



BRUISED SKY

written and directed by Gary Kent

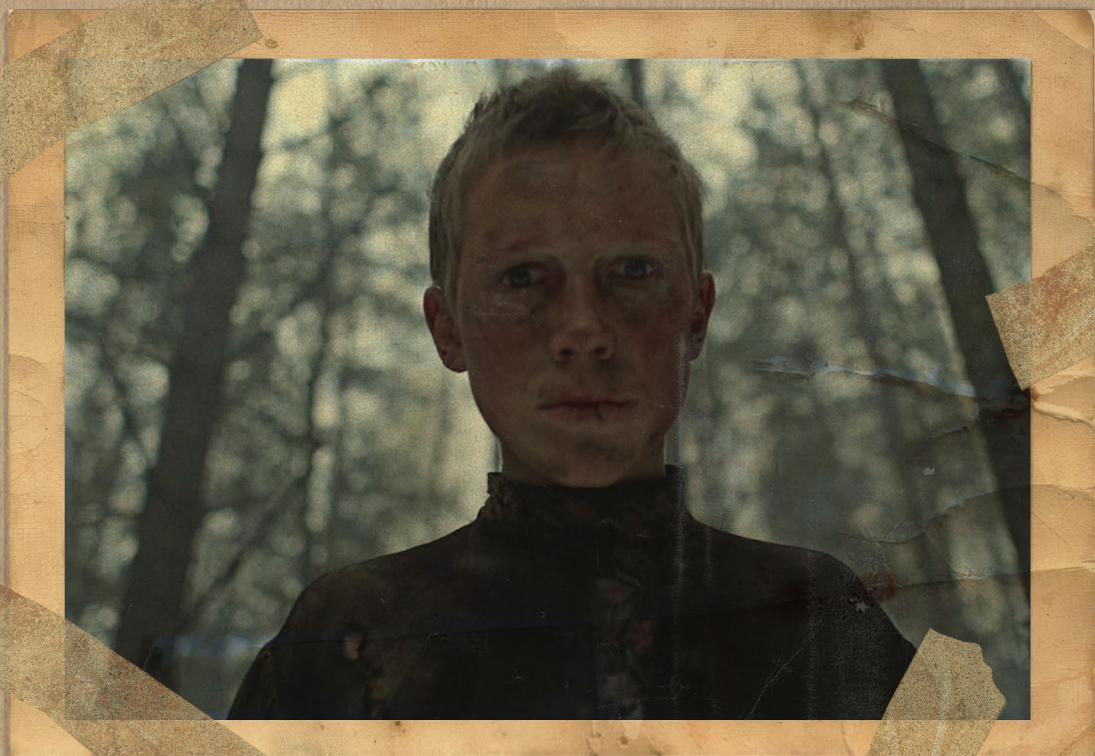
I didnt want to
hurt them I only
wanted to kill
them



ESSEX POLICE DEPARTMENT

CASE FILE 9172

← Teens involvement
victor. victim
or participant?



INTRODUCTION

Bruised Sky is a stark thriller-horror inspired by true events, about an aging serial killer and the teenage boy who willingly becomes his assistant.

Set in the near-deserted Essex countryside of the 1970s, the story unfolds through overgrown fields, quiet farmlands, and half-forgotten byways. It's a landscape already half abandoned, a place where people can slip through the cracks unnoticed.

The tone draws from *Snowtown*, early Loach, and *Ratcatcher*:
unvarnished, intimate, grounded.

When violence appears, it carries the cold, matter-of-fact brutality found in *No Country for Old Men*.

Nothing is stylised or heightened. It simply happens.

There is no spectacle here. The film finds its terror in the plain, unfussy truth of how ordinary evil presents itself and how easily it takes root when no one is looking.

No beasts under the bed. No ghosts in the dark.

The monsters in this world are familiar, even comforting. They smile, welcome you in, and make you believe you're safe.

Those are the monsters that stay with me long after the lights come up.

The file is incomplete.
Who removed the pages?!

The sad truth is that
most evil is done by
people who never make
up their minds to be
good or evil



He got
inside
my head.

Victim last
seen at the
foot path



I was in
a state of
shock.

SYNOPSIS

At dusk on a worn basketball court, **TOMMY (16)** plays with **GEORGE (18)**. They're friendly but not close. George invites him to hang out — free weed, a bit of fun — and Tommy follows.

