# SCREEN DRAMA – PROJECT DEVELOPMENT

PROCESS BOOK BY

OLIVER GORDON

# PROLOGUE

This process book will explore the development of my project in weekly instalments. I will focus on how I have applied valuable information learnt from workshops and the recommended weekly readings to my own project.

I will also reference further readings/viewings I have undertaken and how I have exercised these teachings in my own work as well as presenting how I have adjusted my creative process from previous projects I have completed, such as my second year *Screen Drama* film.

I have structured this document as a PowerPoint; each slide will offer a new point/area of focus.

To simplify the structure of my process book and make it easier to read, I will divide each week into three sections:

1. <u>The Workshop:</u> What we looked at in class that week, the process of our set assignments with a summary of what I gained from them.

2. <u>Project Development</u>: How I have progressed with the production of my film that week (budgeting, marketing, crowdfunding etc.)

3. <u>The Script</u>: How my concept develops into a functional script, week by week.

In the top left hand corner of each slide I will specify what section(s) the page is referring to.

# BEFORE TERM

Over the summer holidays, I developed several potential film ideas from which I could build my screen drama project.

My past projects have had two very different themes; one a comedy about a fraudulent pet food salesman, the other a theatrical social commentary about a neo-Nazi returning home to 'gloat' to his neglectful mother.





With this project, I wanted to try something new, shifting from stylistic Brechtian 4th wall breaks– to a more naturalistic piece. I watched lots of films and series from a variety of different genres for inspiration. Here are some examples that really captured my interest:

The beautiful cinematography contrasts the gritty events that take place in Lonergan's screenplay, '*Manchester By The Sea*' *(2016)* unveils a tale of devastating loss. I was particularly interested in how Lonergan represented realistic grief; interrupting tragic scenes, such as a funeral, with a screaming child etc. To me, this represented how life slows for no man – the focus of the narrative following the painstaking process of arranging a funeral, rather than the grief itself. This was powerful and highlighted philosophical themes that resonated with me for *literally* years after my first viewing.

*Breaking Bad*, to bare the protagonist's words, is a story of "spectacular growth, and then decay." To me however, the focus lies with the relationship formed between our two protagonists, 'Walt' (*Brian Cranston*) and 'Jesse' (*Aaron Paul*). Over the course of each series, the pair grow together, quarrel, amend it, fall out again – but ultimately are saved by each other, despite the resentment they hold. This conflict between hostility and a need to protect drives a dynamic, captivating relationship, that aside from building a drug empire together, could drive the narrative by itself. I found myself totally in awe of how this realistic 'friendship' had been represented.

Following a similar tone to '*Manchester By The Sea*', this film represents grief and the pursuit of justice with the odds against you. How does a character who is morally and emotionally obliged to pursue justice react when their chance of success is so impossibly low? '*Three Billboards*' (McDonagh, 2017) has shown me just how important casting is. *Francis McDormand's* performance in this picture is a brutal portrayal of braving a heartbreak. The best example I can offer is during the scene in which she confides in a deer, choosing to gaze at its beauty, in which we presume she has embodied her deceased daughter, rather than simply crying. This was devastating to watch and I can honestly say McDormand's performance brought me to tears.

This episode of '*Black Mirror*' had a 'high-level' concept that really peaked my interest; paedophilia, an uncomfortable theme that if represented distastefully, can result in major backlash at the expense of the creator. Centred around blackmailing a guilty paedophile, '*Shut Up and Dance*' (Watkins, 2016) built our relationship with the character throughout and before the final reveal, I genuinely found myself rooting for him - finding myself horrified when I learnt the truth. On a philosophical level, this provoked my question "If he was innocent and had controlled his urges, choosing not to act on them, would I have continued to feel sorry for him, as after all, can he really help his urges?

I put some of my ideas down on paper in the form of a mind-map, so when term-time swings around, I have a few options to present.
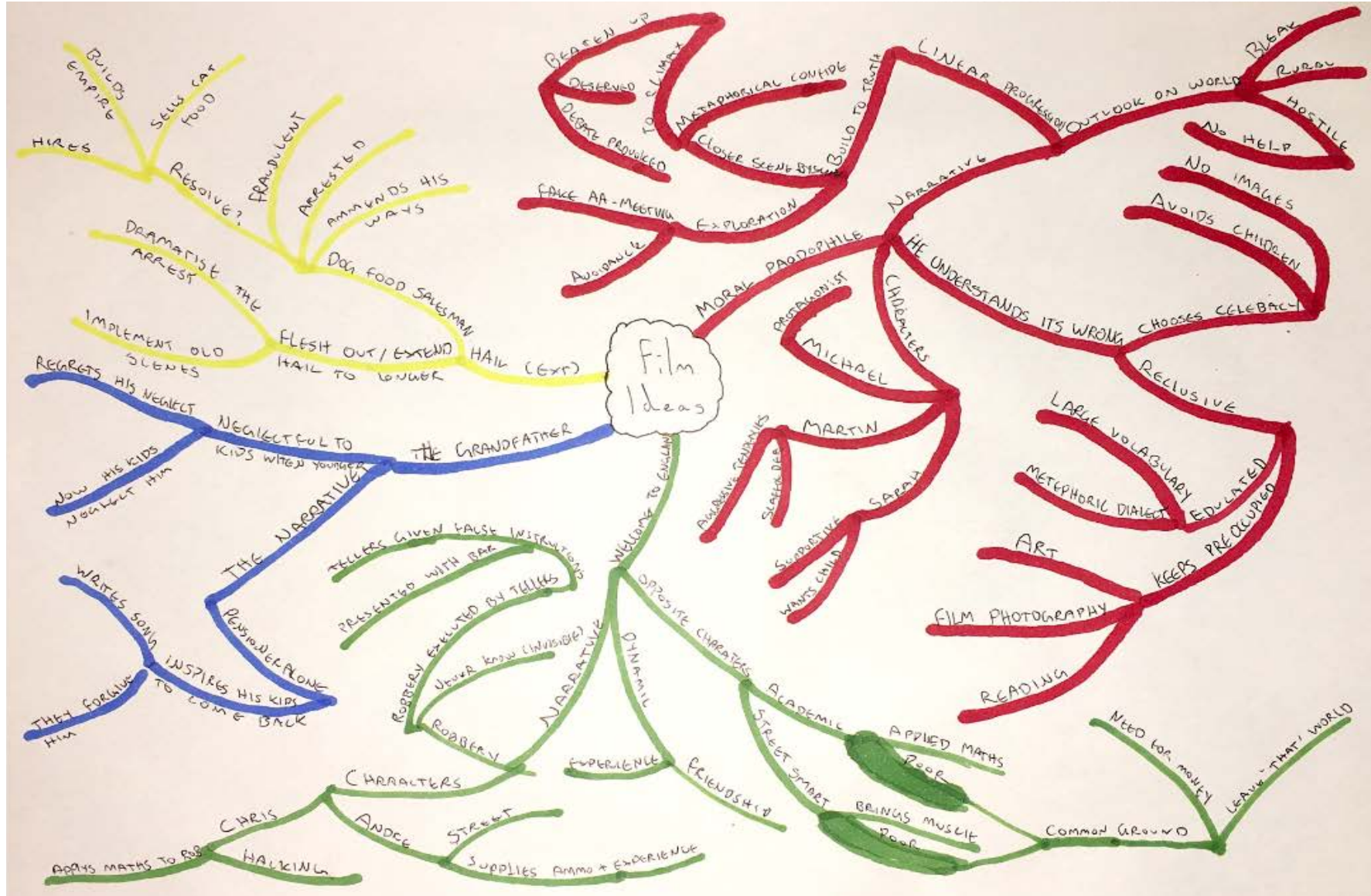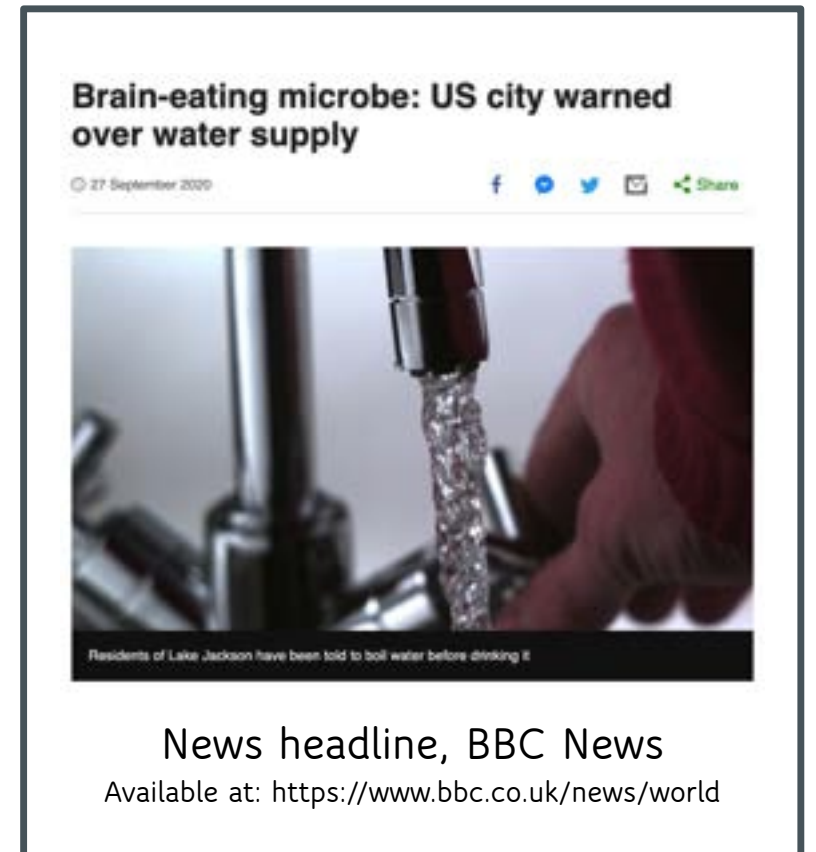
# WEEK ONE: INTRODUCTION

Our task during this weeks workshop was to create a practice pitch to gain experience in preparation for pitching our idea for this years film. We were told to construct an idea for a film off a recent news headline.

An interesting article about a new water borne, 'Brain-eating microbe', caught my eye. It was shocking to me as it told of droughts in very wealthy American cities. If it had been an article regarding droughts in poorer parts of the world, perhaps I would have been less shocked. This article, combined with the ever-continuing crisis of 'Covid-19' devastating the UK, helped me to construct my concept:

*'A deadly water-borne virus has crippled the nation. How will a political bigot cope when he is confronted with an issue he has mocked less privileged countries for.'*



News headline, BBC News
Available at: https://www.bbc.co.uk/news/world

After giving a brief 60-second elevator pitch my feedback was as follows:

- The hook was strong but I should get into it faster.

- Establish genre separation. (Was the film about the virus or the bigot?).

- The narrative was not solidified. (I wasn't sure how the narrative would arc)

- The comparative example was relevant; 'Contagion' (Steven Soderbergh, 2011)

In addition to this feedback, I felt that my enthusiasm for the project was not articulated successfully and that my comparative example was perhaps a little outdated to apply its success to a quickly-evolving, contemporary market.

After the workshop, I decided to make a plan for this pitch to see where I could have implemented the feedback into my presentation. This exercise would also help me prepare for planning the actual pitch next week.

In this weeks reading 'How to Write an Elevator Pitch' (available at: https://nofilmschool.com/How-To-Write-Elevator-Pitch) I found a valuable template that I applied to my own pitch.

| Template | My Pitch |
|---|---|
| Personal connection | Got the idea from a news article. I thought it was relevant due to Covid-19 impacting my life so dramatically. |
| Logline | A deadly water-borne virus has crippled the nation. How will a political bigot cope when he is confronted with an issue he has mocked less privileged countries for. |
| Characters | A close-minded, blunt, wannabe right-wing politician and his left-wing wife. |
| Where we meet them | Scoffing at underprivileged people featured on a charity advert. |
| Story (Act 1, 2 and 3) | **Act 1**: A deadly virus sweeps the nation.<br>**Act 2**: Drought hits the country, He is evacuated from his home and put into shared housing. The army take control.<br>**Act3**: As the government re-take control, he sees the fault of his ways. |
| Where we leave them | Watching TV once more, he sees an advert for 'WaterAid'. |
| The marketplace | Contagion. Covid-19 makes this thematically relevant to a contemporary audience. |

# RESOURCE MATERIALS

There were some fantastic example pitches on Canvas that accurately followed this template. The subjects opened with a narrative hook, outlined the characters and gave a brief act structure. It was valuable to see how this template had been applied and brought to life in these pitches.

These examples taught me several lessons that I would apply to my own project.

▪ I need to open with my narrative hook, If that doesn't grab people's attention, neither will the rest of my pitch.

▪ The use of vocal tone was so important in conveying passion for the project. If I can't adequately display my excitement for my concept, how can I expect anyone else to be?

▪ Don't talk too metaphorically, you need to clearly state what the film is about. If you can't pin down exactly what it is, people will start to zone out when you pitch.

# DEVISING MY SCRIPT CONCEPT

Before next weeks session I was tasked with formulating an idea for a short film that I would pitch. Fortunately, as aforementioned, I had a mind-map that detailed some ideas I could build upon. As my graduate film, I wanted it to hit a little harder - following the mentality that going with a more risky idea may lead to a more memorable film. Therefore, I chose this concept/logline: '_A paedophile, who doesn't act upon his urges, tries to find his place in the world.'_

As I would be representing a controversial topic, I would need to be careful with how it is presented. I need to effectively articulate that:

- Representing a controversial topic is not condoning it.

- There will be no sexualised scenes within the film, temptation will be implied.

- His paedophilia will be presented through his active avoidance of children.

- In the world of the film, the protagonist has never and will never act on his urges.

- He has a moral compass and chooses to reject his immoral sexual urges for the good of his community.

- This film aims to provoke a debate and ask the question: **is he a bad person?**

# SHUT UP AND DANCE.

Apprehensive over whether I should pitch this idea, I did some further research around films of a similar nature. Paedophile films (understandably) tend to side against the perpetrator, an angle my film does not relate to. I found myself looking back at the *Black Mirror* episode, 'Shut up and Dance'. Like my concept, it followed the paedophile, ultimately humanising him. I did some digging and found some reviews by film journalists that generalised the reception this episode had with the public.

- Mullane wrote that the story was no deeper than one where **"bad people do bad things and then get punished for it"**. I tend to agree with this statement. The character did a bad thing (watched child pornography) and then got punished for it throughout the episode (manipulated by a computer hacker).

- Gilbert suggests that there was **"no clear message or moment of redemption to take away from it"**. I found this statement insightful – there was no moment of redemption (which in all honesty I didn't think was necessary), however, there was no clear moral to the story other than criminals will be punished, a boring tale that's as old as time.

- Handlen approved of the episode's themes, praising its **"willingness to force moral questions that make everyone feel awful"**. This was reassuring and proved to me that a challenging thematic narrative could be rewarded.

My overall take on these reviews were positive and I agree that this episode highlights a pressing issue without provoking any sort of discussion or debate - which I believe is the downfall of it.

My film shares a similar premise, with one key difference. <u>He doesn't act on his urges</u>. Although, this small difference changes everything! The lines are now blurred as to whether this character deserves punishment. This is now a conversation, a debate! The themes extend beyond the world of the film!

# NARRATIVE OBJECTIVES

I marvelled at the idea of provoking a debate that perhaps people have never considered before! I want my audience to ask themselves these questions after my film concludes:

- If someone has undesirable urges and chooses not to act on them because they understand that it is morally wrong - are they a bad person?

- Should a person be judged on their actions (or lack of), or their thoughts?

- Does the fact that he resists acting upon his urges make him admirable in a sense?

- Should we acknowledge that this character's struggle is worth appreciating?

- Does he deserve help?

How could I provoke these questions with my narrative sequence? I decided to transform my concept into a fleshed-out story.

In order to pitch a well-rounded idea, I needed to have a good understanding of where I was to take my initial concept - I started where any presumptuous film student would: the end.

I wanted to be able to visualise where my protagonists path throughout the film would take him and how he would be 'punished'. The simplest answer I could produce, was death. I thought this would offer an additional debate to my socially conscious narrative: Does the character deserve to die? With this as my finale, the body of the film would depict the lead up to this man's demise. It would depict our character's pursuit to rid himself of his curse and seek help from society up until the point of his brutal murder.

Working off this model, I wanted to devise a basic 3-act structure to sell my idea in the pitch. I approached the composition my 3-act structure by outlining key events I wanted within my film.



Establish brother-in-law would have violent tendencies towards a paedophile as he comments aggressively while watching the news.

He looks into chemical castration and hormonal therapy but he is not offered the treatment as he has no money and is not a convicted offender.

Michael attempts suicide but is dissuaded by a passer-by. He is on the limit.

He confesses to his sister. She is horrified and leaves him in tears.
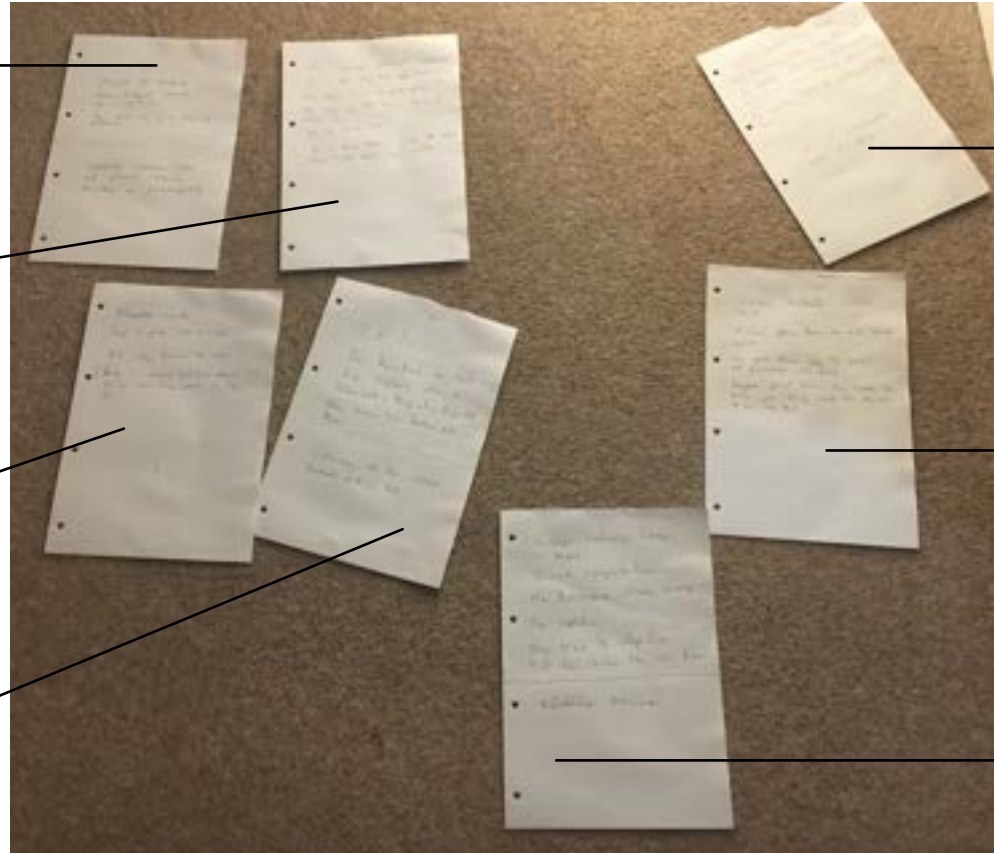
Michael walks along the street. He is panicked when two young girls round the corner in front of him. He rushes to escape the situation.

Michael is beaten to death. He thanks his killer before the fatal blow.

Sister returns home in tears. Her husband is livid. He leaves and vows to kill her brother. She attempts to stop him and fails.

# PLANNING MY PITCH

Using my 3-act structure, and other notes I had regarding my concept, I wrote down all the points I wanted to include in my pitch; points I thought would best sell my idea to my peers.

Having my stream of consciousness out in front of me enabled me to easily re-order them into a sensical order. I ordered my notes into the pitching template I used from the reading previously mentioned.

This was a step in the right direction, but it was just single scenes combined together. There was no clear narrative arc. I was pleased with the concept – but it felt hollow.
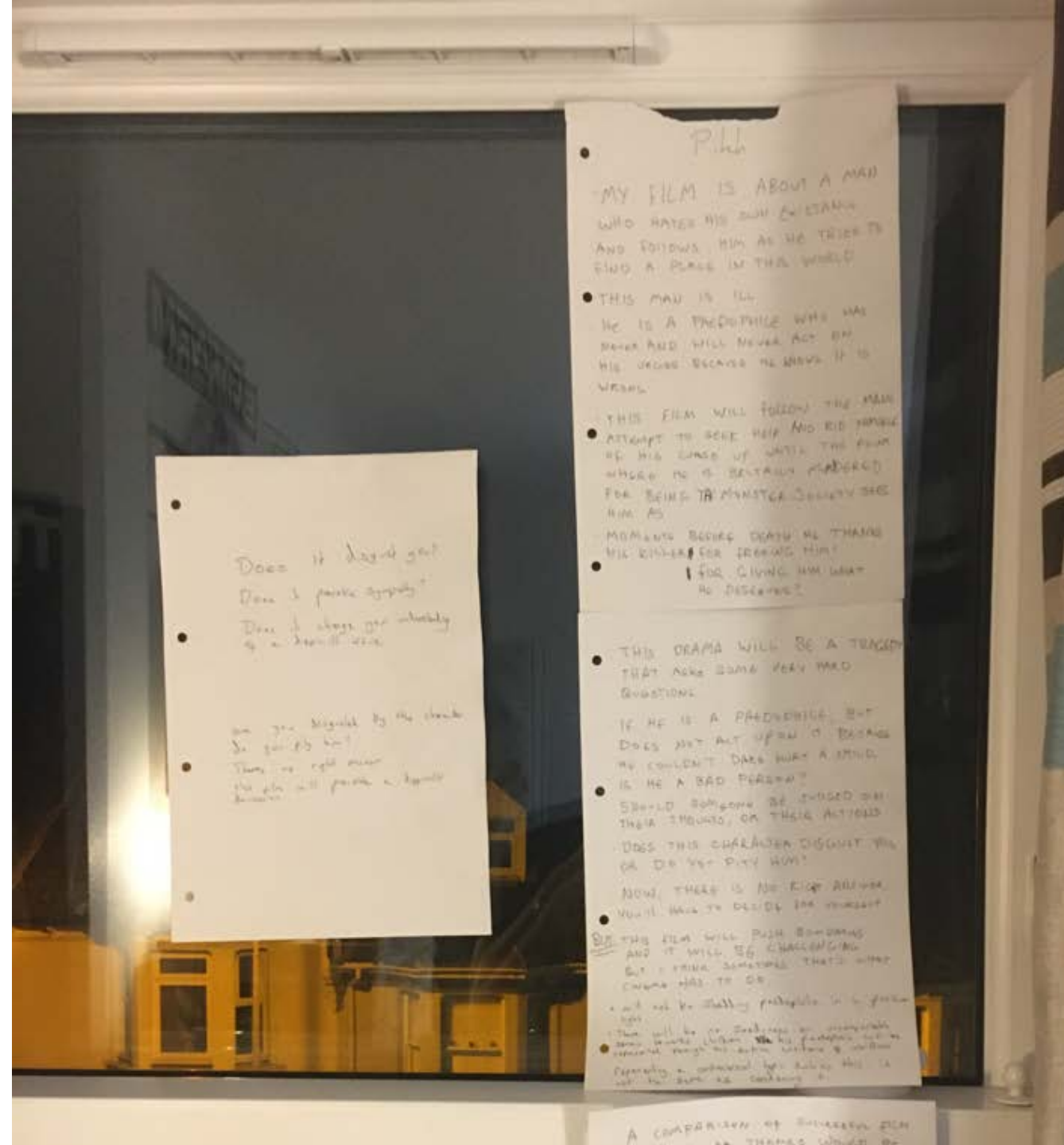
## My pitch using the template:

| Template | My Pitch |
|---|---|
| Personal connection | I think the concept pushes boundaries and asks difficult questions. It's a phycological debate that I find incredibly tough and I think it's a film that could really resonate with someone long after they've watched it. |
| Logline | A young man struggles to find his place in the world as he battles with the hatred of his own existence. |
| Characters | Michael, a celibate paedophile who understands it's wrong. His sister and her husband. |
| Where we meet them | Unsure about his place in the world, seeking to find a job and become a functional member of society. He is depressed and wallows in self-loathing but it is not clear why. |
| Story (Act 1, 2 and 3) | **Act 1**: Michael is rejected from a job and seeks refuge in an AA drug therapy group after he tries and fails to seek direct help for his issue. **Act 2**: His mental health declines as he actively seeks salvation yet society offers him no kindness. He begins to lose hope. **Act 3**: He opens up to his sister. She is horrified and tells her husband. He beats Michael to death. |
| Where we leave them | He is brutally murdered by his brother-in-law for being the monster society sees him as. |
| The marketplace | Shut Up and Dance (James Watkins, 2016) Spotlight (Tom McCarthy, 2015) |

Sophie and I practicing our pitches and giving feedback to one another:

# GUEST SPEAKER

This week, *Kelly Mikulla*, the Managing Director of the 'Sussex Film Office', outlined what the company was all about and how we could potentially get involved with it! Essentially, the company assists filmmakers with their productions, offering backing and liaison services to them. She detailed the rapid growth of the company over the last five years, expressing great pride at having helped over 600 productions get off the ground.

However, what really peaked my interest was when Kelly mentioned that the *Sussex Film Office* can help with sourcing permits for shoot locations. In response, I signed up to their program; I intend on getting in touch with them if I need assistance in finding cinematic locations for my film.

Kelly also mentioned that if you sign up, they can help you find valuable experience within the industry that will look great on a CV - and you can earn money while you do it! But I'm not in it for the money ;)

# FURTHER VIEWING

'The Player' (*Robert Altman, 1992*) follows 'Griffin Mill' (*Tim Robbins*) as he investigates which of the many writers, who's scripts he has rejected, has been sending him death threats. The use of an artificial zoom as opposed to a dolly, gave the feeling that we were stalking the protagonist through binoculars. This technique reasserted *Griffin's* paranoia, projecting them onto us. This was an insightful lesson, highlighting the impact framing and shot composition can have on an audience.

Another technique I noticed was the use of long-takes, one in particular that asserts our setting of a bustling movie studio. Upon further research on the *New York Film Academy – Student Resources* website (available here: https://www.nyfa.edu/student-resources), I read that there were two main reasons for the application of a long-take into a film. Needless to say, the technique must be motivated and not used simply as a gimmick.

- "A common one is for an establishing shot that introduces the audience to a new scene or location. Since there aren't any cuts, a long-take smoothly draws us into the space via continuous look at the setting and moving parts."

- "Long-takes are also a fantastic tool for when a director wants to instil suspense into a scene. The best example is also one of the earliest uses, in Orson Welles' "*Touch of Evil*," as we begin by watching a man place a timebomb in the trunk of a car that then drives through busy city streets. The long-shot allows tension to simmer as the audience waits to see when and where the clock will run out."

I watched the provided video clip from 'Touch of Evil' (1958) and was impressed with the effectiveness of the technique. The long-take built the suspense before a bomb exploded – having the build up in real time was torture as we knew the inevitable outcome of the situation.



TICKETS: $9.50 GENERAL ADMISSION AT DOOR

We see a close up of the bomb.



The bomb is placed inside the car, unbeknownst to the passengers. The long-take emphasises that it could go off any second.



People crowd the car. The long-take has given us a real-time gauge of how long we have left; we know the bomb will explode soon!



We see the reaction of the bomb going off as it interrupts a couples romantic moment.

This has inspired how I want to shoot my film and took me back to a film I mentioned earlier, 'Manchester By The Sea'. Two examples of a long-take and the emotions it provoked within me, captured my interest.





This two-shot inspired so many conflicting emotions. *Randi's* (Michelle Williams) attempt to reconnect with her estranged husband - who accidently started a fire that killed their children, contrasts *Lee's* (*Casey Affleck*) heartbreak that resurfaces as he faces the wife he hasn't seen in years. The uncomfortable nature of this scene was highlighted by a long-take.

This long-take genuinely brought me to tears – it was simply devastating. The long-take allowed us to witness *Lee's* gradual breakdown as he comes to terms with what he's done. Partnered with a slow dolly and incredible technical control from *Affleck*, we progress through the scene to its culmination: *Lee* pulls a gun from a police officer's belt and attempts to shoot himself in the head. The effectiveness of the climax is heightened as a result of the slow build from the long-take.

I want to implement a 'long-take style' into my film to highlight my characters awkward interaction with the society around him. Knowing how my film would be shot and edited was vital in order to help cater my script to the edit, and vice versa.

# WEEK TWO: PITCH REFLECTION

I pitched my film to the class as I had prepared. My main feedback for my pitch was as follows:

Content

- Do not keep repeating that the film does not condone paedophilia.

While I understand this is pointing towards a negative element of the film, I wanted to make it clear to my peers that may not fully understand the social angle of the film and may get the motive confused with an ulterior message.

- Ensure that the film is not too continuously bleak and that the audience have periods of respite within the narrative.

I thought this was really valuable feedback. I hadn't thought about the pacing of my narrative and I agree that ensuring that it fluctuates will make the darkest elements of the film more hard-hitting.

- Strong hook and compelling narrative arc.

My pitch prep hadn't gone unnoticed, and my revised understanding of how to hook my subjects was effective.

Delivery

- Eloquent delivery, a great sense of understanding of the concept.

I felt I had improved upon my previous pitch. I was able to articulate my idea accurately without any hesitation and my use of inflection conveyed far more enthusiasm for this concept over last weeks pitch exercise idea.

Overall, I was satisfied with my pitch. I felt that I passionately conveyed the key selling points of my concept and outlined my vision for it clearly. I was able to articulately respond to any questions from my peers with good understanding of my narrative and on the whole, I believe the class thought my concept was original.

# OUR PRODUCTION TEAM

I was delighted when my film was one of the four films chosen to be made, clearly my pitch made an impression! Working alongside me would be:

### Milly – Producer

Milly would take charge over the more logistical side of the process, Leading our fundraising campaigns and organisational matters.

### Sophie – Editor

Sophie would employ her editing experience and provide the film with her own editorial flair as well as aiding me with the sound design.

### Sonny – Director of Photography

I would work with him closely on mood boards and a shot-list to ensure the aesthetic of the film aligned itself with my vision.

### Oliver – Director

I would write the script, direct and oversee the overall construction of the project in order to reach my directorial vision for the film.

Everyone had different roles they wanted to fill within the team to work upon their strengths. There was no need for a debate over who would take what position

# BUDGETING AND SCHEDULING

This weeks reading '*Budgeting and Scheduling: Sundance Producers Lab*' contained some useful information regarding how to approach budgeting my film. It gave examples of different types of budgets, ranging from 'Hollywood budgets' of around £250 million, to 'no budget films, which alarmingly meant a budget of around £100 000. *God knows what the budget of our film will be if that's classified as 'no budget'* - The "why are you even trying budget"? Luckily for me, money isn't actually real and we are on a big rock floating in space – so I was confident I could make a fantastic film for a fraction of that.

What I did find interesting about this article however, was variables within your script that could have a colossal impact on your schedule:

- **Location** – Shooting consecutively at the same location saves money. You don't need to rent it for as long or pay for as much travel.
- **Cast** – Get actors to commit to a consecutive spread of days rather than the odd day here and there. Make sure they don't arrive on set too early so they are just waiting around. After all, you're paying for it!
- **Day/Night Shooting** – Schedule a night shoot before a day off so everyone has time to recover before the next day of shooting.
- **Exterior/Interior** – If shooting exterior, ensure you have a backup interior shoot that can be shot in case of bad weather.
- **Shooting in Sequence** – This is not always financially viable. Assess whether the artistic choice for doing this is worth the cost.
- **Child Actors** – Child actors are subject to a wide range of educational and supervision regulations.
- **Changes in Time Period** – Set schedule should allow time for set dressing alterations.

- **Time of Year** – How will the changing seasons affect your film? Light hours and weather conditions.
- **Weather** – If shooting in rain, inform the cameraman with plenty of notice so they can prepare in order to keep equipment safe.
- **Special Effects and Stunts** – Accidents on set usually happen when these are rushed. Schedule to allow sufficient time to carry these out safely.
- **Second Camera/Unit** – Work with no actors can be treated and scheduled as a separate shoot.
- **Special Equipment** – Shoot scenes that require grip equipment in the same day to limit renting costs.
- **Geography of Locations** – Allow adequate time to move between locations.
- **Miscellaneous Factors** – Be aware of alternative factors such as public events that may impact your shoot.

# TEAM MEETING

To get the ball rolling, I scheduled a meeting before next weeks session to discuss our approach with the film.

We discussed the general vision for the project, what I wanted to achieve with it as well as where I saw the narrative heading - I wanted a linear story, detailing the demise of our protagonist as he tries to find his feet. Visually I want the beauty of the cinematography to contrast the gritty narrative, Just as I had seen in '*Manchester By The Sea*'.

Our main topic of discussion was raising money for the film. I wanted to be able to pay for actors, as the roles I am going to be writing require a level of technical control – I am also tired of unreliability, so payment as an incentive would ensure the actors turned up. I also discussed the high production value set dressing that I wanted for the film to give it a more professional aesthetic, rather than the barren, student-like sets I am used to.

