WRITER'S INTENTIONS

Mediterranean summertime. From the golden hues of yellow hay to the vast blue sky and the bright southern light, these elements create a vivid and immersive atmosphere, enhancing the overall cinematic experience. The faces of the characters will reflect the diverse cultural influences of the region, with rough and Middle Eastern features adding authenticity to the story's setting.

Roads and transit play a crucial role in the narrative, symbolising the characters' journeys and the constant movement in their lives. The reference to the past, such as the reverse gear that doesn't work on Hara's car, the restoration projects of houses she deals with at work, teenage Chloe's interviews on the family's past, and the rebuilding of the 1971 Toyota Celica, signifies the interconnectedness of past, present, and future, embodied in the father-daughter relationship, weaving emotional depth into the story.

"Mia Hara" embraces the unique blend of political tension, cultural diversity, and natural beauty, seamlessly weaving together comedy, road-movies, and ensemble drama. My aim is to create a visually compelling film that strikes a balance between dark humour and situational comedy by utilising shadows, low-lighting interiors, and wide atmospheric cinematography to create a sense of unease and suspense, disorientation and mystery. The visual language will delve into the psychological and emotional aspects of Hara's journey, immersing the audience in her morally ambiguous actions.

"Mia Hara" is a first person character driven story that takes the audience on a unique journey, a merry-go-round ride that swerves and bounces and turns. A non-stop adventure that keeps the viewer emotionally engaged as it satirises the political stalemate on the island, capturing the essence of the divided city and the impact it has on its residents. The division line becomes a powerful visual symbol, highlighting the absurdity of the no-man's land and the contrasting realities on either side. The areas in and around the UN buffer zone serve as evocative backdrops, reflecting the particular complex dynamics of the world in which the story develops.

In order to capture the urgency and intensity of the adventure, we will employ a hand-held camera approach. This will bring immediacy and authenticity to the film, placing the audience in the midst of the action. It will allow us to showcase the raw emotions and dilemmas faced by the characters, heightening the sense of realism and creating an intimate connection between the audience and the story.

Building upon the strength of an ensemble cast, "Mia Hara" will feature a diverse range of characters, each with their own unique personality, quirks, and motivations. Their individual storylines will create a rich tapestry of relationships and conflicting agendas. This ensemble-driven approach will provide a platform for dynamic performances and improvisations.

The lively neighbourhoods of Nicosia will come alive with bustling markets, cafes, and colourful characters, adding an extra layer of humour to the narrative. The costumes will reflect the laid-back Mediterranean lifestyle, featuring bold colours and loose designs. The film's style aims to transport the audience to the heart of Cyprus, infusing every frame with the energy and warmth of the Mediterranean, integrating cultural elements and Cypriot customs, adding authenticity and depth to the visual storytelling.

I aim to employ dynamic and playful camera movements, capturing the energy and unpredictability of the characters' adventures, utilising creative angles and tracking shots for comedic effect. I will incorporate beauty-shots of Cyprus's natural beauty, landscapes and ancient ruins, not in a carte-postale type of way but integrated organically to highlight the diversity of Cyprus and to symbolise the clash between tradition and Hara's pursuit of modernity.

I will infuse the film with symbolic imagery that will resonate with the narrative, such as recurring motifs or visual metaphors representing Hara's internal struggles and personal growth. With an energetic but diligent editing style, I will enhance comedic timing, create visual gags, and maintain a lively pace throughout the film.

As we continue to refine the script, our plan is to collaborate with Steve Kaplan (author of, “The hidden tools of comedy”, “The comic hero’s journey”), for script coverage. We are confident that his experience will contribute to the strength and depth of our storytelling ensuring that "Mia Hara" delivers an engaging and unforgettable cinematic experience.