

A photograph of a forest scene. The foreground is filled with the trunks of tall, thin trees, mostly conifers, standing close together. Sunlight filters through the canopy in bright, dappled patches, creating a play of light and shadow on the forest floor. The ground is covered with a mix of green moss, fallen leaves, and some fallen tree branches. In the lower right quadrant, a person wearing a red jacket and blue jeans is walking away from the camera, providing a sense of scale to the vast forest.

CAPTURE

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LOGLINE

After her first night solo camping in a remote forest in 1999, a woman finds a picture on her camera of herself, sleeping in her tent.

Lost, she descends into self-doubt and madness, as the camera begins to depict not only what *has* happened, but what *will* happen to her.



THE STORY

Monie Wills has finally closed the door on a toxic relationship and escaped New York to go solo camping in the remote woods of Maine. She's only just beginning to find herself again when a picture appears on her brand new digital camera that shakes her to her core: a picture of herself, asleep in her tent.

As fear and paranoia press in, she loses her way, and the deeper she wanders into the woods, the stranger things become. More pictures of her appear on the camera, not just of what has been, but terrifying visions of what may happen to her next, some of which begin to come true. As her mind unravels, Monie's abusive past comes back to haunt her, and the lens through which she sees herself becomes more and more brutal.

It's only through the connection with an unlikely kindred spirit that she can find the strength to face her demons, see herself fully, and reject any other image of her the world has tried to capture.



5.

INT. TENT, CONTINUOUS

Shivering, Monie zips into her sleeping bag. A headlamp is aimed at the ceiling of the tent, giving off an orange glow. Her attention shifts to the nighttime soundscape: crickets, frogs, owls.

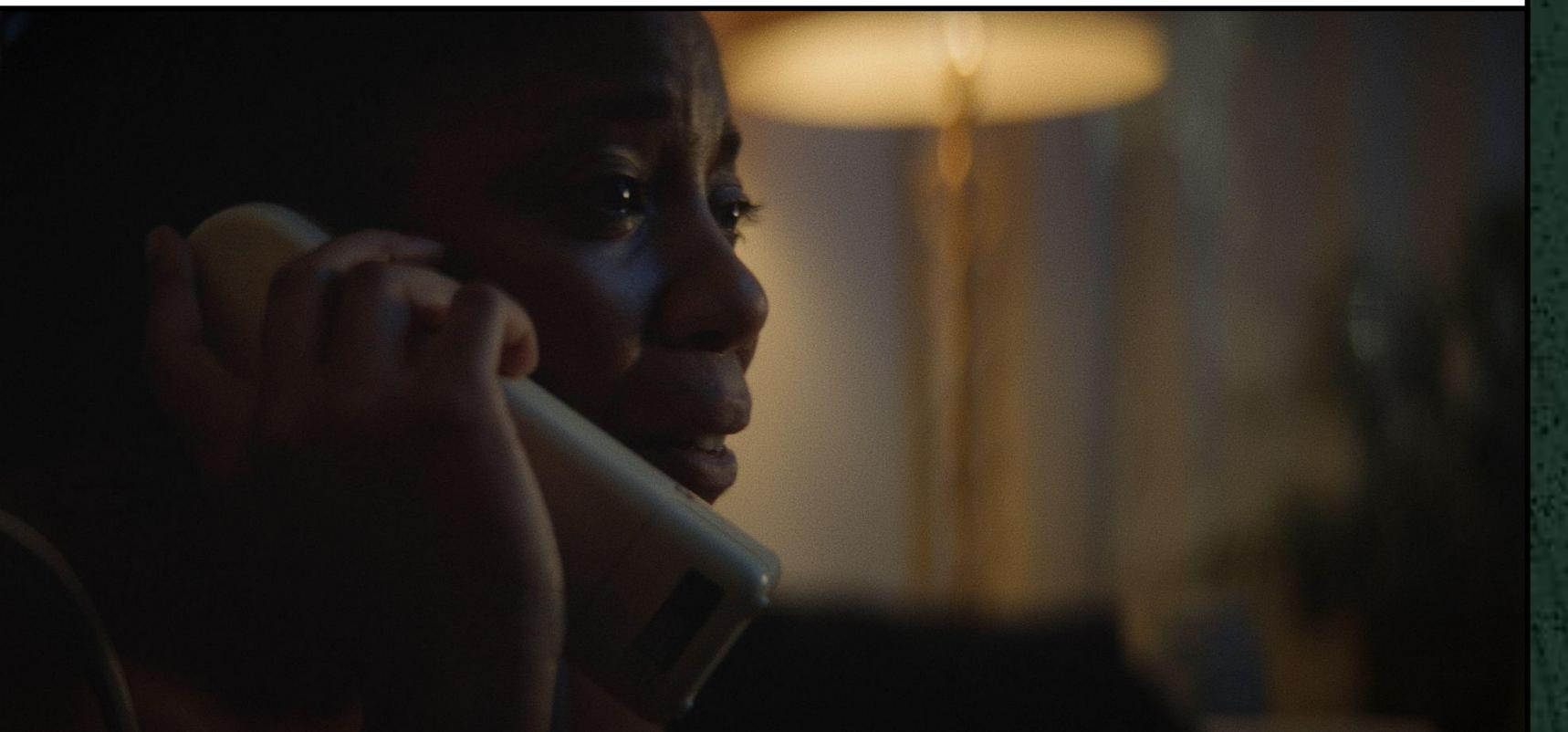
She reaches over and clicks off the light, then grabs her camera and starts to look at pictures. The blue light of the tiny screen plays on her face in the dark. She stops at a particular photo and her face falls. It's a dim selfie in which she looks lost and defeated. She remembers as we:

