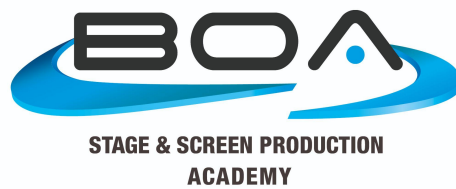


This Country Single Camera Production:



Written by **Erol Macasieb**, **Ethan Coombs**, **Xavier Michael Linton-Dixon**, **Lilith Moloney**, **Nathan Doidge**, **Khadija Lamzaoui** & **Aimee Caulkin**

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Visual Shot List - Ethan

PROJECT: This Country EXT	DIRECTOR: Ethan Coombs	CAMERA OPERATOR: Nathan Doidge
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SHOT NO.	SHOT TYPE	CAMERA ANGLE	CAMERA MOVEMENT	SHOT DESCRIPTION
----------	-----------	--------------	-----------------	------------------

4a	Ots Kurtain Kerry	OTS	None	Over the shoulder of Kerry and Kurtain 
4b	Close up Kerry Kurtain	Close up	None	A close up angle of the side of Kerry and Kurtain's faces 
4c	Close up Mandy	Close up	Whip pan to Kerry and Kurtain	A close up on Mandy's face 

4d	Close up Tyson	Close up	None	Close up on the dog's face 
4e	Close up Tyson	Close up	None	Close up on the dog's face
4f	Close up Tyson	Close up	None	Close up on dog's face, dog pulled away

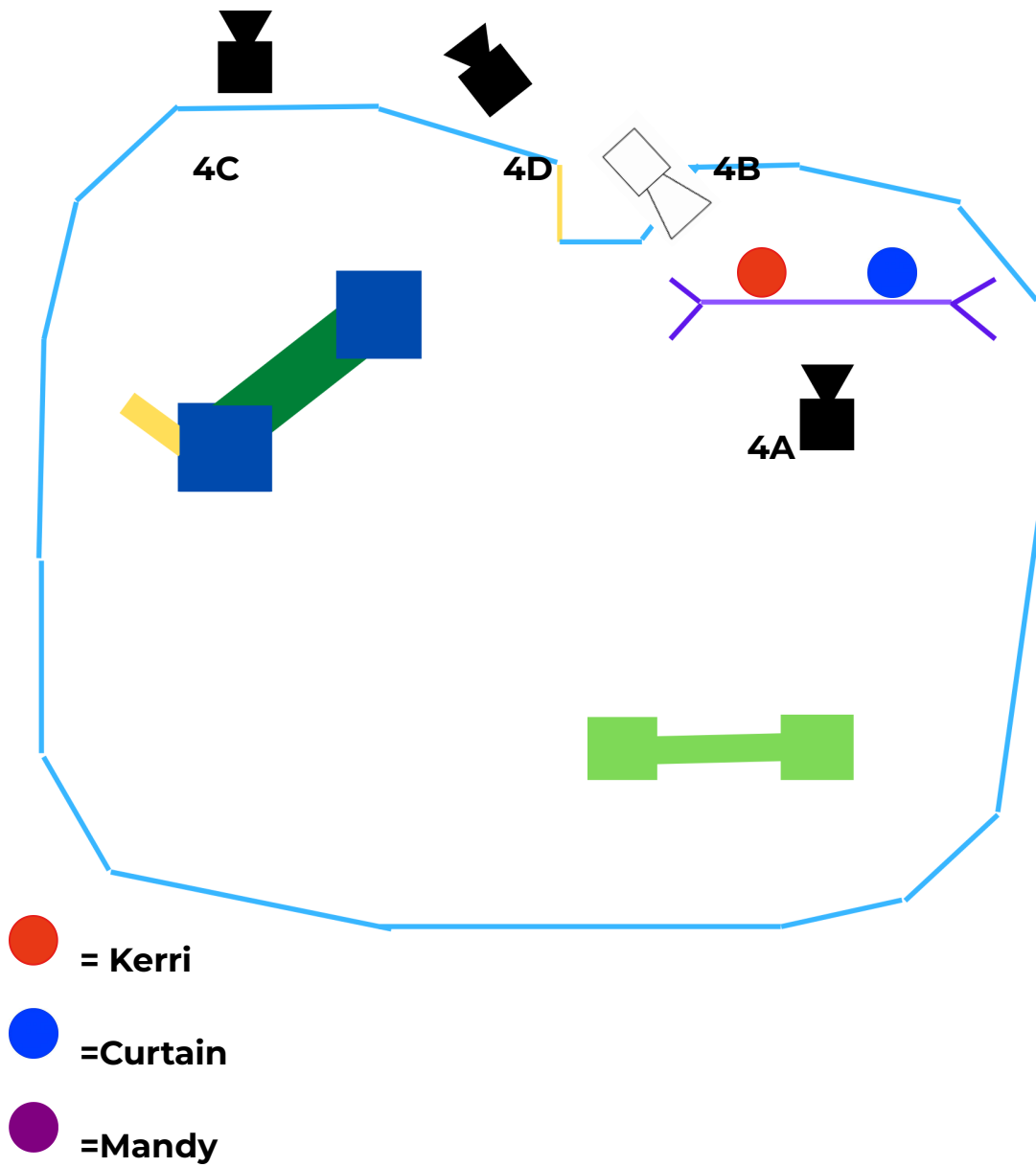
PROJECT: This Country INT	DIRECTOR: Ethan Coombs	CAMERA OPERATOR: Nathan Doidge
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SHOT No.	SHOT T TYPE	CAMERA ANGLE	CAMERA MOVEMENT	SHOT DESCRIPTION
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4a	Estab	Wide Shot	None	A shot of the entire room 
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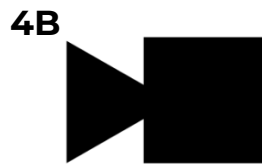
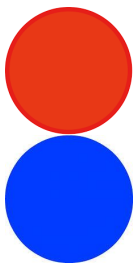
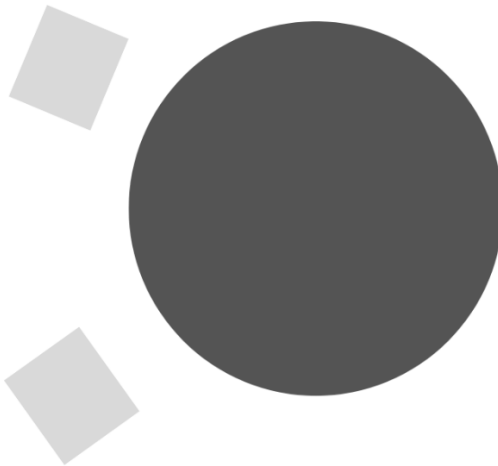
4b	Close up Kerri	Close up	None	A shot of Kerri's face 
4c	Close up Kurtain	Tracking	Movement as Kurtain sits down	A shot of Kurtain's face 

