



TAKE EVERYTHING

By Maxwell Addae

A LookBook / Pitch Deck

LOGLINE:

A young man and his associates execute a plan to steal money collected from family and friends during his baby nephew's Ghanaian ceremony to run away with his secret boyfriend.



“The function of freedom is to free someone else.”
— Toni Morrison



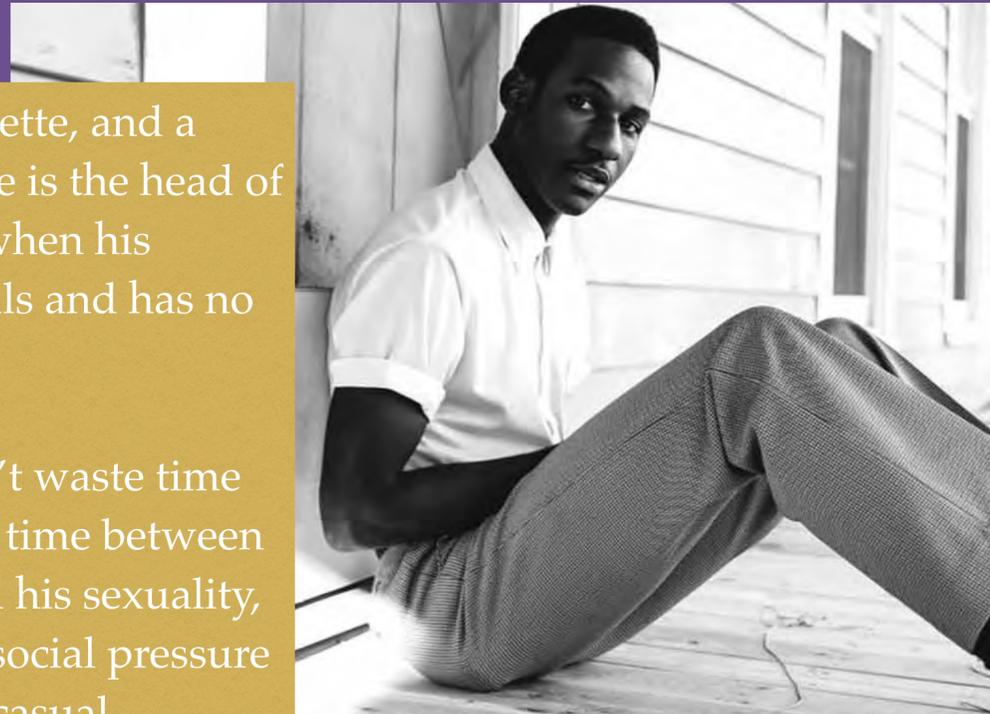
A photograph of a group of people in a club or party setting. The scene is dimly lit with warm, reddish-pink lighting. In the foreground, a woman with dark curly hair is seen from the back. To her right, a woman with short blonde hair is looking towards the right. Further right, a woman with short dark hair is looking upwards. The background shows other people and a framed picture on the wall. The word "CAST" is overlaid in large, white, bold, sans-serif capital letters, enclosed in a white rectangular border.

CAST

KOBBY ANKRAH

Kobby is quick thinking, a charismatic leader, the younger sibling to Annette, and a first-generation Ghanaian. As the male sibling, he was raised to believe he is the head of the household. This idea was further stressed upon him by his relatives when his parents were deported. He's had a hard time buying into patriarchal ideals and has no problem letting his lovely big sister take lead.

At the age of fourteen, he came out to himself with little fanfare. He didn't waste time with fake girlfriends or the usual machismo conversations. However, the time between high school and college was especially stressful. Close friends questioned his sexuality, which he would evade through charm. Eventually, he succumbed to the social pressure and used his close friend Raine as a "beard". This was followed up with casual misogynistic language with the fellas. Slowly, Kobby ended those friendships. When his sister announced an unexpected pregnancy and their parents were suddenly deported, Kobby fell into a depression. The only saving grace was a relationship that was unintentionally formed with a young man named Don who he was tutoring for the SAT's. This relationship continued into their college years. They began as friends for a while but became romantically involved over the past year.



