

DESCRIPTION	EDITORIAL CONTENT
SEQUENCE 01	E.D.I. RETURNS
LEICESTER SQUARE EARLY MORNING 10.00.00 - 10.00.07	COMM 01 Monday morning. The best and worst moment for British cinema...
10.00.08- 10.00.11	
10.00.12 10.00.13	FX PHONECALL VOICES CAJOLING, PLEADING, SHOUTING.
10.00.14- 10.00.17	COMM ... On the phone, hopes are being dashed. Dreams fulfilled.
10.00.18- 10.00.20	FX PHONECALL VOICES.
10.00.20- 10.00.27	COMM 02 The weekend box-office returns are in, will a film be shown across Britain for another week... It's called - the Monday Morning Madness.....
CUs MOUTHS ON PHONE	FX PHONECALL VOICES.
MARK SAMUELSON SYNC 10.00.28- 10.00.33	MARK SAMUELSON SYNC MS4 Monday Morning The distributor will be on the phone to all the cinemas saying, “You’ve got take this film next, next Friday. It’s doing very well.”
10.00.34- 10.00.35	FX PHONECALL VOICES.
MARK SAMUELSON SYNC 10.00.36- 10.00.46	MARK SAMUELSON SYNC MS4 Monday Morning The cinemas may be on the phones to the distributors saying you know, “Your film’s a complete dog. Get rid of it. I want it off.”
10.00.46- 10.00.48	FX PHONECALL VOICES..
10.00.49- 10.00.53	COMM 03 ...It’s brutal. The sharp end of the film business. Bums on seats. Brutal.
10.00.54- 10.00.56	ACTUALITY PHONECALL VOICES.

10.00.57-
10.01.01

COMM 04

**A far cry from the gentle, lonely peace
where a film begins.**

SEQUENCE 02	DEVELOPMENT - WRITING
COTSWOLDS SCENE-SETTER	ACTUALITY BIRDSONG ETC
MONTAGE OF STEPHEN NOT WRITING 10.01.08- 10.01.12	COMM 05 This man is at work.
STEPHEN PLAYS GUITAR 10.01.13- 10.01.15	ACTUALITY PLAYING GUITAR COMM 06 Hard at work.
STEPHEN MAKES PHONE CALL 10.01.16- 10.01.19	ACTUALITY PHONE CALL COMM 07 He's still at work.
STEPHEN PLAYS GUITAR 10.01.20- 10.01.22	ACTUALITY PLAYING GUITAR COMM 08 He's creating.
10.01.23- 10.01.29	ACTUALITY CHAT WITH FAMILY COMM 09 Whether anyone will want to buy what he's creating is a different matter. Because this man is a screenplay writer.
10.01.30- 10.01.38	In his mind, he's at sea - piecing together explosive love affairs, and conflicts, thrown up by the cramped life of sailors on an aircraft carrier.
STEPHEN DAVIS SYNC SD13 10.01.39 10.01.44	STEPHEN DAVIS SYNC SD13 Pacing Around Someone once said that writing... ...takes 8 months of which 6 months is walking round the room...
CU TYPING	ACTUALITY TYPING
STEPHEN DAVIS SYNC SD9 10.01.45- 10.01.52	STEPHEN DAVIS SYNC SD9 Distance Lends Insight It's a strange process being a writer. You need to remove yourself, very often, from the thing that interests you to write about.

STEPHEN DAVIS SYNC SD6 10.01.53 10.01.58	STEPHEN DAVIS SYNC SD6 Gave Up London Over a decade ago I decided to give up living in the heart of... ...London.
STEPHEN DAVIS SYNC SD7 10.01.59 10.02.01	STEPHEN DAVIS SYNC SD7 Cotswolds ...for the peace of the Cotswold hills.
CU TYPING 10.02.01 10.02.04	ACTUALITY TYPING
STEPHEN DAVIS SYNC SD13 10.02.05- 10.02.14	STEPHEN DAVIS SYNC SD13 Pacing Around I think one of the drawbacks about being a writer and working at home is that you warm up so slowly that it's often about 7 in the evening that you really feel you are motoring along and you really want to stop at that point.

SEQUENCE 03	DEVELOPMENT RESEARCH
ARCHIVE HMS INVINCIBLE 10.02.15- 10.02.20 10.02.21- 10.02.30	MUSIC COMM 10 But screen writers like Stephen don't just sit by their word processors and conjure up people, situations and lines of dialogue from their imagination.
STEPHEN AND MICHAEL AT THE GANGPLANK 10.02.31- 10.02.37 10.02.38- 10.02.45	MUSIC STOPS HARSHLY AS THE SOUND OF REALITY CRASHES IN COMM 11 They go out into the real world and research Above all they're looking for pictures - the more exciting the better. Michael Kuhn: At this stage what you're trying to see on a expedition llike this is what the potential is for doing a story that is fresh and different
STEPHEN AND MICHAEL SHAKE HANDS WITH THE CAPTAIN 10.02.46- 10.02.48	ACTUALITY No-one's going to salute me, I hope.

<p>10.02.49- 10.03.02</p>	<p>COMM 12/13 Stephen has persuaded the Royal Navy to let him and a producer, Michael Kuhn, spend a day on HMS Invincible in Portsmouth. But this is not just research - it's selling too. Will Michael get bitten by the aircraft carrier bug, and fund the film?</p>
<p>10.03.03- 10.03.12</p>	<p>ACTUALITY The keyboards that we use aren't even QWERTY keyboards. The people in the Navy in the sixties and the seventies were considered too stupid to understand a QWERTY keyboard.</p>
<p>10.03.13- 10.03.14</p>	<p>STEPHEN DAVIS SYNC OOV SD30 Secret World The idea...</p>
<p>10.03.15- 10.03.25</p>	<p>...is is just a very simple notion that the the1 ratings and the crewmen who control the movement of aircraft of a carrier exist in a world of sign language.</p>
<p>MARSHALLING SIGNALS DEMONSTRATED 10.03.26- 10.03.27</p>	<p>ACTUALITY BRIEFING ON BOARD MUSIC</p>
<p>10.03.28 10.03.33</p>	<p>STEPHEN DAVIS SYNC OOV SD30 Secret World That the noise levels that they have to work through are so great that even intercoms won't work for them.</p>
<p>MARSHALLING SIGNALS DEMONSTRATED 10.03.34- 10.03.36</p>	<p>ACTUALITY BRIEFING ON BOARD</p>
<p>ARCHIVE HMS INVINCIBLE 10.03.37 10.03.42</p>	<p>MUSIC</p>
<p>10.03.43- 10.03.56</p>	<p>STEPHEN DAVIS OOV SD29 Details I've never been on an air craft carrier and there is lots of big detail that I don't know about. But even the smallest things. One never comes back as a writer from a research experience without a host of data and detail.</p>

<p>10.03.57- 10.04.01</p> <p>10.04.02- 10.04.05</p>	<p>ACTUALITY BRIEFING ON BOARD RATING Different people in different gulches. STEPHEN You call it a gulch? Is it comfortable?</p> <p>Music</p>
<p>10.04.06- 10.04.12</p> <p>10.04.12- 10.04.13</p> <p>10.04.14- 10.04.24</p>	<p>COMM 16 It might seem like two men having a fun day out - but it's been serious business. Music</p> <p>The question is – has Steven done enough to excite producer Michael Kuhn to put money into the project? Well, probably – because Michael wants bigger horizons than the usual ‘gritty’ low-budget British film.</p>
<p>MICHAEL KUHN SYNC 10.04.25- 10.04.28</p>	<p>MICHAEL KUHN SYNC MK5 Bigger Movies What I’m interested in...</p>
<p>10.04.29- 10.04.51</p>	<p>...is to try and raise our sights a little and make bigger budget movies. And I think in my years building up Polygram what we realised is that working from a base in the UK, we could make movies that could equal anyone’s movies worldwide. And we, in our movies, grossed over two billion dollars from movies made from a British base. Doesn’t mean made in England. Doesn’t mean only with English talent. But from a British base. And that’s the important thing.</p>
<p>STEPHEN LOOKS PLEASED 10.04.52- 110.04.55</p>	<p>COMM 17 So Stephen IS getting some finance.</p>

SEQUENCE 04	DEVELOPMENT - WORKSHOP
PAN ACROSS UNDERGROUND SIGNS 10.04.56- 10.05.03	MUSIC STING
TILT UP FROM STREET TO STUDIO 10.05.04- 10.05.08	COMM 18 Other screenplay writers use actors, and build a script from the words they say.
EXTERIORS STUDIO 10.05.09- 10.05.18 10.05.19- 10.05.21	This is an improvisation workshop by new writer-director Jon Jones. He's being funded to develop a screenplay from the dialogue that spontaneously comes out. Actors: Get off me for God's sake
JON JONES SYNC 10.05.22- 10.05.27	JON JONES SYNC JJ1 Fear of Falling Essentially it's a story of two sets of lovers and another couple who all go on holiday together.
JON JONES SYNC 10.05.27- 10.05.29	JON JONES SYNC JJ18 Film School And their problems and how they fix them.
JON DIRECTS 10.05.30 10.05.34	ACTUALITY JON
JON JONES SYNC 10.05.35- 10.05.42	JON JONES SYNC JJ11 Loach and Leigh There was a kind of a tradition in Britain of doing improvisation getting actors to be you know the realism, then borrowing from documentary and...
JON JONES SYNC 10.05.43 10.05.46	JON JONES SYNC JJ13 Gritty We're often quite gritty and we're trying to get to reality and truth...
10.05.47 10.05.50	...And I think this is just a new take on all that.

