



Josephine

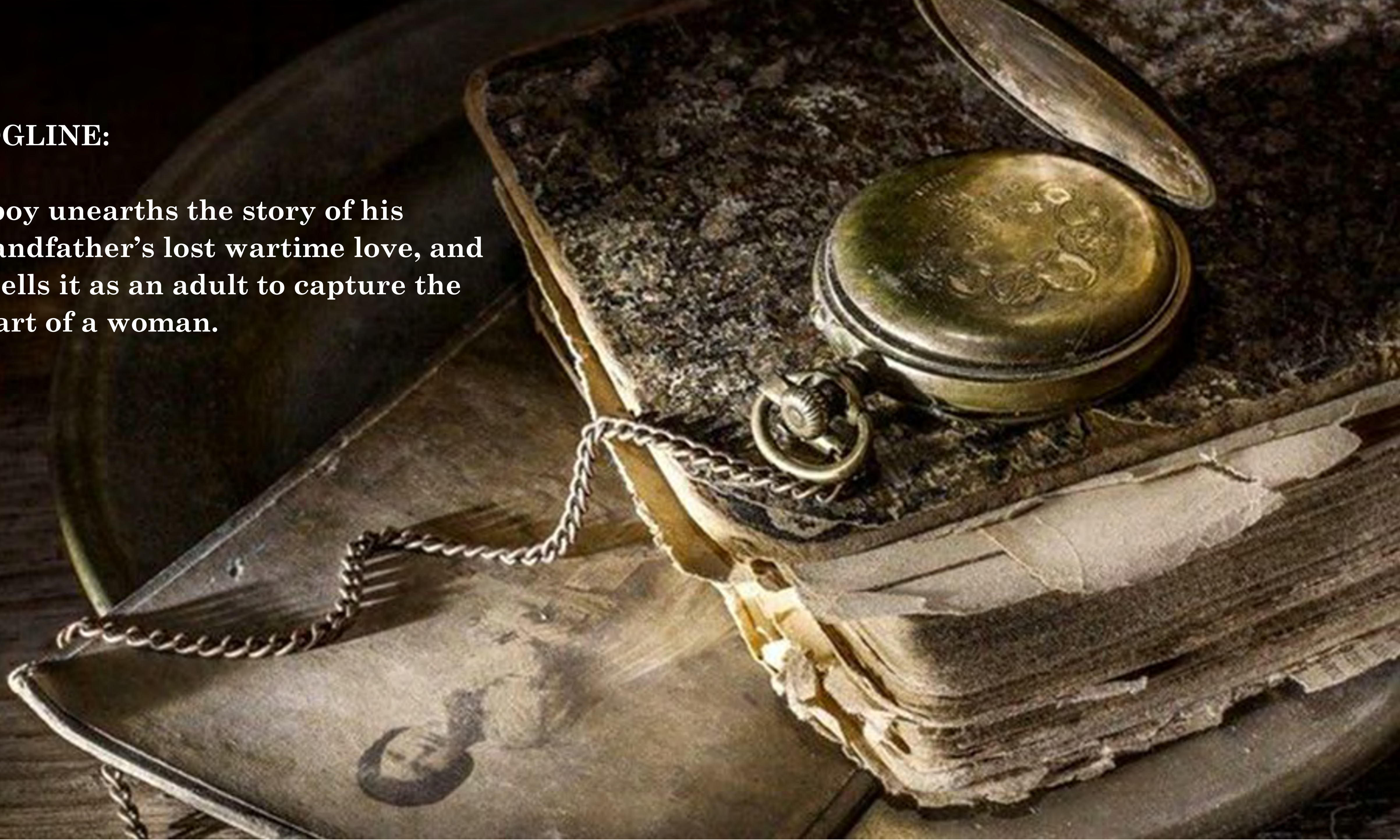
a love story across generations

Three stories that cross generations...



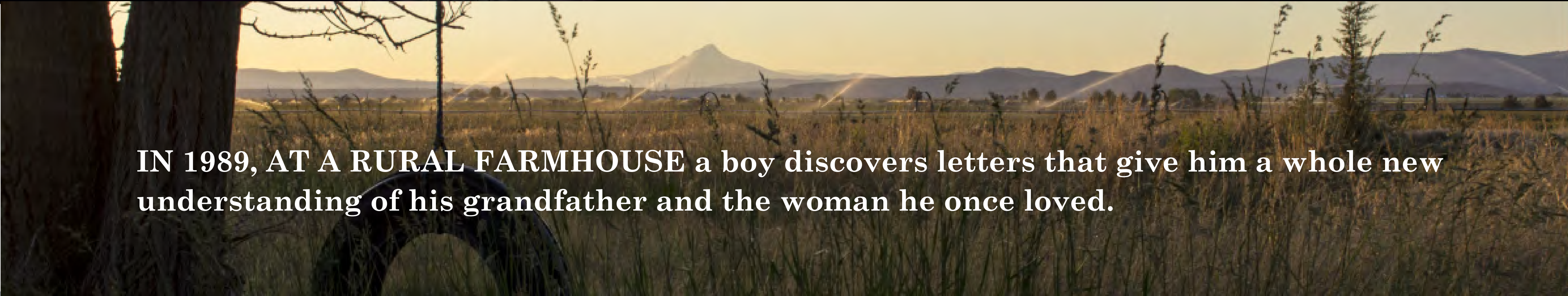
LOGLINE:

A boy unearths the story of his grandfather's lost wartime love, and retells it as an adult to capture the heart of a woman.



