

"OUT OF THE TOWER"

*the new legend
of Camelot*

from filmmaker
JOHN HUDDLES



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LOGLINE



The discovery in 2020 of a long-lost manuscript that radically re-imagines the mythology of King Arthur's Camelot changes the lives of everyone who reads it ... setting off a battle over money, morality, and the meaning of love itself.

THE STORY

*In the island-nation of
Mauritius ...*



... in 2020 ...





*... a young archivist
(Robbie, an expat American) ...*



*...working in a library
devoted to the island's
period as a British colony ...*

*... discovers a long-lost poem
hidden inside another document ...*



*... that radically re-imagines
the mythology of Camelot ...*



*... offering a shockingly different version of the story of
King Arthur, Queen Guinevere ...*





*... and
Sir Lancelot.*



Robbie first sets out to solve the mystery of how the sole copy of this iconoclastic manuscript made its way from Victorian England ...



IMPERIAL FEDERATION.—MAP OF THE WORLD SHOWING THE EXTENT OF THE BRITISH EMPIRE IN 1886.
STATISTICAL INFORMATION FURNISHED BY CAPTAIN J. C. R. COLOMB, M.P. FORMERLY R.M.A. BRITISH TERRITORIES COLOURED RED.

2 May 1879

32 3/4

to
Mauritius.



*An illustrator and graphic
novelist in his off-hours,
he then decides to bring
the poem back to life ...*





... by turning Pre-Raphaelite
paintings of Camelot ...




...into lifelike
holograms to
dazzle the eye ...



... and fire the mind.



A man with a beard and short hair, wearing a blue suit jacket, light blue shirt, and dark tie, is looking back over his right shoulder. He is in a brightly lit, blurred indoor environment, possibly a restaurant or office, with warm bokeh lights in the background.

But reviving the poem in question pits Robbie against his current employer, Augustin, a novelist who was born in Mauritius but raised in New York before moving back home with his Mauritian wife.

Augustin wants to suppress Robbie's discovery of the poem for professional and financial reasons ...

*Posing for the holograms himself now,
Robbie's study for Lancelot's look grows dark ...*



... as his struggle with Augustin turns increasingly vicious over whether or not to publish the poem online (in its new format as a holographic experience, made from spectacular 3D images and visual effects to attract the eyeballs of teenagers and young adults).

*At the same time, Robbie is forming necessary alliances
against Augustin. With:*



Nora: Augustin's Mauritian wife. A former cookbook author, she's now first and foremost a loving mom to their nine-year-old son, Théo, a boy who powers the plot in unexpected ways.

Lilly: Augustin and Nora's next-door neighbor in Mauritius. A refugee from London's climate, the kindhearted Lilly is in fact "Lady Lilly," an earl's daughter, though she'd die before telling you.






As narrator of the alternate Camelot mythology (the film's story-within-the-story), it's Lilly's voice that carries us from the present into the re-imagined past—and back again. Lilly also plays the pivotal role of "Queen Guinevere" in the holographic experience.

Dev: the young Mauritian librarian who helps Robbie discover the lost poem in the first place (and the story's source of comic relief).





Augustin, meanwhile, has been working for two years on his own Camelot project, a Lancelot-themed series of novels for the Young Adult demographic. This is why he hired Robbie in the first place, as a researcher. But now he's convinced that Robbie is about to steal his thunder.

Augustin believes that if Robbie posts on the internet a very modern, hologram-based version of the re-imagined Camelot storyline before he, Augustin, can publish in print his own Lancelot-themed initial book in the series, Robbie will become a media star in today's tech-driven world and inclusive cultural climate—and in so doing will wipe out interest in Augustin's old-school version of Camelot, traditional in both story and format.

Augustin fears that his very livelihood — and by extension his family's future — is threatened by Robbie's discovery.

The conflict between Robbie and Augustin is counterpointed by the story's sunny Mauritian settings ...





*... including Augustin
and Nora's house on
the beach ...*



... with the pool where little Théo spends his days.



*The sights and sounds of Mauritius
will dazzle in our film ...*











*... even while the drama among our
story's characters—leading their
modern lives in multicultural,
multiethnic, and multilingual
Mauritius—plays out.*



