

Godard & Others

by

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PRE TITLES:

A Young Man (DALY) lies asleep in bed.
We hear his voice in a VOICE OVER of
this image.

DALY (VOICE OVER):

I was not ...

Then with a violent start, as if waking
from a nightmare, DALY opens his eyes
and lay there for a few moments with a
dazed expression. His V.O. continues
over this image.

DALY (VOICE OVER):

... I was ...

TITLE SEQUENCE

INT: COLLEGE CLASSROOM - DAY

We see a lecturer (TORRENCE) standing
before a group of attentive students.
He casually leans against a table, be-
lying his impassioned delivery.

TORRENCE:

... Use your camera like a gun. Be merci-
less when you aim it at your enemies ...

He pauses momentarily as his audience responds positively. They become quite animated as he continues. He has captured his audience and he knows it – his tone becomes more confident – he begins to enjoy himself. He points his index finger to his right eye, holding it in place as he speaks.

TORRENCE:

... (tapping beneath his eye) Don't let them escape this informed gaze ... This is your weapon of choice ...

This brings a cheer of support from the students.

EXT: LONDON STREET – NIGHT

We see a young man (DALY) walking along, carrying a camera and tripod on his shoulder. An unmarked car silently glides alongside him and, slowing down as it draws level, moves on a short distance before stopping. The passenger door opens and a uniformed POLICEMAN climbs out. He seems bored, almost irritated at having to stop. DALY tries to pass him, feigning indifference to the lawman, but the POLICEMAN holds up his hand stopping him.

DALY looks innocently at the POLICEMAN who wearily points to the camera. DALY glances at it then back to the cop. The POLICEMAN sighs.

POLICEMAN:

Where you going with that chum?

INT: COLLEGE CLASSROOM - DAY

TORRENCE pushes himself up from the desk and continues.

TORRENCE:

... Go out there and capture ...

He takes his mobile from his pocket and begins to film his students. He studies their image on the screen of his phone as he continues.

TORRENCE:

... From Bank to Tehran many record ...
many ask why ... but our job is to interpret ...
to give an answer ...

EXT: LONDON STREET - NIGHT

We return to the street scene.

DALY:

Am I in some sort of trouble officer?

The POLICEMAN bristles.

POLICEMAN:

I don't know, that depends ... Have you got a licence to film?

DALY:

... I'm not filming ... Am I a suspect?

Now the POLICEMAN is losing his patience.

POLICEMAN:

... Cut the comical quips ...

DALY:

Ok – As a citizen I'm going about my lawful business ...

POLICEMAN:

... Which is?

DALY:

... Going about my lawful business ...

The POLICEMAN's patience is wearing thin.

POLICEMAN:

... OK citizen ... Under section 44 of the
Terrorism Act 2000 it makes it an of-
fence not to answer questions when
asked by a police officer ... Now where
did you get that equipment?

DALY:

It's from New Troy Productions ...

POLICEMAN:

Have you any proof of that?

DALY (innocently)

You could call them ...

The POLICEMAN gives a heavy sigh of ex-
asperation.

POLICEMAN:

Number ...

DALY:

07958 ... 297200 ...

The POLICEMAN speaks into his radio.

POLICEMAN:

Dispatch, get me 07958297200 ...

He waits. After a few moments DALY's phone rings. He reaches into his pocket and retrieves the handset. He answers chirpily.

DALY:

... New Troy Productions ...

EXT: LONDON STREET - LATER

We return to the street scene to see DALY being bundled unceremoniously into the back of the police car along with his tripod and camera.

INT: BEATIE'S FLAT - NIGHT

A young woman (BEATIE) stands before a mirror and stares at herself. She speaks softly to herself.

BEATIE:

I am not a camera ...

She continues to stare intently at herself.

INT: BEATIE'S FLAT - LATER

We see a CLOSE-UP of DALY staring into a mirror. His intense stare seems to be directed at us. He speaks to himself.

DALY:

... My unerring eye ...

INT: STUDIO

We see a shot of the 1960's film poster "The Siege of Sydney Street". We then see one by one, in sequence, a series of postcards showing images of the actual siege published at the time (1911).

INT: BEATIE'S FLAT - LATER

We return to DALY. At first we see his eye in EXTREME CLOSE-UP. Then we see him as before. He turns away from the mirror.

INT: COLLEGE CLASSROOM - DAY

TORRENCE stills holds forth.

TORRENCE:

... Everyone's an auteur ...

His students laugh.

INT: BEATIE'S FLAT — NIGHT

BEATIE still looks at herself in the mirror when the doorbell rings. She turns and walks away from the mirror.

She answers the door, and immediately turns away again, speaking in a slightly irritated tone speaks to DALY who she has left standing there waiting to be let in.

BEATIE:

... You're late ...

DALY just smiles as he enters, slowly closing the door behind himself.

DALY:

Try talking to Eisenstein like that ...

This stops BEATIE in her tracks.

BEATIE (incredulous):

What? ...

But DALY doesn't answer, so she repeats herself.

BEATIE:

What? What did you just say?

DALY just shrugs.

DALY:

... It seemed appropriate at the time ...

BEATIE just shakes her head despairingly.

BEATIE:

... God you talk bollocks ...

DALY raises his eyebrows. He holds up to CAMERA a film photocard of The Man With The Movie Camera.

INT: COLLEGE CLASSROOM – DAY

We see TORRENCE through various mobile phone screens. These individual images fill the screen in sequence. Over this MONTAGE he continues his lecture.

TORRENCE:

... Our purpose in film is to rescue the moment not allowed us – to record without control or acquiescence of authority ... In other words we take ownership of that moment ...

TORRENCE pauses for a moment to take stock. The mobile phone montage continues.

TORRENCE:

... Isn't it our duty to break free, to un-harness ourselves? The only criteria we need fulfil is that of purpose and content ...

We now see TORRENCE in a regular CLOSE-UP.

TORRENCE:

... With this 'kino eye' we liberate the image; break with mediocrity and self-censorship. With this lens we re-invest in meaning; relentless, searing, purposeful ...

INT: BEATIE'S FLAT - NIGHT

We see DALY and BEATIE sat at a kitchen table. On the wall behind them, dominating the scene is a poster for the Godard movie "La Chinoise". A camera lay on the table before DALY, stripped down like a firearm into its component parts. As BEATIE reads her book "Trotsky For Beginners", DALY expertly re-assembles the camera. TORRENCE's lecture continues over this scene.

TORRENCE (O.S.):

... Without political engagement what are you doing? What are you wasting your time for? Go out and get a proper job! Without that engagement you just have wallpaper – something to fill the void – Is that entertainment? ...

DALY looks up from his work.

DALY:

... What are we doing? ...

BEATIE answers cryptically.

BEATIE:

...Engaged ...

DALY:

... And why are we doing it?

BEATIE:

... Because?

DALY:

... Iconoclasts ...

BEATIE likes this label. She smiles warmly.

BEATIE:

Hmm ...

INT: COLLEGE CLASSROOM - DAY

TORRENCE continues to lecture his attentive audience.

TORRENCE:

... Don't let them intimidate you ... Get out and film ... And when the law comes you run ... Run and keep running ... Run so you don't get caught ... Run as if your freedom depended on it, because it does ... Keep running so there's a next time ...

INT: BEATIE'S FLAT - NIGHT

DALY finishes assembling the camera. He turns to BEATIE and with a smile of accomplishment, speaks.

DALY:

... Theory into practise ...

BEATIE stands.

BEATIE:

... Well let's run ...

DALY:

... Run run run run run ...

INT: COLLEGE CLASSROOM – DAY

A smiling, TORRENCE animatedly proclaims –

TORRENCE:

... You're an investment in the future ...
Forward to the barricades! ...

There is a cheer and more laughter from his students. TORRENCE clears his throat as his tone calms.

TORRENCE:

... OK ... Seriously ... If you don't use this (he taps his forehead) ... Then you're wasting your time, and more importantly, my time ...

He moves around to the back of the table and looks down at the papers piled there. He sighs and then looks back at the class.

TORRENCE:

... I don't want to see anyone unprepared ... Lazy film making is bad film making ... Don't confuse spontaneity with indolence ... Being a drunk wasn't what made Joyce a great writer ... He was a great writer who happened to be a drunk – re-

member that! Lack of preparation means
...

He looks up at the class who finish the
statement in what is obviously a fa-
vourite mantra of his.

CLASS:

... Lack of control! ...

TORRENCE smiles.

TORRENCE:

... Good, some of you did stay awake ...

The class groan at this poor attempt at
humour.

EXT: STREET (Bankside near the Clink) –
DAY

We see DALY and BEATIE walking along a
dark street, carry an equipment bag and
what looks like a bag for a tripod.
They look around cautiously, whilst
trying to look nonchalant.

TORRENCE'S voice continues in V.O. from
the previous scene.

TORRENCE (O.S.):

... Now I'm not asking anyone to break any laws. However when, because of that gem they call 'section 44' of the anti terror laws you are under threat of arrest unless you ask permission every time you want to film outside, then all creative impulses are ground down to the level of accountancy ... I may not know when I need to film a particular moment as history does not always send an invitation. Do I need to ignore the opportunity when it arises just so I do not fall foul of an absurd law? Who gave them permission to film, whilst denying me? When did we all become suspects rather than citizens? If not us, who will protect the citizenry from their anonymous lenses? ...

At some point DALY and BEATIE stop and begin to unpack their equipment. They set up the camera on a street corner and make ready to start shooting.

TORRENCE (O.S.):

... And their abuses? ... Know what you want to shoot. Understand the point you are making ... Understand the point I am making ...

EXT: PARLIAMENT SQUARE — DAY

We see a TRAVELLING SHOT past the "Peace Camp" set up in front of the Houses of Parliament. TORRENCE'S monologue continues.

TORRENCE (O.S.):

... This is a master class in how to survive with a camera ...

