

Abstract

A fascist presidency, a genocide, increased censorship, guilty academy awards. Not only is it an infuriating time to exist as a citizen of a country no longer worthy of my faith, but it is also a terrifying moment to enter the creative industry. The threat of silence is not just an attack on the integrity of artistic expression and human morality, but on the confidence of those very same people trapped under the boot of unjust authority. Fear is the most lethal tool possessed by those seeking to enforce their wicked “anti-ideals”, especially in an environment where the ability to create art can itself be used as a tool for justice. Without the belief that words matter, that art matters, then the battle is already lost.

Blindness is a perversion of everything good in this world. Year after year, atrocities after atrocity. Thoughts and prayers, guns a-blazing. It feels like a sick joke. How can a planet of chaos not grab the attention of everyone walking its surface? Why isn't everyone pissed off? Even if they are angry, why aren't they ready to scream and shout for what is right? The simple fact is that the ever-tightening grip of authority is impossible not to at least recognize. If this is the case, why are there so many good people turning a blind eye to the suffocating darkness? Appeasement.

Totalitarianism operates under the guise of normalcy. It convinces you that the horrors it **owns** is expected. Another day, another crime, another headline. Every day it chisels away the urgency of action. Every day it becomes easier for some people to accept that tens of thousands of Palestinians have been and are being murdered, that Donald Trump has done something egregious enough to have removed any other president in history from office, and that art is becoming increasingly infested with artificial intelligence and inauthenticity.

But it's entertaining isn't it? They'll pat you on the back with just enough shallow entertainment that your everyday life appears normal. Authority leaves no room and no time for critical analysis and will use all of its energy ensuring you are thinking as little as possible. One of the worst offenses is that it turns art into something that is ultimately disposable.

The beautiful thing about modern art is that it is itself an act of resistance. The presence of art in a commercialized world is not conspiracy, but noble exploitation. The very system that art seeks to topple is the one used to buy attention. It's a miracle that Tony Gilroy's *Andor* was allowed to release on such a consumer-capitalist platform like Disney+ without trouble.

So, how can I preserve my morality? How can I practice the things that I feel frustrated that others don't? I feel that my conscience has already benefited greatly through being politically active on Instagram, staying up to date on news, and discovering more about

what I believe. Because ultimately, I know that I alone cannot change the world. My little jabs at the current administration on my Instagram stories will not shatter fascism. But the strange thing about accepting this degree of powerlessness is an understanding of why some people choose to stay silent: there is security in silence. There is a sense of safety that comes with compliance; as long as you stick to the status quo, you **won't** be in any danger.

I often struggle coming up with ideas for short films because I want to tell stories in an unconventional way. I want to be ironic and thoughtful in the manner with which I present a scene. It is these exact tendencies of mine that made a lightbulb click on in my head when I got the idea for *No One*. I feel proud of myself for who I am and what I believe, but I feel scared that my own rebellion will not make a single dent in the battle against the big machines of authority. These fears are ever present when tackling my inherent desire to make art **about** all of the chaos in the world. I have to say something, I have to make something, I have to use all that I have learned to make an important statement... but no one will probably ever see it. I don't even have 60 subscribers on my YouTube channel.

I do not consider the first two entries in this trilogy, *Main Character* and *Villain*, to be juvenile compared to my narrative ambition for *No One*, but they simply operate on a different level. Those films are focused solely on the fears of surveillance and the control that the audience has over artists in specific. That's not to say I didn't have broader ideas in my head at the time, but they were mostly a reflection of my early experiences with writer's block and filmmaking. This film, however, demanded me to finally disassociate myself from the fear of these nebulous **and** tangible threats and give our main character some real growth beyond the recognition of his villain.

However, I must acknowledge and embrace my cynicism. The growth of our main character is not admirable. It is a regression. It is no longer a reflection of my fear of the machine, but of my own ability to turn a blind eye to evil because I am afraid that my activism will mean nothing. We still see the cruelty of the villain/audience/enablers, because it would be unjust to pretend they no longer have a role in oppression, but we now see how we as artists/people can allow darkness to spread because of our inaction. The fear of a lack of recognition is a valid response to the real threat of censorship, but the saddest form of submission.

The truth is that people **are** the main characters of their own story, and they **can** change the narrative. Human beings can topple injustice together and that has been seen all throughout history. But the oppressive nature of evil scares us into silence. It makes us believe that our words on the page, on the screen, and in the air will make no difference.

NO ONE is watching, and therefore it doesn't matter if I say anything.