Across empty streets and fields, George leads him to a secluded farmhouse owned by **DEAN (50s)**, affable but off. They inhale weed and paint fumes. Dean shows his "escape trick," slipping out of police handcuffs with ease. Tommy tries it. Dean locks the cuffs, the tone drops, George steps outside for his payment. Dean closes the door, lifts his 8mm camera, and attacks. Shouts and crying fill the room.

At dawn, George wakes as if from a nightmare and buries Tommy in a pre-dug grave. Routine.

Life continues. With **ALEX (9)**, his younger brother, George is gentle. At home, their exhausted mother barely sees him. With his best friend **JAKOB (18)**, he smokes, fishes, drifts. Jakob notices George's new money and wants in. George deflects; he won't let Jakob near Dean.

Another hunt fails; they pick up a hitchhiker. At the farmhouse, the boy fights. Dean's brutality erupts. George helps dispose of the body. Another morning.

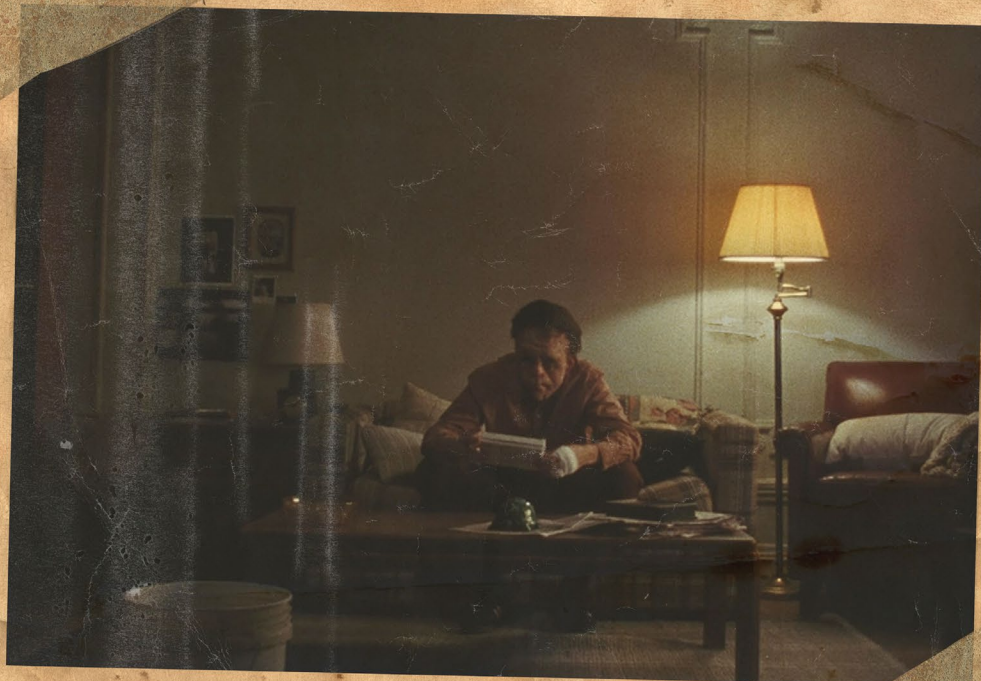
George returns home to find Tommy's mother in the kitchen speaking to his. Police think Tommy ran away. George helps put up posters, blending in perfectly.

Time fractures: drinking with Jakob, kissing **SOFIA (18)**, then returning to the secret routine — the bridge, the camera, the trick, the graves.

One night, after a party, Dean insists George bring Jakob to the farmhouse. George resists, then folds. Dean is warm, fatherly — claims he won't hurt Jakob. The group drink and take drugs.

George blacks out.

Mother interviewed twice
→ still insists he wouldn't run



Entry point corridor, left side



Check what time this was taken.

SYNOPSIS

He wakes to find Jakob gone. Dean, blood-soaked, tells him to clean up. George finds Jakob's body, freezes, then performs the routine. Something breaks in him.

George withdraws. His mother urges him not to jeopardise his "good job."

He returns to Dean, who tests him with a handgun. Dean lets him know how his brother Alex could easily be next if he doesn't toe the line - then demands another new victim for tonight.

George heads out and collects a new victim, **CURLEY (17)**, but at the last moment Sofia joins the pair on the way to Dean's.

Back at the farmhouse, they drink into the night.

Fade to morning:

George wakes bound. Curley and Sofia are tied beside him. Dean circles, disappointed. He drags George away to "deal with him," strapping him to the torture board. George works his mouth free and, in desperation, manipulates Dean -- tells him he wants to learn, be like him, do this with him. Dean believes it.

He cuts George loose.

Dean proposes a partnership:

"You kill the girl. I'll kill the boy."

