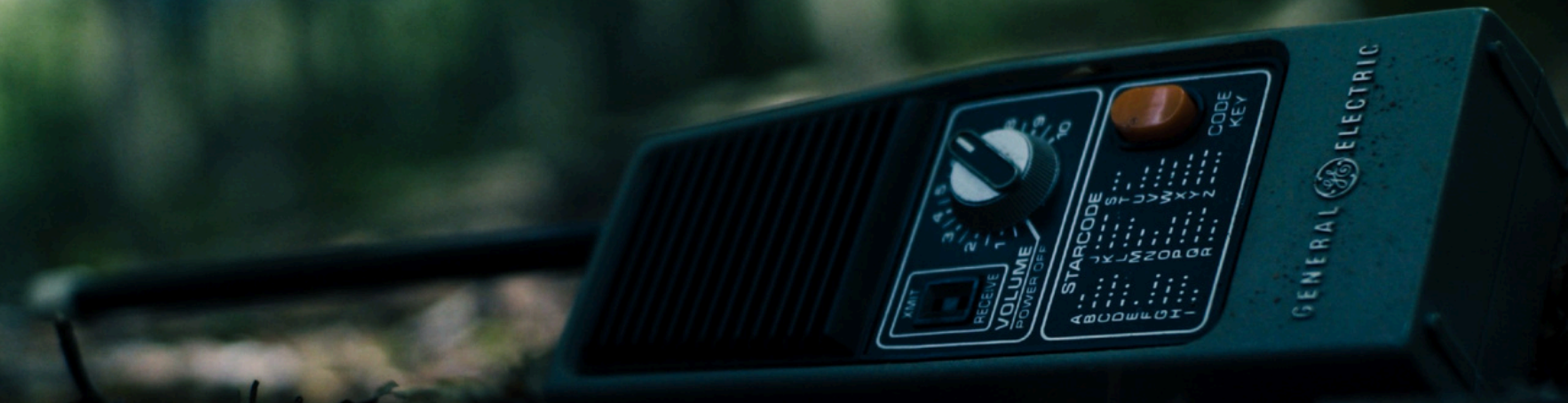


A vintage General Electric portable radio, likely a GE 400000, is lying on its side on a forest floor covered in dry leaves and twigs. The radio is dark-colored with a prominent speaker grille on the left. It features a volume knob, a power switch, and a tuning dial. A small antenna is visible extending from the back. The background is a blurred forest scene with sunlight filtering through the trees.

THE SIGNAL

Written & Directed by Rafael de Jesus



A dark, dense forest with tall trees and a mossy floor. The scene is dimly lit, with sunlight filtering through the canopy, creating a mysterious and somber atmosphere. The trees are tall and slender, with thick trunks and lush green foliage. The ground is covered in a thick layer of moss and fallen leaves, with some tree roots exposed. The overall mood is one of isolation and mystery.

LOGLINE

After a tense phone call leaves him emotionally unravelled, a stranded man discovers an abandoned walkie-talkie deep within the Scottish woods, and begins following the mysterious voice speaking through it.

SYNOPSIS

Daniel is driving through rural Scotland when a tense phone call begins to unravel his composure. What starts as an ordinary journey slowly turns into something else entirely. He lost his job, the signal drops, the car breaks down, and his phone battery finally dies, leaving him stranded in the middle of nowhere as night closes in.



SYNOPSIS (CONT'D)

Determined to regain some sense of control, Daniel leaves the road and heads into the woods searching for help. Deep within the forest, he discovers an abandoned shed containing an old walkie-talkie, a small piece of hope in the silence.