# OUTLINING EVENTS

I still felt unsure about my narrative. It was a blur to me – just individual scenes that were sloppily compiled to fit into a film. To flesh it out for myself a bit more, I drew a timeline of events and then penned in the problems between each scene – this would hopefully highlight thematic connectors that could merge the disjointed scenes into a more fluid story.
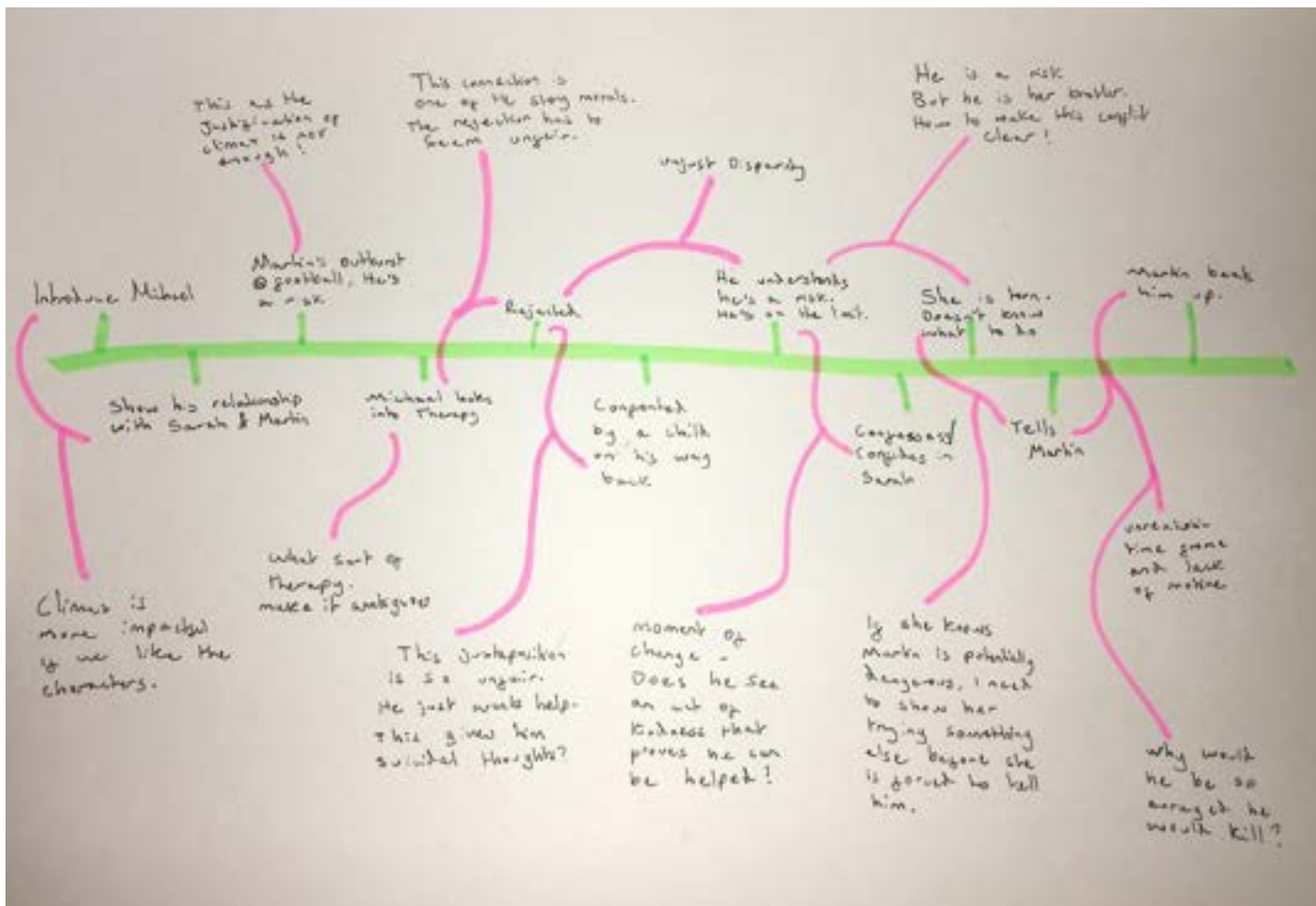


Highlighting the problems and lack of motivation for the events within my script, allowed me to craft a more realistic back story in order to justify my character's (particularly Martin's) actions.

Ultimately the issue with my story was the unbelievability of the climax. Finding out someone was attracted to kids wouldn't lead you to jeopardise your own future by murdering them. I needed to find a motivator for Martin, something in his life that would really destroy his composure. These were potential idea's.

- He works as a teacher.

- He has a young sister.

- He has a daughter.

- He was groomed as a child.

I decided to give myself some time to consider these options and play with the possibilities of them in my head.

I had an idea of where I was to take the story, I now needed to craft a more 3-dimensional main character to fill it. As a character-centric narrative, having a good understanding of how my character would 'act and react' was vital. Therefore, I filled in a character bio form template I acquired in a module I took in my second year: *'Advanced Scriptwriting'.*

## Character Profile Sheet

1. Name? – Michael Sullivan
2. Age? – 25
3. Place of Birth? London
4. Where was your character raised? – North London
5. What schooling did your character have? – Public education, with very good grades
6. Siblings (How many? M/F? What relationships with these…?) Close relationship with sister
7. Who are/were your character's parents (or guardians etc)? – Hard working, family orientated
8. What job does your character have/do and why? – Unemployed. Urges trigger anxiety
9. Favourite place in the country of their birth? – The countryside
10. What were the circumstances of their first kiss? – N/A
11. Has your character had their heart "broken"? If so, how did they get over it? – N/A
12. What is your character's favourite colour and why? - Green. Nature is beauty
13. What was your character's nickname at school? - Sully
14. Do they have any phobias or allergies? – Children.
15. What did your character dream the night before the story starts? - Nothing
16. Does your character have a pet? - No
17. Were this character's parents kind? – Very, but they died when he was young.
18. What job would they like to do (not necessarily their dream job)? - Author
19. What is their favourite place outside of the country of their birth? - Provence
20. If they had to define a mentor figure in their life, who would it be? – Sister
21. What is their favourite word? - Contrast
22. What does this character believe, perhaps secretly, is their "greatest" achievement? A 35mm film photograph
23. Who is/was your character's most significant romantic attachment? Not acting on his need for romance
24. What is the balance of their current account? - £26.34
25. What is their biggest regret? – Anxiety attacks around children
26. Who is your character's closest confidant(e)? - Sister
27. What is their favourite time of day? - Dawn
28. What do they wish they'd said but never had the bravery to say? – Confess to his sister
29. What three things would your character take to a desert island? – A book, a pencil and paper
30. What is the most important thing your character has forgotten? – To tell his sister she got a second call-back
31. What is their favourite pair of shoes? – Trainers, comfy ones
32. Name three things they hate: - a populated area, persistent noise and complaining about minor issues
33. When was the last time your character cried? – last night, and most nights
34. Where do they live? - Hastings
35. Marital status? - Unmarried
36. Which members of their family are they in contact with? - Sister
37. What's this character's biggest secret? – He is attracted to children
38. Favourite music and why? – Sinatra, it's soothing
39. Has your character seen a dead body? If so, who/ where/why/what/when? - No
40. Where did they last go on holiday? - Provence
41. What do/did their parents do? - Teachers
42. If this character could live anywhere in the world, where would it be? - Provence

43. When was this character most afraid? – When they were lonely and wanted to act upon the urges
44. Does you character have children? - No
45. Does this character have any enemies? Are they aware of this enmity/these enmities? – No, he's a recluse
46. Do they believe in "God"? What religion if any? - If he's all knowing and all good, how come evil exists?
47. It's 3:30 in the afternoon on a Tuesday: what is your character doing? - Painting
48. If your character had to eat one meal for the rest of his/ her life, what would it be – A simple 'chicken and chips'
49. What shoes is this character wearing right now? – Just socks
50. Where did this character have his/her 2nd kiss? - N/A
51. What bedtime story did their grandmother tell them? – Red Riding Hood
52. What is their favourite joke? – A Knock Knock
53. Who are these character's role models? - Van Gogh (his depression inspired beauty)
54. Your character inherits £50,000 – what do they do with it? – Move to the country
55. What are this character's 5 favourite adjectives? – Shiny, Speckled, Taught, Spongey, Tenacious
56. Does this character believe in ghosts/life after death? - No
57. What is this character's favourite book? – Born to Run
58. If this character was granted 3 wishes…? – No more urges, money to move out, a job
59. If this character was to name two obsessions, what would they be? – Photography and reading
60. Is this character saving money? If so, what are they saving it for? To move out his sister's house
61. Which is this character's favourite night of the week… and why? Sunday, the week's over
62. Why are you interested in this character? – The debate over this character's morals is intriguing

This exercise gave me a far more detailed understanding of my characters background – and how he would conduct himself in the scenes I have planned for him.

# OPENING MY SCREENPLAY

A little more confident about where I was taking my writing, I decided that it was time to draft the opening scene. With this first scene, I wanted to introduce the character – I wanted him to be likeable so the climax is more devastating. Where better to research how to make a character likeable than in Blake Snyder's screenwriting bible 'Save the Cat'. Odd title? – if a character saves a cat, it make them more likeable! I found a section that suggested giving the character a problem that people could relate with, that would make them feel sorry for him. So that's exactly what I did.

He is young. Subverting the expectation of a paedophile as an old pervy man

This juxtaposition emphasises the pain felt by the character. The audience don't know what he's upset about, but clearly its important to him. We feel sorry for the character – and we wouldn't feel sorry for him unless we like him!

Provokes more sympathy.

He's lost hope with it. Clearly he is nearing his limit.

Fixated on waiting for a call. He is clearly desperate to find something else.

He's been rejected, but he is still gracious. An admirable, likeable trait.

We discover the issue – A relatable real world problem. He is relatable and therefore people will be drawn to him.

```
INT. HALLWAY - DAY

MICHAEL, a slight 25 year old with a messy mop of brown curly
hair, lays motionless on the hardwood. Beside him sits a
mobile.

Breathe.

The mobile buzzes across the floor.

Michael starts upright and answers.

                    MICHAEL
          Hello?

He hopefully anticipates a response.

He fades.

                    MICHAEL
          Okay-- no-- no, that's not a problem,
          thank you for your time.
                  (beat)
          Bye for now.

He closes the phone and pressures the corner into his
forehead. He bites his lip.

He pulls a CRUMPLED LIST from his pocket filled with
scribbled out positions. He pencils a line through scrawl
that reads: "Supermarket Stock Clerk".

He screws up the paper and drops it aside.
```

# GUEST SPEAKER

*Simon James* was this weeks guest speaker, his topic focus: Sound. I knew this session would be valuable as bad sound is the common downfall of a film - A bad image is sometimes tolerable, but poor sound? Unforgivable. As a self trained musician and sound designer, his financial focus was centred around commercial podcasts, however, it was one of his 'passion-projects' that I found fascinating. His interest in the relationship between sound and architecture lead him to work on a project called 'Music City', where sound designers composed music that was motivated by a piece of architecture. Simon composed a piece of music he named 'Shadow of Skyline' which was inspired by the 'Skylon' building, developed as part of the festival of Britain. Built during the early stages of the Cold War, his piece was centred around the fear of nuclear weaponry. Having studied music in college, I found that the piece adopted a minimalistic style with its complex contrapuntal textures and tonal ambiguity. The atmospheric ambience of the piece inspired me to do a little more research into the art of ambient field recording. 'Hidden Sounds' (available at: https://vimeo.com/385785839), was an available resource on canvas that focused on sounds that weren't necessarily noticeable unless they were brought to your attention, for example, the rumble of an aircon unit. These sounds morphed together, evolving and changing, almost following some sort of narrative – I was genuinely impressed with the level of creativity gone into it. In particular, I was captivated by the use of multi-application sounds - a noise that sounds like something else. For example, the release of air from what I assume was a pipe, sounded like a train. Suddenly, I was finding myself bombarded with ideas about how I could potentially implement this into my film. I did some research into a technique called a 'sound bridge', a slick transition that matches a sound to the last cut - a fantastic example of this can be found in this weeks recommended viewing, 'Berberian Sound Studio', which I will talk about in a moment. As my project is a short film, I would need to transition from one scene to the other, fluidly, in order to maintain momentum. This would be a perfect way to do it and I have no doubt I will re-visit this topic area later in the term.
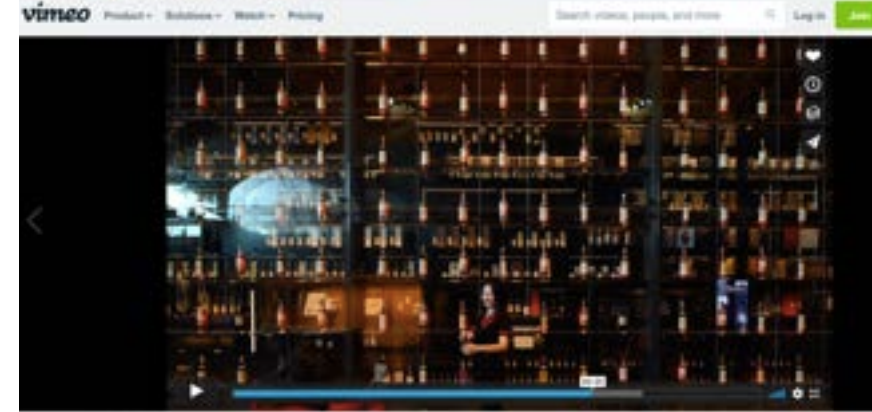


Hidden Sounds: The Macallan Distillery

# FURTHER VIEWING

This week's film, 'Berberian Sound Studio' (*Peter Strickland, 2012*), is highly appropriate to this weeks teachings. We follow a British sound technician (*Toby Jones*) as he is brought to Italy to work on the sound effects for a gruesome horror film. His nightmarish task slowly consumes his psyche, driving him to confront his own past. The power that sound can have on an individual is present, both in the narrative, and on the viewer – The film about creating sound has very intricate sound itself. Whilst I wasn't a fan of the narrative, I thoroughly enjoy watching the process of creating sound for a film (although it's film, there is some truth in the way they portray the process). It must be noted that the noises made by the sound technicians on screen, would have had to been created in a studio by actual technicians in real life. Sound-ception! The sound design was very loud in the mix, emphasising to the viewer how it was affecting the protagonists psych. The use of the sound-bridge technique was common, most notably when a blender transitioned into a woman screaming. This example, maintains momentum into the next scene, whilst simultaneously jarring the viewer, unnerving them so they sympathise with the protagonist. This was a highly creative use of the technique and has inspired me to employ a similar method within my film – to keep momentum rather than to unnerve.

I am very interested in sound as an art form, I took 'Music Technology' as an A-Level - and the 'Sound Design' module in my first year, where I created original sound design for an edited section from Ron Howard's 'Apollo 13' (1995) – (Available at https://www.youtube.com/watch?v=s8mXHDaA1o0). While this is an example of more overt sound design where the audio is highly noticeable, in my film, I suspect that the sound design will be subtle – footsteps, doors closing, ambience – that sort of thing.



As no-one else in my group has had the same amount of experience with audio as I have, I will be doing the sound design for our film, assisted by our editor, Sophie. In preparation for this, I did some further research around the art of sound design. I came across a fantastic video (Available at: https://www.youtube.com/watch?v=1GyqrRu492Q) that detailed the process of designing award winning sound for the film 'Ford V Ferrari' (James Mangold, 2019). There was particular reference around a technique they called 'Internal Sound' – evident in lots of films, the subject blocks out the sound around them as they focuses/gets distracted by something else. Usually this is followed by a loud sound that snaps the subject out of the trance. The loud sound has more impact on the viewer as it contrasts the *pianissimo* of the ambience.



'Ford v Ferrari' Sound Editors Explain Mixing Sound for Film | Vanity Fair



This is another sound technique that I feel could really benefit our story. Particularly when Michael is confronted with a child. Zoning out the sound could emphasise his sudden rush of anxiety yet simultaneously display his fixation on the child. In this case, the sound design would provide all the subtext that the audience would need.

# INDEPENDENT RESEARCH

I wanted to understand a little more about the topic of 'celibate paedophiles'. How they are within themselves, how they cope with temptation and points that developed my opinions on the phycological debate of it. I found the following video's that were incredibly insightful.



'The Men Who Call Themselves Non-Offending Pedophiles'
(*Available at:* *https://www.youtube.com/watch?v=5yWklRbXDOY*)



Inside The Life Of A 'Virtuous' Paedophiles
(*Available at:* *https://www.youtube.com/watch?v=k-Fx6P7d21o*)

This short documentary summarised the debate at the heart of my concept. "(Paedophilia) is a sexual orientation, the same intensity as you would feel towards women or men. . . it cannot be helped". The temptation therapy discussed in this video was also one of a kind. No other therapy for paedophilia exists, not in America at least – It even talked about a 15 year old who asked for help with his attraction to kids and he got expelled from his school for it. This theme is at the centre of my narrative, Michael wants help so badly but society turns him away because of the label: 'Paedophile'. Seeking help only brings him suffering.

This video followed a man who advocates the concept that 'Paedophilia and child abuse are not the same thing', a point I tend to agree with. He was a celibate paedophile who has never and will never harm a child – just like my main character Michael. Interestingly enough, this documentary portrays the subject in a very similar way to how I envisioned Michael (characteristically not physically). He was reclusive but well spoken and clearly educated - he liked drawing and he appreciated the beauty of nature. It was also interesting to get some perspective on the mental health issues associated with paedophilia, how suppressing your urges can lead these paedophiles to develop chronic loneliness and depression – a theme I am keen to express in my narrative.

# WEEK THREE: SCHEDULING

This week we had an in-depth tutorial of *Final Draft* (script tagging) and *Gorilla Scheduling*. I had no idea how important scheduling was for the success of a film – I usually just jotted a few notes on a piece of paper about what scenes to shoot, and when. No wonder I've had such disastrous timing issues in previous projects!

Over the next few weeks we will be taught how to use computer software that will enable us to accurately schedule and budget a film. We would be using '*Final Draft*' to tag the script, and '*Gorilla*' to schedule and budget the film, '*The Quantum Protocol*"

First of all, we were taught how to tag a script; This was fairly rudimentary and was simply a process of categorising the elements of each scene so that it could be easily viewed for scheduling purposes.



Cast

Make-up

Props

Background Actors

There were of course several learning curves during this process:

**PROFESSOR BOOR**
Miss Albert?

**TESS**
Yes.

**PROFESSOR BOOR**
Professor Boor. I thought we said
ten o'clock?

Only tag a character once per-scene, In this instance, I ended up needing 3 Professor's for one scene as I tagged the same character 3 times.

**SHAUNA** (V.O.)
Since when?

When a character has a Voice Over, you do not necessarily need to schedule them in for that day of shooting.

**PROFESSOR BOOR**
Faith, I don't care. We'll discuss
it later. Just get on with your
job.

Take care when repeating a tag, In this instance, repeating the tag of "car", meant it automatically put the need for a car in scenes where I didn't need one.

Having gone through the script several times, to tag and to correct mistakes made throughout the initial tagging process, I imported the script into 'Gorilla Scheduling'.

I attempted to group characters so they were needed chronologically - to save money by avoiding needing them consecutive days

I struggled to find a combination where it was financially viable to shoot scenes in order, which as a director I like doing as it keeps continuity for the actors instead of dropping them in different emotional states throughout the script.

I attempted to group locations so they were needed chronologically - to save money by avoiding needing them consecutive days.

I want to find a way to shoot this script more chronologically.

| Sheet #: | Scenes: | 0:0 | EXT. | OFFICE BLOCK | | Scr. Pg.: | Unit: |
|---|---|---|---|---|---|---|---|
| | 14 | 0 1/8 pgs. | DAY | | | 8 | |
| Sheet #: | Scenes: | 0:0 | INT. | DEAN'S OFFICE | | Scr. Pg.: | Unit: |
| | 26 | 0 2/8 pgs. | DAY | | 4,5 | 11 | |
| Sheet #: | Scenes: | 0:0 | INT. | BRIGHTON OFFICES | | Scr. Pg.: | Unit: |
| | 49 | 0 2/8 pgs. | DAY | | 3,11 | 19 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 28 | 0 5/8 pgs. | DAY | | 2,3 | 12 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 40 | 0 2/8 pgs. | DAY | | 2,3 | 16 | |
| Sheet #: | Scenes: | 0:0 | INT. | CORRIDOR | | Scr. Pg.: | Unit: |
| | 20 | 0 4/8 pgs. | DAY | | 2 | 10 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 38 | 0 2/8 pgs. | DAY | | 2 | 15 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 42 | 0 2/8 pgs. | DAY | | 2 | 17 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 44 | 0 2/8 pgs. | DAY | | 2 | 17 | |
| Sheet #: | Scenes: | 0:0 | INT. | JOHN 'S OFFICE | | Scr. Pg.: | Unit: |
| | 46 | 0 1/8 pgs. | DAY | | 2 | 17 | |
| -- END OF DAY #1 -- Monday, October 19, 2020 -- 2 7/8 pgs. -- Estimated time: 0:0 | | | | | | | |
| Sheet #: | Scenes: | 0:0 | INT. | OFFICE KITCHENETTE | | Scr. Pg.: | Unit: |
| | 24 | 0 2/8 pgs. | DAY | | 2,3 | 11 | |
| Sheet #: | Scenes: | 0:0 | INT. | OFFICE KITCHENETTE | | Scr. Pg.: | Unit: |
| | 27 | 0 3/8 pgs. | DAY | | 2,3 | 12 | |
| Sheet #: | Scenes: | 0:0 | INT. | OFFICE KITCHENETTE | | Scr. Pg.: | Unit: |
| | 15 | 0 2/8 pgs. | DAY | | 2,3 | 8 | |
| Sheet #: | Scenes: | 0:0 | INT. | OFFICE KITCHENETTE | | Scr. Pg.: | Unit: |
| | 17 | 0 5/8 pgs. | DAY | | 2,3 | 8 | |
| Sheet #: | Scenes: | 0:0 | INT. | OFFICE KITCHENETTE | | Scr. Pg.: | Unit: |
| | 19 | 0 4/8 pgs. | DAY | | 3 | 9 | |

I had to experiment, finding the cheapest combination of actors in consecutive scenes, versus consecutive locations. Generally, It worked out cheaper to prioritise needing actors for less days rather than locations.

I had made an error with the casting call. Characters were unnecessarily called for scenes they weren't required for.

I had scheduled a 5 day shoot. However, I was convinced that this film could be shot in 2 (at a push). Most likely 3.

| Sheet #: | Scenes: 36 | 0:0 0 1/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6 | Scr. Pg.: 15 | Unit: |
| Sheet #: | Scenes: 21 | 0:0 0 3/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6 | Scr. Pg.: 10 | Unit: |
| Sheet #: | Scenes: 23 | 0:0 0 2/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6 | Scr. Pg.: 11 | Unit: |
| Sheet #: | Scenes: 30 | 0:0 0 3/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6 | Scr. Pg.: 13 | Unit: |
| -- END OF DAY #4 -- Thursday, October 22, 2020 -- 5 2/8 pgs. -- Estimated time: 0:0 | | | | | | | |
| Sheet #: | Scenes: 39 | 0:0 1 0/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6,7,16 | Scr. Pg.: 15 | Unit: |
| Sheet #: | Scenes: 48 | 0:0 1 1/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6,7,9 | Scr. Pg.: 18 | Unit: |
| Sheet #: | Scenes: 50 | 0:0 2 1/8 pgs. | INT. DAY | WAREHOUSE | 1,4,5,6,7 | Scr. Pg.: 19 | Unit: |
| -- END OF DAY #5 -- Friday, October 23, 2020 -- 4 2/8 pgs. -- Estimated time: 0:0 | | | | | | | |
| Sheet #: | Scenes: 35 | 0:0 0 1/8 pgs. | INT. NIGHT | CAR | 1,9 | Scr. Pg.: 15 | Unit: |
| Sheet #: | Scenes: 37 | 0:0 0 3/8 pgs. | INT. NIGHT | CAR | 1,9 | Scr. Pg.: 15 | Unit: |
| Sheet #: | Scenes: 33 | 0:0 0 2/8 pgs. | INT. NIGHT | CAR | 1,9 | Scr. Pg.: 14 | Unit: |
| Sheet #: | Scenes: 12 | 0:0 1 5/8 pgs. | EXT. NIGHT | CAR | 1,9 | Scr. Pg.: 6 | Unit: |
| Sheet #: | Scenes: 31 | 0:0 1 0/8 pgs. | EXT. NIGHT | CAR | 1,9 | Scr. Pg.: 13 | Unit: |

Grouped into Day/Night shooting.

Overall, my experience with Gorilla was negative. It was my first time using the software, but I struggled to get to grips with the template. The shoot took place over too many days, and I wanted more chronology within my shooting for artistic purposes. I will have another go at scheduling over the coming weeks for practice. I will also be finding the budget for this film, this will prepare me to aid with the budgeting of my own project.

Whilst the Budgeting is technically the Producer's job, practicing finding the best combination to order our shoot was oddly satisfying, I also think that, this project aside, an understanding of how to budget and schedule a film is a valuable skill to have in the real world as there will come a point where some level of producing will be needed. I was interested in this weeks readings, predominantly '*The Production Team and Who Does What*' (2005), that de-mystified the role of the producer and the many departments the umbrella term has. I was particularly interested in the role of the 'Line Producer'. I had heard the term many times but had no idea what it meant.

## The Line Producer
The producers second in command – The budgeting-scheduling expert who supervises all administrative, financial and technical details of the production. The line producer functions as a liaison between the crew and the producer – responsible for all the day-to-day matters to ensure the show keeps running smoothly. It seems as though the line producer has to balance a lot of roles, from overseeing safety on set, to finding ways to get extras to work for free.

"At one time, there was no designation of line producer- only a production manager who performed most of the same functions. Today, a UPM can also be a line producer; although on many pictures, you'll find a line producer *and* a production manager with the production manager reporting to the line producer."
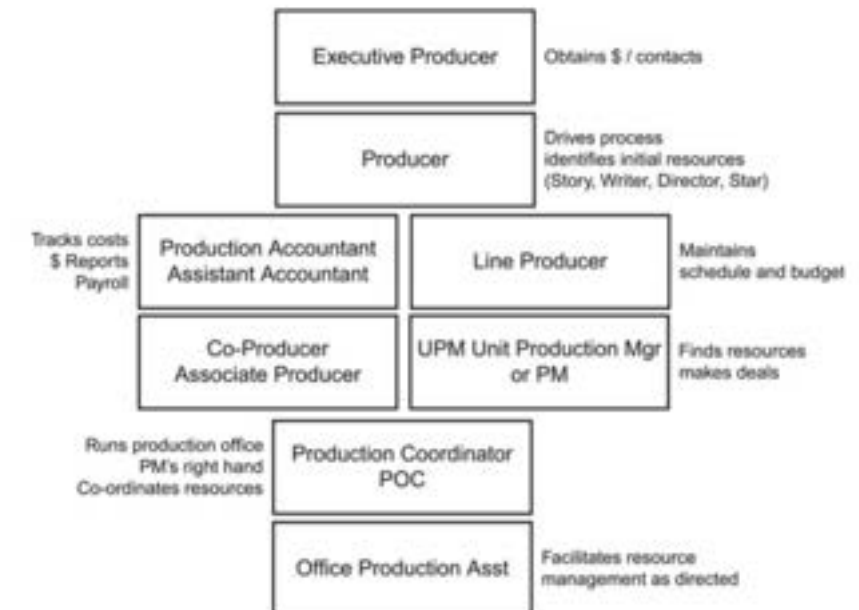


This diagram from the other reading, '*Shooting and Scheduling your film*' (2017), simplified these newly learned about positions.

# INTRODUCING MY SUPPORTING ROLES

Establishes Martin as Sarah's Husband.

Establishes Michael and Sarah as siblings.

Sarah is sympathetic to her brother's situation. She is engaged with his life and knows what he's struggling with.

A set-up for a later event within the scene.

Martin is more of a realist – and insensitive.

```
INT. SARAH'S KITCHEN - DAY

SARAH, 30, dishes out potatoes as MARTIN, her husband, lays
the table.

Michael heads the table in his sisters house.

A RADIO plays softly in the background.

                          SARAH
            I don't understand it, surely half
            their applicants don't have ANY
            qualifications at all.

                          MARTIN
            They're looking for experience though.
```

In hind-sight, a pointless screen direction does not progress the narrative in any way

Execution of set-up

SARAH
Experience of what? Putting a plate in a dishwasher?

Martin raises an eyebrow at her immature comment.

The couple sit at the table and pass food between them.

SARAH
All you can do is try-- and as I said,
We can always give you a hand if
you're struggling.

She winks at her brother playfully.

SARAH (CONT'D)
Do you think the chickens a bit dry?

MICHAEL
Tastes fine to me.

SARAH
I just think that premium range is--

The radio trickles football results.

MARTIN
For fucks sake!

The two stare at Martin amidst his outburst.

Sarah shoots a questioning glance.

MARTIN
Football.

I wanted to assert Sarah as the 'comic-relief' of the film – working upon Adrian's advice of ensuring the film is not too continuously depressing. I aim to give Sarah some lighter moments that will provide respite for the viewer.

An attempt to show Martin as a partaker in macho 'lad' culture – he gets upset about the football. (I find this whole interaction weak. I will be looking to replace it with something more meaningful at a later stage.)

Comic-relief

Unnerves Michael – the first hint to the audience of what problem he is facing.

He gestures towards the radio.

SARAH
I wish you'd listen to me that attentively.

MARTIN
(to no one in particular)
If Fergy had any fucking sense he'd sack that dirty nonce.

SARAH
Martin?

He shrugs.

SARAH (CONT'D)
Not when Ashley's in the house, It's a horrible fucking word.

Michael fixates down at his food.

Establishes aggressive tendencies towards paedophilia, foreshadowing the climax. (I find this dialogue weak as well. It doesn't justify the committing of a murder! I am finding resolving this problem difficult.)

I decided to give Martin a daughter – a big reason that he may act violently towards a paedophile.

Overall, I find this scene weak. It doesn't really tell us all that much about our characters and it does absolutely nothing to progress the narrative. I will be looking for a way to substitute this scene for something more progressive.

# GUEST SPEAKER

*Margaret Stratton* is an award winning photographer, and while I am not a photographer, I wanted to apply her teachings to framing the moving image - which is essentially just lots of photos edited together. There was one photo in particular that interested me *see right*. The framing captures less of the beautiful skyline, and more of the ground and the people within the frame. In this way, the amateur sensibility of the photo subverts your expectation of how you would traditionally frame a photo of this nature. The beautiful scenery didn't matter, because from the photographers perspective, the real beauty emanated from the relationship between the subjects of the photo. This really resonated with me and I found it truly heart-warming. I spoke to our cinematographer, Sonny, and he agreed that we could reflect our protagonists outlook on life with this stylistic camera framing – A 'beautiful' shot that is ruined by the framing, framing that ignores the wonders of his surroundings and focuses on the close subject of the frame. Like this, we could present depression visually, rather than having to overtly represent it through 'on-the-nose' dialogue.
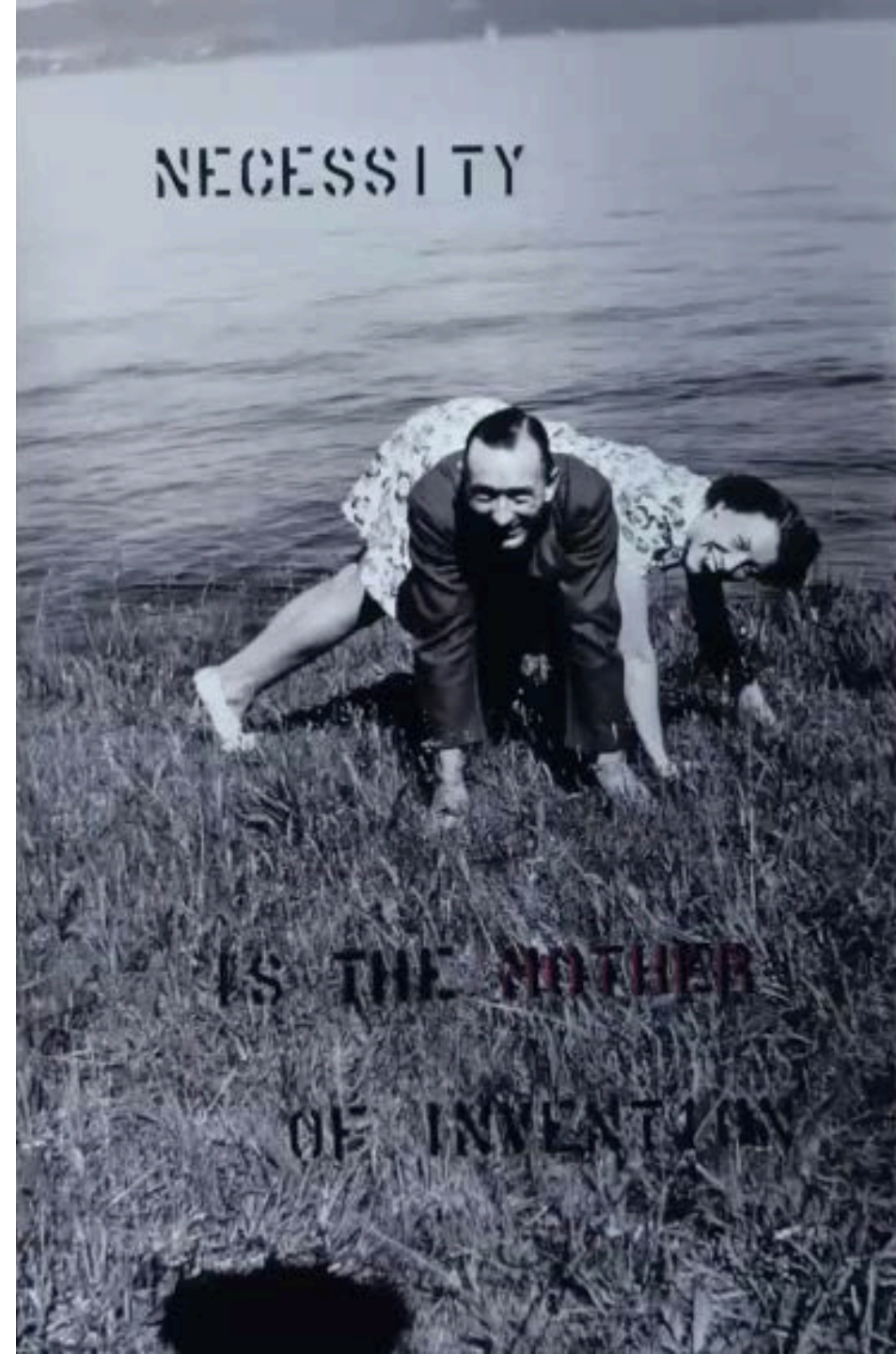
I was excited by one of Margaret's short films, '*Kiss the Boys and Make Them Die*' (1994), in particular, the metaphorical imagery that advanced the narrative beyond the narration. For example, early on Margaret says "this is a video about straight women", which is overlayed with footage of a scorpion being savaged by hundreds of ants. To me, the scorpion represents the potential strength of a woman and the woman herself; the ants are the men. No matter how strong that woman may be, she is still brought down by the predatory nature of systematic male dominance. Margaret goes on to elaborate upon this premise in the video, proving that my interpretation, in many ways holds value. Therefore, I would argue that her implementation of metaphorical story telling within her narrative is more powerful than spoon-feeding the viewer the information – I found the moral more memorable because I worked it out myself.