A nighttime landscape featuring silhouettes of palm trees against a dark sky with a few stars. In the distance, a city or town is visible with some lights glowing. The overall mood is mysterious and evocative.

IN 1941, IN A JUNGLE IN THE PHILIPPINES a fighter pilot falls in love with an Army nurse while they are trapped on the Bataan Peninsula during the Japanese invasion.

A rural landscape at sunset or sunrise. The foreground is filled with tall grasses and a large tree trunk on the left. In the background, there are rolling hills and a prominent mountain peak under a warm, golden sky.

IN 1989, AT A RURAL FARMHOUSE a boy discovers letters that give him a whole new understanding of his grandfather and the woman he once loved.

A misty or foggy forest scene. The trees are dark and silhouetted against a pale, overcast sky. The ground is covered in a layer of fog or mist, creating a sense of depth and atmosphere.

NOW, SOMEWHERE ON THE NORTH PACIFIC COASTLINE the same boy, now a man, retells the story of the war-torn romance to a woman he once knew.

But in order to get her attention, he changes the story...



Artistic Statement



DO YOU REMEMBER THE HOT SUMMERS OF YOUR CHILDHOOD?

A hot summer day has a unique sound, when it's quiet and there's no one nearby. Do you remember the yellowing wallpaper in the house of your grandparents or of someone you knew from back then? And how the furniture both revealed its age and had a sense of timelessness – as if it has always been there?

I do. I remember.

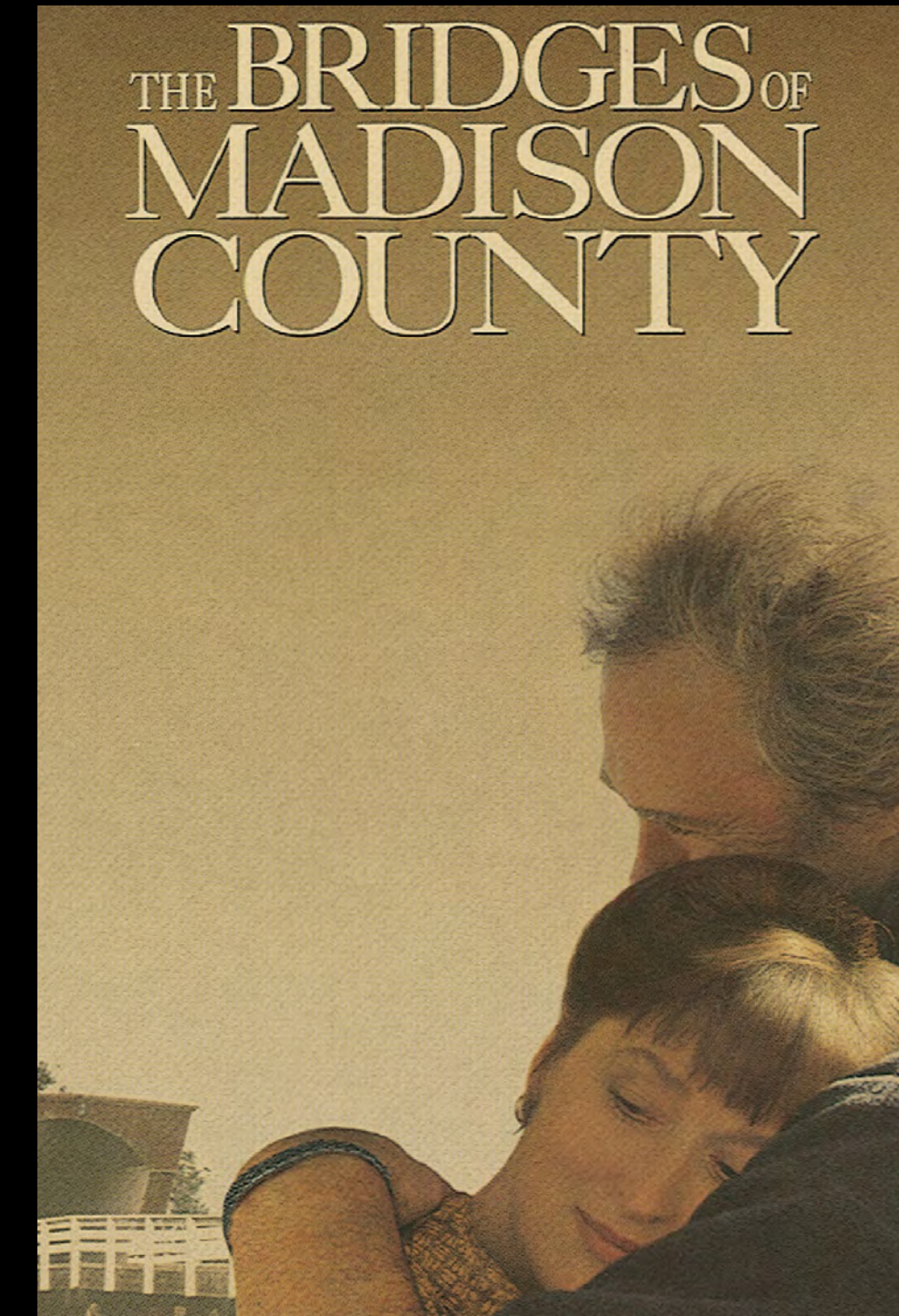
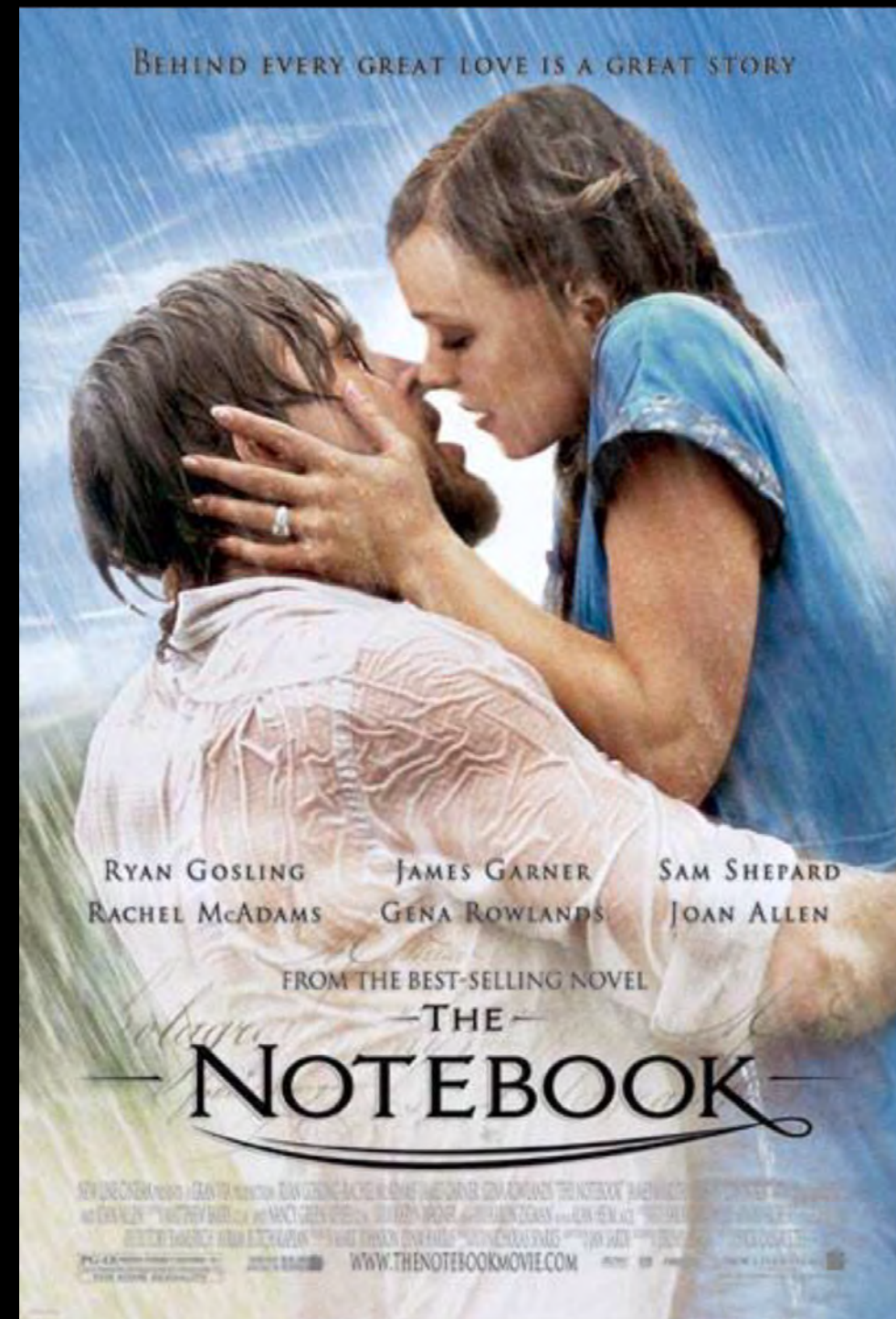
THE TEXTURE OF THE WOODEN TABLE,
when the Navy sailor sits down to talk to the
woman he once rejected, the sound of the bells
on the door when their talk is interrupted by
customers coming into the restaurant – these
are incredibly important.

