

TUMBLE PRESS PACK

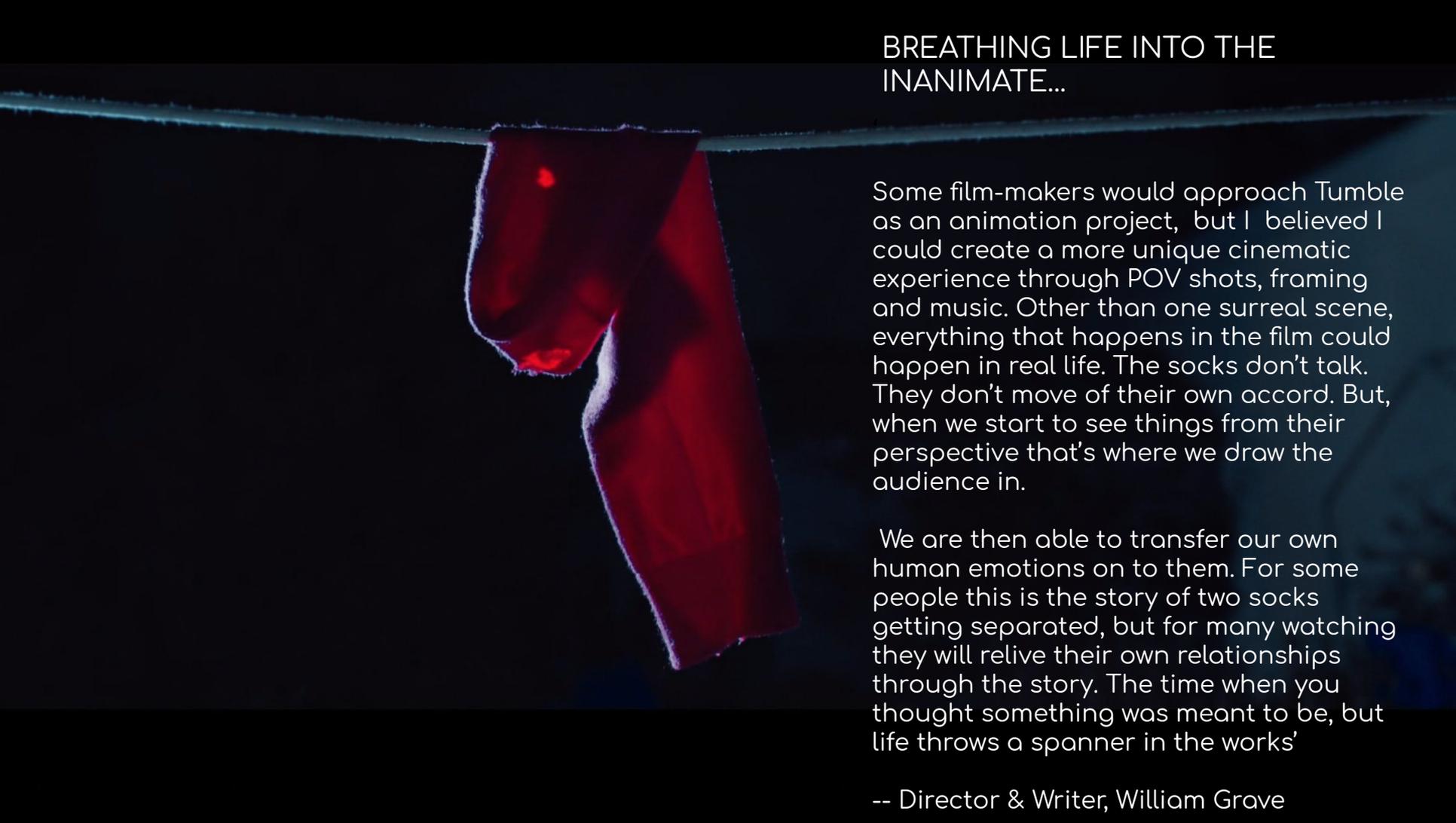


Synopsis

With music composed by the legendary Martinique singer Jean Claude Madhero, Tumble is a short inspired by the odd sock everyone has in their sock draw as two star-crossed socks get separated in the wash.