Floor Plan - Ethan

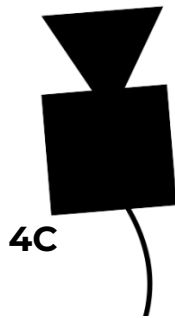




4A



4B



4C

Camera Kit List - Nathan and Khadija-9th january

<u>Camera Kit List</u>		
<u>Black Magic 4K camera</u>		This is the body of the camera where we'll be changing lenses, adjusting the settings to suit the director's vision as well as location (indoor/outdoor) to film all our scenes.
<u>Shoulder Rig</u>		In scenes where the director wants a unstable movement
<u>Cine Lense</u>	  	We are going to be using the lenses: ❖ 14mm, ❖ 35mm and ❖ 85mm. Depending on the shot we're filming and what the director wants we will be changing.

<u>3+ Full Battery</u>		To manage time wisely we're taking with us 3+ batteries to avoid stopping filming to get batteries. Especially offsite, it's important we ensure we have spare, full batteries.
<u>Tripod</u>		In the scenes the director wants a stable shot we'll set it up.
<u>Field Monitor</u>		This monitor gave the director the possibility to watch what's been filmed in the camera without bothering the camera operator as he's doing his work.

Shotlist - EXT Scene - Khadija

PROJECT: THIS COUNTRY (EXT SCENE)	DIRECTOR: Ethan Coombs	CAMERA OPERATOR: Nathan Doidge
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SHOT #	SHOT TYPE	CAMERA ANGLE	CAMERA MOVEMENT	SHOT DESCRIPTION
-----------	--------------	-----------------	--------------------	------------------

#4	Establishing shot	Very Wide angle	NO movement - slow zoom	The location will be visible from a wider angle with both characters (Kerry and Kurtain together and Mandy on the side walking the dog) in place far away from the audience, but their dialogue can be heard clearly. <u>Maybe hear some dialogue with a wide shot, but hear the dialogue close?? Like a J-cut?</u>
#4a	OTS shot of Kurtain and Kerry	OTS	None - Static	Kerry and Kurtain are having a rant about Len, when Mandy can be seen walking, being seen in the middle.
#4b	Close up of Kerry and Kurtain	Close up	None - Static	We can see Kerry and Kurtain's reaction to Mandy's psychopath mind - we can see horror in their faces.

4c	Close up of Mandy	Close up	Whip pan to Kerry and Kurtain	Mandy hears their muttering and questions who they are talking about, so when the camera whips Kerry and Kurtain as they are caught up.
4d	Close up of Tyson (dog)	Close up	None - Static	We could try a handheld movement. But if it's strictly no movement we'll mount the camera on a tripod up to the height of the dog.
4e	Close up Tyson	Close up	Pull out	We pull out to reveal the dialogue that is still taking place between Kerry, Kurtain and Mandy
4f	Medium wide shot	Eye Level	Whip pan from Mandy to Kerry and Kurtain	<u>We see how this conversation goes on as Mandy hears their muttering everytime.</u>
4g				

Shotlist - INT Scene - Khadija

PROJECT: THIS COUNTRY	DIRECTOR: ETHAN COOMBS	CAMERA OPERATOR: NATHAN DOIDGE
-----------------------	------------------------	--------------------------------

SHOT #	SHOT TYPE	CAMERA ANGLE	CAMERA MOVEMENT	SHOT DESCRIPTION
--------	-----------	--------------	-----------------	------------------

#4a	Establishing shot	Wide angle	None - Static	We get an idea of the interior location in which Kerry is in where we understand she has just entered home.
#4b	Close up of Kerry	Close up	None - Static	She has just sat down, with no movement from the camera we see Kerry.
#4c	Close up of Kurtain	Eye Level	Tracking movement	We track Kurtain as he comes in until he sits down.

