

RACHEL WRIGHT    FREDDIE MAW    LUCY HOWARD



KINDFAME PRODUCTIONS PRESENTS

# JITTERS

NO ONE WANTS A CASE OF THE JITTERS

DIRECTED AND WRITTEN BY SARA KORDAN    DIRECTORS OF PHOTOGRAPHY FRANK HAMMOND AND RAKI WOKEN    PRODUCED BY PAUL HOWARD  
EDITED BY JULIE CHILDS    COSTUME DESIGNER JEMMA ARNOLD    CASTING DIRECTOR CHRIS WILSON    EXECUTIVE PRODUCERS GIOVANNI TRIA    EXECUTIVE PRODUCERS LILI GIACCIBINO  
PRODUCTION DESIGNER JONNELLIE BOADILLA    EXECUTIVE PRODUCERS KAUSHAL ODEDRA    ASSOCIATION WITH SUTTON FILMMAKERS  
EXECUTIVE PRODUCERS BARNABAS SHARP    EXECUTIVE PRODUCERS KAREN MARTIN    ROBERT RUSSELL    PAUL WHITE

[KINDFAME.CO.UK/JITTERS](http://KINDFAME.CO.UK/JITTERS)



KINDFAME  
PRODUCTIONS

## Press Kit

# Logline

In childhood, a girl manifests her anxiety into the form of an unwanted imaginary friend. Will she be able to rid herself of this oppressive presence as an adult?

## SYNOPSIS

As a child, a girl manifests her anxiety into the form of an unwanted imaginary friend. Every time she finds herself in a situation which makes her anxious, a creepy and seemingly malevolent clown appears. The more she struggles to push him away, the stronger he gets. She has to find a way to release herself from his power in order to live her life without fear.

## Technical specifications

RUN TIME: 7 Minutes

COLOUR

STEREO MIX

ASPECT RATIO: 2.35:1

UK PRODUCTION

LANGUAGE: ENGLISH



# DIRECTOR

## Sara Jordan

After graduating with a degree in Creative Arts from Nottingham University, Sara had a successful career as an actress before taking a career break to have a family and work in the corporate world.

She has now returned to her love of the Arts and is concentrating on writing and directing, as well as acting. Her films "Pic N Mix", "Planning The Funeral", "The Tea Break", "Stuck" and "Lady What Does" have won several awards at festivals, including Best Short at the Welsh International Film Festival

Her films and theatre pieces are usually dark observational comedies based on the complexity of relationship.

She loves collaborating on projects and relishes the creative process.



# Directing Jitters



Writing “Jitters” and bringing it to life through directing it was a fantastic experience. I know a lot of people struggle with anxiety, so I wanted it to be both resonating and helpful to those who are feeling it, and for those who haven’t experienced it, enlightening as to what it’s like.

It was a big shoot to get filmed in two days and a night as it had multiple setups, but all the crew worked really hard to pull it together. Coming from an acting background, I’m pretty decisive on knowing when I’ve got the performance I want, which helps.

There were a few firsts for me on this project, using a drone, using SFX and filming guerrilla style on a train, all of which were fun. I love trying out new things as it stretches my skills and adds to my toolkit.

# Jitters - Film Critic Review

Jitters takes us into the day to day struggle of a young girl who is being pursued by a mysterious figure that seems intent on dominating her life through fear. She describes for us her history with the presence, which began suddenly when she was very little. This dark influence in her life is personified as a malevolent clown; one with deep, prominent wrinkles in his face and dark, glaring eyes, as if he is looking out from an eternal rage. He is topped off with an old fashioned bowler hat, and completes the outfit with a flashing, light up bow tie. In short, he's a terrifying presence for anyone of any age, but particularly to a youthful girl who is still prone to sleeping in between her parents whenever she's given a scare. There is nothing unusual about this type of childhood experience; so at first we are inclined to not make too much of it.

There is a voice over narration of a grown woman, telling us about it in a manner that communicates this is more significant than typical childhood fears.

She tells us when it started and the effect that it had on what we understand to be the woman's younger self. The incidents become more and more alarming, such as when the clown suddenly appears, as the young woman is trying to spend time with a new boyfriend. It can also be seen popping up on outings with her friends.