Upon further consideration, I found that animal metaphors within cinema are a common trope – needless to say – examples such as 'The Silence of the Lambs' (*Jonathan Demme, 1991*) provoke such incredible levels of foreshadowing. I want this for my film! - and as you will see in the coming pages, we found a fantastic way to do it. . .

# FURTHER VIEWING

In this weeks recommended viewing, 'Blow-Up' (*Michelangelo Antonioni, 1966*) the use of sustained still shots accompanied by slow editing was extremely suspenseful. Instead of showing the viewer directly what they needed to know, the use of a wide-shot meant that they had to search the frame for details. Similarly to Margaret's film aforementioned, the narrative events were far more memorable because I pieced them together myself.

I also noticed the lack of camera movement. It was refreshing to see a slightly different camera placement style to what I am used to in modern films. I assume that this was to reflect the protagonists job as a photographer and it worked a treat – I really got the sense that I was viewing the world through his camera lens, which is exactly what he is doing as he begins to discover that a murder may have taken place right before his very eyes.

Whilst I enjoyed the stylistic nature of the slow editing and lack of camera movement, after a while it became a little monotonous. If I were to apply the long-take style to my film, as I suggested I might do in week one, I would have to ensure I broke it up with sections that had a faster pace. This would keep my viewer hooked and emphasise the dramatic effect I aimed to inflict with my long-takes: Michaels awkwardness.
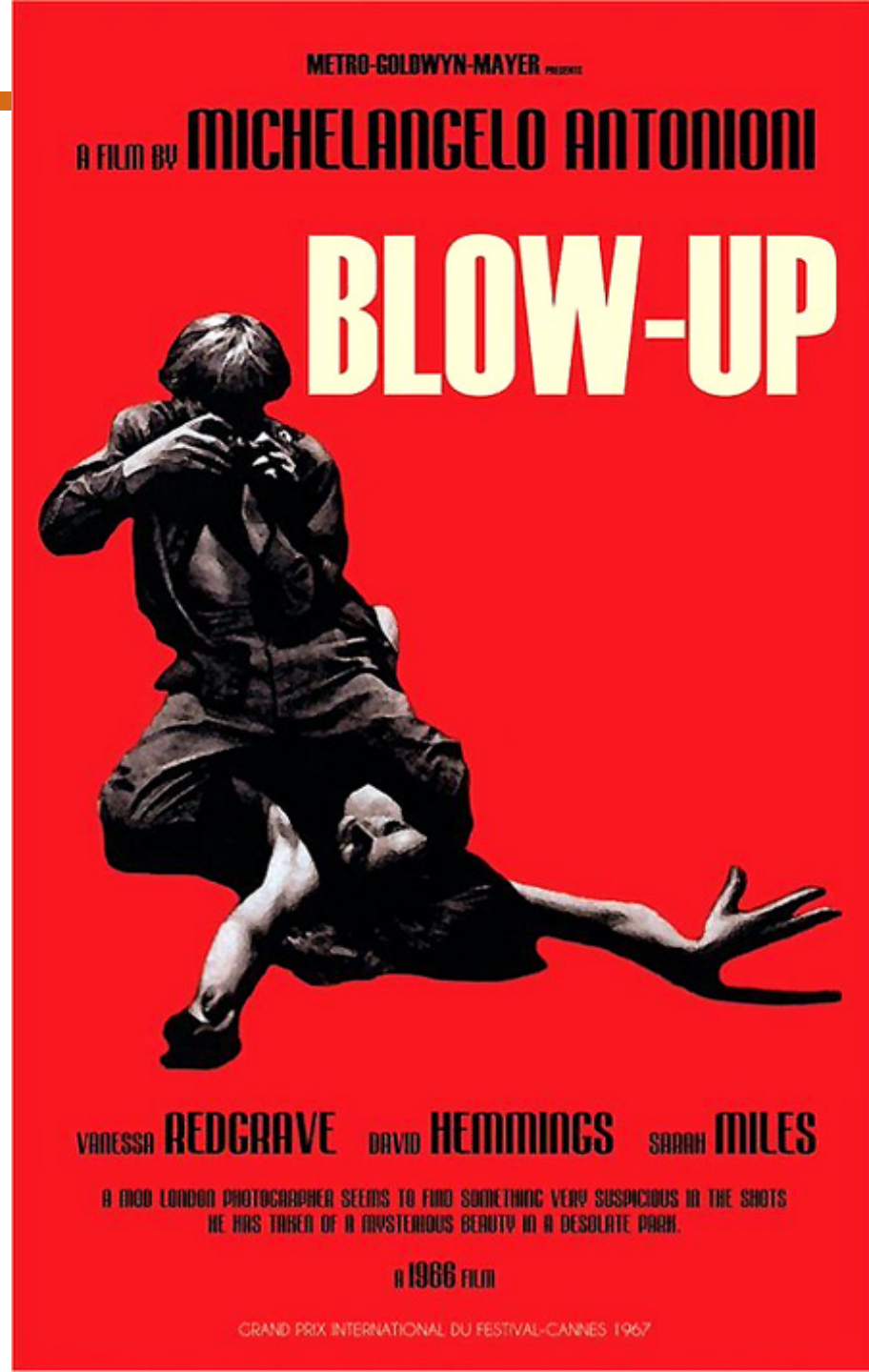
# INDEPENDENT RESEARCH

I watched the film 'Get Out' (*Jordan Peele, 2016*) – Inspired by this weeks teachings, I did a little research into the production process of this film. I was amazed when I discovered that the entire **feature length** film was shot in 23 days. . . Incredible. This truly goes to show what magic can happen if a film is properly scheduled for – It's even more amazing when you know that the film's production budget was only $4.5 million, but grossed $255 million.

Upon further snooping, it seems as though the majority of the budget went on the actors. There were very few locations and set dressing was minimal. Just goes to show what a fantastic script and some dynamic acting can achieve.

This has inspired me to mimic this model, ensuring that our budget is spent on actors rather than locations. If I can keep the number of locations to a minimum, finding spaces that we can shoot at cost free - I can assign our production budget to obtaining some fantastic actors to put in front of the camera.
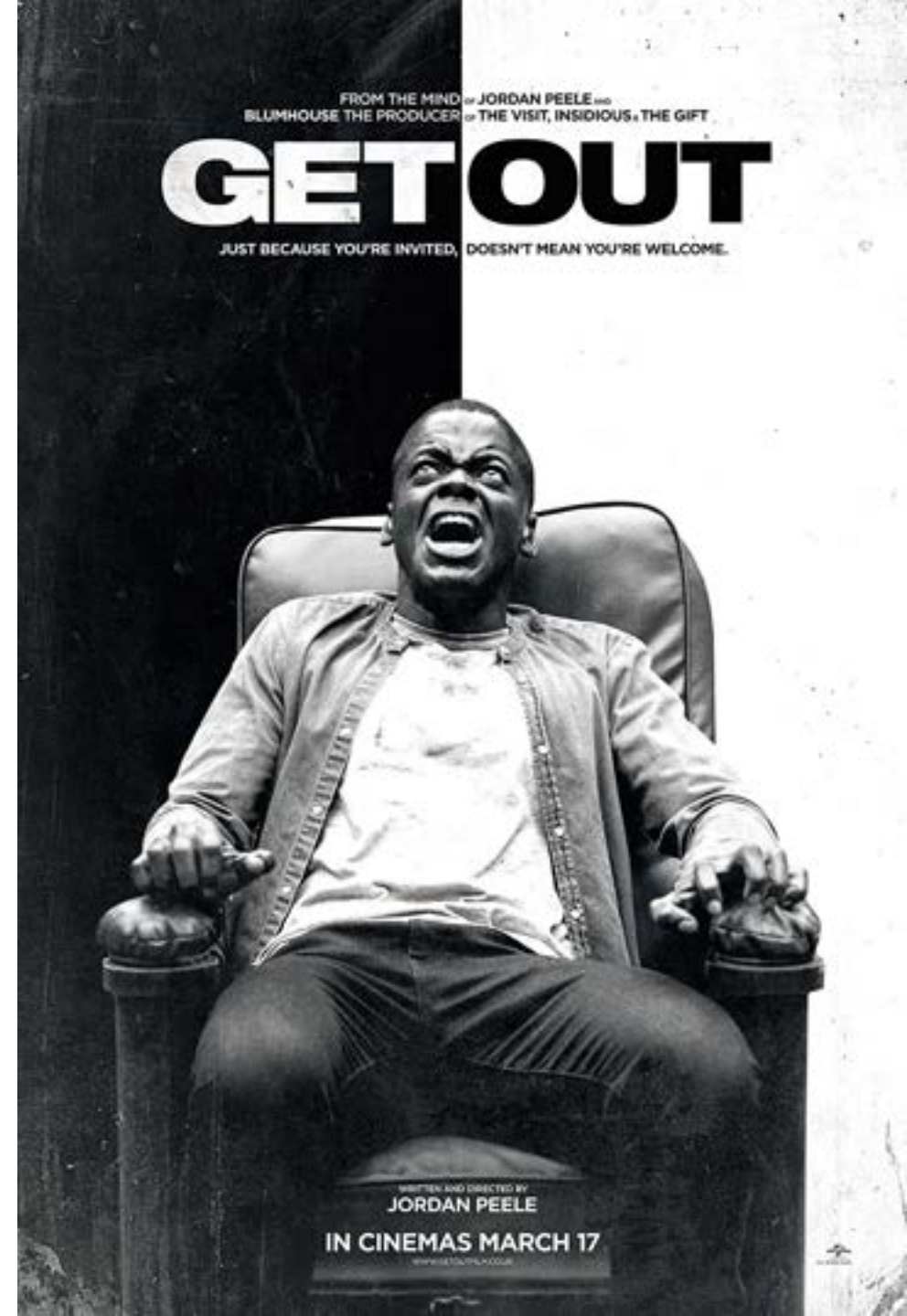
# WEEK FOUR: AFTER EFFECTS

An incredibly useful demonstration on *Adobe After Effects* was presented to us at the start of this week. Limitless possibilities are available to a filmmaker through this software and the information learnt through the demo will definitely prove useful in my filmmaking career.

HOWEVER

My general ideology is that I don't like digital effects. I don't think they are necessarily a demonstration of creativity, but something pre-packaged a emblematic of a more formal mainstream aesthetic. Using nothing but straight-cuts and footage from the camera is the most accessible, yet hardest way to express creativity in an industry where everything has been done before.

*This is what I aim to do with my film - impact my audience with nothing but the story.*

# AFTER EFFECTS DEMO

Nevertheless, the demo was very informative. We followed along as we manipulated footage to make someone 'teleport'.

By using *effect keys* to paste an effect over footage, then setting windows in which the effect would operate within (to create depth and therefore realism), I was able to execute the effect.

I am fascinated with the idea of using this software to mask mistakes made in filming rather than add visual effects. Invisible effects can be used to enhance an image without appearing to be tampered with.

We were also shown how to make a basic title card, a skill I will be applying during the creation of my film.
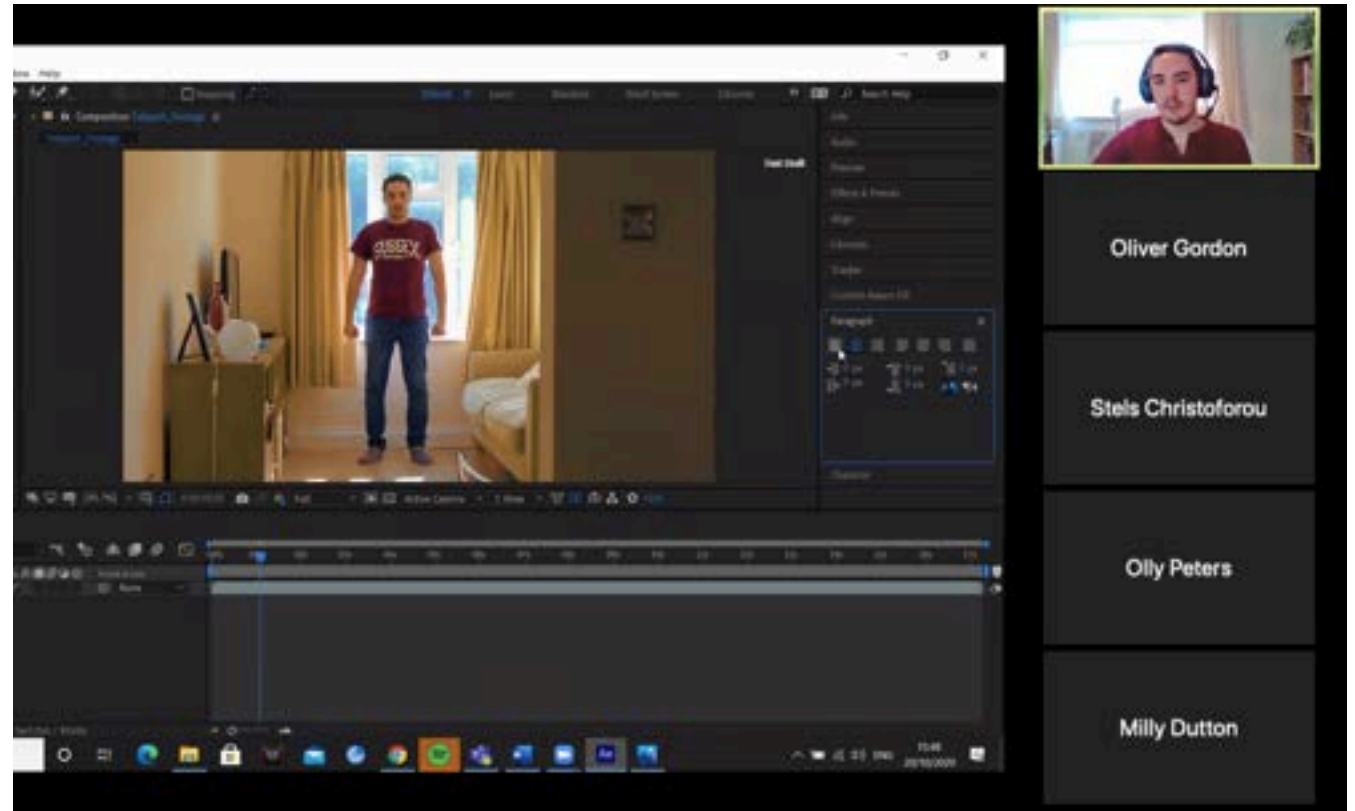
# RECREATING THE EFFECT

The actual process of this effect is fairly simple, it is just off-putting as it looks extremely complicated.

I imported the necessary footage and applied the 'Poof' effect on top. Merging the footage into the green of the overlay is simple enough – the computer senses the green, applying the background to it for you at the click of a button.

I was then shown how to change the colour of the overlay and reposition it within the frame.

I then changed the length on the timeline so it was in sync with the footage

I then created 'depth' windows that the effect would operate within, allowing the 'poof' to explode behind the window – it no longer looks like an overlay as it is interacting with 3D space.
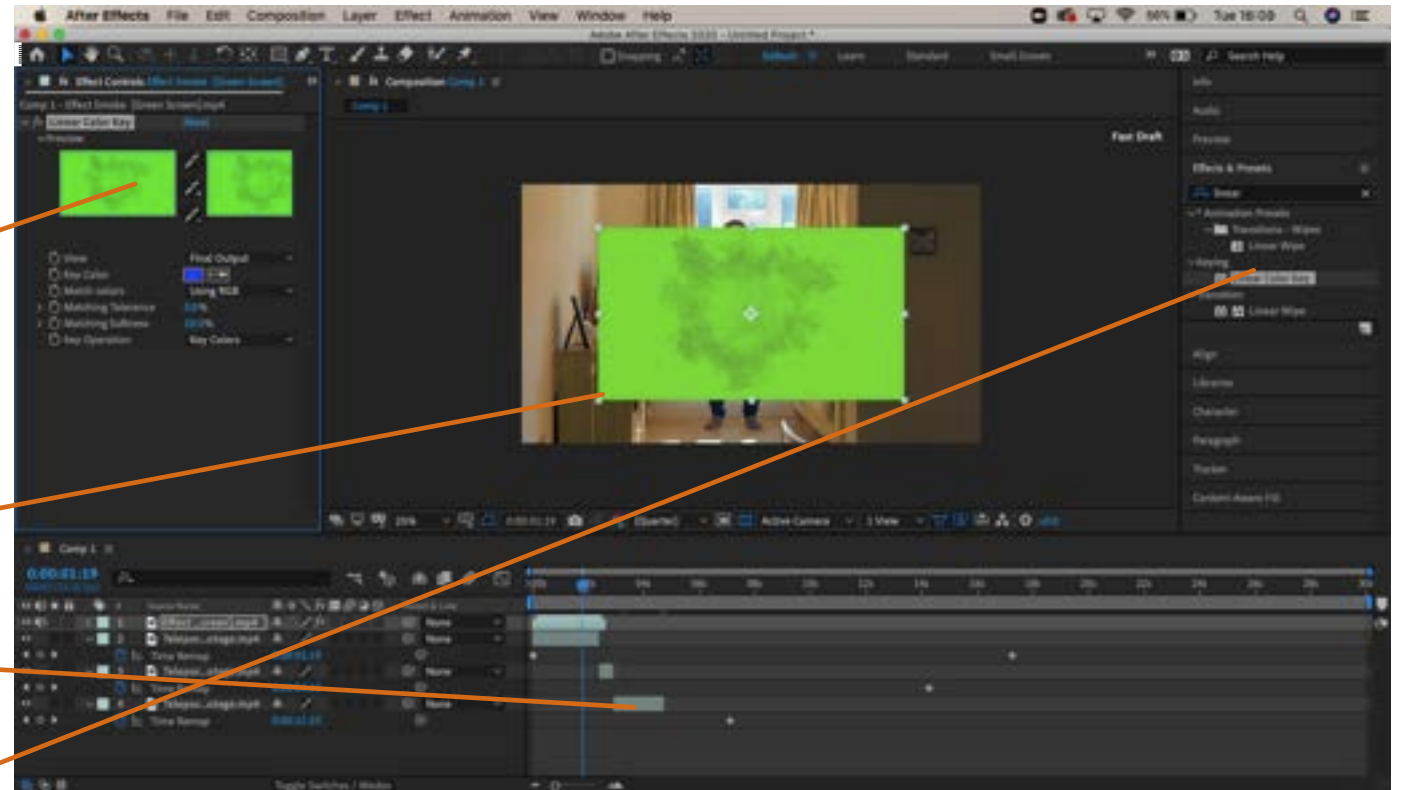
# TEAM MEETING #2

During the week, I called for another team meeting to discuss our project progression:

- **The Script:** I gave the group a brief breakdown of where I was with the script. I detailed the individual scenes I had and let them individually skim through the scenes I had completed. I wanted to give them an idea of where the script was heading so that they could start thinking about where they would take their own individual role. For example, Sonny could start thinking about how he might want to frame the scenes.

- **Casting:** We also briefly discussed how we would approach casting. I suggested that we post an advert on a casting website and audition applicants at the university. This process would begin nearer the end of the term.





mandy    JOBS / AUDITIONS ∨    PROFESSIONALS ∨    EMPLOYERS ∨    AGENTS ∨    COMMUN

THE #1 JOBS AND AUDITIONS PLATFORM FOR ACTORS IN THE UK
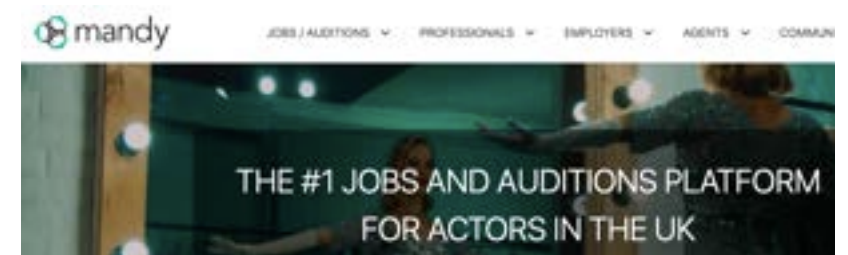
# DEVISING A TITLE

In our group meeting we also discussed ideas for our film's title - for promotional purposes, it was important that we devised a working title as soon as possible. This was so that we could start developing a recognisable brand on social media; we would be posting behind the scenes pictures on our 'Ratcatcher Films' Instagram account!

In *Blake Snyder's* book, 'Save The Cat', there is a useful section that outlines what a good title means and how it operates. Examples of fantastic titles he gave were: *'Rear Window'* and '*Legally Blonde',* and the thing they both have in common? **The title says what it is.** I was having real trouble finding my descriptive title without it sounding too on the nose and forced.

Idea's for a title:

- **The Essence of Being** – Clearly not good enough to be a final title. To some extent describes the philosophical debate within our narrative, but in no way outlines the plot. To me however it was a good starting point - It reminded me of the animal title referenced earlier, '*The Silence of the Lambs'* as well as another favourite metaphorical title of mine, '*To Kill a Mockingbird'.* To me, these titles are genius, they tell us what the plot is about through an evasive metaphor that doesn't give too much away.

- **Red Herring –** An idea proposed to me in our team meeting, it was an attempt at a metaphorical title – a red herring is a clue that you are being mislead, which to some extend reflects the narrative. However, I shut this idea down fairly quickly as cliché title such as this screams 'amateur'.

- **52-Hertz** - The frequency at which the 'loneliest whale in the world' communicates at. Loneliness as a key theme within the narrative (Michael feels isolated, unable to confide in anyone) is metaphorically reflected through this animal, however, I felt that this is a metaphor that strays too far from the major plot points in the film.

- **The _____ and the Butterfly** – Sophie suggested an interesting idea, reversing our understanding of animal metaphors from a symbol of loneliness, to a symbol of hope and freedom which reflects Michaels death at the end of the film, he is now free from his curse. To align this title with my love of *'The Silence of the Lambs',* I suggested that we should combine a butterfly with something else in the title, but we couldn't put our finger on what that could be. The issue was then raised about the connotations of labelling a paedophile as a 'butterfly', an incredibly romanticised animal. I didn't want people to think we were romanticising paedophilia. Therefore, we scrapped this idea.

Milly then told us about how, supposedly, the name 'butterfly' came into being by a dyslexic man who named the animal after it fluttered by him, but he misspelt 'flutterby'. While the story is definitely untrue, it really grabbed my attention.

'flutterby' – Presents irony. Michael does not flutter on by through life, it is a fowl place for him – hence the contortion of the word butterfly – it's backwards and twisted, yet hope remains for him. Everyone was drawn to this title, it was punchy and metaphorically represented the narrative of the film.

I felt that it hit Blake Snyder's criteria of what a great title is. It said 'what it is' - maybe not as bluntly as 'Rear Window', but I wanted an element of obscurity, because that's the point of the film – we aren't sure what the problem with Michael is. I felt that this title was perfect!

# FUNDRAISING MATERIAL

To entice people to donate money toward our film, we would need convincing media material that would give investors information about our film, as well as reflect the quality production value that our film will have.

The two mediums I thought would effectively stimulate interest towards our film were:
- A Mock-Up Poster (to give an idea of tone)
- A Video Pitch (to humanise the project and show the faces behind it. It would also explain the concept more clearly)

I then re-read an incredibly useful article from week one, "*How to Pitch Your Film: A Step-By-Step Breakdown*" (No Film School), that featured a section regarding the production of 'Whiplash' (*Justin Hurwitz, 2014*).

'Proof of concept' – A mock-up of the film (either one scene or a short film) to give producers a visual example of what they would be investing in.

In this instance, *Hurwitz* had created a short film to sell the feature to potential backers.

I wanted to apply this to my film in an attempt to grab investors and inspire them to back my film.

- Proof of concept (single scene from the film).

# MOCK-UP POSTER

I did some research into the composition of film posters and I was surprised by the level of phycological tricks involved. I found a useful video on YouTube (*Available at:* *https://www.youtube.com/watch?v=BEbW2fXSShc*) where a poster designer analysed famous posters.



'Movie Poster Expert Explains Colour Schemes | Vanity Fair'

White background focusses attention onto the protagonist with no need for any back story, generally used in a character centric narrative where the plot is based around character development. Used mostly for comedy films.



The use of negative space within the frame of a poster was very effective in drawing a subjects eyeline to a specific point. This particular poster is barren, forcing us to focus on the characters – and by extension the tag line next to it. As my film is character-centric, I wanted my poster to be focused around Michael. As such, I wanted to employ the negative space technique but with less comedic colours.

Using the colour yellow as a marketing tool proved effective to films on a low budget as it is a cheap way to catch the eye. I thought that this could be a fantastic feature for our poster, but instead of making the yellow traditionally bright and joyous, we could subvert the normal application of it and present a more rugged/run down shade of yellow that would reflect our character's mind-set juxtaposed against his desperation to be happy and be accepted into society.

I went out on a solo location recce, looking for dilapidated locations with the intention of making them look yellow and 'unwell' with a colour grade. There were several really cinematic locations, however, one topped them all – and it was actually yellow so no grade was required.





I found two big yellow fire doors that had flaking paint and were filled with graffiti - the yellow that would draw attention to my poster accompanied by damage that reflects my characters view of the world. I felt that this could make for a wonderful backdrop in our poster.

I did a brief sketch (I'm awful at drawing please excuse the scrawl) of how I wanted to frame my poster. However, I was apprehensive because I felt the background was too cluttered and there was no clear space to place the text.

Nevertheless, we went as a group to the location and I described to Sonny how I wanted it framed using my sketch: Me (dressed as Michael) in the negative space of the frame, walking past the yellow door. Only half the door should be in frame as I wanted a direct split of colour down the middle for symmetry. Here are some behind the scenes photo's of that shoot.





This image did not meet my expectations – it didn't have enough depth of field to it. More importantly, I felt that it did not adequately display Michael as a lonesome, depressed character. He looks like he's in a rush to get somewhere in a tough neighbourhood. It wasn't appropriate and therefore I made the decision that we would not use this photograph.

Disappointed with the picture we had taken, Sophie suggested we try a different location nearby the railway tracks. This location had potential, so we ran with it. The location had the dilapidated aesthetic and the background had great depth to it, allowing for a shallower depth of field, which would work to restrict the character within frame.

The background was clearer, allowing us to isolate the title of the film in the sky and whilst no yellow was present. I felt that the green of the bridge would have a similar effect.

Working closely with Sonny, I thought that sitting over the bridge would work effectively to silhouette me against the gloomy backdrop. This successfully conveys the key characteristic of my protagonist: Loneliness. He is lost in the world around him.

See right for the photo.

See below for behind-the-scenes.
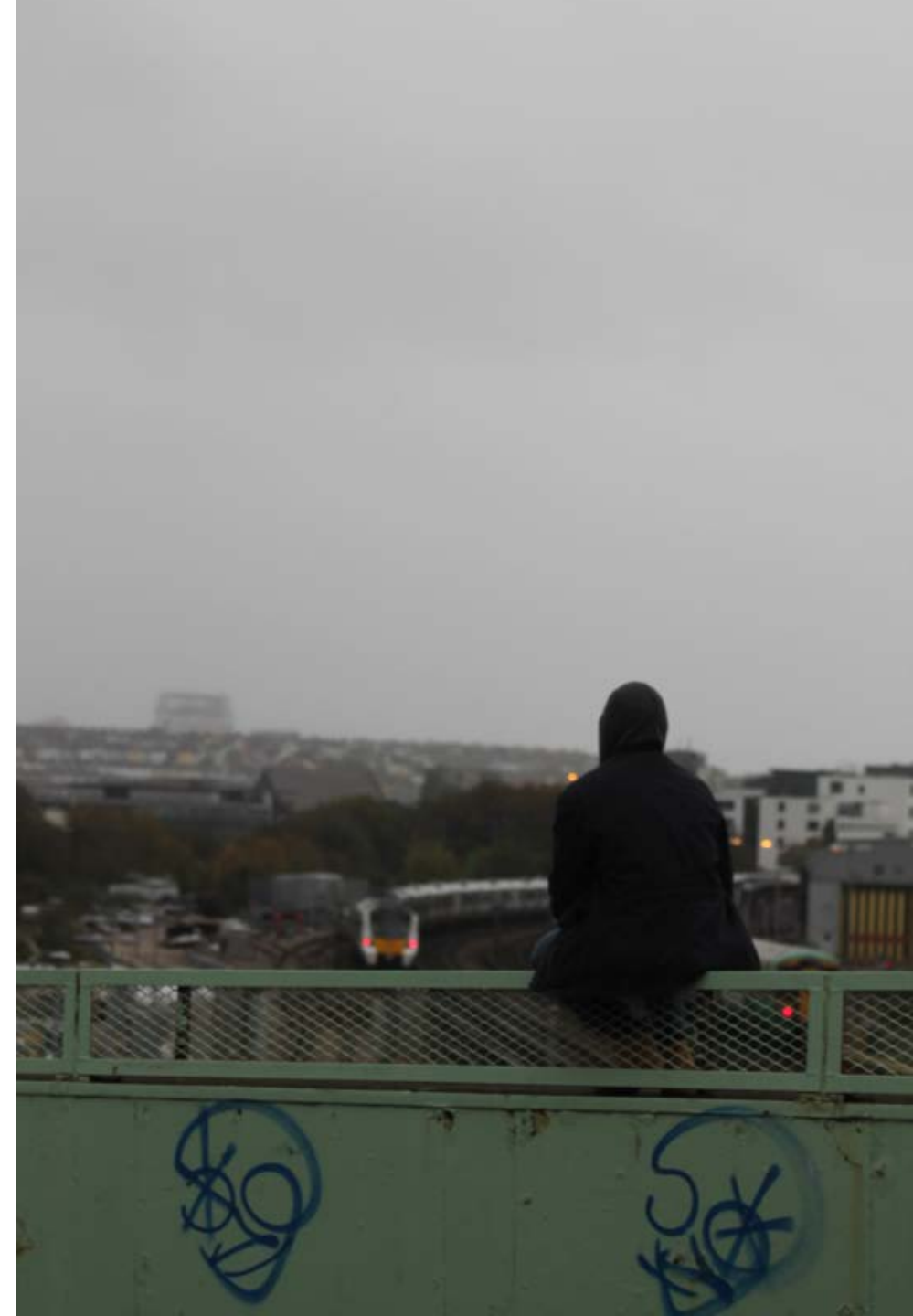
I knew Sophie had a good eye for graphic design so I asked her to design the poster. I wanted to give her freedom to play with ideas so I only gave her the following guidelines:

- Prominent greys and browns.
- Formal font that looks faded/tired.
- Feature our production company 'Ratcatcher Films' on the poster.

She came back to me with these and I was truly excited by her designs!



Banner for Kickstarter
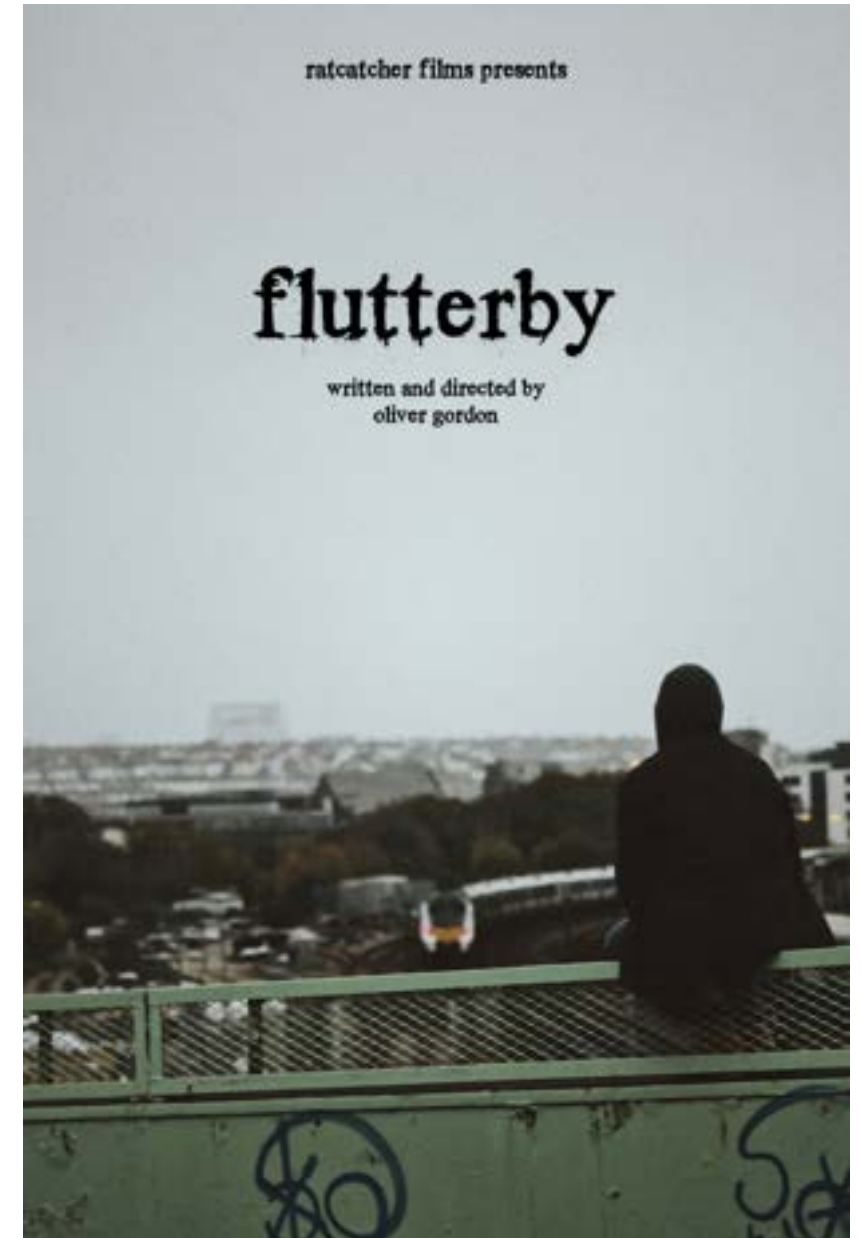


Poster for Marketing

INT. SARAH'S BATHROOM - NIGHT

Michael dries his face with a hand towel.

He unbolts the door to find his sister waiting outside.

He pauses unsure why.

                    SARAH
                (genuine)
            Are you okay Michael?

A slight nod. No eye contact.

