

PRESS KIT

IN A HOUSE  
AT NIGHT

**PRODUCED BY**  
TOMÁS FERREIRA

**WRITTEN AND DIRECTED BY**  
TOMÁS FERREIRA



University of  
South Wales  
Prifysgol  
De Cymru

The University of South Wales  
presents  
In a House, At Night  
a Film by Tomás Ferreira  
Produced by Tomás Ferreira

**Shooting Format**

5K Digital

**Aspect Ratio**

2:35 Widescreen

**Audio Format**

Stereo

**Length**

22 minutes

**Original Language**

English

**CONTACTS**

**TOMÁS FERREIRA**

07712814942

tomas.paivaferreira@gmail.com

I. CAST

**LYNN**  
HONOR DAVIS-PYE

**ALICE**  
MOA MYERSON

**DANIEL**  
IFAN OWENS

**SARAH**  
SARAH LOUISE-TYLER

**MOLLY**  
MILA BOHAN

**RUTH**  
POLLY

## II. CREW

### **WRITER-DIRECTOR**

TOMÁS FERREIRA

### **EDITOR**

TOMÁS FERREIRA

### **PRODUCER**

TOMÁS FERREIRA

### **COLOURIST**

TOM BARKER

### **FIRST ASST DIRECTOR**

GERARDO PASTOR RUIZ

### **VISUAL EFFECTS ARTIST**

TOM BARKER

### **DIRECTOR OF PHOTOGRAPHY**

TOM BARKER

### **SOUND DESIGNER**

GERARDO PASTOR RUIZ  
ALEX NEWMAN

### **CAMERA ASSISTANTS**

TOM HUGHES  
TOM BURKE  
ABI RUMBLE

### **SCORE COMPOSER**

SÉAN SPITERI

### **UNIT STILLS PHOTOGRAPHER**

SHARON PICCARDO

### **SOUND RECORDIST**

GERARDO PASTOR RUIZ

### **PUBLICITY GRAPHIC DESIGNER**

MARA VIEIRA

### **PRODUCTION DESIGNER**

ELLIE REYNOLDS

### **HEAD MAKE-UP ARTIST**

CIARA MACMAHON

### **ASST MAKE-UP ARTIST**

SCARLET MILLWARD

### **COSTUME DESIGNER**

AMELIA KENNEDY

## **Alice and Lynn, mother and daughter, struggle with their existence in a women's shelter.**



### **SYNOPSIS**

On Halloween night, in a women's shelter, 7-year-old Lynn sulks about missing her old house and dares to leave her mother's bed in a tantrum, hurting her. Separated and alone, the young girl re-encounters fear as witness of the asleep victims' nightmares, while Alice, her mother, dangerously ponders about calling back her husband so to give Lynn her family again...

### **TRAILER**

<https://youtu.be/iX2cNHm9QPQ>

## IV. DIRECTOR'S STATEMENT



### DIRECTOR'S STATEMENT

Since an early age I was aware of this strange house at the end of my street. One night, as I passed by it with my father, I noticed its barred windows and high ragged walls surrounding it and yet a very innocent white and pink exterior. I remember seeing through a window the shadows of a mother and a daughter watching TV. I asked my father what the place was and he answered: a women's shelter.

This image stayed with me, leading to "In a House, At Night" which invites the spectator to dive into an eerie horror atmosphere enveloping a very sensitive drama story. It's a study of a mother-daughter bond stained by the shared memory of violence and a reflection of the shelter as a paradoxical place conveying both protection and imprisonment of the fears and anxieties bubbling inside its families.



## FREQUENTLY ASKED QUESTIONS

### HOW DID THE STORY COME TO BE?

The memory of this mysterious house, pretending to be a home for strangers bonded by an unwanted shared trauma painted a beautiful uncharted territory for me. Being that I define cinema as this pulsing contrast, I knew there was a story to explore and furthermore, an incredibly original one, since shelter life isn't often portrayed in film.

### HOW'S THE RELATIONSHIP BETWEEN THE MOTHER AND THE ABSENT FATHER?

After knowing the story context, I wished to flesh the characters born out of it. I wrote an entire character interview on the mother, Alice. It was important to understand her past so to inform my direction. Particularly with her husband. They were university sweet hearts, married young and broken apart by the arrival of Lynn, the daughter, who the abusive father envies.

### WHY THE HALLOWEEN SETTING?

Despite following two characters, Lynn is the conductor of the story. I wanted to

suggest a child like magical realism tone by intertwining the world of domestic abuse with the playful but scary Halloween landscape where Lynn wonders.