ANNETTE ANKRAH-SILVA

Self-appointed matriarch and first-time mother, twenty-eight-year-old Annette is a former tomboy who uses levity and pragmatism to navigate through her most challenging moments. As the oldest and a first-generation Ghanaian, there's a huge sense of responsibility on her shoulders. She feels as if she's carrying the weight of her future lineage on her own.

Annette was a star athlete from birth. She won national volleyball competitions in middle school and had her sights set on the Olympics. As she approached college, her family nudged her towards something more financially promising, like medicine or finance. She could feel the lack of support and slowly withdrew. Her once vibrant personality was tampered by the expectations of financial security and a family. She started off as a business major before switching to psychology, followed by switching to nursing. As a Junior in college, she met Aaron. His boundless energy for life reignited her spark. His love was one of non-judgment and freedom.

After a devastating miscarriage and the sudden deportation of her parents, Annette kept the family unit together by strengthening her relationship with Aaron, trying for another baby (resulting in Junior), and viewing herself and Kobby as the new matriarch and patriarch of a family struggling to build roots in America.

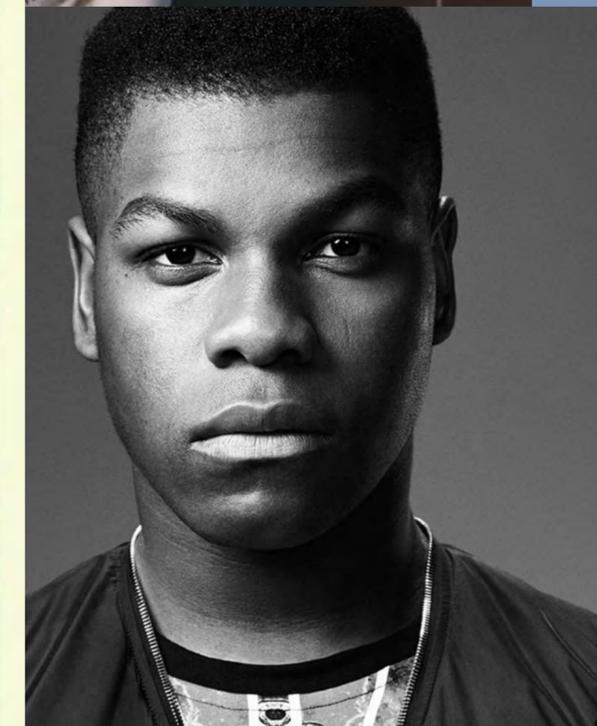
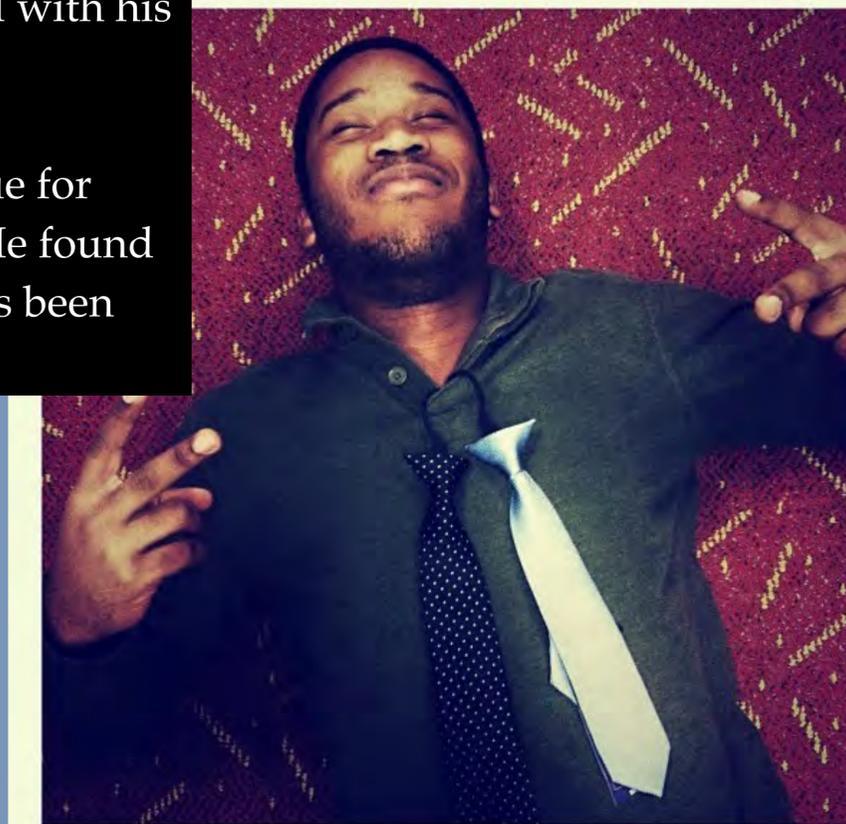


