

A THOUSAND YARD STARE



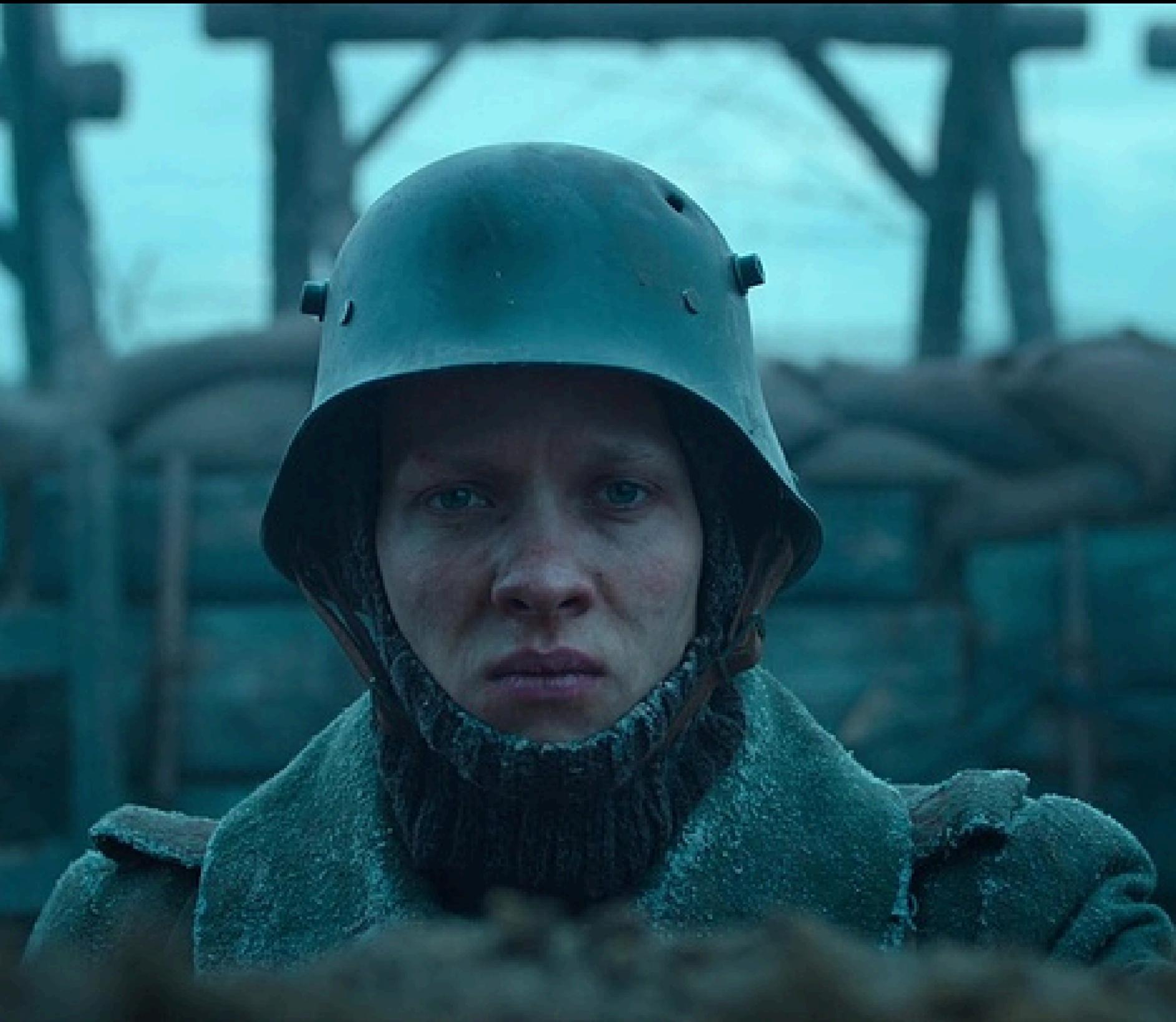
A PSYCHOLOGICAL FILM
DIRECTED BY SEAN COLEMAN

Silvermont Pictures

FILM SYNOPSIS

A THOUSAND YARD STARE

B-ROLL Productions



A Thousand Yard Stare is a grounded, dialogue-free WWII short film told in a single continuous shot. It follows a wounded British soldier trapped in a muddy crater in no man's land, left to confront the inevitability of death. As the battle rages overhead, the soldier drifts between panic, reflection, and acceptance.