CUT TO:

INT. ALICE'S APARTMENT, NIGHT - SEVERAL DAYS AGO

Monie, in PJs, sits on the edge of a futon in Alice's living room, lit by a single reading light, speaking quietly into a cordless phone. The rest of the apartment is dark.

MOM
Are you eating?



5



DIRECTOR'S STATEMENT



In the nineties, an urban legend started to circulate around backpacking communities: a young woman on a solo trip brought a disposable camera with her, and when she later got the pictures developed, there were photos of her, sleeping in the tent.

This story has stuck with me since I was seventeen. The sense of invasion, surveillance, and vulnerability is sinister and paralyzing. And then there was the cold, watchful eye of the camera, performing a kind of dark magic with light. I knew that someday I wanted to make this story into a thriller.

Placing the film at the start of the digital age not only gave the main character the ability to see these photos in real time, it was also important for me thematically. 1999 was the precipice of a cultural shift: digital images were about to become our modern language, and our ability to curate our world and ourselves would never be the same. It was in that world that I wanted to explore the lenses through which we see ourselves: lenses of trauma, of dysmorphia, of society. Lenses which have brought us to our current moment: a time in which our identities are captured in images and our attention is captured by technology.

-Jamie Effros

A woman with short, curly hair is sitting on a light-colored couch in a dimly lit room. She is wearing a dark top and light-colored pants, and is looking towards a man standing by a window. The room has a lamp on a stand, a potted plant, and a painting on the wall. The word "CAST" is overlaid in large, yellow, sans-serif letters.

CAST



WAI CHING HO

“Mrs. Feng”

WAI CHING HO was born and raised in Hong Kong. Her film credits include **Robot Stories**, **Hustlers** and **Sorcerer's Apprentice**. She voiced the character of Grandma in **Turning Red**, a 2023 Oscar nominated animated film. Her television credits include **Only Murders in the Building**, **New Amsterdam**, **Awkafina is Nora From Queens**, and all four series of **Law & Order**. She appeared in numerous episodes as Madame Gao in **Marvel's Daredevil**, **Iron Fist** and **The Defenders**.



SARAH ELLEN STEPHENS

“Monie”

SARAH ELLEN STEPHENS is an actor and producer based in NYC. As an actress she has appeared in numerous features films, including **21 Bridges** (Brian Kirk-Chadwick Boseman), **Here After** (Harry Greenberger-Christina Ricci), **Lee Daniels' Pimp** (Christine Crokos-Keke Palmer), **Fill Your Heart with French Fries** (Tamar Glezerman) & **Hallway** (Leah Shore/SXSW premiere). Sarah has also co-produced the off-Broadway production of the NYT Critics Pick “Ceremonies in Dark Old Men.”



