

## SHOOTING SCRIPT

### An Old Man of the Hills and the Schoolmaster's Story

LOCATION	SCRIPT	ACTION	SHOTS (number)
EXT. Early Morn. Sunrise. Surrey Hills. Panoramic view.		Richard looks over view.	
EXT. Mid Morn. Sun. Surrey Hills. Large village common.	VO (Richard): Though I had little suspected it as I caught sight of him ahead, he was destined by a kind providence to make more entertaining talk for me in half an hour than most people provide in a lifetime.	Old Man walks across common.	ECU Handheld/body Steadicam shots of Old Man's waistcoat, trousers, umbrella, shoes and bow tie as he walks.
EXT. Late Morn. Sun. Surrey Hills. Large village common. Inn in distant background.	Richard: Afternoon.  Old Man: Good afternoon.  Richard: Do you happen to know the time?	Richard walks across a common. Old Man walks towards Richard.	Shoulder Cam. LS of Old Man as he approaches from of POV Richard. Richard passes camera. Camera pans. MS of Richard and Old Man.
INT. Inn on village green. At the bar.	Old Man: Yes, I was the first to put stick or stone on Whortleberry Common yonder. Fifteen years ago I built my own wood cottage there, and now I'm rebuilding it of good Surrey stone.  Richard: Do you mean that you are building it yourself, with your own hands, no one to help you?  Old Man: Not so much as to carry a pail of water. I'm my own contractor, my own carpenter, and my own bricklayer, and I shall be sixty-seven come Michaelmas.  VO: There was pride in his voice,--pardonable pride, I thought, for who of us would not be proud to be able to build his own house from floor to chimney?  Richard: Sixty-seven,--a man can see and do a good deal in that time.  Old Man: Yes, sir, I have been about a good deal in my time. I have seen pretty well all of the world there is to see, and sailed as far as ship could take me.  Richard: Indeed, you have been a sailor too?	One pint is already on the bar. Barmaid enters shot, covering CT, puts other pint on bar. Richard and Old Man are sat at bar. They talk, drinking and turning to one another.	CU. Cut to ale keg with Title upon it. Pan out from ale keg between the two men to MS of them both sat at bar. <b>SHOT A.</b>
INT. Inn on village green. At the bar.	Old Man: Twenty-two thousand miles of sea. Yes, Vancouver's about as far as any vessel need want to go;	Old Man turns face fully to Richard.	Shoulder Cam. CU of Old Man from Richard's shoulder – as it would look if someone were speaking to someone next to you. Shot should seem intense. <b>SHOT B.</b>
INT. Inn on village green. At the bar. (Fade in sounds of the	and then I have caught seals off the coast of Labrador, and walked my way through the		ECU. Cross-dissolve to tripod or steadicam macro shots of contours in Old