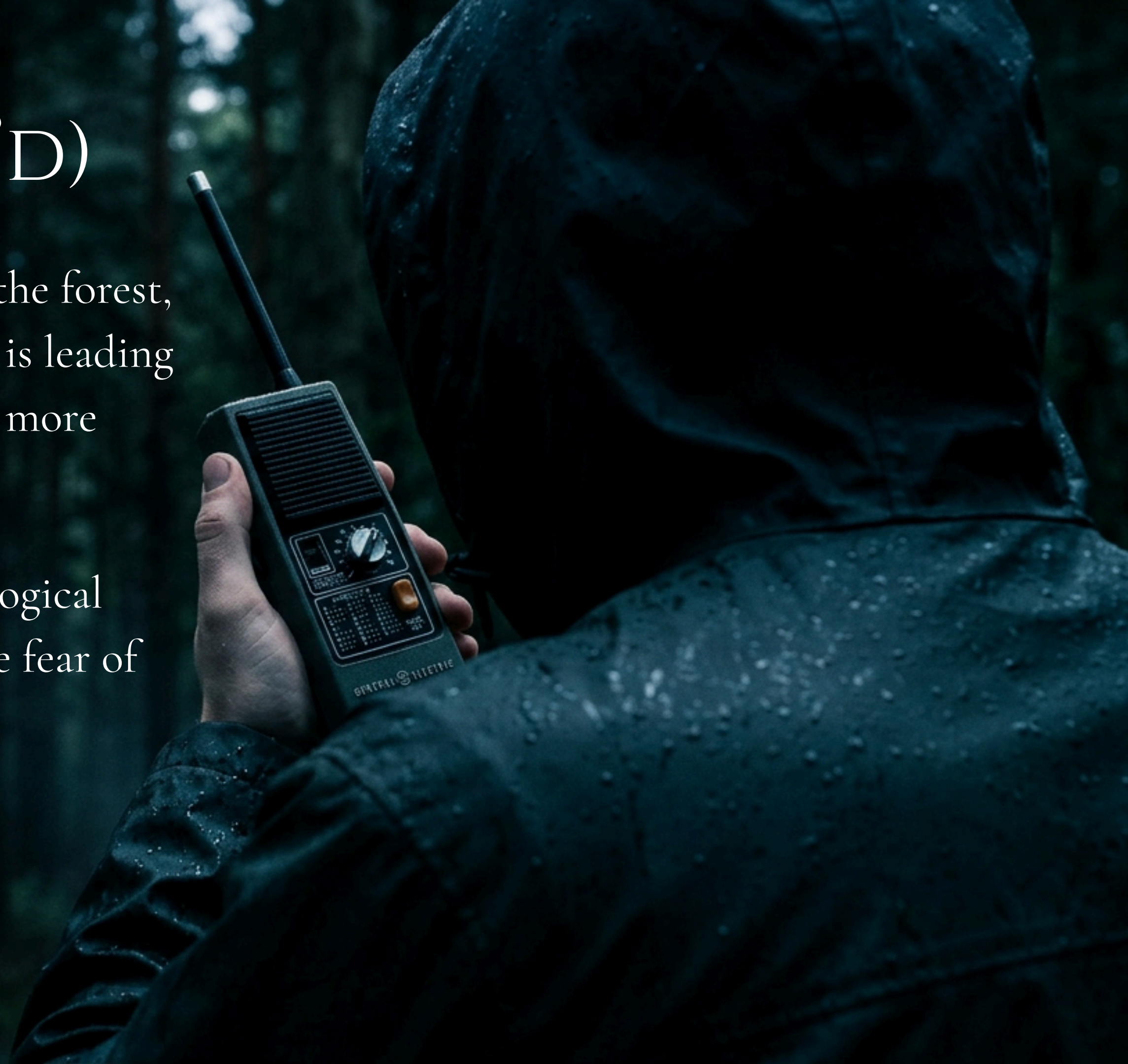
SYNOPSIS (CONT'D)

As he ventures further into the unknown, the voice coming through the radio begins guiding him through the forest. At first practical, then increasingly unsettling, the instructions seem to know more than they should.

SYNOPSIS (CONT'D)

As the voice guides him deeper into the forest, Daniel begins to question whether it is leading him toward safety; or somewhere far more unsettling.

The Signal is a slow-burning psychological thriller about isolation, trust, and the fear of surrendering control.



A CONTAINED PRODUCTION WITH CINEMATIC SCOPE

The Signal uses minimal cast, limited locations, and atmospheric storytelling to create a film that feels significantly larger than its scale.

With one central character and a focused narrative, the project is financially achievable while still offering strong visual and emotional impact.

A man in a dark jacket stands in a misty forest next to a dark car, looking away from the camera. The scene is dimly lit, with a blueish-green tint, suggesting a somber or mysterious mood. The man is positioned in the lower-left quadrant, looking towards the right. The car is partially visible on the left side of the frame. The background is a dense forest with tall trees and a misty atmosphere.