Creative Brief

COMMISSIONER	Brother Kyle Heuett
MENTOR	Brother Christian Mawlam
TITLE	<i>No One</i>
DURATION	4-6 minutes
AUDIENCE	<p>I am looking at individuals who are mostly 18-30-year-old English-speaking middle-class Americans with access to the internet and an awareness of global politics, however international audience who fit within a similar demographic may or may not speak English and could still gain just as much insight through the use of subtitles. I am mostly looking at men & women who are college-educated, with an additional interest in film, specifically a genre of existential horror. These men & women understand the relevance of social media and entertainment in contemporary political landscapes.</p> <p>An additional demographic could include the same age range of upper-class Americans, or individuals with large audiences, who have the ability to sway the aforementioned political landscape.</p>
OBJECTIVES	<p>This short film will reaffirm the importance of using an artistic voice to speak out for morally just purposes within the audience members. Viewers will have a greater understanding about their own ability to control their lives and the dangers of submitting themselves to the fallacy of their own lack of importance. The film will also demonstrate my video production abilities that allow me to project manage an original short film and collaborate with others in order to carry it through pre-production, production, and post-production.</p>
SYNOPSIS	<p>The Main Character, now a slave to the Villain, is brought to a vacant award show to celebrate his short film. Although he initially follows the facade of frivolity, the Main Character begins to remember his ability to control the narrative. With his newfound freedom, he must decide if swaying the hearts of his empty audience is worth the risk.</p>
STYLE	<p>https://docs.google.com/presentation/d/1aNJWxsuCy8yC9d_WoCcYJYc1rjoOhTlzzpnJVAcU2yk/edit?usp=sharing</p>

	<p>Linked above is a lookbook for this short film, which covers the balance between black & white and color cinematography, wide anamorphic imagery and tall 4:3 imagery.</p>
<p>STRUCTURE & TIMINGS</p>	<p>Beginning: 1-2 Minutes: The Main Character's name is called, walks down to the stage to receive his award.</p> <p>Middle: 1-2 Minutes - The Main Character notices teleprompter and remembers his ability to control the narrative, starts monologuing, realizes that no one is watching him.</p> <p>End: The Main Character/Scriptwriter asks his computer who is watching, looks up Hammerhead Films on YouTube, sees a small number of subscribers, looks at the camera defeated.</p>
<p>CONTRIBUTORS & ELEMENTS</p>	<p>Director: Griffin Moeller</p> <p>Producer/s: Griffin Moeller & Emily Ross</p> <p>Writer: Griffin Moeller</p> <p>Assistant Director: Samantha Kimpel</p> <p>Cinematographer: Griffin Moeller</p> <p>Camera Operator: Reilly Denyer</p> <p>Editor: Griffin Moeller</p> <p>Audio: Emily Ross</p> <p>Stand-In: *Kobe Ross*</p> <p>Actor: Griffin Moeller</p> <ul style="list-style-type: none"> • Main Character <p>Elements:</p> <ul style="list-style-type: none"> • Blackmagic 6K • Pavo Anamorphic Lenses (28mm-75mm) • Tripod • Boom/Lav Mic • Spotlight (Provided by location) • Godox OR Aperture Lights (TBD)

	<p>Props:</p> <ul style="list-style-type: none"> • Statuette • Laptop • Tuxedo/Shirt & Tie
<p>PRODUCTI ON SCHEDULE</p>	<p>Pre-Production (Planning, Organizing & Logistics):</p> <ul style="list-style-type: none"> • Start Date <ul style="list-style-type: none"> ○ 9/15/25 • Mentor Meeting <ul style="list-style-type: none"> ○ 9/22/25 • Pre-Production Crew Meeting <ul style="list-style-type: none"> ○ 9/26/25 <p>Production (Shooting & Recording Video & Audio Elements):</p> <ul style="list-style-type: none"> • Possible Shooting Days (TBD) <ul style="list-style-type: none"> ○ 10/11, 10/18, 10/25, 11/1 <p>Post Production (Editing, Titling/Graphics & Final Output):</p> <ul style="list-style-type: none"> • Assembly Cut <ul style="list-style-type: none"> ○ 11/8/25 • Rough Cut <ul style="list-style-type: none"> ○ 11/15/25 • Final Cut/Senior Showcase <ul style="list-style-type: none"> ○ 12/11/25
<p>TREATMENT</p>	<p>Script:</p> <p>Logline: The main character must accept an award for his short film but decides to try and take control of the narrative one last time.</p> <p>Story Outline:</p> <ol style="list-style-type: none"> 1. LISTENING - The main character sits in an empty audience as his short films are listed off.

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| | <ol style="list-style-type: none">2. ACCEPTING - "Villain" is called, and the main character happily walks down the aisle towards the stage.3. ERRORS – A series of errors prevents the main character from saying what he really wants to.4. REALIZATION – The teleprompter reminds him of his power.5. RANT – The main character breaks the spell of errors and shouts at the camera.6. HELLO – He notices that no one is in the audience, becomes shocked.7. WHO IS WATCHING – Back in reality, the scriptwriter asks his laptop who is watching him. Looks up Hammerhead Films and sees a pitiful amount of subscribers. Looks at the camera. The end. |
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