                    SARAH (CONT'D)
            Michael--

She pulls Michael's chin up with her finger. He looks her in
the eye.

Pause.

                    MICHAEL
            I'm okay.
                (beat)
            I've got to get off-- 'Gonna float my
            resumé.

Sarah passes him a TUPPERWARE filled with left-over's.

                    SARAH
                (Motheringly)
            Don't be a stranger.
                (beat)
            Do you wanna' say bye to Ashley before
            you go?

                    MICHAEL
            I don't want to wake her.

                    SARAH
            It's okay, she hasn't got nursery
            tomorrow.

He considers.

                    MICHAEL
            No honestly, I'll see her next time,
            give her my love.

The two embrace. Sarah opens the door for her brother. He
shuffles to the end of the drive.

                    SARAH (CONT'D)
            Michael?--

Glance.

                    SARAH (CONT'D)
            I love you.

He smiles shyly before slumping onwards.

---

I wanted to provide a genuine moment in which Michael could potentially confess. A moment that when he is given again later in the script, he acts upon. The problem with doing it through dialogue is it always seems forced. I wanted to find a more visual way to show Sarah's concern.

I wanted to portray Michaels 'virtuous paedophilia' through him actively avoiding his niece because he knows his attraction is wrong.

A display of his temptation.

A direct display of his control. It is important that he is perceived as a moral person, otherwise there is no debate over whether he is a bad person or not.

Continuing on with the script in a linear order from last week. . .

Taking on Adrian's advice from week 2, I wanted to ensure that my narrative didn't consist purely of melancholy scenes. I needed some up-lifting moments to give the audience moments to breathe. I thought up a scene that would provide a moment of respite whilst simultaneously serving to hint at Michaels paedophilia. These are the plot points of the scene:

- A girl takes notice of Michael at a bus stop as he reads a book.
- We discover that she too has an interest in literature as she sparks up a conversation with him about his book.
- The two click instantly – genuine chatter about books.
- She clearly likes him, not many boys are knowledgeable about literature in this way - she asks him out.
- As soon as the bridge between friendship and romance is crossed, Michael is suddenly unnatural.

The two embrace. Sarah opens the door for her brother. He shuffles to the end of the drive.

          SARAH (CONT'D)
     Michael?--

Glance.

          SARAH (CONT'D)
     I love you.

He smiles shyly before slumping onwards.

EXT. BUS STOP - DAY

Michael ambles up to the shelter.

KATIE (13) waits for her bus. She notices him approach and subtly tucks her hair to clear her face.

He doesn't notice her and pulls a book from his RUCKSACK, unfolds the page and begins to read.

Intermittently, she glances in his direction.

One of these times he notices and they chance eye contact.

          KATIE
     (nervously)
     Lord of the flies.

Michael nods and smiles in response.

          KATIE
     Loved reading that in college.

          MICHAEL
     English Literature?

          KATIE
     Yes!

Michael re-folds his page and closes the book.

          MICHAEL
     (rolls eyes)
     I had to read Shakespeare.
          (beat)
     What's the one with the twins and they dress up as each other.

          KATIE
     Twelfth Night?

          MICHAEL
     Twelfth Night! It was-- Uhh--

          KATIE
     --Dull?

Michael laughs, then nods in agreement.

          MICHAEL
     I prefer-- grittier stuff.

          KATIE
     (to book)
     I can see. I like a romance-- Jane Eyre?

          MICHAEL
     (passionately)
     I love her stuff

          KATIE
     (laughing)
     Jane Eyre is the character.

He explains through a nervous giggle.

          MICHAEL
     Charlotte Brontë originally published it as 'Jane Eyre: An Autobiography'.
          (embarrassed)
     Stupid joke.

Katie smirks at him. The two share a glance.

          KATIE
     What's your name?

          MICHAEL
     Michael.

          KATIE
     I'm Katie.
          (beat)
     Where are you travelling to?

          MICHAEL
     Just home. What about you?

          KATIE
     Just popping into town for a few bits, might grab a coffee.

She summons up some courage.

          KATIE (CONT'D)
     If you want-- you're very welcome to join me?

Suddenly unnatural.

pause.

          MICHAEL
     I'm really sorry-- I just-- I have to be getting back.

          KATIE
     (embarrassed)
     Oh no, no that's fine-- that's-- totally fine.

A bus approaches.

          KATIE (CONT'D)
     You waiting for the 23 as well?

Michael shakes his head.

          MICHAEL
     Number 40.

She stands to leave.

          KATIE
     (disappointed)
     Well, it was lovely to meet you Michael-- I hope we meet again.

She smiles, clearly upset.

          MICHAEL
     (awkward)
     Me too.

He reciprocates nervously.

She pauses, waiting for him to ask for her details.

He doesn't.

She leaves.

He huffs away his angst and considers what could have been.

EXT. PARK - DAY

Michael treads cautiously round the back of a climbing frame in an empty play-park.

He moves through the minefield of play things, pausing occasionally as if to listen out for movement.

As he approaches a corner of a play house, ASHLEY, a small blonde girl in a big puffy jacket leaps out from behind the wall.

          ASHLEY
     (Screams)
     ROOGAAAARRRR!

Michael, pretending to be petrified, flinches backwards and controls a fall to the ground.

Ashley, overjoyed with the effectiveness of her ambush, rushes her victim while he's down and leaps on top of him.

The two play fight on the hard ground. Michael yells out in 'pain' before retaliating with a tickle attack. Ashley rolls off him giggling.

Michael climbs to his feet and dusts himself off.

Ashley lies on the floor.

          MICHAEL
     C'mon, get up.

He lifts Ashley to her feet.

          MICHAEL (CONT'D)
     What do you wanna go on now?

Ashley points to the swings.

          MICHAEL (CONT'D)
     Good choice.

                              SMASH CUT TO:

Michael soars high on his swing.

# GUEST SPEAKER

This weeks guest speaker, *Kirsten Johnson,* was the creator of a film I had seen on 'Netflix' called 'Dick Johnson Is Dead' (*2020*). *Johnson* is an award winning American documentary filmmaker and the seminar she gave us was a wild ride. From a philosophical point of view, this talk was enlightening and touched upon some really delicate topics – exactly as I aim to do in my film.

Instead of talking at us for an hour, *Kirsten* spoke to individuals in our class about experiences in their lives. At first I wondered where this was going, but the moral to her teaching was that experiences in our lives shape what we choose to capture with our filmmaking.

A few of my class mates shared their story's – one in particular, *'Wing''* bravely chose to talk about a traumatic event in her past. A stranger had seen Wing crash her drone on a mountain and he had died trying to retrieve it for her. This heart-wrenching story was so impactful and I couldn't imagine how Wing must have felt – knowing it wasn't her fault yet somehow responsible? It must have been hard for her. She then told us how she finds the portrayal of death in films hard to watch, often the trigger of anxiety attacks.

*Kirsten* used this as a perfect example of how our experiences change the context of a film and cater it to us – In the same way, we will apply our emotions from those experiences into our own filmmaking. This really hit home for several reasons.

Mental health is a topic that I never used to be convinced by – a label that people could use to get out of doing things. Only since coming to university do I see how wrong I was, having to persist through some challenging times myself. Subconsciously I have clearly projected mental health into my film as a key narrative theme. Paedophilia aside, Michael is depressed because he feels like he cannot be truthful with anyone. Equally, for years I have supressed feelings of unhappiness because of the stigma around men getting upset.

I left *Kirsten's* seminar in a deep trance of thought. This lecture provided me with some psychoanalytic enlightenment.

Ahead of Kirsten's talk, I wanted to see some of her filmmaking. '*Dick Johnson Is Dead*' reflected a lot of idea's expressed within her lecture – primarily the theme of death and the human condition. Thematically this was very relevant to my narrative – the difference being that Kirsten's film had an air of comedy about it, making light of the dark premise that is death. My film on the other hand, explores the brutal nature of mortality.

I felt that Kirsten's use of colour had a great deal to do with flipping a dark theme on its head. Bright yellows and pinks uplifted the visual tone – reflecting the comedic nature in which she 'killed' her father multiple times throughout the narrative.

This film was completely bonkers, but at the same time, a really physiologically engaging film with some touching/heart-breaking moments, especially regarding Alzheimer's and memory loss.

This film really stressed the importance of lighter moments within a dark narrative to me. If this whole film had focused on death without disrupting it with humour, quite frankly, I would have turned it off for fear of it bringing me down.

I need to ensure that I emphasise the light moments in my story.

# FURTHER VIEWING

'Close-Up' (Abbas Kiarostami, *1990*) follows Ali (Played by the real life Ali) as he attempts to win over a girl by pretending he is a famous filmmaker. When he is discovered as a fraud he goes to prison. It was shot in a similar fashion to last week's film (long takes/slow editing) but it didn't have the same charm - instead of feeling like a stylistic choice, it felt amateur. The portrayal of deception within this film is what made for an interesting watch, especially the jump between time periods, flashing back to the events being discussed in the court room.

This gave me an idea for an alternative way to structure my script: We see Martin being told something. . . Michael being beaten up etc. dispersed with the other scenes leading up to that moment – re-jigging the linear style into a more 'Pulp Fiction-esque' narrative order.

For now I would persist with my current plans, however, If I was struggling I would give this a go.
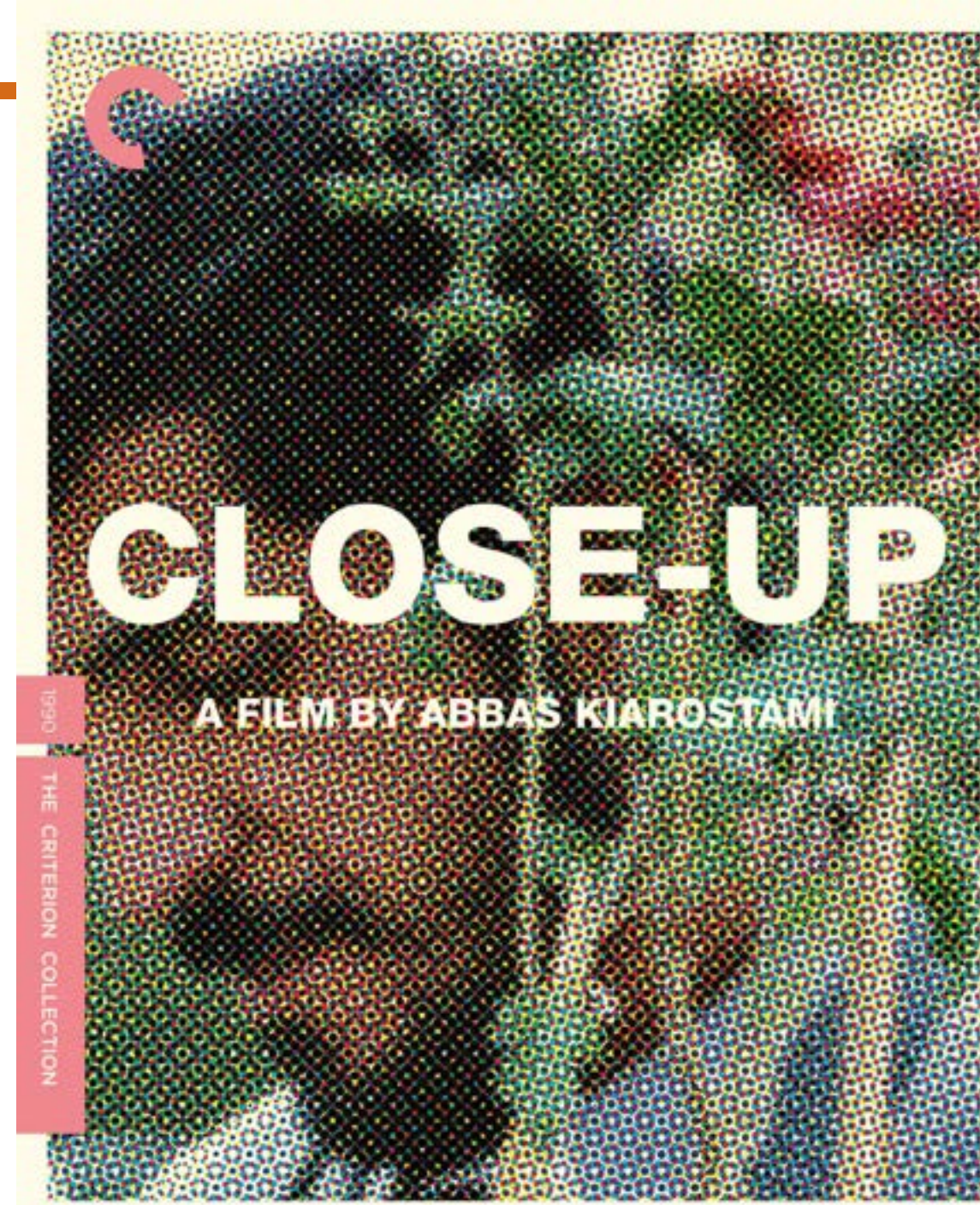
This week's reading '*The Filmmaker's Guide to Visual Effects The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers*' *(2017)*, gave me some valuable understanding of certain terms related to visual effects that aided my 'Quantum Protocol' tagging process. It outlined the difference between special effects (practical/real effects) and visual effects (computer generated) as well as the pros and cons of each, mainly cost – but as previously mentioned, practical effects, which I prefer, don't always have to be expensive (Turning Tide).



Example of a practical effect

The section about 'realism and photorealism', real being established as a problematic term as poor CGI could be perceived as real if the viewer is immersed enough, but to someone else it could ruin the believability of the scene. The term photorealism is therefore a more appropriate term, especially for what I would be aiming for with 'The Quantum Protocol'. As I do not believe photo realism is very accessible on a minimal budget film, I would be attempting to execute most of the effects practically, either with miniatures or stop motion.



Example of a visual effect

# WEEK FIVE: BUDGET

This week in class, we looked at a film called *'Turning Tide' (Andrew Muir and David Ross, 2018).* The film was a memorable one; a touching story about a little boy's love for planes during the second world war. He sees an enemy plane crash land before rushing to see if the pilot is alright. The real miracle of this film is the application of fantastic visual effects on a tiny budget.

We watched a featurette on the making of the film; This included a fascinating section about their fundraising process. The producers of this film had shot the body of their film already with their own money, they just needed money to apply sections with visual effects. This worked out well for them as they could use the footage they had already shot to entice investors.

As we didn't have this luxury, I needed to ensure that our promo material operated in a similar way – giving a clear idea of what our final product would look like.



I admired their use of scale models within this production; it was a very creative approach to providing a realistic World War 2 aesthetic on a tiny budget. My favourite example of their use of scale models, was to create a realistic WW2 period street. Without stating the obvious, shooting a time period piece has it's difficulties - especially with period appropriate vehicles that tend to run up a budget. They put scale models close to the camera to make them look bigger compared to the background. In the final shot it looked life sized!

This level of creativity to work around financial issues was truly admirable. Whilst I'm confident we won't need any visual effects, no doubt there will be problems with dressing our sets sufficiently and finding lots extra's to create a more realistic environment on the small budget we will have. I will just have to be creative about it – calling in favours and employing editing trickery.

As a result of my class being "unable" to download any of the software required for this exercise, we were told to complete the exercise on *'Studio Binder'*. Unfortunately, this voided my work and meant that I had to restart on the new software.

However, Ultimately this was for the best. This gave me the opportunity to work through the mistakes I made on my last attempt and I found that studio binder had useful features that were either unavailable or more convoluted on the competing software:

PROPS (1)
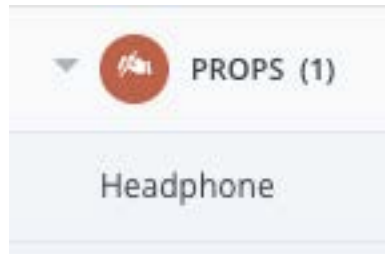
Headphone

JOHN
(into microphone)
Hey, listen, I can't do Friday.
Faith's dad is coming to town.

**Tagging as alternative object**: Here, John isn't walking round talking into a separate microphone, I pictured it as him talking into a built in microphone on his headphones cable. This would not only save me needing another prop, as headphones are previously needed, but could also make recording audio cheaper for this scene.

PROPS (1)
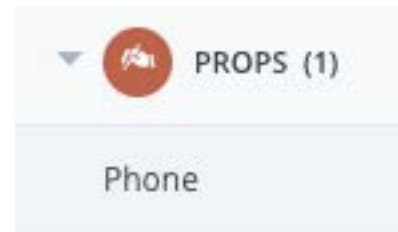
Phone

17   INT. BRIGHTON OFFICES - DAY

Shauna sits at her desk. BLEEP. She gets a text.

JOHN (TEXT)
We need to talk.

This was really useful when an item was implied but not specified. For example, when Shauna receives a text, her phone is not mentioned, but she will obviously need one in this scene.

Having a notes section scene-by-scene, as opposed to specific referencing points, allowed me to generalise notes to large sections of the script:



1    EXT. CAMPUS - DAY                                    1

   STAFF and STUDENTS scurry back and forth as RAIN falls from
   the mottled sky onto angular campus buildings and walkways.

                        CAROL SINGERS (V.O.)
                           (singing)
                  "Peace on earth and mercy mild,
                  God and sinners reconciled."

SCENE NOTES

B   I   U   S      ≣  ≡  ≢      A  A   ≛  Tₓ      ⊗  ▣  ▤

Weather: Rain


4    EXT. CAMPUS BUILDING - DAY                           4

   Tess follows Professor Boor as he leads them around the back
   of a building. He looks round nervously as they enter through
   a loading bay, checking to see no-one has seen them.

SCENE NOTES

B   I   U   S      ≣  ≡  ≢      A  A   ≛  Tₓ      ⊗  ▣  ▤

Find campus building with a loading bay.
Weather: Rain

This became incredibly useful for keeping consistency. For example, the script asserts that the weather is raining. However, in later scenes, the weather is not referenced but it would still be raining. I used the notes page to remind myself of this fact.

A notes section was also useful when it came to detailing props:

FAITH
Yes, Professor. Right away.

She puts down her bag, dumps her coat and starts to work at one of the computers. Professor Boor observes her for a moment then turns back to his machine.

B  I  U  S    ≣  ≣  ≣    A  A  ≡  Tₓ  ⚯  ▣  ▤
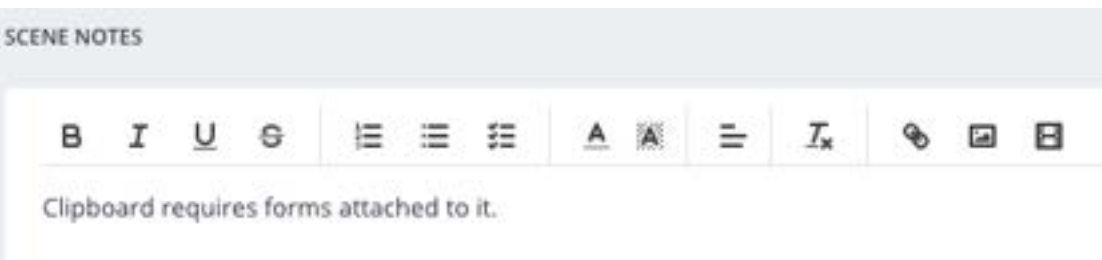
Faith has a bag

Here, it is mentioned that Faith has a bag, something that wasn't mentioned upon her introduction. I subsequently used the notes section to tag the fact she would need a bag in this scene as well. After this, I tagged faith with the bag prop so it would appear in the scheduling section.

Professor Boor ignores her and picks up a clipboard and pen.

PROFESSOR BOOR
First things first, I need you to sign a consent form. It outlines today's procedure and your willingness to take part.

He hands Tess the clipboard and pen. She scans the top sheet. Her eyes swim with words for a moment.

SCENE NOTES

B  I  U  S    ≣  ≣  ≣    A  A  ≡  Tₓ  ⚯  ▣  ▤

Clipboard requires forms attached to it.

A clipboard is mentioned, but what the clipboard is holding isn't. Therefore, I used the notes section to remind myself that forms will be needed alongside the clipboard to complete this prop.

I also preferred the way that *Studio Binder* colour coded all the individual elements of the script with a different colour, making it easy to identify the separate components of the scene.

## Studio Binder

Optical Effect

Visual Effect

Greenery

16B  INT. JOHN'S OFFICE - DAY

John opens his office door...

...and sees a tree in the middle of the floor SPARKLING with electricity, leaves floating around. John is stunned. He stares at the tree, a faint DRONING through his headphones.

Prop

## Final Draft

Background Actors

Practical Effect

EXT.  CAMPUS - DAY

STAFF and STUDENTS scurry back and forth as RAIN falls from the mottled sky onto angular campus buildings and walkways.

Overall, I much preferred the experience of using Studio Binder for tagging a script. I would therefore suggest to my group we use this software for our project.

# SPECIFIC TAGS



and forth as **RAIN** falls from

ELEMENT NAME | QTY
RAIN | 1

SELECT CATEGORY

🔍 Search...

● Additional Labor
● Miscellaneous
● Notes
● Weather ✓
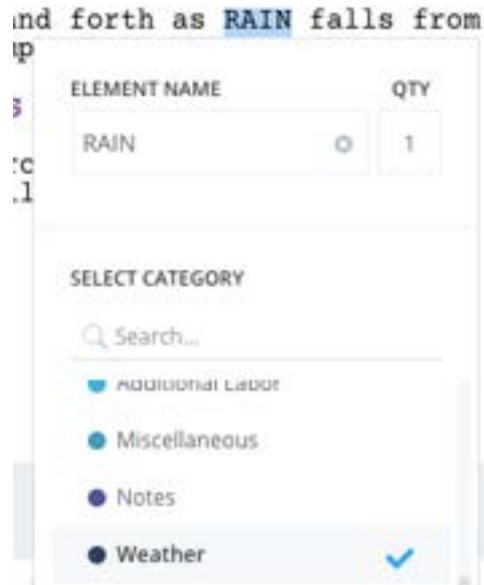
I added a new category, 'weather' to tag the RAIN under. I saw no point in using effects to achieve it when I could simply wait for it to rain, it is money unnecessarily wasted – and if it didn't rain, I don't think it would impact the narrative all that much. I could shoot when it was clear.



🖌 MAKEUP (2)
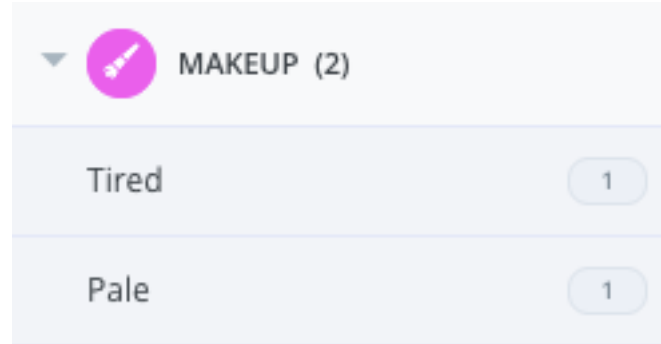
Tired | 1
Pale | 1

I tagged 'Tired' and 'Pale' under make-up. I feel that make-up would have a large effect on building a more 3-dimensional character. This subtle make-up conveys a number of things: this character is stressed, and upset over the event she tries to change within the story. I therefore feel that it is a financially worthwhile to hire a makeup-artist.

Grimy walls. Packing crates h
A pool of light in the middle
set up. Screens IDLE. Drives
Boor enter the light and the



Inspired by my love of the set design in 'How The Grinch Stole Christmas' *(Ron Howard, 2000),* I decided to put all the setting description within the script as 'set dressing' rather than using a green screen. I find actual sets far more charming – and lets be honest they just <u>do</u> look better. . . In every way. I would do the 'pool of light' with actual lights.

GREENERY (1)

Large Christmas tree

SET DRESSING (2)

Large Christmas tree

We follow the **headphone**
cord upwards...

Ensure headphones are wired and have an inline mic.

MECHANICAL FX (1)

Lights flash
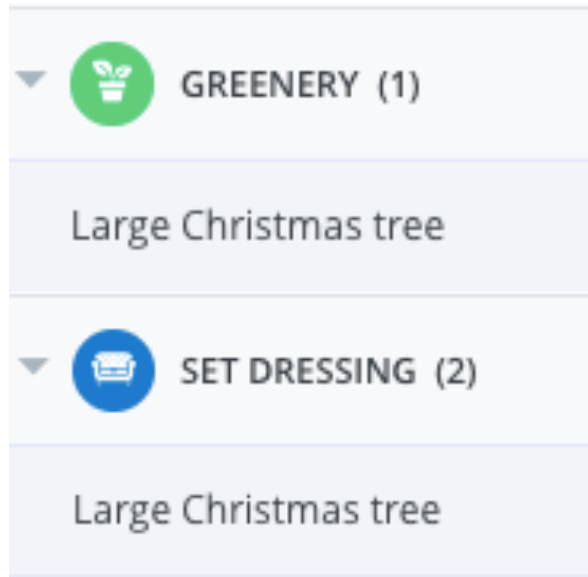
Originally, I put the 'Large Christmas tree' as 'Greenery'. But upon looking at the cost of a real Christmas tree – and the cost of greenery handlers – and the massive amount of mess actual Christmas trees make, I decided I would use a fake Christmas tree instead.

I tagged the 'headphones' as props, but that doesn't convey to whoever will be sourcing the prop what type of headphones are needed. They might assume wireless headphones will suffice. To ensure this didn't happen, I put a note specifying what type of headphones are needed.
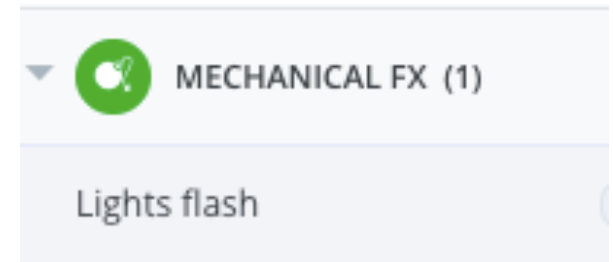
I put 'Lights flash' as a mechanical effect as opposed to achieving the effect in post. After some brief research, hiring a light is cheaper than hiring an effects artist (unless I were to do it myself). But I also think that doing it on set is more simple and ultimately will probably look more realistic. . . Because it is actually real.

SET DRESSING (2)

Computer

stereo

The car **SWERVES** off the road and **SMASHES** into a **tree**.
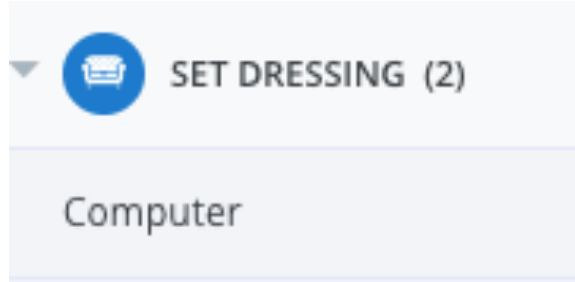


I was unsure as to whether I should tag 'Computers' as set dressing or as a prop, as the actors interact with them. They're not moved or held by the actors, so I decided that it was more appropriate to class them as part of the set design.

I tagged the 'stereo' in the notes as it was important that the car sourced for the film has a stereo system.

I really questioned how I was going to pull off this demanding stunt. If I had a big budget to achieve this with, I would drive a real car into a tree as I love mechanical effects – but this is not financially viable for a student. I was adamant I didn't want to use a visual effect as I think inexpensive ones look fake. I therefore decided I would imply the crash through editing and sound design. I would have the car actually swerve on an empty road, cut to black, sound design of a car crashing and then cut back into the action with a close-up on the actors so I wouldn't have to show damage on the car. I was inspired to execute it this way after watching a video called 'How to film a fake car crash' (*Available at:* https://www.youtube.com/watch?v=VJF9bwY1CHo) that showed how to apply what I have just explained.

...and then the phone SPARKLES
and glows with electricity.

**VISUAL FX (2)**

SPARKLES

"SARAH CROFT"

**SOUND (5)**

HUM

WHIIRR

DRONING

PULSE

WOOP

Blackness. Moving abstract
patterns dance in a void...

Using the knowledge I acquired in the After Effects tutorial, I thought that this effect would be fairly do-able as a visual effect (and I couldn't think of a cheap way to do it practically). I would apply a pre-packaged sparkle layer over a close-up of the phone. I would then reduce the opacity to 50% so it blended in with the shot. I would also have to ensure that on set, I give the room a sparkling light effect using a physical light so that it looks like the sparkle layer is interacting with the space.

I tagged the 'Sarah Croft' as visual effects as well. I would put green material on the computer screens so that I could apply what appeared on them in post production. This would save time on set as we wouldn't have to wait around for the technical elements.
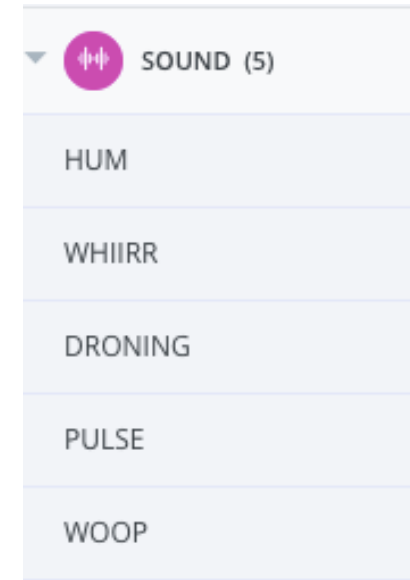
With these sound effects, I would foley them after. Using a copper cable and a tuning fork, I could get futuristic sounds. I would then add copious amounts of reverb and distortion to enhance the effect. I got the idea for using copper wire from my sound design module in first year.

I would use visual effects for the patterns in the void. A void is a blank space – plain black layer, and then I would apply 'noise' and a swirling shape pre-set to these layers.

Behind her, the microwave lights up with an eerie **purple light** and **SPARKLES**.

...as the **DRONING** increases and intensifies.

I put the 'purple light' as a practical effect. I would get an 'Omeril' LED light and set it to pulsate on the colour purple. I would then put this inside the microwave so purple light omits from the frosted glass door.

For the sparkles I would use adobe after effects to paste a sparkle layer around the microwave. I would change the colour to purple – as I was shown in the after effects tutorial. I would apply many layers of these sparkles in layer windows at different depths within the frame – ensuring that it doesn't look like a 2D effect pasted over the footage – but that it interacts with the 3-dimensionality of the space.

I would achieve this audio motif by blowing through a long tube and then pitching it down a couple of octaves before adding reverb and distortion. I would then double track this with the same sound pitched several tones higher. To layer this sound further I would add a sound effect of a tug boat fog horn on a loop, and the sound of a generator pitched down.

This would provide me with a multi-canvas sound effect that would sound like something completely alien. I got the idea for this method of layering sound to create an space-like noise from a featurette on Christopher Nolan's '*Dark Knight Rises*' (2012) on YouTube (*Available at: https://www.youtube.com/watch?v=6oywVG_C3pU*). This video deconstructed the complex sound into all its separate components: a growl, a spinning blasé, a buzz flange and a bat moan. The resulting effect was a sound that was completely overwhelming and completely alien.

OPTICAL FX (2)

Pattern

Sugar morphs

But then Tess...

...begins to VIBRATE.



THREE DISTORTIONS IN AFTER EFFECTS
BY SONDUCKFILM

The surface of the tomato soup dances strangely, writhing into peaks.

I put this as an optical effects as I would achieve it through stop motion. I could not achieve this effect in after effects myself so I would need to employ someone who could – that's more money unnecessarily spent.

I struggled to find an inexpensive way to achieve this effect practically, so I looked into how it could be done in after effects. I found a video called '3 Amazing Distortion Techniques For Promos in After Effects'. (*Available at: https://www.youtube.com/watch?v =eN7Ag5jnrSg*). I would apply a similar style of visual distortion to a close-up of Tess's face.

Like with the sugar, I would achieve this effect through stop motion. I would make the soup more viscous with slow setting glue and food colouring. Frame by frame I would photograph the soup moving.

...as the kitchenette

begins to shake.

oncoming traffic.

Headlights loom.
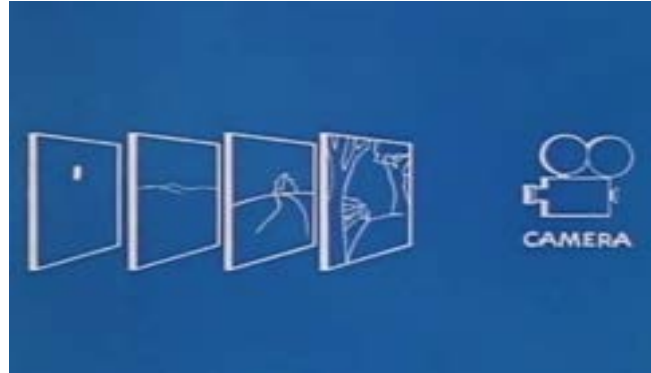


She hears herself

sound like John.

I would execute this as an in-camera effect – having the camera shake, accompanied by actor compliance and sound effects, I think this would look good.

I would achieve the 'oncoming traffic' effect with a green screen. Using multiple layers to achieve depth within the frame – adding realism. This is inspired from Walt Disney's technique of 'Multi Canvas Plains' that allowed objects at different depths within the frame to move at different speeds as a character moved, as we see in real life (Things further away move slower than those that are closer).

I would use actual lights shining through rain for the headlights and paste them as a layer in adobe after effects.

This voice swap technique could be achieved through a simple voice over in time with the actor on screen mouthing the words.

Jill SWERVES off the road towards the tree...

...but the tree electrifies...

...and disappears.

...and sees a tree in the middle of the floor SPARKLING with electricity, leaves floating around. John is stunned. He stares at the tree, a faint DRONING through his headphones.

To get the tree to electrify, I would add an overlay layer into Adobe After Effects – again, multiple layers at different depths to add 3-dimensionality.

To get the tree to disappear I would use a scale model, similarly to how scale model cars were used in 'Turning Tide'. I would only focus on the trunk of the tree in case the model didn't match the full sized tree I used in previous shots.

To get the tree to appear in the office, I would use the same technique with a scale model. It worked so effectively in 'Turning Tide' I would want to try it in my production of this film.

Moving on to scheduling and budgeting this film, I opened the stripboard section of *Studio Binder*. Again, I preferred the layout of this compared with *Gorilla*. It was less confusing for a beginner and the tools within the software were clearly labelled.

My process of ordering scenes was simple and was just a matter of playing with the combinations to find the most time (and therefore cost) effective way to shoot.