EXT: STREET (the Clink) – DAY

We see DALY and BEATIE running down a small back street. Although we cannot see who their pursuers are, it seems pretty obvious that it is someone in authority.

TORRENCE (O.S.):

... Shine that light into their darkest recesses ... Expose their secrets and their lies ... But do it with skill – with care ... artless cinema is artless, no matter what the content ...

EXT: STREET (the Clink) – DAY

DALY and BEATIE come to a stop. They lean their backs against a wall and try to catch their breath. They are in the shadows. BEATIE leans forward and looks down the road to see if their pursuers are still giving chase. But the road is deserted. She leans back into the shadow. She looks at DALY. She smiles. DALY smiles. They both laugh – exhilarated.

INT: BEATIE'S FLAT — LATER

BEATIE reads from a book. She quotes directly from the book to camera. The quotation comes from Godard's "La Chi-noise".

BEATIE:

"... As for us we demand the unity of politics and art. The unity of content and form, the unity of a revolutionary content, and an artistic form as perfect as possible. Works lacking artistic value, no matter how politically advanced are ineffective ..."

INT: COLLEGE CLASSROOM — NIGHT

TORRENCE stands before his class. He speaks directly at them (camera) in a defiant manner.

TORRENCE:

... Here is our manifesto ...

INT: BEATIE'S FLAT — LATER

BEATIE is sat at her kitchen table. She takes a pen from her "our Gang" pencil case and begins to write as in dictation onto a sheet of lined paper. She heads the paper "Manifesto". TORRENCE continues in V.O.

TORRENCE (O.S.):

... This is your last call to defiance ...

INT: COLLEGE CLASSROOM — NIGHT

Returning to TORRENCE, we see him step back, revealing an illustration of an "exploded view" of a Sony PD 150 pinned to the blackboard. He turns and slams a pointer stick he is holding at the camera lens of the picture.

TORRENCE:

... Aim straight and true my dear-hearts
...

INT: BEATIE'S FLAT — LATER

BEATIE and DALY stand before an illustration of Elizabethan London. DALY holds map pins, while BEATIE reads different shots, and their location from a schedule. DALY then pins into the appropriate location on the illustration.

BEATIE:

... Wide establishing shot; the City ...
Medium shot, London Wall: City workers
trudge wearily into their anonymous
prisons ... Long shot ... Gresham Street ...
Camera pans with the young, the be-
sueted, the enslaved ... The camera
slowly zooms in and follows as these
young are devoured, consumed ...

INT: COLLEGE CLASSROOM – LATER

TORRENCE continues.

TORRENCE:

... Come on guys! ... Re-engage your audi-
ences with politics, and forget the cod
philosophy ... Each journey starts with a
single step – bollocks it does!

INT: BEATIE'S FLAT – LATER

With more pins fixed onto the map, DALY
steps back. BEATIE surveys the results.
She then looks down to consult her
notebook. She leans against the wall,
alongside the map.

BEATIE:

... With the Guerrilla raid set for mid-
night time hung heavily for them ...
There was nothing left to do ... The
equipment had been checked and double-
checked ... The schedule re-visited in
minute detail ... Nothing seemed over-
looked, or left to chance ...

DALY has sat down at the table. He takes up the theme.

DALY:

... Everything that could be done, had been done ... They knew that ... No surprises on this trip ... And yet there was that feeling ...

BEATIE:

... Just a feeling ... Nothing tangible ... somewhere distant ... deep deep inside ... They check their watches ...

DALY:

... Uncertainty breeds uncertainty ... They check their watches ... Nothing tangible and yet it was there ...

BEATIE:

... The desire to unpack and start all over again became overwhelming ...

DALY:

... That warm feeling again. Secure ... Knowing it was done ... Revisited ...

BEATIE:

... But then, suddenly, unexpectedly, it is time, and all thoughts are lost, drained away ...

DALY:

... Was that the time? ... We must move ...

BEATIE:

... All fears, all doubts subsumed by
action ...

DALY:

... Was that the time? We must move ...

INT: BEATIE'S FLAT — LATER

We see a shot of the kitchen table. On
the table lay a pair of tinted specta-
cles. We hear BEATIE's voice.

BEATIE (V.O.):

... Through this prism ...

INT: COLLEGE CLASSROOM — NIGHT

TORRENCE continues by addressing his
class.

TORRENCE:

... Where does "Guerrilla Film" come from? ...

He looks up at the class, waiting for a reply. The class are wrong-footed and hesitate (exchanging glances with one and other) before one of them hazards a guess.

1ST. STUDENT:

This sense of disenfranchisement ...

TORRENCE becomes impatient.

TORRENCE:

... And what else? ...

Again the students hesitate.

2ND. STUDENT:

... Anger ...

Still unsatisfied, TORRENCE demands more of them.

TORRENCE:

... And what else?

3RD. STUDENT:

... A belief in justice? ...

TORRENCE:

... And what else? ...

INT: BEATIE'S FLAT — LATER

We return to BEATIE. She looks irritated. She responds to the previous question.

BEATIE:

... Just give me the answer ... It's irritating and patronising ... I'm not a child! ... Just tell me! ...

INT: BEATIE'S FLAT — LATER

We see BEATIE sat at her kitchen table. DALY is sat opposite her. He watches her intently. He smokes a cigarette in concentration. BEATIE is trying to finish a jigsaw of Malevich's "Black Square" painting. She puzzles over the last remaining pieces. We hear TORRENCE's voice over this image.

TORRENCE (O.S.):

... Is it ... revisiting the avant-garde of the 60's? ...

INT: STUDIO

We see a photomontage illustration of a soldier in fatigues. But he points a camera (pasted over where his gun used to be).

INT: COLLEGE CLASSROOM — LATER

TORRENCE addresses the CAMERA.

TORRENCE:

... Or how we choose to represent ourselves? ...

EXT: SOUTH BANK — DAY

BEATIE checks her watch — it is 2p.m. DALY and BEATIE are on another expedition. They creep along the South Bank, camera at the ready. With them is another person (NORM) who we cannot see clearly as he keeps to the shadows. BEATIE, DALY and NORM chat casually as they walk along. When they get outside City Hall they stop. DALY checks that the coast is clear.

Still chatting with NORM, DALY sets up the camera on the tripod and starts to film the building. NORM then moves out of the way on BEATIE's signal so that she can film DALY.

NORM hangs around in the background just watching until BEATIE signals to him. On her prompt he walks towards DALY. We then see him clearly for the first time. He wears the uniform of a Street Warden. He creeps up on DALY and when he is close, addresses him.

NORM:

... Excuse me sir ... Have you permission to film? ...

DALY turns from his camera.

DALY:

... What? It's the middle of the night! ...

NORM:

... Be that as it may Sir, you still need permission ...

DALY scratches his head.

DALY:

... But I'm a tourist ... I'm just filming some of the sights for my children back home ...

The NORM's tone softens.

NORM:

... Oh that's alright then sir. I thought you were a professional ... If it's just for the kids ...

DALY looks relieved. He turns his attention back to his camera and continues filming.

DALY:

... Out of interest, what would have happened if I had been making a proper film without a license then?

NORM:

... Well, under the Police Reform Act of 2001 I am accredited to issue you with an on the spot fixed penalty for obstructing a public footpath. Under the council's bylaws you would also have had your equipment confiscated sir ...

DALY:

... Temporarily ...

NORM:

... No, permanently sir ...

NORM watches DALY film for a brief moment longer and then he ambles off, before stopping. Then DALY collapses the camera and the three walk off again, in friendly conversation.

INT: BEATIE'S FLAT - NIGHT

We see DALY. He stares at the CAMERA. He applies camouflage make-up to his face – first green, then black, then brown etc.

INT: BEATIE'S FLAT – NIGHT

We see BEATIE sitting at her kitchen table. She looks down at the completed jigsaw. She sighs.

BEATIE:

... I can't work ... without an agenda, a reason ... without perspective ... What's the point? ...

We now see DALY. He sits away from the table, make-up still in place. He slowly cleans the camera. He has a cigarette hanging from the corner of his mouth – the ash looks perilously close to falling off onto the camera – but he just carries on. He doesn't look up at BEATIE.

INT: COLLEGE CLASSROOM – LATER

TORRENCE addresses his class.

TORRENCE:

... Whatever the reason, there has to be a point ...

INT: BEATIE'S FLAT — LATER

We see DALY, still cleaning the camera.
He blows dust from the lens and looks
up.

DALY:

... Not just a polemic ...

INT: BEATIE'S FLAT — LATER

We see BEATIE at her table.

BEATIE:

... So each time you enact those tawdry
laws ... unnoticed at midnight... we will
dog you, expose you, harass you ... shine
the light of accusation upon you ... we
will publish your name and your image ...
we will hold you to account ... democra-
tise you, unwilling you ... draconian you
... engulf your schemes with our gaze ...
destroy your haughty dictatorship with
our lens ...

INT: COLLEGE CLASSROOM — LATER

TORRENCE leans against the blackboard alongside the illustrated camera plan. He smiles.

TORRENCE:

... Put the boot in ...

INT: BEATIE'S FLAT — LATER

BEATIE and DALY are sat at the kitchen table. They have mugs of tea before them. BEATIE takes a sip and then speaks to DALY.

BEATIE:

... What's censorship "D"? ...

DALY gives her a warm smile and answers.

DALY:

... Neglect ... You determine and dictate what can be seen ...

BEATIE:

... And how does it work "D"?

DALY:

... By holding your hand on your heart
and declaring all things permissible ...

BEATIE (innocently):

... Why, doesn't it work?

DALY:

... Yes, but only for the favoured ...

BEATIE:

... Why, don't they deserve it? ...

DALY (smiles):

... Never trust those who won't bite the
hand that feeds them ...