### WHERE DID THE TITLE COME FROM?

The structural presentation of these two words "House" and "Night" in the title brought a suggestive mystery to their banality in a simplicity which appealed to me: almost like wittily asking "After all, what could happen in a house, at night?".

### WHAT CONCERNED YOU AS A MALE DIRECTOR TELLING A WOMEN'S STRUGGLE STORY?

Being a women's struggle story from a male director standpoint, but more than that, a social issue I wanted to respect in my portrayal while with creative interpretation, I didn't want to misrepresent the victims at all. Before writing, a two month research through documentaries, conferences, live amateur recorded testimonies, shelter life documentation and other sources, made me understand the victims lives and troubles.



## V. FREQUENTLY ASKED QUESTIONS

### **WHAT MADE YOU CONNECT WITH A STORY OUT OF YOUR EXPERIENCE?**

I believe the best stories come from worlds we don't know about and yet something in us connects with them deeply, as if we had already lived them. To me, that's the grey area where the most passionate films are born from. The films I want to make. This being the case, it becomes a challenge that pushes me forward in my filmmaking and learn more through the process.

### **WHY DOES THE STORY HAVE TWO POINTS OF VIEW?**

The more I reflected about it, the more one story could not exist without the other. If accompanying the lonely Lynn through the house, reminded of her past experience fears, her faith needed to be in fact suspended by the doubt she instills in her mother, Alice. We needed to see her conflict in calling back her husband, a legitimate doubt most victims go through and most people don't know about. For that alone, it was the film's duty to show it.

### **WHAT CHOICES WERE BEHIND THE LIGHTING?**

The light work shifted according with the emotional progression of the characters. At first, the fluorescent green and purple

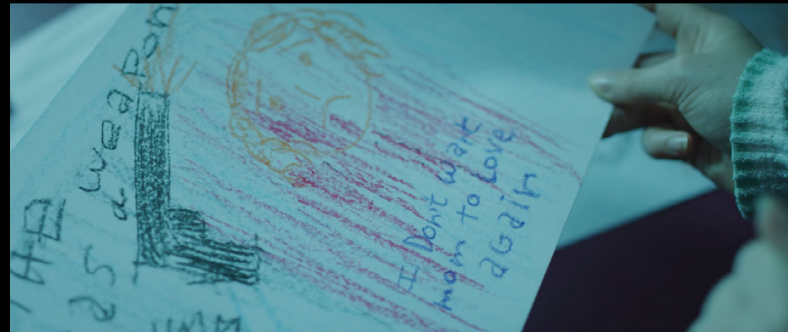
lights in their bedroom created this lively, warm and imaginary bubble soon to be popped by the sickness of successive colors in the film: predominantly yellow, the colour of fear, the menacing exterior, and blue, a sad colour of longing, a calling to the past.

### **HOW DID YOU INCORPORATE THE HORROR ELEMENTS IN THE DRAMA?**

If at its core a drama, "In a House, At Night" is also a thriller, inspired by horror, which is latent in its production design and predominantly its soundscape. To me, sound is as much part of cinematic language as the image is and so, there was a great care into crafting it as a key part of the magical realism perception that expresses the story.

### **WHAT DID YOU WANT TO CONVEY WITH THE MUSIC?**

Very much inspired by the musical works in the films of David Lynch and subsequent filmmakers influenced by him, since from a very early stage I knew that only the ethereal sounds of synth guitar, piano and all encompassing atmosphere could smoothly convey the intimacy between the characters and a sense of fantasy while contrasting it with the greatest moments of terror in Lynn's journey.



**THE DIRECTOR  
TOMÁS FERREIRA**



**Graduate from Lisbon Theater and Film School (Screenwriting & Editing) and with a complete MA in Film Directing from the University of South Wales, Tomás is a Portuguese filmmaker who has been developing his writing skills and reflective process over different projects in order to best understand his storytelling voice before directing his own work, inclined to minimalist filmmaking and thought provoking stories.**

Recently, he has directed four short films. Among them, a 2020 documentary promoted by a renowned Portuguese film critic and a fiction drama, “*Away in Silence*” (2021), screened publicly at Cardiff Chapter Arts Center. He was also involved in aiding the writing development of a short film accepted for a creative supporting programme at the 2021 Cannes Film Festival.

