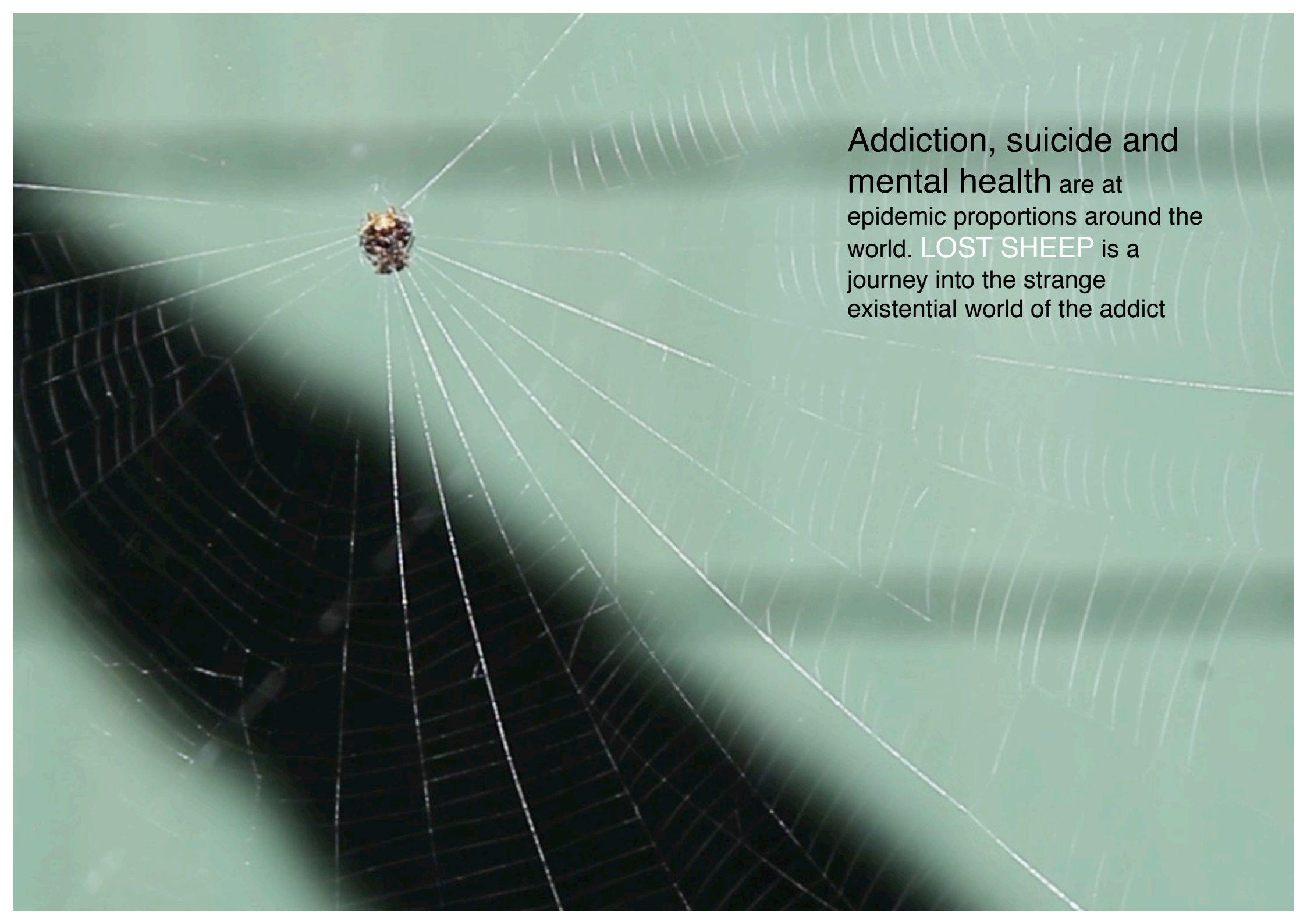




# LOST SHEET

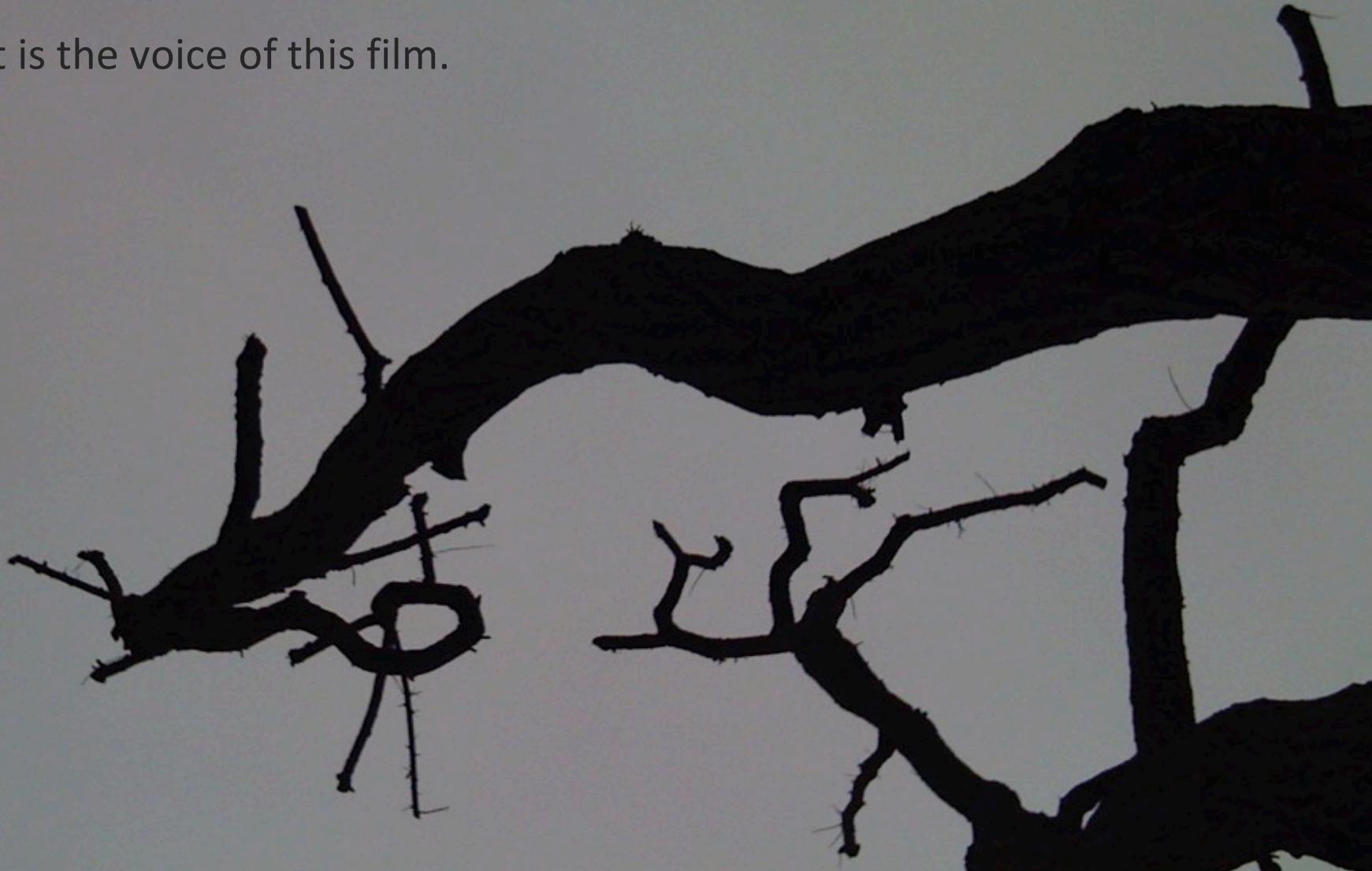


A close-up photograph of a spider on its web. The spider is positioned in the upper left quadrant, facing towards the right. The web is a complex, spiral-like structure made of fine, silken threads. The background is a solid, muted teal color. The lighting is soft, highlighting the texture of the spider's body and the delicate threads of the web.