ESTHER CHEN

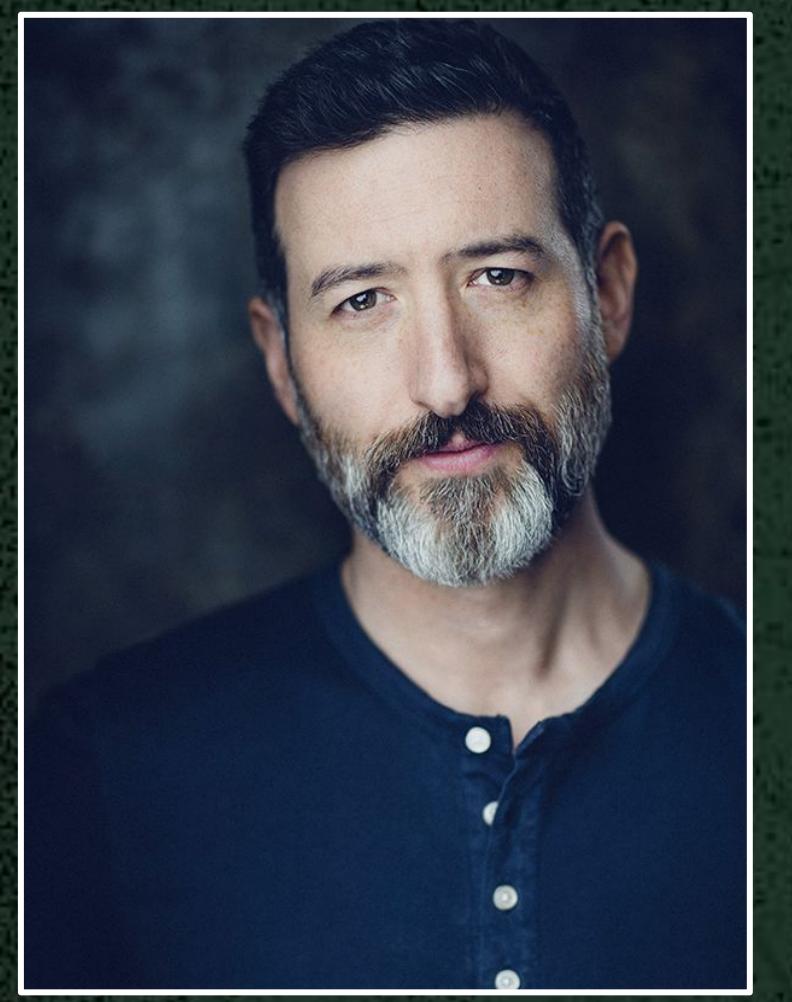
“Alice”

ESTHER CHEN is a Taiwanese actor and stand-up comedian whose credits include **HBO**, **Netflix**, **FX**, **NBC**, and **Comedy Central**. She was a dialect coach and translator for **Mr. Robot**, and created **Asians Strike Back**, featured by CNN, CBS Insider, and the New York Times. Esther recently recurred on **And Just Like That**, guest-starred on **Law & Order: Organized Crime**, and is a **2024 Yes and Laughter Lab Fellow** and **2023 Ladies Room Comedy Festival Finalist**.





OUR TEAM



Jamie Effros

Writer | Director

Jamie co-wrote and starred the 2022 feature, *Give Or Take* (now on-demand) with Norbert Leo Butz and Cheri Oteri, and wrote and directed the award-winning original pilot, *ON*, as well as several short films including 2024's award-winning *Big George*.

He has appeared on *Raising Kanan*, *SVU*, and *Gotham*, and has been performing, producing and consulting in independent theater, film, episodic work, and comedy in New York for 20 years.

•JamieEffros.com

Brady is a New-York-based producer, specializing in narrative and documentary content. In the narrative space, Brady has an impressive track record, having worked on numerous award-winning series, TV pilots, and independent feature films, a number of which have premiered at the Sundance Film Festival.

Some notable works include "High Maintenance," *A Kid Like Jake*, *The Sound of Silence*, *Topside*, and "Billy On The Street." Brady also produced Jamie's original pilot *ON* and the 2024 short film, *Big George*.

•BradyKirchberg.com



Brady Kirchberg

Producer



Nick Hernandez

Producer

Nick is a Brooklyn-based producer working in commercial and narrative production. With over a decade of industry experience, Nick's work has been seen on both national television and the big screen. He has traveled extensively with his projects, covering much of the US, telling the stories of unique individuals for brands and production companies. His narrative work has won awards and has been featured in festivals internationally.

•NROfilm.com

Gabe's first feature, *The Social Ones* (2019), premiered at Cinequest Film Festival where it won Best Comedy Feature. In 2020, his first documentary feature, *Born Balearic*, premiered at the Madrid International Film Festival and won Best Cinematography in a Documentary.

He has shot music videos for Father John Misty, The Chainsmokers, and Jordan McGraw, and has done global commercial work for Ferrari, Marriott, Visa, Sephora, Kate Spade, and Roc Nation.