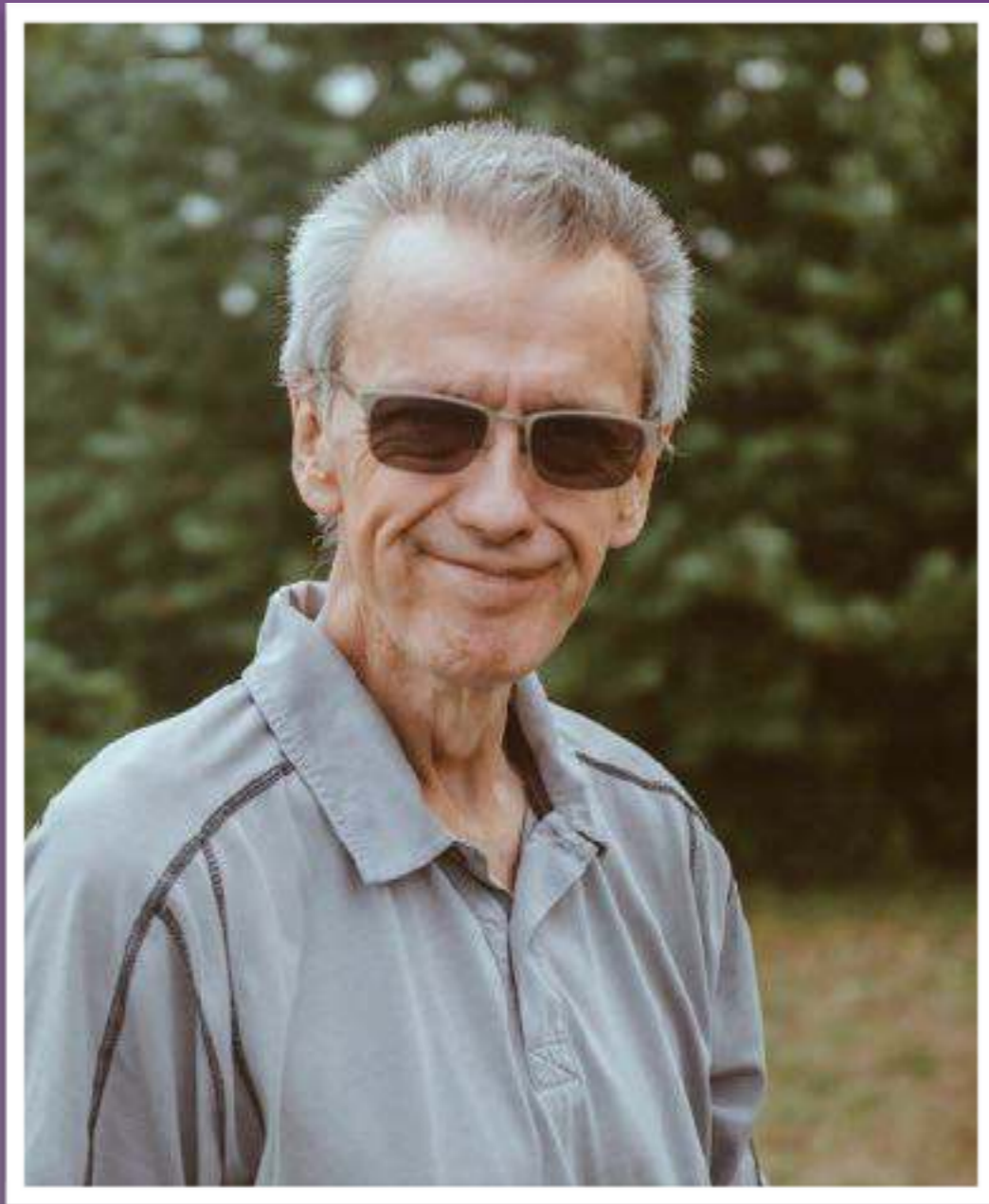
The overall sense that we get, as the immediate shock wears off, is that this vision is isolating her within all of her relationships. We can see the way in which even everyday activities, such as riding on the train, are suddenly turned into moments of fear and discomfort.

The alienating effect can finally be seen on the young woman. She pulls back from social interaction, and begins to spend most of her time laying around in her bed at home. While the clown is still there, he is no longer filling her with jolts of fright and shock. Rather, his presence is one of dread and despair. He lays idle in spaces now, just looking on at her, as if to remind her that he is and always will be there. The woman even describes him as whispering into her ear, constantly harassing her with the reassurance that he has complete control over her life. We feel the woman's frustration and torment as she describes the way in which the clown seems to get stronger any time she thinks about leaving her home. This is about the turning point in the film when we realise this is not just a horror film about creepy clowns, but has something much deeper to say about a more tangible menace.