**DIRECTOR OF PHOTOGRAPHY  
TOM BARKER**



**Tom Barker is a welsh and Swansea based cinematographer with nearly a decade of experience in the Film & TV Industry, having been a colourist, cinematographer and inclusively co-directed in past independent feature films and short films in his portfolio, ranging from fantasy to horror. Recently, he has began to work on a Netflix project.**

Tom Barker is very much motivated by the symbiosis between a director's vision and the cinematographer skills. His attentiveness and versatility, having worked with Blackmagic and RED Cameras, inclusively owning an extensive kit, allows him to realize such visions to the fullest.

**SOUND RECORDIST  
GERARDO PASTOR RUIZ**



**Gerardo's professional career started in 2013 after finishing a 2-year sound training course and starting work at a small production company in Spain. The following year, he completed a specialization course in sound post-production for Cinema and TV. His work comprises of a great diversity: from audiobooks, audio CD for text books, videogames, short films, corporate videos to online content. Recently, Gerardo has started sound editing work in a London based feature film.**

Gerardo has also received recognition at a Bristol film Festival, No Reason Film Festival, for part of his short film portfolio: "*Good Morning or Buenos Días*" (2016), won the best script award, "*Sebastian*" (2017) won the best short film award and "*Good Morning, Ms Bell*" (2019) written, produced and directed by himself was nominated for best cinematography.

**PRODUCTION DESIGNER  
ELLIE REYNOLDS**



**Ellie Reynolds is a second year University of Wales Trinity Saint David set design & production student from South Wales. Through University, Ellie has been developing her skills in model making, set building, photoshop and storyboarding.**

This year, she has worked with the Greens team, known for their work on 1917 and Wonder Woman, as well as completing work experience at Urban Myth Films assisting the art department.

**MAKE-UP ARTIST  
SCARLET MILLWARD**



**Scarlet feels her best achievements so far in her emerging career have been as Head MUA on Tomás Ferreira's previous short film "Away In Silence" alongside being awarded Student of The Year while studying for her Diploma in Specialist Makeup.**

Scarlet was also assisting MUA in the short film "Control Room" which gave her a lot of responsibility within the Makeup and Hair Department. She is currently studying at Coleg Gwent, Crosskeys Campus who has worked with *BBC It's My Shout* scheme to create some award winning short films at local film festivals. Additionally, Scarlet works for Morphe, a global award winning makeup company originated in the USA. She has used several of their products throughout filming to ensure the best quality of both application and finishing touch.

**LYNN**  
**HONOR DAVIS-PYE**



**Honor Davis-Pye is a 11 year old British child actress born in Dorset (UK) known for playing, among other feature film roles, Amara in “The Surgeon” (2021) and Young Beth in “Decrypted” (2021) , the latter starring Kevin McNally, Amanda Abbington and Sophia Myles. She is coached by Carol Wilson and represented by LSI Talent in the UK and US. She has also starred in several short films.**

Honor loved exploring the dark themes in *“In a House, At Night”* with the guidance of director Tomás Ferreira:

*“Tomás was meticulous in every aspect of directing, producing and preparing Honor to portray a sensitive and vulnerable character.”*

-

Honor’s father & chaperone,  
Darren Pye



**SARAH  
SARAH LOUISE-TYLER**



**Sarah-Louise Tyler is an experienced actress, based in Cardiff, South Wales. She trained at Drama Studio London and has worked extensively in film, TV and theatre for many years, in both lead and supporting roles. Her first feature film “*Masterpiece*” (2010) won Best Feature Film at the British Independent Film Festival and, more recently, the sci-fi thriller, “*Expiry*” (2021), where she played the lead, has won numerous awards world-wide.**

Sarah-Louise was drawn to “*In A House, At Night*” due it having a very strong premise and clear visual identity.

*“I’m impressed with the thoroughness and dedication from the production team, from casting all the way through to shooting” .*

*“The script is very compelling, dealing with a difficult subject matter with sensitivity and nuance.”*

**ALICE  
MOA MYERSON**



**Moa completed her training at Arts Educational School in 2019 doing a Masters in acting. She was the lead in a short horror film, “*Calon Lan*” (2020), which debuted at The Fire Island Film Festival in New York in 2021. It has also been accepted in to the Spooky Empire Film Festival in Florida.**

This atmospheric folk horror with very minimal dialogue was her first foray into the world of horror, leading her to seeking out further horror productions and she was able to take a lot of what she learnt and apply it to “*In a House, At Night*”. The unspoken experience that weighs over the mother/daughter pair in this film was very powerful and was what really drew Moa into this project.

IX. BEHIND THE SCENES