SOUND and TEXTURE are the two ways I
enter my story.



**WRITING THIS
SCREENPLAY** has allowed
me to be filled with that
sense of wonder of
childhood, of the
possibilities of the future,
and of the secrets of the
past. I want Josephine to
give that feeling to an
audience once more.





THE STORY HAS A CRISSCROSSING NARRATIVE STRUCTURE,
similar to *Babel*, *Amores Perros*, or *The Hours*, and the theme of an epic love story like
The Notebook, *The English Patient*, or *The Bridges of Madison County*.

Josephine's audience is among the people that loved these films.

A MYSTERY SURROUNDS JOSEPHINE.

The namesake character is an Army nurse who was loved madly, but somehow lost in the vicissitudes of memory and of time.

She is my favorite character. Every time I write her she surprises me.





JOSEPHINE WOULD HAVE BEEN ONE OF THE WOMEN IN THIS PHOTOGRAPH.

Lorem ipsum

This story is based on the real events of the Japanese invasion of the Philippines (Dec. 1941 - Feb. 1945). This is a picture of the Army nurses on their day of liberation after years of brutal internment. They were the first large group of women in combat in American history and part of the largest military surrender since the Civil War.



MEMORIES DO NOT DIE.

Josephine begins as a story within a story within a story, but as the film progresses, the theme of memory allows the film to transition between time periods in the way that memories sometimes fold into each other.

Like memories, two of the storylines begin as echoes from the past and inform who the characters are...