<p>JON JONES SYNC 10.05.51- 10.06.05</p>	<p>JON JONES SYNC JJ6 Six Actors - directing and:- What a workshop essentially is, is six actors who are the characters who are going to play the parts in the film who erm have read the story and know a little bit about what they do. But I try and get them not to think too much.</p>
<p>JON JONES SYNC 10.06.06- 10.06.13</p>	<p>JON JONES SYNC JJ3 Comes Alive And going into the workshop it just comes alive and you realise that the storyline where you assume certain things, you're wrong to assume them.</p>
<p>10.06.14- 10.06.22</p>	<p>ACTUALITY WORKSHOP ACTRESS: Leave him alone. Ed! ED! Where are you going? – Well, come and sit down. JON OK. Wait...</p>
<p>JON JONES SYNC 10.06.23- 10.06.24</p>	<p>JON JONES SYNC JJ9 Fantastic Dialogue They also create fantastic dialogue...</p>
<p>10.06.24- 10.06.39</p>	<p>...And some of it's very on the nose, you know. Sometimes I'm saying, "You need to express it. You love him! You love him and da da da." And they go, "Oh I love you." And that's right." And what we did all the time is say, "Forget about that. Talk about, I don't know, er the shopping! And think about that." And they'd come out with wonderful stuff.</p>
<p>JON JONES SYNC 10.06.39- 10.06.42</p>	<p>JON JONES SYNC JJ4 More Truthful And you get something much more truthful.</p>
<p>10.06.43- 10.06.47 10.06.48- 10.06.53</p>	<p>JON ACTUALITY Actors talking Oh, I like that!</p>
<p>JON JONES SYNC 10.06.54- 10.07.01</p>	<p>JON JONES SYNC JJ16 Editing Really what's happened in the workshop we've created... 40 hours of... very bulky scenes. So,...</p>
<p>10.07.01- 10.07.02</p>	<p>...it's there to be edited, it's more like a massive editing process...</p>

10.07.03	...Erm so it's kind of construction.
10.07.05	

SEQUENCE 05	DEVELOPMENT - FILMFOUR
PAN OFF CHARLOTTE STREET TO FIND FILM FOUR 10.07.06- 10.07.15	MUSIC STING
INTERIORS FILMFOUR 10.07.16- 10.07.25	COMM 21 FilmFour is now one of the biggest film companies in Britain. They are involved in every part of the film-making process, from screenplay development to production to marketing.
10.07.26- 10.07.28	PAUL WEBSTER OOV PW1 My Name Is FilmFour Ltd
PAUL WEBSTER SYNC 10.07.29- 10.07.38	is the film production, finance and distribution arm of Channel 4 television. We deal with all the films that Channel 4 actually chooses to put money in.
OFFICES 10.07.39- 10.07.40 PEOPLE AT WORK 10.07.40- 10.07.48	MUSIC (CONTEMPORARY TWO) COMM 22 In fact FilmFour acts like a mini-studio: Although mainly a television company, they are now a major player in the British Film industry
VARIOUS PEOPLE READ SCRIPTS 10.07.49- 10.07.50	
ELINOR DAY READS SCRIPTS 10.07.51- 10.07.54	COMM 23 The team that finds the screenplays is run by Elinor Day.
ELINOR DAY SYNC 10.07.55- 10.08.02	ELINOR DAY SYNC ED2 Thirty a Week We are quite a small team it's not a big company there is 50 of us in all, but that includes our international sales and our distribution....
ELINOR DAY SYNC 10.08.03- 10,08,10	ELINOR DAY SYNC ED11 Mini Studio We make about 12 films a year and we buy in more. Em and so I think that we probably are you know up there with the big boys.

<p>PAUL WEBSTER SYNC 10.08.11 10.08.29</p>	<p>PAUL WEBSTER SYNC PW5 FilmFour We don't compete with what Fox makes, we're not after making Star Wars or, or Sleepy Hollow or something. You know, we're actually much more interested in developing local talent and taking them up from smaller you know train spotting or sub train spotting type budgets through to, through to er bigger, bigger budget movies.</p>
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SEQUENCE 6	DEVELOPMENT - ZEPHYR
<p>JON JONES AND PHIL ARRIVE AT FILM FOUR 10.08.30- 10.08.35</p>	<p>COMM 25 One of the developments they've been financing is Jon Jones' improvisation project with actors.</p>
<p>PHIL ROBINSON SYNC 10.08.35- 10.08.38</p>	<p>PHIL ROBINSON SYNC We're coming to hype up FilmFour and British Screen. So...</p>
<p>10.08.39- 10.08.47</p>	<p>...they've read a workshop draft. And we want a better reaction to the first draft. So we're just coming to hype ourselves and the film up.</p>
<p>10.08.48- 10.08.58</p>	<p>COMM 26 It's now eight weeks on from his workshop. But no useable screenplay has yet emerged. Explanations are required.</p>
<p>10.08.59- 10.09.15</p>	<p>JON What's difficult in doing the script is that, I've tried to, at the moment – I've tried to keep in the sharpness. You know the edges. While also ensuring that it doesn't get flatter, you know, it doesn't get flattened.</p>
<p>10.09.16- 10.09.28</p>	<p>ELINOR I don't think that's the thing in question. The only point in question really is about structure. It's not necessarily having to take out all or – well you have to take some of it out because of length. It's not about taking out that tone.</p>

<p>10.09.29- 10.09.34</p> <p>DISSOLVE TO...</p>	<p>JON You know. It looks appalling ELINOR Yeh, Yeh. JON Really, really awful.</p>
<p>10.09.35- 10.09.39</p> <p>DISSOLVE TO...</p>	<p>JON Oooh that's play. Sorry. So, oops. Let me just pause.</p>
<p>10.09.40- 10.09.47</p> <p>DISSOLVE TO...</p>	<p>JON The thing about the characters is that they lie all the time. I was working this out. It's really difficult because they lie consistently.</p>
<p>10.09.47- 10.09.48</p> <p>10.09.49- 10.09.57</p>	<p>JON And there's no sound – ACTUALITY TV (REHEARSAL)</p> <p>COMM 27 Jon hopes his workshop videos will show how complex and fascinating his characters are – so difficult to represent as mere words on a type script. ACTUALITY SHOUTING</p>
<p>10.09.57- 10.10.08</p>	<p>ELINOR Every time they get into a situation to improvise they obviously push it quite far. And that certainly for me was what was reflected in the script, that a lot of - every scene was kind of punched for drama.</p>
<p>10.10.09- 10.10.21</p> <p>10.10.22- 10.10.26</p>	<p>JON Well, it's difficult because I've been, you know, working on it constantly. And we got to a point where the first thirty-six pages or whatever – I don't know that that is – A third of it or something – um – they were really nice! (LAUGHS)</p> <p>COMM 28 But fascinating characters are still not a useable, professional screenplay.</p>
<p>10.10.07- 10.10.31</p>	<p>ELINOR All you have got is chat. And these characters. And that's all that you have got in a very limited location.</p>

10.10.31- 10.10.32	JENNY You said...
10.10.32- 10.10.49	...you, like, almost need to do this draft to hit the shape. By stripping out a lot of what's in there. And then at that point you can start to put back – ELINOR Absolutely JENNY - all the wonderful stuff that's come out of the – of the – of the input. All also the essence of a lot of those scenes which at the moment have, you know - sag on both sides, but in the heart of them there's a really, really important essence.
10.10.50- 10.10.51	JON I keep going back to it...
10.10.52- 10.11.07	...and cos it's like – it's forty hours of this stuff – (LAUGHTER) And it's kind of, you can see it. I can see it's there to be had. But it's about actually – ELINOR It's mining it out. JON It's mining. And structuring. Chatter
10.11.08- 10.11.12	COMM 29 So will Jon get his movie? Well he has ten more days to finish his screenplay.

SEQUENCE 07	DEVELOPMENT - SCRIPTS
READING SCRIPTS 10.11.13- 10.11.18	COMM 30 When the final script does arrive 0there are mountains of other screenplays it will join.
CUs SCRIPTS 10.11.19- 10.11.23	ELINOR DAY OOV ED4 Unsolicited – Books - Music We...
10.11.24- 10.11.33	... receive you know an awful lot of unsolicited scripts and what we've had to do recently for the sheer weight of numbers is to not accept scripts that have simply come from . . .
ELINOR DAY SYNC 10.11.34- 10.11.41	... an unknown writer without any attachments without either the backing of a recognised producer or em an agent or or anything like that. Because there are just simply too many.