This is a minimalist, performance-led film driven by visual storytelling and raw emotion. Shot entirely on location with natural light and designed for a festival audience, the project aims to explore the internal cost of war—not through action, but through stillness and intimacy.

THE PLOT



A THOUSAND YARD STARE

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A wounded British soldier crashes into a muddy crater in the middle of no man's land. Gunfire echoes above. The roar of distant mortars fades in and out like the tide. He's bleeding, alone, and surrounded by death. If he climbs out, he'll be shot. If he stays, he'll bleed out.

The film unfolds in real time, told entirely in a single take, with no dialogue. What follows is a quiet descent—from panic to stillness, from survival instinct to acceptance.

Desperately pressing his wound, the soldier tries to stabilize himself. He lifts his helmet on the end of his rifle, testing the edge of the crater. A shot rings out, it's hit instantly. He's pinned.

From his pocket, he pulls out a notebook and pen. His hands tremble, soaked in blood. He rips the pen cap off with his teeth and tries to write a farewell letter. But his body won't cooperate. Frustration rises. He scrunches the letter and throws it into the mud.

Breathing heavily, he leans back and looks to the sky. A flock of birds crosses overhead—calm, distant, free. The contrast is stark. Nature moves on while he's frozen in place. It's a brief, silent moment of reflection. He reaches for his sidearm. Slowly, shakily, he raises it—then lowers it again. The will to act slips away. He lets the gun fall beside him.

Then, in the distance, a red flare arcs across the sky. It isn't his. But in it, he sees a message—a final cry from another life ending somewhere out there. It connects him to something bigger. To all the others.

He exhales. His breathing slows. And in the silence that follows, we feel the true weight of war—not in explosions, but in the stillness of one man letting go.

This is not a film about war. It's a film about what it leaves behind.





I sat down with a veteran who has lived through the same moments as the character in the film.
You can watch it here - <https://vimeo.com/1097521220>



SIMILAR FILMS WE LOVE

As part of our pitch, we've included a list of comparable titles in the genre to give you a sense of what we want to create.