•GabeHarden.com



Gabe Harden

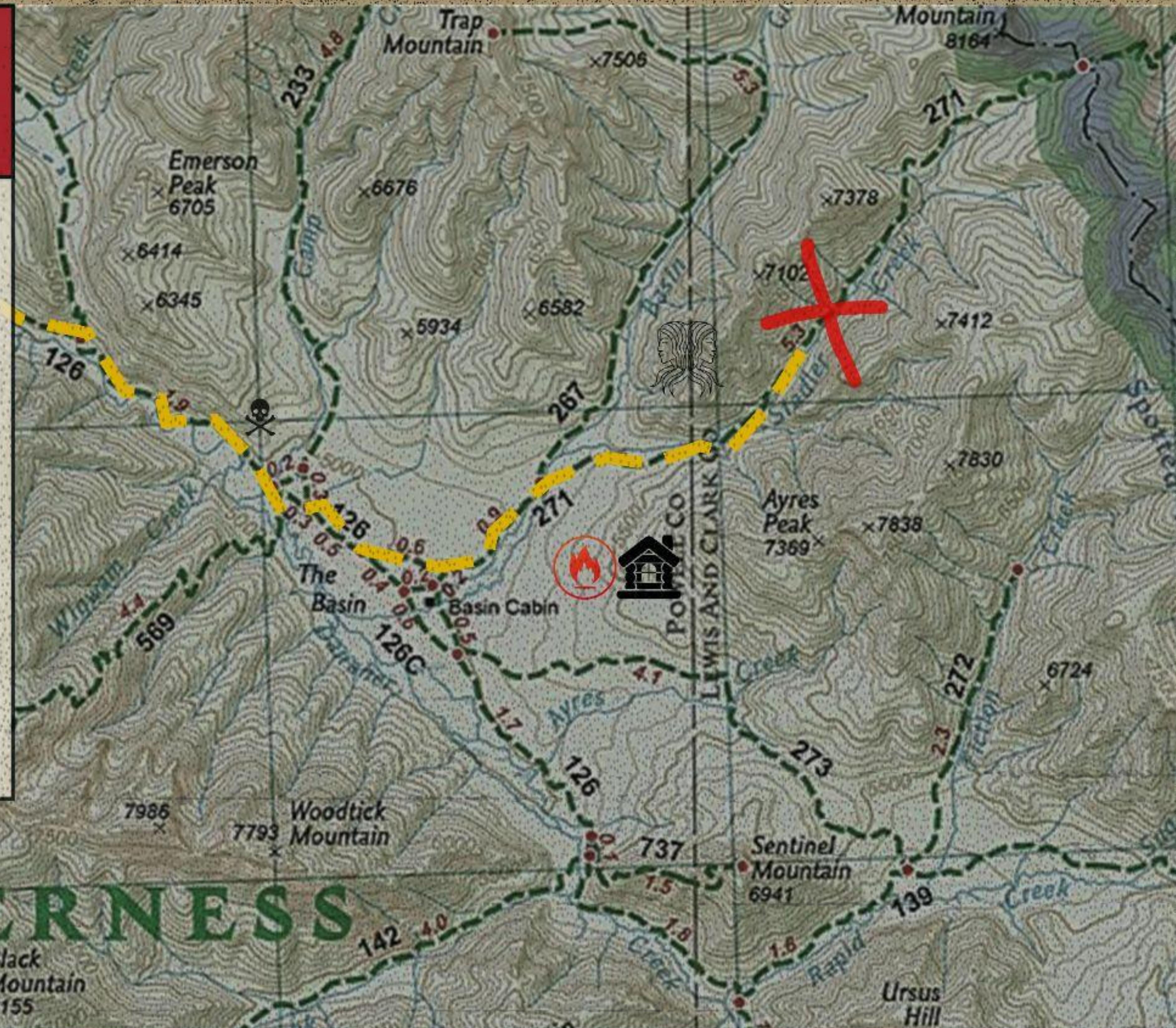
Director
of Photography



THE FEATURE

Capture was always conceived as a proof of concept for a feature –now in development– that expands the short’s unsettling atmosphere and psychological tension. As Monie’s obsession with the camera deepens, she’s drawn into a darker, stranger world, filled with eerie figures and distorted reflections. Is she unraveling, or awakening to something far more terrifying?

We're actively developing the feature and welcome conversations with those interested in collaborating on this bold, genre-bending project.



CONTACT US

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CAPTURE