I would prioritise outdoor shoots in case the weather was not agreeable; I would have my indoor locations as backup so no time is wasted.

I would shoot around what scenes actors were needed for so I would not have to pay them to wait around for their scene to be shot.

This time, wherever possible I would shoot the scenes in order to keep continuity for the actors.



| 1 | EXT | CAMPUS<br>STAFF and STUDENTS scurry back and forth as RAIN falls from the m... | DAY | 7 |
| 2 | EXT | UNDERPASS<br>TESS (18) walks through an underpass. She looks pale and tired as... | DAY | 2 7 |
| 3 | EXT | FALMER HOUSE COURTYARD<br>PROFESSOR TIMOTHY BOOR (40s) waits at the edge of the quad shelte... | DAY | 2 5 |
| 4 | EXT | CAMPUS BUILDING<br>Tess follows Professor Boor as he leads them around the back of a... | DAY | 2 5 |
| 5A | INT | WAREHOUSE<br>Grimy walls. Packing crates half visible amongst the shadows. A p... | DAY | 2 4 5 |
| 5B | INT | WAREHOUSE<br>Faith enters. Professor Boor looks up from a computer. | DAY | 2 4 5 |

I would shoot scenes consecutively in the same location so that money was not wasted on hiring a location for multiple days and on transport between locations.

Determining the budget for the film was slightly more complicated and required research into how much the components of the film would cost before adding them up. For this task, I was told to assume I was not a student and therefore I would not get equipment or hiring locations for free:

**BASE FILMING FEES**

Photography/Filming Fee Structure:

|  | Still Photography | Video/Film |
|---|---|---|
| Agreement Fee | $500 | $500 |
| Half Day (Up to 6 Hours) | $500 | $1,000 |
| Full Day (6 to 12 hours) | $1,000 | $2,500 |
| Overtime (Over 12 hours) | $250 per hour | $500 per hour |

To shoot at the university for the day and a half I would need (basing my pricing off an American university), plus agreement fee.

- £3089.64



To Hire all the necessary equipment, (Camera, lenses and sound) for 2 days.

- £700

animation that's at least a days work whicj would start at 300+vat.

Cost of visual and optical effects, based on a quote I received from an effects artist.

- £360

To pay actors a living wage according to the freelance average hire rate. 6 main characters plus background actors.

- £1050

**Zsolt V.**
Sound recordist and designer
£15 / hr

**Sam S.**
Video Editor, Director and Cinematographer
£30 / hr

Combined crew cost, including gardeners for handling greenery. (Cinematographer £30 per hour) (Sound recordist £15 per hour). Hired from 'upwork.com' a freelance database.

- £905

Collecting tin x3 - £1.20
Santa hats x8 - £8.95
Headset - £8
Pen – free
Clipboard - £2
Crates x10 - £20
Screens - £30
Tinsel - £1
Lab coat x2 – £22.98
Mug - £2

Chalk board - £15.35
Chalk - £0.13
Phone (faulty) - £9
Model tree - £28.20
Lights - £2.30
Bag – £12.99
Tea set - £7.50
Sugar - £0.90
Headphones - £6
Soup - £1

Microwave - £30

Opodo
Out of hours fee ⓘ
Enhanced cleaning ⓘ
£426
**£79**
Total
View Deal

Combined props, including the cost of renting a car but excluding wardrobe as I would ask the actors to provide their own clothes (Except lab coats).

- £288.50

**Day Anytime Price**

£12.70

Cost of transportation to and between locations by train for Tess. Transport to set for the other actors, assuming the cost of a day travel card.

- £101.60

TOTAL: £6494.74

And this is excluding the cost of catering, petrol and utility expenses!

<u>HOWEVER</u>

As a student, I would get away with not having to pay to shoot on location, I could use student actors and I have access to the equipment stores cost free. I also own a car (as well as other props such as headphones and a phone) and I have friends I could use as crew.

I therefore predict that I could shoot this film for a total of **£663.58**.

This exercise has given me valuable experience in researching a budget, and finding the cheapest way to execute a scene whilst still retaining a level of production value.

I have learnt:

- I am lucky to have access to equipment stores free of charge (equipment is more than I had anticipated).

- I need to be wary of hidden costs. For example, if I hire actors, I will also be paying for their transport and food.

- The budget would be crucial to the success of "*The Quantum Protocol*" and as such, It would probably determine the fate of my film too. I should therefore focus my efforts on fundraising from here on out.

In the end I scheduled the script to be shot over two full days. In hind sight, this was perhaps a little optimistic, however, if we started early and finished late, it was doable – especially as many of the scenes are inside so we could shoot at any time of the day.

If I could change one more thing about my scheduling process, I would flip the days of shooting round (day 1 is actually shot on day 2/day 2 shot on day 1). This is because I remembered week 2's reading, '*Budgeting and Scheduling: Sundance Producers Lab*' that suggested shooting a night scene before a day off to allow actors to recover. My night shoot however, was scheduled for the evening before another full day of shooting. This seemed illogical.

Overall, this mock scheduling and budgeting process was really valuable. While I'm not sure if I got it 100% right, it was my first attempt at such a process. When it comes to scheduling my own film, I will be able to help our producer Milly finalize the budget as a result of the experience I have gained here.

I have attached the full script and breakdown after this process book, In case you would like to sift through any of the other decisions I made. However, The most important ones have been covered in the preceding pages.

# VIDEO PITCH

To encourage people to donate on our Kickstarter page, I scheduled a date with the team where we would shoot our video pitch.

This would be a great first test to see how the group operated as a team, and would help me assess how each person responded to styles of direction.

My first decision as the Director was that I wanted Milly to pitch the film along side me.

- It would represent how our crew is 50% male and 50% female, (A factor I am passionate about within the industry).

- It would create separation within the video instead of just having one voice. It would help retain audience engagement.

My second task was to write a script. Although Adrian recommended to avoid using a script, as it will make for a robotic delivery, I wanted this video pitch to be precise and to the point with no waffle between the key points.

I used my pitch template from week two and fleshed out the bullet points into sentences.

## Pitch Script

My names Oliver

My names Milly
And we are in the process of creating a groundbreaking short fiction film that we hope will be very successful at the film festival circuit.

This film follows a man trying to find his place in the world.
This man is ill.
He is a paedophile who has never and will never act upon his urges because he knows it is wrong.
This film will follow his attempt to seek help and rid himself of his urges. He struggles to find help because society view him as vermin.

This tragic drama will ask some very challenging questions.
- If he is a paedophile, but doesn't act upon it because he couldn't dare hurt a child, is he a bad person?
- Should he be judged on his thoughts, or his actions?
And ultimately
- Does this character disgust you? Or do you pity him?

Now there's no right answer, you'll have to decide for yourself when you see the film... BUT
This film will push boundaries.. and sometimes that's what cinema has to do.

I'd like to clarify that this film will not be shedding paedophilia in a positive light, there will be no seediness or uncomfortable scenes towards children, his paedophilia will be represented through his active avoidance of children.
Representing a controversial such as this is not the same as condoning it.

We are raising money to fund this film.
- We want to pay actors a living wage, especially during the corona virus pandemic when artists are struggling to stay afloat.
- We want to dress our sets for a more immersive believable experience.
- We need makeup artists who can amplify our characters struggle
- And we need to be able to travel between locations.

In return for your backing you will receive a credit as a producer for the film, alongside other perks depending on how much you are able to generously donate. These perks will be available to view on our Kickstarter page.

This is an incredibly emotional piece and I truly believe it has the potential to be something special.
Hopefully it will stay with its audience after they've watched it and make them consider a debate they never have before.

Thank you in advance for your backing.

My inspiration for the aesthetic of this video was based on *Wired's 'Celebs Answer the Web's Most Searched Questions' (Available at:* https://www.youtube.com/watch?v=Q5M4KQ1EU-I&t=319s)

An interview style video shot in front of an infinity wall; Two people answer questions given to them, title cards set the tone of the interview in between segments.



Two-shot to set the question                    Single, close-up on subject to focus on something meaningful

The clean backdrop focuses attention on the subjects, and by extension, what is being said. It's also an easy way to express professionalism, the same professionalism that we want investors to know we can produce for our final film.

The minimal editing is not noticeable and doesn't distract us from what is being said.

**I booked the camera and sound equipment we needed as well as the photography studio on campus that has an infinity wall we could use to replicate my desired image.**

Once in the studio, we set up the equipment while Milly familiarized herself with the script.

Sonny would operate the camera, Sophie would record the sound. Unfortunately, Sonny had never used the Sony a7 III and Sophie had never recorded sound before.

To combat this, I gave both of them quick tutorials on how to set up their equipment:



I explained the basics to Sophie: How to record, set the gain, the directionality of the microphone. I then set the microphone up on a C-stand so that she could focus on operating the Marantz without having to worry about holding the boom.



Sonny knew how to operate a camera, he simply needed to be shown the controls of this particular model and where the settings were located within the menus. I also gave him a hand setting up the LEDGO lights, as the DEDO's he was more familiar with would not have been suitable for this particular shoot.



I also tried to use the in-house lights to consistently light the backdrop. However, as these lights are made for photography they produce background hum that was picked up by our microphone. I therefore decided not to use them.

- I gave **Sonny** the place where I thought the camera would be best positioned and I sat in my seat ready to go for takes. I slated each take and regularly requested updates from him to see how it was looking

- I asked **Sophie** to inform me if the sound ever distorted, or if the gain was incorrect during the take. I also asked her to listen back to the sound between takes to check that it was useable.

- **I** delivered my lines as I had envisioned, watching them back on camera to ensure they came across as I intended.

- **Milly** was slightly camera shy, she needed guidance on where she should add pauses or inflection into her delivery for dramatic effect. My main focus for directing her was towards her vocal pace. She tended to rush through her lines and stumble on multi-syllable words. To help slow her down, I employed a technique I used in my A-Level drama course at college. I asked her to repeat the line out loud as fast as she could 10 times. I then asked her to deliver the line to the camera at normal speed. This is a phycological trick; She has repeated the line so excessively fast that when she returns to normal speed she delivers the line slower than before to contrast it.

Overall, I was content with what we had captured:

- A strong message was conveyed in an informative yet digestible manor.

- The sound was clear and the gain was set correctly.

- The footage looked high quality and would suggest to investors our film would be the same.



As you can see, our background is not as well lit as the *'Wired'* interview.

How we can improve for next time:

- There were a couple of instances in the line delivery where words are slurred slightly. This could have been corrected.

- Hiss is very prominent within the audio track, we will need to run the audio through a de-hisser.

- The background is not evenly lit, or bright enough. The white backdrop looks grey on camera (The white balance was correct), we should have booked more lights to highlight the white of the infinity curve.



I made the directorial decision to angle the close-up shots with the subjects looking out of frame. This would disrupt the intensity of the direct camera address in the two-shot. I also wanted to keep both subjects in frame during the close-up to emphasise that we are a team; both of us are present the entire time.

# TEAM MEETING #3

In this week's team meeting I read out the first few scenes I had written of my script. They seemed to like where it was heading but agreed with me that some of the narrative events weren't effective in progressing the story.

As we were going into another national lockdown later in the week, we discussed what we would aim to achieve over that period.

- I would continue with the script and look into what scene we would shoot for our 'proof of concept'.
- **Sonny** would continue with his framing research, studying films to see hoe shots were composed.
- **Sophie** would edit our video pitch and start building our Kickstarter page.
- **Milly** would research into approaching private investors.

We also made the decision to push our Kickstarter launch back from the start of December, to mid-January to give us more time to build our page to a high standard.

# FURTHER VIEWING

In 'Sunset Boulevard' (*Billy Wilder, 1950*), we follow a screenwriter who doctors a script for a deluded, forgotten film star who wants the lime light again. As lies are revealed and home truths are spilt, out protagonist is shot three times in the back – killed by the woman he once tried to help.

The use of narration in this film was fascinating, as for large parts of the film, I didn't think that it was necessary at all. For example, there is a scene in which he walks into her bedroom; the narrator describing his thought of the room and what it indicated to him about the person who resided there.

In my opinion, the long take of him entering the room and simply observing it would have sufficed. It was powerful, we understood that he thought his hostess was deluded just from observing where she lived. This to me emphasised the power of a sustained shot – holding it a little too long, unnaturally so – gives us more insight that the character is engaging with something. In this instance the room.

If I were to hold a sustained shot of Michael staring into space, the audience would understand that he's over thinking about whatever has previously happened in the narrative. However, If the same shot was held for just a few seconds, we might assume he didn't care.

This is yet another film that has inspired me - another reason why I plan on using long takes within my film.

There were several things I found really useful about the cinematography reading this week, '*Lighting for cinematography: a practical guide to the art and craft of lighting for the moving image' (2015)*.

If it starts to rain at night, there is no need to stop shooting, just ensure the rain is not backlit and the camera won't pick it up! I would also have to make sure that the actors are covered so that no dampness was visible on there clothes. None of my shoots thus far are located outside at night, but I thought that this was really useful information to know moving forward in an industry where an ability to improvise is key.

Something that I knew I would have to shoot in my film however, is a moving car scene. The diagram on the right clearly illustrates an easy method for shooting a car scene. This section of the reading also explained the troubles one may have with reflections on the windscreen that do not move as the car is. To eradicate this, the reading recommended shooting in a garage where no sky would be reflected onto the windscreen at all.

Mini LED or Kino

F

Rotating Down Light
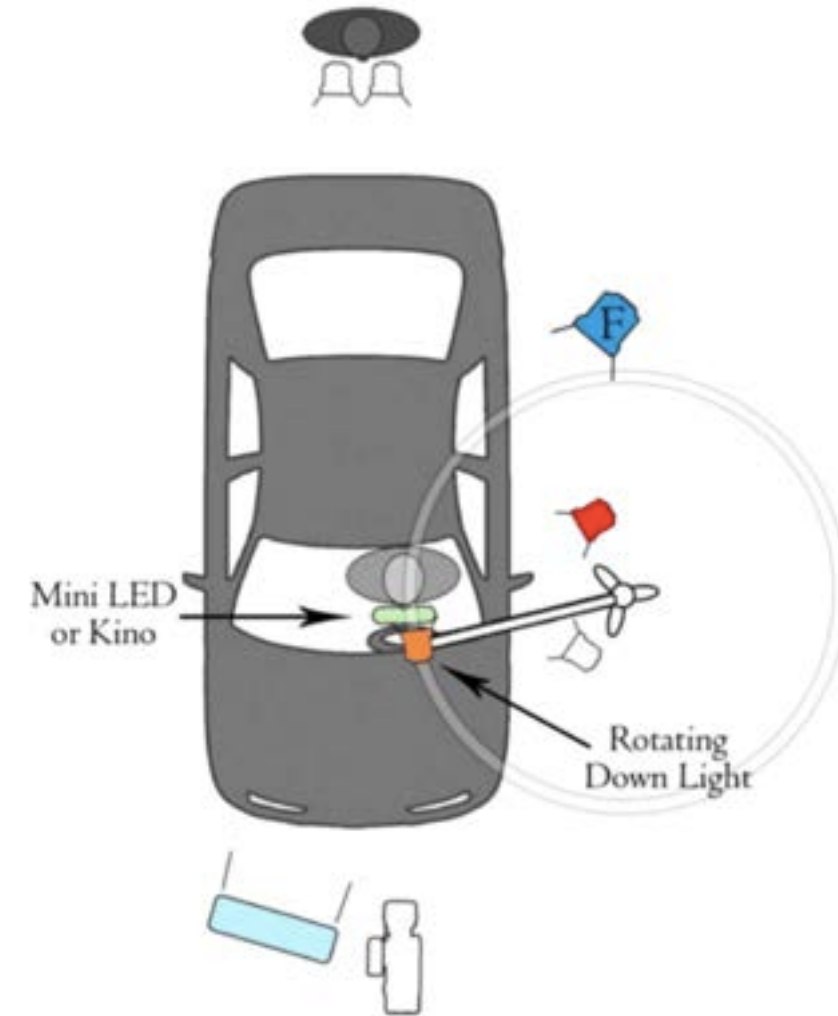
# WEEK SIX: AFTER EFFECTS DEMO 2

In this weeks After Effects demo, we looked at how to create a ghost effect; a ghost rises from a corpse. While I was doubtful over how this would benefit my project, it is always useful knowledge to have.

Following along with the demo, we started by pasting the 'ghost' layer on to the main footage, balancing colours and opacity until it the ghost looked involved in the scene rather than a clip overlayed onto another one. It was mainly a case of timing, ensuring that the clips were in sync with the base layer. At first I was apprehensive, but ultimately the final result looked good - not good enough for me to feel comfortable accepting that I wanted After Effects in my film, but luckily my script didn't really require it.

One application of this effect I did think would be interesting, is if we wanted to create an animated title overlayed onto some footage. In the same way, the text could interact with its surroundings. Although I still felt that this would be nothing but an 'edit flex' having no real impact on the story and at the end of the day the story will always be the most important thing to me.

My strength with my script writing, lies with the ability to understand when I've written something diabolical. This scene for example – In my defence I was just playing with idea's, but just reading it back makes me cringe.



INT. MICHAELS BEDROOM - DAY

A small, clumsily decorated room: Walls plastered with photos of his observations. A half-finished painting lies on the floor among the chaos of brushes and oil paints.

Michael blunders in through the front door and slumps through to his bedroom chair.

As his desktop boots-up, he stares past the screen.

He goes to type. Hesitation, he scrunches his eyes. He types.

His eyes scroll with the page.

INT. CONSULTATION ROOM - DAY

Michael sits in the bare office, a single biological diagram pinned on the wall.

DOCTOR (O.S)
These urges-- how often do they occur?

He shrugs and shakes his head.

DOCTOR (O.S)
You do have urges?

MICHAEL
When I feel them coming it's more--
(beat)
Panic.

The DOCTOR nods and thumbs her chin.

DOCTOR
They can't arrest you just because you ask them to. You haven't offended.

A DOCTOR stares at a computer screen, the keyboard chatters.

DOCTOR
In my professional opinion, your best option is counselling.

Michael winces as he sees the hourly rate of a therapy clinic on the screen.

DOCTOR (CONT'D)
They offer payment plans--

Michael unconvinced...

DOCTOR (CONT'D)
you underestimate just how useful talking to someone can be.

He ponders for a long-minute.

MICHAEL
Does it have to be to a counsellor?

DOCTOR (O.S)
Not necessarily--

Michael fixates on her first words only.

DOCTOR (CONT'D)
(muffled)
Although with something as sensitive as this, I'd be careful. A professional would be obliged to keep your case confidential. That really is a large part of what you'd be paying for.

Michael nods slightly, an idea begins to form.

DOCTOR
And you have never engaged with the urges.

Michael projects a look of disgust.

MICHAEL
Of course not.

DOCTOR
(questioningly)
Consuming images?

Adamant head shake.

MICHAEL
Never. I would never-- COULD never.

The Doctor tilts her MONITOR so Michael can see.

DOCTOR
This particular treatment is very serious and can have devastating side effects. As such, it is reserved for high risk individuals.

A baffled Michael goes to talk but stumbles.

DOCTOR (CONT'D)
(genuine)
I can't admit you. This treatment is available only for guilty offenders.

MICHAEL
You can't just-- do nothing?

DOCTOR (O.S)
I would recommend therapy.

MICHAEL
I don't have money.

Summoning up courage.

MICHAEL (CONT'D)
(Wincing)
Police?

It's a long shot, the Doctor considers this with an elongated exhale.

I won't analyse this scene because I shouldn't imagine it will remain in the script for very long, but essentially, this was my attempt at showing Michael desperately seeking help, and being rejected. The failure of this scene lies with its overtness, it is too on the nose. I needed more subtlety, a more impactful reveal – this scene provided no drama. I did a little research into paedophile recovery clinics in the UK and they don't exist for anyone but offending paedophiles who undergo chemical castration. Private therapy is an option, but of course Michael is not wealthy enough to be able to afford this. This scene presents the dilemma – he has nowhere else he can go, he is therefore forced to confide in his sister. . .

I drafted this next scene at least 10 times. I just couldn't get it right. This is the scene in which Michael confesses to his sister and obviously, she is horrified. Again, the reason I was struggling so much with this scene was because it was too obvious. If Michael has to come out and say, "I'm attracted to children", I have failed. Yet I couldn't think of any other way to do it!

```
EXT. PARK - DAY

Brother and sister stroll along a path. Bare branches fork
overhead.
```

```
DING DONG!

Puzzled, she dries her hands with a TEA TOWEL and wanders to
the front door.

The door swings open. Michael is framed by the entrance.

Sarah greets him with a surprised smile.

                    SARAH
                  (sarcastic)
        Yes?
                    MICHAEL
        Is Ashley home?

She shakes her head.

                    SARAH
        Martin took her to the swings

                    MICHAEL
        Are you busy?

Slight smile, she shakes her head.
```

I tried to construct this scene as a walk – Michael physically asks Sarah to meet with him so he can tell her. This was too staged, too forced – and ultimately it just felt insincere. I couldn't get emotionally involved in the scene because it didn't feel real!

This was genuinely the first time in my life I have not found my way around writers block. I just couldn't for the life of me find a way to progress with this scene. It didn't help that my heart wasn't in it. It wasn't the level of screenwriting I have come to expect from myself – I was truly disappointed with it so far. . .

I had to progress onto the finale, at least with that I had a clear vision of what I wanted.

I wanted to find a way for Sarah to tell Martin about her brother in a subtle way – and since at this point in the narrative, we know Michael is paedophile, I knew it could be implied. I saw a filmmaking technique in 'Better Call Saul' (*Vince Gilligan, 2015*) that showed the Protagonist, 'Jimmy' (*Bob Odenkirk*) getting rejected from a law firm.

```
        Sarah? You okay?

Nothing.

Martin expresses confusion. He rises to his feet slowly and
pads cautiously into the hallway.

Sarah cowers by the door, her crying so violent no sound
escapes.

Martin surges over to her and kneels down to her level.

              MARTIN
        (Trying to stay calm)
    Hey, hey-- What's happened, are you
    okay?

He checks her for injury.

              MARTIN (CONT'D)
    Why don't we get you off the floor.
    Doesn't look very comfy down there.

He helps his wife to her feet and supports her into the next
room. They both sit on a sofa.

Through the doorway, the couple have a verbal exchange. We
cannot hear what is being said.

Martin coaxes the information out of Sarah.

She eventually spills

Martins disbelief.

He glances through the doorway at the NAPPY's and the SNACKS
and the TOYS.

"YOU'RE FUCKING JOKING"

Martin bulges to his feet and storms back through the
doorway.

Sarah races after him.

Martin scoops his car keys.

Sarah grabs his shoulder and pulls him round.
```

1. Hamlin asks to have a private word with Jimmy after he has passed the bar exam.



2. The door shuts. We cannot hear what is being said, but judging by the look on Jimmy's face, it isn't good.



3. Hamlin leaves and says, "But let's re-assess in 6-months". And that's all the information we need to know that Jimmy hasn't been accepted – no need for a big long conversation! I thought this would work well with my script, and so I tried it. To my delight, I felt that it really worked.

For the finale, I knew how I wanted the scene to play out. Martin kills Michael – as simple as that. I was a little stuck on how I would block such a scene, so I took note of more of *Gilligan's* handywork.



Hank approaches.



Jesse is caught of guard as he's punched.



Jesse gives excuses. He's only expecting to get arrested.



He is blown off his feet.



Hank closes in.



Hank kneels over him, beating him.

I structured my scene in a similar fashion:

INT/EXT. MICHAELS HOUSE - DAY

Michael returns from the walk with his sister, his eyes
bloodshot and puffy.

He rummages for his keys and turns the lock.

As he steps inside the door, a car squeals to a halt outside.
He glances over his shoulder and notices it is Martin's car.

Michael turns fully and steps to the door.

Martin shoulders out the car and marches round the vehicle.

Martin approaches.

                    MICHAEL
                  (concerned)
            What are you doing here?

Martin approaches, eyes fixed on the frail boy.

Michael is unsure why.

                    MICHAEL (CONT'D)
            Can I help yo with something?

Martin closes in, heavy rage behind his eyes.

Martin closes in.

                    MICHAEL (CONT'D)
                  (knowingly)
            Woah-- Wait a seco--

Martin raises his fist.

Michael explodes off his feet backwards onto the hardwood.

He holds his broken nose with both hands

Martin kneels over him.

Michael is caught
off guard as he is
punched.

                    MICHAEL
                  (cries out)
            OH CHRIST!

Martin hooks his cheek.

                    MARTIN
            I let you in my house!

Martin drills him again.

                    MARTIN (CONT'D)
            Where my child sleeps!

And again.

                    MARTIN (CONT'D)
            And you're a fucking CHILD MOLESTER!

Again.

                    MARTIN (CONT'D)
                  (gritted teeth)
            I'm doing you a favour.

Martin raises his bloody fist for a finishing blow.

Michaels face is covered in deep wounds. He looks his
attacker in the eye.

                    MICHAEL
                  (whisper)
            Thank you.

Martin considers this, looks away, before confirming his
motive.

He crushes his fist down into Michaels skull.

There is a large CRACK as Michael's body falls limp.

Martin kneels over him. A small puddle of blood grows aside
him as blood flows from Michaels nose and mouth.

People walk past the house with the open door, going about
their day.

Martin kneels over
him and beats him
to death.

Fast paced to
reflect editing.

I added my own
ethics section where
Martin re-considers,
after all he has
known Michael for
years.

This was as far as I had got with my script before we had to present it to the class next week.

Overall, I was not at all satisfied with my work. The descriptions were lazy, the dialogue was sloppy, and it was clear I had no real direction with the narrative. I also felt the build up was too fast. I was not at all convinced that Martin would commit a murder purely from the information he was told.

I would have to work a lot harder on this script to get it in shape for the production.

# FURTHER VIEWING

I was pleased to see one of my favourite filmmakers receive a plug in this weeks recommended viewing. *The Coen Brothers* often team up with cinematographer, *Roger Deakins* and prior to this viewing I had already seen many featurettes detailing their processes together. One of my favourite techniques common in the Coen's films (with *Deakins* behind the camera) is their use of camera placement during a conversation between two characters.

Instead of the classic 'shot-reverse-shot' style, Deakin's is renown for placing the camera inside the conversation, between the two characters for a more immersive experience.

Deakin's also supports the idea that camera placement needs to be motivated – something I definitely agree with. This was touched upon in the other recommended viewing for this week where he talks about his experience shooting 'Blade Runner 2049'. There is no point lighting a scene in a certain way, or shooting it from a certain angle unless you know why you are doing it. It sounds obvious but upon further research (down the YouTube rabbit hole) it became clear that every single shot, even really basic ones, had huge meaning behind the placement.

For example, there is a shot in 'No Country For Old Men' that shows a car with its headlights on in the distance. Deakins frames it so that it looks like a candle in the distance, a candle that would reveal what was about to happen in the darkness.

I found this level of detail incredible and I got straight on to Sonny about how we could implement this intricacy into our film. He suggested that we shoot no shot-reverse-shots at all. That is a very normal way to stage a conversation, and since our character struggles with normal interaction, why would we film it normally? I suggested we place it inside the conversation as *Deakins* does – the camera emphasising how Michael feels his space is invaded during a conversation.

# WEEK SEVEN: SCRIPT READ-THROUGH

I didn't have a complete script to present in this week's workshop. This was a result of the struggle I had formatting the couple of scenes previously mentioned; I was also not convinced with a couple of the scenes I already had, in particular, the consultation scene.

Before I read my script to the class, I asked them to think about how I could go about replacing this scene effectively, as well as how I could connect each of the scenes for a more fluid narrative progression.

| Feedback | How I would respond |
|---|---|
| The reveal of Michael's paedophilia is too sudden and there is not enough hints at it throughout the script to justify the brutal ending. | I want to implement a scene where Michael is directly confronted with a child approaching him on the street (1) |
| We need to see Michael as good person to emphasise our horror at the climax of the film. Could he do something noble, or could it be as simple as him having a normal functioning relationship with his niece? | I really liked the idea of Michael having a normal relationship with his niece. I wanted to pursue this idea that had been presented to me. (2) |
| For the most part, the scenes I had flowed well; the narrative sequence made sense, and we were introduced into each scene at the most appropriate moment. | I was pleased to hear this, although I don't agree with it. I think that the scenes feel disjointed and we are not introduced to narrative points at the correct moments. But to hear that other people didn't share my beliefs was reassuring. |
| There was concern over the final script exceeding the length of 15 minutes. Could I cut this down by cutting non-essential scenes and applying the information we learnt in them elsewhere. | I decided to cut the script down by combining scenes together. I couldn't rush this process, I needed to combine scenes that were compatible, and where themes would not clash. |
| Martin's snap is too fast to be believable – there is not enough motivation behind his actions. | Maybe if I give Michael a functional relationship with his daughter it may cause Martin to be more horrified. The drama could stem from the misunderstanding. Michael is just genuinely a good uncle, Martin mistakes this for seediness. |

Syd Field: potentials

• Act 2 = 50% rather than 33%

• "Plot points" = act breaks

• Mid-point = act break

• Proto-4 act structure

This week there was a lecture given by Jeremy Sheldon. Although it was mainly for masters students, I attended it in the hope I could find some sort inspiration to help me fix my disaster of a screenplay. The lecture was on the '3-act structure', and since I felt structure is what my screenplay lacked, hopefully this would help me.

A useful lesson learnt, was how far through a script certain plot points should arrive at. We were provided with a graph that showed the typical tension line of a 3-act story, and the progression percentage of the narrative that they should come into fruition.

It was interesting to compare my script with this structure – no wonder it felt rushed in place and too slow in others – there was no correlation between the two!



STORY TIME - PLOT TIME

I was given a more detailed template that helped me determine how aspects of a narrative should be ordered.

I was starting to get the idea that I would not be able to tell this story in this way in under 15 minutes. It would be too rushed and that would be a tragedy for a story of this magnitude. I needed to go back to the drawing board.



I emailed Jeremy, thanking him for the talk, I also asked his advice on condensing a story without it seeming rushed. I briefly outlined the plot to him and he emailed back saying he'd love to have a couple of calls to discuss it!

He gave me a fantastic idea of how I could combine the bus stop scene, with the idea of wanting a scene depicting how he is nervous around another child, combined with the suggestion of illustrating how Michael has a functional relationship with his niece (making him likeable and giving Martin reason to kill him).

1) and 2) – I want to implement a scene where Michael is directly confronted with a child approaching him on the street and I combined this with my need to depict him as a good uncle.

Metaphorically predatory

Re-asserts who the prey is

He's clearly very good with his niece, so much so that when it is revealed he is a paedophile, this level of affection will come back to bite him

Katie assumes Michael is the father, so when she finds out he isn't it is clear that attraction is there

---

EXT. PARK - DAY

Michael treads cautiously round the back of a climbing frame in an empty play-park.

He moves through the minefield of play things, pausing occasionally as if to listen out for movement.

As he approaches a corner of a play house, ASHLEY, a small blonde girl in a big puffy jacket leaps out from behind the wall.

                    ASHLEY
                  (Screams)
               ROOOAAAARRRR!

Michael, pretending to be petrified, flinches backwards and controls a fall to the ground.

Ashley, overjoyed with the effectiveness of her ambush, rushes her victim while he's down and leaps on top of him.

The two play fight on the hard ground, Michael yells out in 'pain' before retaliating with a tickle attack. Ashley rolls off him giggling. Sarah chuckles from a bench, overlooking the rumble.

Michael climbs to his feet and dusts himself off.

Ashley lies on the floor.

                    MICHAEL
               C'mon, get up.

He lifts Ashley to her feet.

                    MICHAEL (CONT'D)
               What do you wanna go on now?

---

Ashley points to the swings. Michael notices KATIE (25) and her little sister approaching.

Sudden panic.

SOPHIE (11) crashes through the park gate and mounts the swing next to Ashley.

                    KATIE
               Sorry you weren't gonna swing next to
               her were you?

                    MICHAEL
               No, that's fine, just gonna give her a
               push.

                    SOPHIE
                  (sneer)
               A push! You can't swing yourself?

                    KATIE
               Sophie--

                    ASHLEY
               I just don't know when to kick.

                    KATIE
               Well why don't you teach her Sophie?

Sophie is overjoyed with her new responsibility and begins to demonstrate how to kick in time.

Michael watches Ashley fondly.

                    KATIE (CONT'D)
               She yours?

Michael points at Ashley in question, Katie nods

                    MICHAEL
               Oh no, She's my niece.

                    KATIE
                  (about Sarah)
               Oh, so you two?

Michael is confused... He catches on. He goes to clarify--

                    SARAH
               No, I'm his sister--

Sarah as a comic relief character. I need lighter moments to emphasise the dark.

She shoots a jokey wink: Wingman Sarah to the rescue!

Katie notices and smiles at Michael who reeks of embarrassment.

Katie is clearly interested in Michael. The scene dynamic is uncomfortable. The woman fancies him, but Michael is actually interested in the child.

                KATIE
              (nervous)
          She's my sister-- In case you're
          wondering...

                MICHAEL
              (unnatural)
          Oh really.

Awkward silence. The kids continue to swing.

An indication he isn't interested – of course the real reason is because he is attracted to children.

Michael's game is weak, Sarah strolls over to rescue him.

                SARAH
          Listen, Liam's just texted, he needs
          me to drop something to him at the
          site, are you okay to look after Ash?

Sarah providing respite from the uncomfortable awkwardness Michael omits.

As Katie turns back to see his response, Sarah points between the two, mimicking kisses behind her back. Michael nods unenthusiastically.

Katie turns, almost catching her in the act of mockery. Sarah quickly covers herself by scratching her chin.

                SARAH
          Thanks Michael, that's a massive help.

She turns to leave, sneaking a thumbs up at him as she walks away.

I really liked how this scene operated, but it still just felt like a separate narrative to the rest of the film. I just couldn't find any sort of flow through my script. It was getting to the point where it was keeping me up at night. This was the most stuck I had ever been with anything film related – The most challenging script I had ever written! I arranged another meeting with Jeremy for next week in a hope that he could help me find my footing with it all.

# PREVISUALISATION

Unfortunately, we did not have time to cover this in the workshop as we ran out of time. However, I decided to take a look at it on the Canvas page.



Unfortunately, I found that previsualisation software is very expensive, so I found a free demo version of one of the software packages used in the Canvas videos. It was very limited but you could place characters into a 3D space, which is all I really needed in terms of seeing how my shot composition would look.

