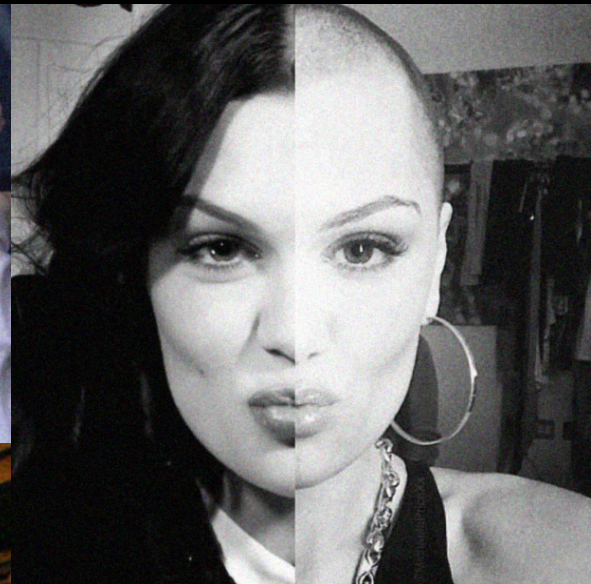
BEDROOMS







FRIENDS





GUMMO



HESHER



MALMHAUS



SUBURBIA



THIS IS ENGLAND

COMP FILMS

THE FILMMAKERS



DIRECTOR

DINA FIASCONARO is a Baltimore screenwriter and film director, recently named a finalist for the 2019 Baker Artist Award. Her feature documentary, *Moms and Meds: Navigating Pregnancy and Psychiatric Medication*, is available on Amazon, and her short film, *Commercial for the Queen of Meatloaf*, was funded by the Saul Zaentz Innovation Fund in Film and Media at Johns Hopkins University and has screened at over 25 festivals. Dina recently completed a feature screenplay, *Days in the Wake*, as a resident at Dorland Mountain Arts Colony in California and Stowe Story Labs fellow in Vermont. Her short films have screened at a variety of venues and film festivals, including the Baltimore Museum of Art, and she is a recipient of the 'Generation Next' screenwriting grant for her feature script, *Beyond the Pale*. Dina has an MFA in film directing from Columbia University, and a BS in TV, Radio and Film from Syracuse University. She is co-founder and chapter leader of the Baltimore Women's Media Alliance and a member of Film Fatales, working towards gender parity in the film industry.



WRITER/COMPOSER

TERENCE HANNUM is a Baltimore based visual artist, writer, and musician who performs solo, with the avant-metal band Locrian (Relapse Records) and the dark synthpop duo The Holy Circle. He has exhibited at The Suburban (Milwaukee), TSA (Brooklyn), Guest Spot (Baltimore), Western Exhibitions (Chicago, IL), School 33 (Baltimore), Museum of Contemporary Art, Chicago, Gallery 400 at UIC (Chicago, IL), Allegra La Viola (NYC), City Ice Arts (Kansas City, MO) & Jonathan Ferrara Gallery (New Orleans, LA). His novella *Beneath the Remains* was published in 2016 by Anathemata Editions, and his body-horror novella *All Internal* in 2018 by Dynatox Ministries. His short fiction has been published by Sci-Phi Journal, Terraform (Motherboard/Vice), Lamplight, and Turn to Ash.



PRODUCER

CHRIS ERNST began his filmmaking practice studying experimental cinema under Bill Brand and Tony Conrad and garnered attention for his short films *Genealogy Project* and *I Am Sorry I Cannot Get to Sleep Because I am Homesick*, which have played numerous international festivals and art exhibitions. Chris was cinematographer for the hybrid documentary features *Audition* and *Buried Land*, which premiered at the 2013 Tribeca Film Festival. For several years Chris worked as a senior producer for MTV, after which he started his own independent production studio Bright Rectangle Films with his long-time collaborative partner, Bill Darmon. In 2013, Chris premiered his first experimental feature film, *In Carcosa*, at Anthology Film Archives with the support of a New York State Council on the Arts grant. Chris' next feature was *Corpse*, an avant-garde re-telling of Robert W. Chambers' 1895 novel of supernatural madness, *The King In Yellow*, which will premiere in late 2018. His most recent feature project is a narrative adaptation of Fritz Lieber's *The Hill and the Hole*, a supernatural tale set in the southwest, which is currently in post-production.



DIRECTOR OF PHOTOGRAPHY

SHANNON PALMER is a cinematographer who uses her unique vision to tell powerful stories in a visually-striking way. She is continually inspired by the human condition and strives to subtly create a spark of intimacy between her subjects and the audience. She enjoys working on a wide variety of projects, including narratives (*JANE*, *Commercial for the Queen of Meatloaf*), commercials, music videos, branded content, fashion films and documentaries (*Night of Too Many Stars* on HBO). Shannon has DP'd and operated for many brands including Under Armour, Planned Parenthood, VEVO (Lorde and Demi Lovato), Visit Philly (with host Tarik Trotter aka. "Black Thought" from The Roots), Volkswagen, Visit Baltimore, Saint Agnes Hospital and more. She currently calls Baltimore home but can be found frequently traveling for work.

A hand holds a spray can, likely for fire extinguishing, against a background of intense fire and smoke. The scene is dimly lit, with the primary light source being the fire on the right. The spray can is positioned diagonally, with its nozzle pointing towards the upper right. The background shows a large fire with bright orange and yellow flames and thick, dark smoke rising. The overall atmosphere is one of emergency or a controlled fire demonstration.

CONTACT

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