10 FAQs

- 1) £140 pounds was spent on socks in the making of this film. The film's total budget for 3.5K
- 2) The red socks with the holes in them were 'cast' just a day before the shoot after deciding that two socks with heart patterns was too cartoonish.
- 3) Having lost the Bafta winning composer Hollie Buhagiar from the project, the director fell in love with the voice of Jean Claude Madhero who was busking on the London underground. He approached him to serenade his sock film.
- 4) At the age of 70, this is Jean Claude Madhero's first venture into film composing.
- 5) This film was originally a 'break' from another epic short about a pumpkin who survives halloween on the streets with a homeless man as they try and make it to Christmas.
- 6) Tumble was shot over a total of 4 shoot days using Sony F55 and Canon K35 lenses. Delivered at 2k. Ratio 2:35:1
- 7) An old washing machine was cut in half by a plumber to create a point of view from the socks in the wash.
- 8) A dog was trained for a week to pick up socks, so it would be ready on the shoot day.
- 9) The DP put tights over the lenses to create an old vintage feel for the flash back shots.
- 10) This is William Grave's director's debut. He is pre-production of another short about another unique couple, while he still develops his Last Jackolantern film.

A pair of red socks hanging from a clothesline against a dark background. The socks are slightly wrinkled and appear to be made of a soft, textured material. The lighting is dramatic, highlighting the texture of the socks and the line they hang from.

BREATHING LIFE INTO THE INANIMATE...

Some film-makers would approach Tumble as an animation project, but I believed I could create a more unique cinematic experience through POV shots, framing and music. Other than one surreal scene, everything that happens in the film could happen in real life. The socks don't talk. They don't move of their own accord. But, when we start to see things from their perspective that's where we draw the audience in.

We are then able to transfer our own human emotions on to them. For some people this is the story of two socks getting separated, but for many watching they will relive their own relationships through the story. The time when you thought something was meant to be, but life throws a spanner in the works'

-- Director & Writer, William Grave

Influences

'Spike Jonze 'lamp' was a reference for myself, as the director brilliantly makes us feel for an abandoned lamp in his Ikea ad back in 2002'



'Bonobo's No Reason was another reference for me with low angle wide shots that make the human world feel big and imposing. With my film, I wanted to create this feeling you had taken on a sock's perspective. In Tumble, you only see people fleetingly: a glimpse of a foot and a hand approaching you. It all feels quite alien, as if you're now inhabiting the world of the socks.'



The power of Jean Claude Madhero's Music

'One man and his guitar gives this film it's raw emotion; it's reminiscent of a time past, when you would serenade your lover.

Jean Claude Madhero's voice has the power to make me cry. When he sings that last song from Tumble to you in person, it's a force of nature. I always wanted a latin influence for this story, as the music is so emotionally charged and even melodramatic, which is what you need to bring drama to the world of socks.

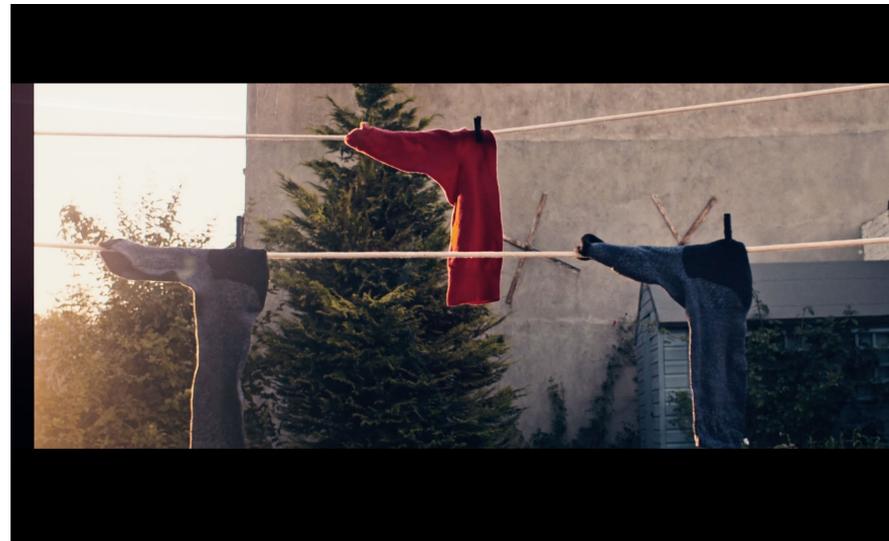
There are lots of ups and downs in film-making, and having lost one very talented composer from the project, I found someone with a unique sound that was perfect for Tumble. You learn to take the rough with the smooth, and there might be a better alternative along the way'.



A Sock's Perspective

'Directing this film, the trick was to treat socks as if they are human. If you spin around at a hundred miles an hour, you will get knocked out as they do inside the washing machine scene. When our lonely sock emerges into the light, we have what I called our Shipwreck moment: our sock has emerged from the water and it has entered a dazed state as a mirage of strange and fantastical socks appear with strange eyes and smiley faces.