Test Shots - (3x camera moves)

Camera Moves
#1 (Establishing shot) A003_12211402_C017.mov A003_12211401_C015.mov
#2 (Tracking shot) A003_12211345_C004.mov A003_12211350_C008.mov
#3 (Different tracking shot) A003_12211401_C016.mov A003_12211400_C014.mov

Call Sheet- Aimee

Director	Ethan	9.00-16.15	Day 1 of 1, 6/2/23	'This Country'		
1 st AD	Erol	9.00-16.15				
Production Coordinator / PM	N/A	10:30-5:00				
Location Address: Boa stage and screen 48 Stour St						
Nearest Hospital: Birmingham Hospital - Dudley Rd, Birmingham B18 7QH				Call time:		9:00 am
				Lunch/Break:		12.15
				Sunrise:		7:41 am
				Sunset:		17.03 pm
				Est. Wrap Time:		16.00pm

Sc.	I/E	Setting/Description	D/N	Pages	8ths	Duration	Cast Required #	Location	Notes
1	E	At the location chosen, which is outside of the school, on Stour Street. The scene takes place outside and is between three characters.	D	2	16	4 hours (estimate)	cast from crew 4	Grass outside of Stour Street.	Exterior shots may change if it rains. Cast is not yet confirmed but will be chosen from crew 4.
2	I	The scene takes place in a living room. It begins with a daughter and mother having a conversation through shouting at each other from upstairs. Another character later comes in and tries to resolve the confusion.	D	2.5	20	5 hours (estimate)	cast from crew 4	Green room in BOA Stage and Screen	
Lunch: 12.15- 1.15 (have to get back to BOA Stage and Screen academy from the exterior location first)									
End of Day: 16.15					8 ^{ths} Tota: 36		N/A (Non-scripted)		

Director	1 st AD	Camera op/ DOP	2 nd /3rd AD	1st/ 2nd AC	Sound dept
ethan.coombs@boa-stageandscreen.co.uk	erol.maciasieb@boa-stageandscreen.co.uk	nathan.doidge@boa-stageandscreen.co.uk	aimscaulks@gmail.com	khadija.lamzaoui@boa-stageandscreen.co.uk	xavier.lintondixon@boa-stageandscreen.co.uk & lily.moloney@boa-stageandscreen.co.uk

#	Character	Hair/ Make up / Wardrobe call	Set Call
1	Kerry Mucklow	None	9.00
2	Sue	None	9.00
3	Kurtan	None	9.00
4	Mandy	None	9.00

Travel Instructions

The closest train station is Moor Street, B4 7UL and New Street Station, B2 4QA, is only a few more minutes away

The closest bus stop is Carrs Lane B4 7SX

Risk assessment

Hazard	People in Danger	Risk Controls	Level of Risk
Valuable & expensive equipment being stolen	Crew	Keep record of all the equipment that has been borrowed and who has booked it out, and ensuring to keep an eye on all times. Will consider placing an Airtag in main camera bags to ensure the most expensive equipment can be tracked at all times	Moderate risk
Dog potentially causing harm to the public	Public	Dog won't be kept on set any longer than needed; responsibility of Ethan C who is the dog's owner so should be controlled; area is wide	Moderate risk
Weather conditions damaging equipment	Crew	Filming rather early in the morning so conditions will be rather fresh; weather shows to be partly cloudy on filming day so it shouldn't be too rainy	Low risk
Getting injured because of playground equipment	Crew	Being sensible by not interacting with the equipment in the playground nearby	Low risk
Public interrupting filming	Crew	Will be rather early and the filming space is very wide, so unlikely that public members would try to interfere with production	Low risk
Handling of heavy equipment	Cast and crew	Only those departments that are responsible for handling equipment will be the ones using it	Low risk
Slipping on grass	Cast and crew	Staying off of grassy areas; sticking to pavements	Low risk

Risk Assessment - Erol

Hazard	People in Danger	Risk Controls	Level of Risk
Valuable & expensive equipment being stolen	Crew	Keep record of all the equipment that has been borrowed and who has booked it out, and ensuring to keep an eye on all times. Will consider placing an Airtag in main camera bags to ensure the most expensive equipment can be tracked at all times	Moderate risk
Dog potentially causing harm to the public	Public	Dog won't be kept on set any longer than needed; responsibility of Ethan C who is the dog's owner so should be controlled; area is wide	Moderate risk
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Movement Order- Aimee

“THIS COUNTRY”