DON SAYLES

Nineteen-year-old Don has always seen his physicality as his best asset. Don has gone from a trained youth boxer to a wayward teen. He's a stoic young man, who believes he's internally complex, yet externally plain. The realization of his queer identity has ignited his moral direction in a way nothing else has.

While Don was raised with an older brother he always felt like an only child. His older brother was always out in the streets, getting into trouble, and disappointing their father, Trent, who was never shy about expressing it. After his mother left them at age eight, Don and Trent became incredibly close. Their shared joy of sports bonded them as they both took to boxing quite naturally. After a series of financial difficulties, Trent became distant and sour. The strain was further compounded as Don struggled with his sexual identity towards adolescence.

Kobby is Don's first same-sex relationship. By the time they got together, it was almost a non-issue for him. He knew that his dad wouldn't be cool with it, so he was fine resigning himself to secrecy. He found no need to stir the pot, seeing as his home life was a series of highs and very low-lows. Kobby has been the bright spot to combat the dark mood that is his home life.





TRENT SAYLES

The fifty-year-old father of two has been with the LAPD for 12 years and a detective for eight. Trent is a hardworking man who has slowly become weighted by personal and financial stress. His sons, Don and Corey have become reminders of the time he's lost to constantly working. Raised comfortably middle-class, Trent became a law enforcer after being obsessed with the cowboy films of the '60s & '70s. In particular, *The Good, the Bad, and the Ugly*. His dogmatic belief in truth, justice, and the American way was destroyed when his then-wife of ten years left him for another woman. A woman whom he had previously known as her "play cousin". She cut off ALL ties to her family when she left and hasn't been heard from since. After the divorce, his older son acted out severely. Getting in trouble with the law and getting out of trouble because Trent was a cop. Trent has always been closer to Don and aside from that "incident" with Kobby, which Trent has erased from memory, Trent has placed all of his hopes onto his youngest child.

RAINE POPLIN



Twenty-one-year-old Raine is a trailblazer in her family by many standards. First to graduate high school. First to attend a four-year college. First to come out as a lesbian in middle school. First to identify as gender queer in high school. Raine finds most social structures amusing at best and absurd most of the time. She's a direct communicator with a biting sense of humor (a huge Sacha Baron Cohen and Tracey Ullman fan). Raine met Kobby in the seventh grade. They became fast friends and was rumored to be romantically linked by their classmates. Kobby was thrown by Raine's bold outing, but assumed "it's different for girls". Her gender expression was another thing. It came about during the time Kobby was internally grappling with his sexuality. When he came out to her, he expressed his need to stay closeted for his family's sake. Raine offered to be his "beard" and after explaining to him what that was, Kobby agreed to it. Raine saw it as an opportunity to witness different worlds. She has always seen herself as a gentle reminder to Kobby that there is another way to live.