In the torture room, Dean prepares the victims. George leans over Sofia.

Sofia whispers - **"Is this real?"**

George - **"Yes"**

Sofia - **"Are you gonna do anything about it?"**

George snaps, grabs the pistol and kills Dean.

Outside, the trio sit, battered, bleeding, and bruised.

Sirens approach.

Curley runs.

George stays seated, smoking.

Empty.

*check other
missing boys
around
essay
Countryside*

I'm Sorry
I'm Sorry



I am fascinated by the
cracks concerned by a
fragmented mind, what must
happen to a man for this

Marks consistent with restraint.
No mention in interview?

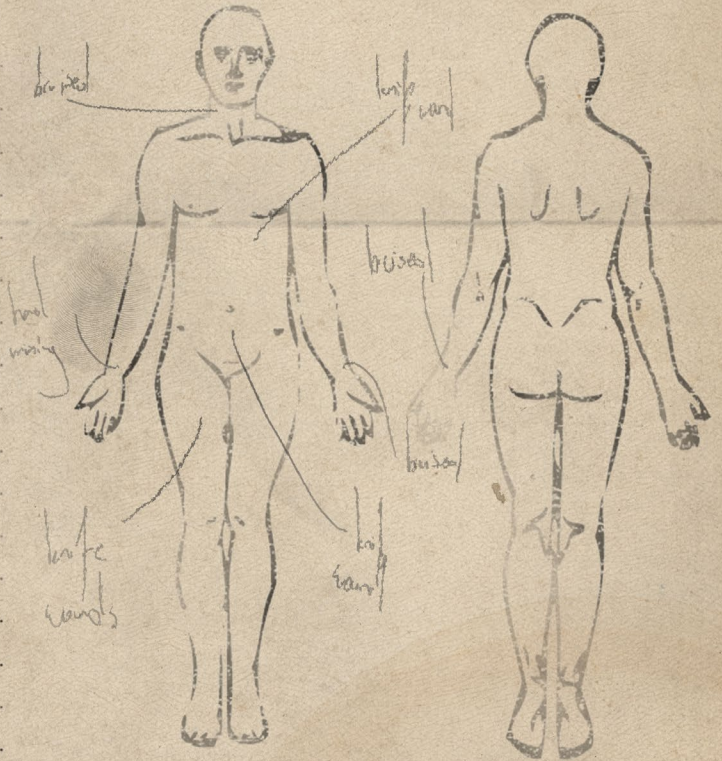
Case No. 464-3925

OFFICE OF THE ESSEX COUNTY MEDICAL EXAMINER
REPORT OF INVESTIGATION BY COUNTY MEDICAL EXAMINER

DECEDENT John Do RACE White SEX m AGE 15-17
First Name Middle Name Last Name
HOME ADDRESS _____ M W S D OCCUPATION N/A
TYPE OF DEATH: Violent ☒ Casualty ☐ Suicide ☐ Suddenly when in apparent health ☐ Found Dead ☐
In Prison ☐ Suspicious, unusual or unnatural ☒ Cremation ☐
Comment left hand missing
If Motor Vehicle Accident Check One: Driver ☐ Passenger ☐ Pedestrian ☐ Unknown ☐
Notification by _____ Address _____
Investigating Agency Essex PD

Description of Body Clothed ☐ Unclothed ☐ Partly Clothed ☒
Eyes blue Hair black Mustache _____ Beard _____
Weight 120 Length 177 Body Temp _____ Date and Time 8/08/1972
Pounds Feet Inches Farenheit
Rigor: Yes ☐ No ☐ Lysed ☐ Liver Color _____ Fixed ☐ Non-Fixed ☐

Marks and Wounds _____
bruising around the neck
area - slow suffocation
bruising around wrists -
likely from handcuffs
multiple stab wounds around
gut and torso, likely inflicted
with long blade such as
kitchen knife
lack of blood at scene
suggests stab wounds happened
post mortem
left hand is missing - likely
hacked off



PROBABLE CAUSE OF DEATH	MANNER OF DEATH	DISPOSITION OF CASE
Strangulation and blood loss	(check one only) Accident ☐ Natural ☐ Suicide ☐ Unknown ☐ Homicide ☒ Pending ☐	1. Not a medical examiner case ☐ 2. Autopsy requested Yes ☐ No ☐ Autopsy ordered Yes ☐ No ☐ Pathologist _____

I hereby declare that after receiving notice of the death described herein I took charge of the body and made inquiries regarding the cause of death in accordance with Section 21-830-33-69(b) Massachusetts Code Annotated and that the information contained herein regarding such death is true and correct to the best of my knowledge and belief.