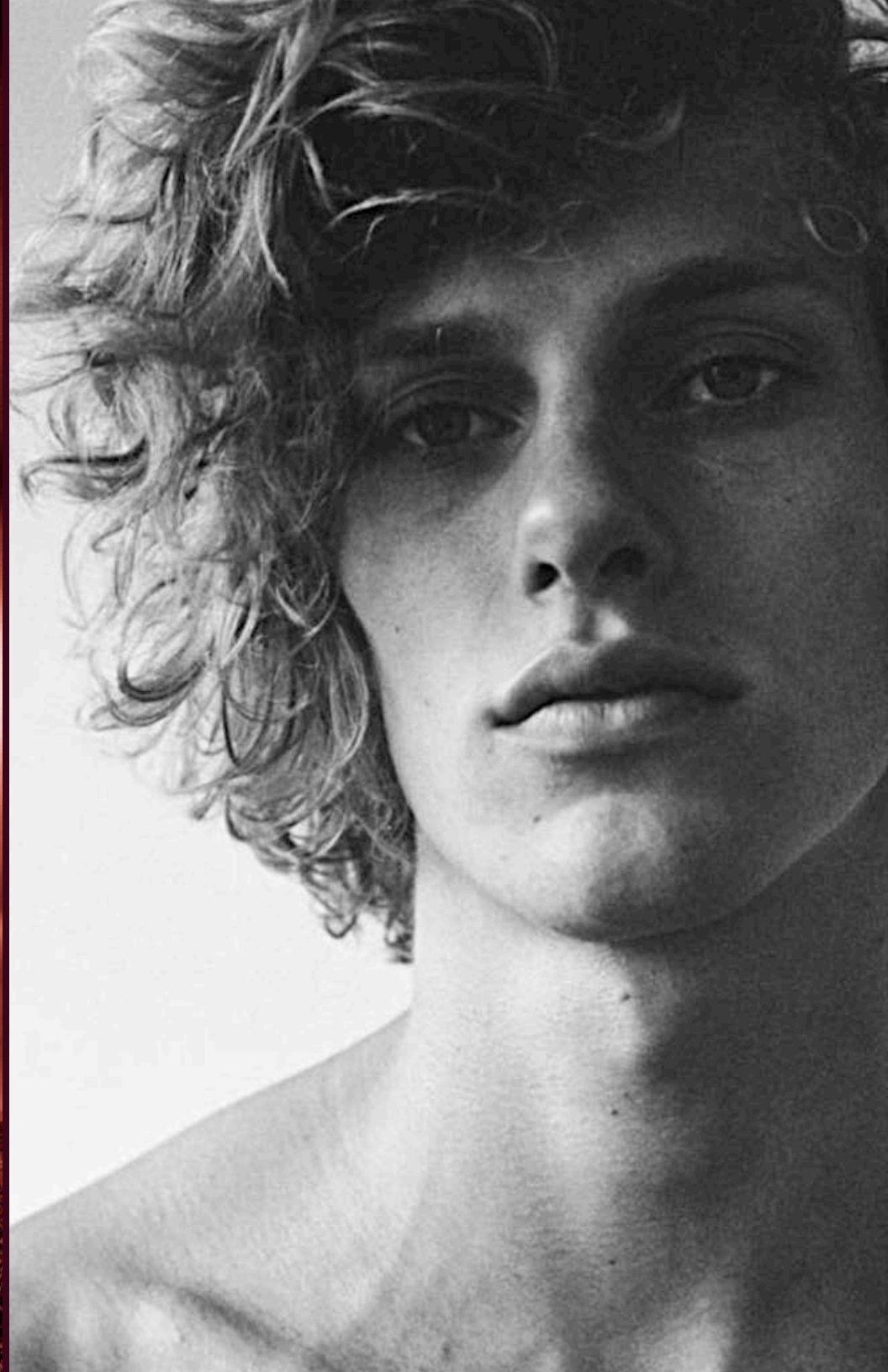
Augustin finally threatens legal action to stop Robbie, his now former researcher, from publishing the holographic experience online (since it's based on material that Robbie discovered while technically working for Augustin under a non-disclosure agreement) ...



*But by this point Robbie won't
give up his plan to post the
re-imagined version of
Lancelot of the Lake ...*



*... in which
the knight
meets a
young man
of legend
who's been
locked in a
tower under
a curse ...*





...a version
in which
Lancelot
and
Guinevere
are intimate
friends but
not lovers,
Guinevere
being the
knight's sole
confidante
and keeper
of his truth.

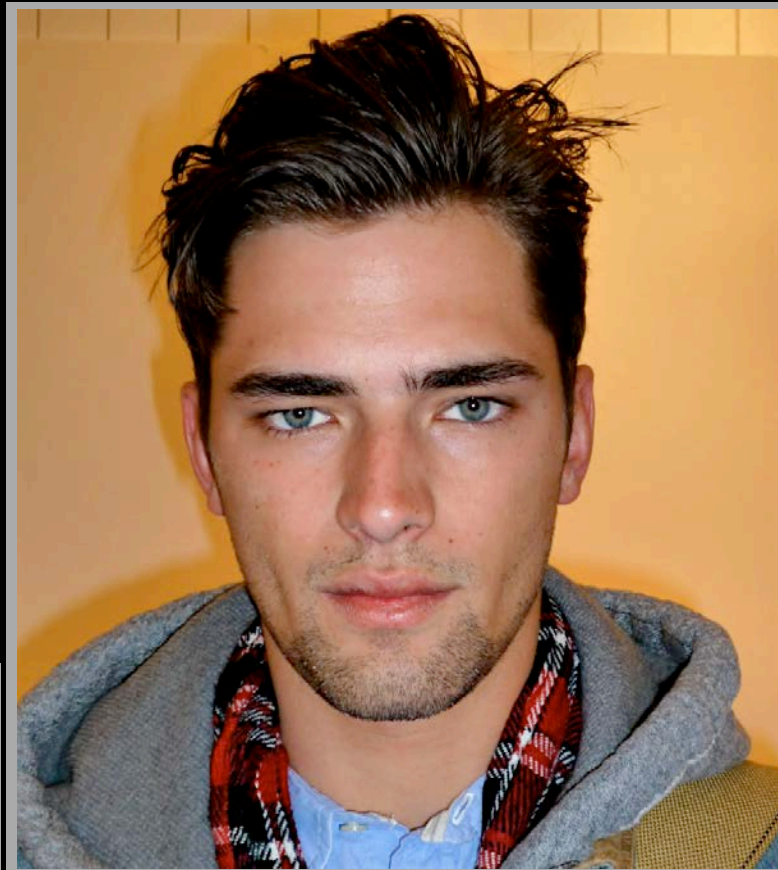


*In this version of Camelot,
the story we thought we knew
is exploded.*





The conflict between the two men speeds toward a climax as Augustin's own wife and young son are drawn into the fight, both in the present day and the mythological past ... with a final shock to Augustin's system that forces him to recalibrate everything he thought he knew about love ...



*... a shock, it turns out, that was
masterminded by Nora all along.*

*Because she alone recognized the
true (and beautiful) difference within
her family. And decided to reveal it
in the most transformative way
possible for all concerned ...*



*CULTURAL
RELEVANCE*

Robbie's determination to publish the alternate Lancelot storyline injects "Out Of The Tower" into today's cultural turf war over who has the right to decide which tales we tell ourselves in the first place ...

... and who gets to re-imagine the tales we already know.