<p>MORE CUs SCRIPTS AND REPORT FORMS 10.11.42- 10.11.52</p>	<p>COMM 31 FilmFour has a team of seven outside readers. Their job is to read the thirty scripts that come in every week and write make-or-break comments.</p>
<p>CLARE SAXBY SYNC 10.11.53- 10.12.10</p>	<p>CLARE SAXBY SYNC CS1 I'm a Reader I usually get given about four scripts a week. Maybe the odd book. I turn it round in a week. Do reports on each of those. usually one side only. They like them quite brief, FilmFour. They don't like pages and pages of material. Umm.</p>
<p>CLARE MEETS WITH SASKIA 10.12.11- 10.12.19</p>	<p>Then I'll come in, and talk to Saskia, who runs the script unit, and we'll discuss the merit of the scripts. And whether there are any interesting writers.</p>
<p>10.12.20- 10.12.30</p>	<p>ACTUALITY CLARE Two this week. One book. Beautifully written, but rather dry. SASKIA Was it? CLARE Can't really see any potential for adaptation there...</p>
<p>10.12.31- 10.12.35</p>	<p>... It's kind of more about character than drama. SASKIA Kind of internal stuff? CLARE Yeah.</p>
<p>10.12.36- 10.12.45</p>	<p>CLARE And this one. Good producer. Interesting writer. Kind of quirky, 'Fargo'. Set in Wales. Great characters. Funny...</p>
<p>10.12.45- 10.12.46</p>	<p>...But the plot falls apart completely...</p>
<p>10.12.47- 10.12.51</p>	<p>...I mean, just a writer to watch, probably. SASKIA OK. Brilliant. Thank you very much.</p>
<p>10.12.52- 10.12.54</p>	<p>CLARE SAXBY OOV CS2 Film 4 Changed Well FilmFour's changed extraordinarily in the last two years....</p>

<p>CLARE SAXBY SYNC 10.12.56- 10.13.14</p>	<p>...They're far more willing to do bigger budget films. They're trying to avoid low concept, small kitchen sink dramas. Very ambitious stuff. A lot of American scripts now! Which is great fun for me, reading kind of big American writers as opposed to - you know, young struggling Welsh writers.</p>
<p>ELINOR DAY SYNC 10.13.15- 10.13.39</p>	<p>ELINOR DAY SYNC ED12 Kitchen Sink I think there is em a tradition really which has come from television to em make films in this country which are very naturalistic, and that dreadful word which is often associated with sort of low budget British films very gritty, and it can be very depressing and they are sort of good for you and they teach you sort of social truths and there there's room for that and those kind of films at their best you know are inspirational and are fantastic.</p>
<p>ELINOR MEETS MATT 10.13.39- 10.13.40</p>	<p>ACTUALITY This is Matt...</p>
<p>ELINOR DAY SYNC 10.13.41- 10.13.52</p>	<p>ELINOR DAY SYNC ED3 UK versus USA We are quite interested in pushing the envelope. So that we take people to quite strange worlds. You know, comic worlds, heightened worlds. You know extreme worlds. Just so that you can have an experience that you really wouldn't get anywhere else.</p>
<p>ELINOR MEETS MATT 10.13.53- 10.13.54</p>	<p>ACTUALITY I just read your book. And I think it was fantastic.</p>

SEQUENCE 09	FINANCE - MONTAGE
<p>SOHO PRODUCTION HOUSES SEQUENCE 10.13.54- 10.13.58</p> <p>10.13.59- 10.14.03</p>	<p>MUSIC (TENSION TWO)</p> <p>COMM 35 Unlike America, the heart of the UK film industry is right in the middle of town.</p>
<p>10.14.04- 10.14.08</p>	<p>PAUL WEBSTER OOV PW4 Cottage Industry What still exists in, in Britain today is a cottage industry.</p>
<p>PAUL WEBSTER SYNC 10.14.09- 10.14.25</p>	<p>That is, um an industry which is based on producers who sit in their small offices usually in ones or twos beavering away, tiny over heads, hoping that this next script will, will um be the golden one and get, get away.</p>
<p>10.14.26- 10.14. 27</p>	<p>COMM 36 Cut aways of Soho (Do we need this?????)</p>
<p>MICHAEL KUHN SYNC 10.14.28- 10.14.47</p>	<p>MICHAEL KUHN SYNC MK4 Good/Bad News Compared to the American studio system we are pathetically underfunded. If you add together all the money that's available in Europe and all the money that's available in the UK, and add it all together over a period of five years, you'll probably have as much money as the smallest Hollywood studio spends in one year on marketing movies and making movies.</p>

10.14.48- 10.14.54	COMM 36a UK audiences have been growing for years but, nearly all the UK cinemas are owned by Hollywood.
MARK SAMUELSON SYNC 10.14.55- 10.15.14	MARK SAMUELSON SYNC MS13 Distribution There's no question that one of the problems the UK industry has is that um in U..UK distribution, in cinemas and in video rentals and in sales to television, the five US studios dominate and they have between 80 and 90% of the market...
CINEMA QUEUES 10.15.15- 10.15.22	... So it's, it's there's a very, very small slice of the cake remaining. That to me is the fundamental problem for the UK industry.
TV SETS IN SALES WINDOW THE BBC 10.15.23- 10.15.31	COMM 37 Traditionally, the only source of money for British films was the television industry.
PAUL WEBSTER SYNC 10.15.31- 10.15.34	PAUL WEBSTER SYNC PW3 TV and Film What you've got to understand about television and film is that they are joined at the hip...
10.15.35- 10.15.41	...More people see films on television round the world then in any other, through any other medium...
10.15.42- 10.15.49	... Through the 90's there's been an enormous er dependence on TV generated cash to fund production.
STEENBECK WORK CAPALDI EDITING 10.15.50- 10.15.55	COMM 38 A major new source of money for films comes from the UK's National Lottery.
DUNCAN KENWORTHY SYNC 10.15.56- 10.16.07	DUNCAN KENWORTHY SYNC DK5 Lottery Money This government in the UK, the Labour Government, has finally recognised that the film industry is actually a useful industry for the country, and um has come up with a scheme whereby money from the lottery...
10.16.08- 10.16.09	...actually goes partly into the film industry....
10.16.10- 10.16.11	...And they decided to f...to um to give it to three...
10.16.12- 10.16.16	...companies. DNA films of which I'm co chair is one of them...

<p>10.16.17- 10.16.25</p>	<p>... We have money um to put into 16 er lowish budget films, 4 million pound films of which the lottery will but up half.</p>
<p>STEENBECK WORK CAPALDI EDITING 10.16.26- 10.16.34</p>	<p>COMM 39 Because the industry seems to be booming, independent money from City financiers has also started to appear.</p>
<p>DUNCAN KENWORTHY SYNC 10.16.34- 10.16.36</p>	<p>DUNCAN KENWORTHY SYNC DK3 Glut / Stars One of the problems that comes with that success is...</p>
<p>10.16.37- 10.26.42</p>	<p>...there's an enormous glut of movies being made you know around the 2,3,4 million pound mark.</p>
<p>10.16.43- 10.16.49</p>	<p>COMM Eightyears ago the UK made fifty films a year. Now it's over a hundred!</p>
<p>ELINOR DAY SYNC 10.16.50- 10.17.07</p>	<p>ELINOR DAY SYNC ED7 Too Many Films It's simply too many. And you know it's very easy to see why most of those films don't get shown anywhere. That they are made by people who are taking a punt and then no-one wants to distribute them because they don't turn out to be worthy of distribution. Em. Or they do get distributed and they last for a week. And no one goes to see them.</p>
<p>10.17.08- 10.17.23</p>	<p>DUNCAN KENWORTHY SYNC DK3 Glut / Stars From my point of view the UK industry will only really be able, not even to compete with Hollywood but even to get into the same ball park - when we are able to make larger budget movies because the name of the game worldwide is stars...</p>
<p>10.17.24- 10.17.30</p>	<p>... and you can't afford worldwide stars er on a 4 million pound film.</p>

SEQUENCE 10	PRE-PROD: CAPTAIN CORELLI
EXTERIOR SHEPPERTON STUDIOS 10.17.31- 10.17.35	COMM 40 Shepperton Studios 30 miles outside London
CORELLI PRODUCTION OFFICE 10.17.36- 10.17.41	Pre-production is progressing on the biggest budget British film this year. They can afford a big star –
MONTAGE OF NICHOLAS CAGE VIDEO CASES 10.17.42- 10.17.47	Nicholas Cage. He's done lots of big budget movies. But never a British one.
ROSTRUM: BOOK 10.17.48- 10.17.56	COMM 41 It's the film version of the novel, 'Captain Correlli's Mandolin' – which has already sold a million books in Britain alone.
KEVIN LOADER SYNC 10.17.57- 10.18.03	KEVIN LOADER SYNC KL1 Big Budget Captain Correlli's Mandolin is probably one of the most ambitious British films to be made over the last few years...
10.18.04- 10.18.09	...It's gonna be somewhere I would imagine between forty and fifty million dollars.
CUT IN SOME GREEK FOOTAGE 10.18.09- 10.18.34	GREEK MUSIC COMM 42 They're taking over a whole Greek village, and the design department is turning it back to the second world war. It's expensive. Very expensive. Work has already started out there - the first lorryload of plasterwork has just been delivered.
CUT BACK VIA MODELS AND DESIGN WORK	
KEVIN LOADER SYNC 10.18.35- 10.18.56	KEVIN LOADER SYNC KL2 New Director I've been in probably development on this movie for the best part of four years. And I've been working very closely with the director originally who I bought the book with Roger Michelle who's last movie was "Notting Hill" and tragically back in the early autumn Roger was taken sick and has had to withdraw from the movie.

