

**WHAT CAN I SAY
ABOUT MY
EXPERIENCE WITH
THE NEOLITH? WELL,
A LOT HAPPENED.
I'LL SAY THAT.**

**BEFORE GOING INTO IT ALL I COULD THINK
ABOUT WAS GETTING IT DONE. IT WAS MY
ONLY PRIORITY AT THE TIME. NOTHING ELSE
MATTERED.**

**I WAS CONSTANTLY BACK AND FORTH FROM
THE ISLE OF SKYE SCOUTING LOCATIONS,
MEETING PEOPLE, TRYING TO GET WHAT WAS
NEEDED FOR THE SHOOT.**

**THINGS LIKE CANOES, ORGANISING
TRANSPORT, LOGISTICS, GETTING
PERMISSION OFF LANDOWNERS, ARRANGING
FLIGHTS FOR SOME OF THE CAST AND CREW,
DESIGNING COSTUMES WITH STEPHANIE,
ACQUIRING MATERIALS AND MAKEUP, HIRING
CAMERA KIT, ACCOMMODATION, INSURANCE,
NEGOTIATING PRICES, RECRUITING PEOPLE,
FIRING PEOPLE, DEALING WITH LET-DOWNS
AND DELAYS ETC.**

**ALL MY MONEY WAS PUT TOWARDS IT, AND
WHEN I SAY ALL MY MONEY, I MEAN EVERY
SINGLE POUND.**

DANIEL BOOCOCK



ANYTHING THAT MAY HAVE BEEN IN MY WAY WAS DISCARDED IN ORDER TO MAKE THE NEOLITH. IT WAS AS SIMPLE AS THAT.

TO BE HONEST, I AM NOT THE BIGGEST FAN OF A CONVENTIONAL DAY TO DAY LIFESTYLE. I NEVER HAVE BEEN.

PARTS OF IT FEEL LIKE A TRAP. LIKE YOU ARE IN A BIT OF A CAGE. ALL I WANT TO DO IS BREAK OUT FROM THAT CAGE AND EXPLODE THROUGH ANY LIMIT VIA MY OWN CREATIVITY AND SEE WHAT THE WORLD HAS TO OFFER. EASIER SAID THAN DONE WHEN FILM COSTS SO MUCH MONEY AND TAKES TIME, EVEN SHORTS CAN TAKE A LONG TIME, BUT THAT'S THE GAME ... SO, SO BE IT.

THE NEOLITH IS A BOMB OF A SHORT. IT'S MORE THAN A SHORT. IT'S A CREATIVE DECLARATION.

ACTUALLY SHOOTING THE FILM WAS THE 'EASY' PART FOR ME.

I KNOW OTHERS INVOLVED MAY SAY OTHERWISE BECAUSE OF THE PHYSICALITY THAT WAS REQUIRED JUST TO HANDLE THE ENVIRONMENT OF SKYE ... THE WEATHER, WATER, WIND, MUD AND CARRYING ALL THE HEAVY KIT THROUGH MARSHES, BOGS AND UP MOUNTAINS FOR ALMOST THREE WEEKS. SPEAKING OF THAT, THE WHOLE PROCESS OF MAKING THE NEOLITH WAS SORT OF LIKE WALKING ON A RAZOR THIN CLIFF EDGE WITH NO ROPES OR SAFETY HARNESS – AT LEAST IN A METAPHORICAL SENSE IT WAS. BUT FOR ME PERSONALLY I HAD NO FEAR WHATSOEVER EVEN WHEN WE LITERALLY WERE WALKING ALONG CLIFF EDGES AT TIMES. THERE IS A CERTAIN KIND OF CLARITY THAT COMES OVER YOU WHEN YOU'RE DOING SOMETHING LIKE THAT.