What Robbie discovers through his battle with Augustin is that there's more room for inclusion in our stories than either of them (or most of us) had guessed.



Because young men in 2020 who don't identify as straight deserve heroes of myth who make sense to them too (as do young women) ...

... and who represent ideals of bravery and moral courage to aspire to.

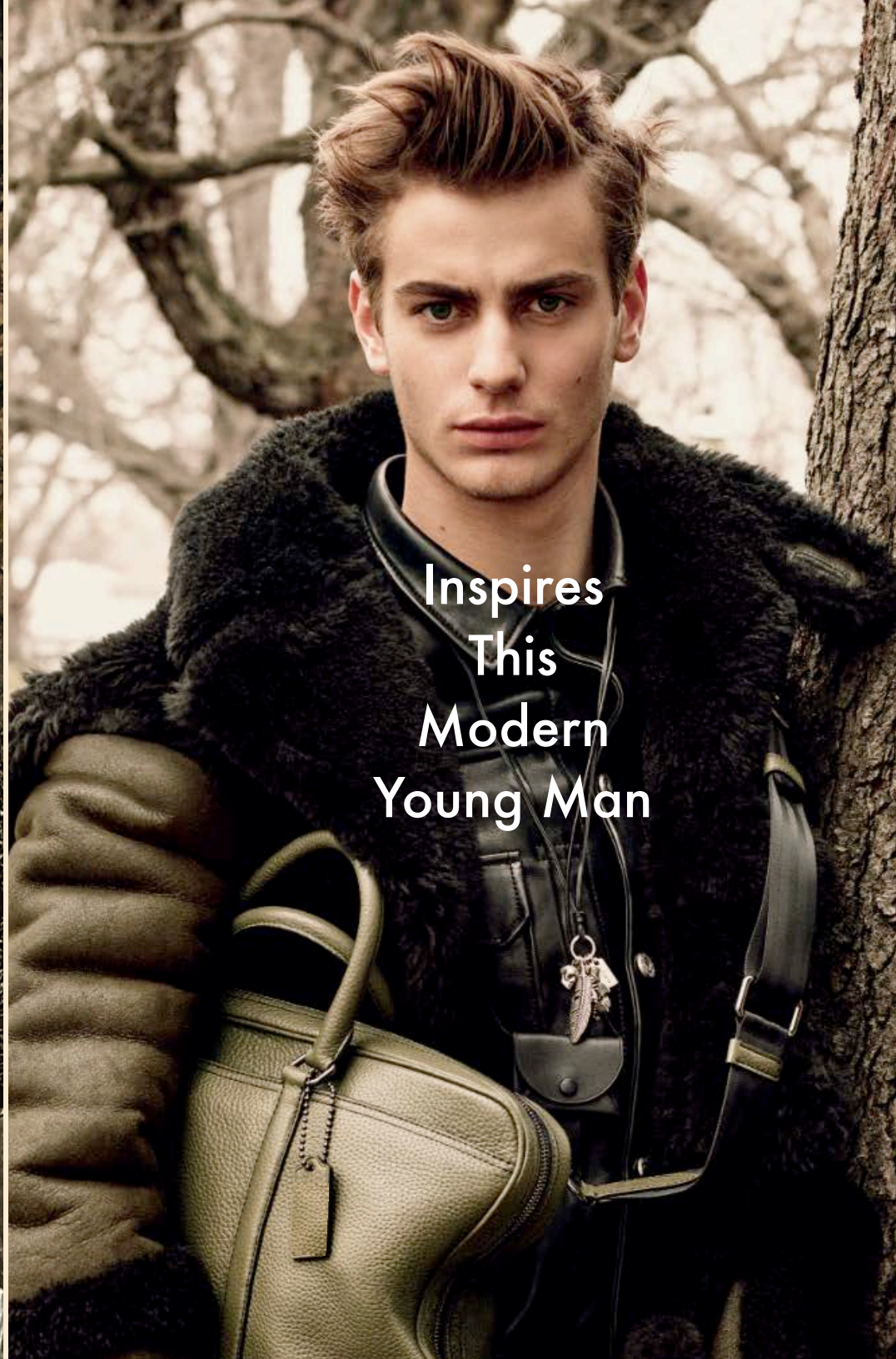
WHERE ARE THE MYTHOLOGICAL ARCHETYPES FOR THESE YOUNG PEOPLE TO MODEL THEMSELVES ON ?