6th February 2023

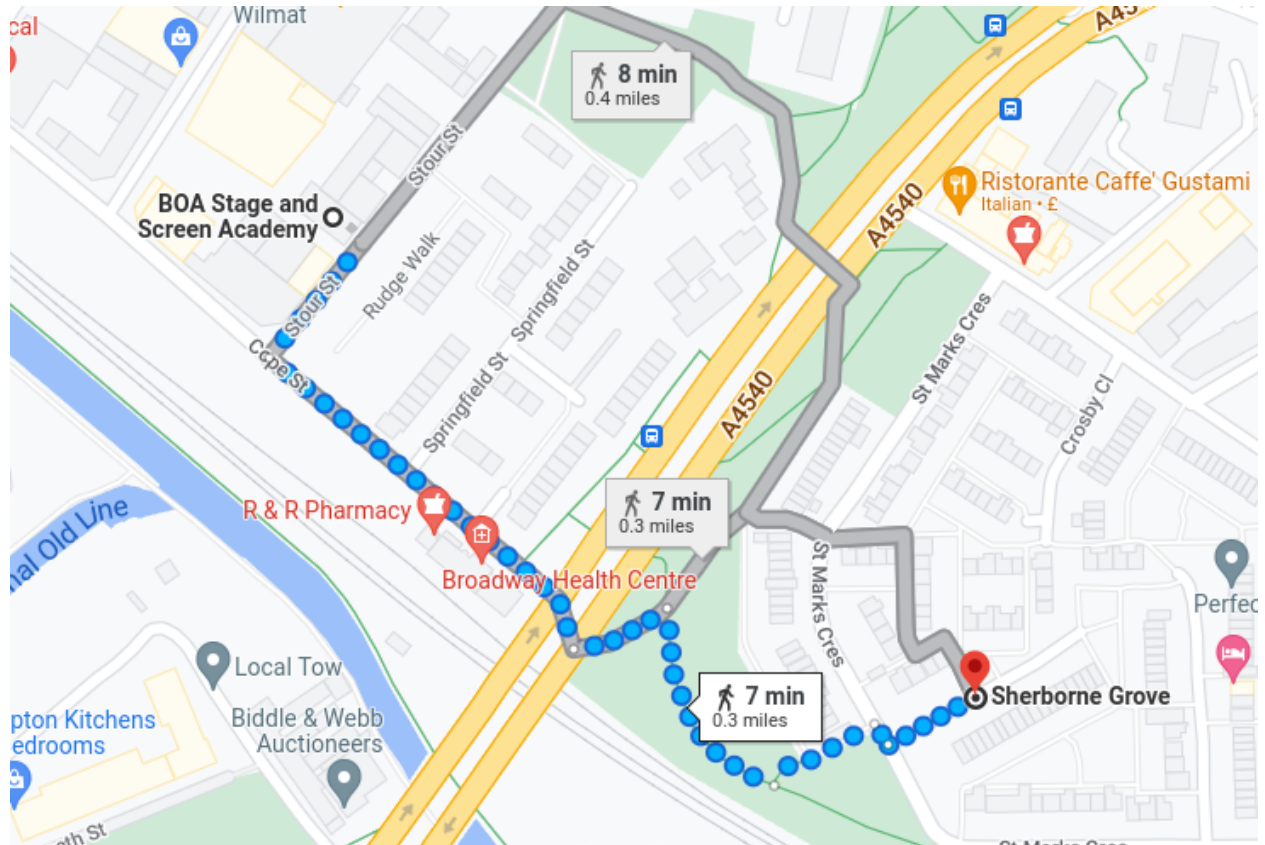
Location 2: Park located on Sherborne Grove

Bus and walking directions from BOA Stage and Screen to the location 2

Start: BOA Stage and Screen

- | | |
|--|--------|
| 1. Head south-west on Stour St towards Cope St | |
| 2. Turn left onto Cope St | 207 ft |
| 3. Turn left onto Ladywood Middleway/A4540 | 0.1 mi |
| 4. At Spring Hill Roundabout, take the 4th exit and stay on Ladywood Middleway | 0.2 mi |
| 5. Turn left onto King Edwards Rd | 0.2 mi |
| 6. Turn right onto St Marks Cres | 167 ft |
| 7. Turn left onto Sherborne Grove | 0.1 mi |

End: Sherborne Grove, Ladywood, Birmingham



Breakdown Report- Aimee

BREAKDOWN SHEET

Page Count: 2

Date: 6/2/23

Production Company: n/a

Production Title: 'THIS COUNTRY'

SCENE #1, EXT

Description: Kerry and Kurtan are having a stroll outside, ranting about someone. They bump into Mandy, who is walking her dog, and who is not happy about something.

CAST - Mandy played by Harrison - Kerry played by Jess - Kurtan played by Martha	STUNTS N/A	EXTRAS/ATMOSPHERE Scene will be filmed in a public park, there may be people walking in the background.
	EXTRAS/SILENT N/A	
SPECIAL EFFECTS N/A	PROPS - Lead for dog - Phone	VEHICLES/ANIMALS A dog will be brought onto set.
WARDROBE Mandy- 'football hooligan' type of attire, casual clothes, football T-shirt Kerry and Kurtan- casual attire, jeans, T-shirts, etc	MAKEUP/HAIR - Casual and simple for all characters	SOUND EFFECTS/MUSIC - Birds - Cars - People's conversations - Traffic - Weather conditions - Footsteps - Potholes
SPECIAL EQUIPMENT - Gimbal	PRODUCTION NOTES	

BREAKDOWN SHEET

Page Count: 2

Date: 6/2/23

Production Company: n/a

Production Title: 'THIS COUNTRY'

SCENE #2, INT

Description: Kerry is sat in her living room having a conversation with her mum, but by shouting at each other as her her mum is upstairs. Kurtan enters and clears up some confusion.