A sock being put up on a line could be a mundane, every day moment, but I wanted this to feel like a true moment of suffering for our sock, which is why I used a composition reminiscent of the crucifixion. Being separated from the other sock is torture'



The Challenges

'There was no googling 'how to shoot inside a washing machine'. So we made it up as we went along. A plumber was paid to cut one in half and we span the drum ourselves to get our 'sock's perspective.

At the beginning of the scene as the machine turns on, a water tank was placed inside the cylinder and the lens was put up against the glass to create the visual effect of the water rising above us'



BIOS

Director, Writer & Producer WILLIAM GRAVE

On a small budget, William has had his work feature on BBC news, including a short he wrote called the Greenlight District about sex workers in Bristol.

From star-crossed socks to a homeless pumpkin that survives halloween, whatever he directs and writes, he strives for a 'not seen that before' moment. He's in production on his next short alongside feature film cinematographer Lorenzo Levrini and the Bafta winning composer Hollie Buhagiar. He's also developing his own feature film projects too.



Composer JEAN CLAUDE MADHERO

'I've never given up on creating art, even when I was homeless for two years in Paris... and for me this was art. When William approached me for this project, I could see the power of an original idea. It ended up being a beautiful collaboration'

Born in Martinique in 1949, his music is based on Latin American, Afro-Cubano and French influences woven together seamlessly. This mix of cultures and an original personality gives him a unique and unforgettable artistic style. Jean Claude Madhero seeks to champion this unique sound, Creole music, using it as inspiration to create new and original cabaret style performances. The music and lyrics, his own compositions linger in the imaginations of his audiences long after they are heard. Jean Claude Madhero performs successfully on stage as an individual artist and also in fusion music with many other artists.



Editor JON DEAN

'I liked the idea of playing on the notion of the "odd sock" being a dramatic tale of lovers torn apart and also the found the juxtaposition of cinematic imagery with a pair of socks quite ridiculous and funny.

The challenge was always going to be portraying emotion in an inanimate object and to keep the audience interested. As an Editor I didn't want to rely just on music to do the job of conveying emotional story-beats for us, but wanted to utilise the Eisensteinian principle of montage and the Kuleshov-effect (juxtaposed images invoking feelings that are greater than the sum of their parts) as much as possible to propel the story forward, keep the audience engaged and to elicit as much empathy as possible for our well-worn protagonists'

Jon Dean is a London based Editor that has been working for 10 years, 7 of those years in TV and 5 in Film. 4 of my comedy-drama shows have been nominated for BAFTAs, one of which won for Best Children's Comedy in November 2018. His short and feature films have played and won awards at festival internationally.



Cinematographer
JAMES HANDLEY

'I was drawn to the film's classical romantic themes told in this case from the unique perspective of socks. Using the camera as a way to bring character and life to these inanimate objects was a creative challenge I thoroughly enjoyed. Going back to shooting people after this film has been an interesting experience'



Full Credits

Director, Writer & Producer
William Grove

Editor
Jon Dean

Cinematographer
James Handley

1st AD
Matthew Critchfield

Camera Assistant
Luke Mckenna

Focus Pullers
Bethan Williams
Jack C Little

Production Assistant
Paloma Kekana



Gaffer
Ryan Twaites

Visual Effects
Oliver Abbott
Izzy Genova

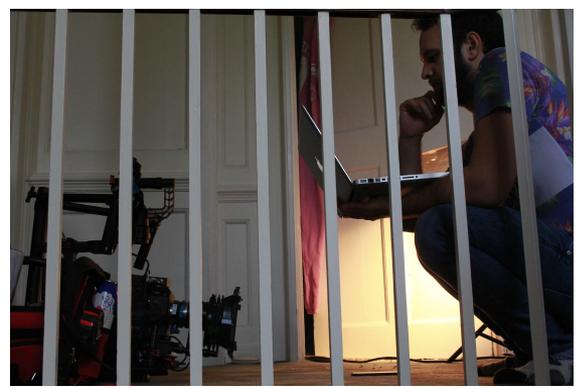
Sound Mixing
Sebastian Bailey
Luke Davies
Olley Owens

Sound Design
Ben Rabbitts
Anthony Oxley

Music editor
Daniel Wright
Jack Lowden

Composer
Jean Claude Madhero

For access to a suite of behind the scenes photos, please contact the director on willgrave@gmail.com and for any updates visit thatsockfilm.com







THANK YOU FROM THE TUMBLE TEAM