**WHERE ARE
THEIR
LEGENDS ?**

*“OUT OF THE TOWER”
proposes an answer:*

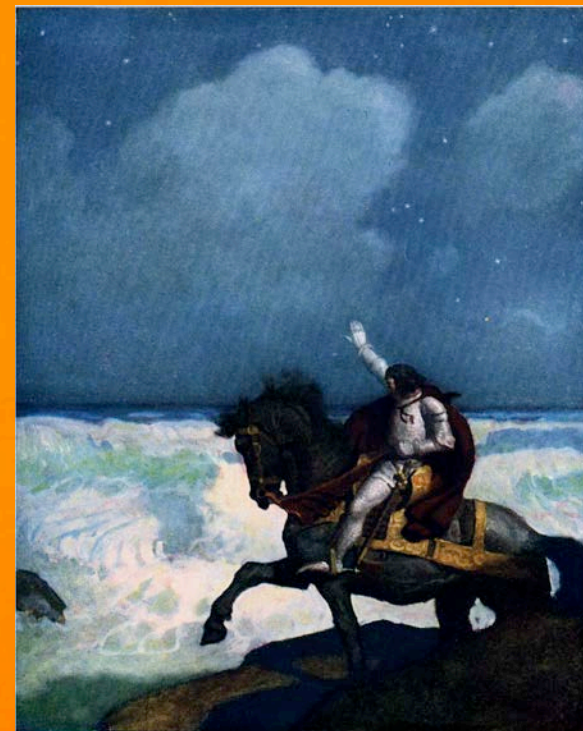
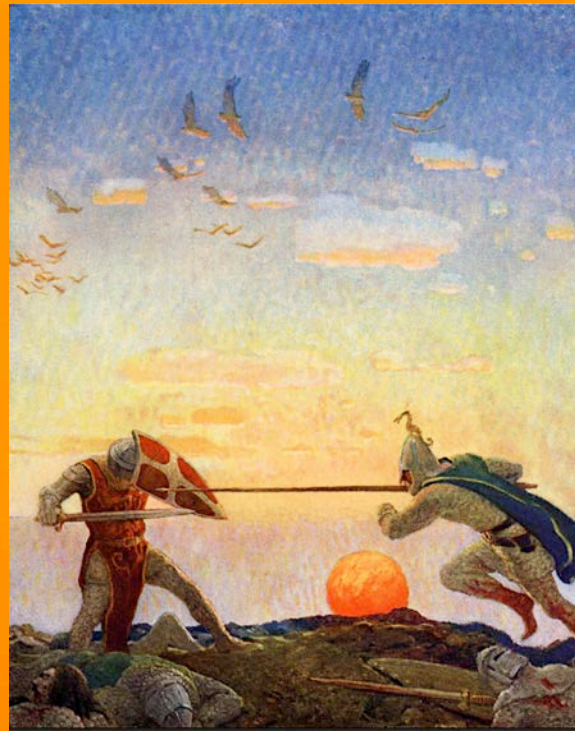


This
Re-Imagined
Medieval
Legend



Inspires
This
Modern
Young Man

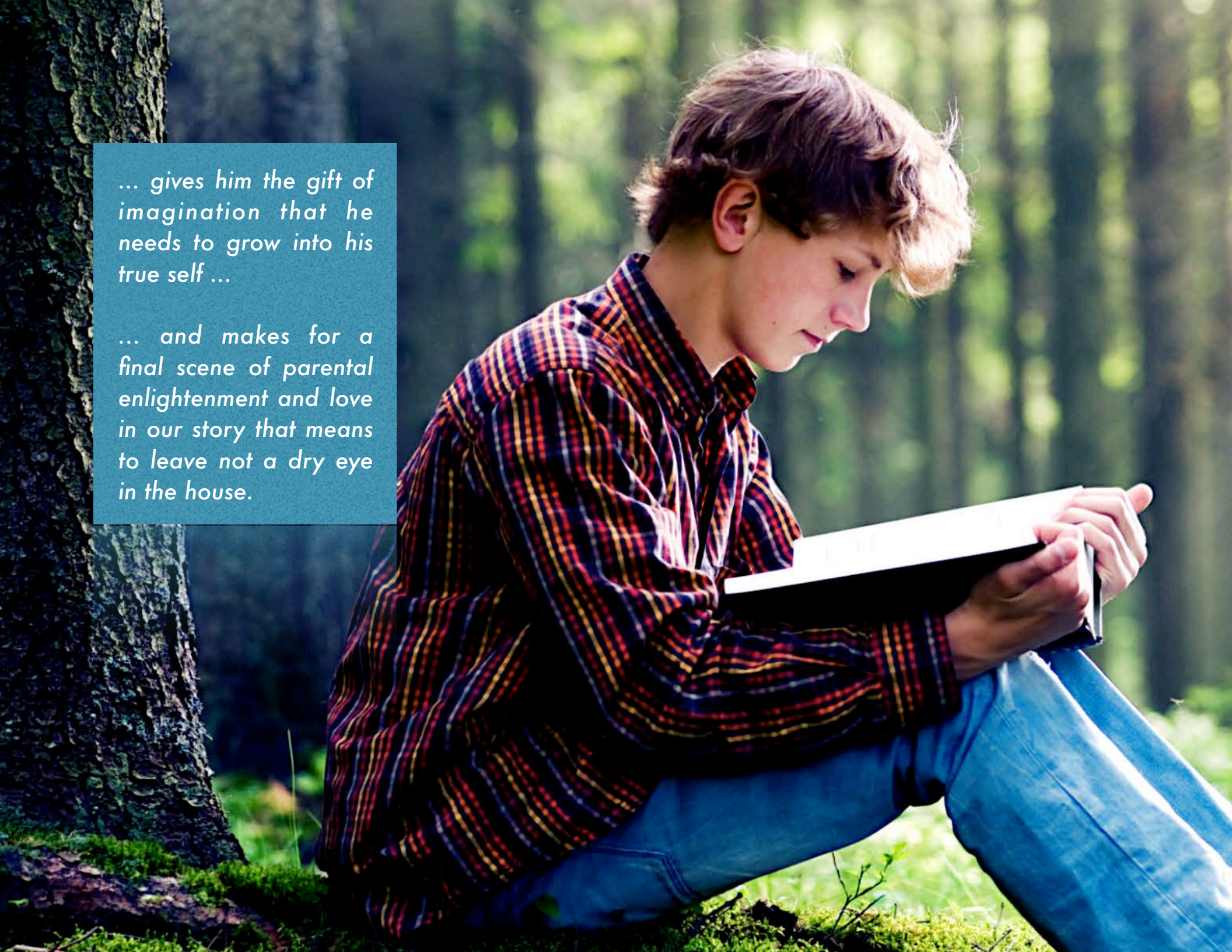
*This Lancelot Is Valiant,
Powerful, and Different
from His Peers ...*



... just like this boy is on the inside.

*Reading about a hero
that he can instinctively relate to ...*





... gives him the gift of imagination that he needs to grow into his true self ...

... and makes for a final scene of parental enlightenment and love in our story that means to leave not a dry eye in the house.