<p>PRODUCTION OFFICES 10.18.56- 10.19.11</p>	<p>ACTUALITY PHONE CALLS COMM 43 Production is going ahead. They THINK they’ve got a new director, John Madden, who made ‘Shakespeare in Love’. Meanwhile, everything’s on hold.</p>
<p>JOHN MADDEN SYNC 10.19.12- 10.19.17</p>	<p>JOHN MADDEN SYNC JM1 Start Late I have come into the project, I have taken it on, on a kind of er provisional basis...</p>
<p>10.19.18- 10.19.31</p>	<p>...that I can fashion the script I want out of the material because that would not necessarily be I mean any director has to make the film that he or she sees er from the material of the story.</p>
<p>KEVIN LOADER SYNC 10.19.32- 10.19.43</p>	<p>KEVIN LOADER SYNC KL3 Make His Mark John is obviously in the middle of trying to do a re-draft of the script with Sean Slovo our screen writer and at the same time as he’s doing that erm he’s got the whole of the rest of the production team...</p>
<p>ACTUALITY MADDEN MEETS CLAY 10.19.44- 10.19.51</p>	<p>... nagging him to make decisions on a daily basis, to which he quite fairly retorts quite often “I don’t quite know yet, we haven’t yet sorted that bit of the script”.</p>
<p>10.19.52- 10.19.57</p>	<p>ACTUALITY JIM So we’re just bringing this level up, matching this level to where the land then starts to fall down. Starting to take shape. There’s a lot more vegetation here. MADDEN It’s good. It’s starting to take shape...</p>
<p>10.19.58- 10.20.01</p>	<p>... There’s no possibility of taking the church further that way if we wanted?</p>
<p>KEVIN LOADER SYNC 10.20.02- 1.20.08</p>	<p>KEVIN LOADER SYNC KL3 Make His Mark So he’s under a lot of pressure, so far he’s coping</p>
<p>JIM CLAY SYNC 10.20.09- 10.20.16</p>	<p>JIM CLAY SYNC JC5 New Director We have a kind of frustrating delay where we’re anxious to get on. We have deadlines to meet. But we really can’t push ahead effectively until we have that new script.</p>

<p>LOADER WALKS DOWN CORRIDOR 10.20.17- 10.20.22</p> <p>10.20.21- 10.20.24</p>	<p>GREEK MUSIC</p> <p>COMM 44 A lot of the secondary casting has been held up, waiting for John. John chats on hhis way out</p>
<p>SET DESIGNER READS BROCHURE 10.20.26- 10.20.29</p>	<p>COMM 45 There are set designers expecting to be interviewed - waiting for John</p>
<p>KEVIN AND VISUAL EFFECTS DESIGNER 10.20.30- 10.20.34</p>	<p>COMM 46 And visual effects men with equipment to buy - waiting for John.</p>
<p>10.20.35- 10.20.59</p>	<p>ACTUALITY KEVIN John not here yet? But Mr Madden’s expected I gather.</p> <p>Yeah. I think particularly some of the scenes that are gonna effect you. Well, John will explain. But I think a lot of the scenes that are going to affect you are very much in flux (LAUGHS) – The dolphins are particularly DESIGNER Apparently the dolphins are um - KEVIN The dolphins are under discussion. The battle scene has yet to be written in any kind of detail at all.</p>
<p>PLASTERSHOP 10.21.00- 10.21.06</p>	<p>COMM 47 Meanwhile, more nad more equipment is arriving in Greece.</p>
<p>GREECE 10.21.07- 10.21.09</p>	<p>COMM 48 The juggernaut is unstoppable.</p>
<p>JOHN MADDEN SYNC 10.21.10- 10.21.23</p>	<p>JOHN MADDEN SYNC JM3 Today is About It’s very arse backwards this process on this film because normally speaking the designer and I would sit down and talk about the book and then we might talk about the script and then we might talk about where we might go to film it.</p>

<p>KEVIN AND DESIGNER DISCUSS 10.21.24- 10.21.35</p>	<p>COMM 51 There is progress on the script. But John Madden’s new shots have huge budget implications.</p>
<p>10.21.36- 10.21.48</p>	<p>KEVIN AND DESIGNER DISCUSS CHRIS We’re going to move everything up to this end. The reason being that John wanted to shoot all the way down there, with these plane trees in the distance as well. So, you get that element of sort of depth into it...</p>
<p>10.21.49- 10.21.58 10.21.59- 10.22.01 10.22.02- 10.22.06</p>	<p>...The only slight little complications here are that because we’ve now – we’re now moving all this up to this end, the scooter shop up here are sort of playing a little bit of hardball. KEVIN Oh, they’re the ones that have all their scooters out the front. CHRIS Yes. Yes. All our activity is now going to be up this end, where it was going to be down this end...</p>
<p>10.22.07- 10.22.13</p>	<p>...KEVIN Can we relocate the scooter business? CHRIS Well – Nico’s working on that now. He’s just getting a memo off to him now. ...</p>
<p>10.22.14- 10.22.16</p>	<p>...That was pretty much the changes on Friday...</p>
<p>10.22.17- 10.22.20 10.22.21- 10.22.22</p>	<p>KEVIN So we may be completely redesigning the town, but. Could be a little bit that’s left. CHRIS Yeah. Yeah. KEVIN Fantastic.</p>
<p>JOHN MADDEN SYNC 10.22.23- 10.22.35</p>	<p>JOHN MADDEN SYNC JM4 Where Budget Goes It’s in the nature of the story that it has to cost a certain amount. It’s not a cheap piece. You can’t convey the idea of an island being invaded with, you know, one or two troop carriers really.</p>
<p>JOHN MADDEN SYNC 10.22.36- 10.22.40</p>	<p>JOHN MADDEN SYNC JM4 Where Budget Goes You have to deliver large numbers of men...</p>
<p>10.22.40- 10.22.45</p>	<p>...You’re talking about a I suppose almost an invasion of German forces at a certain point...</p>

<p>10.22.25- 10.22.52</p>	<p>...That's that's big numbers, huge amounts of hardware, large warships, tanks all of that kind of thing.</p>
<p>BUDGET MEETING 10.22.53- 10.22.56</p>	<p>COMM 49 Meanwhile, the finance team are trying to make massive budget cuts</p>
<p>BUDGET MEETING 10.22.57- 10.23.04 10.23.05- 10.23.12 10.23.13- 10.23.15</p>	<p>BUDGET MEETING ACTUALITY USA Well you know what? At this point what happens is, Rob Peter, Pay Paul. I mean, I mean that's what's going to have to happen. I mean. To prioritise. JANE As we come through this we'll be able to do that – USA Because I think there's areas – JANE Taking the three million out of here first. Right. Is the tricksey part.</p>
<p>KEVIN LOADER SYNC 10.23.16- 10.23.30</p>	<p>KEVIN LOADER SYNC KL4 Still Tight Whether you're making a £2 million pound film or a45 million dollar film, you know what happens is you're always that kind of last 5% of the budget you want short. And yeah we in the same situation as everyone else, we're that crucial 5% of the budget short.</p>
<p>10.23.31- 10.23.41</p>	<p>COMM 50 The one thing they can't cut is the salary and expenses of their big budget Hollywood star. Like a private jet to fly him home, from Greece to California every weekend.</p>
<p>ACTUALITY PHONE CALL 10.23.42- 10.23.47</p>	<p>ACTUALITY PHONE CALL JANE: What I wanted to find out – I know he's been asking you about the Gulfstream Five....</p>
<p>10.23.48- 10.23.53</p>	<p>...It's for Nicholas Cage as you know, who's coming from Los Angeles. I believe you're based in Switzerland.</p>