CAST - Kerry played by Jess - Kurtan played by Martha - Sue played by Ethan	STUNTS N/A	EXTRAS/ATMOSPHERE Set in a living room
	EXTRAS/SILENT N/A	
SPECIAL EFFECTS N/A	PROPS - Magazine	VEHICLES/ANIMALS N/A
WARDROBE Sue cannot be seen. Kerry and Kurtan casual attire.	MAKEUP/HAIR - Casual and simple for all characters	SOUND EFFECTS/MUSIC - Cars occasionally passing by - Birds tweeting - Crowd of people talking outside - Fridge buzzing - TV in the background
SPECIAL EQUIPMENT - Gimbal	PRODUCTION NOTES	

SOUND KIT LIST - Lilith and Xavier

Product	Use
RODE boom pole micro 	Enhances the sound operator's reach to improve audio capturing capabilities
Zoom H5 recorder 	The device that connects the microphone and the boom pole together
Sennheiser MKE 600 	The microphone that is inside the Rycote super shield
Rycote super shield 	Protective covering around the Sennheiser MKE 600 paired with a dead cat.
SD card 	Storage for the audio recordings

Sound List - Xavier and Lilith

Scene	Description	Sourced	Credit	Duration	Title
S1 Ep2, Sc2	Cars passing by	Epidemic sounds	ES_Passing Cars - SFX Producer.pkf	0:44	Passing Cars
S1 Ep2, Sc2	Mandy's footsteps in	Foley			
S1 Ep2, Sc2	Mandy's footsteps out	Foley			
S1 Ep2, Sc2	Child crying	Epidemic sounds	ES_Crying 9 Months Old Child - SFX Producer.wav	0:37	Crying 9 Months Old Child
S1 Ep4, Sc4	Kerry footsteps in	Foley			
S1 Ep4, Sc4	Kerry sitting down	Foley			
S1 Ep4, Sc4	Pages turning	Foley			
S1 Ep4, Sc4	Kurtan footsteps in	Foley			
S1 Ep4, Sc4	Kurtan sitting down	Foley			
S1 Ep4, Sc4	Door slam	Foley			

Green Light Meeting Demonstrations

[SOUND DPT DIGI FOLDER](#)

S1 EP2, Scene 2 - Dialogue/SFX/Music list - Xavier

Sound effects are depicted in RED. Dialogue in GREEN, PINK & BLUE

4

EXT - Street on the estate (Cars passing by) - Afternoon

4

Kerry and Kurtan are having a rant about Len. Mandy walks (Footsteps) by.

KERRY

All right, Mand?

MANDY

No, I'm not all right, some little old blind man with a guide dog walked into a bin outside my house.

KERRY

Shit, is he all right?

MANDY

He won't be when I've got my hands on him.

Kerry and Kurtan, taken aback by Mandy's attitude towards the blind man.

MANDY

(cont)

Poor Tyson was so scared, he's run
up a tree and ate a bird's nest.

So I'm going to find him
and break his legs for him.

See how he likes it.

You see him,
you send him my way, yeah?

Kerry and Kurtan, knod, not really knowing how to respond. Mandy
walks off (**Footsteps - Departing**) , completely out of earshot.

KERRY

(quietly)

All right, you fucking psychopath.

6.

MANDY

Who's a psychopath?

Kerry and Kurta, taken aback by how Mandy heard her whisper.

KERRY

Er...

The blind man.

MANDY

Yeah, I know.

Poor little baby birds.

Got their guts sucked out
their arseholes cos of him.

Evil bastard.

Mandy walk off (Departing footsteps), Even further away this time.

KERRY

Fucking weirdo.

MANDY

Who's a weirdo?

KERRY

Er...Kurtan.

MANDY

Yeah, I know.

KERRY

Come on, Tyson, you fucking prick.

MANDY

How the fuck did she hear all that?

KURTIS

Erm...

7.

MANDY

She's like a fucking bat.

CUT TO INTERVIEW WITH KERRY

4 EXT - On the street (Cars passing by, outdoor ambiance) ,
outside Kerry's house - Afternoon
4

KERRY

People are scared of Mandy,
but I isn't.

Because we're both on
the same level of hardness.

It's, like, Kane isn't scared
of The Undertaker

because they're both
Brothers of Destruction.

CUT TO INTERVIEW WITH MANDY

4 EXT - On the estate somewhere - Afternoon

4

MANDY

There's a kid crying over there (Child crying).

Do you want me to...? I can tell him
to shut the fuck up if you want?

CUT TO INTERVIEW WITH KURTIS

4 EXT - On the estate somewhere - Afternoon

4

KURTIS

She belongs in a nuthouse, mate.
She is fucking nuts.
A very bad egg.

S1 EP4, Scene 4 - Dialogue/SFX/Music list - Lilith

Sound effects are depicted in RED. Dialogue in GREEN, PINK & BLUE

4

INT. KERRY'S LIVING ROOM - MORNING

4

Kerry Mucklow enters the living room (**Approaching footsteps**) and slumps down on the sofa (**Sitting down**). She flicks through a magazine (**Pages turning**).

Sue Mucklow, Kerry's Mum, is upstairs. She never, ever comes downstairs. We never see her. We only hear her screaming from upstairs.

KERRY
(Shouting)

Mum!

SUE
(Screaming from upstairs)
What?

KERRY
What's for tea tonight?

SUE
(Screaming)
For what?