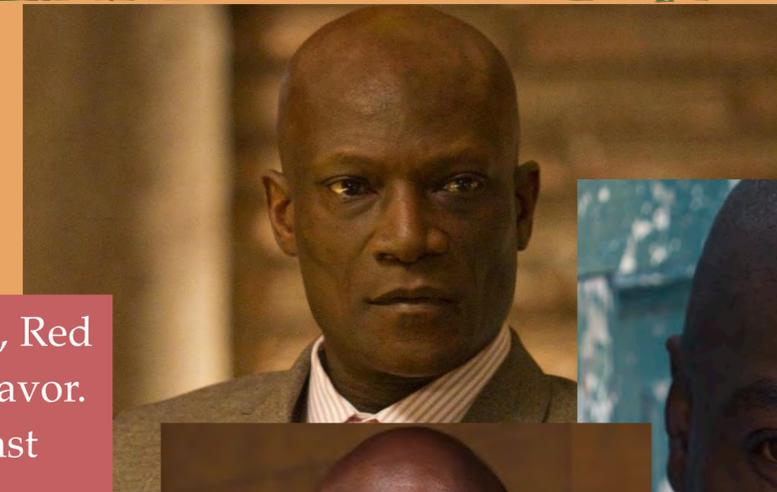
AARON SILVA

Thirty-four-year-old Aaron was born for this era. He loves technology, the gig economy, and social media. All of his ADHD needs get satisfied in this constantly evolving world. His natural prankster demeanor is butted up against his anger issues. A lot of his anger stems from being raised in a tumultuous household full of marital strife and infidelities. Born in Rio De Janeiro, his family immigrated to the U.S. when he was two. Steeped in his culture, he has always been proud of his Afro-Brazilian heritage. His time in American middle and high schools caused him to slowly fold away the Brazilian side and highlight the Black side. This caused conflicts with his family, but nothing irreparable. He's still finding a balance as an adult. Meeting Annette unlocked something for him. He saw a woman who felt on the verge of collapsing into herself as much as he did. He tried his best to set an example of living freely but would get in his own way. His temper was a constant issue (though he would never point his rage towards Annette). Following the birth of his child, his insecurities about providing for his family brought out his darker impulses. He now works every day to exude confident, traditional, black-excellence.



UNCLE RED

Fifty-five-year-old Nana "Red" Ankrah, has always been the person you want at your party. A gregarious soul, Red has shown up for the Ankrah family in good times and bad. Unfortunately, they haven't always returned the favor. Uncle Red came out to his older brother at age thirty-eight. The public outing was seen as a shameful act against the family. However, Red had no intentions of hiding. Ex-communicated for several years, Uncle Red slowly returned to the family as Kobby's parents were coming into legal trouble with the immigration authorities. By then, most of the local Ghanaian community were used to Red's identity and had no choice but to deal with him. Red compromised when he agreed to keep his newly wedded husband away from the family "out of respect". Following the deportation of his older brother and sister-in-law, Red agreed to keep his identity quiet when Annette (and through his silence, Kobby) requested that he continued to "respect the family". His love for his niece and nephew is tangible, and he has now made peace with this bitter-sweet relationship.





A functioning police state needs no police.
— William S. Burroughs



Extreme wide shots will be used to denote chapter markings. The camera will be used to frame utter isolation when characters are by themselves. But when characters are sharing a space, it will be framed to feel crowded or stacked onto each other. Without having to say a word, these people can be alone or connected or suffocating because you'll just feel it.