<p>KEVIN LOADER SYNC 10.23.54- 10.24.02</p>	<p>KEVIN LOADER SYNC KL6 Nick Cage I think Nick Cage has been very brave to commit to this movie because it's a very different kind of role for him. It's the first time he'll probably have made a film outside of America.</p>
<p>ACTUALITY PHONE CALL 10.24.03- 10.24.05</p>	<p>ACTUALITY PHONE CALL JANE: And have you been in touch with Avjet?...</p>
<p>10.24.06- 10.24.08</p>	<p>... They're the people that Nicholas Cage likes best. Mmmm.</p>
<p>KEVIN LOADER SYNC 10.24.08- 10.24.15</p>	<p>KEVIN LOADER SYNC KL6 Nick Cage You know they come with a certain entourage and they come with certain expectations fuelled by Los Angeles really of how films are made.</p>
<p>ACTUALITY PHONE CALL 10.24.16- 10.24.20</p>	<p>ACTUALITY PHONE CALL JANE: I mean, what'll happen is that for most of them, he'll be flying back to Los Angeles over the weekend...</p>
<p>10.24.21- 10.24.24</p>	<p>...We'll be backward and forwardsing him about six times. So.</p>
<p>BUDGET MEETING 10.24.25- 10.24.54</p>	<p>BUDGET MEETING ACTUALITY JANE We haven't got anything in here in the effects category for bodies. When we're burning the pyre. KEVIN And for just piling around the streets and putting in the back of trucks. JANE But I think that for piling around the streets and stuff we'll use real people. Because it's a hell of a lot cheaper. But – KEVIN I wouldn't be lying in the heat in sixty-eight. JANE No but it will be won't it. I mean – KEVIN Well it'll have to be, won't it? Because we can't afford a thousand quid a corpse.</p>

<p>SEQUENCE 11</p>	<p>PRODUCTION: SORTED</p>
<p>ELSTREE STUDIOS</p>	<p>MUSIC STING</p>

10.24.55- 10.25.08	COMM 52 The studio set at Elstree on the low budget movie ‘Sorted’... ACTUALITY: “ACTION!”
A TAKE ON THE SET OF SORTED 10.25.09- 10.25.11	COMM 52a ...Matthew Rhys and Faye Masterson act out a scene.
C/A ALEX JOVY 10.25.12- 10.25.15	COMM 53 for Alex Jovy, a first time director.
A TAKE OF ‘SORTED’ 10.25.15- 10.25.21	ACTUALITY RHYS What the F*** are you doing? FAYE Hi! I was just trying to help you pack. That’s all.
ALEX 10.25.22- 10.25.26	ALEX Cut it. Check it. Thank-you. Very good actors.
10.25.26- 10.25.33	COMM 54 Alex has no previous experience directing feature films. However, he has made a short, which won an award at the Hollywood Film Festival.
ALEX JOVY SYNC 10.25.34- 10.25.44	ALEX JOVY SYNC AJ4 Amazing Team I’m just an up-and-coming film-maker. And I’ve been very lucky. It’s been a team effort. We’ve assembled this amazing team in the UK...
10.25.45- 10.25.50	...They’ve helped me a lot. We’ve been able to rush through the material. And keep maintaining a very high standard with it.
10.25.51- 10.25.56	COMM 55 The producer has hired an experienced Director of Photography, to keep an eye on this fledgling director.
MIKE SOUTHERN MS7 10.25.57- 10.26.08	MIKE SOUTHERN MS7 DP and Debut Directors In Britain particularly there’s a lot of debut directors. A lot more than we used to have and a DP – a Director of Photography - is very much now being brought in...
10.26.09- 10.26.18	...as the expert on the set on how to shoot stuff.

ON THE SET	ACTUALITY ON THE SET
<p>MIKE SOUTHERN MS7 10.26.19- 10.26.42</p>	<p>MIKE SOUTHERN MS7 DP and Debut Directors With Alex it's particularly about coverage and how to cover things because he's not experienced, it's as simple as that . You know, there's a difference, if you've shot 25 movies and God knows how many music videos you know a lot about what angles do what. You can look at a scene being played with actors and you can say well it might be better if this happened because that's more interesting visually.</p>
<p>10.26.43- 10.26.48</p>	<p>ALEX Yeah. MIKE Cos it's not very punchy down to the disc now, is it? CAMERAMAN This is where I was. MIKE What about going a little closer, then panning down?</p>
<p>10.26.48- 10.26.51</p>	<p>MIKE SOUTHERN OOV MS3 I Enjoy Mixing I enjoy mixing the work up...</p>
<p>10.26.51- 10.26.52</p>	<p>...I think there's a cross fertilisation that goes on between all the various forms...</p>
<p>10.26.53- 10.27.00</p>	<p>...Obviously on commercials, you're often working at cutting edge technology, as you are with music videos, these days. Often you can bring this back to the set of the movie.</p>
<p>10.27.01- 10.27.09</p>	<p>MIKE Now is that punchy? In fact that's nice held out a bit, isn't it? Not too much but that's nice down there. Nice shape. There you go.</p>
<p>MIKE SOUTHERN MS24 10.27.10- 10.27.17</p>	<p>MIKE SOUTHERN MS24 Young Movie "Sorted" is very obviously a young movie, it's there for young cinema goers, it's not gonna be there for the forty-year-olds.</p>

MIKE SOUTHERN MS28 10.27.18- 10.27.25	MIKE SOUTHERN MS28 Fast Cutting You're making this for the MTV generation aren't you. People who are used to very fast cutting who can actually see images very quickly
MIKE SOUTHERN MS28 10.27.26- 10.27.30	MIKE SOUTHERN MS28 Fast Cutting Most movies now have twice the number of shots in that they did 10 years ago.
MIKE SOUTHERN MS26 10.27.31- 10.27.34	MIKE SOUTHERN MS26 Pushing Colour I'm pushing the colour more and more as we go through the movie.
MIKE SOUTHERN MS27 10.27.35- 10.27.43	MIKE SOUTHERN MS27 Club Lighting And it does go pretty wild, I mean by the time you're deep into the clubs they're lit by beams of light and strobe lights and nothing else. I mean the image is just blinding us all the time.
10.27.44- 10.27.50	COMM 57 This movie is being made for just six million dollars.
MIKE SOUTHERN MS2 10.27.51- 10.27.56	MIKE SOUTHERN MS2 No Budget In Britain this would be called a low budget movie. I think in the States it would almost be considered a no-budget movie.
ALEX JOVY SYNC 10.27.57- 10.28.08	ALEX JOVY SYNC AJ7 This Budget Only In UK I wouldn't have been able to make this movie anywhere else at this budget level, it's absolutely not possible, I think the whole industry is very geared up in the UK for this sort of budget.
10.28.09- 10.28.15	COMM 58 The designer, Eve Steward, got an Oscar nomination for her last film. But now she has to watch every penny.
EVE STEWART SYNC 10.28.15- 10.28.19	EVE STEWART SYNC ES5 Scrimping It does make things a lot more difficult and uncomfortable...

<p>10.28.20- 10.28.23</p>	<p>... You're constantly scrimping, you're constantly concerned...</p>
<p>EVE STEWART SYNC 10.28.23- 10.28.40</p>	<p>...And so when you're actually on set that's when it shows because people will say, "Why don't those windows open automatically? Why don't the shutters work like they do in James Bond?" And you can only say, "I've only had this much money," till you're blue in the face. At the end it doesn't wash. But you know that's the reason.</p>
<p>EVE STEWART SYNC 10.28.40- 10.28.47</p>	<p>EVE STEWART SYNC ES4 Boot Sales I have to get people to make things, bring things from home, I beg, I go to boot sales, I do anything to get the stuff I need.</p>
<p>WARDROBE SALE 10.28.48- 10.28.53</p>	<p>COMM 59 She's even having to sell off the wardrobe as filming progresses, trying to recoup some money.</p>
<p>10.28.54- 10.28.57</p>	<p>MIKE SOUTHERN OOV MS9 Fast Film Stocks Budget is only about how big a scene can be,</p>
<p>MIKE SOUTHERN SYNC 10.28.58- 10.29.07</p>	<p>how many people are in it, how long you've got to shoot it. You know, a large budget film will shoot for fifteen to twenty weeks. You know, we're seven on this.</p>
<p>ALEX JOVY SYNC 10.29.08- 10.29.15</p>	<p>ALEX JOVY SYNC AJ10/12 Travel Well First day of shooting I did 21 set-ups, 55 takes and still had a very high level – still maintained a very high creative level and a very good look and that's purely just possible because of the team I've had...</p>
<p>10.29.16- 10.29.21</p>	<p>... I think in the States the standard of a good looking film is sort of 10 set-up maximum</p>
<p>10.29.22- 10.29.29</p>	<p>ACTUALITY FAYE Let go. RHYS What is this? What the F*** is this? FAYE Let go of me. ALEX OK. Cut.</p>

SEQUENCE 12	PRODUCTION: SHINER
PICCADILLY CIRCUS TOPSHOT 10.29.30 10.29.37	MUSIC STING
TRAIN PASSING GVs BOXING HALL SETTING UP LIGHTING 10.29.38- 10.29.53	COMM 60 Nine o clock in the morning. The East End of London. Filming is already underway in a boxing movie called ‘Shiner’, starring Michael Caine.
TAKE WITH MICHAEL CAINE 10.29.54- 10.30.19	ACTUALITY TAKE JOHN IRVIN And background. Action! MICHAEL CAINE Mr Fleming. What a proud day. For me, at least. Anyway. I just want you to know um, I don’t want you to think that I’m bitter about things. OK? Water under the bridge. Right? ACTOR Be as bitter as you like, Billy, I still think the best thing I’ve done for boxing is to keep you out...
10.30.20- 10.30.27	JOHN IRVIN ...And cut. Not bad at all. One more please. Put a hold on that one though. It was very good.
10.30.30- 10.30.38	COMM 61 The movie was financed from a new investor in films. And the money was put up before the script was even written, because Michael Caine had been persuaded to be part of the project.
MICHAEL CAINE SYNC 10.30.39- 10.31.03	MICHAEL CAINE SYNC MC2 The Family I was in a night club when a real gangster came up to me, who I knew, and he said, he said, “I didn’t like Carter,” he said, “Not like real gangsters.” I said, “Get Carter?” I said, “ Oh no really?” I said. “Why did you say that? He said, “Well, real gangsters are more like ordinary people,” he said. “They have families and wives and children and problems like that. Didn’t you know that? And I said. “No!” He said, “Carter never had any family or problems or wives or anything like that.” So...