10/10/1972
Date

County Hospital
Place of Investigation

John Do
Signature of County Medical Examiner

DIRECTOR'S VISION

We won't glorify violence in this film. While cruelty drives the plot, it's the mindset behind that cruelty that truly matters - how can something so horrific turn into routine? We'll focus our filming style on what remains unseen, amplifying dread through implication rather than explicit depiction - creating an atmosphere that is unsettling and off-kilter.

The silence behind the door can echo louder than any scream we've ever heard.

Dean, a psychopath, serves as the antagonist. A man who has created this world, and enjoys the fruits of his labour. Yet our window into the story is **George**, who is equally culpable but takes no pleasure in the crimes. It's George's psyche we'll explore and his eyes that frame our experience. He never witnesses the violence directly—he simply leads the lambs to slaughter, digs the graves, but never sees a single drop of blood.

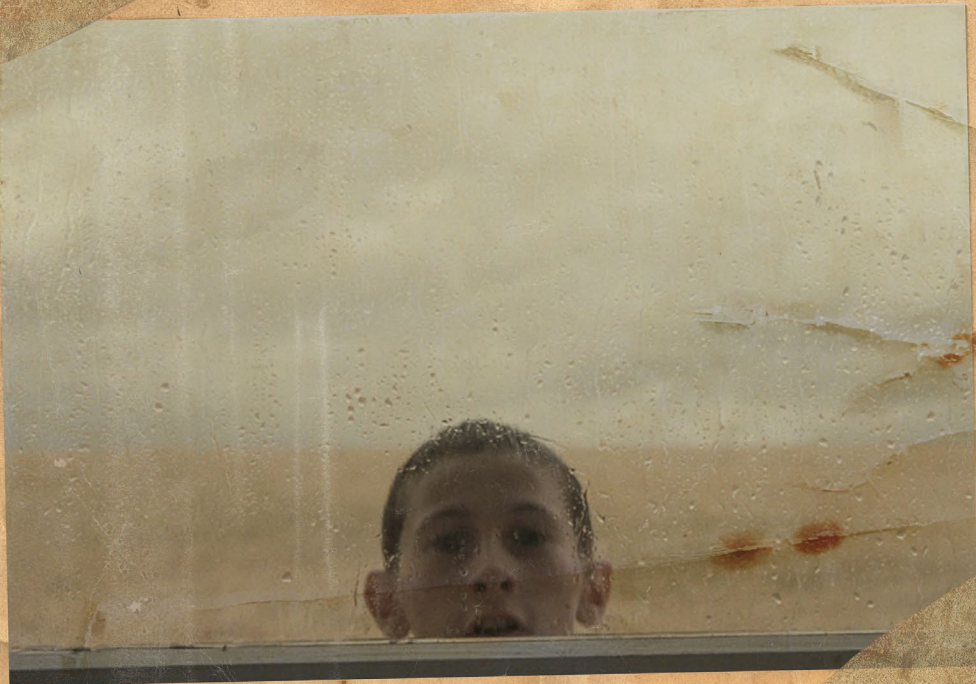
So why does he do it? For money? For survival? That dangerously casual mindset of "it's just a job" echoes a universal truth: people often shrug off brutality when it becomes part of the everyday.

"There is no terror in the bang, only in the anticipation of it."
— Alfred Hitchcock

Monsters are real,
and ghosts are real too.
They live inside us, and
sometimes they win.

Hell is empty and
all the devils are here

Possible witness, wouldn't
Speak during interview.



Residence of interest
Curtains always drawn

GEORGE

On the surface, George is charmingly self-assured--quick-witted, funny, and easy to like. But beneath that casual warmth lurks a cunning edge driven by greed, self-preservation, and a craving for acceptance from his twisted mentor, Dean.

He appears to be the film's protagonist, luring others (like Tommy) into Dean's orbit with promises of excitement and escape from small-town tedium. In reality, George is as complicit as he is desperate. Not only does George idolise Dean, in some ways he also fears him.

The murders, and his involvement, are slowly taking a toll on what human parts are left of him. An ideal performer would capture both his laid-back appeal and the unsettling undercurrent of self preservation, revealing how disarmingly dangerous he can become when his own survival is on the line.

Was doing a job
was doing what
was told



Kid Went back keeps saying
he didn't mean to" - First responding
officer 1972

Stand over there with ya'
yeah, just there.
- That's perfect.



He said he'd give me
a camera.