1917
2019



COME AND SEE
1985



ALL QUIET ON THE WESTERN FRONT
2022



THE SILENT CHILD
2017

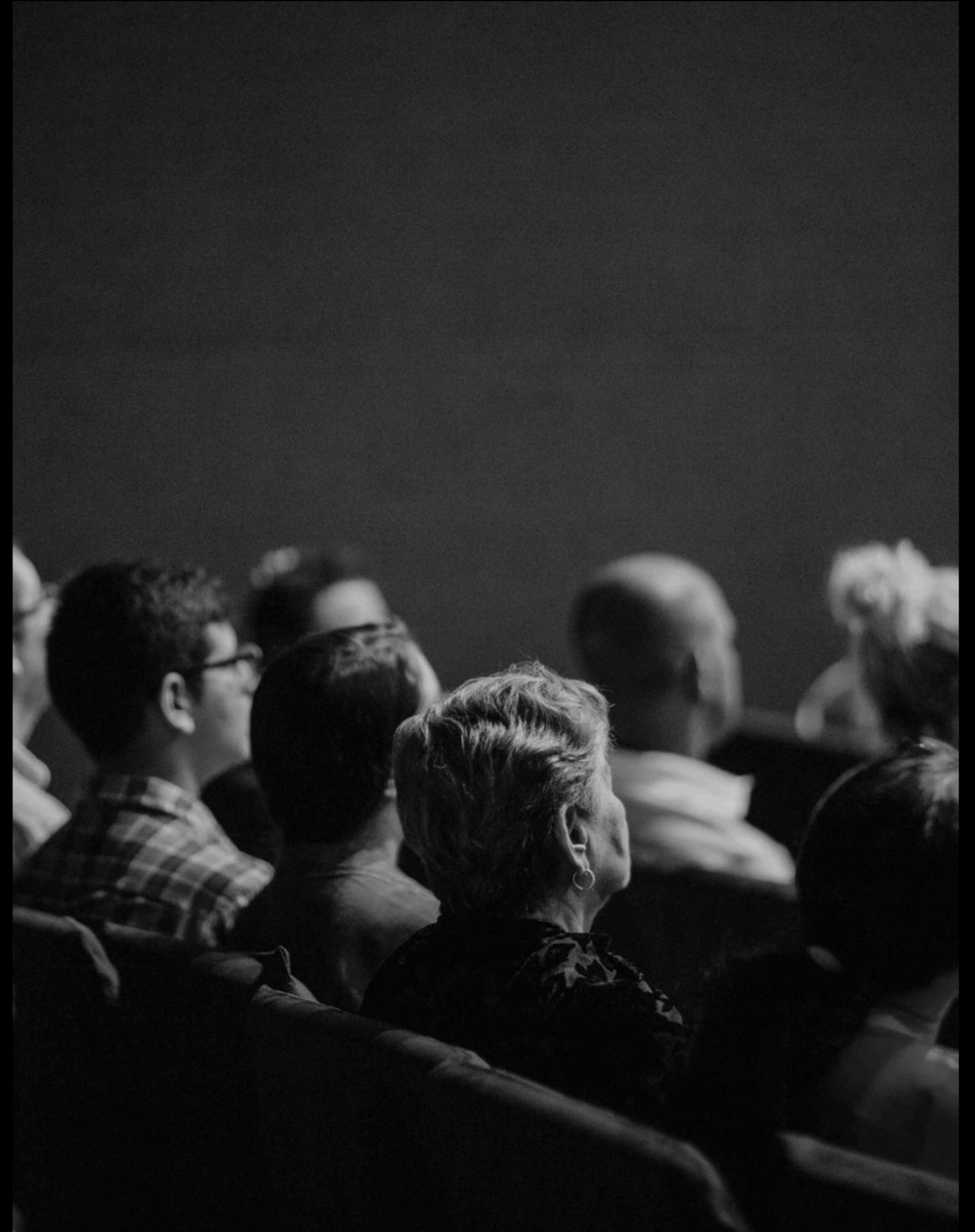


WHAT SETS ATYS APART?

A Thousand Yard Stare stands apart for its combination of formal restraint and emotional intensity. While most war films rely on combat, spectacle, or large-scale narrative, this film deliberately avoids any depiction of fighting. Instead, it strips the genre back to a single soldier, a single location, and a single moment.

Told in real time, through one continuous shot and with no dialogue, the film creates a deeply immersive and intimate experience, placing the viewer inside the psychological headspace of a man facing the inevitability of death. With no explosions, no gunfire exchanges, and no enemy in sight, the real conflict becomes internal and universally human.

Its minimalist execution, quiet power, and emotional precision offer a unique contribution to the war film canon. It's not a film about war. It's a film about what war leaves behind.





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“I’ve always loved war films, not for their action, but for the humanity beneath them. *A Thousand Yard Stare* was inspired by my cousin, a paratrooper who was shot in service. When he described the calm and clarity that came over him in that moment, I became fascinated by the psychology of facing death. This film explores that through stillness. Told in a single, continuous shot with no dialogue, it captures the internal toll of war, and by removing language, opens itself to a broader, more universal audience.”

– FILM DIRECTOR, SEAN COLEMAN



Supplemental Materials

 [Watch George Ford Interview \(Veteran Insight\)](#)

 [Watch one-shot collaboration with Helena González](#)

THANK YOU

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