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE. He scans the
classroom. A young woman sat near the
back is sporting a "Chairman Mao" style
cap. TORRENCE's gaze falls upon her. He
addresses her sternly.

TORRENCE:

... Now, stop that! ...

Humiliated the young woman surrepti-
tiously removes the cap. Satisfied TOR-
RENCE's eye moves on before he contin-
ues his lecture.

TORRENCE:

...When you go out there, please don't waste your time on a horror film ... I know it's seductive but please don't ... and don't excuse by claiming it's a metaphor – it is not, they are not, and will not be ... not since Murnau and Dreyer anyway so please don't waste my time ... and while we're on the subject – be inspired, please, but don't imitate ... imitation is crass, imitation is dull, imitation is lazy ...

INT: BEATIE'S FLAT – DAY

We see BEATIE and DALY sitting at the kitchen table. They are both looking through magazines. We hear a voice over them. It is the voice of the character known as KAUFMAN.

KAUFMAN (V.O.):

Beatie and Daly are in search of artists ... "Let's go underground in search of comradely opposition ... Go underground" ...

INT: COLLEGE CLASSROOM – LATER

TORRENCE continues with his lecture.

TORRENCE:

... There is of course a tradition where rich kids fill up the few places in film, and agitational and agit-prop cinema is not immune ...

INT: BEATIE'S FLAT - LATER

DALY and BEATIE are collecting together their equipment, ready for another filmic excursion. They pile equipment unto the kitchen table in readiness.

TORRENCE's voice continues from the previous scene.

TORRENCE (O.S.):

... They do their "time" and then move on to control of the public purse, or the theoretical journals, or just fill up academia to produce others like themselves ...

EXT: STREET - DAY

BEATIE and DALY move along the Embankment and across Westminster Bridge, with the Houses of Parliament dominating the background. This time their equipment remains inside the carry cases. TORRENCE continues.

TORRENCE (O.S.):

... They follow this chosen path, a predictable line, and will not deviate ... And like some sticky goo they cover all surfaces and inhibit any real movement ... Now if coupled with the Northern icons (established forms unchanging since the 60's) -you have a safe pair of hands ... You have film now: self-deluding, protected from controversy, leading nowhere ... "Tell me now how do I feel?" ...

EXT: STREET - DAY

We return to BEATIE and DALY. They have stopped along the Embankment near to the Wheel. As DALY bends over his equipment, unpacking, BEATIE speaks to him.

BEATIE:

... Call this radical? With Jazz on the radio, and a Spanish guitar lent in a corner - meaningful discussions over fair-trade coffee and croissants ... Nullifying and stodgy, so even exploits of the POUM are dehydrated to powder - like some Lancaster mill saga ... Keep it in a safe pair of hands ...

EXT: STREET - DAY

BEATIE and DALY welcome other young filmmakers who have appeared with their own equipment. After embracing, they all start to unpack their various cameras etc. However BEATIE steps back to survey the scene which is in danger of turning into a camera club. She scratches her head frowning.

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE. He has stepped forward to be closer to the students.

TORRENCE:

... A thousand mobiles, a thousand captured images ... but where's the coherence? ...

EXT: STREET — DAY

The two groups are filming, with cameras pointed into the distance.

INT: ANONYMOUS ROOM — NIGHT

We see a collection of young people, including BEATIE and DALY crowded into a room. There is a table at one end, and a young man (KAUFMAN) stands behind it. The room is quite noisy with everyone talking at once. KAUFMAN clears his voice as a call to order. It works and the room falls silent. He pauses, tak-

ing a long look at those gathered, before speaking.

KAUFMAN:

Comrades, welcome to the founding meeting of the "Hammer and Plough" film Co-operative ... We are not a group but more an association of like-minded filmmakers brought together by the political climate, and signal failure of the film community to address any of the burning issues that confront us all ... Our aims, inspired by the work of Dziga Vertov, Mikhail Kaufman and Elizaveta Svilova, are to shine the light of truth and enquiry onto the body politic of our time ...

INT: BEATIE'S FLAT - NIGHT

We see BEATIE standing in front of the map of London. She wears a Red Army Budenovka (pointed cavalry hat), which has a hammer and plough badge on it. She stares at the camera and gives a clenched fist salute.

INT: BEATIE'S FLAT - LATER

DALY stands before the same map. He speaks directly to camera.

DALY:

... Thought to be untainted by Stalinism and the degeneration of the "Worker's

State" the "Hammer and Plough" symbol,
as official emblem of the Soviet Union
during its darkest days of civil war
was adopted unanimously by the meeting
...

INT: ROOM — NIGHT

A YOUNG WOMAN stands before a blank
wall. She continues to talk to camera.

YOUNG WOMAN:

... It was also agreed that, inspired by
the revolutionary artists, we too would
create a "Kino Pravda" — a "Cinema of
Truth" in our endeavour to fight Capi-
talism ...

INT: ANOTHER ROOM — NIGHT

We see a YOUNG MAN. He too addresses
the CAMERA directly.

YOUNG MAN:

... To this end our first task will be to
liberate political cinema from fashion
and fashionability ...

INT: ANOTHER ROOM — NIGHT

We see ANOTHER YOUNG MAN. He too speaks directly to camera.

ANOTHER YOUNG MAN:

... Here, haven't we had this before?

INT: COLLEGE CLASSROOM — LATER

We see TORRENCE again.

TORRENCE:

... We'll keep returning to it until we get it right ...

INT: BEATIE'S FLAT — LATER

DALY talks directly to CAMERA.

DALY:

... Why can someone with a spray can be more immediate than us?

INT: BEATIE'S FLAT — LATER

BEATIE talks to CAMERA.

BEATIE:

... Enough talk – action! ...

INT: COLLEGE CLASSROOM – NIGHT

We see a MONTAGE of photographs of TORRENCE taken from the mobile phones of his students.

INT: BEATIE'S FLAT – NIGHT

We see BEATIE standing against the back wall of her room. She holds a mobile phone, and films us with it.

INT: COLLEGE CLASSROOM – LATER

TORRENCE continues.

TORRENCE:

... The seven lessons we must learn ...

TITLE:

We see the first of series of titles in neon. They are of various pastel colours, on a black background.

TITLE:

Lesson 1:

Points of light.

INT: COLLEGE CLASSROOM – LATER

We see TORRENCE's students all holding their camera phones, pointing towards us. In unison they all speak.

STUDENTS:

I am legion ...

TITLE:

TITLE:

Lesson 2:

How to put that theory into practice.

INT: BEATIE'S FLAT – LATER

We see an empty kitchen. We focus on the kitchen table. On it among the used

cups are some newspapers, a film journal, and a mobile phone.

TITLE:

TITLE:

Lesson 3:

Matching shot for shot with the cameras of the State.

INT: STUDIO

We see a book illustration of the famous black and white overhead photograph of people running after being shot at by police in Petrograd in the "July Days". We do not try to disguise the fact it is a book illustration.

TITLE:

TITLE:

Lesson 4:

Film as a form of enlightenment.

INT: STUDIO

We see a shot of the film poster: "The Siege of Sydney Street".

EXT: SYDNEY STREET, LONDON — DAY

We see a shot of the road sign Sydney Street. Overlooking it is a cctv camera fixed to the wall above.

TITLE:

TITLE:

Lesson 5

Agitate, Educate, Organise.

INT: COLLEGE CLASSROOM — LATER

TORRENCE's students, camera phones held high, rush from the classroom onto the streets.

TITLE:

TITLE:

Lesson 6:

Keep one step ahead of the enemy.

INT: BEATIE'S FLAT - NIGHT

DALY stands before an original "Red or Dead" poster pinned to the wall behind him. He stares at the camera, and beyond.

TITLE:

TITLE:

Lesson 7:

At present there is no lesson 7.

INT: BEATIE'S FLAT - LATER

We see Daly again. He stands next to a silent film camera. He pans it towards us.

INT: BEATIE'S FLAT - NIGHT

BEATIE and DALY are in bed together. They lie with their backs to each other. DALY has his eyes closed. BEATIE speaks softly to him.

BEATIE:

... I'm not sure I love you, me, we any more ...

DALY doesn't seem to react. BEATIE closes her eyes.

INT: BEATIE'S FLAT — DAY

Members from the Hammer and Plough group sit around the kitchen table making plans. They study various diagrams. As they sit and chat, one of their number records the scene on their mobile phone.

KAUFMAN seems to have taken an interest in BEATIE and stares at her. DALY notices this but makes no comment.

INT: COLLEGE CLASSROOM — LATER

TORRENCE pauses for some time, studying his attentive group, but then speaks.

TORRENCE:

... How are we to organise ourselves in the fight to reclaim lost rights? ...

He looks at the audience for a reaction but they are silent. He continues.

TORRENCE:

... We have to reclaim the truth from those who have stolen it ... Example: did anyone see the ceremony for the Brits leaving Iraq? ... Ok what fascinated me was the eulogy spoken by the padre. He spoke of how the army had helped establish democracy, not only in Iraq, but claimed our own democracy owed everything to the struggles of the armed forces ... I laughed ... He didn't even have a hint of irony in his voice - Let's get it straight - any rights we enjoy were fought and won by men and women in conflict with the state. No one gave us anything, and much blood was spilled before we wrested it from their hands ... And the only involvement of the army in any of this was to try and take it back again ...

INT: BEATIE'S FLAT - LATER

BEATIE and DALY are sat at the kitchen table. Both have their elbows on the table. Both embrace each other affectionately.

INT: BEATIE'S FLAT - LATER

BEATIE and DALY are still sat at the kitchen table. DALY holds a copy of

Trotsky's 'Their Morals and Ours'. He reads aloud from it.