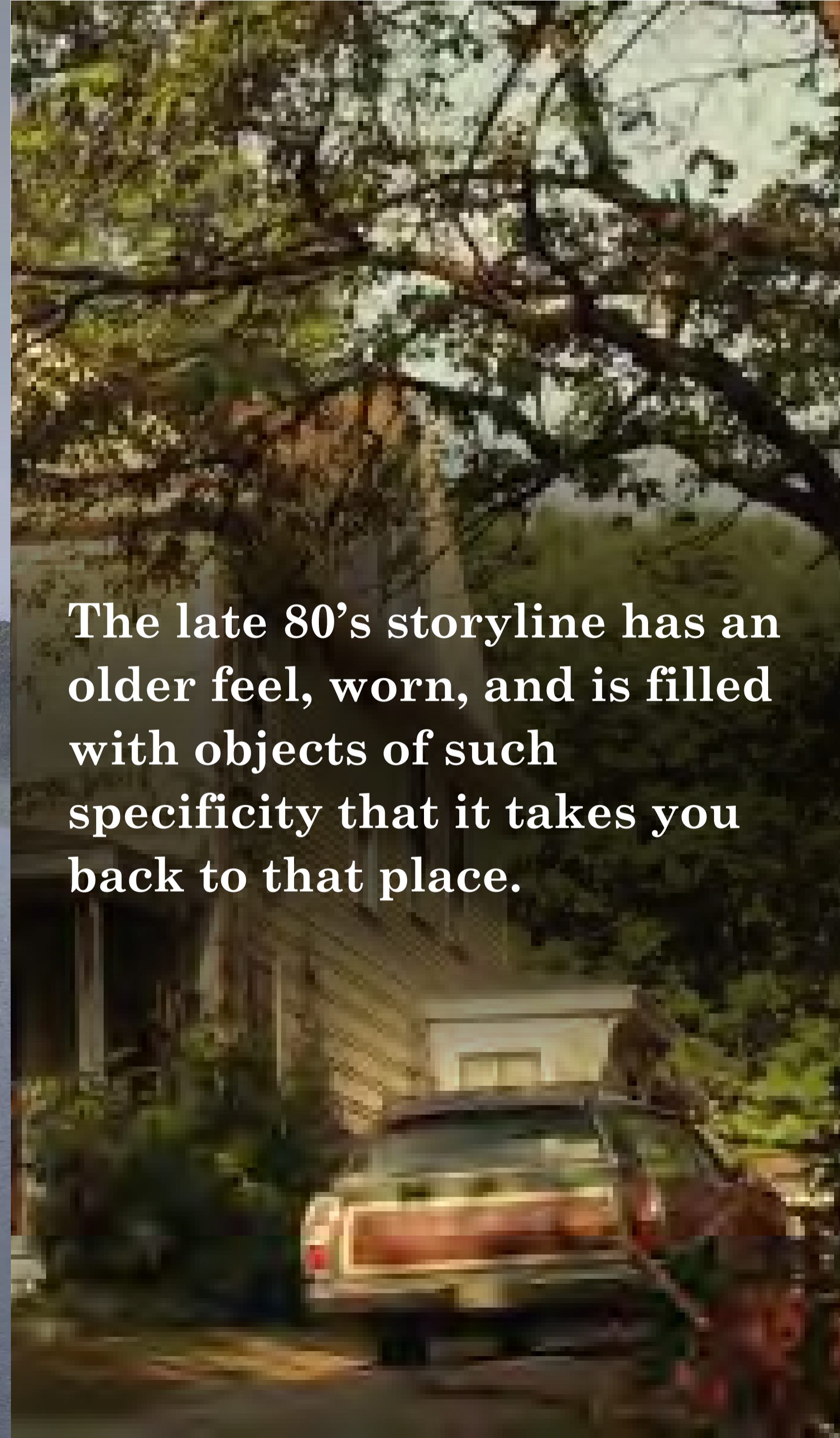
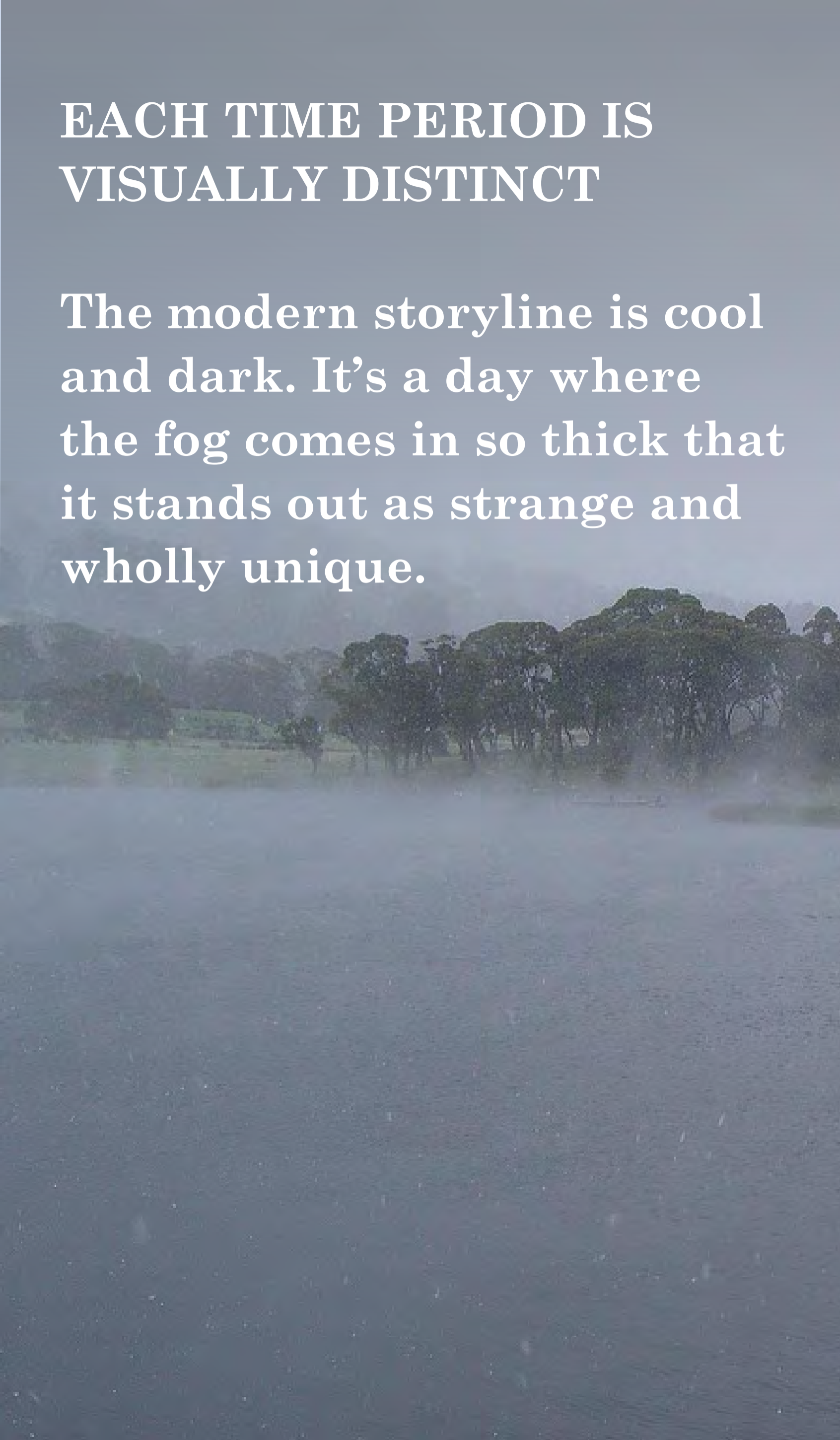
...and who they will become.