<p>10.31.03- 10.31.05</p>	<p>...This is the disintegration of a, of a, of a gangster family.</p>
<p>10.31.06- 10.31.11</p>	<p>COMM The director is John Irvin, with films like City of Industry and Dogs of War on his credits. He's very experienced.</p>
<p>JO BUTLER SYNC 10.31.12- 10.31.16</p>	<p>JO BUTLER SYNC JB3 Atmosphere John Irvin is really, really chilled and calm and knows exactly what he wants...</p>
<p>10.31.17- 10.31.27</p>	<p>...To have a very calm atmosphere on set is, is conducive to kind of really good work I think, rather than having everybody frenetically running around getting hysterical and, and worried.</p>
<p>10.31.28- 10.31.42</p>	<p>COMM 62 Shiner doesn't have a big budget by Hollywood standards. But at eleven million dollars this is definitely a healthy medium budget for a British movie. `it's possible because the stars aren't taking a huge cut.</p>
<p>JIM REEVE SYNC 10.31.42- 10.31.47</p>	<p>JIM REEVE SYNC JR2 The Budget It means that we actually have got a healthy amount of money to spend, on making the film...</p>
<p>10.31.48- 10.32.01</p>	<p>...I mean we've had to hire 12, 13 hundred extras for, for most of the boxing er week if you like which we would never of been able to do on the regular you know 2, 3 million pound which is probably the average size film budget even now...</p>
<p>10.32.02- 10.32.07</p>	<p>... the more we can get we can make this look like a 15, 20 million dollar film the better.</p>

<p>MICHAEL CAINE SYNC 10.32.08- 10.32.44</p>	<p>MICHAEL CAINE SYNC MC5 The Difference If you have lots of money you can have lots of special effects and stunts and scenery and locations. Er, er. And you don't have to rely on the actors so much. And so for me at this time in my life it's very good because I like to do acting now, because I no longer get the girl. So I have to get the part.</p>
<p>JO BUTLER SYNC 10.32.45- 10.32.52</p>	<p>JO BUTLER SYNC JB9 Not Enough Work The thing that's really great on this... is that, that the time and care taken over, over everything, every little detail...</p>
<p>10.32.53- 10.33.01</p>	<p>...John the director kind of sat down with me to talk about where my character was from and, and er their kind of relationships with the other characters in the story...</p>
<p>10.33.02- 10.33.21</p>	<p>...And my original ideas about characterisation of the part - and my parts not a big part - completely changed as a result of the conversation. And you just don't get the opportunity to do that on, sort of projects that, that don't have this kind of budget or, or this sort of time and care.</p>
<p>MICHAEL CAINE SYNC 10.33.22- 10.33.49</p>	<p>MICHAEL CAINE SYNC MC8 The Blitz Everyone's very happy to be here, but there's no moaning, there's no grumbling, everybody's very happy and everybody works very, very hard there's tremendous team spirit and in particularly on this picture for instance, but on, on, on, on a British picture there's a little bit of fighting against the odds it's a bit like the blitz we're all in it together and queuing for sausages.</p>

<p>SEQUENCE 13</p>	<p>POST-PROD: BREATHTAKING</p>
<p>ROOFTOPS OF SOHO</p>	<p>MUSIC STING</p>
<p>EDITING ON STEENBECK 10.33.50- 10.34.08</p>	<p>COMM 63 Post production used to be about editing film. Celuloid. With razor blades and sellotape. Winding it through the machine.</p>

10.334.09- 10.34.21	COMM 64 Not anymore. Everything has been reduced to digital data on a computer. But that allows creative flexibility, less cutting to a standard formula – which is very British.
DAVID GREEN SYNC 10.34.21- 10.34.29	DAVID GREEN SYNC DG 2 Commercial This is unashamedly a commercial film. And it's a film that's not the norm of the British cinema
DAVID GREEN SYNC 10.34.30- 10.34.36	DAVID GREEN SYNC DG 1 Breathtaking is Breathtaking is psychological thriller ... about a female psychiatrist ...
10.34.37- 10.34.49	... as she gets involved with this prostitute who becomes one of her patients, her own past starts to unravel and a psychological thriller ensues in which you know we actually delve into her past and the patient's past and erm and the pimp who comes between them. And it doesn't all end too prettily.
10.34.50- 10.34.55	ACTUALITY If we can put that onto the face of the guy on the stairs.
DAVID GREEN SYNC 10.34.56- 10.35.03	DAVID GREEN SYNC DG 4 Editing Kampan, the editor, and myself, we've been working now for 6 weeks in post production.
10.35.04- 10.35.16	ACTUALITY Music Let's go back to the end and run it forward. Just go back to here. Stop there. Let's go back to the mirror sequence.
DAVID GREEN SYNC 10.35.17- 10.35.24	DAVID GREEN SYNC DG 5 Post Production Film is a living medium, it evolves, it develops as you're making it. I mean okay you start with a dry script. But ...
10.35.25- 10.35.37	...post production is a question of pacing the story, making the story work in places it doesn't work and making decisions which you might not necessarily have thought of in the actual filming stage or the script writing stage.

10.35.38- 10.35.47	ACTUALITY What we've got in the cut... ...You should add some shots.
DAVID GREEN SYNC 10.35.48- 10.35.52	DAVID GREEN SYNC DG 5 Post Production So you're constantly changing, polishing, creating as you go along and you're making decisions all the time.
10.35.53- 10.36.12	ACTUALITY We should add... ...She's more feisty that way.
10.36.13- 10.36.18	COMM 65B It may be commercial, but it requires particular care over characterisation .
DAVID GREEN SYNC 10.36.18- 10.36.31	DAVID GREEN SYNC DG 7 Factory I've worked on both sides of the Atlantic, in Hollywood and in Britain, and undoubtedly in Hollywood it's much more like a factory. That doesn't mean one doesn't do a perfectly professional job working in a factory but it's much warmer much more personable working in the British film industry.

SEQUENCE 14	SOUND EDR: BREATHTAKING
SOUND VOICEOVER 10.36.32- 10.36.41	COMM 66a Another part of post-production is tidying up the sound. sometimes re-recording sequences
10.36.42- 10.36.44	ACTUALITY This is the day room
JAMIE SYNC 10.36.45- 10.36.56	JAMIE SYNC JF 1 On location When you're on location you get, you get a lot of problems...so sometimes you have to go with the take you've got , and then you have to come back in a couple of months later, or six months later, whatever ,to just sort of twick it so the sounds nice and clean so people can actually hear what you were saying you know .

10.36.57- 10.37.05	ACTUALITY Just run it. Let's have a look at it.
10.37.06- 10.37.10	COMM 66b Most British actors, though long-term professionals, are not specifically trained for film.
DAVID GREEN SYNC 10.37.11- 10.37.44	DAVID GREEN SYNC DG10 Actors We have this huge theatrical tradition here, so there is a difference. I mean actors here expect rehearsal, want rehearsal. In America, they're happy to step onto the set, say their lines, you know, not having done a word or rehearsal or story order."
	ACTUALITY
JAMIE SYNC 10.37.45- 11.37.49	JAMIE SYNC JF 2 Improvisation If you're doing lines that weren't in the scene in the first place ,then,then of course, it's just between David and I what we think is going to fit...
10.37.50- 10.38.03	...If you look at the way I'm standing it's the character. And that's the difficulty of this, it's to sort of match your energy levels from filming. Cos you're on a buzz when you're filming anyway. But to come into a studio, say, six months later is - you have to pick that up again. You know so it's tough.
10.38.04- 10.38.14	ACTUALITY Here we go again. She's off again. Grab hold of her. Lock her up! Put her in a straight jacket!
10.38.15- 10.38.21	DG: You're happy with that? JF: Yeh. That's sweet. That's cool.