Addiction, suicide and  
mental health are at  
epidemic proportions around the  
world. **LOST SHEEP** is a  
journey into the strange  
existential world of the addict

The film will subvert stereotypes, and question the context of addiction. We may start off by thinking that the Addict is the lost sheep but it will become apparent that many of our social and economic systems are quite lost too.

The addict is the voice of this film.




## **Topic Summary**

Addiction is a heartbreaking global epidemic, and society is at a crisis point. Every day more than 115 people in the United States die after opioid overdose. In the United Kingdom the super-strength skunk is fuelling the rise in mental health problems; schizophrenia, bipolar disorder, depression, psychosis, delusions and hallucinations. Despite our increased awareness of the role of global big pharma on one hand, and the global trade of cheap illegal drugs on the other, these trends are rising not falling.

The fatal nature of the problem, along with its fall out of grief, heartbreak, crime, incarceration, broken family systems, and fractured dangerous communities, begs for an urgent and deeper understanding and analysis of cause not effect.

**Not the earthquake, but the aftershock.**



A dark, moody photograph of a forest floor. Large tree trunks frame the left and right sides of the image. The ground is covered in dense foliage, including heart-shaped leaves in the lower left and various ferns. A small pool of water in the center reflects a bright light, creating a focal point. The overall atmosphere is mysterious and somber.

Imagine if addiction has a meaning and is trying to teach us  
about others, our culture and ourselves.



## DIRECTOR'S VISION

*“ I see addiction as a desperate attempt to take care of oneself through a form of toxic nourishment, an attempt to cope with social and emotional difficulties, with devastating consequences”*

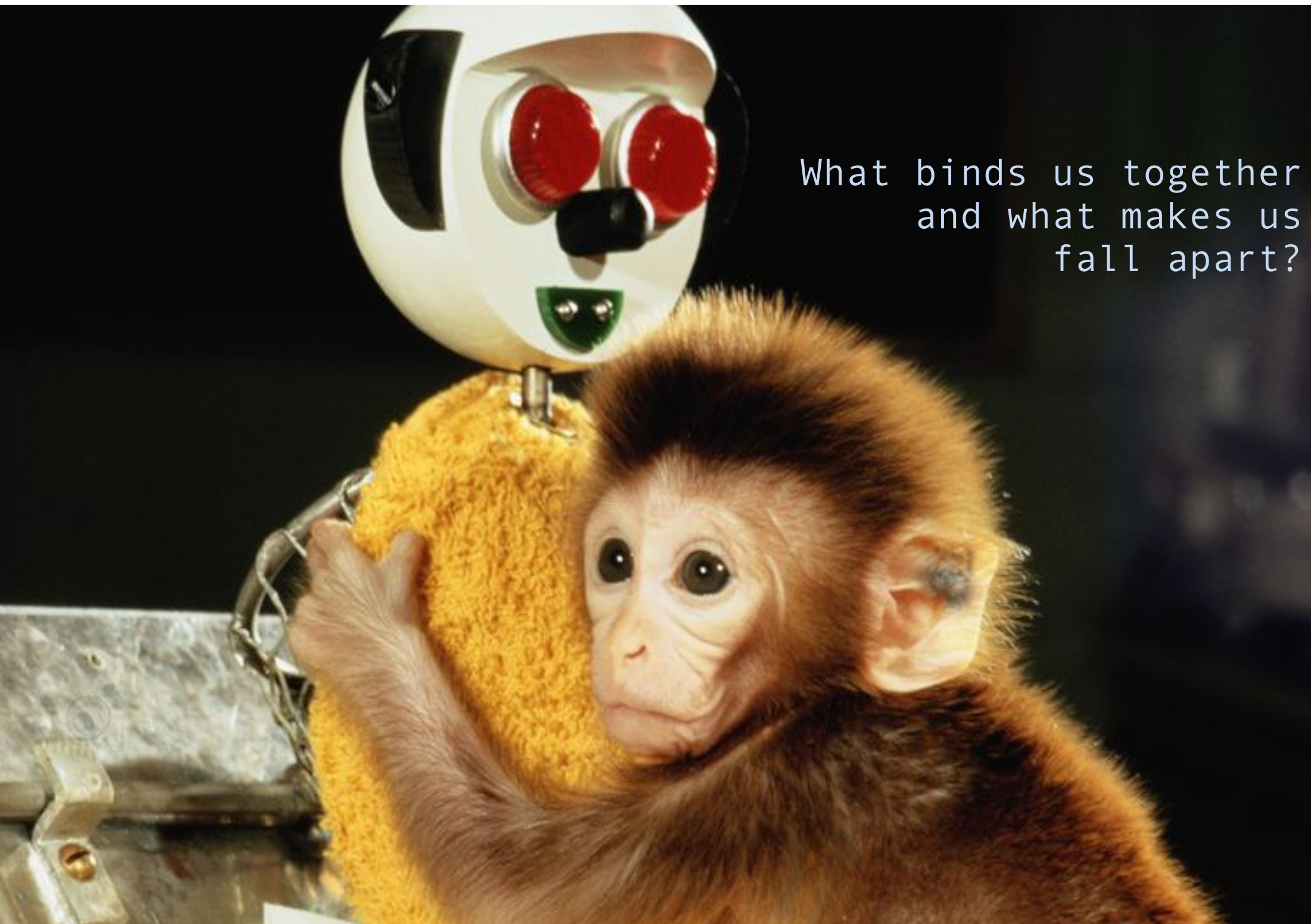
LOST SHEEP highlights problems with nurture and attachment, and speculates what the remedy might be. This film considers the representation, position, roles and expectations assigned to the addict today. Do we have choices?