			Abstract/sculptural.
INT. Inn on village green. At the bar. (Fade in sounds of the sea)	Richard VO: "Vancouver," "Labrador," "The White Mountains," the very names, casually mentioned on a Surrey heath! Strange to think that the shabby little man at my side had them all fast locked, pictures upon pictures, in his brain, and as we were talking was back again in goodness knows what remote latitude.  Old Man: Then I was a policeman; twenty-one years a policeman. I don't know where I found the time to have the children – 12 of them. But most of them are away now and, for the most part, I can live off my pension.	Richard looks at Old Man in awe. Old man thinks and sips pint.	Pan out from abstract shot of Old Man's hair/temple, back to <b>SHOT B</b> .
INT. Inn on village green. At the bar.	Richard: Twelve children?  Old Man: Molly, Daisy, Bethany, Thomas at home, then Emma, George, Eleanor – who's just now married –, Rose – a lovely young lady –, Lisa – she's a maid now settled in Manchester, Charlotte – she lives down in the village, then there's Oscar a journalist in London, and lastly, Adam – he's on the bridges.  VO (over the old man listing his children): This man had the independent air of a man who could honestly say to himself that, with few advantages from fortune, having had, so to speak, to work his passage, across those twenty-two thousand miles and those sixty-seven years, had made a thoroughly creditable job of his life.	Richard sips his ale in astonishment.	<b>SHOT A</b> . Slowly tracks out further.
INT. Inn on village green. At the bar.	SAFETY	SAFETY	SAFETY. CU steadicam cutaways of Old Man and Richard listening to one another. Sipping ales and nodding etc.
INT. WC of Inn.	Richard (to himself): Twenty-two thousand miles of sea! twelve children! sixty-seven! and builds his own cottage!	Richard urinates while contemplating the achievements of the Old Man.	MCU Shoulder Cam side-on shot of Richard using urinal.
EXT. Day. Sun. Inn on village green (Speaking fades suggesting continuing conversation).	Old Man: No, it's all well enough in its way, but it swallows time. You see, my wife and I have our own pin at home, and when I'm a bit tired, I just draw a glass for myself,	Old Man stands outside inn. He puts tobacco in his pipe. Richard leaves through front door, joins the Old Man and does the same. They look up at the inn. They light their pipes.	MS. Shoulder Cam. Inn door and Richard out of focus in background. Pan back, drop down and pivot up as men look up at inn (echoing shot A – camera centre, men left and right). Pan with them walking away.
EXT. Day. Sun. Inn on village green	and smoke a pipe, and there's no time wasted coming and going, and drinking first with this and then with the other.	Richard and Old Man walk off together.	MLS, static, 4m high up, looking down at Richard and Old Man. Pub sign in foreground, pub fascia in shot. Pan gently with them as they walk off if poss.
EXT. Day. Sun. Small Lane.	Old Man: I've seen the time when I wouldn't have left them stones lying out there!	Richard and Old Man walk down lane and stop in front of sign. Old Man points at	Tripod. Continuous 20 sec Shot. Richard and Old man come over/round

	shoulders.  Richard: Indeed?		and Richard. Pan off fast to trees
<b>BACKSTORY 1)</b> EXT. Woodland. (ENTER PIANO)	Old Man: Well, you see, sir, he married an actress; a noble lady too she was, a fine dashing merry lady as ever you saw.	Sir William's Wife walks through woodland. Flecks of sunlight pass across her face. There are vibrant greens and purple bluebells. She smiles.	Dissolve to Steadicam CU walking shot from POV of Sir William (or perhaps schoolmaster!) as he looks at Sir William's Wife. Shot begins on woodland, and Sir William's Wife enters shot. Try a focus-rack from woods to her when she enters shot.
EXT. Day. Sun. Small Lane. (EXIT PIANO)	All went well for a time, and then it suddenly got whispered about that she and the village schoolmaster were meeting each other at nights, in the meadow-bottom at the end of her own park.	Richard listens to Old Man. Old Man points down track.	Static Shoulder Cam shot of Old Man from Richard's shoulder – mimic <b>SHOT B</b> .
EXT. Day. Sun. Small Lane.	It lies down that track,--I could take you to the very place.	Old man turns and walks the few steps towards the track entrance.	MCU Shoulder Cam tracking shot of Old Man and Richard. Focus rack/pan in to lane.
<b>BACKSTORY 2)</b> INT. Classroom. Day. (ENTER PIANO)	The schoolmaster was a noble-looking young man too, a devil-me-care blade of a fellow, with a turn for poetry, they said,	Schoolmaster teaches passionately. Flicks through the pages of large book. Throws it down, picks up another, presents it enthusiastically to class. Hits two chalk-wipers together, scratches out certain words on the chalkboard, circles others, throws book to a child, takes a cane and snaps it in half, jumps up on the desk and reads theatrically with tie around his head etc	Moving steadicam, shot from POV of various student's desks. Shot begins on the flicking pages of a large book, tracks/pans out and then follows Schoolmaster dynamically. <b>MULTIPLE SHOTS</b>
<b>BACKSTORY 3)</b> EXT. Night. Inn on village green. (ENTER CHEERING SOUND)	and a merry man too, and much in request for a song at PUB NAME of an evening.	Old Man approaches window of inn and looks through it.	MS. Tracks with Old Man, over his shoulder, to window, racks focus to inside.
<b>BACKSTORY 4)</b> INT. Night. Inn on village green. (Song: Long, Long Ago.)		<b>MULTIPLE SHOTS</b> Schoolmaster sings to locals in the inn.	<b>MULTIPLE SHOTS</b> Handheld/body Steadicam. Lots of movement. Ends on MLS of Schoolmaster bowing.
INT. Night. Inn on village green.	Many's the night I've heard the windows rattling with the good company gathered round him.	Old man peers through window on inn, watching the schoolmaster sing.	MCU of Old Man's face looking through window of inn. Framed to the right, or left, allowing for another head to be framed when dissolved. <b>SHOT C</b> .
INT. Night. Inn on village green.		Schoolmaster bows to the crowd as they applaud. He notices the Old Man at the window; he raises a glass to him and smiles.	MCU of schoolmaster's face. Looking to Old Man.
INT. Night. Inn on village green.	Yes, he was a noble-looking man,	Old man smiles at the schoolmaster.	<b>SHOT C</b> .
EXT. Day. Sun. Small Lane.	a noble-looking man.  Richard: But how, I wonder, did they come to know each other?  Old Man: Well, of course, no one can say how these things come about.		Dissolve to MCU Shoulder Cam shot of Old Man with Richard now in also frame. Same scale as <b>SHOT C</b> .
<b>BACKSTORY 5)</b> INT. Night. Bedroom of Sir William.	She was the lady of the manor and the patroness of his school; and then, as I say, he was a very noble-looking man, and probably took her fancy;	Sir William's Wife sneaks off in the night. She rises from the bed as Sir William sleeps. She looks back at Sir William Sleeping.	Dissolve. Smooth body Steadicam from POV of Sir William's Wife. Looking up at ceiling (fresco?) or out of the window to the moon, getting out of bed, rising