SEQUENCE 15	VISUAL EFFECTS
STREET SCENE TOPSHOT 10.38.22- 10.38.29	MUSIC STING

<p>EXTERIORS 10.38.30- 10.38.37</p>	<p>COMM 67 At the Computer Film Company they produce visual effects . Most British films just can't afford their expertise.</p>
<p>PADDY EASON SYNC 10.38.38- 10.38.40</p>	<p>PADDY EASON SYNC PE1 My Name Is We're one of the larger visual effects houses in Europe.</p>
<p>PADDY EASON SYNC 10.38.41- 10.38.47</p>	<p>PADDY EASON SYNC PE2 Cheating Visual effects is, is anything where in order to get the pictures on the screen um the film makers have to cheat.</p>
<p>HEAD CHOPPED OFF1 10.38.47- 10.38.50</p>	<p>ACTUALITY CHOPPING</p>
<p>PADDY EASON SYNC 10.38.51- 10.39.03</p>	<p>PADDY EASON SYNC PE3 Skills in UK It's almost a cliché that British film technicians are really good um and you know you can see this through all kinds of famous films over the, you know last few decades and ones that come to mind are Superman or Star Wars you know both shot them and largely put together in Britain.</p>
<p>PADDY EASON SYNC 10.39.04- 10.39.07</p>	<p>PADDY EASON SYNC PE6 Sleepy Hollow A recent very large project for us was Tim Burton's Sleepy Hollow...</p>
<p>10.39.08- 10.39.18</p>	<p>...and the major part of that work was in um producing the effect of one of the lead characters um he was supposed to be the headless horseman The legend of the headless horseman.</p>
<p>PADDY EASON SYNC 10.39.19- 10.39.24</p>	<p>PADDY EASON SYNC PE7 Sleepy Hollow 2 Here we've got the um material as actually filmed. We we haven't done any special effects on this yet...</p>
<p>10.39.25- 10.39.27</p>	<p>...and er we have to get rid of his head...</p>
<p>10.39.28- 10.39.30</p>	<p>...we had to kind of invent everything behind his head...</p>
<p>10.39.31- 10.39.37</p>	<p>...and that bullet hit there, all that stuff behind his head we'll have to kind of paint in laboriously frame by frame...</p>

10.39.38- 10.39.51	...you can see that once you paint out his head particularly when he's leaning down or leaning towards us he obscures a lot of his own collar so even when you've painted him out with an empty background so you still end up lacking this collar area...
10.39.52- 10.39.59	...probably most importantly you have to get the motion exactly right it mustn't drift around and look like it's kind of badly stuck on.
10.40.00- 10.40.07	COMM 68 Spielberg and other US directors like to work in Britain for the visual and special effects. Now you can see why.
PADDY EASON SYNC 10.40.08- 10.40.10	PADDY EASON SYNC PE9 Sleepy Hollow 4 The nice thing in a way about this film was that um...
10.40.11- 10.40.12	...nobody said, "How did they do that?"...
10.40.13- 10.40.19	...which is quite nice, on the one hand and the other hand it's a bit, sort of disappointing for us you want people to say, "Wow he's got no head." you know but...
10.40.20- 10.40.22	...I think special effects should not draw, draw attention to themselves. You know the best special effects...
10.40.23- 10.40.29	...in films are ones that actually go towards making a better movie without shouting and saying look at me I'm computer generated you know.

SEQUENCE 16	FILMFOUR - DISTRIBUTION
EXTERIORS CHARLOTTE STREET AND FILMFOUR 10.40.30- 10.40.38	MUSIC STING
PHIL SYMES AND WOMAN LOOK AT PR NEWSPAPER FOR FILTH AND FURY 10.40.39- 10.40.56	<p>COMM 69 A film is nothing without Distribution.</p> <p>FilmFour distributes the films it makes. That means, working out who the audience is, and then persuading them into the cinemas. A third of a film's budget will go on publicity.</p>
PETE BUCKINGHAM ON THE PHONE 10.40.57- 10.41.05	<p>ACTUALITY PETE BUCKINGHAM Right, I've had enough of modelling 'Ghost Dog' jackets. Cup of tea, Tracy?</p> <p>COMM 70 The boss is Pete Buckingham.</p>
TEA-MAKING 10.41.06- 10.41.14	<p>PETE BUCKINGHAM OOV PB13 Management Style 2 No I'm not a traditional boss in a suit um, I believe quite strongly in, in the relationships at work being on an adult to adult basis....</p>
PETE BUCKINGHAM SYNC 10.41.14- 10.41.29	<p>... I think that one of the ways best, better ways of obtaining that is not by putting yourself in a separate office and glassing yourself off and having to open a door and having a look out there and seeing if people are working all right, oh I see they've taken a break you know which is, which is very, very kind of old fashioned like management.</p>
OPEN PLAN OFFICES 10.41.30- 10.41.36	<p>MUSIC</p> <p>COMM 71 There is no dress code. no closed doors to hide behind,</p>
BUCKINGHAM AT COMPUTER 10.41.37- 10.41.38	<p>even for top executives.</p>
RED HATS 10.41.39- 10.41.44	<p>COMM 72 If you don't want to be disturbed - just wear a red hat.</p>

<p>EVERYMAN MEETING 10.41.45- 10.41.54</p>	<p>COMM 73 A distributor has to persuade cinema chains, and sometimes even individual cinema owners to take their films.</p>
<p>10.41.55- 10.41.58</p>	<p>ACTUALITY I'm the new owner of the Everyman...</p>

SEQUENCE 17	FILMFOUR – MARKETING
<p>FILTH AND FURY MEETING: (PETE BUCKINGHAM, COLIN BURCH, LISA HEYES, CAROLINE HENSHAW, DAVID SYMES) 10.41.59- 10.42.17</p>	<p>COMM 74/75 But the much bigger persuading job is to the audience, using advertising, posters, and stories in the newspapers. .</p> <p>Here the marketing team are discussing a documentary about the ‘Sex Pistols’, the first ever punk rock band.</p>
<p>10.42.18- 10.42.25</p>	<p>ACTUALITY MEETING LISA: As you’ll see – these actually just replicate the whole Pistols graphics and feel.</p>
<p>MS DAVID 10.42.18- 10.42.35</p>	<p>ACTUALITY MEETING DAVID: It looks as if it’s advertising an exhibition –</p>
<p>10.42.36- 10.42.53</p>	<p>COMM 76 They need to create stories in the press that will make their public aware of it. But who is their public?</p>
<p>10.42.55- 10.43.19</p>	<p>ACTUALITY MEETING COLIN: Unless we get the younger audience the core audience are older. They’re doing other things. They’re not just waiting for. PHIL: I think you might be surprised by the young audience. COLIN: Well that’s the key to getting it. PHIL: Judging by the reactions of the very young journalists who’ve seen it. Who really like it. Like Keraang. All the young Keraang lads – and girls – thought it was brilliant. LH: Keraang isn’t that more PHIL: It’s thrash – magazine. They really loved it.</p>
<p>10.43.20- 10.43.32</p>	<p>PHIL This is just as much a portrait of pre-Thatcher England. And a kind of reminder to us all about what life was like. I think a lot of people are going to find that as interesting. COLIN: That’s not a younger audience. PHIL: I don’t know if you’re right to be honest.</p>

<p>10.43.33- 10.43.41</p>	<p>COMM 77 So, their two target audiences are: young music fans, and thirty-somethings who remember the Sex Pistols first time round.</p>
<p>10.43.42- 10.43.43</p>	<p>CH: The...</p>
<p>10.43.44- 10.43.47</p>	<p>...thing we want to try and create PRwise is to recreate some of that FuckYou-attitude at the time. The controversy....</p>
<p>10.43.48- 10.43.55</p>	<p>...it's not just a boring documentary. It's a documentary with attitude. In your face, exactly.</p>
<p>10.43.56- 10.44.13</p>	<p>PHIL: We were talking while you were on the phone about trying to go back to some of those cities that the Pistols originally had on their tour. Where they were banned. Hounded out of town. Did manage one or two of them. But if we kind of retraced their steps I think and take Julian – PETE: So local press in all places where the Pistols played inverted commas. PHIL: Yep.</p>

SEQUENCE 18	FILMFOUR – FOCUS GROUPS
CINEMA VIEWING SEQUENCE 10.44.14- 10.44.24	COMM 79 Film Four commissions research from focus groups. They hold viewings of their films for specially selected audiences before they're released, and ask them what they think.
PETE BUCKINGHAM SYNC 10.44.25- 10.44.30	PETE BUCKINGHAM SYNC PB8 Focus Groups There are two types of research, one is focus groups where basically you get right inside somebody's feelings about something...
10.44.31- 10.44.33	...to find out really what they think about the film or the posters, whatever it is...
10.44.34- 10.44.37	...before actually launching into your campaign.
10.44.38- 10.44.43	COMM 80 Strategies can be dramatically changed because of focus group research.
GOING TO ARENA GRAPHICS HOUSE 10.44.44- 10.44.49	MUSIC COMM 81 Two of the marketing team are going to the graphics house. Making the posters for a Harvey Keitel - Kate Winslet movie called 'Holy Smoke'.
LISA AND COLIN ARRIVE AT ARENA GRAPHICS COMPANY 10.44.50- 10.44.56	COMM 82 They want big changes because of research with focus groups, about the way Keitel's character is humiliated .
10.44.57- 10.45.14	ACTUALITY GRAPHICS MEETING BOSS We started off with Harvey in a dress. WOMAN We we first see it. And we sat down. And we all thought she should look like the strong one. LISA I'm not actually a hundred per cent certain of whether that's going to work to be honest.