A COUPLE OF US BONDED ON THE SHOOT AND WE RECOGNIZED THE UNIQUE SENSE OF FREEDOM WE HAD WHILST MAKING THE FILM. ESPECIALLY WHEN WE WERE SURROUNDED BY GIGANTIC JURASSIC RUINS DAY AND NIGHT. I ALSO FOUND THAT WHEN I WAS TAKEN OUT OF THE NORMAL DAY TO DAY LIFESTYLE A HEIGHTENED STATE OF MENTAL AND PHYSICAL READINESS CAME OVER ME. MY PERCEPTIONS WERE ENHANCED. I FELT READY FOR ANYTHING AND HAD A BIG SMIRK ON MY FACE MOST OF THE TIME.

NOTHING WAS GOING TO STOP ME FROM GETTING THE FILM DONE. I WAS IN MY ELEMENT, I FELT LIKE I COULD SEE FOR MILES.

A man's profile is shown in silhouette, looking towards the right. The background is a vibrant, colorful stained glass window with a central figure. A warm, yellow light source is visible in the upper left corner.

I HAVE NEVER
HAD ANY DOUBTS
ABOUT MY
CAPABILITIES AS
A CONTENT
CREATOR AND
FILMMAKER.

I JUST HADN'T REALLY PROVED IT. NOT TO
ANYBODY SPECIFIC, BUT TO MYSELF. THAT'S ALL
I NEED TO PROVE IT TOO.

THE NEOLITH WAS A BIG STEP UP FROM ANYTHING
THAT I HAD DONE BEFORE AND I WAS GOING INTO
THIS WITHOUT ANY 'HELP' FROM THE FILM WORLD
SO TO SPEAK. I HAD MY CLOSEST FRIENDS, SOME
CLOSE FAMILY MEMBERS AND A FEW
COLLABORATORS FROM THE EARLY DAYS BEHIND ME.
THAT WAS ALL I NEEDED. I WAS EXCITED AT THE
PROSPECT. SALIVATING FOR IT. I HAD BEEN
WORKING TOWARDS IT FOR YEARS. IT WAS TIME TO
TAKE THE RISKS AND MAKE THE JUMP.

I LEARNT A LOT FROM THE CAST AND CREW
DYNAMIC. PUTTING THIRTY PEOPLE OR SO
TOGETHER FROM DIFFERENT PARTS OF EUROPE
SEEMED QUITE EXCITING. A LOT OF PREP WORK
WAS INVOLVED. PARTICULARLY FROM A COSTUME,
PROSTHETIC AND PHYSICAL AND VOCAL TRAINING
STANDPOINT. I MET WHO I COULD BEFOREHAND ON
SEVERAL OCCASIONS IN DIFFERENT COUNTRIES
THOUGH CIRCUMSTANCES FORCED ME TO CHANGE A
COUPLE OF THINGS BEFORE THE SHOOT EVEN BEGAN.
THEN ON SKYE ITSELF I HAD TO MAKE CHANGES
AGAIN. I KNEW BEFOREHAND THAT I WAS TAKING A
FEW CHANCES WITH REGARDS TO PERSONNEL. ON
SKYE EVERYONE DID THEIR BEST. THOSE OF US
WHO CLICKED WILL REMAIN IN TOUCH FOR A LONG
TIME.



I DIDN'T HAVE TO SAY TOO MUCH TO THOSE WHO REALLY UNDERSTOOD THE BIGGER PICTURE OF WHAT I WAS GOING FOR WITH THE FILM, SOME OF THE GUYS JUST GOT IT AND EXPRESSED THEMSELVES IN THEIR OWN AUTHENTIC WAY WITHIN THE WORLD WE WERE BUILDING.

I LAID OUT THE PLANS, THEY HELPED BRING THEM TO LIFE. WHEN IT WORKED IT WORKED REALLY WELL. YOU CAN SEE THAT ON SCREEN.



THE POST PRODUCTION PROCESS WAS
FLAWLESS. IT WAS LIKE ALCHEMY.