Front lawn of Sir William's estate.	women set their hearts on a man there's no stopping them.	the front of the house and looks back to the estate.	Shaky Steadicam/handheld
EXT. Night. Moonlit. Woodland.	Have him they will, whatever happens.	She runs through the woodland.	Cut. POV Sir William's Wife. Shaky Steadicam/handheld
EXT. Night. Schoolmaster's Cottage.	They can't help it, poor things!	She strides down a garden path of a cottage and knocks on the door/rings bell. Schoolmaster opens door and stares in disbelief.	Cut. Steadicam/Handheld. Turns into schoolmaster's cottage garden, down the path, rings the bell. MCU of Schoolmaster from POV of Sir William's Wife as he opens the door. Schoolmaster looks to camera.
EXT. Night. Schoolmaster's Cottage.	It's just a freak of nature.  Richard: And how was it found out?	Sir William's Wife waits outside Schoolmaster's cottage holding book a book, she looks at him.	Cut. Hand Steadicam. POV Schoolmaster. Sir William's Wife looks to camera. Keep the same proportions as previous shot.
EXT. Night. Moonlit. Dingle.	Old Man: One of Sir William's keepers played the spy on them. He spread it all over the place how he had seen them on moonlight nights sitting together in the dingle, drinking champagne, and		Dissolve. Mini Crane? Begin on CU of the moon. Pan down past trees to beautiful, artistic MLS of the lovers in the dingle. (melancholia.)
<b>BACKSTORY 6)</b> EXT. Night. Moonlit. Dingle.	laughing and talking as merry as you please.	Sir William's Keeper peers through furry hedge to spy on the lovers.	Cut to CU of Sir William's Keeper. Side of his head as he looks through the trees.
EXT. Day. Sun. Lane.	You see that green lane there?	Old Man looks to track.	Cut to tripod CU of Old Man. Pan to LS of track. SHOT D.
<b>BACKSTORY 7)</b> EXT. Night. Moonlit. Track.	It was along there he used to go of a night to meet her after every one was in bed; and when it all came out there was a regular cartload of bottles found there.	Schoolmaster climbs gate, looks up at the moon, and walks down track carrying bottles of wine.	Dissolve to same LS of track at night.
EXT. Day. Sun. Lane.	Sir William had them all broken up, but the pieces are there to this day. Yes, it hit Sir William very hard. He's never been the same man since.		Tripod. Dissolve back to same LS of empty track at day. SHOT D. Pan from track back to CU of Old Man.
EXT. Day. Sun. Track.	(Under VO) Old Man: Oh, well. I must be heading on home. I hope you enjoyed passing through our way.  RICHARD: I'm very glad I did. Goodbye.  OLD MAN: Goodbye.  VO: At this point my companion left me, and I-- well, I confess that I retraced the lovers' steps. I rambled up that green lane, along which the romantic schoolmaster used to	Richard Says goodbye to Old Man at gate, climbs gate, and walks down track towards camera.	MLS from down track towards gate. Focus racks.
EXT. Night. Moonlit. Track.	steal in the moonlight to the warm arms of his love. How eagerly he had trodden the very turf I was treading!	Schoolmaster walks down the path.	Dissolve to Schoolmaster at same distance (MS) at night. Pan down to MS of his feet. <b>SHOT E.</b>
EXT. Day. Sun. Track.	,--we never know at what moment we are treading sacred earth.	Richard walks across the same spot that the Schoolmaster did, with similar or identical pace. Richard continues down the path.	Dissolve to Richard Pan upwards from Richard's feet. <b>SHOT E.</b>
EXT. Day. Sun. Track.	But for that old man, I had passed along this path without a thrill. An hour ago I had stood upon that very common, vainly, so it seemed, invoking the spirits of passion and romance, and the grim old common had never made a	<b>MULTIPLE SHOTS</b> Richard walks down the track. Cutaways of track.	<b>MULTIPLE SHOTS</b> Tripod and Steadicam safety/cutaway shots.