The film explores the topics of crucial early developmental psychology and the importance of nurturing and supporting mothers and babies. It questions where material values supersede support and care. It alludes to the need for community and the social policies that don't support addiction as an illness, unhelpful stereotypes which separate rather than communicate. Our characters and stories journey through; coping mechanisms, the criminal justice system, illogical policies, nurture and nature, the physiology of love and brain chemistry. As this exploration unravels our perceptions of addiction, we find a story about relationships, identity, meaning, the human condition and our society. It shows the contradictory systems we have put in place, and attempts to get to the heart of what a profound difference simple care, kindness, compassion and love make.

The film articulates a subjective experience of addiction and its effects, not by observing one person's “downfall” but rather by showing how love of substances supplants and corrupts healthy love within core relationships such as the mother-child, and how addiction becomes a kind of love affair in itself. **LOST SHEEP** is a non-binary exploration of the experience of addiction, from a personal and cultural perspective.



What binds us together  
and what makes us  
fall apart?





On a literal level there are the stories; the closure of a Mother and Baby unit lost to developers, Beacon Lodge, in the suburbs of London; a renowned addiction psychiatrist, who we see and hear through his love of music; A young monkey, deprived of parents with only an artificial mother made of cloth and wire from which to seek comfort; A boy who treads water as he describes his addicted mothers love, and his love of her; a beautiful healthy equine therapist talks of her early love affair with heroine; a San Franciscan addict in recovery surrounded by an ever increasing forest of addicts, using, living, swaying like trees on the urban streets.

The experimental imagery includes a universe teeming with natural life: spiders' building webs; bubbling water, an embryo moves in amniotic fluid, a cuckoo pushes one of its babies out of the nest; brain Neurons blindly vibrate and oscillate reaching out with tentacles, joining and forming thoughts, separating, fixing and unfixing ways of behaviour and ways of thinking; a peacock tries to attract a female and a dolphin gets high on Puffa fish; A giant tree whose branches echo's a neural pathway dance around the macro and the micro; All draw the audience into a complex natural world which mirrors how humans regulate and need each other. We are born before our brains are fully formed and intimate care forms them properly.