EACH TIME PERIOD IS VISUALLY DISTINCT

The modern storyline is cool and dark. It's a day where the fog comes in so thick that it stands out as strange and wholly unique.

The late 80's storyline has an older feel, worn, and is filled with objects of such specificity that it takes you back to that place.

The WWII storyline is a place for more dynamic and vivid visuals. We enter this world through the imagination of a boy, so more fantastical visual elements may be warranted.





A WWII EPIC ON AN INDIE BUDGET?

This film can be achieved for a budget of \$2 million.

The modern day time period has one main location (a restaurant) as does the late 80's time period (an old house).

The WWII sequences are inherently scalable. Action sequences such as a dogfight between fighter planes or an escape on a PT boat in the middle of a bombardment can either be achieved to full dramatic effect or reduced in scope as the budget dictates.

PRODUCTION IN THE PHILIPPINES

Filming the 1940's sequences on location in the Philippines would reduce costs and allow the use of the actual locations where the historical events in the story took place.



Malinta Tunnel, 1942

Malinta Tunnel, Allied HQ in the Philippines, is now a tourist attraction



DIVERSITY

In addition to strong and willful female leads, the story requires several Japanese and Filipino characters. One key role, Walterina, pays tribute to the role of transgendered women in the war as well as to over a thousand Filipinas that were forced into sexual slavery as “comfort women” for Japanese soldiers.