She describes how a doctors provided her pills to help her cope with the experience, but they just seem to mute her feelings, without removing the image from her mind. She says they simply just made the figure "blurry." We see her literally struggling with the creature now, as it becomes continually more and more overbearing, and we understand that he is a manifestation of her personal anxiety. It is from a sense of deep defeat, or perhaps from just having no other available options, that the woman finally comes upon an approach that may free her from the thing that's pushed her around for all of these years. She decides to face it directly. This is not to go to war with it, but rather to simply acknowledge and be ever aware of its' presence, rather than repressing it and the feelings it brings about. Suddenly, the being is stripped of its' overpowering influence and becomes a grovelling mope, a shell of its previous insidiousness.

This brings to mind the endings we often see in horror films that use a similar approach (Freddy Krueger was conquered in similar fashion, for example), but it's through this familiarity with the horror genre, that the real experience of dealing with anxiety is made tangible. Audiences, who may find a more clinical explanation obtuse, will easily be able to understand the plight of the anxiety sufferer through this film's visceral examination of it. Bright colours and interesting compositions make the film a treat for eyes as well, as we soak in different locations with the knowledge and expectation that we'll soon be seeing the familiar menace around one of the corners. A jazzy and slightly ethereal score sets a playful mood, even when the subject matter is turning to darker feelings. The film's primary goal of capturing and making relatable the experience of this condition is, without a doubt, a great success, and keeps us entertained along the way.

# Producer Paul Howard



Having been a therapist, specialising in anxiety, for over 20 years, this film was very important to me. It represents many of the ways anxiety effects lives.

We used the image of a clown, not to highlight a phobia of clowns, but to symbolise any form of anxiety, from Agoraphobia to Zoophobia.

We want to bring hope to everyone with anxiety. We want them to realise you don't have to live with anxiety. You can learn to break free and return to a "normal" life, and be free of the feelings of fear.

# DIRECTORS OF PHOTOGRAPHY

## Frank Hammond



Jitters was an absolute blast to film. This film allowed for our camerawork to express the emotions portrayed within the film, and it was really good fun to experiment on set and get some beautiful looking shots.

I need to give a special thanks to my Gaffer, Chris Wilson for helping to shape the light in ways to create some super interesting moods. A lot of what we did was top lighting to get that “good looking bad look”. I also can’t forget to thank the rest of the crew. Films like this aren’t possible without an amazing team behind you!

## Raki Woken

Creating the look for Jitters was very much an act of balance. We did not want to present the world as is. We wanted to re-create the world as seen by someone with a specific recurring manifestation. On the one hand, her hallucination is very far from reality and feels alien to the audience. But, on the other hand, the manifestation is very real to her, so we still needed to keep it believable.

To achieve this, we used many shots in quick succession, which feel real because they change before you get the chance to reflect on how realistic or unrealistic they might be.





# PRINCIPAL CAST

## Rachel Wright

Rachel Wright played the role of the woman in Jitters and has appeared in two other We Make Films shorts 'Goodbye Danny' and 'Birthday' .

Her training includes 4 years at Stage Coach and doing both Drama for GCSE and A Level. She is also with an acting agency where she appeared in an EE commercial and she intends to do a course in 'Screen acting' at MetFilm School in London.



## Freddie Maw

Freddie Maw is an actor currently studying Theatre at the BRIT school. He is a member of the National Youth Theatre and has experience performing theatrically and musically.

Freddie is also involved in music, circus arts and dance.



# Composer

## Barnabas Sharp

Barnabas Sharp is a graduate musician with a Masters Degree in Composition from Royal Holloway, University of London.

Over the course of five years, Sharp has composed works for a number of ensembles that have received premieres at university, including being appointed as a Student Composer-in-Residence and stepped forward to score student short films in collaboration with the media department, receiving an SU award for their voluntary efforts.

A trained pianist and baritone singer, Sharp's musical portfolio features concert pieces and film scores in multiple varieties of style, tone and colour, ranging from the traditional neo-romantic to the dissonantly experimental.







KindFame Productions don't make videos for the sake of it. We aim to make films with meaning. By that, we mean that every video that leaves our editing room does the job it is meant to do.

With Jitters we were asked to highlight how it feels to have anxiety and to bring hope to those that suffer with it.

We specialise in creating imaginative ideas that can be exciting, emotional and, when appropriate, fun. We aim to stimulate viewers with a blend of exciting scripts, high-end results and unique post-production editing.







# IMPORTANT LINKS



The poster was designed by Paul Howard

Downloadable Dropbox link for Stills:  
<https://www.kindfame.co.uk/press/jitters/stills>

Downloadable Dropbox Poster link:  
<https://www.kindfame.co.uk/press/jitters/poster>

Screeners of Jitters is available upon request.

## PRESS CONTACT

Paul Howard  
paul@kindfame.co.uk  
+44 020 3637 5090  
[www.kindfame.co.uk/jitters](http://www.kindfame.co.uk/jitters)