PUTTING THE FILM TOGETHER AND SEEING
IT FORM INTO WHAT IT HAS NOW BECOME
WAS LIKE CREATING SOME SORT OF
MAGIC TRICK. THERE IS NO DOUBT I
WILL WORK WITH SOME OF THOSE PEOPLE
AGAIN ON FUTURE PROJECTS FOR SURE.



HIGHLIGHTS? NOW THAT WOULD BE TELLING HA-HA! THERE WERE MANY BEFORE, DURING AND AFTER THE SHOOT. WILD STAGS CHALLENGING ONE ANOTHER TO FIGHT, CRAZY TREKS THROUGH MOUNTAIN PATHS AMIDST TORRENTIAL RAIN, CLIMBING UP TO MOUNTAIN TOPS, SPEEDBOATS, SIPPING ON GOOD SCOTTISH WHISKY, WATCHING JAK AND DAN BOIE GO HEAD TO HEAD ... BUT GETTING TO ACTUALLY MAKE THE NEOLITH WITH SOME PEOPLE WHO ARE VERY CLOSE TO ME WAS PROBABLY THE STANDOUT HIGHLIGHT.

ANOTHER THING THAT STICKS OUT WAS THAT THERE WAS LOTS OF LAUGHTER. MAKING THE FILM WAS SERIOUS THOUGH WE HAD A GOOD TIME DOING IT. IT WAS A UNIQUE EXPERIENCE. NOT MANY PEOPLE WILL HAVE ONE LIKE THAT AGAIN.

FOR THOSE OF US WHO REALLY APPRECIATED IT I THINK THE WHOLE AUDACITY, UNCERTAINTY, SENSE OF ADVENTURE, STRUGGLE, HIGH STAKES AND MAKING IT HAPPEN AT ALL COSTS WHILST PUTTING EVERYTHING ON THE LINE IS SOMETHING I MAY NOT FULLY UNDERSTAND UNTIL I'M OLDER REGARDLESS OF WHAT I GO ON TO ACHIEVE. A FEW OF THE OLD TIMERS WITH ME SEEMED TO UNDERSTAND THAT CONCEPT AS I WAS MAKING THE FILM. I COULD SEE IT IN THEIR EYES.

I MYSELF WAS VERY CAVALIER AND GUNG-HO ABOUT THE WHOLE PROCESS. I FELT FREE. AT TIMES I WOULD FEEL THE EFFECTS IN DIFFERENT WAYS BUT THAT FEELING WAS PART OF THE ADRENALINE RUSH SO TO SPEAK. IT WOULD ONLY MOTIVATE ME FURTHER. THERE WAS NO LIMIT. SHOOTING THE NEOLITH WAS A TREMENDOUS HIGH.



ANOTHER STANDOUT HIGHLIGHT FOR ME WAS TO SEE CERTAIN PEOPLE'S FACES LIGHT UP WHEN THEY FINALLY SAW THE FINISHED FILM FOR THE FIRST TIME.

ESPECIALLY WHEN THEY WATCHED IT ON THE BIG SCREEN IN CINEMAS.

THE SCREENING IN LIVERPOOL WAS PACKED OUT AND HAD A BOUNCING ATMOSPHERE. A SCREENING IN DENMARK WAS ALSO VERY ENJOYABLE TOO. EVEN WHEN DEALING WITH CORONA RESTRICTIONS.

ALSO RECEIVING VALIDATION FROM TOP FILM CRITICS LIKE DANNY LEIGH AND ANN LIND ANDERSEN WHO HAVE PUT THEIR NAMES TO THE FILM CERTIFIED WHAT I HAVE ALWAYS BELIEVED I'M CAPABLE OF ACHIEVING SO THAT SETS THE TONE GOING FORWARD.

I HAVE A FEELING THAT IT'S ONLY A MATTER OF TIME BEFORE THE NEXT LEAP IS TAKEN SO LONG AS THE NEOLITH IS SEEN WITHIN THE RIGHT ENVIRONMENTS.

THE CONTENT IS THERE ON MY END AND I AM READY TO GO.