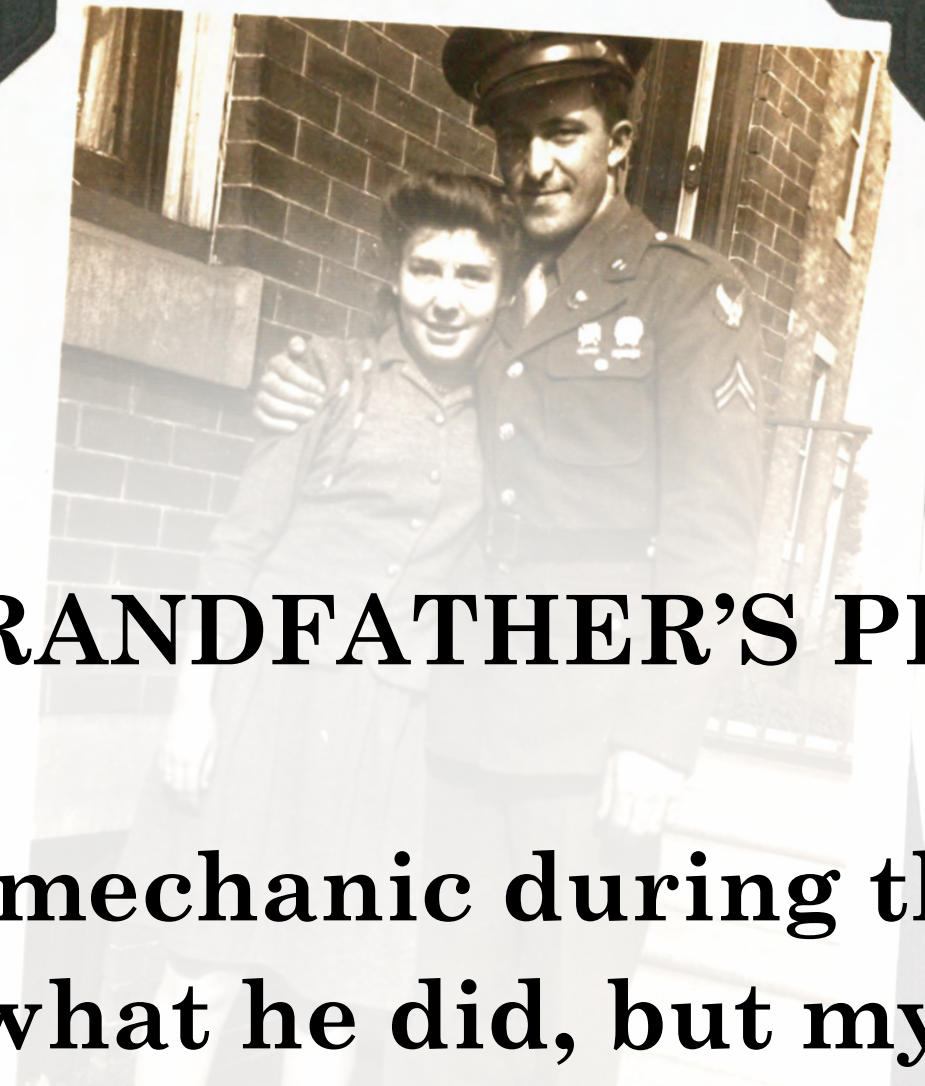
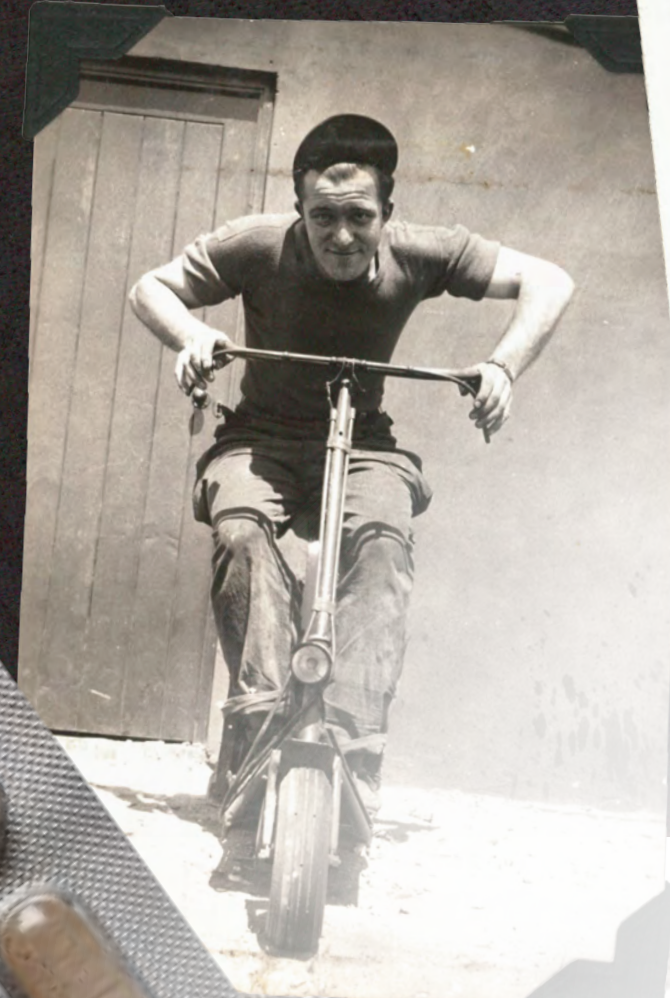
PICTURES



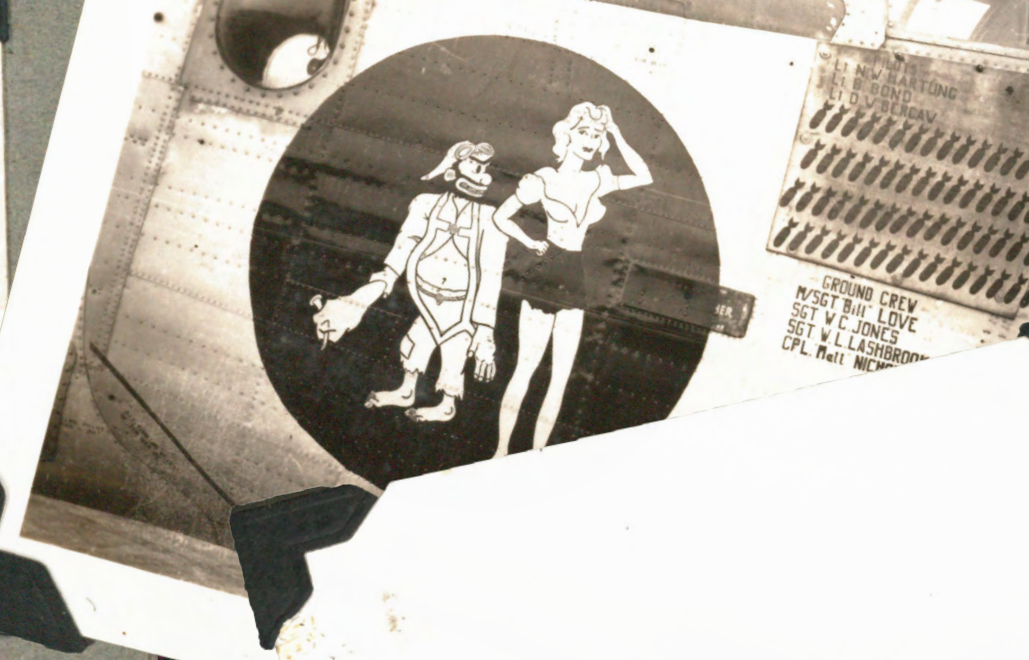
THESE ARE MY GRANDFATHER'S PHOTOGRAPHS.