*THE CAMELOT LEGEND
AT THE HEART OF THE FILM*

*PLUS THE NEW VERSION
OF THE LEGEND*

THE LEGEND:

The long-hidden poem that Robbie discovers in our story is itself a re-imagining of the (actual) ballad, "The Lady Of Shalott" from 1842, by Alfred, Lord Tennyson, Poet Laureate of Great Britain.

Initially famous among Victorian readers, Pre-Raphaelite painters, and all fans of the Arthurian legends, Tennyson's Camelot-themed ballad has remained a favorite of writers, artists, musicians, and romantics ever since – references still show up in music videos, novels, television shows, and artwork of the 21st century. The poem's mystery and allure persist. Its fabled medievalism, powerful imagery, and psychological insight have given it an enduring cultural resonance.



In the original poem, a beautiful young woman lives hidden away in a tower on a river-island near Castle Camelot. But she's under a mysterious curse. She can never look outside directly, she can only see what's going on through a mirror that's angled at the window. She spends her days weaving supremely beautiful tapestries of whatever the mirror is reflecting, but that's as close as she gets to real life.

Until one day she sees Lancelot in the mirror: he's on the island from Camelot for the afternoon. And she's so instantly love-struck that she decides she has to look at him, not through the mirror, but with her own eyes, even though she knows the consequences. So she looks. Lancelot has no idea this is happening: he finishes his visit to the island and goes home. But afterwards the young woman feels the curse coming on.

That night she leaves the tower, finds a small boat, writes her name on the side, or really her title: "The Lady of Shalott." She then climbs in and floats by moonlight downriver to Camelot. By the time she gets there, she's dead: the curse has claimed her. King Arthur and Queen Guinevere and all the lords and ladies and knights rush out from the castle and down to the dock to see the beautiful dead girl in the flowing white dress, lying there in her boat. And Lancelot falls in love at first sight.

In our film, the long-suppressed poem that Robbie discovers (and then converts into a holographic experience for contemporary audiences) is a Victorian-era re-gendering of Tennyson's ballad. It's a young man now at the center of the story, in the same tower, under the same curse. And with the same object of desire: Lancelot. Mirroring the original version, the young man of the tower falls in love with Lancelot at first sight, though the price that he pays for looking at the knight directly is to bring on the curse, which then claims the young man's life. What Lancelot does next is the key to our story on film ...



FILMMAKER'S NOTE

This lookbook aims to give a sense of what our story is about and how it will feel on-screen, while holding back details of the plot, its several twists, and its ultimate reveal.

The film itself will be firmly rooted in 2020 and the lives of its contemporary characters. That said, it will lavish a good chunk of cinematic capital on Robbie's 3D experience bringing to life the re-imagined Camelot narrative that he uncovers.

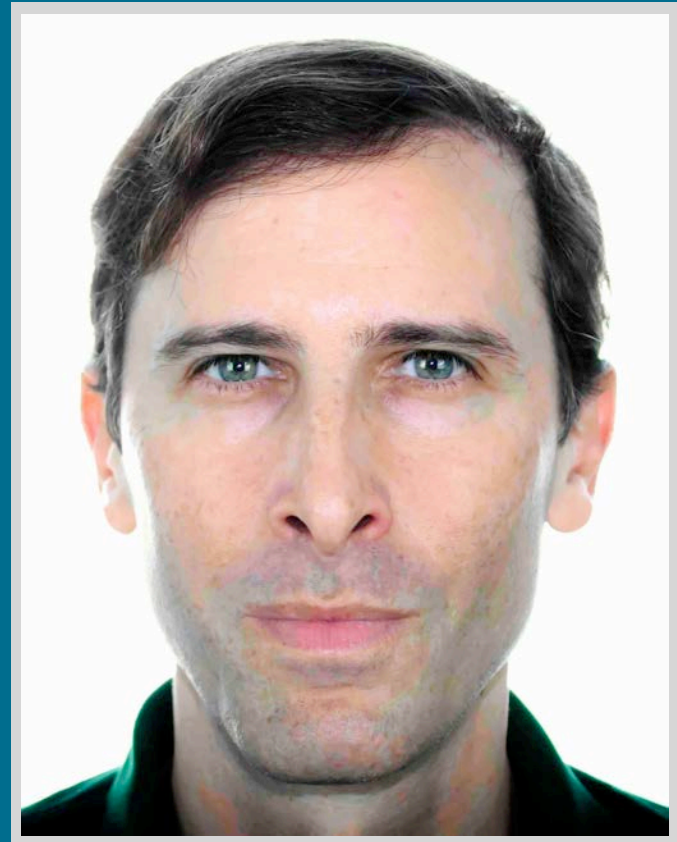
Lancelot of the Lake finding in a young man under a curse the romantic partner he despaired of ever knowing is a love story so radical and yet so elemental that it spotlights how we've circumscribed our heroes through the ages, limiting ourselves in the bargain through the tales we tell – and those we don't.

How different would we be today, how much further along, if diverse versions of the romantic archetypes from Camelot had always been part of our cultural conversation, if they had been allowed to exist ?

OUT OF THE TOWER.

A story of how we look back to find our way forward.

-JH



FILMMAKER BIO

The image shows three people in silhouette against a bright, low sun, likely at dawn. They are standing on a dark, rocky or sandy terrain. In the background, there are silhouettes of other people and structures, suggesting a film set or a group of hikers. The sky is a mix of blue and orange, indicating the time of day. The overall mood is quiet and focused.