VISUAL APPROACH

The camera language is designed to evolve alongside Daniel's emotional state.

The opening shots are more controlled and observational. As the film progresses, framing becomes increasingly unstable, intimate, and subjective.

Camera angles will subtly reflect Daniel's loss of control throughout the film. Early scenes frame him from lower angles, allowing him to feel grounded, composed, and in control of his environment.

VISUAL APPROACH (CONT'D)

As the story unfolds and his certainty begins to unravel, the camera gradually shifts higher , looking down on him more frequently to make him appear smaller, isolated, and increasingly vulnerable within the landscape.

VISUAL APPROACH (CONT'D)

Framing direction will also play an important psychological role within the visual storytelling.

Whenever Daniel is acting alone, resisting guidance, or attempting to regain control by himself, his movement through frame will predominantly travel toward the left.



VISUAL APPROACH (CONT'D)

In contrast, moments where he follows the voice on the walkie-talkie; moving toward safety, trust, or possible escape; will guide him toward the right side of frame.

These visual patterns are intended to work subconsciously on the audience, reinforcing emotional direction without drawing overt attention to themselves.

The audience should begin the film feeling like observers.
By the end, they should feel lost inside it.

SOUND & SILENCE

Sound in *The Signal* is not simply atmosphere; it becomes part of Daniel's psychological experience.

Wind through trees, distant engines, footsteps, static interference, breathing, and silence itself all become storytelling tools throughout the film.

As Daniel loses control of his surroundings, familiar sounds begin to feel indiscernible. Silence becomes oppressive. The forest slowly transforms into an emotional space rather than simply a physical location.



SOUND & SILENCE (CONT'D)

The walkie-talkie acts as both a practical object and an emotional anchor within the soundscape, guiding tension through fragmented voice and static.

Rather than relying on traditional horror techniques, *The Signal* uses restraint and sonic atmosphere to create unease, allowing the audience to feel lost alongside Daniel.



CHARACTER: DANIEL

Daniel is a man struggling to hold onto control as the world around him slowly begins to unravel.

Recently widowed and emotionally isolated, he suppresses grief beneath routine, practicality, and restraint.

CHARACTER: DANIEL (CONT'D)

When a series of events leaves him stranded alone in the Scottish woods, his journey becomes more than a search for safety; it becomes a confrontation with uncertainty, vulnerability, and the fear of surrendering control.

Throughout the film, Daniel attempts to solve every problem alone. The deeper he moves into the forest, the more he is forced to confront the possibility that survival may depend not on control, but on trust.

DIRECTOR'S STATEMENT

Moving from Brazil to Scotland over a decade ago changed the way I see the world.

At first, isolation came through language. I struggled to understand people, accents, conversations, and the feeling of constantly being disconnected from the world around me. By the time I finally learned the language, a different kind of isolation emerged; cultural distance, uncertainty, and the quiet awareness of being far from home.

Over the years, I fell in love with Scotland. Its atmosphere, landscapes, and people became deeply important to me. The rural stillness of the country, particularly its forests, became places where I could think, pray, and escape from noise. Those environments inspired the emotional foundation of *The Signal*.

What interested me most was not simply the idea of a man lost in the woods, but the emotional experience of losing control.

Daniel is a man desperately trying to hold his life together as certainty slowly disappears around him. He loses control over his work, his direction, his surroundings, and ultimately himself. His journey through the forest becomes less about survival and more about the fear of being powerless; and the struggle between trusting guidance or continuing alone.

The voice on the radio is intentionally ambiguous. Different audiences may interpret it in different ways, and that ambiguity is important to me. At its core, however, the film explores the human need for direction, especially during moments where logic, certainty, and self-reliance begin to fail us.

Visually, I want the audience to feel immersed within Daniel's emotional state. The forest is not presented as a traditional horror setting, but as something vast, repetitive, quiet, and psychologically disorienting. Silence, wind, static, darkness, and distance all become part of the storytelling.

I chose to tell this story as a short film because restraint is essential to its impact. Rather than expanding the narrative beyond its emotional core, I wanted to create something focused, atmospheric, and immersive; a film that proves how much can be achieved through tension, performance, sound, and visual language alone.

More than anything, *The Signal* is a film about the fear of not knowing whether we are truly alone, and the hope that perhaps we are not.