Visual Style

The Outdooring Location (outside)

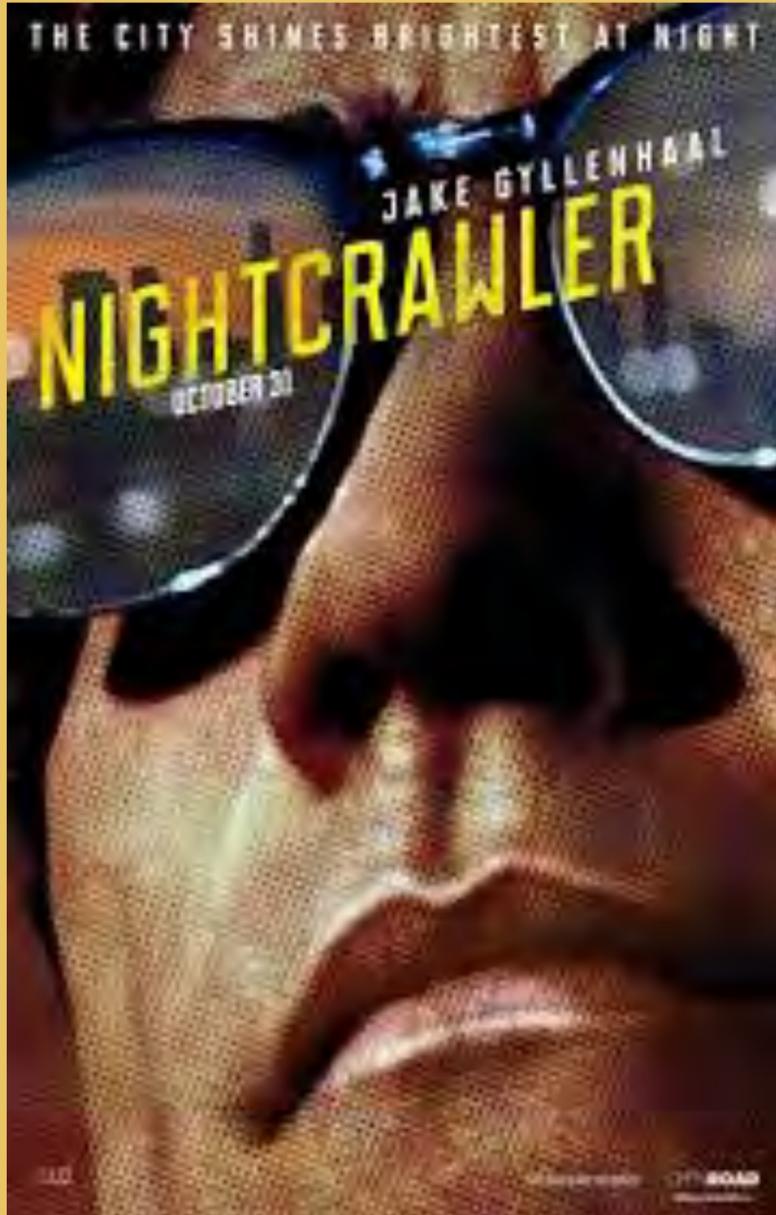


The Outdooing Location (indoor)



The Forest / Road





Similar approach to night action scenes

COMPS



similar overall tone. low budget character-driven genre film with a subtle social commentary.