He was an aircraft mechanic during the war. I never knew much about what he did, but my grandma reminded me he invented blister packaging – the kind that contains individual pills that you buy in boxes (so I have genius in my family). I asked my grandma to tell me what she thought was the most important decision that she made in her life.

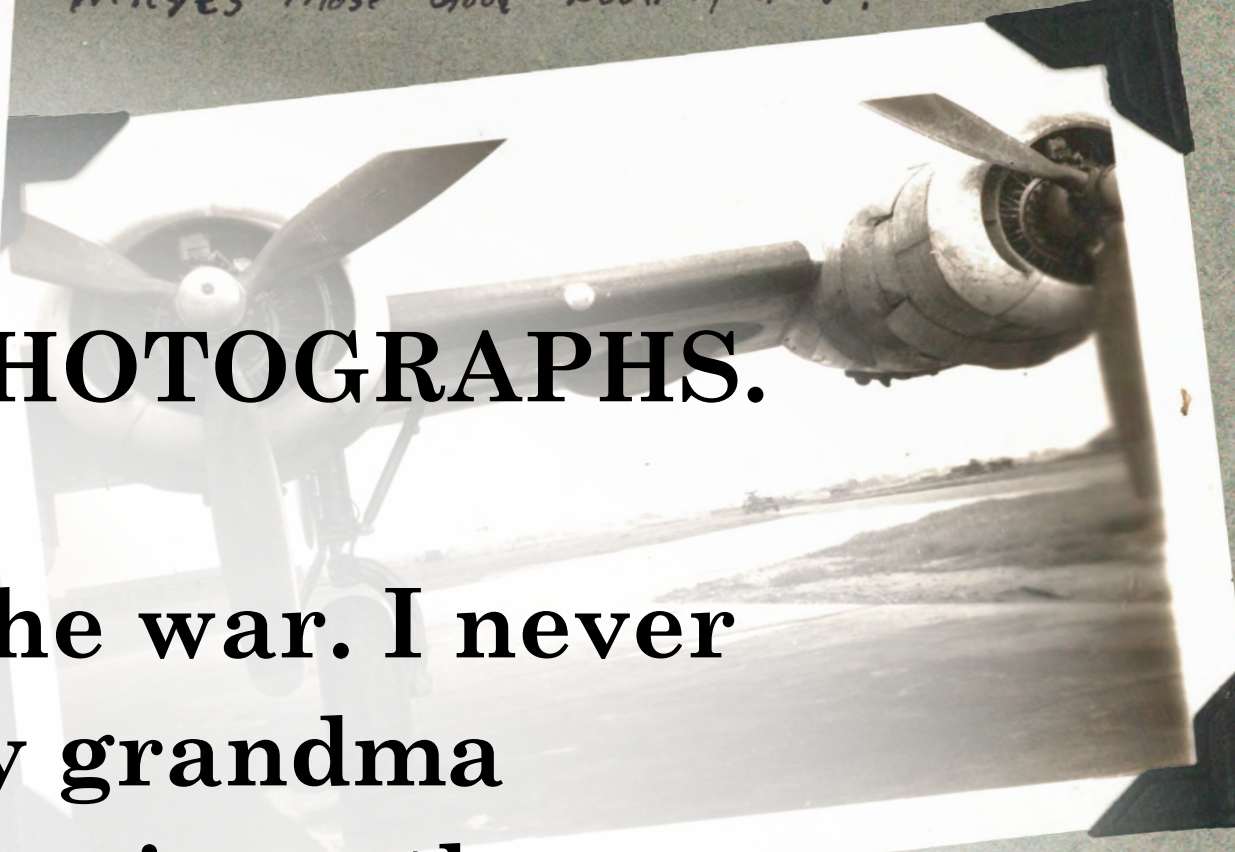
She said it was marrying my grandfather.



Where's those Good Looking Gals?