EXT. Day. Sun. Dingle.	And now I stood in the very dingle where they had so often and so wildly met;	Richard walks up to and stands looking at view of dingle.	Shot of trees and blue sky. Richard enters frame by coming to a ridge that overlooks dingle. CU Richards face (upward). Pan 180 and down to view over dingle.
EXT. Night. Moonlit. Dingle.	and it was all gone, quite gone away for ever. The hours that had seemed so real,	Schoolmaster and Sir William's wife make love in the moonlit dingle.	Dissolve mid-pan to night (exactly the same pan). LS of Schoolmaster and Sir William's Wife in moonlit dingle.
<b>BACKSTORY 8)</b> EXT. Night. Moonlit. Dingle.	the kisses that had seemed like to last for ever, the vows, the tears,	<b>MULTIPLE SHOTS</b> Schoolmaster and Sir William's Wife make love in the moonlit dingle.	<b>MULTIPLE SHOTS</b> Body Steadicam. CU and ECU. Panning across naked bodies.
EXT. Night. Moonlit. Dingle.	all now as if they had never been, gone on the four winds,	Schoolmaster and Sir William's Wife lay on grass together looking at stars.	Areal looking down. Slowly tracking in on their heads.
EXT. Night. Moonlit. Dingle.	lost in the abysses of time and space.		Tripod. Static shot POV the stars.
EXT. Day. Sun. Dingle.	And to think of all the thousands and thousands of lovers who have loved no less wildly and tenderly, made		Tripod. Dissolve to clear blue sky. Pan down to Richard overlooking the dingle.
EXT. Day. Sun. Grassy way.	sweet these lanes with their vows, made green these meadows with their feet; and		Steadicam. ELS. Static Landscape.
EXT. Day. Sun. Beside a Brook.	green these meadows with their feet; and		
EXT. Day. Sun. Open Meadow.	they, too, all gone, their bright eyes fallen to dust,		Steadicam. ELS. Static Landscape.
EXT. Day. Sun. Lane.	their sweet voices for ever put to silence. To which I would add, for the benefit of the profane, that I sought in vain for those broken bottles.	Richard rambles, scanning track floor, and walks into distance and out of shot.	Tripod. Pans with Richard until he disappears into distance. Long 20 sec shot. Pans down to one small piece of cracked bottle.
END			Cut to credits.