This symbolic, hypnotic repetitive imagery of animals and nature will run through the film, allowing the audience time to reflect, to absorb the complex threads and the stories. It is a visceral film, where even Interviews are conducted against backdrops of moss, maps, ravers, dust particles in light, and treading water.

Sound and music carries the audience; A haunting love song to drugs; the sounds made in the Large Hadron Collider; speeded up crickets sound like an angelic choir; a lamb bleats for its mother; the lapping of water. There is also commissioned original music by Sarah Sarhandi.





Beacon Lodge

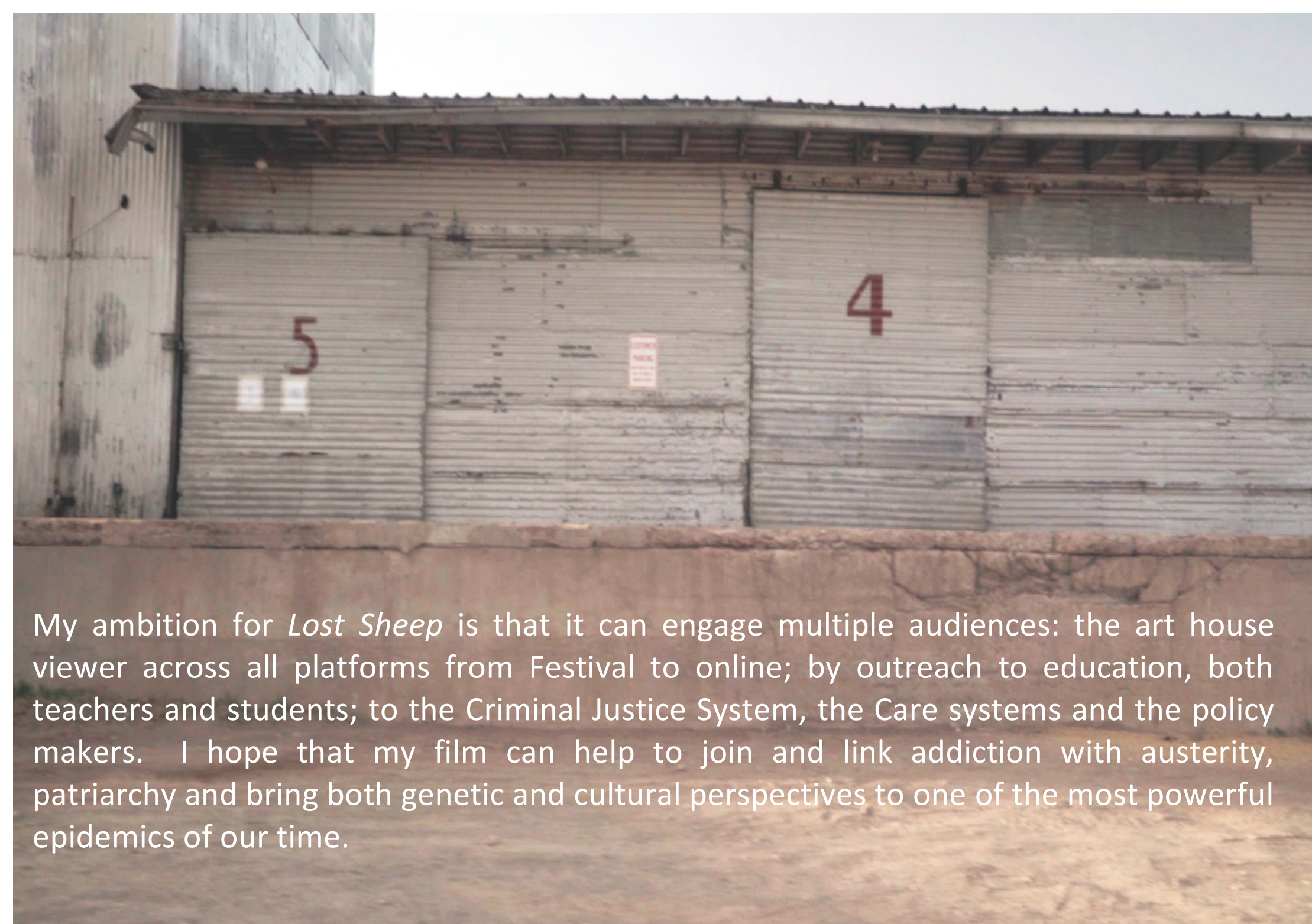
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PERMANENT  
CATERING