I had never heard of previsualisation before. It was a similar concept to a storyboard, only we could see how each shot would play out visually. This would prove so useful to me. It would enable me to see how our framing looked in advance so that we didn't need to waste time on set seeing how things looked – which would mean we wouldn't have to pay our actors for standing about unnecessarily.

The videos on Canvas were really useful in showing me the practical application of previsualisation techniques. They explained how the actual filming process doesn't always go exactly as planned in the pre-vis, but its always better to be prepared and not need it than to not prepare at all. They were right.

As we would be spending all of our budget on our actors, I wouldn't want to waste time on set so I looked into finding some software for myself.

During the week, Sophie and I drove into campus to complete the edit of our video pitch.
_(We live together and so this was acceptable during the national lockdown)_

Like before with our poster, I wanted to give Sophie artistic freedom with the edit as I have recognized her talent for vision over the last few projects we have worked together. I gave her an outline to stick to:
- Minimal cuts, we want invisible editing that won't distract from the dialogue. (_Inspired by the 'Wired' video's_)
- Cut out any "um's" and "ah's".
- Put title cards with written questions between sections of dialogue to divide the video up into sections and make the information more concise and digestible instead of one long stream of information.

Over two editing sessions Sophie edited the video. I sat with her working on the script, available for advice if she needed guidance.
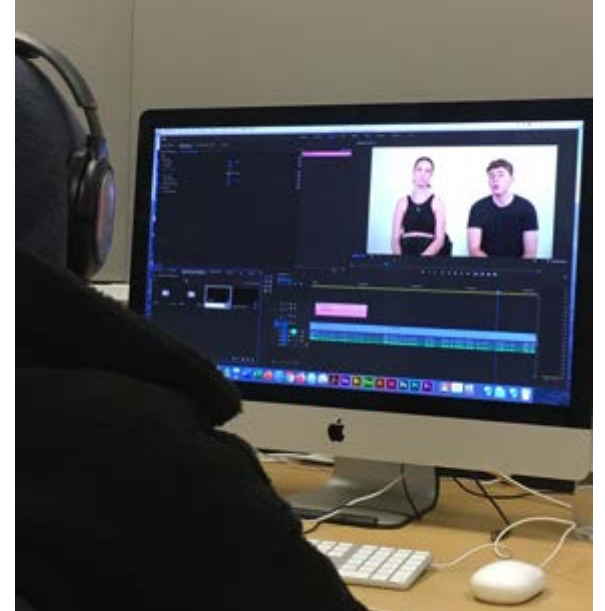
In our third and final editing session we sat together and minutely adjusted the edit until we were both satisfied:
- The name title's that appeared on screen when we introduced ourselves had an animation that wasn't working as intended. I suggested that we apply a simple cut in and fade out, partnered with a popping sound effect. This looked cleaner and suited the aesthetic.
- I spelt checked the title cards and adjusted the length they appear on screen for.
- I mixed the sound as there was great disparity in volume between Milly and I.
- I 'topped and tailed' the audio tracks to avoid clipping.
- We colour graded the timeline, trying to brighten the grade to enhance the white of the backdrop without over exposing the foreground.
- I found a royalty free music score that worked well with the tone of the video. We automated the volume so that it dropped when we spoke our lines. Sophie applied the automation.

# TEAM MEETING #4

Due to the second Covid-19 lockdown, we had to do our meeting over Zoom. We discussed our progression; each team member explained how far they had got with their briefing from the last meeting.

<u>Sonny</u> had watched the films I had suggested with similar themes, and an aesthetic I wanted to aspire for. He came back to me with several idea's for our film, most notably:
- Focus on two-shots over shot-reverse-shots. This is a technique that would portray our character in direct relation to whoever he was talking to. This, after all reflects the motive of the film; Michaels relationship with society and the people around him.
- Instead of using establishing shots, in 'Taxi Driver', (*Martin Scorsese, 1976*) locations are instituted through driving sequences within the taxi. Sonny suggested that we apply the same technique but on foot. This way we could capture the dilapidated, graffiti plastered streets around our protagonist and see the world through his eyes, just as Scorsese had done with his masterpiece.

<u>Milly</u> had budgeted the scenes I was confident would make it into the final draft. Her main query was over what sort of houses we would need for our protagonists.
- She sent me a link to the Air B&B's she had researched for Sarah and Martin's house.
- We established that we would use one of our own bedrooms for Michaels room in his flat as I wanted slightly more affordable looking housing to reflect his income level.



<u>Sophie</u> had completed her edit of our video pitch. After she had implemented my feedback and applied the music, she exported the video.
- The colour grade brightened up our white backdrop.
- The music track was automated and dipped in volume every time we spoke dialogue.
- Question cards were implemented to break up our long sprawling dialog into more digestible sections.

I then assigned tasks to each person so they could progress an element of our production over that week:

Milly: Try and find actors for our mock-up scene - (see below)

Sonny: Continue to watch thematically relevant films and pay attention to how camera movement is used for effect.

Sophie: Subtitle our video pitch to make it more accessible to people hard of hearing.

Aside from these individual tasks, I also outlined another form of promotional material for our Kickstarter campaign.

For our Proof of Concept, I wanted to shoot the bus stop scene to give potential investors an idea of what the final product would look like. Before we got to this point we would need to:
- Find actors to play 'Michael' and 'Katie'.
- Sonny would need to initiate himself with the SF5 camera and the new equipment we now had access to as third year students. If, due to the lockdown, we did not have a practical workshop in the coming weeks with the camera, we would book the equipment out and experiment with it ourselves. (This would be possible, and legal, during the national lockdown as university's would remain open.
- Find a suitable bus stop that was quiet enough to shoot by.
- I would need to finalize that scene in the script for this shoot.

We would shoot the week after lockdown ended on December the 2nd.

# GUEST SPEAKER

This weeks speaker, *Ebele Okoye (Omenka Ulonka)*, was a digital artist who was born in Nigeria but emigrated in 2000 to Germany. Since then she has been leading her own independent productions – she spoke about visual style, expressing how a lot of artists pin down a style recognisable to them. *Omenka* told us how she didn't have an individual style, and that she was so in love with the process of visual exploration that she would never want to stick to just one.

This session was run as a Q and A, which was helpful because we could get responses for personally catered questions. She was asked to talk about her process with a film called '*Legacy of the Rubies*', in particular, the internal debate over whether she should condense her feature length plot into 15 minutes for a company who wanted to buy it. I felt that I could relate to this issue as I was having real difficulty in cutting my own script down to 15 minutes from what I felt could be a feature length narrative.

The way *Omenka* tackled the issue was insightful. She did not condense that narrative, but instead prioritised different themes. As soon as different themes are prioritised, the story changes. This inspired me to reassess what was relevant in my film. Was the film about Michael's mental health and rejection, or was it about him revealing he is attracted to children. I felt it was the latter – so why did I need a build up at all? Why couldn't the whole film be the reveal?

# FURTHER VIEWING

David Lynch's '*Inland Empire*' (*2006*) contained some of the best filmmaking I have seen in a long time – It was masterful. The film followed an actress as she falls in love with her co-star. Their relationship reflects the narrative of the film they are working on, what's more we learn that an attempt to make this film years ago resulted in the murder of the two lead actors.

We could not tell what was real life and what was acting for the film. We would think the couple had just had a romantic moment, only to be yanked from the scene by a director yelling "Cut!" This beautifully reflected the protagonist's confusion over what was real.

The cinematography was equally as fantastic – even though it was shot on what I assume was a potato. But it didn't matter; it was part of the style. The primitive digital grain suited the films unnerving aesthetic. The use of short, ultra wide lenses pushed right into the actor's faces was so incredibly invasive that I was truly uncomfortable throughout. The film impacted me beyond the narrative.

Although I wasn't going for the same tone as *Lynch*, I felt I could apply certain aspects of his film to my own, or rather the opposite. By this, I am referring to the rate of dialogue. In this film characters very much take it in turns to deliver a line. It is obviously stylistic to enhance the uncomfortable viewing of the audience, but it felt very wooden and unnatural.

I wanted the opposite. I wanted realism. In real life people talk over one another, they interrupt each other. I wanted this imperfection in my dialogue – people talking at the same time, apologizing for talking over someone etc. I thought this would add the realism to my film I required for my audience to take the morals of my film into the real world.

Thank you for recommending this film Adrian, I thoroughly enjoyed it.

This weeks reading, '*Film Directing Shot by Shot: Visualizing from Concept to Screen*' *(1991),* presented some really valuable ideas to me, as an aspiring writer and director. There were several reassuring statements within the reading, the most important for my sanity being, "the process of visualization is actually the search for a goal rather than the attainment of one". I was starting to get quite distraught over my vision for the film. I just wasn't sure how I was going to make my concept a reality.

The reading also mentions that for proper visualisation, "making ideas visible before they are put in front of a camera are necessary". This really resonated with me. The screenplay, and what will be represented on screen are two very different things. My problem was that I felt everything was too on the nose – I assumed people would not understand that my protagonist was a paedophile unless I made it obvious - this reading outlined why this was simply not the case. As the director, I have the power to give my writing a completely different meaning through how the actors present the information. I can convey meaning through a silence using just an actors body language.

When thinking about everything I had learned from the guest speakers, most recently *Omenka* who had altered her thematic focus, and what I had learned from viewing the recommended film viewings - contemplating in the shower, scraping my mind for any sort of relief for this screenplay – It all just clicked. A sudden light bulb moment, I could visualise my story.

I was thinking back to my 2$^{nd}$ year project film, '*Truth Tells a Tale*'. It was a similar dynamic. Throughout the film we learnt the main character was a neo-Nazi, the information we needed to understand this was presented through flash backs. This is how I would structure my story this year, It made perfect sense!

# WEEK EIGHT: GROUP SESSION

In this weeks session we asserted where we were along our project timeline and informed Adrian with where we were planning to go with our project next; our proof of concept.

- I was able to converse with him about our projected budget of £600. This was useful to me as he was expecting it to be higher; informing us that typically, projects like this can exceed £1000. We would need to wait until I had a more finalized version of the script to get a more accurate projection.

- We also spoke about our plans for our upcoming 'proof of concept' shoot.



I also had a private word with my group about my plans to completely re-structure the screenplay. I told them about my plans to illustrate all the information we needed to know in order to understand he is a paedophile, through flashbacks. The group really liked my idea, and too my surprise, they weren't put off at all by having to scrap some of their work based off the previous script.

I had my second private session with Jeremy the next day, and I explained a few idea's I had to him, as well as my plans to restructure my screenplay, which he thought was a good idea.

I had been inspired by therapy meeting scenes in 'Fight Club' (*David Fincher, 1999*) and a *Breaking Bad* episode called '*Problem Dog*'. The similarity between these scenes is that the protagonist isn't at the meeting for help with what the meeting is actually for. They are using it as therapy for a different problem that no support group exists for; In *Fight Club*, help for insomnia stimulated delusion and in *Breaking Bad*, help for murdering an innocent person.

I had previously been worried about my script being too on the nose. By having my character pretend he is an alcoholic so that he can talk in metaphors to receive guidance for his urges towards children – I could infer paedophilia by contrasting it with flashback scenes that seem to have duality to them.

Jeremy loved this idea, so much so that he suggested I base the entire narrative around the AA meeting scene.

He also recommended that I changed Martin's name to something not beginning with 'M' to avoid confusion between him and Michael. I changed his name to Liam.

To achieve this, I thought I would start inside the meeting room. For realism, I wanted someone else to be speaking before we get onto Michael to establish where we are. Pip ties in her need to drink with what is assumed to be child abuse in her past – this ties in with the theme of the film, foreshadowing the outcome.

I made the decision to have dialogue over black so that the audience can focus on what is being said rather than blocking it out while they try to figure out where the scene takes place.

I had originally dressed Michael in scruffy clothes. I chose to reverse this decision as it wasn't in line with his orderly nature (I was trying to subvert expectations of what a paedophile is perceived as). I had him dress it in an attempt to show how he doesn't fit in at the AA meeting. Something is suspicious about him being there.

This leads into the idea that people will assume Michael has previously abused a child. This comment about being unable to change the past leads to a contextual misunderstanding over Michaels past.

```
INT. CRYPT - DAY

Over black.

                    PIP
          --And the hardest part is it'll be
          somewhere completely unrelated, having
          a shower or something, then BANG out
          of nowhere.

                    SESSION HOST
          Flashes.

                    PIP
          Only brief moments. I was so young. My
          uncle-- he-- and then I just want a
          drink--

She chokes.

                    SESSION HOST
          Don't force yourself, it'll flow
          through you when you're ready.
               (beat)
          That was some really brave stuff. Can
          I have a big hand for Pip please.

Scattered claps.

MICHAEL, (23) slight build, smart clothing purposefully
dressed down to suit his situation, perches delicately in his
chair as he stares into space.

Next to him sits his sister SARAH (30), there for support.

Around them, a circle of recovering addicts.

                    SESSION HOST
          So the truth is-- we can't change the
          past what's done is done. But does
          that mean we should live there? Of
          course not. Judging our past selves is
          one of the most harmful things we can
          do.
               (beat)
          Michael.

Michael starts upright.

                    SESSION HOST (CONT'D)
          We haven't heard much from you these
```

I was having a standard conversation with my mum (who works as a primary school teacher) and she told be about a horrific event 20 years ago where a caretaker at the school she worked at abused and brutally murdered one of the students. She told it in such a haunting way and it played on my mind for days.

Michael is obviously disgusted by the way he thinks; he would be heartbroken by such a story – the death of a child is a tragedy. If he heard about this story the way I had, it would really impact him. I thought that this would be a great way to display his morality early on in the script and establish he has a conscience, especially towards the abuse of children. I decided to make him tell this story in his AA meeting and then use it to lead into the park scene where we see him having a beautiful relationship with his niece. I am portraying him as a good, morally conscious human.

last few weeks. There anything you
wanna' talk about?

Michael dissects this question.

Long Pause

          MICHAEL
     The other day I read something in the
     news that really upset me.

The session host nods for him to continue.

          MICHAEL (CONT'D)
     There was this school kid. She wanted
     to join some after school club --like
     dancing or something.

The room focus on his words.

          MICHAEL (CONT'D)
     And the teacher who ran it he uh-- he
     asked her to come back to his house so
     he could sign her up to it. She's like--
     7 years old, her parents are really
     poor and have loads of kids, she
     normally walks herself home they're
     not worried.

The room are beginning to understand where this is heading.
They wince.

          MICHAEL (CONT'D)
     She's a 7 year old kid who trusts her
     teacher, so, she goes. She's alone in
     this house with him and he--

Michael can't bring himself to say it. He gesticulates to
imply the wording.

          MICHAEL (CONT'D)
     --And then he slit her throat. Her
     body was found the next morning dumped
     in a wheelie bin outside the school.

People shake their heads/look through their fingers/stare at
the floor.

          MICHAEL (CONT'D)
     He doesn't turn up to work that
     morning. They figure something must be

up so the police search his house.

Michael is struggling now.

          MICHAEL (CONT'D)
     And they found her finger prints
     leading up the wall on the stairs
     where she'd tried to stop him from
     dragging her up there.

The room is silent. They are shocked by Michael, shocked by
his story. The Session Host finds his bearings.

          SESSION HOST
     How do you feel about what he did.
     What does it make you think?

Michael looks up from the floor.

          MICHAEL
     That there is such impossible evil in
     this world-- you wouldn't believe.

Long pause while people digest this.

          CHARLOTTE
     How the fuck could someone do that?

The room agree.

          SESSION HOST
     Michael's right. There's a lot of bad
     people out there. But look at all the
     good there is too-- This group for
     instance. We're all here for each
     other.
          (beat)
     Here for you, Michael. Why do you
     think this had been bothering so much?
     You got kids?

Michael shakes his head.

          MICHAEL
     A niece.

The Session Host points at Sarah in question. Michael nods.

          SESSION HOST
     Sarah right? Michael's room mate--?

          SARAH
     Sister.

          SESSION HOST
     Right, yes sorry I did know that.

          SARAH
     He lives with me though-- and my
     husband and daughter-- Ashley.
          (about Michael)
     He's very close with her.

The park scene written
earlier goes here. . .

# GUEST SPEAKER

This week's lecture was given by *Jeremiah Ambrose*, an interactive media practitioner and lecturer at UCA Farnham. He talked to us about interactive film, showing us some of his experimental work – we were also informed about various companies that make this kind of work possible such as 'Oculus' as well as his experience and tribulations legally with these companies.

The talk was interesting from an educational standpoint. I can't necessarily say I found anything I could apply to my own work, but I found he sections about 360-degree camera work useful as a lot of contemporary advertising (particularly now everything is online as a result of Covid-19) immerses the viewer with 360 design – using technology commercially pioneered by Samsung. Property, automobile and clothing retail etc.

Jeremiah also talked about his aim with his work as "trying to change how we interact with screens", moving from the passive viewer to an active participant. Recent examples that I can think of that employ this mentality is the 'Black Mirror' film *Bandersnatch*. It was an insightful lecture.

# FURTHER VIEWING

'Shadow Of The Vampire' (*E. Elias Merhige, 2000*) is another 'behind the scenes' type film depicting the production process of *Nosferatu*, the classic vampire picture. While the film making was fantastic, It was actually a directing technique shown within the narrative that I found interesting. Now, I don't know if this is a genuine technique used by directors, but I assume the scene must be based off some truth; The director (*John Malkovich*) talks an actor through their reaction process as they are rolling.

"Look at your host. Do you think he might have been the stranger who drove you to the castle?" It was directions such as this that allowed the actor to hear their inner dialogue so they could react accordingly. It gave a great amount of context to a dialog-less scene.

I thought this was such an interesting method and seeing as my film has multiple moments of character reflection, I thought I could employ the same technique in my film.

For example, when Michael is asked if there is anything he wants to talk about, he has a long moment of consideration. When we are rolling, I could tell the actor his inner dialogue, his inner process leading up to the moment he gives an answer.

▪ "Is he asking this question because he knows something"

▪ "No, he just wants to see how I'm doing"

▪ "Drink isn't the problem"

While these are just some of the first directions that come to mind, and I will flesh them out more nearer the shoot prep – You get the idea. This technique allows the actor to externalize their monologue, allowing for more dramatic moments of pause.
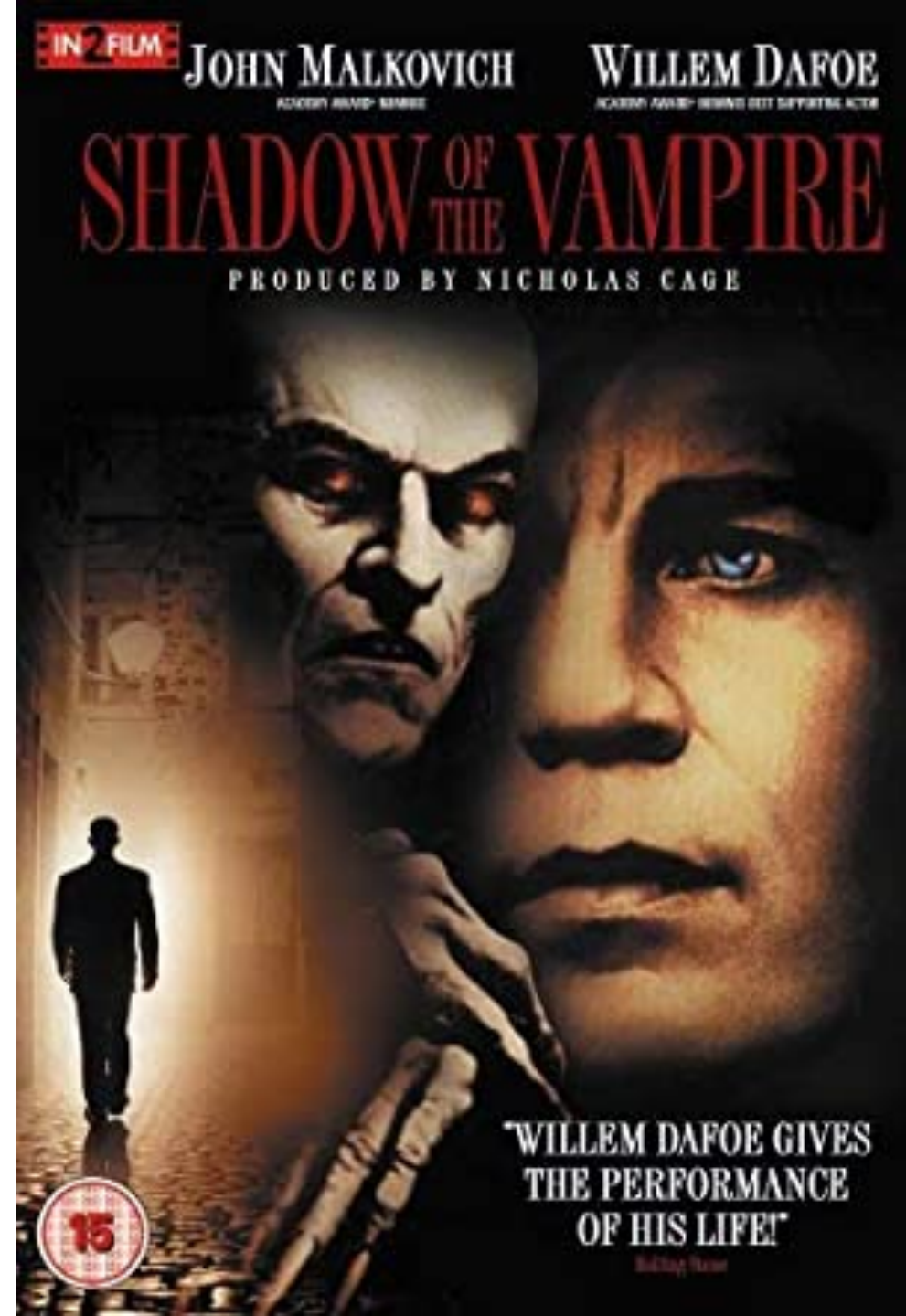
# WEEK NINE: GIMBLE TUTORIAL
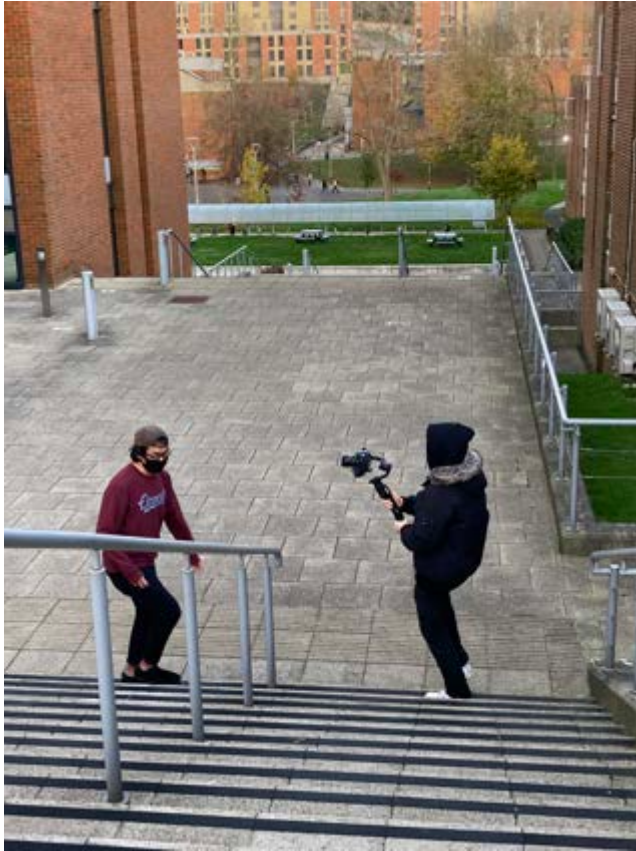


In this week's session we went on campus to work practically with a gimble. It was fantastic to get hands on experience with a motorized stabiliser. While I planned on using a dolly for the actual film, I wanted to use the gimble on our planned upcoming location recce. The purpose of this would be to see how each location would look on camera, whilst simultaneously obtaining footage that we could use on our Kickstarter.

I was inspired by the film 'La La Land' (*Damien Chazelle, 2016*) that used its cinematic locations in LA to sell the film, and as you can see, the locations themselves have inspired a cult following.
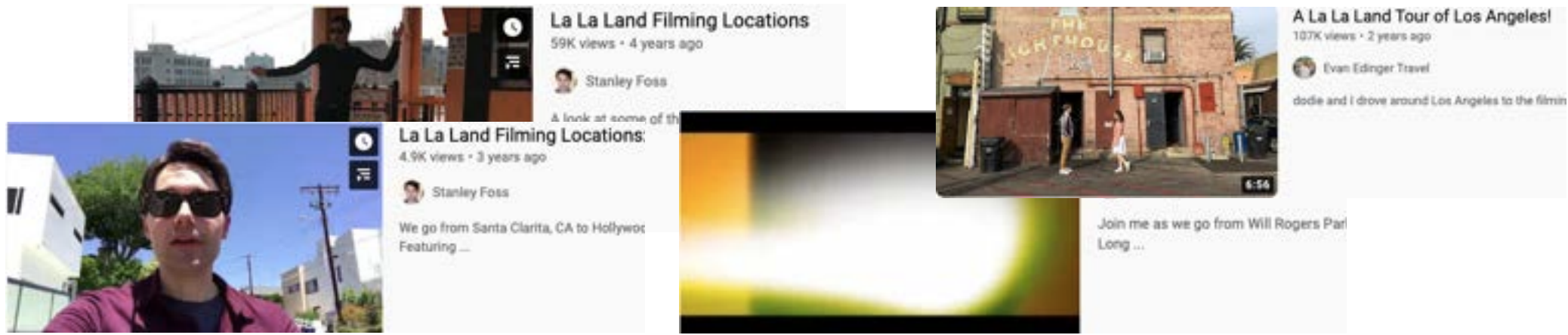


So later in the week, I booked out the Ronin-S and drove around Brighton in search of some of the locations we would need for the final film.

- AA meeting room.
- Church (external of the meeting room).
- Play park
- House external
- Bus stop

I would attempt to create a cinematic showcase of these locations – attempting to establish the tone of our final film with these fluid motion shots that would glide seamlessly between locations. I thought this would help us obtain more funding on our Kickstarter Page.

Setting up the gimble, a process of trial and error.


Sonny explaining how he thought we should approach framing this scene.


Assessing how the camera had room to move in the AA meeting room.


Scouting establishing shot locations for the AA meetings.


Playing with the idea of using a dolly for our promo shoot next week

I have mixed feeling regarding the success of the shoot/recce. On the one hand, it was useful to assess the useability of locations we required, visualising how I could block the actors, how the camera could move and ultimately how we could construct the scene. However, as aforementioned, I was hoping to get some footage for our Kickstarter page of the locations. Unfortunately, I was not satisfied with the quality of our footage and I felt that it did not reflect the level of competency we had and that I wanted to convey to potential investors, as such, I scrapped the idea of of posting this on our Kickstarter.

Fundamentally, I think the failure of my initial vision lied with my lack of preparation. I had no shot-list or mood board – I had no sort of written plan - no wonder then that the shoot was not a success. This process of failure illustrated to me just how important a simple outline would have been and how even a film with no narrative, just a compilation of shots, still needs to be properly prepared for. I would not make this same mistake with our upcoming 'proof of concept' shoot. For this, I would ensure that we had:

- Shot List

- Call Sheet

- Scene Schedule

For our upcoming shoot, I decided that we would shoot the bus stop scene (which has now been cut but I thought it was a good representation of how we planned to represent paedophilia); a conversation between Michael and a girl who was attracted to him. I felt that this thematically 'lighter' scene carried the key themes of my narrative without bringing potential investors down with a depressing topic. Along side our video pitch, I felt this was the correct choice.

## Shot List

I conferred with Sonny over our need for a detailed shot list that would enable our efficient navigation of the shoot order. I wanted to avoid the traditional shot-reverse-shot format. Instead I wanted to use a two-shot of the characters, contrasted with singles. Used to reflect the narrative, the two-shot would be used to illustrate the pair connecting, the singles to emphasise their separation. This was inspired by *Manchester By The Sea* that I mentioned earlier.

## Call Sheet

I asked Milly to construct a short call sheet to ensure everyone involved knew when an where everything was happening

## Scene Schedule

I worked with Milly to construct a schedule, this included timings of picking up equipment, actors and arriving on set. As the scene was set outside, we would have to work fast to shoot the scene before we ran out of light. This would be a challenge as sunset was due at around 4pm and it would start getting dark at around 3. Therefore, we would have to stick to this schedule religiously if we were to finish in time.

# SCHEDULE

I helped Milly with the timings of this schedule but she created it herself alongside the safety sheet – the only real hazard being traffic.

Milly talked me through it all and we printed off a copy for the whole team.



| TIME | TASK | CREW ASSISTANCE | NOTES |
|---|---|---|---|
| 1100 | GEORGIA TO BE PICKED UP | Ollie and Sophie | Masks will be warn in the car. Traffic may change this but Sophie will let you know or any timing updates. |
| 1120 | TOM O REILLY TO BE PICKED UP | Ollie and Sophie | Masks will be warn in the car. Traffic may change this but Sophie will let you know or any timing updates. |
| 1130 | ARRIVE ON SET | All crew | |
| 1130-1145 | LOOKING OVER SCRIPT/ DIRECTOR QUESTIONS | All crew | Scripts provided on set |
| 1145-1230 | EXT/ DAY SHOOT | All crew | |
| 1230- 1300 | LUNCH BREAK | All crew | Lunch provided |
| 1300- END CALL | EXT/ DAY SHOOT | All crew | |

| TIME | SCENE | TASK | LOCATION | PROPS | NOTES |
|---|---|---|---|---|---|
| SHOOT DAY 1 | // | FRIDAY 4TH DECEMBER 2020 | // | // | // |
| 9:15 | // | PICK UP SONNY AND MILLY | Milly- 4 Hollingdean Road, BN2 4AA  Sonny- 51 Islingword Street BN2 9US | Novel, backpack | To bring: Milly- Novel Sonny- Backpack Ollie and Sophie- Cast lunch |
| 10:30 | // | COLLECT EQUIPMENT | On campus | | |

| TIME | SCENE | TASK | LOCATION | PROPS | NOTES |
|---|---|---|---|---|---|
| 10:30 | | ARRIVE ON SET | Haig avenue bus stop | | Milly and Sonny to stay at set. Set up equipment |
| 1100 | | PICK UP GEORGIA | 244 Old Shoreham Road, Hove BN3 7EG | // | Ollie and Sophie. |
| 1120 | | PICK UP TOM | 6 Shanklin Road BN2 3LQ | | Ollie and Sophie. |
| 1130 | | ARRIVE ON SET | Haig avenue bus stop | // | All cast/ crew (call time for tom mcindle). Dress appropriately |
| 1100-1115 | // | LOOKING OVER SCRIPT/ DIRECTOR QUESTIONS | Haig avenue bus stop | | |
| 1115- 1200 | ***1 | EXT/ DAY SHOOT | Haig avenue bus stop | Michael Novel and Backpack | Look to shot list |
| 1200-1230 | // | LUNCH BREAK | Haig avenue bus stop | // | Bring your own |
| 1230- END CALL | 1 | EXT/ DAY SHOOT | Haig avenue bus stop | Michael Novel and Backpack | Any additional unfinished shots/ retakes |

****Scene 2 on full script



**CREW**

DIRECTOR: OLIVER GORDON

PRODUCER: MILLY DUTTON- contact (07717583935)

DOP: SONNY LIEBERMAN

CONTINUITY: SOPHIE NORMAN

BOOM OPERATOR: TOM MCRINDLE

**'FLUTTERBY' TEASER SHOOT**

RATCATCHER FILMS

**CAST**

MICHAEL: TOM O REILLY

KATIE: GEORGIA WINSTANLEY

DATE: FRIDAY, 4TH DECEMBER

LOCATION: HAIG AVENUE BUS STOP, 96 HAWKHURST ROAD

**ON SET CALL TIME     1130AM**

🟥 **FOR CAST**     🟧 **FOR CREW**

| SCENE | SET AND DESCRIPTION | CHARACTERS | PROPS | NOTES | COSTUME | NOTES |
|---|---|---|---|---|---|---|
| 1 | BUS STOP- EXT./DAY | MICHAEL | 'Lord of the flies' novel | Will be provided | Casual | Dress well for cold weather. If it gets too cold you can have breaks in heated car |
| | | | Backpack | Will be provided | | |
| 1 | BUS STOP- EXT./DAY | KATIE | N/A | | Casual | Dress well for cold weather. If it gets too cold you can have breaks in heated car |

# SHOT-LIST

Sonny was up to speed with the vision of the film. We had been talking about it for weeks and we had discussed hundreds of examples in films such as 'Manchester By The Sea' and 'Taxi Driver' – Long takes and two shots. Minimal editing. I gave him lots of freedom to compose the shot-list. When he was finished we made tiny tweaks together, mainly, reducing the number of shot – we wouldn't need them, I wanted minimal editing.

| Scene | Shot No. | Shot Type | Location | Props | Action |
|---|---|---|---|---|---|
| 4 | 1 | Wide/ Establishing Shot | Bus stop | nib | Camera captures the bus stop on a wide angle. Actress playing Katie is seated on the bus stop bench |
| 4 | 2 | Medium shot | Pavement towards bus top | book and rutsack | Camera centred in the pavement as michael walks by and takes his seat |
| 4 | 3 | Medium shot | Bus stop | nib | Katie looks over at michael and adjusts her hair |
| 4 | 4 | Two Shot/ Medium Shot | Bus stop | nib | Michael comes to sit down |
| 4 | 5 | Extreme close up | Bus stop | book and rutsack | Michael takes a book out of his rutsack |
| 4 | 6 | Shot 5 Zoom Out medium shot | Bus stop | book and rutsack | Camera follows Michael as he brings the book upward in a comfortable position |
| 4 | 7 | Two shot | Bus stop | book and rutsack | Michael unfolds page & sits back to read whilst Katie glances at him |
| 4 | 8 | Close up | Bus stop | book and rutsack | Whilst reading, Michael glances back |
| 4 | 9 | Two shot | Bus stop | book and rutsack | The two characters lock eye contact |
| 4 | 10 | medium shot close up | Bus stop | nib | Cut to Katie "Lord of Flies?" |
| 4 | 11 | Medium shot close up | Bus stop | book and rutsack | Nods in response to Katie |
| 4 | 12 | medium shot close up | Bus stop | nib | Katies continues the conversation |
| 4 | 13 | Two shot | Bus stop | book and rutsack | Widen conversation back to both characters in frame |
| 4 | 14 | close up | Bus stop | book and rutsack | Michael refolds page and closes the book |
| 4 | 15 | two shot | Bus stop | book and rutsack | conversation continues |
| 4 | 16 | close up | Bus stop | nib | Michael rolls eyes mid conversation |
| 4 | 17 | two shot | Bus stop | book and rutsack | conversation continues |
| 4 | 18 | Medium shot | Bus stop | nib | "Dull?" |
| 4 | 19 | medium close up | Bus stop | nib | Michael laughs and nodds in agreement |
| 4 | 20 | two shot | Bus stop | book and rutsack | conversation continues |
| 4 | 21 | Medium shot | Bus stop | book and rutsack | nervous laugh, Jane Eyre: autobiography line |
| 4 | 22 | Medium shot | Bus stop | nib | Katie smirks at Michael |
| 4 | 23 | Two shot | Bus stop | book and rutsack | both character back in frame |
| 4 | 24 | medium close up | Bus stop | nib | Michahel hesistants to Katie's question |
| 4 | 25 | medium close up | Bus stop | nib | Katie awaits an answer |
| 4 | 26 | Medium shot | bus stop to road | nib | Katie looks in the direction of the bus |
| 4 | 27 | Two shot | bus stop | book and rutsack | The two are looking towards the bus and look back at eachother |
| 4 | 28 | medium close up | bus stop | nib | Michael shakes his head in response |
| 4 | 29 | Medium shot | bus stop | nib | Katie gets up from her seat and walks out of frame |
| 4 | 30 | Two shot | bus stop | nib | Katie is stood up close the camera right of the frame in shallow focus. She then turns to Michael (camera deep focuses on |
| 4 | 31 | Medium shot | bus stop | book and rutsack | michael recipricates nervously |
| 4 | 32 | Two shot | bus stop | book and rutsack | Katie waits for Michael to offer his details, Michael shys away awakwardly. |
| 4 | 33 | Two shot | bus stop | book and rutsack | Katie steps to the right out of frame to immitate step abroad bus |
| 4 | 34 | Wide Shot | bus stop | book and rutsack | Camera capture michael in a wide angle to imply his loniliness. The bus drives away in the background. |

# WEEK 10: PROOF OF CONCEPT

As previously mentioned, I wanted to create a 'Proof of Concept' that would make my film easier to sell to potential investors, in the same way as '*Whiplash*' had done. With all our necessary forms completed, the scripts printed and the actors ready – we were ready to shoot.