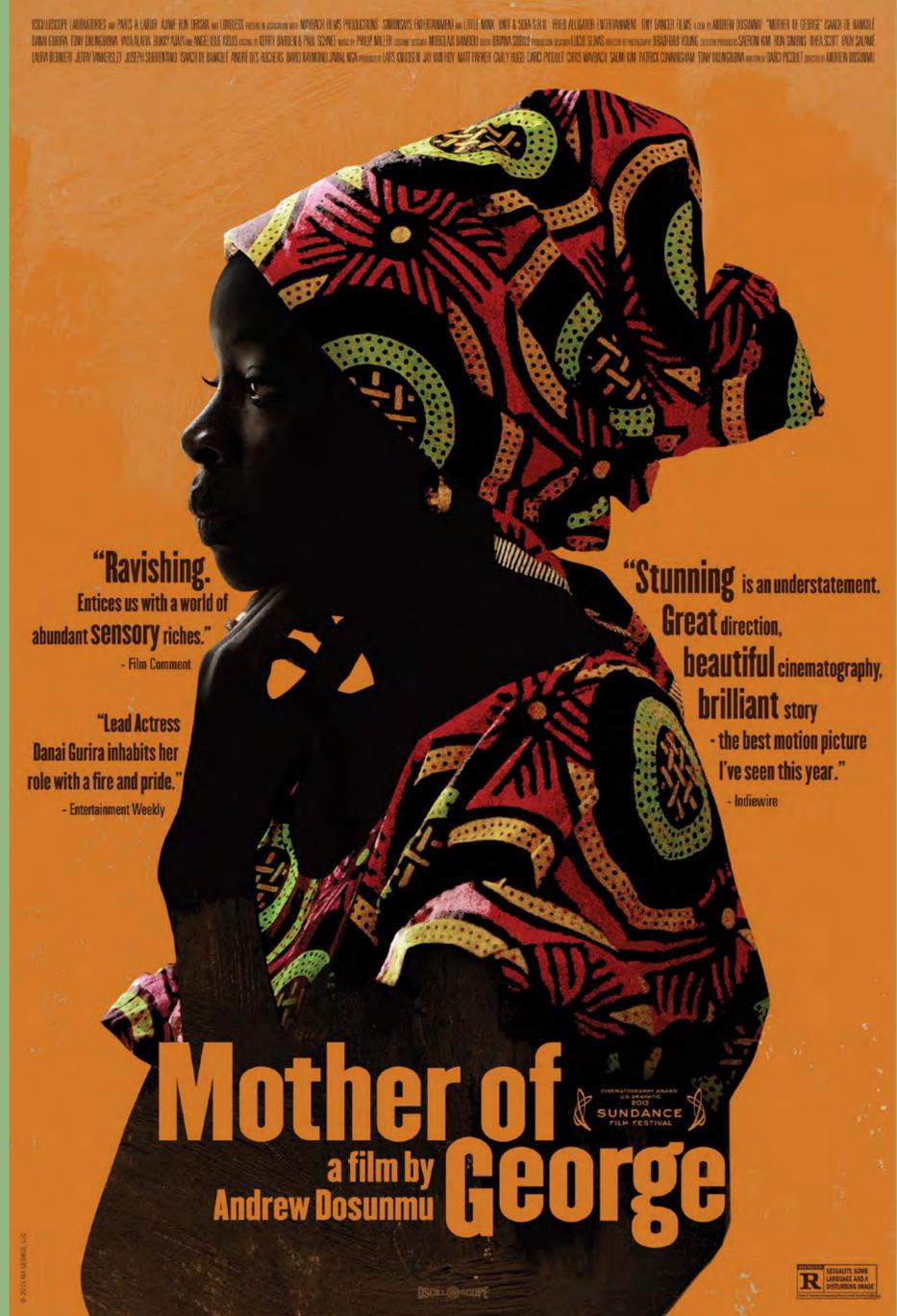


similar tightly constructed crime film with characters that have shifting identities as the narrative unfolds.



Similar naturalistic performances. Strong chemistry between love interests.

COMPS



Similar use of colors and visually arresting compositions at specific moments.

MAXWELL ADDAE

Writer / Director



With a love of cinema's more idiosyncratic directing auteurs, Maxwell has strived to merge the vulnerably personal with genre. Through combining the exploration of his queer identity, along with his background as a child of Ghanaian immigrants, Maxwell has created several personal short film projects. The Man in the Glass Case, based on Albert Camus' The Stranger and Descry, a sci-fi drama, have screened at festivals around the country. His crime script Merciful recently placed in the top 15% of the Nicholls and Austin 2018 screenwriting fellowship. Following a small stint touring as a performance artist, which changed how he envisioned movement within film, he's eager to utilize all of the new tools he's acquired over the years. This includes what he learned from the American Film Institute - Conservatory, where he recently received his Masters in Directing. Outdooring, his thesis short film, gave him the confidence to move forward with a full-length heist feature, based on his thesis film. The thesis short is also the official selection for the 2019 South by Southwest film festival. This feature will be his most personal and ambitious film.