JOHN HUDDLES:

*John wrote and directed
"The Philosophers" (2014),
released in the U.S. as
"After The Dark."
Shot on location
in Indonesia.*

*JH (at right) preparing to shoot at dawn in
the Sea of Sand beneath Indonesia's
famously active volcano, Mount Bromo.*



AFTER THE
DARK

SMART
TALENTED
BEAUTIFUL
STRANDED

PHASE 4 FILMS AND AN OLIVE BRANCH PRODUCTION PRESENTS A PHASE 4 FILMS TELEVISION PRODUCTION BY JOHN HUDDLES "AFTER THE DARK" STARRING JAMES BRADY SOPHIE GEMME DAVID SARADA THEODORE SHIMADA GUY WATKINSEY RICHIE WELSH
WRITTEN BY ANNE MCCARTHY AND KELLY GIBBELL PRODUCED BY WILLIAM PEE JONAH JOHN BARRELL AND NICHOLAS TOWLE DIRECTED BY JOHN HUDDLES CASTING BY DAVID INGRAM COSTUME DESIGNER ROBY SARANTHAKALA HAIR AND MAKEUP BY SALLAN TRAY
COURTESY OF PHASE 4 FILMS AND AN OLIVE BRANCH

www.phase4films.com

"Impressively written and directed by John Huddles ..."

" ... unusually creative and ambitious ..."

" ... packed with smart, provocative ideas ..."

-Los Angeles Times

" ... sneakily beautiful, remarkably thoughtful ..."

" ... [filled with] bravura fantasy sequences ..."

" ... [an] adventure film of ideas ..."

-Filmmaker Magazine

"Intriguing and frequently beautiful" –The Village Voice

"Admirably ambitious ... undeniably clever"

–The Hollywood Reporter

"The Wonderful Imagination of John Huddles ... richly fascinating!" –Film International

On the international festival circuit "The Philosophers" was nominated as "Best Motion Picture" at:

Sitges, Spain (the world's top festival in the fantasy genre).

And Germany's Fantasy Festival reviewed the film this way: "Be Forewarned: this clever and thrilling movie will still make you think!"

Among film bloggers and influencers, the word was:

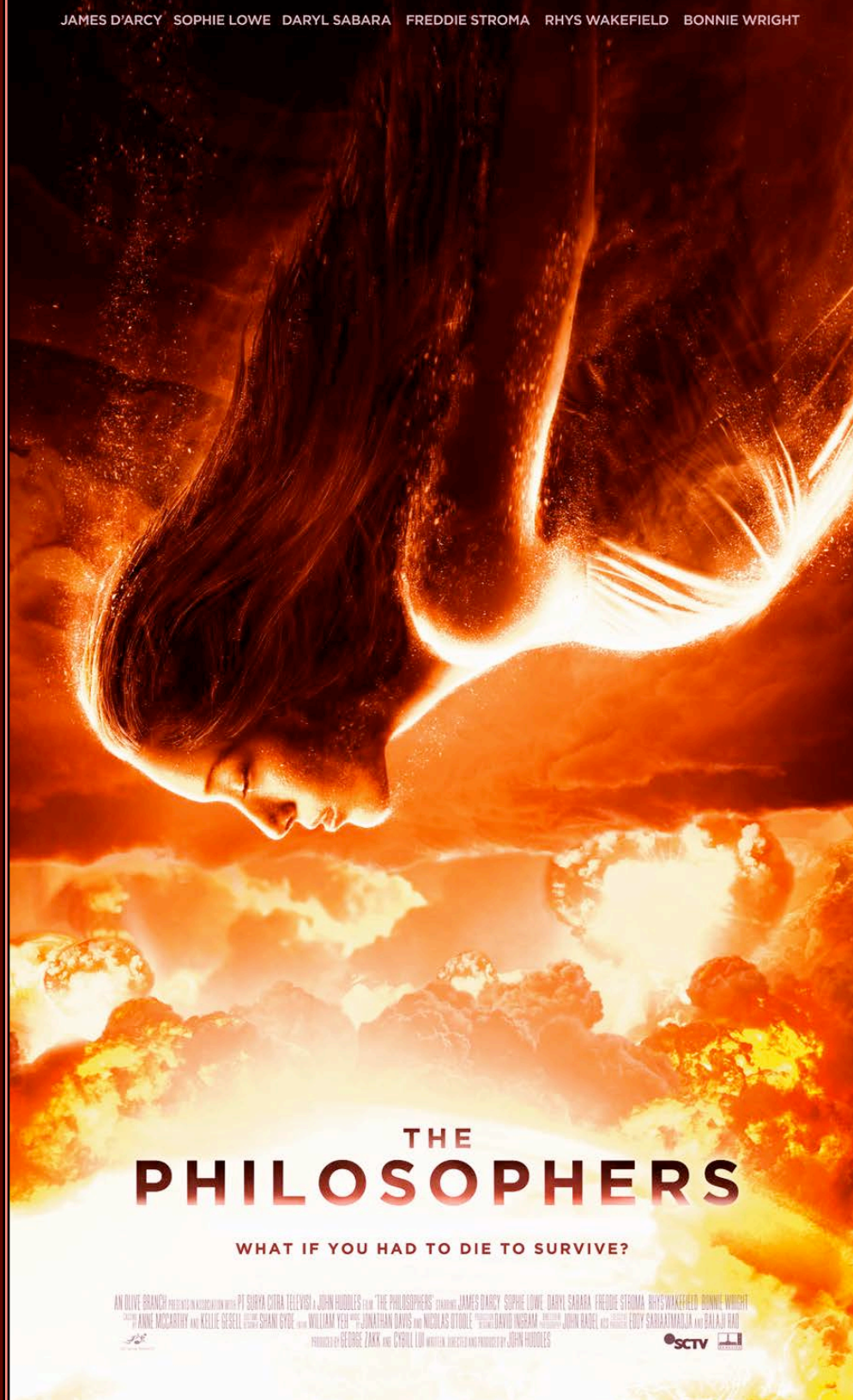
"Writer/Director John Huddles achieves a rich, dense story worth your undivided attention ..."

–WeGotThisCovered.com

"... [the] choices that Huddles makes in telling this story are precisely what distinguishes this as such a uniquely singular movie." –NextProjection.com

"... a youth-driven movie that dares to dream big."