DALY:

"During the epoch of capitalistic upsurge especially in the last few decades before the World War these concessions, at least in relation to the top layers of the proletariat, were of a completely genuine nature. Industry at that time expanded almost uninterruptedly. The prosperity of the civilised nations, partially too, that of the toiling masses, increased. Democracy appeared solid. Worker's organisations grew. At the same time reformist tendencies deepened. The relations between the classes softened, at least outwardly. Thus certain elementary moral precepts in social relations were established along with the norms of democracy and the habits of class collaboration. The impression was created of an ever more free, more just, and more humane society. The rising line of progress seemed infinite to 'common sense' ... Instead, however, war broke out with a train of convulsions, crises, catastrophes, epidemics and bestiality ... "

INT: COLLEGE CLASSROOM — LATER

TORRENCE continues.

TORRENCE:

... Are there no good soldiers I hear you say? But that is not the point — just like the police — some may enter with noble sentiments but the culture is all pervasively corrupting to the degree that anyone inside will be forced to

make a stark choice – either leave and find a more noble endeavour or become corrupted like the rest. So it is with the army – your role, your only role, is to follow the orders of others, wherever that may lead ... Therefore I return to my initial question – How do we organise ourselves – how do we fulfil our duty to expose all abuses of power, corruption and this creeping authoritarianism?

TITLE:

White lettering on a black background:

TITLE:

Freedom

EXT: FIELD (WHIPPS CROSS) – DAY

We see DALY running through the field. He appears to be carefree.

TITLE:

White lettering on a black background.

TITLE:

Oppression

EXT: FIELD (WHIPPS CROSS) – DAY

We see DALY running through the field. The CAMERA PANS so we can now see that he is being chased by two policemen.

INT: CLASSROOM – LATER

TORRENCE continues.

TORRENCE:

... A conundrum for you – If I film a law officer breaking the law, without permission to film, and this is the only documented evidence of the incident, am I also breaking the law? And is his action voided by its illegal capture on my camera? ...

INT: BEATIE'S FLAT – NIGHT

DALY reads from a copy of the Walthamstow Guardian newspaper – the article describes how a group of local photographers, civil rights activists and concerned citizens were involved in a mass photo shoot at the local bus station in protest at the police's heavy-handed treatment of an Austrian tourist when they used the anti terror laws as justification to stop him photographing there.

INT: BEATIE'S FLAT — LATER

The Hammer and Plough film group make ready to go out into the night. KAUFMAN is among their number. DALY looks at him suspiciously. BEATIE either doesn't notice or chooses not to react.

After some last minute business with a camera, they all finally leave. DALY is the last to go, taking a last scan of the room before closing the door behind himself — light off, the room is plunged into darkness.

INT: COLLEGE CLASSROOM — LATER

TORRENCE sits on the edge of his table facing the class. He is flicking through a book. He looks up from it and addresses them with another question.

TORRENCE:

... What now, when under a Labour government pursuing our role as film makers puts us outside the law? ... When filming on a bus ...

EXT: BUS — DAY

We see a shot of the upstairs interior of a bus. There are no other passengers on board. At the end of the shot we hear TORRENCE's voice again over this image.

TORRENCE (O.S.):

... On a tube ...

EXT: OVERGROUND TRAIN — DAY

We see a shot of the interior of a carriage. There are no other passengers on board. At the end of this shot we also hear TORRENCE's voice again.

TORRENCE (O.S.):

... In the street ...

EXT: WESTMINSTER — DAY

We see a LONG SHOT across Parliament Green towards the Palace of Westminster. At the end of this shot once more TORRENCE's voice is heard.

TORRENCE (O.S.):

... When filming each other ...

EXT: EMBANKMENT — DAY

We see DALY running down the Embankment, chased by a Warden.

EXT: WALTHAMSTOW TOWN HALL — DAY

The Hammer and Plough Group are standing in the dark, all cameras pointing towards the Town Hall steps, waiting. Finally someone appears from the building and stands on the steps before them holding a piece of paper. The group, along with a single journalist turn their attention towards him. Manning their cameras the group begin filming as the SPOKEMAN begins to read a statement.

SPOKEMAN:

... The Planning Committee have, after due consideration ...

We see DALY standing at the back of the group — but he doesn't seem engaged, and doesn't use his camera.

TITLE

White lettering on a black screen.

TITLE:

Tired of parochial cinema Daly decides to create a masterpiece

INT: BEATIE'S FLAT — NIGHT

We see DALY and BEATIE at home, sat at the kitchen table. DALY seems dissatisfied. He toys with his cigarette lighter before looking up at BEATIE.

DALY:

I want to make something special ... noteworthy ...

BEATIE looks at him in surprised silence for a moment before bursting into laughter.

INT: BEATIE'S FLAT — NIGHT

We see BEATIE alone. She stands before the back wall of the room and addresses us directly.

BEATIE:

Citizen, not suspect ... Did you know that after the October Revolution the familiar term of address was 'citizen' not 'comrade'? 'Comrade', like the Ham-

mer and Sickle were adopted later, as
if by osmosis ...

STUDIO

We see a Hammer and Plough star. It
morphs into a Hammer and Sickle. Over
this image BEATIE continues.

BEATIE (O.S.)

... Not just a word, it implied that each
person had a genuine stake in their so-
ciety, a role to play ...

INT: BEATIE'S FLAT - LATER

We return to DALY and BEATIE. DALY con-
tinues.

DALY:

... I want to make something that is me ...
something people will talk about when
I'm dead ...

BEATIE, who has stopped laughing, just
stares at him, bemused.

BEATIE:

... Are you being serious ...

But DALY just sighs a heavy sigh and gets up and leaves. BEATIE comments under her breath as he goes.

BEATIE:

... What do you care what people say after you're gone?

TITLE

White lettering on a black .

TITLE:

Daly tries to capture the perfect shot

EXT: MONTAGE — VARIOUS TIMES DAY

We see DALY at various locations trying to line up his camera to make a shot, but each time he is thwarted as life conspires to frustrate his ambitions. People walk through his shot, cars park in the way etc. etc.

TITLE

White lettering on a black background.

TITLE:

Each perfect film must begin with a perfect shot

INT: BEATIE'S FLAT – NIGHT

DALY sits alone at the kitchen table and ruminates.

DALY:

I must try to make the right film ...

BEATIE enters the room.

BEATIE:

Did you say something?

DALY shakes his head.

DALY:

... No, should I have?

BEATIE looks at him with a quizzical expression.

BEATIE (impatiently):

I don't know, should you have?

DALY just shrugs – BEATIE raises her eyebrows in exasperation.

INT: BEATIE'S FLAT — LATER

BEATIE is alone. She talks directly to us.

BEATIE:

... There are dreams, and there are realisable goals ... Our role as agitational film makers is to produce, not to dream ... What audience ever sat down to watch a dream? ... Anything else must be self-indulgence ...

TITLE

White lettering on a black screen.

TITLE:

The Night of the Counting of the Years

INT: BEATIE'S FLAT — NIGHT

We see DALY alone in the kitchen. He is facing the camera, mounted on a tripod. He adjusts the camera and then sits down and begins to talk directly to it.

DALY:

In Pharaohnic Egypt on The Night of the Counting of the Years your life was weighed on a giant scale – opposite a single feather determining the kind of life you had had ...

INT: STUDIO

We see a set of modern kitchen scales.

INT: STUDIO

We see a feather floating in mid air against a blank white background. Over this image DALY's voice continues OFF SCREEN.

DALY (O.S.):

... In preparation they read from the sacred texts: 'The Chapters of the Coming-Forth by Day' ...

INT: BEATIE'S FLAT – LATER

We return to DALY. He continues to talk to his camera.

DALY:

... My name is Kevin Daly and I am twenty five years old. This is a record of my life that has been ...

EXT: WALTHAMSTOW – DAY

We see a WIDE SHOT of the town centre from a high position. The CAMERA PANS. We hear DALY'S voice continue over this image.

DALY (O.S.):

... In the town where I live my native cinema was born – pioneers filming the life that they saw – and now we are condemned to film the things they allow ...

EXT: WALTHAMSTOW – LATER

We see Walthamstow Dog Track in the background. In the foreground we see an unmanned camera on a tripod. DALY'S VOICE OVER continues.

DALY (O.S.):

... Uniformed thugs are unleashed on the citizenry ... whilst those with the public purse have made beggars of us all ...

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE who seems more animated this time.

TORRENCE:

... Is agitational cinema now condemned only to work at the local level on local issues — pursued by the disaffected, the isolated, and the plain mad? Is national debate now the exclusive property of television news programmes with their threadbare pretence of balance?

INT: BEATIE'S FLAT — LATER

We see BEATIE. She talks directly to CAMERA.

BEATIE:

... Where are the cunning minds? ...

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE again.

TORRENCE:

... Why are we left with mere ranters? ...

INT: BEATIE'S FLAT — LATER

We return to DALY. He pauses and scratches his head in thought. Then he gets up and turns of the camera before sitting down again. He sighs heavily. He speaks to himself.

DALY:

... This is wrong ...

He studies the table surface, deep in thought, before glancing up. A film still on the wall catches his attention.

DALY:

... Maybe it should be a thriller ...

But then, after a moments brightness, his expression sinks again and he resumes his study of the tabletop.

TITLE

White lettering on a black screen.

TITLE:

Each perfect film must begin with a perfect idea

INT: BEATIE'S FLAT - LATER

We see DALY at the kitchen table surrounded by film reference books etc. He furiously moves from one book to the next, cross-referencing, and then on to another in a frenetic attempt to find inspiration.

EXT: STREET - NIGHT

The Hammer and Plough group walk along the street in another evening excursion. BEATIE seems locked in conversation with KAUFMAN. In fact she seems to hang on his every word. KAUFMAN responds to this attention with ever more sweeping gestures and political theatricality. DALY is nowhere to be seen.

INT: BEATIE'S FLAT - NIGHT

DALY, exhausted, lies asleep across the books on the kitchen table. BEATIE enters the room from her night of filming. She looks down at him and smiles benignly, but it is not the smile of a lover, but of a parent to a sleeping child. But then the smile disappears from her lips and a look of irritation appears involuntarily on her face.