KERRY
For tea tonight?

SUE
For tea?

KERRY

Yeah, what's for tea tonight?

SUE

Well, it's too early to be thinking about tea, you only just had
your honey nut clusters!

KERRY

Yeah, but what will you cook, do you think?

SUE

Well, Carol went to a vegan food festival see, and brought back
a load of fer-raffle. Dropped them off this morning.

KERRY

What?

SUE

Fer-faffle.

KERRY

What?!

Kurtan enters the living room (Approaching footsteps).

SUE

Fer-fa-ul

KERRY

(To Kurtan)

Help me out here.

11.

KURTAN

Huh?

KERRY

(To Sue)

Say that again!

SUE

FER. FAFFLE.

Kurtan slumps down next to Kerry (Sitting down).

KURTAN

You mean falafel, Sue?

(PAUSE)

SUE

You lot are winding me up today.

Sue slams the door (Door slam) to whatever room she's in upstairs.

KERRY

What the fuck is falafel?

KURTAN

It's mushed up chickpeas.

KERRY

What are chickpeas?

KURTAN

Peas that taste like shit, basically.

Schedule

ACTIVITY/STAGE OF PROCESS	COMPLETION DATE
PRE-PRODUCTION	
➤ Location Scout - All	16/1/23
➤ Visual Shot List - Ethan	25/1/23
➤ Floor Plan - Ethan	25/1/23
➤ Test Shots - Nathan & Khadija	
➤ Camera Kit List - Nathan & Khadija	31/01/23
➤ Shotlist (INT) - Khadija	30/01/23
➤ Shotlist (EXT) - Khadija	30/01/23
➤ Call Sheet - Aimee	17/1/23
➤ Risk Assessment - Erol	27/01/23
➤ Location Recce - Aimee	31/01/23
➤ Movement Order - Aimee	20/1/23
➤ Breakdown Report - Aimee	20/1/23
➤ Sound Kit List - Lilith & Xavier	
➤ Test Recordings - Lilith & Xavier	
➤ Sound List - Lilith & Xavier	
➤	
➤	
➤	
PRODUCTION	
➤ Filming EXT - 6 Feb at 9-12pm	
➤ Filming INT - 6 Feb at 1-4:15pm	
POST-PRODUCTION	
➤	

➤	
➤	
➤	
<i>SUBMISSION & PROJECT HANDOVER</i>	

LOCATION RECCE / LOCATION SCOUT CHECKLIST

For guidance on how to complete this checklist, please search on Youtube: [“Location Scouting Explained \(with Tech Scout Checklist\)”](#)
You may complete this digitally, however you may prefer to print this off and complete by hand when at the location

**INSERT HERE IMAGES FROM YOUR LOCATION SCOUT, TRY TO INCLUDE ENOUGH IMAGES TO
GIVE A 360 PERSPECTIVE OF THE LOCATION.**



Story	Colour code red or green
storytelling: Does the location meet the scene requirements, and fit the director's tone?	
anachronisms: Does the setting fit the time period and story setting?	

lease take note of any issues/workarounds/suggestions: lease note any interesting or useful details that would benefit the production by using this location:

Sight	Colour code red or green
Wide Shot Test: Is a wide frame acceptable? Any problematic visual elements in the frame?	
Indoor Staging: Does your cast, crew and gear fit inside? Any special production design needs?	
Sunlight: Any sunlight considerations? In the morning? Noon? Afternoon? Evening?	
60 Test: Are there any problematic filming directions that should be avoided?	
Commercial Clearance: Any properties that require commercial clearance?	
FX Needs: Would anything need to be removed or added in post?	
lease take note of any issues/workarounds/suggestions: lease note any interesting or useful details that would benefit the production by using this location:	

Sound	Colour code red or green
HVAC: Can you turn off heating, ventilation and air conditioning units?	
Refrigerators: Can you turn off any noisy appliances or refrigerators?	
Reverberation: Can you record clean dialogue? Do you need to dampen echoes in space?	
lease take note of any issues/workarounds/suggestions: lease note any interesting or useful details that would benefit the production by using this location:	

Surroundings	Colour code red or green
Roads & Traffic: Any traffic concerns? Noise or continuity issues from vehicles or pedestrians?	
Schools: Schoolyard noise? Will students enter or leave in large numbers? Continuity issues?	

Playgrounds: Will playground or sports noise affect sound? Will children be in frame?	Green
Factories / Warehouses: Any noise generated from machinery or vehicles? Any roadway issues?	Red
Petrol Stations: Will traffic noise or continuity problems result?	Red
Train Travel: Will train traffic interfere with sound? Will trains appear in the frame?	Green
Air Traffic: Any significant air traffic overhead? Will it interfere with production sound?	Green
Talent: Is there a dedicated quiet space for talent? Extras? Dedicated bathrooms?	Red
Sufficient Parking: Is there sufficient parking for talent, crew, and production vehicles?	Red
Bathrooms: Is there suitable bathroom/toilet access?	Red
Please take note of any issues/workarounds/suggestions: Please note any interesting or useful details that would benefit the production by using this location: - The park is fairly near to a busy road, but not too close, so noise shouldn't be a huge issue. Also, faint traffic sounds fit in with the scene. - The location is quite close to the school, and filming should not be a lengthy process, so bathroom breaks and places to rest should not be necessary	