ALBERT PAYANO

Producer



Originally from Dominican Republic, Albert has participated in the CBS Diversity Showcase as a sketch writer. His short film After Jake, which he wrote and produced as part of OutSet, The Young Filmmakers Project from the Los Angeles LGBT Center and Outfest, has played in over 15 film festivals worldwide. He has also written and produced for the Dekkoo original series, I'm Fine, now headed into its third season. During office hours he can be found at the Agency for the Performing Arts' Physical Production department placing department heads across your favorite films and TV shows. Before that he did distribution at Miramax. Albert holds a B.A. in Business Administration from Whittier College.

SAM CHATTERJEE

Cinematographer



Born in Durgapur, India and raised in Brisbane, Australia, Samudranil or 'Sam' Chatterjee studied at the Griffith Film School earning a 'Bachelors in Film & Screen Media Production with Honors' and more recently a Cinematography MFA at the American Film Institute in Los Angeles.

Sam's narrative work has played at various film festivals around the world and has won him prestigious awards such as a Gold from the Australian Cinematographer's Society (ACS). Sam has over a dozen narrative work including short films, feature length series and commercial work and is fluent in English, Bengali and Hindi.

director's statement

Take Everything is based on my thesis short *Outdooring*, which is about a young man attending his sister's baby naming ceremony with plans to steal the money she's collected from family and friends to run away with his secret boyfriend.

During my first year of graduate school, I would constantly hear from the second years to do something that scared the hell out of me. With that I had my mission statement: tell a story that could leave me feeling the most vulnerable. As a storyteller, this is an instinct I hope to always trust. In a way, I will be outing myself as queer to my extended family which may have consequences I cannot foresee. While this story happens to resemble my actual life more than anything else that I've written, I have approached it with the same joy for narrative storytelling and fictional character creation as I have with any other story. My goal is to couch this idea of hiding, deceit, and making a life-changing decision within the heist genre. That genre provides recognizable tropes that will aid in understanding the mindset of a protagonist that would choose to deceive his own family. Similar to the classic film, *Dog Day Afternoon*, the genre will be a guide into the more intimate character study we will be exploring. Films like *Do the Right Thing*, *Reservoir Dogs*, *Pariah*, *Good Time*, and *Rafiki* have all directly influenced how this story will be told.

Stories that describe the experience of hiding your sexuality in plain sight, which means visibly carrying shame and guilt about how you practice love, are tremendously important. I remember how clearly the process of coming out felt as if the ground I was walking on was being removed from beneath me. Simultaneously, I was learning how my relationship with law enforcement was made out of a history of brutality towards my community while providing social and legal protections for others. That revered institution is made-up of human beings. Knowing the complexity of human beings, this relationship with law enforcement also contained reverence and contradictions. However, the overall position of me and people who look like me is one of overwhelming suffocation by law enforcement. Suffocation in the spiritual, emotional, and physical sense. These two realizations were intertwined. My sexuality demanded the most attention from me, while at times, law enforcement was a dull, low frequency. Which is to mean, it affected me daily but could blend in and normalize itself much more discretely. For me, this is a deeply personal story about a time in my life that I'm still comprehending and understanding how I've internalized. My love of genre filmmaking provides a template to focus on and to tell a story with thrilling elements.

I want to let this feature serve as a totem. And I couldn't think of a more appropriate moment to tell a story about a community learning how to love each other amidst a time of interpersonal and social trauma.



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