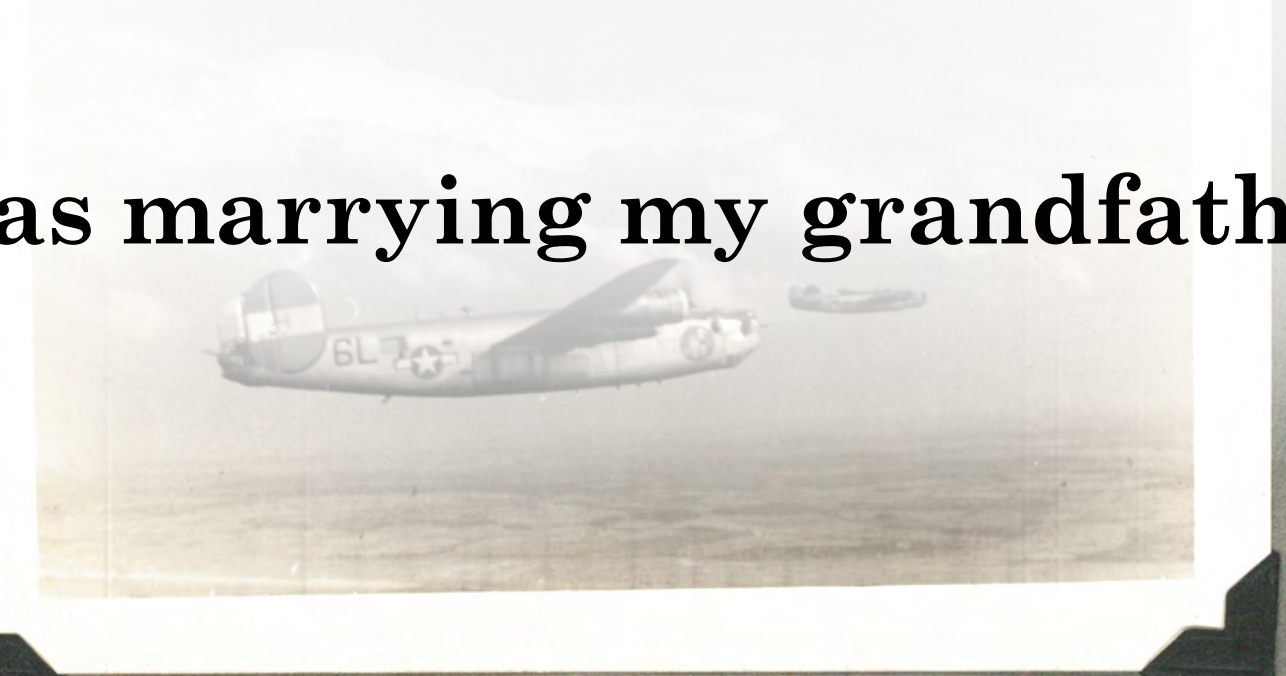
GROUND CREW
MSGT BILL LOVE
SGT V C JONES
SGT V L LASHBROOK
CPL PAUL NEWMAN



Matthew Nicholas
32488403
Inducted Jan 21, 1943.
Married April 27
My Wife's Birthday Oct 22.



Hold'er, shes a YARIN



Look OUT, We're Germany Bound with a Gift, some

A Single Man Fights with Glee
As happy as can be,
But the married man dont call it Fun
Because he Fights for these.



Grandma with her grand and great-grandkids on her 95th birthday.

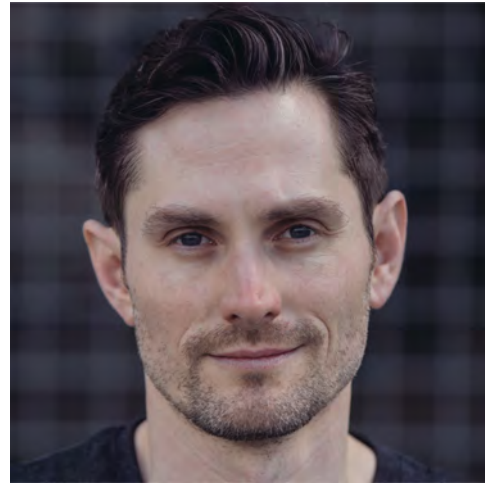
So far, 17 lives including my own are the product of that act of love.

The idea that love has the power to shape and influence over generations, is what I bring to *Josephine*.

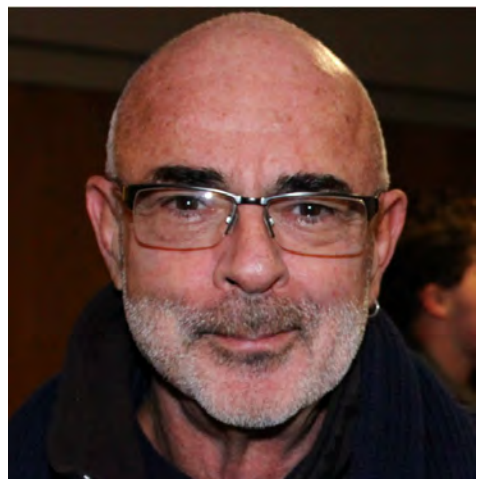
Thank you,

David Scott

David Scott McDougall



DAVID SCOTT MCDUGALL (screenwriter) has jumped freight trains, lived off the grid, and traveled the world to capture authentic and unique stories. He is an award-winning director of several short films and has never met a mountain he didn't want to climb. As a television writer and producer, he has interviewed diverse subjects from preeminent scientists to dangerous killers and created content for top non-fiction brands including: National Geographic, Discovery, Smithsonian, Travel Channel, A&E, PBS, and more. David Scott is a Returned Peace Corps Volunteer. He holds a B.A in Political & Social Thought from the University of Virginia and a professional certificate in filmmaking from Maine Media College. He recently started Thrive Productions (www.thrivefilm.org) to focus on social impact documentary because he believes that the only real solutions to the problems our world faces have to begin with changing the geography of the human heart.



ROBERT FIVESON (producer) has field produced documentaries in over 20 different countries and several active war zones as well as covertly behind the Iron Curtain. He has almost 900 project credits to his name. Among his career achievements, he was the former Head of Production for the US Department of Defense Media Center & USAF Air Combat Camera for 6 years, Executive Producer of Futura Productions for four years, was a Staff Producer at Universal Studios, Exec In Charge of Production for The Global Library Project Directorate at The Library Of Congress Washington DC and Head of Entertainment for Jones Entertainment. He has also produced and directed an award-winning cult sci-fi feature that was remade as *The Island* by Time Warner and Dreamworks and taught Film Production at the University level. He first met David Scott when he hired him as an associate producer at his company Fiveson Productions, LLC. He received an MFA in Cinema from USC Film School and currently lives in the Philippines where the story of *Josephine* takes place.



JASON CROSBY (researcher) is the Director of Communications at Caregiver Action Network in Washington, D.C. Previously he was a high school history teacher and a Marshal's Aide to the Supreme Court of the United States. An avid WWII history buff, Jason is often found volunteering at the Smithsonian's Air & Space Museum. He holds an M.A. in History from the University of Leeds, an M.Ed. from George Mason University, and a B.A. in History from Virginia Tech. He has known David Scott since the 5th grade and still lets him crash on his couch when he is on the East Coast.