10.45.15- 10.45.21	COMM 83 The focus groups didn't like any of the posters where Keitel was shown as a ruined man.
10.45.22- 10.45.32	ACTUALITY LISA But when we researched it, again it came out that people didn't really want to see him totally destroyed. They still wanted the premise of him being the hard man that they know and love.
10.45.33- 10.45.38	COMM 84 So yet another version of the poster has been produced, more flattering of Keitel's character.
10.45.39- 10.45.41	BOSS So where we are at the moment, is...
10.45.42- 10.45.54	...just trying to play out the relationship to Kate Winslet – and Harvey; kind of hardman cool Keitel. LISA He looks a lot – he looks a lot harder now...
10.45.55- 10.45.58	... I think if they'd have seen this, then this would probably would have worked.
FIRST POSTER DISSOLVE TO... SECOND POSTER DISSOLVE TO... 10.45.59- 10.46.08	COMM 85 So the proto-type poster is changed yet again.
...THIRD POSTER 10.46.09- 10.46.13	COMM 86 This is the poster they eventually agreed on.

SEQUENCE 19	INTERMEDIA - TRAILERS
EXTERIORS HANOVER SQUARE 10.46.14- 10.46.42	ACTUALITY TRAILER MUSIC COMM 87 At Intermedia, they're one stage further in the marketing of THEIR latest film, 'Whatever Happened to Harold Smith'.
WATCHING TRAILER IN MEETING 10.46.43- 10.46.47	ACTUALITY TRAILER Carnage at a nursing home. And a local man at the centre of the storm. Today we ask "Who is Harold Smith?"
10.46.48- 10.46.53	COMM 90 The marketing manager is showing the producer and director the latest version of the trailer.
10.46.54- 10.47.07	COMM 92 It's supposed to be the improved version. But their reaction is not favourable.
10.47.08- 10.47.20	PETER It's not as punchy as the first one. I can see why you did the things you did. But like that little grin of his at the beginning of the first one. It might make him look a bit simple.
10.47.20- 10.47.22	RUTH It just feels it's lost.
10.47.23- 10.47.26	PETER A lot of it's in the music, in the first one. Which sort of bounces along.
10.47.27- 10.47.30	PETER I lost interest. PHILIP Because of the choice of – or because of the music PETER Because of the music.
MEETING 10.47.31- 10.47.40	PETER ACTUALITY The first one I would go and see. The second, just as a trailer, kind of – you lose interest. I wonder if it matters – I don't know that it matters that you have to have a trailer that tells you what the film's about.

SEQUENCE 20	INTERMEDIA – RELEASE DATE
RECEPTION10.47.41-10.47.46	COMM 93 Intermedia makes about nine films a year. Past successes include ‘Sliding Doors’.
WOODY ALLEN CUT-OUT 10.47.47-10.47.50	COMM 94 They also distribute Woody Allen’s films in the UK. And other foreign films.
10.47.51-10.47.56	COMM 95 Music Being British, one of their biggest gambles is when to release their movie.
PHILIP ROSE SYNC 10.47.57-10.48.11	PHILIP ROSE SYNC PR26 Changed Date for Harold For “Harold Smith” the distributor in the UK was originally going to go in a date in February but we looked in the release schedule and saw that “Toy Story 2” and “The Beach” were going to be released on the day that they were looking at...
10.48.12-10.48.20	... “Harold Smith” would have been the 3 rd choice for cinema goers that week, not a good idea for the opening week. Not a good idea for the opening week. So we... ...decided to move the date back into March.
10.48.21- 10.48.24	COMM 96 So where can they position the release of their ‘Harold Smith’ film?
10.48.25-10.48.29	ACTUALITY MEETING BOSS The week before is something called ‘Show Me Love’. Whatever that is. And then ‘The Green Mile’ goes wide...
10.48.30-10.48.35	...And ‘Three Kings’ RUTH That’s good. Comedy, ‘Three Kings’ is a comedy. Yeh, well it’s got a very big comedic element. BOSS Have you seen it? RUTH Yes...
10.48.36-10.48.43	... ‘Holy Smoke’s’ on the thirty-first of March. FilmFour. So they’ve – I think they’ve moved away from us, actually.

10.48.43- 10.48.46	COMM 96B Indeed, They have! (do we need this?)
PETE BUCKINGHAM SYNC 10.48.47- 10.49.11	PETE BUCKINGHAM SYNC PB10 Competing If you get two action thrillers opening on the same weekend is very unlikely both will work, there's because the cinema audience itself di...divides into those who like action thrillers you know young men on the whole and those who are not so keen on it you know older men and maybe women so you know it, it you've got to be careful about that, now if it's a weak action thriller and you've got a strong one, you don't have to worry, if they're both strong then you got the problem...
10.49.12- 10.49.15	...It's a huge decision, huge decision. Get it wrong and you're buggered.

SEQUENCE 21	UPSUM MONTAGE
LOVING MONTAGE OF ALL THE BEST BITS	MUSIC
10.49.16- 10.49.37	ENDS Jumpcuts of extracts of the programme JON JONES: Oooh I like that!

SEQUENCE 22	INTERMEDIA - PREMIERE
HAROLD SMITH PREMIERE – CLEANING THE POSTER HOARDING 10.49.38- 10.49.43	COMM 98 The bottom line with all the effort, all the creativity, all the blood, sweat and tears, is: will the public like it? 'Harold Smith' is getting his first public showing.
ARRIVALS 10.49.44- 10.50.01	ACTUALITY
PAPPARAZZI IN THEIR PEN	
PHILIP ROSE SYNC 10.50.01- 10.50.03	PHILIP ROSE SYNC PR19 Premieres 1 Premiers if they're done well can be erm a fantastic experience and great fun...

<p>AUDIENCES AT LEICESTER SQUARE 10.50.04- 10.50.06</p>	<p>...they're only really successful if you have a great turnout.</p>
<p>10.50.07 10.50.11</p>	<p>PHILIP ROSE OOV PR20 Premieres 2 They generate very good coverage in the press, very good photo opportunities if you have cast there.</p>
<p>10.50.12- 10.50.25</p>	<p>COMM 99 Well, luckily all the cast DID make it. But - the only question that ever really matters in the whole world of film --- DID the audience like it</p>
<p>10.50.26- 10.50.37 10.50.38- 10.51.13</p>	<p>PHILIP ROSE OOV PR21 Premieres 3 When they come out smiling you know that you've probably got a success on your hands. Music and end credits</p>

Style Tribes - Film

TIME CODE	MUSIC TITLE	COMPOSER/ARRANGER	PUBLISHER	PERFORMER(S)	RECORD LABEL AND No	VIDEO LABEL AND No	ORIGIN CLASS	USE	DURATION
10:00:00:00-10:00:54:11	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	54”
10:02:11:07-10:02:42:06	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	31”
10:02:45:04-10:03:04:03	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	19”
10:03:32:21-10:03:44:14	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	12”
10:03:53:24-10:04:24:20	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	31”
10:04:53:03-10:05:03:04	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	10”
10:07:07:05-10:07:16:22	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	9”
10:07:37:22-10:08:02:13	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	25”
10:11:18:23-10:11:27:06	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	9”
10:11:41:08-10:11:56:01	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	15”
10:13:46:03-10:17:31:04	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	3’45”
10:18:15:02-10:19:20:09	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	1’05”
10:20:15:13-10:21:35:22	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	1’20”
10:24:55:20-10:25:03:17	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	8”
10:33:48:14-10:33:58:04	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	10”
10:38:21:19-10:38:31:20	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	10”
10:40:28:21-10:40:37:04	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	9”

Style Tribes - Film

10:41:29:09-10:41:53:03	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	24”
10:44:13:16-10:45:00:14	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	47”
10:46:00:11-10:46:10:19	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	10”
10:47:40:11-10:47:49:17	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	9”
10:47:51:01-10:47:57:23	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	6”
10:48:41:16-10:48:51:05	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	10”
10:49:14:20-10:49:38:02	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	24”
10:50:19:13-10:50:34:23	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	15”
10:50:36:07-10:51:06:12	Style Tribes – the Film Industry	Tim Bedford	N/A	Tim Bedford	N/A	N/A	X	B	30”
ORIGIN CLASS X=Commissioned P=Live Performance V=Video T=Soundtrack C=Commercial L=Library	USE B=Background F=Featured S=Signature								