–AisleSeat.com



JH (in green T-shirt) on location in Indonesia,
directing the cast and crew of "The Philosophers"
in 110°F.





世界の終わりに誰と生き、誰を見捨てるか?



"The Philosophers" went on to challenge and thrill teens and college kids worldwide ...

Cinta Laura Kiehl @xcintakiehlx · 9h
 Thank you for supporting @Philosophers_id! Because of your support it has become the most watched movie in Indonesia!



139 89 View more photos and videos

THE PHILOSOPHERS



"The Philosophers" featured a cast of young stars from "Harry Potter" ... "True Detective" ... "Glee" ... "Les Misérables" ... "The Purge" ... Amazon's "The Boys" ... and "Game of Thrones."

STREAM THE TRAILER HERE: <https://www.youtube.com/watch?v=39ib9n3fc20>



高新区
HI-TECH AREA

欧划影业

JH speaking at the Beijing International Film Festival (2017).





John is a graduate of the American Film Institute Conservatory in Los Angeles, as well as Johns Hopkins University's Nitze School of Advanced International Studies in Washington D.C. and Brown University in Providence, Rhode Island – where he was editor-in-chief of the school's student magazine and was named one of Brown's first ever Undergraduate Writing Fellows.

JH location scouting at the Great Wall Of China.

COMPARABLE FILMS

Closest Comps in Genre and Content:

2017



Budget: €4M

Worldwide Box Office:
\$41.8M

Nominated For Four Oscars Including
Best Picture

Won Oscar For
Best Adapted Screenplay

Nominated For Three Golden Globes

2016



Budget: \$4M

Worldwide Box Office:
\$65M

Won Oscars For
Best Picture
Best Supporting Actor
Best Adapted Screenplay

Won Golden Globe For
Best Motion Picture: Drama

2010



Budget: \$4M

Worldwide Box Office:
\$34.7M

Won Golden Globes For
Best Actress
Best Motion Picture
(Musical or Comedy)

Nominated For Four Oscars
Including Best Picture

Winning Films from Oscar Night 2019
With Comp-Relevant Themes or Lead Characters

2018



Budget: \$15M

Worldwide Box Office: \$95.9M

Nominated for Ten Oscars

Won Oscar For Best Actress

Nominated for Five Golden Globes
Won Golden Globe For Best Actress

Nominated for Twelve BAFTA's
Won Seven BAFTA's Including
Outstanding British Film Of The Year

2018



Budget: \$23M

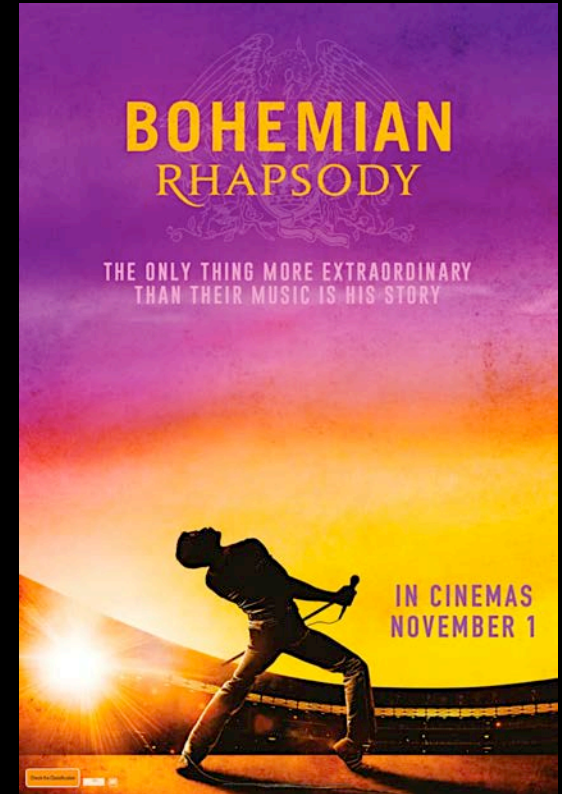
Worldwide Box Office: \$320.5M

Nominated for Five Oscars

Won Oscars For:
Best Screenplay, Best Supporting Actor,
Best Picture

Won Golden Globes For:
Best Screenplay, Best Supporting Actor,
Best Picture - Musical or Comedy

2018



Budget: \$52M

Worldwide Box Office:
\$903.6M

Nominated for Five Oscars

Won Four Oscars Including
Best Actor

Won Two Golden Globes:
Best Actor
Best Motion Picture - Drama

WWBO =
"Worldwide Box Office" Revenue

*WWBO Excludes Additional Revenue
From Streaming, Blu-Ray/DVD, etc.*

*Figures Cited From:
BoxOfficeMojo.com
pro.imdb.com
The-Numbers.com
The Hollywood Reporter*