A note about Covid-19 precautions – Before the shoot, all four of us (Sophie, Milly, Sonny and me) all took a 'Covid test' in preparation for the shoot, they all came back negative. We were prepared to wear masks on set, although, as we were shooting outside I felt that taking proper social distancing precautions with the actors would suffice. We always maintained the 2 metre rule.

We picked up the equipment and arrived on set before the actors so that all the equipment was ready to go when they arrived - we were racing the British weather and the 3 o' clock sunset!

My job as director was to co-ordinate the team I had available to me and to articulate my vision for the scene eloquently enough so that they could capture it. "A good director doesn't even have to pick anything up – they can make a movie with their words". This was a quote from a Quintin Tarantino interview that really inspired me (*Available at: https://www.youtube.com/watch?v=vXGUEjYCybA&t=171s*). Quite simply, my job was to detail my vision to my talented crew.

# FINDING ACTORS

Unfortunately, Milly had struggled to find actors for this promo shoot (through no fault of her own). I therefore tasked myself with finding the male actor to play Michael. I had been to a SUDS (drama society) showcase earlier in the year and had noticed an actor called *Tom*, who visually fit the part and I knew he could act – so I dropped him a message on social media. I explained that the shoot was purposed to raise money for the actual film, so we couldn't pay him. He was absolutely fine with this and was looking forward to gaining experience.

Sophie found our actress 'Georgia' on *Brighton Actors Networking* Facebook page. This proved a problem as the people who ran the page clearly hadn't read their own guidelines set out by them about free labour (It was stated as clearly allowed). Still, a huge fuss was kicked up – unsurprisingly by people who probably struggled to find employment anyway judging by the state of their showreels. For the most part though, people were keen to get involved! I even got some nice backing from actors on the page who agreed we were being treated unfairly!

Hi Tom,
I live with Tom Chester and study film with him as well. I'm looking for an actor for a half day shoot on (most likely) the 4th of December, if you think you might wanna get involved let me know and I'll send you the details about the character. This work would be unpaid but we'd cover the expenses of your travel and lunch; also there is a potential for more acting roles next year that could be payed. The character comes with a bit of a moral dilemma but I'll delve into that further if you think you could be interested. Let me know :)

24 November, 9:03 pm

Hey mate yeah that sounds really interesting, I'm definitely available for the 4th so that's not a problem. I'd love to be a part of

**Gary Owens**
Ollie Gordon you know what Ollie, you're alright son. Don't let these timewasters bring you down. Let me tell you .. no one ever achieved a dream without upsetting a few timewasters

4 w    Like    Reply        1

**Gary Owens**
Ollie Gordon HAHAHA nice one

4 w    Like    Reply

**Gary Owens**
Ruari Barratt did you even READ the thing he said earlier? It was pure brilliance

# DIRECTING THE ACTORS

Georgia had a lot of acting experience - having a musical theatre degree and having featured in several short films. Tom on the other hand, only had stage experience and this showed. He tended to overact, over-gesticulating for an imaginary audience. He was a great actor, I just needed him to dial it down for me. To achieve this I took him aside and did a drama exercise with him that I had learnt in college. I asked him to act out the scene without speaking a word, I then asked him to act without speaking or using his body – until he was only allowed to act using his eyes. This level of constraint forced subtlety, and that was exactly what I was aiming for – the subtext is key!

Generally speaking, Georgia and Tom had a good understanding of the text and anything they were unsure about (such as where inflection was necessary) was taken on board quickly. As I wanted long takes with minimal, invisible editing, I wanted to ensure that the actors could work through the entirety of the scene without having to stop. Previous to this shoot, I had watched a video about rehearsing actors on YouTube, 'How to Shoot a Scene – Rehearsing Actors', (available at: https://www.youtube.com/watch?v=bmbwwLkUa_k) that clearly outlined the process of a rehearsal, and more importantly, the benefits of rehearsing with the actors before recording.

Now of course, If we had been paying the actors I would have done a separate rehearsal session on a different day so that we could arrive on set ready, however, I didn't want to waste another day of their time as they were doing us this favour for free.

Rehearsing it through was a useful process and one that I will definitely ensure we have for the actual film, as it really got the actors up to speed with their roles, ensuring they carried momentum through the scene, rather than delivering line-by-line. It was also helpful to get their take on how the dialog operated, and minute changes were made as a result of their feedback – something that the video I watched had also mentioned.

Disaster! Our initial plan to edit this film using mostly long takes of the two-shot was scrapped when I noticed that the camera reflection was visible in the bus stop's glass. I'm not going to place blame on Sonny here, I was the director and therefore I am ultimately accountable – I just didn't think I'd have to ask him to analyse the frame carefully as that is his one role on set anyway.

Needless to say I was upset, but I knew we could work around this.

I suggested to Sophie that we simply correct this by using only our single shots, and the parts of the two-shot where the reflection wasn't too noticeable. Sophie and I spent hours finding the moments we could use and tuning them in the timeline. It was so frustrating that Sophie couldn't apply any of her researched approach to our edit because of this fatal error. It did teach me one thing though: I need to religiously check for mistakes in the frame before I shout action (I did check his framing, I just didn't think I'd have to look for obvious mistake)

We worked it out fairly quickly, and it didn't take long until we had our rough cut. With my second opinion, Sophie top-and-tailed our footage, tightening it all up so the scene felt seamless. I then applied text at the start, giving context for our scene for investors on our Kickstarter.

Again, I gave Sophie freedom with the colour grade. I wanted a high contrast image, with an added film-grain effect.



This was the result. I was so grateful for Sophie – I really felt she had rescued this project, while it was not as good as it could have been had we noticed the reflection, we had certainly made the best of a bad situation.

After Sophie had achieved picture lock, I created the sound design using sample sound and ambience I had recorded previously for several projects prior to this. Here is what I did:

On-location sound run through a multi-band compressor and de-hisser.

Street ambience (distant traffic and bird song) on loop.
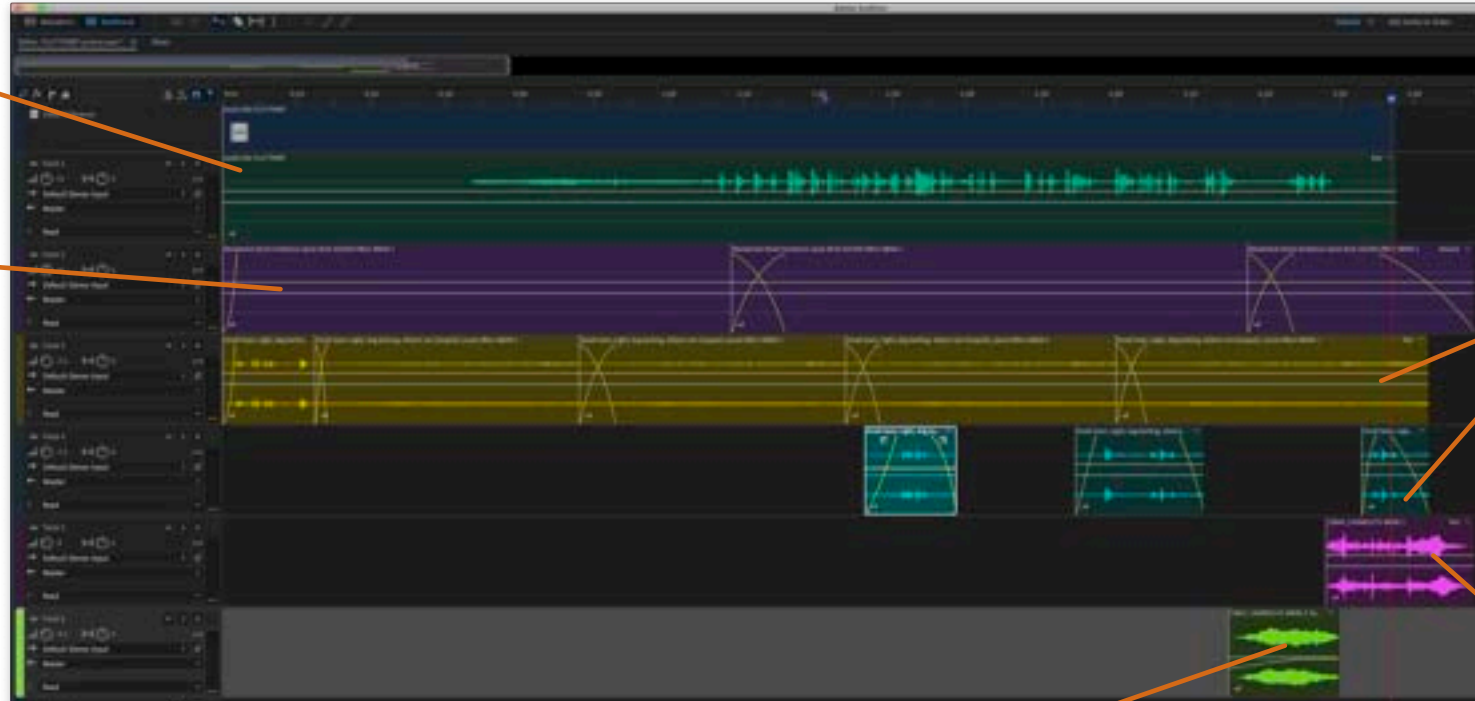
I put in audio of a dog barking to mask audible clipping between audio tracks captured on set. (A technique I learnt in my sound design module).

Audio of my car engine pitched down and the tremolo of the car engine slowed down to emulate a bus.

Sample sound of bus hydraulics and a bus door.

# DOLLY TUTORIAL

I knew I wanted tracking shots within my film, I have written several scenes with camera blocking in mind, as such, I wanted my group to have access to the dolly's in the equipment store – and so I booked a dolly tutorial with Kevin.

We looked at three dolly's: A baseplate that a tripod is connected to, the 'Hague' dolly and the 'Key West' – Learning how to set them up and how to operate them correctly. It took a few attempts before I could pull away and come to a halt smoothly, but eventually I was able to fluidly start and stop the dolly.

All three dolly's had their own pros and cons, so reviewing the 'skillset' of the dolly and applying it to a certain situation would be necessary.

| Wooden Dolly | Key-West | Hague |
|---|---|---|
| No seat for more accurate camera operation. | Mid-weight. | Excessively heavy with no seat. |
| Light-weight. | Has a seat for easier tracking and rack focus for camera operator. | Has a crane/jib arm. |

Aside from being an educational experience, this was great fun and I thoroughly enjoyed experimenting with the equipment. I cannot wait to use these dolly's in my production.
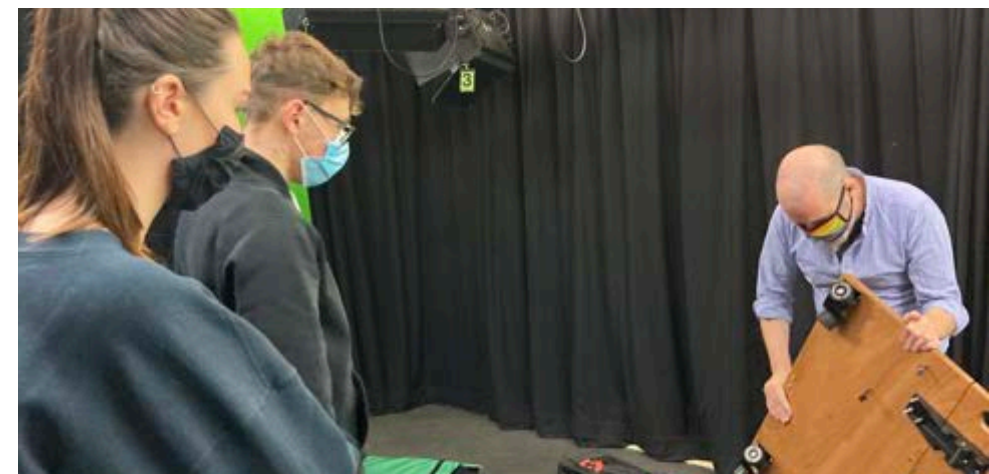
# WEEK 11: APPROACHING THE STARTING LINE

This week was the quietest week I had had since this terms process had started. Feeling I had done a huge amount of research – I was comfortable with the stage we were at with our project. We had successfully created material for our Kickstarter page, a poster, a video pitch and our proof of concept.

I had learnt a huge amount from the guest lectures this term and gained some valuable perspective on the industry I dreamed of working in. The recommended films were all thematically related by their behind the scenes process of making a film and as you have read in the preceding pages, I have learnt a vast library of information about filmmaking as a medium to express.

All that I needed to do before the end of this term was finish my screenplay. . .

. . .and maybe do some research into what watches my characters are going to wear. . . Just for fun ☺

My writing here is employing the 'Kuleshov effect' after I read around the topic, 'The Kuleshov effect: Recreating the classic experiment' (1992).
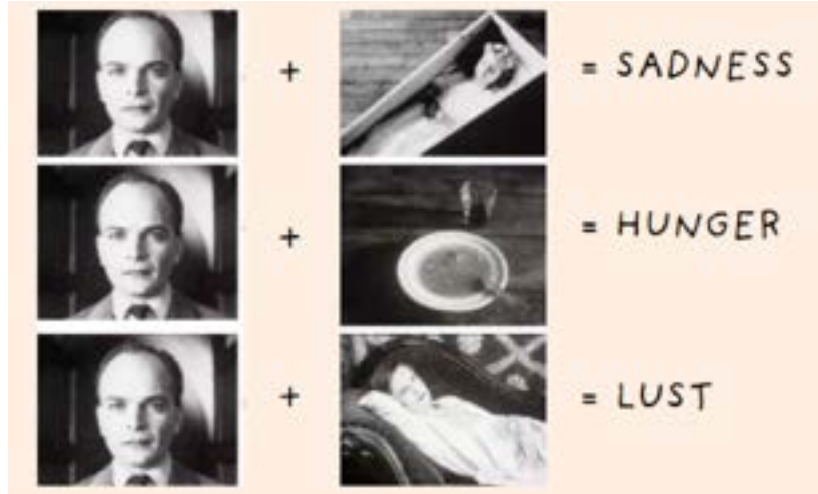


A man's face edited in direct comparison with an object can change the contextual meaning of the sequence.
By showing a close-up of a little girl's hand followed by Michaels face, it implies attraction. This is how I will indicate that he is a paedophile. It has the subtly I have been craving.

I wanted to remove the audiences assumption that Michael could be gay. I was apprehensive about how to achieve this as implying homosexuality – and then he turns out to be a paedophile could come across as insensitive. I spoke to my gay friends and asked them if it was, they assured me that it wasn't. So I posed it as a question.



INT. CRYPT - DAY

SARAH
Oh c'mon it wasn't that bad. I've never seen someone try so hard to not speak to a pretty girl.

The Session Host can sense Michaels embarrassment.

SESSION HOST
(jokingly but stern)
OKAY... I think we're going a little off topic here--

SARAH
--Sorry, what am I like?

He reconsiders.

SESSION HOST
Although... Maybe that's not a bad point. Do you find that your drinking-
(rephrases)
Your urge to drink-- affects your confidence.

Michael struggles to tackle the question.

MICHAEL
I don't--

SESSION HOST
Well let's take the park for instance. An uncomfortable situation, sure--

Guilt floods Sarah's face.

SESSION HOST (CONT'D)
--But it sounds as though it affected you more than it would someone else perhaps...

INSERT: SOPHIE'S HAND GRIPS THE CHAIN SWING.

MICHAEL
I-- Err...

Sensing Michaels awkwardness...

SESSION HOST
Listen, just a thought let's not dwell on it too much.

CHARLOTTE
--Like are you gay?

Michael registers confusion. He shakes his head.

SESSION HOST
I don't think it's the details that matter.

INT. SARAH'S HOUSE - DAY

A bright living room filled with warm LAMPS - family photo's

consume the surface space.

Michael and LIAM (32) sift through PHOTOS on a TABLE. Liam
drinks a beer.

              LIAM
      Yeah, no I see it but why does that
      make it better?

             MICHAEL
      The human eye is drawn to focal points
      positioned in thirds within the frame.
      By placing the subject on those
      points, uhh-- it engages like, a
      cognitive response--

Liam looks lost. Sarah enters, she spots the beer on the
table

             SARAH
      --Are you fucking serious?

Liam looks even more lost.

             SARAH (CONT'D)
      What the fuck is wrong with you?

She grabs the bottle and dunks it in the bin. Liam realises.

             LIAM
       (guilt)
      Mate, I literally just wasn't--

             MICHAEL
      --No, no it's absolutely fine
       (to Sarah)
      Genuinely it's fine it doesn't bother
      me.

             SARAH
       (glaring at Liam)
      Michael, you couldn't help Ash get
      changed into her leotard, there's a
      bit of a tricky zip.

He nods and leaves. From the other room Sarah yells at
Liam...

With this scene, my aim was to play more on the fake alcoholism sub-plot. I find it an interesting dynamic – Michael has to maintain so many lies in order to protect himself.

Liam drinks alcohol in front of Michael who is assumed to be an alcoholic by his family.

This is a nod to Michaels introverted nature – he throws himself into his hobbies to distract himself from his urges.

Sarah is clearly over protective of her brother. This sets up why she would be so torn after finding out he is a paedophile.

Obviously, Sarah has asked him to leave the room so she can shout at her husband – but this is an opportunity to imply Michaels unsupervised alone time with Ashley (with the added controversy of helping her get changed).

INT. CRYPT - DAY

                    SESSION HOST
          That's amazing progress.

Others in the session nod in admiration.

                    SESSION HOST (CONT'D)
          If you can resist the urge when others
          are drinking around you--

                    DAVE
          That's strength Bruvva.

                    SESSION HOST
          Well it sounds to me like you're doing
          a lot better than you were.

INSERT: MICHAEL AMIDST A BREAKDOWN PULLING HIS HAIR.

Michael is blank, a slight quiver.

                    SESSION HOST (CONT'D)
          No?

Long pause. Real consideration

                    MICHAEL
               (coarse)
          Sometimes it's just so lonely.

                    CHARLOTTE
          We're all here for you.

                    MICHAEL
          No--
               (beat)
          The rest of the time.

Sarah places a reassuring hand on his shoulder.

                    MICHAEL (CONT'D)
               (stuttering)
          No. Y-- You don't understand-- I--

                    DAVE
          I get you-- I'm on a dating websites
          bruv. It's not embarrassing,
          everyone's on 'em

The pain and desperation to tell the truth flows through Michael here. This is the point that he accepts he needs to come clean – he cannot hold it in anymore.

Here, the success of Michael's deterioration will lie with the performance of the actor. With a held shot on just his face, we will begin to see his breakdown.

                    CHARLOTTE
            But it sounded like that girl liked
            you the other day so why did you--

                    SESSION HOST
            --Watch the cross talk please.
                (beat)
            Loneliness can be a real killer, a big
            cause of relapse. You've just got to
            remember that your strength... Your
            choice not to drink, invalidates your
            temptation. You don't need anyone,
            you've just convinced yourself you
            can't do it alone.

                    MICHAEL
            So I really want-- a drink, but
            because I know it's wrong, that makes
            it okay?

                    SESSION HOST
            Your understanding of the problem is
            the most important thing. Understand
            that you're a good person.--

                    MICHAEL
            --So as long as I understand it's
            wrong, whatever else happens is
            irrelevant because I'm a great guy!?

                    SESSION HOST
            It's a start. Acceptance--

                    MICHAEL
            --So I've just got to ACCEPT that the
            urges are never going to leave me.
            What a load of SHIT--

                    SESSION HOST
            --Hey, Michael-- I know this is hard,
            but beating yourself up like this
            won't help with anything.

                    MICHAEL
            So I should just pretend like it's all
            good when it's not-- What does that
            even mean!? You're just proving my
            point - The world would be a better
            place without me.

Here, my goal was to indicate the level of Michael's self-hatred and loneliness. A silent sequence that focus purely on the visual distress of the three characters. Now we understand what Michael is up against.

    INT/EXT. CAR - MOVING - DAY

    Liam and Sarah speed round a bend onto a bridge suspended
    over train-tracks. Sarah is tearing her hair out in the
    passenger seat.

                    LIAM
            Fuck me.

    Michael sits on the railing of the bridge.

    The car screeches to a halt, Liam and Sarah jump out.

                    SARAH
            Michael please!

    MONTAGE: NO SOUND

    LIAM COAXES MICHAEL DOWN.

    SARAH MOUTHS "ASHLEY'S WAITING FOR YOU AT HOME"

    MICHAEL IS DOWN, LIAM PUSHES HIM IN FRUSTRATION THEN EMBRACES
    HIM TIGHTLY. SARAH PRAYS.

I then want to play with reaction shots. I want my audience to understand the magnitude of what they have just seen.

    INT. CRYPT - DAY

    The session participants sit, dumbfounded.

    The session host is caught off guard.

```
                    MICHAEL
            (suddenly calm but through tears)
    So the truth is I can't change the
    past-- what's done is done. And with
    urges this strong it's clear I can't
    change the future either. This whole
    thing is about acceptance, you wanna
    ACCEPT something? I didn't flirt with
    that girl because I'm not attracted to
    girls.. Or boys or anything else
    you're thinking of.
            (to Sarah)


    You've never seen me drunk, because
    I've never been drunk. I'm not lonely
    like I want a partner or something--
            (beat)
    I can't tell anyone what's really
    long. No support group exists for that
    - and believe me I've looked. Safety
    is not achievable. There are monsters
    in this world.

Sarah is beginning to understand.

                    MICHAEL (CONT'D)
    You wanna' know the truth, I only come
    to these because only people in pain
    actually listen. The rest of them
    don't care! I hate myself for it.
    There is nothing I can do--
            (to Session Host)
    Do you ACCEPT that?

The Session Host's jaw hangs loose.

Sarah can't believe what she's hearing.

Michael exits.

Black.
```

This is the monologue that tells all. I still don't feel like I have got the dialogue right – I haven't found the balance between clearly conveying he is a paedophile to the group, but not being so overt that it comes across forced. However, I feel as though I have the thematic development spot on – the monologue progresses nicely to the culmination.

I attempted 'coming clean', by having Michael actually confess that he was lying about the alcoholism. I'm not sure whether I am happy with how this is executed. I have concluded that I will take several weeks away from this in order to properly process it, and give myself time to reflect over the mechanics of this scene.

I also aimed to tie in earlier narrative events, such as phrases said by the session host, that are flipped and used for self-degradation.

After this comes the sequence where Liam consoles Sarah and finds out the truth about Michael. The sequence is largely unchanged apart from the ending. Instead of racing out to find Michael and kill him at his own home – he waits for Michael to come to theirs. (I changed it so that Michael lives with them to make it even more apparent that Michael has alone time with Ashley).

```
EXT. BRIDGE - DAY

Michael shuffles onto the bridge. He grips the railing.

A long moment of consideration.

Gradually he crumbles, he's fighting tears now.

Suddenly, anger. He grits his teeth and wipes away tears.

It's no use. there's no point fighting this. He goes to mount

the rail when...

He notices a butterfly. A fucking BUTTERFLY in the middle of
winter, perched on the rail.

He fixates on it. The colours, the A look of re-consideration
washes over him.
```

This scene refers back to the previous scene in which Michael is coaxed down from the bridge. This time he doesn't get that far. He purely leans over the rail. This is enough for us to assume that he is having suicidal thoughts.

The namesake of this production comes into play here as he sees a butterfly that deters him. This will be practically executed in one of three ways.
1. I have been researching 'how to grow your own butterfly sanctuary' – which believe it or not looks really easy.
2. We buy a fake butterfly and don't show it in too much detail – just Michaels reaction shot.
3. We cut the butterfly entirely and just show a moment of reflection from Michael.

The butterfly is his symbol of hope that motivates him to try and mend things.

This last scene is largely unchanged apart from the fact that Michael is returning to make amends with his sister.

EXT. SARAH'S HOUSE - DAY

Michael returns from the bridge, his eyes bloodshot and puffy.

He rummages for his keys and turns the lock.

INT. SARAH'S HOUSE - DAY

Liam is holding Sarah on the sofa, both broken. He hears the door go.

Michael enters the house, closes the door.

                    MICHAEL
          Sarah... I-- Please let me talk to
          you. I love Ash as my niece I would
          never.

Liam approaches, eyes fixed on the frail boy.

                    MICHAEL (CONT'D)
          Is Sarah back yet I--

Liam closes in, heavy rage behind his eyes.

                    MICHAEL (CONT'D)
               (knowingly)
          Woah-- Wait a second--

Liam raises his fist.

Michael explodes off his feet backwards onto the hardwood.

He holds his broken nose with both hands as Liam kneels over him.

                    MICHAEL
               (cries out)
          OH CHRIST!

Liam hooks his cheek.

                    LIAM
          I let you in my house!

Liam drills him again.

                    LIAM (CONT'D)
          Where my child sleeps!

And again.

                    LIAM (CONT'D)
          I know what you are!

Again.

                    LIAM (CONT'D)
               (gritted teeth)
          I'm doing you a favour.

Martin raises his bloody fist for a finishing blow.

Michaels face is covered in deep wounds. He looks his attacker in the eye.

                    MICHAEL
               (whisper)
          Thank you.

Liam considers this, looks away, before confirming his motive.

He crushes his fist down into Michaels skull.

There is a large CRACK as Michael's body falls limp.

Liam kneels over him. A small puddle grows aside them as blood flows from Michaels nose and mouth.

People walk past Sarah's house, going about their day.

                                        CUT TO BLACK.

This is where I have got to with my script this term. To put it shortly – this script is not good enough to be made into the film yet. I am at a point where I am pleased with the structure of the script and that is final, but the technical elements such as descriptions and dialogue are still too rough around the edges for me to feel comfortable proposing this as the shooting script.

This is the draft I will be submitting as It still reflects the level of quality I aim to see in the narrative of the final film, but unfortunately this is not the final draft.

From now until the shoot I will continue to work on the script until it is up to the quality I know it can be. Any changes will be implemented into my process book next term so you can see how I have progressed.

I have enjoyed writing this script, but I would be lying if I told you it was easy. This has been, by far, the most taxing thing I have ever written – a truly difficult script to compose. But after many sleepless nights and 'shoutings at' after blanking my girlfriend while zoned out thinking about how to connect a certain sequence, at least I can now picture the final product. I feel like I have lived and breathed the script for the last 12 weeks, as any maniacal director would.

# WATCH CASTING

As we approach production, I have started looking into costume design. As I don't know that much about clothes, I have asked my group to have a think about our wardrobe requirements, but watches – watches I can do!

Part of the job of the costume department is to provide an actor with a watch that suits the character. This is an aspect of film that I find important because it can add to the three-dimensionality of the character, or detach me from the film as I notice a character from the 80's wearing a modern day watch.

A perfect example of how watch casting should be executed is in *Martin Scorsese's* 'The Wolf of Wall Street'.





*Jordan Belfort* (Leonardo DiCaprio) wears a Tag Heuer Professional 1000. A watch that in the film he claims costs $30 000; It is not solid gold and has a reduced-cost movement which would price this watch at around $3000. This watch reflects the character: deceitful and desperate to show off.

*Donnie Azoff* (Jonah Hill) sports a gold Rolex Cosmogragh Daytona. The more popular Submariner was sold out at the time this film is set so it is clear that the character waltzed into a Rolex store and bought the most expensive watch they had on display. This reflects how the character acts off impulse and does everything in excess without fully understanding, or appreciating what he has.

I wanted accurate watch casting within my film to reflect my characters, and in a small way, make the character more believable.

I researched hundreds of watches, in particular, the reviews of the watches; paying close attention to what sort of person purchased each model. I made these decisions accordingly.



### Michael - Casio: F-91W

- **Inexpensive:** Michael is unemployed.

- **Retro Aesthetic:** typically appeal to educated individuals.

- **Research:** technically speaking, a great value for money buy, Michael would have spent time researching his purchase. This reflects his introverted nature.

- **Time Period Appropriate.**



### Sarah – Santos de Cartier

- **Expensive:** She is able to financially support her unemployed brother.

- **Research:** A desirable brand for someone unacquainted with the watch world combined with quality not normally seen in a fashion watch - She has received advice from her brother.

- **Time Period Appropriate.**



### Liam – Chain Bracelet

- **No Watch:** The character is too impulsive and unorganised to suit a watch.

- **Research:** The chain suits his job as a scaffolder and works as a menacing 'masculine' accessory.

*I would be able to obtain these watches for free from my friends at 'Bark and Jack' watch journalists*

Overall this term was incredibly insightful and I learnt a vast amount about the pre-production process, which has gone from being an unimportant factor in the process, to a priority.

It was gutting that because of Covid-19 we couldn't have in person teachings, Adrian did a great job over zoom but there is something not as intimate about it and I really have struggled with the online learning this term. I tried my best with it and still think I produced some decent work – the poster and the video pitch are fantastic! The proof of concept. . . Not so much, but I still think it is made to a high standard.

The guest speakers were incredibly informative and I have even made a point of following up the lectures by dropping them emails for advice about the professional industry.

The readings were a case of sifting through a lot of pages to find some really useful information – which ultimately was a good use of my time and I absolutely loved the majority of the recommended viewings, particularly *The Player* and *Inland Island* – both very clever films.

My group have been fantastic to work with. I am used to my group literally not doing anything and not turning up – forcing me to carry the project single handed. This year, everyone has shown such passion for the project and their art form. It has made the experience so much more pleasurable and I am so looking forward to getting this project rolling next term! LEAVE US ALONE COVID I WANT TO MAKE MY FILM!

Thank you for reading.

# BIBLIOGRAPHY (NOTE – DOES NOT INCLUDE ANY VIDEO REFERENCES)

- Hellerman, J. (2018) *How to Write and Elevator Pitch*. Available at: https://nofilmschool.com/How-To-Write-Elevator-Pitch

- *New York Film Academy, Student Resources*. Available at: https://www.nyfa.edu/student-resources

- Anderson-Moore, O. (2017) *How to Pitch Your Film: A Step-By-Step Breakdown*. Available at: https://nofilmschool.com/2017/03/how-to-pitch-your-movie-tv-series

- Budgeting and Scheduling: Sundance Producers Lab (No reference provided, available on Canvas at: https://canvas.sussex.ac.uk/courses/14831/pages/week-2-student-pitches-feedback-and-voting?module_item_id=779946)

- Snyder, B. (2005) *Save The Cat*. Michael Wiese Productions.

- Honthaner, E.L. (2010) *The complete film production handbook*. Taylor & Francis.

- Landry, P. (2017) *Scheduling and Budgeting Your Film: A Panic-free Guide*. Taylor & Francis.

- Dinur, E. (2017) *The Filmmaker's Guide to Visual Effects: The Art and Techniques of VFX for Directors, Producers, Editors and Cinematographers*. Taylor & Francis.

- Landau. D (2015) *Lighting For Cinematography,* London: Bloomsbury Academic.

- Katz, S.D. and Katz, S., 1991. *Film directing shot by shot: visualizing from concept to screen*. Gulf Professional Publishing.

- Prince, S. and Hensley, W.E. (1992) 'The Kuleshov effect: Recreating the classic experiment', *Cinema Journal, 31*(2), pp.59-75.

- Mullane, A. (2016). "*Black Mirror season 3 'Shut Up And Dance' review: a particularly nasty hour of television" Digital Spy.*"

- Gilbert, S. (2019). "*'Black Mirror' Is Back 'Shut Up and Dance Is a Horrifying Thriller*". The Atlantic.

- Handlen, Z. (2016). "*No one's watching the watchmen on a so-so Black Mirror*". The A.V. Club.

- New York Film Academy (2018) '*The Art Of The Long Take*' Available at: https://www.nyfa.edu/student-resources/art-long-take/#:~:text=A%20common%20one%20is%20for,the%20setting%20and%20moving%20parts.