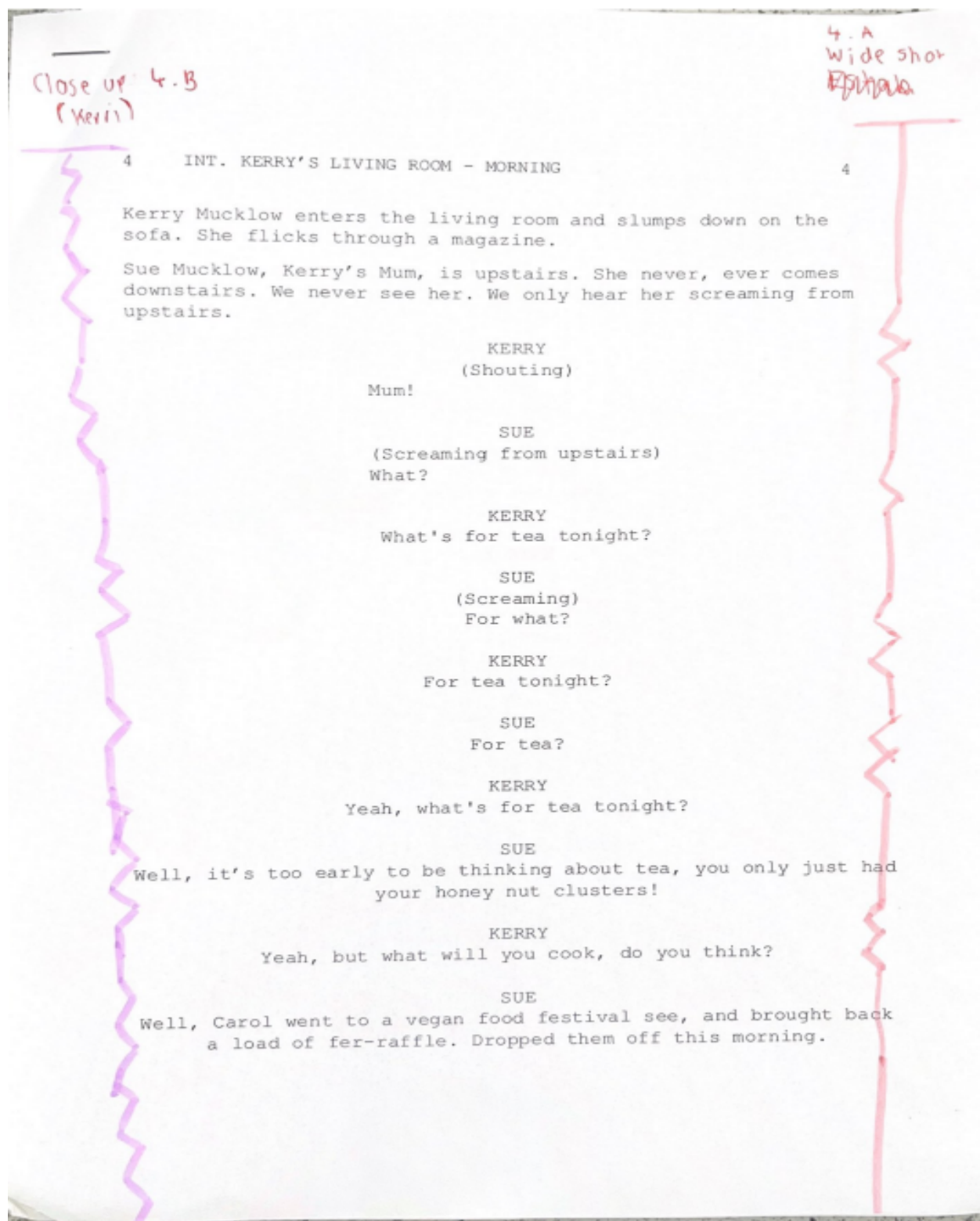
Weather	Colour code red or green
Temperature: Will the location be too hot or cold? Is there temperature control?	Green
Rain / Snow: Will precipitation have a potential impact on the shoot?	Red
Indoor Impacts: Will sound from precipitation have a potential impact on the shoot?	Green
Please take note of any issues/workarounds/suggestions: Please note any interesting or useful details that would benefit the production by using this location: There is a chance of heavy rain on the recording day, if this is the case a new filming day will be arranged	

Power	Colour code red or green
Accessible Outlets: Are there enough outlets accessible? How many? Where?	Red
Access to Breakers: Does the electrical crew have access to the circuit breaker box?	Red
Isolation of Hair & Makeup: Is there a dedicated space and breaker for Hair & Makeup?	Red

Breaker Isolation for Others: Any other departments that need isolated breakers?	
Please take note of any issues/workarounds/suggestions: Please note any interesting or useful details that would benefit the production by using this location: • These will not be necessary	

Facilities	Colour code red or green
Bathrooms-to-Person Ratio: How many people on set to every available bathroom?	
Access to Water Shut Off: Do you have access to the water shut off in case of emergency?	
Access to Gas Shut Off: Do you have access to the gas shut off in case of emergency?	
Please take note of any issues/workarounds/suggestions: Please note any interesting or useful details that would benefit the production by using this location: • We will only be filming for a short amount of time, so these facilities will not be necessary	

Lined Scripts



4. A
Wide shot

KERRY
What?