PRODUCERS

J. TODD HARRIS: Producer

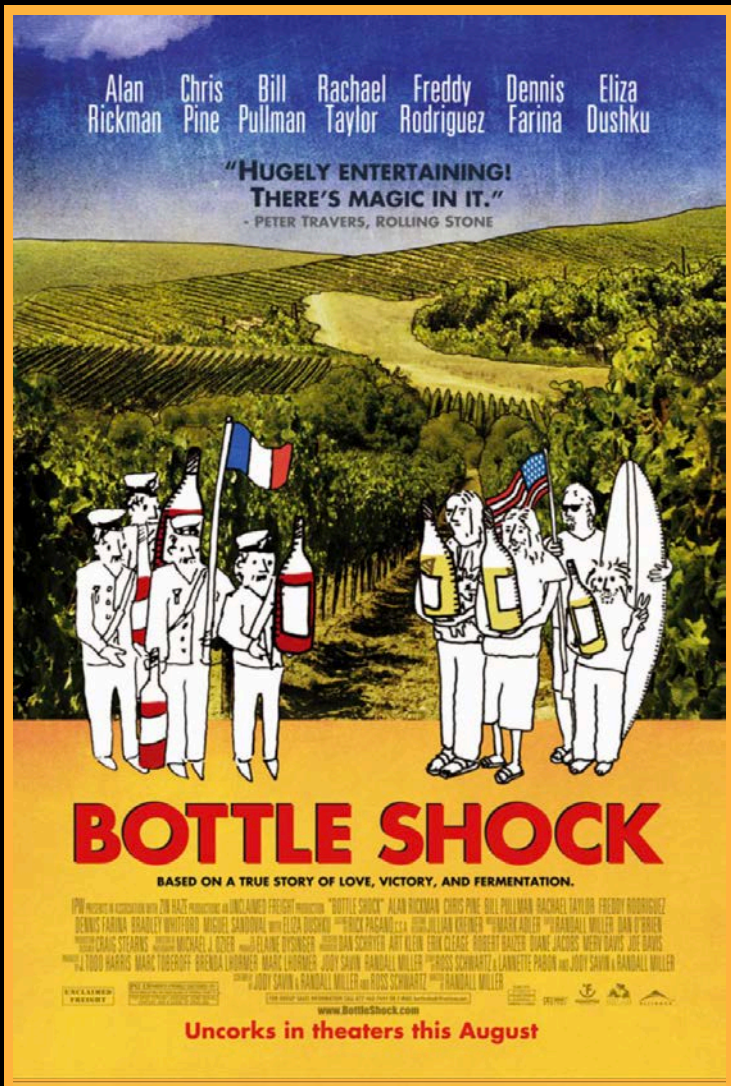


Todd is CEO of Branded Pictures Entertainment in Los Angeles and the producer or executive producer of some forty films.

A 20-year member of the Motion Picture Academy (Producers Branch), Todd received both his undergraduate degree and his MBA from Stanford University.

Todd was executive producer of the Golden Globe-winning, Oscar-nominated, and GLAAD-Media-award-winning (for Outstanding Film) "The Kids Are All Right" from Universal's Focus Features.





Todd also produced the Sundance Film Festival entry "Bottle Shock" (starring Chris Pine and Alan Rickman), about the 1976 wine competition in Paris in which Californian wines defeated French wines for the first time in a blind taste test – one of 2008's highest-grossing independent films.

"Hugely entertaining! There's magic in it."
– Rolling Stone

Todd recently produced the stage production of "Heathers," based on the classic 80's film, and was part of the producing teams for the Broadway debuts of "Doctor Zhivago" and "American Psycho."



More on Todd at:
brandedpicturesentertainment.com

J. Todd Harris
President, Branded Pictures Entertainment

J. Todd Harris is the president of Branded Pictures Entertainment in Los Angeles. Branded Pictures Entertainment is a production and development company focusing on creating successful film, television and stage productions based on under-utilized brands, both classic and new.

Harris has produced nearly fifty films. These include the **Golden Globe-winning and Oscar-nominated *The Kids Are All Right*** (Focus Features), as well as ***Bottle Shock*** (Freestyle), ***Crooked Arrows*** (Freestyle), ***Jeepers Creepers*** (MGM), ***Piranha 3D*** (The Weinstein Company), and the **acclaimed Netflix hit *Wheelman***.

Five of his films have premiered at the Sundance Film Festival, including *Digging to China*, *Urbania* and *Lewis & Clark & George*.

His very first feature film, *Denise Calls Up* (Sony Pictures Classics), **won a Special Mention for the Camera D'Or at the Cannes Film Festival** in 1995 and went on to become a hit in France, eventually tripling its investment. Other films have played nearly **every major film festival in the world**, including Toronto, Tribeca, SxSW, Deauville, Montreal and many others.

He is currently developing film and TV projects based on the video arcade game ***Dance, Dance Revolution***, the beloved children's book *Danny and the Dinosaur*, Hans Christian Andersen's *The Ugly Duckling*, **F. Scott Fitzgerald's *The Curious Case of Benjamin Button***, the classic tales ***1001 Arabian Nights*** as well as many other titles for all media.

Harris' stage history includes producer credits on the musical production ***Doctor Zhivago ... Heathers The Musical*** ... and, most recently, the stage musical production of ***American Psycho***. He is also a producer on the upcoming ***Soul Train***, a high-energy musical inspired by the long-running TV show, and developing stage adaptations based on the film *Death at a Funeral* and **the works of Maya Angelou**.

He has been an adjunct professor at Chapman University's MFA program and the Los Angeles campus of Syracuse University.

Harris is a **20-year member of the Motion Picture Academy** (the organization that produces "**The Oscars**") and he recently joined both the **Producers Guild** (2016) and the **Broadway League** (2015-2018).

He is a **founding board member of the Napa Valley Film Festival**. He earned his BA and MBA from **Stanford University** and lives in Los Angeles with his wife Amy Powers, a songwriter. They have two college-aged sons.



JON TALARICO:
Executive Producer

Jon is Founder and CEO of Empire Media Group, an entertainment company with diverse interests in film, music, fashion, and sports.

Jon has structured financing for a variety of independent film, television, internet, and merchandising ventures.

Jon's clients include Blackburn Rovers F.C., Trinbago Knight Riders, Lycamobile, Starkey Hearing Foundation, Daymond John, and many more.

*A WORD FROM LUCY MUKERJEE
OF THE TRIBECA FILM FESTIVAL*



LUCY MUKERJEE

Senior Programmer, Tribeca Film Festival

"John Huddles, the filmmaker behind one of the smartest movies for teens in recent memory (THE PHILOSOPHERS), has crafted a new screenplay, OUT OF THE TOWER ..."

"This provocative reboot of a heroic legend, combined with John's flair for gorgeous shotmaking and cinematic sweep, promises to raise the bar for the kinds of brilliantly imagined (and broadly accessible) LGBT-themed films that we need to see next."

CONTACT DETAILS

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