# FILMOGRAPHY <span style="font-size:smaller">(NOTE – THIS DOES NOT INCLUDE INTERNET VIDEOS. INTERNET VIDEOS HAVE BEEN PROVIDED WITH IN-TEXT CITATIONS)</span>

- Manchester by the Sea (*Kenneth Lonergan, 2016*)

- Berberian Sound Studio (*Peter Strickland, 2012*)

- Better Call Saul (*Vince Gilligan, 2015-*)

- Breaking Bad (*Vince Gilligan, 2008 - 2013*)

- Close-Up (*Abbas Kiarostami, 1990*)

- Dick Johnson Is Dead (*Kirsten Johnson, 2020*)

- How The Grinch Stole Christmas *(Ron Howard, 2000)*

- Inland Empire (*David Lynch, 2006*)

- Three Billboards Outside Ebbing Missouri *(Martin McDonagh, 2018)*

- Black Mirror: Shut Up and Dance (*James Watkins, 2016*)

- Shadow Of The Vampire (*E. Elias Merhige, 2000*)

- Whiplash (*Justin Hurwitz, 2014*)

- The Dark Knight Rises (*Christopher Nolan, 2012*)

- The Wolf of Wall Street (*Martin Scorsese, 2013*)

- The Silence of the Lambs (*Jonathan Demme, 1991*)

- Turning Tide (*Andrew Muir and David Ross, 2018*)

- Taxi Driver (*Martin Scorsese, 1976*)

- The Player (*Robert Altman, 1992*)

- Touch of Evil (*Orson Wells, 1958*)

- Ford V Ferrari (*James Mangold, 2019*)

- Get Out (*Jordan Peele, 2016*)

- Sunset Boulevard (*Billy Wilder, 1950*)

- La La Land' (*Damien Chazelle*, 2016)

"THE QUANTUM PROTOCOL"

FADE IN:


0A   **BLACK SCREEN**                        0A

We hear CAROL SINGERS singing...

> CAROL SINGERS (V.O.)
> (singing)
> "Hark the herald angels sing,
> 'Glory to the newborn king.'"

TITLE CARD: "THE QUANTUM PROTOCOL".


1   **EXT. CAMPUS – DAY**                      1

STAFF and STUDENTS scurry back and forth as RAIN falls from the mottled sky onto angular campus buildings and walkways.

> CAROL SINGERS (V.O.)
> (singing)
> "Peace on earth and mercy mild,
> God and sinners reconciled."


2   **EXT. UNDERPASS – DAY**                    2

TESS (18) walks through an underpass. She looks pale and tired as CAROL SINGERS dressed in Santa Hats shake their COLLECTING TINS at her and the other PEOPLE passing by.

> CAROL SINGERS
> "Joyful, all ye nations, rise,
> Join the triumph of the
> skies..."


3   **EXT. FALMER HOUSE COURTYARD – DAY**       3

PROFESSOR TIMOTHY BOOR (40s) waits at the edge of the quad sheltering from the rain. Eventually, he sees Tess approach.

> PROFESSOR BOOR
> Miss Albert?

> TESS
> Yes.

> PROFESSOR BOOR

                    Professor Boor. I thought we
                    said ten o'clock?

                            TESS
                    Sorry I'm late. My train was
                    cancelled.

          Professor Boor's jaw tightens.

                            PROFESSOR BOOR
                    Well, if you'll follow me.


4       EXT. CAMPUS BUILDING - DAY                          4

          Tess follows Professor Boor as he leads them around
          the back of a building. He looks round nervously as
          they enter through a loading bay, checking to see no-
          one has seen them.


5A      INT. WAREHOUSE - DAY                                5A

          Grimy walls. Packing crates half visible amongst the
          shadows. A pool of light in the middle where a make-
          shift lab has been set up. Screens IDLE. Drives TICK
          OVER. Tess and Professor Boor enter the light and the
          Professor takes Tess' coat.

                            TESS
                    Err, thank you.

                            PROFESSOR BOOR
                    Please sit here.

          Professor Boor gestures towards a chair in the center
          of the pool of light. Tess sits and takes in the lab
          and the grime and the smattering of Christmas
          decorations.

                            TESS
                    This is the test lab?

          Professor Boor ignores her and picks up a clipboard
          and pen.

                            PROFESSOR BOOR
                    First things first, I need you
                    to sign a consent form. It
                    outlines today's procedure and
                    your willingness to take part.

          He hands Tess the clipboard and pen. She scans the
          top sheet. Her eyes swim with words for a moment.

                            PROFESSOR BOOR
                    Do you have any questions?

                            TESS
                    Err, yes. How does it work?

                    PROFESSOR BOOR
          Our method is to deploy
          electro-audio-visual
          stimulation in concert with
          pharmacologically enhanced
          mindfulness techniques.

Tess glances nervously at the chalk-board filled with
equations and the HUMMING screens twinkling with data
and the Christmas decorations strewn around the lab.

                    PROFESSOR BOOR
          Through a carefully escalated
          application of this combined
          protocol, the target memory is
          encouraged to reach a form of
          quantum superposition in the
          brain.

The Professor picks up a headset from a bench and
approaches.

                    PROFESSOR BOOR
          The brain, after all, is little
          more than a small quantum
          computer. Once we have unlocked
          its code, it should be possible
          to overwrite it and make the
          traumatic memory less painful.

He holds up the headset and fixes her with a smile.

                    PROFESSOR BOOR
          Now...if you would be good
          enough to sign, we can begin.

Tess looks at him for a moment then signs the form.


6    **EXT. CAMPUS BACK ROUTE – DAY**                        6

FAITH (28) hurries through the RAIN along a deserted
walkway.

                    FAITH
               (into phone)
          I just spoke to my dad. There's
          been a change of plan.


7    **EXT. CAMPUS SQUARE – DAY**                            7

CLOSE ON a phone in a man's hand. We follow the
headphone cord upwards...

                    JOHN (O.S.)
          What do you mean a change of
          plan?

                    FAITH (V.O.)

>               My aunt's sick. So he's coming
>               to stay in Brighton instead.

...and upwards till we get to the face of JOHN (late
20s) walking through the RAIN across the campus
square past a large Christmas tree festooned with
lights.

>                    FAITH (V.O.)
>               He invited us to have dinner
>               with him on Friday night.

>                    JOHN
>                 (into headphones mic)
>               I thought you were going to be
>               away. I made plans.


8      EXT. CAMPUS BACK ROUTE - DAY                        8

Faith keeps walking and talking.

>                    FAITH
>               Well un-make them.

>                    JOHN (V.O.)
>               I don't know if I can.

>                    FAITH
>               John, my Dad's flying in from
>               New Zealand. I think you can
>               miss out on a Friday piss up
>               with Dave and Hairy Mike.


9      EXT. CAMPUS BUILDING - DAY                          9

Faith gets to the loading bay.

>                    FAITH
>               Look, I've got to go. I'll call
>               you later.

Faith hangs up and pockets her phone and walks
inside.


5B     INT. WAREHOUSE - DAY                                5B

Faith enters. Professor Boor looks up from a
computer.

>                    PROFESSOR BOOR
>               You're late.

>                    FAITH
>               Yes, I'm s--

>                    PROFESSOR BOOR

> Faith, I don't care. We'll
> discuss it later. Just get on
> with your job.

                    FAITH
> Yes, Professor. Right away.

She puts down her bag, dumps her coat and starts to
work at one of the computers. Professor Boor observes
her for a moment then turns back to his machine.

                    PROFESSOR BOOR
> Are you ready?

                    FAITH
>          (typing)
> Yes, Professor. Severs all
> online and functioning.

                    PROFESSOR BOOR
> Good.

Professor Boor checks devices against data on his
computer.

                    PROFESSOR BOOR
> Prepare to initiate the E-stim
> on my mark.

The Professor TAPS on his keyboard and adjusts dials
on devices. Faith TYPES away. Lights flash. Computers
WHIRR.

                    PROFESSOR BOOR
> Remember to amplify in line
> with the Q readings. She should
> hit her first recollection
> cycle in just a few moments.

Faith continues to work away. We see Tess sitting in
a headset, more than a little nervous.

TESS' POV

Blackness within the MUFFLED CONFINES of the headset.
Moving patterns start to appear and a pulsing DRONING
NOISE starts to fade up slowly.

                                        DISSOLVE TO:


10   INT/EXT. CAR - NIGHT (FLASHBACK)                    10

CHRISTMAS MUSIC on the stereo. Tess and JILL (late
30s) drive along a country road, Jill at the wheel.
RAIN beats down on the windscreen as they drive
through the sodden countryside.

                    TESS

> For Christ's sake, Mum. The
> tests were negative. And you
> shouldn't have been looking
> through my things.

                    JILL
> I'm well aware the tests were
> negative. But why on earth did
> you need to take one in the
> first place?

                    TESS
> I was just making sure.

                    JILL
> Making sure? We've talked about
> this, Tess. Didn't you use
> protection? And what about STIs

                    TESS
> Don't be ridiculous. Oli and I
> are exclusive.

                    JILL
> I'm sure that's what he tells
> you.

                    TESS
> Mum, he loves me.

                    JILL
> I'm sure he tells you that too.

                    TESS
> Christ. What are you like this?

                    JILL
>            (emotions spilling
>            over)
> Why am I like this? Because I
> don't want you to go through
> what I did with you.

Silence. The import of that sits in the air for a
moment.

                    JILL
> I'm sorry. I didn't mean it
> like that.

                    TESS
> Really, because it sounded like
> you meant it.

                    JILL
> Tess, don't be...

The MUSIC and their conversation is interrupted by a
hands-free CALL on the stereo: "UNKNOWN CALLER".

                          JILL
              This must be your grandmother
              seeing where we are. Hold on.
                    (answering call)
              Hello?

The line is bad. GARBLED STATIC fizzes out the car
speakers.

                          JILL
              Sorry I didn't get that. Who's
              this?

She fiddles with the volume but has drifted into
oncoming traffic without realizing. Headlights loom
in the RAIN smeared windscreen. A HORN BLARES.

                          TESS
              Mum, look out...

The car SWERVES off the road and SMASHES into a tree.


5C      INT. WAREHOUSE - DAY                              5C

        Servers HUM and drives WHIIRR in the silence of the
        lab. Tess sits there in the pool of light with the
        headset on. Her eyes closed. Nearby, Professor Boor
        is captivated by the various screens as data columns
        pulse and multiply.

                          PROFESSOR BOOR
              How do the Q-readings look?

        Faith also follows her readings and turns a dial.

                          FAITH
              They're increasing at a rate of
              one over five.

        The Professor continues to work away at his terminal
        as Tess' hands and eyes twitch, muscles flexing and
        tensing.

        TESS POV

        The DRONING continues to PULSE and WOOP in the
        blackness...

        END TESS' POV

        Professor Boor's phone BUZZES. He looks at the screen
        and sees: "SARAH CROFT". He turns back to his
        computer. We see the screen indicate: "VOICEMAIL"...

        ...and then the phone SPARKLES and glows with
        electricity.


11      EXT. OFFICE BLOCK - DAY                           11

A block of offices on a city centre street.

12A   INT. OFFICE KITCHENETTE – DAY                          12A

SHAUNA's (20s) makes tea in a kitchenette adorned
with Christmas tat. Mid spoonful of sugar, her phone
GOES OFF, startling her. Sugar spills on the black
counter. The screen says "JOHN". She puts him on
speaker and puts the phone down.

                    SHAUNA
               Hey, babe.

13    INT. ARTS A STAIRS – DAY                               13

John enters Arts A. As he walk up the stairs...

                    JOHN
                 (into microphone)
               Hey, listen, I can't do Friday.
               Faith's dad is coming to town.

                    SHAUNA (V.O.)
               Since when?

                    JOHN
                 (into microphone)
               Since about two minutes ago.

12B   INT. OFFICE KITCHENETTE – DAY                          12B

Shauna opens a can of soup...

                    SHAUNA
               John, it's my birthday party.
               We've planned this for months.

...pours it in the bowl.

                    SHAUNA
               Tell her you've got a work
               thing you can't get out of or
               something?

She puts the bowl of soup in the microwave.

                    JOHN (V.O.)
               I already told her I was going
               to the pub with Dave and Hairy
               Mike. Not exactly something un-
               cancellable. I can't now
               suddenly have a work thing.
               She's already getting
               suspicious as it is.

                    SHAUNA
               But it's my birthday party.

                    JOHN (V.O.)
          I know.


                    SHAUNA
          I'm getting tired of this.


14    **EXT. ARTS BUILDING STAIRS – DAY**                    14

      John walks between Arts Buildings.

                    SHAUNA (V.O.)
          You always do this.

                    JOHN
               (into microphone)
          I'll make it up to you, I
          promise. We can go away after
          New Year.


12C   **INT. OFFICE KITCHENETTE – DAY**                    12C

      Shauna hits cook on the microwave. The microwave
      WHIRRS into action. She turn her attention back to
      her mug of tea.

                    SHAUNA
               (angrily)
          That's not the point. You never
          listen to me. I've been fed up
          with this situation for a while
          now...

      Behind her, the microwave lights up with an eerie
      purple light and SPARKLES.

                    SHAUNA
          ...but I thought at least we
          could celebrate my birthday
          like a normal couple. Julie's
          coming down and I really want
          her to see us together so she
          can stop with all the snide
          comments.

      A HIGH PITCHED DRONE rises out of the microwave's
      WHIRR.


15    **INT. CORRIDOR – DAY**                    15

      John walks along a corridor festooned with tinsel,
      still carrying his phone by his side.

                    JOHN (O.S.)
          I know, I know.

      A faint CRACKLING. Tiny SPARKS fizz around his phone.

                         JOHN
               Maybe I can sneak away on
               Saturday or something?

John gets to an office door and takes out a key.

                         JOHN
                    (into microphone)
               I just can't get out of dinner
               the night he arrives.


5D    INT. WAREHOUSE - DAY                                    5D

      Tess sits in the pool of light with the headset on.
      Professor Boor and Faith work away at their
      computers. Tess stares out at the lab space in front
      of her.

      TESS' POV

      Blackness. Moving abstract patterns dance in a
      void...

      ...as the DRONING increases and intensifies.

      END TESS' POV


12D   INT. OFFICE KITCHENETTE - DAY                          12D

      Shauna waits by the microwave. The HIGH DRONING is
      getting louder and intensifies.

                         SHAUNA
               Whatever. You work it out.

      Behind her, the spilt sugar on the counter begins to
      form a pattern behind her back. Like the shapes in
      Tess's void.

                         SHAUNA
               But I'm telling you right now,
               I'm done with being second
               choice.

      The sugar morphs and shifts on the counter...

      ...as the HIGH PITCHED DRONE starts to grow and
      intensify.


5E    INT. WAREHOUSE - DAY                                    5E

      Faith and the Professor continue to work away at
      their computers. But then Tess...

      ...begins to VIBRATE. Faith notices.

                         FAITH

>                    Err, Professor...

Professor Boor turns and sees Tess is VIRATING.


**12E  INT. OFFICE KITCHENETTE - DAY**                            **12E**

The HIGHER PITCHED DRONING continues to rise. Shauna
looks through the microwave window. The surface of
the tomato soup dances strangely, writhing into
peaks.

>                    SHAUNA
>          I just think y-

>                    JOHN (V.O.)
>          Hello? You cut out. You still
>          there?


**5F   INT. WAREHOUSE - DAY**                                     **5F**

The VIBRATING intensifies still further. The
Christmas tinsel starts to vibrate with STATIC. The
screens BLITZ with streaming data. Tess shakes
harder. Faith looks worried.

>                    FAITH
>          Is she ok? Shouldn't we--

>                    PROFESSOR BOOR
>          Don't do anything.

Faith and Professor watch Tess for a moment longer.


**12F  INT. OFFICE KITCHENETTE - DAY**                            **12F**

The HIGH PITCHED DRONING continues. Shauna is stunned
at the sight of it. She turns around only to see the
sugar forming patterns on the countertop. Her jaw
drops...

...as the kitchenette begins to shake.

>                    SHAUNA
>               (in John's voice)
>          John, something's happening.

She hears herself sound like John.

>                    SHAUNA
>               (in John's voice)
>          Wait, what the...?


**16A  INT. JOHN'S OFFICE - DAY**                                 **16A**

As John pauses at his office door.

                        JOHN
                   (into microphone, in
                   Shauna's voice)
              Shauna?

He now stops, shocked by what he heard.

                        JOHN
                   (into microphone, in
                   Shauna's voice)
              Shauna?

Same as before. He sounds like Shauna. He looks at
the key in his hand and sees a spark FIZZ between it
and the lock.

                        JOHN
                   (in Shauna's voice)
              Jesus.

He looks around, panicked.

                        JOHN
                   (in Shauna's voice)
              What the fuck is going on?


12G  INT. OFFICE KITCHENETTE - DAY                    12G

     The HIGH PITCHED DRONING continues.

                        SHAUNA
                   (in John's voice)
              I don't know.


5G   INT. WAREHOUSE - DAY                              5G

     TESS' POV

     Patterns float in TESS's DRONING void.

     END TESS' POV

     Tess VIBRATES. Data points and graphs tumble across
     the screen...

     ...as electricity SPARKS through Tess's fingers.

     Professor and Faith look worried.

     CLOSE ON Tess' face as it VIBRATES...


10B  INT/EXT. CAR - NIGHT (FLASHBACK)                 10B

     CHRISTMAS MUSIC on the stereo but we now also hear
     the DRONING WARPING IN AND OUT. Tess and her MOTHER
     drive along a country road. RAIN beats down on the
     windscreen as they drive across the countryside.

                         JILL
             We've talked about this, Tess.
             Didn't you use protection? And
             what about STIs?

                         TESS
             Don't be ridiculous. Oli and I
             are exclusive.

                         JILL
             I'm sure that's what he tells
             you.

                         TESS
             Mum, he loves me.

                         JILL
             I'm sure he tells you that too.

                         TESS
             Christ. What are you like this?

                         JILL
                 (emotions spilling
                 over)
             Why am I like this? Because I
             don't want you to go through
             what I did with you.

The MUSIC and their is interrupted by a hands-free
CALL on the stereo: "UNKNOWN CALLER".

                         JILL
             This must be your grandmother
             seeing where we are. Hold on.

The DRONE warps in and out. The car system CRACKLES.

Jill answers. She hears a BLAST OF CROSS TALK.
Snippets from all the phone conversations we've heard
playing all at once.

5H    INT. WAREHOUSE - DAY                                    5H

      TESS' POV

      Blackness and dancing shapes in Tess's DRONING void.

      END TESS' POV

      Tess sits there in the lab twitching and shaking.

10C   INT. CAR - NIGHT (FLASHBACK)                           10C

      Jill tries to make herself heard.

                         JILL

                         Hello? Sorry I didn't get that.
                         Who's this?

         She drifts into oncoming traffic. Headlights loom.


5I       INT. WAREHOUSE - DAY                                  5I

         TESS' POV

         Blackness and dancing shapes in Tess's DRONING void.

         END TESS' POV

         Tess sits there in the lab twitching and SHAKING.


10D      INT. CAR - NIGHT (FLASHBACK)                          10D

         The DRONE intensifies as do the JUMBLED VOICES.


5J       INT. WAREHOUSE - DAY                                  5J

         Professor and Faith look worried.

         CLOSE ON Tess' vibrating face...


10E      INT. CAR - NIGHT (FLASHBACK)                          10E

         CLOSE ON Tess' vibrating face as she sees the
         headlights...

         ...and the DRONING peaks...

                            TESS
                  Mum, look out...

         Jill SWERVES off the road towards the tree...

         ...but the tree electrifies...

         ...and disappears.

         Jill brings the car to a SKIDDING halt and Jill and
         Tess sit in silence for a moment. They exchange a
         look.


16B      INT. JOHN'S OFFICE - DAY                              16B

         John opens his office door...

         ...and sees a tree in the middle of the floor
         SPARKLING with electricity, leaves floating around.
         John is stunned. He stares at the tree, a faint
         DRONING through his headphones.

**5K   INT. WAREHOUSE – DAY                    5K**

Silence. Stillness. The Professor looks around and
then back to his data screen. Screens IDLE. Servers
and drives TICK OVER discreetly in standby mode.
Christmas decorations add their splash of cheap
colours to the grime of the lab as before. Faith
checks on Tess.

                    FAITH
          Are you ok?

Faith takes off the headset and sees scars like
lightning burns mottling Tess' skin.

                    FAITH
          Christ.

                    PROFESSOR BOOR
          What is it? Wait hold on I'll
          be right there, I just need to
          check my voicemail quickly, I
          suspect this call was
          important...

The Professor puts his phone to his ear to listen to
the voicemail from Sarah Croft, the dean.

                    SARAH CROFT (V.O.)
          Timothy, this is Sarah. What is
          this I am hearing about you
          carrying on with your
          experiments in a disused
          warehouse over in Engineering?
          This is completely
          unacceptable! Your research was
          denied ethical clearance! Do
          you have any idea the position
          you have put me in? I can't
          keep protecting you when you do
          things like this. You know I
          believe in your work but this
          is a bridge too far even for
          you. You need to stop what you
          are doing, pack up your things,
          destroy your data and come see
          me tomorrow morning. There will
          be a disciplinary hearing about
          this. I am through with making
          excuses for you. You are on
          your own now. I expect to see
          you in my office at 9am. Don't
          be late.

**16C  INT. JOHN'S OFFICE – DAY                    16C**

John looks again at the middle of his office floor. No tree. He's almost surprised to see he's on the phone. He frowns. Looks at screen. Sees "SHAUNA" on the screen.

> JOHN
> (cautious, into microphone)
> Babe?

12H  INT. OFFICE KITCHENETTE - DAY                          12H

Shauna looks round dazed. The soup's normal. The sugar's back normal. Christmas decorations sit in tacky stillness. Shauna picks up her phone and takes it off speakerphone.

> SHAUNA
> (into phone)
> John? What just happened?

16D  INT. JOHN'S OFFICE - DAY                               16D

John stands in his office.

> JOHN
> (into microphone)
> I...errr...

12I  INT. OFFICE KITCHENETTE - DAY                          12I

Shauna stares at the sugar scattered over the counter.

> SHAUNA
> (insistent, into phone)
> John, honestly...what just happened?

16E  INT. JOHN'S OFFICE - DAY                               16E

John stands in his office.

> JOHN
> (into microphone)
> I...errr...I don't know. Let's talk later.

12J  INT. OFFICE KITCHENETTE - DAY                          12J

Shauna stands in the kitchenette

> SHAUNA
> (into phone)

> Yeah, ok.

She hangs up.


**16F   INT. JOHN'S OFFICE - DAY                                    16F**

John hangs up.


**12K   INT. OFFICE KITCHENETTE - DAY                               12K**

Shauna thinks for a moment.


**5L    INT. WAREHOUSE - DAY                                        5L**

The Professor hangs up on the DEAN'S VOICEMAIL. He
looks round and sees Faith tending to Tess.

> PROFESSOR BOOR
> (gentler than before)
> Is she ok?

> FAITH
> Take a look.

The Professor sees the "scarring".

> PROFESSOR BOOR
> (increasingly
> concerned)
> Miss Albert? How are you
> feeling?

> TESS
> I...I...I need my coat?

> PROFESSOR BOOR
> Your coat?

> TESS
> Please, just give it to me.

The Professor passes her the coat. Tess takes out her
phone and makes a call. We hear a RINGING TONE.

It RINGS and RINGS and RINGS and RINGS.

Tess starts to look more and more worried. And
then...

> JILL (V.O.)
> Hello?

Tess face crumples at the sound of Jill's voice.

> TESS
> (in tears, into phone)
> Mum...I'm sorry.

                        JIL (V.O.)
          For what, sweetie?

                        TESS
             (laughing through
             tears)
          I...I...don't know. I'll...I'll
          call you later.


Tess hangs up. She looks at the Professor.

                        TESS
          She's...alive.


17      INT. BRIGHTON OFFICES - DAY                          17

      Shauna sits at her desk. BLEEP. She gets a text.

                        JOHN (TEXT)
          We need to talk.


5M      INT. WAREHOUSE - DAY                                 5M

      Everyone is stunned.

                        PROFESSOR BOOR
          What do you mean she's alive?
          Your mother? She's no longer
          dead? Are you sure?

                        TESS
          Yes I just spoke to her!

                        PROFESSOR BOOR
             (quickly)
          But how? This is...
          extraordinary! Faith! I need
          you to begin analysing the Q
          stream data and check for
          evidence of entanglement. It's
          the only explanation. But that
          would mean my time evolution
          equations need updating!


He hurries over to the chalk board and erases a piece
of equation and starts writing. Faith is still
focused on Tess.

                        TESS
          I need to go home!

                        FAITH
          Wait. Hold on. We need to make
          sure you're okay first. How do
          you feel. Does anything hurt?

                        TESS
          No. I don't think so.

The Professor goes silent as he **writes** equations on the board and - BLEEP - Faith gets a text. She looks at her **phone**. She's got a message from John.

> JOHN (TEXT)
> Can do dinner with your dad.

Faith smiles. She pockets the phone and turns back to Tess who is getting up and putting on her **coat**.

> TESS
> I'm fine really. I'll go to the doctor later I promise. I feel completely fine, really.

She stops suddenly. A worried look spreads across her face.

> TESS
> I...

The **scarring** on her face and head **starts to deepen**...

> FAITH
> Tess? Professor? Something is happening.

The professor turns from his calculations.

> TESS
> Oh my god, I...

Tess starts to panic. The Professor and Faith exchange a worried glance.

> PROFESSOR BOOR
> Miss Albert, are you ok?

> TESS
> Please, help me?

> PROFESSOR BOOR
> Help you? What's happening? What--

He stops. Tess' face has started to **blister**. Tess starts to SCREAM as we...

> CUT TO BLACK:

We hear Tess' SCREAMS...

...then the THUD of a body hitting the floor.

> PROFESSOR (O.S.)
> Tess, are you ok?

> FAITH (O.S.)
> Tess? Can you hear me?

Blackness. A DRONING NOISE starts.

                         PROFESSOR (O.S.)
               Can you hear that?

But now the DRONE rises until it drowns everything
out.

THE END

The Quantum Protoc.. › Shooting Schedules  v2

| SCENE | I/E | SCENE SETTING | D/N | CAST ID | SHOOT LOCATION | PAGES | EST. (H) |
|---|---|---|---|---|---|---|---|
| 6 | EXT | **CAMPUS BACK ROUTE**<br>FAITH (28) hurries through the RAIN along a deserted walkway. | DAY | 4, | 📍 Campus Back Route | 2/8 | |
| 8 | EXT | **CAMPUS BACK ROUTE**<br>Faith keeps walking and talking. | DAY | 4, | 📍 Campus Back Route | 3/8 | |
| 9 | EXT | **CAMPUS BUILDING**<br>Faith gets to the loading bay. | DAY | 4, | 📍 Campus Building | 2/8 | |
| 0A | – | **BLACK SCREEN**<br>"THE QUANTUM PROTOCOL" | – | 7, | ◎ | 3/8 | |
| 1 | EXT | **CAMPUS**<br>STAFF and STUDENTS scurry back and forth as RAIN falls from the m… | DAY | 7, | 📍 Campus | 2/8 | |
| 2 | EXT | **UNDERPASS**<br>TESS (18) walks through an underpass. She looks pale and tired as… | DAY | 2,  7, | 📍 Underpass | 2/8 | |
| 3 | EXT | **FALMER HOUSE COURTYARD**<br>PROFESSOR TIMOTHY BOOR (40s) waits at the edge of the quad shelte… | DAY | 2,  5, | 📍 Falmer House Courtyard | 4/8 | |
| 4 | EXT | **CAMPUS BUILDING**<br>Tess follows Professor Boor as he leads them around the back of a… | DAY | 2,  5, | 📍 Campus Building | 2/8 | |
| 5A | INT | **WAREHOUSE**<br>Grimy walls. Packing crates half visible amongst the shadows. A p… | DAY | 2,  4,  5, | 📍 Warehouse | 1 3/8 | |
| 5B | INT | **WAREHOUSE**<br>Faith enters. Professor Boor looks up from a computer. | DAY | 2,  4,  5, | 📍 Warehouse | 1 1/8 | |
| 5C | INT | **WAREHOUSE**<br>Servers HUM and drives WHIIRR in the silence of the lab. Tess sit… | DAY | 2,  4,  5, | 📍 Warehouse | 5/8 | |
| 5D | INT | **WAREHOUSE**<br>Tess sits in the pool of light with the headset on. Professor Boo… | DAY | 2,  4,  5, | 📍 Warehouse | 3/8 | |
| 5E | INT | **WAREHOUSE**<br>Faith and the Professor continue to work away at their computers.… | DAY | 2,  4,  5, | 📍 Warehouse | 2/8 | |
| 5F | INT | **WAREHOUSE**<br>The VIBRATING intensifies still further. The Christmas tinsel sta… | DAY | 2,  4,  5, | 📍 Warehouse | 3/8 | |
| 5G | INT | **WAREHOUSE**<br>TESS' POV | DAY | 2,  4,  5, | 📍 Warehouse | 3/8 | |
| 5H | INT | **WAREHOUSE**<br>TESS' POV | DAY | 2, | 📍 Warehouse | 2/8 | |
| 5I | INT | **WAREHOUSE**<br>TESS' POV | DAY | 2, | 📍 Warehouse | 2/8 | |
| 5J | INT | **WAREHOUSE**<br>Professor and Faith look worried. | DAY | 2,  4,  5, | 📍 Warehouse | 2/8 | |
| 5K | INT | **WAREHOUSE**<br>Silence. Stillness. The Professor looks around and then back to h… | DAY | 2,  4,  5, | 📍 Warehouse | 1 0/0 | |
| 5L | INT | **WAREHOUSE**<br>The Professor hangs up on the DEAN'S VOICEMAIL. He looks round an… | DAY | 2,  4,  5, | 📍 Warehouse | 1 1/8 | |
| 5M | INT | **WAREHOUSE**<br>Everyone is stunned. | DAY | 2,  4,  5, | 📍 Warehouse | 2 0/0 | |
| 10 | INT/EXT | **CAR**<br>CHRISTMAS MUSIC on the stereo. Tess and JILL (late 30s) drive alo… | NIGHT | 2,  6, | 📍 Car<br>📍 Country Road | 1 5/8 | # |
| 10B | INT/EXT | **CAR**<br>CHRISTMAS MUSIC on the stereo but we now also hear the DRONING WA… | NIGHT | 2,  6, | 📍 Car<br>📍 Country Road | 7/8 | # |
| 10C | INT | **CAR**<br>Jill tries to make herself heard. | NIGHT | 2,  6, | 📍 Car<br>📍 Country Road | 2/8 | # |
| 10D | INT | **CAR**<br>The DRONE intensifies as do the JUMBLED VOICES. | NIGHT | 2,  6, | 📍 Car<br>📍 Country Road | 1/8 | # |

| 10E | INT | **CAR**<br>CLOSE ON Tess' vibrating face as she sees the headlights... | NIGHT | 2, 6, | 📍 Car<br>📍 Country Road | 3/8 | # |

| | | **End of Day 1 of 2**      Start of day 2      Total Pages: 15 1/8 pgs      Est. Time: 0.00h | | | | | |

| 7 | EXT | **CAMPUS SQUARE**<br>CLOSE ON a phone in a man's hand. We follow the headphone cord up... | DAY | 1, | 📍 Campus Square | 4/8 | |
| 13 | INT | **ARTS A STAIRS**<br>John enters Arts A. As he walk up the stairs... | DAY | 1, | 📍 Arts A | 3/8 | |
| 14 | EXT | **ARTS BUILDING STAIRS**<br>John walks between Arts Buildings. | DAY | 1, | 📍 Arts A | 2/8 | |
| 15 | INT | **CORRIDOR**<br>John walks along a corridor festooned with tinsel, still carrying... | DAY | 1, | 📍 Corridor | 4/8 | |
| 16A | INT | **JOHN'S OFFICE**<br>As John pauses at his office door. | DAY | 1, | 📍 John's Office | 5/8 | |
| 16B | INT | **JOHN'S OFFICE**<br>John opens his office door... | DAY | 1, | 📍 John's Office | 2/8 | |
| 16C | INT | **JOHN'S OFFICE**<br>John looks again at the middle of his office floor. No tree. He's... | DAY | 1, | 📍 John's Office | 2/8 | |
| 16D | INT | **JOHN'S OFFICE**<br>John stands in his office. | DAY | 1, | 📍 John's Office | 2/8 | |
| 16E | INT | **JOHN'S OFFICE**<br>John stands in his office. | DAY | 1, | 📍 John's Office | 2/8 | |
| 16F | INT | **JOHN'S OFFICE**<br>John hangs up. | DAY | 1, | 📍 John's Office | 1/8 | |
| 11 | EXT | **OFFICE BLOCK**<br>A block of offices on a city centre street. | DAY | | 📍 Office Block | 1/8 | |
| 12A | INT | **OFFICE KITCHENETTE**<br>SHAUNA's (20s) makes tea in a kitchenette adorned with Christmas ... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12B | INT | **OFFICE KITCHENETTE**<br>Shauna opens a can of soup... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 6/8 | |
| 12C | INT | **OFFICE KITCHENETTE**<br>Shauna hits cook on the microwave. The microwave WHIRRS into acti... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 4/8 | |
| 12D | INT | **OFFICE KITCHENETTE**<br>Shauna waits by the microwave. The HIGH DRONING is getting louder... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 3/8 | |
| 12E | INT | **OFFICE KITCHENETTE**<br>The HIGHER PITCHED DRONING continues to rise. Shauna looks throug... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12F | INT | **OFFICE KITCHENETTE**<br>The HIGH PITCHED DRONING continues. Shauna is stunned at the sigh... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 3/8 | |
| 12G | INT | **OFFICE KITCHENETTE**<br>The HIGH PITCHED DRONING continues. | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12H | INT | **OFFICE KITCHENETTE**<br>Shauna looks round dazed. The soup's normal. The sugar's back nor... | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12I | INT | **OFFICE KITCHENETTE**<br>Shauna stares at the sugar scattered over the counter. | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12J | INT | **OFFICE KITCHENETTE**<br>Shauna stands in the kitchenette | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 2/8 | |
| 12K | INT | **OFFICE KITCHENETTE**<br>Shauna thinks for a moment. | DAY | 3, | 📍 Office Block<br>📍 Kitchenette | 1/8 | |
| 17 | INT | **BRIGHTON OFFICES**<br>Shauna sits at her desk. BLEEP. She gets a text. | DAY | 3, 6, | 📍 Brighton Offices | 2/8 | |

**End of Day 2 of 2** — End of shooting — Total Pages: 7 3/8 pgs — Est. Time: 0.00h

**End of Day 2 of 2** — End of shooting — Total Pages: 7 3/8 pgs — Est. Time: 0.00h