SUE
Fer-faffle.

KERRY
What?!

Kurtan enters the living room.

SUE
Fer-fa-ul

4. C
(close up
(Kurtan))

KERRY
(To Kurtan)
Help me out here.
11.

KURTAN
Huh?

KERRY
(To Sue)
Say that again!

SUE
FER. FAFFLE.

Kurtan slumps down next to Kerry.

KURTAN
You mean falafel, Sue?

(PAUSE)

SUE
You lot are winding me up today.

Sue slams the door to whatever room she's in upstairs.

4.B
close up
Kerry Kurtain

4.A
OTS Kerry
Kurtain

4 EXT - Street on the estate - Afternoon

Kerry and Kurtan are having a rant about Len. Mandy walks by.

4.C
close up
Mandy

KERRY
All right, Mand?

MANDY
No, I'm not all right, some little old blind man with
a guide dog walked into a bin outside my house.

KERRY
Shit, is he all right?

MANDY
He won't be when I've got
my hands on him.

Kerry and Kurtan, taken aback by Mandy's attitude towards the
blind man.

MANDY
(cont)
Poor Tyson was so scared, he's run
up a tree and ate a bird's nest.

close up 4.D
Tyson

So I'm going to find him
and break his legs for him.

See how he likes it.

You see him,
you send him my way, yeah?

Kerry and Kurtan, knod, not really knowing how to respond. Mandy
walks off, completely out of earshot.

KERRY
(quietly)
All right, you fucking psychopath.

6.

MANDY

Who's a psychopath?

Kerry and Kurta, taken aback by how Mandy heard her whisper.

KERRY

Er...

The blind man.

MANDY

Yeah, I know.

Poor little baby birds.

Got their guts sucked out
their arseholes cos of him.

Evil bastard.

Mandy walk off, Even further away this time.

KERRY

Fucking weirdo.

MANDY

Who's a weirdo?

KERRY

Er...Kurtan.

MANDY

Yeah, I know.

KERRY

Come on, Tyson, you fucking prick.

MANDY

How the fuck did she hear all that?

KURTIS

Er...

4.E
close up
Tyson

4.F
close up
Tyson

7.

MANDY
She's like a fucking bat.

CUT TO INTERVIEW WITH KERRY

4 EXT - On the street, outside Kerry's house - Afternoon 4

KERRY
People are scared of Mandy,
but I isn't.

Because we're both on
the same level of hardness.

It's, like, Kane isn't scared
of The Undertaker

because they're both
Brothers of Destruction.

CUT TO INTERVIEW WITH MANDY

4 EXT - On the estate somewhere - Afternoon 4

MANDY
There's a kid crying over there.
Do you want me to...? I can tell him
to shut the fuck up if you want?

CUT TO INTERVIEW WITH KURTIS

4 EXT - On the estate somewhere - Afternoon 4

KURTIS
She belongs in a nuthouse, mate.
She is fucking nuts.
A very bad egg.

“This Country” Reenactment							
Day 1 of 1							
SHOOTING ORDER & TIMES SUBJECT TO CHANGE							
Time	Scene	Shot #	Shot Type	Description (Cast #)	Dialogue to Cover	Notes	
9.00am	Crew Call						
9.00am	Talent Call						
LOCATION 1: EXT. Public Park (near St Marks Crescent), Ladywood, B1 2PJ							
9:15am	4	4	Very wide	Establishing shot of open park	2	Some dialogue	No movement; slow zoom
9:35am	4	4A	Close Up	Mandy walking in the middle, with Kerry and Kurtain on the sides	3	(run whole scene)	
9:55am	4	4B	Close Up	Closeup of Kurtain and Kerry	2	(run whole scene)	Show off Kerry and Kurtain's reactions
10:15am	4	4C	Close Up	Whip pan from Mandy to Kerry & Kurtain	3	(run whole scene)	Show of Kerry and Kurtain's reactions
10:35am	4	4D	Close Up	Close up on Tyson (the dog)	1	"Poor Tyson was so scared..."	Should try a handheld movement, else use a tripod up to the dog's height
10:55am	4	4E	Close up	Pull out from Tyson to conversation	3 (+1 dog)	"Yeah I know. Poor little birds..."	Pulls out to reveal that the dialogue from the conversation is still taking place
11:15am	4	4F	Medium wide	Eye level whip pan from Mandy to Kerry & Kurtain	3 (+1 dog)	"Come on Tyson, you f*cking prick"	Whip pan from Mandy to Kerry & Kurtain
11:45am	Company move to location #2						
LOCATION 2: INT. Green Room (BOA Stage & Screen Production Academy, B18 7AJ)							
13:10 PM	7	7A	Wide	Establishing shot of living room	1	(run whole scene)	Gives an idea of the interior location and the house
13:40 PM	7	7B	CU	Static shot	1	(run whole scene)	Kerry has just sat down, with the camera only just moving

14:10 PM	7	7C	Eye level	Tracking movement	1	(run whole scene)	Tracks Kurtain as he comes in until he sits down
15:00pm		Camera Wrap (*stop shooting)					
16:15pm		Tail Lights (*crew goes home)					

NOTICE: Film Birmingham Application and Permit will be submitted separately