INT: COLLEGE CLASSROOM — LATER

TORRENCE continues. He seems to be more intimate with his audience now, his voice lowered.

TORRENCE:

... Now don't underestimate the strains suffered in one's personal life by such pressures ... With increased activism in the political arena as a film maker, so your relationships will come under ever increased scrutiny ...

INT: BEATIE'S FLAT — DAY

We see DALY still sat at the kitchen table, still scratching his head in indecision. Over these images we hear KAUFMAN'S VOICE OVER as before.

KAUFMAN (V.O.):

... Racked with indecision, Daly tries to determine what type of film he should make ...

INT: BEATIE'S FLAT — LATER

We see an apple falling from a branch
in the kitchen.

TITLE

Black letters on a white background.

TITLE:

A FILM ABOUT GRAVITY

INT: BEATIE'S FLAT - LATER

We see DALY dressed in a white shirt
tucked into black woollen tights and
long pointed black shoes. He looks like
Max Wall. He is slumped in the chair,
his feet up, resting on the kitchen ta-
ble. He holds an opened bottle of beer.
Slowly he looks up at the camera. He
looks utterly miserable.

TITLE

Black letters on a white background.

TITLE:

OR IT'S OPPOSITE: COMEDY

INT: BEATIE'S FLAT — LATER

We return to DALY. The apple falls on his head. He remains dead-pan.

INT COLLEGE CLASSROOM — LATER

We return to TORRENCE. He stands before his class but does not speak. The class too remain silent.

TITLE:

Black letters on a white background.

TITLE:

DRAMA

INT: BEATIE'S FLAT — LATER

DALY is standing on the kitchen table with his shoes on. But we can only see his feet and ankles on the tabletop.

TITLE:

Black letters on a white background.

TITLE:

ROMANCE

INT: BEATIE'S FLAT - LATER

DALY has now been joined by BEATIE on the kitchen table. She also wears her shoes. Once again we can only see their feet and ankles on the tabletop. Their toes face each other.

INT: BEATIE'S FLAT - LATER

We see a BIG CLOSE UP of DALY's eye staring directly at us. Then, SUPEREMPOSED over this we see the lens of a camera.

TITLE:

We see TITLE in pink neon on a dark background.

TITLE:

Kino Eye

INT: BEATIE'S FLAT — LATER

DALY sits at the kitchen table smoking a cigarette, lost in his own thoughts. He seems to be enjoying his smoke. On the table before him are his reference books. They are now tidied into neat piles. BEATIE comes into the room, and moves through it. DALY gives her a cursory nod before returning to his reveries. As she passes him, BEATIE strokes her hand affectionately across the back of DALY's head and then leaves as swiftly as she entered.

INT: BEATIE'S FLAT — DAY

We see BEATIE sat alone at the kitchen table. She looks directly at CAMERA. Then she picks up a postcard of Lotte Lenya and Kurt Weil that is on the table and nonchalantly pins it to the wall behind her. As she does this she sings from Die Dreigroschenoper.

BEATIE:

"And at noon there will fall

A hush upon the harbour

And they'll ask: Who's to die?

And then you'll hear me order firmly:

All!

When the heads fall I'll cry: Hoppla!..."

INT: BEATIE'S FLAT — DAY

DALY sits at the kitchen table. He is alone. He again reads a copy of Trotsky's "Their Morals and Ours". He comes to a particular passage and then begins to read aloud from it.

DALY:

" ... They learned to subordinate their individual tastes to the laws of history. They learned not to become frightened by the most powerful enemies if their power is in contradiction to the needs of historical development. They know how to swim against the stream in the deep conviction that the new historic flood will carry them to the other shore. Not all will reach that shore, many will drown. But to participate in this movement with open eyes and with an intense will — only this can give the highest moral satisfaction to a thinking being!"

INT: BEATIE'S FLAT — NIGHT

BEATIE sits alone in the kitchen. She leans on the table, trying to make a clockwork toy figure of the Good Soldier Schweik work. She winds it up and lets it go, lying her head on the table to watch it. She studies its movements with a certain intensity. As she lies

her head down we see that something has
be written on the back wall of the
kitchen.

GRAFFITTI:

" ... Engels once wrote that Marx and
himself remained all their lives in the
minority and 'felt fine' about it ... "

INT: BEATIE'S FLAT - DAY

DALY sits at the kitchen table reading
a copy of Zamyatin's 'We'. His uneaten
bowl of cornflakes sits before him.

TITLE:

We see a pastel coloured neon TITLE ap-
pear on a darkened background.

TITLE:

Daly considers making a Horror flick or
a Sci-Fi film but dismisses the idea as
crass and unworkable

INT: COLLEGE CLASSROOM - LATER

We return to TORRENCE. He scans the
class before him with little enthusi-
asm. After studying his charges for a

few moments he continues, but looks down as he speaks.

TORRENCE:

... You have to rise above this personal stuff – the petty jealousies, the ambition, the acquisitiveness ... If you follow this path, all of the usual trappings of 'success' will probably elude you ... You won't become rich or famous ... your contemporaries will shun you, the commissioners will ignore you, and those who took the king's shilling will despise you for being a living reminder of what they betrayed ...

He stops and looks directly at his audience again and speaks as if in an afterthought.

TORRENCE:

... Oh, and don't forget, your work will probably never be screened ...

The class look at each other. Some think it is a joke and laugh. But TORRENCE isn't laughing, or smiling. When they look at his expression a realise he isn't joking their smiles soon fade as well.

INT: BEATIE'S FLAT – NIGHT

A few members of the Hammer and Plough group are gathered in BEATIE's flat watching some footage they have filmed on a lap top. They crowd around the small screen trying to get a clear

view. KAUFMAN stands beside BEATIE.
DALY isn't present.

INT: COLLEGE CLASSROOM – LATER

TORRENCE continues with his theme. His
tone softens – it becomes sympathetic.

TORRENCE:

... Because if you are true to yourselves
you are going to tell people things
they do not want to hear ...

INT: BEATIE'S FLAT – LATER

DALY sits at the kitchen table, elbows
resting on its surface, head cupped in
hands. He gives a long, heavy sigh and
then speaks to himself softly.

DALY:

... Maybe I am a camera! ...

INT: BEATIE'S FLAT – LATER

BEATIE is in the kitchen with KAUFMAN,
leaning over the kitchen table, study-
ing some papers. As they lean over the
papers KAUFMAN's arm rests gently
around her shoulder. This is an ambigu-

ous gesture that could be seen as an attempt at seduction or merely as a comradely moment. However BEATIE's lack of response to it is equally ambivalent.

DALY looks on from the doorway. Neither BEATIE nor KAUFMAN realise he is there. His expression is slightly tortured.

INT: COLLEGE CLASSROOM – LATER

TORRENCE continues with his theme.

TORRENCE:

... Don't think wearing your affiliations on your t-shirt is enough ...

His audience look slightly sheepish at this remark.

TORRENCE:

... You will be tempted to give in, run away – and that is your choice – I'm not here to proselytise. You have to want to do it, no, need to do it. And that's the point – with no financial remuneration or peer recognition, in fact no discernable rewards at all, what is it that motivated the great ones? ... What made Vertov ride into battle with the Red Cavalry, or Walter Ruttmann spend all his waking hours planning? ... What will give your work that certain veritas that the cleverest cynics can't produce, because you can-

not hide the truth – For the ‘knowing eye’ the camera doesn’t ever lie ...

INT: BEATIE’S FLAT – LATER

BEATIE and KAUFMAN are standing in the kitchen. KAUFMAN, arm around BEATIE’S shoulder holds his mobile phone at arms length and takes a photo of the two of them. BEATIE clenches her fist in a Communist salute just as KAUFMAN takes the picture.

INT: BEATIE’S FLAT – LATER

We see DALY pinning pictures to the wall in the hope of inspiration. Over this image of him we hear KAUFMAN’S voice.

KAUFMAN (V.O.):

... While Daly agonises what film he should make, Beatie carries on with her work recording the daily struggles of the poor and the dispossessed ...

EXT: STREET – DAY

We see BEATIE, KAUFMAN and others from the Hammer and Plough group outside a factory with their equipment, ready to

start filming. KAUFMAN'S VOICE OVER continues from the previous scene.

KAUFMAN (V.O.) (Continued):

... Through sheer practicality Beatie spends more and more time with Kaufman, and as is the nature of such things, their relationship becomes closer ...

INT: BEATIE'S FLAT — LATER

DALY packs his camera into it's bag, and makes final checks of his other equipment before leaving. KAUFMAN'S VOICE OVER continues over this scene as well.

KAUFMAN (V.O.) (Continued):

... Daly, as well as his creative torments, now has to confront the proposition that he is losing Beatie's affections to Kaufman ...

EXT: PARK BENCH — DAY

DALY is sat on the bench, his equipment, unpacked is by his side. He leans his elbows on his knees in despair. He speaks aloud to himself.

DALY:

Is monogamy petty bourgeois?

He pauses for a few moments before continuing.

DALY:

... Am I being unreasonable? Reactionary?
... She's an independent woman who has
made her own choices ...(bewildered) So
why doesn't she choose me?

He takes out a cigarette and lights it.
He smokes it for a while in silence,
oblivious to his surroundings.

INT: BEATIE'S FLAT — LATER

DALY and BEATIE are sat at the kitchen
table. They are deep into a discussion
that BEATIE doesn't seem to want. She
reluctantly responds to a question we
have not heard.

BEATIE (sighing):

... I'm not sure what's happening ... if
anything's happening ...

DALY:

But you do like him?

BEATIE (reluctantly):

... Yes I like him ... Daly we shouldn't be
having this discussion!

DALY:

Why? We're all Socialists here – we don't bow to bourgeois convention, do we?