100%  
GOLDEN  
BEEHIVE





My ambition for *Lost Sheep* is that it can engage multiple audiences: the art house viewer across all platforms from Festival to online; by outreach to education, both teachers and students; to the Criminal Justice System, the Care systems and the policy makers. I hope that my film can help to join and link addiction with austerity, patriarchy and bring both genetic and cultural perspectives to one of the most powerful epidemics of our time.



## Director Sophie Molins

My mother, father and uncle died from addiction and I became an addict myself aged 15. I have remained free from active addiction for many years. More than that I have thrived, raised two children as a single mother and gone on to have a successful career as a photographer and artist utilizing film, winning awards from New York Times and the Arts council. I have used my experience to be a founding trustee for Steps2recovery a recovery half way house for addicts who have come from prison; it has an excellent record at breaking the cycle of addiction and reoffending. I am instigating research into our program so as to better lobby for change in how addiction is viewed and tackled in my society. I am an ambassador for the Forward trust and Judge for the Koestler prison art awards and I have worked in the education system, in political systems for a climate change charity attending the United Nations and now in the criminal justice system. I have seen how large and ineffective systems are so I have recently taken a Masters degree in Anthropology to better understand how they form and work. Now I have a lot to say with film.

Any documentaries that deal with addiction voyeuristically look at addicts acting out and in a state of distress. Addiction is too often misunderstood as a controllable weakness, futilely punished, with little understanding or support. This film does not do that, it empowers them.

Born out of a desire to articulate the complex drive of addiction and to empower addicts, consider their position, and the roles and expectations assigned to them. I want in to bring the most up to date thinking around this misunderstood and complex issue.

# Producer Cat Villiers

Film producer Cat Villiers and her company Autonomous, have produced, executive produced and co-produced many films around the world; most have premiered at well known Film Festivals, won critical acclaim, awards, and international distribution. Her first feature film BEFORE THE RAIN won the Venice Film Festival's Golden Lion, an Independent Spirit Award, and an Academy Award Nomination. Other credits include: Danis Tanovic's Cannes, Golden Globe and Academy Award winner NO MANS LAND, Bernard Rose's acclaimed IVANS XTC; cult Western THE PROPOSITION, written by Nick Cave, directed by John Hillcoat; the award winning documentary IN THE SHADOW OF A MAN by Hanan Abdalla, and the critically acclaimed IN THE LAST DAYS OF THE CITY by Tamer El Said. Cat is a Trustee, with directors Mike Leigh and Simon Mcburney of the Katrin Cartlidge Foundation, a UK charitable trust that supports new independent directorial talent and other cultural initiatives from around the world. The Foundation has eclectic, international patrons and curators including; Charlotte Rampling, Stellan Skarsgard, Jurgen Teller, David Byrne, Jeremy Irons, Lars Von Trier and many more. Among other awards Cat has been given the prestigious Heart of Sarajevo for her services to the art of Cinema. Her early battles, as a teenager and young adult, with mental health and addiction, followed by many years in successful recovery have informed her storied career encompassing journalism, philanthropy and activism as well as film making.



## **EDITOR FOLASADE OYELEYE :**

Fola's background and experience as an editor has been built up through the widest-possible range of productions. Episodic and one-off TV dramas, features, shorts and documentaries have all led her to a place where any and all challenges can be overcome and where she delights in her part of the storytelling.  
[folasadeoyeeye.com](http://folasadeoyeeye.com)



# HARRY HARLOWS EXPERIMENTS IN LOVE AND HOW TO BREAK IT



**17-minute sample**

**<https://vimeo.com/manage/268358748/general>**