Primary motivation
appears to be
Control not rage

DEAN

Beneath Dean's smooth, genial exterior lies a carefully concealed predator. He offers indulgent fun—beer, drugs, and playful magic tricks—exuding a disarming paternal warmth. Yet behind every reassuring smile, there's a twisted thrill in fear and domination.

His manipulative charm draws vulnerable young people into his warped world, making him the film's most terrifying force. The actor who plays Dean must effortlessly balance inviting charisma with moments of shocking, sadistic intensity.

This doesn't feel like
his first time



No card
tricks
for
tonights
show
straight
to
the
finale



GEOFF BELL AS DEAN

Geoff Bell brings a rare combination of warmth, unpredictability and quiet menace – the exact qualities that make Dean so disturbing. Bell's natural charm allows Dean to appear disarming, almost playful, which only sharpens the cruelty underneath.

His performance suggests a man who treats violence as a hobby, a craft, even a kind of art – a predator who enjoys the process as much as the act.

Bell's presence elevates the film instantly. He carries the weight of British cinema, giving the role credibility and the project commercial strength. As Dean, he becomes something new for British screens: a villain who feels real, intimate, and deeply unsettling.

*They bond over
video and photography.
Significant.*

WANTED



ESSEX POLICE DEPARTMENT

84-73

PERSON OF INTEREST

MAY 25, 1972



John Doe
73

John Doe, age 45. Approximately 6'1". Medium build, short brown hair, wears glasses.

Available for comparison! Signature, Handwriting.

ANY INFORMATION:

Detective Inspector Sanders
Major Crime Unit
Case No. 464-3925

HAROLD GRIMSHAW
CHIEF CONSTABLE



#376

Same type of
rope as case #183



#378



#375

TONE & STYLE

I didn't want
to do it.

Emulating the raw aesthetic of films like *Rat Catcher*, and *This is England*, the cinematography of *Bruised Sky* embraces a social realist approach. The film will capture the gritty textures of 1970s Essex using low-lying natural light for exterior shots—ideally in the early morning or late afternoon—paired with carefully composed frames and a relentless attention to detail.

Each shot feels both immediate and authentic—highlighting the everyday decay of suburban streets and the quiet tension of suburban underpasses—while revealing an understated beauty in desolation.

This visual style grounds the narrative in palpable reality and subtly underscores the dark, unsettling undertones at its core.

Camera movement will be meticulously crafted, blending symmetrically framed high-angle wide shots, erratic handheld work and subtle, motivated dolly/steadicam moves.

The colour palette features muted hues—subdued browns, greens, and yellows—that echo the industrial decay of the era, while carefully selected period details, such as distinctive retro wallpaper patterns, further immerse the viewer in the unmistakable ambience of 1970s England. We will shoot on 16mm film to achieve that unmistakable 1970s aesthetic.

He said he
needed me

Edge of town - hardly any through traffic



No nearby homes,
only farm paths.



COMMERCIAL VIABILITY

Bruised Sky enters a booming market. Serial-killer stories are dominating culture again, from **Monster** to **The Black Phone**, **Longlegs**, and **The Clovehitch Killer**. Audiences are gravitating toward grounded horror rooted in real behaviour rather than supernatural spectacle.

What sets **Bruised Sky** apart is its world. There has never been a defining serial-killer film set in the English countryside. Rural England carries a natural menace: silent roads, isolated farmhouses, and a sense of social fracture beneath the surface. It feels familiar yet dystopian, and it remains underused in the genre.

The film's real distinction is its perspective. This isn't a story about a killer on the loose; it's about the assistant – the young man who enables the violence. By focusing on complicity, the film becomes a study of charm, dependency, and the grinding banality of evil.

The horror isn't escape from a monster but the slow, believable descent into serving him.

This shift gives **Bruised Sky** its edge: aligned with current audience appetite but offering something genuinely new – darker, more intimate, and more unsettling in its psychology.

Despite its emotional scale, **Bruised Sky** is economical. Rural locations keep costs controlled while giving the film a distinctive visual identity. The 20-minute short was delivered for £30k, proving the world and tone can be achieved efficiently. The feature builds on that foundation, making it a high-impact, low-waste investment with a clear path to delivery.

Consider behavioral profile.

It's mind over matter.
I don't mind and you
don't matter



IF YOU HAVE EVIDENCE
TO REPORT PLEASE CONTACT:

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Singlebarrelfilms@gmail.com

ESSEX POLICE DEPARTMENT
MAJOR CRIMES UNIT - ARCHIVAL COPY
DO NOT REMOVE FROM EVIDENCE ROOM
ISSUED 1972