BEATIE:

... No, but this is awkward ... it's difficult for me ...

DALY smiles bitterly.

DALY:

... Yeah, it's difficult for me ...

BEATIE gives him an affectionate smile and puts her hand on his arm.

BEATIE:

I know, I'm sorry ...

DALY:

... Do you want me to move out?

She gives him another warm smile in answer.

BEATIE:

... Of course not ...

EXT: PARK BENCH — DAY

DALY sits on a park bench. He holds a copy of Trotsky's "Their Morals and Ours" open. But he isn't reading, he is crying. As the tears roll silently down his cheeks we hear a passage from the pamphlet read out by DALY in VOICE OVER.

DALY (V O):

"Lenin refused to recognise moral norms established by slave-owners themselves; he called upon the proletariat to extend the class struggle into the moral sphere too. Whoever fawns before precepts established by the enemy will never vanquish that enemy!"

INT: COLLEGE CLASSROOM — LATER

TORRENCE continues.

TORRENCE:

... Now of course we have to touch on practicalities, and, by its nature the question of morality ... By this I mean do we have a moral dilemma in filming without permission, because under the Anti Terror Act 2000 you could be breaking the law if you film without said permissions as your work could be deemed useful to "aid and abet" an act of terror ... A definition that is both vague and wide open to misinterpreta-

tion I'm sure you will agree. And of course you have to prove your innocence in this process rather than the assumption of that innocence. Now I'm positive none of you here want to go out and commit an act of terror so is the act of "guerrilla" filming some how also morally ambivalent? ... The fact that we are being criminalized for being "guerrilla" film makers is something I hope to return to later ...

INT: BEATIE'S FLAT - LATER

We see BEATIE, KAUFMAN and a couple of others from the Hammer and Plough group sitting around the kitchen table chatting. BEATIE looks over at KAUFMAN enigmatically. KAUFMAN notices and winks at her. She smiles back at him.

INT: COLLEGE CLASSROOM - LATER

TORRENCE continues.

TORRENCE:

... But criminalized we are ... Now this isn't merely an academic exercise, because you will soon have to go out there and try and make that film, and these are choices that you must be aware of, that this is the political climate we live in, and that you alone will have to face this challenge ... I'm not interested in martyrs here ... What good is martyrdom if you haven't got a film to show for it? ...

His audience laugh. He too smiles before continuing.

TORRENCE:

... And don't forget, that's what this is all about: film!

EXT: LONDON STREETS – VARIOUS DAY

We see DALY at various locations in London. He stands with his hand-held camera beneath various cctv locations, filming the cameras that film us.

INT: TITLE

TITLE:

Film maker as a god

EXT: LONDON STREET – DAY

We return to DALY photographing a cctv camera. A Street Warden comes up to him and begins to question him. We see this from a LONG SHOT and do not hear the conversation. After a while DALY shuts down his camera and, with a shrug goes along with the Warden.

EXT: LONDON STREET – DAY

We see a shot of a cctv camera looking at an anonymous London street.

STUDIO

We see a still from Man With a Movie Camera of a giant Mikhail Kaufman standing amid crowds of people filming.

INT: BEATIE'S FLAT — LATER

BEATIE and DALY are having a disagreement.

BEATIE:

Stop being so superior ...

DALY protests his innocence.

DALY:

That's a terribly thing to say!

But BEATIE is unrepentant.

BEATIE:

... You can't repeat the experiments of the sixties ...

DALY just shakes his head dismissing this. BEATIE continues.

BEATIE:

... And you're not galloping with the Red Cavalry ...

DALY interrupts her, smiling.

DALY:

... smiting the forces of reaction beneath my sword of Socialism ...

DALY smiles again but BEATIE doesn't think it that funny. So in feigned innocence DALY continues.

DALY:

How did you ...?

But his question tails off before he completes it. She just smiles sarcastically and taps her index finger on her temple knowingly and then continues in her own attempt at humour.

BEATIE:

Jean-Luc Godard has left the building ...

DALY mocks her.

DALY:

Ho ho ho ...

BEATIE shakes her head.

BEATIE:

I'm serious Daly ...

Then the CAMERA PULLS BACK to reveal KAUFMAN who has been in the room all along. He has listened in silence, but now intervenes.

KAUFMAN:

I think ...

He looks at DALY and asks permission to interject.

KAUFMAN:

... If you don't mind?

DALY just shrugs and answers somewhat sarcastically.

DALY:

Why not? The more the merrier ...

BEATIE frowns angrily at DALY but KAUFMAN just gives a half-smile and continues.

KAUFMAN

... Well, to begin with, Beatie I think you're being a little harsh ...

BEATIE is a little surprised by this remark, but DALY smiles.

KAUFMAN:

... After all it doesn't matter what individual work we produce as long as we continue to battle against the status quo ... by that I mean the mediocrity that passes for 'cinema of struggle' in the country ...

DALY, whose expression was a mix of jeering at BEATIE and thinly veiled contempt for KAUFMAN has subtly changed to one of genuine interest in what KAUFMAN has to say. KAUFMAN as always, captivates BEATIE, even when he is being slightly critical of her. KAUFMAN continues.

KAUFMAN:

... I mean I understand your sense of frustration ...

DALY obviously feels a little patronised because he comes back aggressively.

DALY:

... That's very good of you ...

This remark embarrasses KAUFMAN. As BEATIE looks daggers at DALY, KAUFMAN responds – hiding his irritation.

KAUFMAN:

... I'm sorry, I was trying to help ... I thought we were all comrades here ... It seems these are things you two need to sort out alone ...

BEATIE is furious with DALY.

BEATIE:

... He didn't mean it that way – did you?

DALY shrugs. He addresses KAUFMAN.

DALY:

... Apparently not ...

But the damage has already been done.

KAUFMAN:

... That's alright – I need to go anyway...

He leaves the room, nodding to DALY as he goes. BEATIE shoots DALY such a piecing look before following KAUFMAN out of the room. When he is alone DALY just gives a deep sigh. BEATIE returns and shuts the door firmly behind her. DALY realises he is in for it.

BEATIE:

... I won't have churlish displays of
jealously in my own home ...

DALY fights back.

DALY:

... Well what do you expect? ... You're
fluttering around him like some love-
struck schoolgirl ...

BEATIE is really angered by this. But
her delivery is chillingly cool.

BEATIE:

... Y'know, I've changed my mind ... you
should leave ...

DALY looks dumbstruck. Without another
word BEATIE leaves the room again. DALY
looks distraught.

STUDIO

We see the famous shot of Dziga Vertov
looking through the lens of his camera
from the Man With The Movie Camera.

TITLE

We see black letting on a white background.

TITLE:

Is it possible that I too am acting out a role? The role of seeker after film-truth? Do I truly seek truth? Perhaps this too is a mask? Which I myself don't realize...?

Dziga Vertov

INT: ROOM — DAY

We see KAUFMAN. He stands in a bland-looking empty room. He just stares at us impassively.

INT: BEATIE'S FLAT — LATER

We see DALY looking through his camera viewfinder — looking directly at us. He holds this position for quite a while and then he shuts the viewfinder and begins to pack away the camera. We see that he has packed a case and is arranging the rest of his possessions in readiness to move out.

INT: ROOM — DAY

We return to KAUFMAN. Now it is his turn to quote from 'Their Morals and Ours'. He holds the book before him and reads impassively.

KAUFMAN:

"Whoever does not care to return to Moses, Christ or Mohammed; whoever is not satisfied with eclectic hodge-podges must acknowledge that morality is a product of social development; that there is nothing immutable about it; that it serves social interests; that these interests are contradictory; that morality more than any other form of ideology has a class character ..."

INT: DALY'S ROOM - DAY

We see DALY's room. It is a white-walled anonymous interior. DALY sits at a table reading a copy of Cahiers Du Cinema.

INT: DALY'S ROOM - LATER

We see the table - DALY is not in the room anymore. On the table is the magazine (Cahiers Du Cinema) DALY was reading in the previous scene. Over this image we hear KAUFMAN in VOICE OVER.

KAUFMAN (V.O.):

Daly returns to his quest. However he realises he cannot repeat the cinematic experiments of an earlier age and that to try is merely a conceit ...

INT: COLLEGE CLASSROOM - LATER

TORRENCE continues his master class. He begins packing away his papers and reference materials as he speaks.

TORRENCE:

... And now I need to leave you to your own devices ... Oh, I know, you think you will be the exception - well I'm not saying you won't - after all they have to replace the old guard - and they seem to be on their last legs anyway - but remember for every 'tame' rebel there are a hundred that fade from view ...

STUDIO

We see a picture of DALY when he was a small child. He stares at the camera.

DALY'S ROOM - LATER

We see the table in DALY's room. On it, still in its packaging, is a vintage toy London bus.

INT: BEATIE'S FLAT — LATER

We see BEATIE sat alone at her kitchen table, impassively facing the CAMERA.

INT: DALY'S ROOM — LATER

We see DALY in a similar position to BEATIE. DALY however holds the toy bus seen in the earlier scene. He looks sad. Over his image we hear KAUFMAN once more.

KAUFMAN (V.O.):

... Two things Daly knew ... One; that there were no certainties any more and secondly that to properly engage one had first to leave the comfort of one's imagination ...

EXT: LONDON BRIDGE — DAY

DALY stands alone on London Bridge. He has his camera in hand but is not using it. Crowds of people, desperate to get home, push past him on their journey to the station and home. DALY looks blankly ahead at the oncoming mass of commuters.

INT: BEATIE'S FLAT — NIGHT

We see a computer screen. On it a film runs it is a single shot of a council official reading a statement. The CAMERA PULLS OUT revealing members of the Hammer and Plough group crowded around the laptop looking at footage that was shot on the steps of the town hall. This shot of the official reading from his prepared statement is not exactly arresting cinema. Both BEATIE and KAUFMAN realise this although others, on the surface at least, seem less critical.

INT: DALY'S ROOM — NIGHT

DALY sits in front of his laptop watching the shot of people walking across London Bridge. He has worked on the image so that the people all walk in a rhythmic fashion. As if to underline the point the image is then SUPERIMPOSED with a BIG CLOSE UP of a clock. Their footsteps are in time with this clock.

DALY watches it, sitting back in his chair. He seems quite satisfied with the results.

INT: DALY'S ROOM — LATER

DALY sits at his table with a friend (NORM). They drink tea from mugs. DALY looks a little self-pitying, whilst NORM lends a sympathetic ear.

DALY:

... The thing is it felt so out of the blue ...

NORM nods sage-like.

NORM:

Well Kevin ...

But DALY interrupts NORM with a laugh. Bemused, NORM looks at him quizzically. DALY explains.

DALY:

... No one calls me Kevin these days ...

Unimpressed by the interruption, NORM continues.

NORM:

... So no indication, no hints? ...

DALY just shakes his head. NORM ponders this intelligence, stroking his chin in concentration.

NORM:

... No mitigating circumstances? ... Advance warnings? ...

DALY just stares blankly ahead without responding. He has already slipped into his reveries.

INT: BEATIE'S FLAT — DAY

FLASHBACK:

DALY and BEATIE are entertaining two friends. They sit around the kitchen table, the remnants of a meal before them. The mood is relaxed, with laughter in the air. DALY speaks, smiling.

DALY:

... And they let me have one, 'buckshee'!
...

The guests look bemused. BEATIE explains.

BEATIE:

Free ... Buckshee, free ...

The penny drops and with it a look of relief on the other's faces. BEATIE's intervention has the effect of showing an intimacy and understanding between

her and DALY – this is understood by them both and we see it in an exchange of looks after the intervention.

INT: DALY'S ROOM – LATER

DALY stares into a mirror. We see his face in BIG CLOSE-UP. He drunkenly holds a Vodka bottle. He tries to out-stare his own reflection. He begins to recite his name with ever-increasing speed.

DALY:

Kevin Daly, Kevin Daly, Kevin Daly,
Kevin Daly, Kevin Daly ...

INT: DALY'S ROOM – LATER

We see a turntable sat on DALY's kitchen table. On the turntable is DALY's camera. The turntable moves slowly round as if of it's own accord.

TITLE

TITLE:

The camera as hero

INT: BEATIE'S FLAT — LATER

We see BEATIE sitting alone at her kitchen table. She has her laptop in front of her. She is playing the sequence on the steps of the town hall. She rewinds and plays it again. She stops it and sits back in her seat. She sighs a long deep sigh. We recognise the look of dissatisfaction on her face from previously with DALY.

INT: BEATIE'S FLAT — LATER

BEATIE has been joined by KAUFMAN. Both sip tea. BEATIE looks restless, and muses on her situation.

BEATIE:

... The thing is I know what we are doing is important, but should we be trying to extend our scope, y'know micro to macro, individual to the universal? ...

KAUFMAN gives a knowing nod and answers with a benign smile.

KAUFMAN:

... I know, it's a dilemma isn't it? ...

He gives a deep sigh and continues.

KAUFMAN:

... Look, for every national issue, or international for that matter, there are dozens of local problems that confront us day by day ... Do we ignore them for the broader picture? ... Do we say to the poor, those without a voice: hold firm, we know you are suffering, but the real problem is the system that allows this, and therefore we need to change the system?

BEATIE interrupts.

BEATIE:

... Ok I understand that, but then shouldn't we ask ourselves is film the best way of confronting this ... of helping them?

KAUFMAN sighs again.

KAUFMAN:

... Yeah, but this is what we do ... This is our hammer, this is our gun ...

Continuing with KAUFMAN's metaphor, BEATIE interrupts again.

BEATIE:

... Well are we shooting at the right people then?

KAUFMAN shrugs with a smile.

KAUFMAN:

... And that is the sixty-four dollar question ...

At that instant KAUFMAN's mobile rings. Instinctively he holds up his hand to BEATIE asking for a moment, standing as he answers it. He leaves the room as he begins to talk. BEATIE just sighs and shakes her head with frustration. She picks up a sheave of papers on the table before her, but then lets them drop again in a dismissive gesture.

EXT: HOE STREET, WALTHAMSTOW — DAY

We see DALY exit a restaurant called "The Red Lounge". He wears a Lenin mask.

INT: BEATIE'S FLAT — LATER

We see BEATIE and KAUFMAN alternately (but they are never on screen at the same time). They are sitting at the kitchen table, staring ahead at CAMERA. They hold a series of film stills (plus two blanks, one black and one white) that they use as flash cards. We INTER-CUT between the two characters as they randomly reveal the next image.

TITLE

TITLE

There is no point in having sharp images when you've fuzzy ideas ...

Jean-Luc Godard

INT: DALY'S ROOM - LATER

We see DALY in his usual position at the table looking through reference material (including newspapers).

INT: BEATIE'S FLAT - LATER

BEATIE and KAUFMAN are in a similar position to DALY in as much as they are sat at the kitchen table in front of a laptop looking at images playing (although as they are facing CAMERA the laptop screen remains unseen by us). Over this image we hear KAUFMAN in VOICE OVER.

KAUFMAN (V.O.):

... Beatie mused on how to translate that love and compassion she felt for those ordinary lives ... without appearing patronising ...

INT: STUDIO

We see images on a laptop screen of skin-headed youths, far right mobs etc.

KAUFMAN (V.O.) CONTINUED:

... Something that in itself wasn't without paradoxes and confusions ...

INT: DALY'S ROOM — LATER

DALY sits at his table sipping tea looking somewhat distant. Then a determined expression flashes across his face and, firmly placing the mug onto the table surface, he stands up.

DALY:

Ok — enough of this self-pity!

He quickly picks up his camera case and, with a cursory glance in the mirror, leaves the room.

EXT: LONDON STREET — DAY

DALY stands outside. He is confronted by a wall of sound — he seems frozen to the spot as he watches all the traffic, all the rushing people. It is all noise, and movement. He looks over-

whelmed, unable to focus on one thing,
unable to decide what to do.

But then the distant sound of a police
siren seems to jolt him out of his day-
dream. He takes a deep breath and un-
packs his camera.

INT: BEATIE'S FLAT - LATER

BEATIE, KAUFMAN and a couple of the
Hammer and Plough group are standing
around the table on which is piled some
equipment. There is a silence for some
time until, with heavy sigh, KAUFMAN
speaks.

KAUFMAN:

... OK I understand there are differences
between us, but we mustn't abandon the
need to be out there filming ... Remember
history doesn't repeat itself; there
are no second takes ...

BEATIE look at him admiringly. The oth-
ers don't seem so enamoured with him.
She comes to his defence.

BEATIE:

... We shouldn't even be having this de-
bate ... We should be out there doing
what we do ...

One of the group responds. She sounds exasperated.

GROUP MEMBER:

Don't try that old flannel on us Beatie ... What is this; you're either for us or against us? ...

BEATIE is angered by this sniping remark. She responds in kind.

BEATIE:

... You said it babe ...

GROUP MEMBER:

... Yeah, well don't call me babe 'cos I'm not your little girl ... !

BEATIE gives a sarcastic grin at the music reference.

BEATIE:

Ho ho ...

2nd GOUP MEMBER:

"Masculin Feminin"...

Then he starts to hum 'It Just Won't Do'. They start to dance. KAUFMAN looks at them as if they were mad. BEATIE tries not to (out of solidarity to KAUFMAN) but in the end smiles.

EXT: LONDON STREET — DAY

We see the Hammer and Plough Group in a huddle — they are having an animated discussion that we cannot hear — then they separate and begin unpacking their equipment. There is a moment's hesitation on the part of KAUFMAN, but then he teams up with BEATIE. She smiles warmly.

EXT: LONDON STREET — DAY

We see DALY standing on a busy corner looking across London Bridge. His camera is still in its case. He just stares across at all the people rushing to and fro.

INT: BEATIE'S FLAT — LATER

BEATIE and KAUFMAN enter after a night's filming. They look tired but happy. Dropping the kit onto the table, BEATIE slumps into the chair with a sigh.

BEATIE:

... Phew! That was a night!

KAUFMAN puts his bags down and sits.

KAUFMAN:

Yeah, I really thought those cops were going to bust us! ... Ministry of Information!

They both laugh.

BEATIE:

That's all I could think of! ...

KAUFMAN

I don't even think there is one anymore, is there, now that Greenaway's left?

BEATIE:

Yeah, they still make road safety films ...

KAUFMAN looks into the air and smiles. Then he makes a deep sigh and wearily stands up.

KAUFMAN:

... Oh well, I suppose I'd better hit the trail ...

BEATIE stands. She answers, a little awkwardly.

BEATIE:

... Urm, you could stay here if you want?
...

KAUFMAN looks around for a settee, but there is none. BEATIE sees this and continues.

BEATIE:

Only one bed I'm afraid ...

KAUFMAN looks a little embarrassed.

KAUFMAN:

Erm, there's a slight problem ...

BEATIE smiles with embarrassment.

BEATIE:

Oh god, you're not gay or something?

KAUFMAN smiles. BEATIE looks mortified.

BEATIE:

Oh you are! ... Oh I didn't mean anything
...

A smiling KAUFMAN puts her at ease.

KAUFMAN:

That's ok ...

BEATIE is still trying to extricate herself from her faux pas.

BEATIE:

... It's just I didn't know ...

KAUFMAN:

It's ok really ... Why should you know?

BEATIE:

I just ... No reason ...

She shrugs her shoulders. KAUFMAN continues, trying to make feel less guilty.

KAUFMAN:

We're comrades ... What my sexual preferences are has no relevance on that ...

BEATIE:

Oh, yes I suppose when you put it like that ...

KAUFMAN :

(slightly bemused)

How should I put it? ... Look, if I were straight this is a conversation that would never take place ...

BEATIE shrugs and then nods with a weak smile.

BEATIE:

... You're right ... A legacy of the past I suppose ...

KAUFMAN gives a slightly impatient, slightly irritated smile.

KAUFMAN:

... Yeah, well I'm concerned with the future ...

INT: BEATIE'S FLAT — LATER

We see BEATIE sat alone at her kitchen table. She looks ahead at CAMERA. She looks a little crushed, sad.

INT: DALY'S ROOM — LATER

We see DALY sat alone at his table. He too looks straight ahead at CAMERA. Like BEATIE he looks sad.

TITLE

TITLE:

Where do we go from here?

INT: DALY'S ROOM – NIGHT

DALY is sat at his table. NORM has joined him. There is a heavy silence, as both look morose. But then NORM gives an inane smile.

NORM:

Oh well, it may never happen ...

DALY looks up at his friend. He is incredulous.

DALY:

What? What the fuck are you talking about?

Norm just gives a shrug. He smiles at DALY.

NORM:

Dunno, just seemed appropriate at the time ...

DALY:

What time? Appropriate for what?

NORM is about to explain but DALY holds up his hand to stop him.

DALY:

... No on second thoughts spare me ...

NORM just shrugs casually.

NORM:

So, how's this going to end then?

DALY just stares at him enigmatically and shrugs.

EXT: LONDON STREET — DAY

DALY walks along the Southbank carrying his equipment. Suddenly he sees BEATIE approaching from the opposite direction, accompanied by other members of the Hammer and Plough Group, although KAUFMAN is not with them. BEATIE spots DALY and she too checks her stride.

They pass each other — the group unaware of DALY. DALY glances at BEATIE and smiles, but BEATIE looks straight through him. DALY finds his new invisibility humiliating — BEATIE's indifference cutting him to the quick. His head drops as they go on their separate ways.

After a short while DALY stops, sitting on a bench. He looks back in the direction that BEATIE went. He looks shaken. His hands are shaking. He takes out a cigarette and lights it.

INT: COLLEGE CLASSROOM — NIGHT

TORRENCE is now alone in his classroom — all the eager students have gone. He sits on the desk facing the empty chairs. He scans them slowly. Then, with a heavy sigh he gets up and slowly moves around to the other side of the desk and starts to pack away the books, reference articles etc. that he has used in his lecture. Now that the students have gone there seems to be a great emptiness in the room.

As he packs away the source material he picks up a copy of Eisenstein's 'Film Sense' and pauses as he holds it. He smiles to himself and then packs it away and continues.

At that moment his mobile rings. He answers it.

TORRENCE:

Hello ... Yeah, ok ... (he glances at his watch) ... about an hour ... Yeah... sure ... Anything else? ... Ok, see you later then ...

He makes a quick note on some paper on the desk and then returns to his packing. After he finishes packing he sits down in his chair (a chair he never used throughout his lecture) and just studies the empty classroom.

INT: DALY'S ROOM — LATER

DALY sits at his table. His expression is similar to TORRENCE'S in the previous scene. Before DALY on the table is a "dummy cctv camera" in it's packaging. He opens the wrapping and takes out the camera.

TITLE IMAGE:

We see the image from the packaging of a 1950's child's camera box with a smiling boy pointing his camera.

INT: BEATIE'S FLAT — LATER

BEATIE holds a toy camera. She points it at us. Then she presses a button and the camera transforms itself into a toy gun.

INT: COLLEGE CLASSROOM — LATER

TORRENCE remains in his chair staring at the empty classroom. Suddenly the light goes out. TORRENCE calls out and the light comes on again. Another member of staff is at the door.

LECTURER:

Sorry. I thought you'd gone off and left the lights on ... Sorry. Save the planet and all that ...

TORRENCE gives him a smile. The LECTURER wanders off. TORRENCE sighs and then gets up slowly, picks up his bag and leaves, turning out the light as he does so.

INT: BEATIE'S FLAT - LATER

We return to BEATIE. Still sitting at the table, she holds the toy gun to her temple.

TITLE IMAGE

We see another child's toy illustration. This time it is a boy and a girl with cameras.

INT: COLLEGE CLASSROOM - LATER

TORRENCE returns to the classroom and stands in front of the desk again. He takes another deep sigh and then begins to address the CAMERA directly.

TORRENCE:

How do we end this? ...

TITLE

TITLE:

HOW DO WE END THIS?

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE. He continues to address us.

TORRENCE:

... What do you want? ... An obvious question maybe, but one that needs to be established ... If you are not discerning, but indifferent, then can you wonder that there is little appetite to satisfy? ...

INT: BEATIE'S FLAT — LATER

BEATIE is sat at her table. She stares at CAMERA addressing us directly as TORRENCE did.

BEATIE:

... Which is the better film: La Passion De Jeanne D'Arc or Strike? ...

She pauses for some time, waiting for our response.

BEATIE:

... They're both great films, but which is the best?

She pauses again.

BEATIE:

... Difficult hey? ...

INT: DALY'S ROOM — LATER

DALY too sits at his table and addresses us.

DALY:

Whatever our differences, things haven't changed out there ...

EXT: ANCHOR PUB BANKSIDE — DAY

We see KAUFMAN sitting on a public bench. He too talks to us.

KAUFMAN:

A thing's not over till it's over ...

He gets up and walks off joining his comrades from the Hammer and Plough Group who are waiting for him along the way. He links up with them and they go merrily on their way.

INT: COLLEGE CLASSROOM — LATER

We return to TORRENCE. He talks to the DIRECTOR behind the camera.

TORRENCE:

... Is that ok? ... Something like that?

We hear the DIRECTOR's voice.

DIRECTOR (O.S.):

Yeah that was good ...

TORRENCE:

Do you want to do another? ...

There is a moments pause before the DIRECTOR answers, with some hesitation.

DIRECTOR:

... No, no, I think I'm happy, if you are?

TORRENCE smiles, slightly irritated.

TORRENCE:

How should I know? You're the director ...

DIRECTOR (embarrassed):

OK I'm happy ...

TITLE:

We see white lettering on a black background.

TITLE:

Whatever our disagreement, the situation has not changed.

STUDIO IMAGE:

We see an image of a Good Soldier Schweik doll stood next to a genuine 'Death Penny'. The clockwork doll walks towards us.

INT: DALY'S ROOM - LATER

DALY sits at his table staring ahead at us. He wears a Good Soldier Schweik t-shirt, and a blank expression.

TITLE:

We see white lettering on a black background.

TITLE:

Whatever our disenchantment, the situation has not changed.

INT: BEATIE'S FLAT - LATER

We see BEATIE watching the Town Hall statement again on her laptop. She sits at her table facing us so the screen is away from us.

TITLE:

We see white lettering on a black background.

TITLE:

Whatever our disengagement, the situation has not changed.

INT: DALY'S ROOM - LATER

We return to DALY who still sits at his table staring ahead at us. He looks impassive. After silence for some time we hear NORM'S voice from OFF SCREEN before the camera slowly MOVES OUT to reveal him sitting at the opposite DALY.

NORM:

Why don't you do something people want to watch? ... Something commercial, and then when you are established you can make the films you want to?

DALY doesn't answer for a while, but continues to stare ahead. Eventually he does respond in an almost monotone.

DALY:

I don't know what sort of films I want to make ...

EXT: PEACE CAMP, PARLIAMENT SQUARE —
DAY

Over an image of the camp we hear KAUF-
MAN's voice.

KAUFMAN (V.O.):

Like all films, we have lost our way ...

EXT: LONDON STREET — DAY

KAUFMAN and the Hammer and Plough Group
stand around filming us filming them.

EXT: LONDON STREET — DAY

We see TORRENCE's students standing be-
fore us, filming us (on their mobiles)
filming them.

EXT: LONDON STREET — DAY

We see BEATIE standing before us, film-
ing us filming her.

EXT: LONDON STREET — DAY

We see DALY standing before us, filming us filming him.

EXT: HOE STREET, WALTHAMSTOW — DAY

We see the semi-derelict EMD cinema in Walthamstow. We hear TORRENCE's voice over this forlorn image.

TORRENCE (V.O.):

How to finish a film? ... When asked how one could learn to make a film Orson Welles replied that there are only two ways to learn film making and that is to watch films and to make films ...

LAP DISSOLVE:

STUDIO:

We see a BIG CLOSE UP of a camera lens head-on. This image LAP DISSOLVES with the image of the boarded up cinema.

Then inside the lens another image DISSOLVES IN to form a DOUBLE EXPOSURE . This is a BIG CLOSE UP of DALY's eye.

INT: DALY'S ROOM — LATER

DALY sits at his table facing us. He is reading a copy of 'Kino-Eye - The Writings of Dziga Vertov' aloud. He sounds impassive.

DALY:

" You - filmmakers, you directors and artists with nothing to do, all you confused cameramen and writers scattered throughout the world ..."

INT : BEATIE'S FLAT - LATER

BEATIE is sat at her kitchen table facing us. She too is reading a copy of 'Kino-Eye' aloud. She too remains impassive.

BEATIE:

" A friendly warning:

Don't hide your heads like ostriches.

Raise your eyes,

Look around you - "

INT: BEATIE'S FLAT - LATER

Now it is KAUFMAN who is alone with this book. Like the others he too reads aloud to us.

KAUFMAN:

" There!

It's obvious to me

As to any child

The innards,

The guts of strong sensations

Are tumbling out

Of cinema's belly,

ripped open on the reef of revolution."

INT: COLLEGE CLASSROOM — LATER

Finally we see TORRENCE's empty classroom again. It is lit for twilight. We hear TORRENCE's voice as he finishes the manifesto statement from the book. Like those before his tone is passive and measured.

TORRENCE (O.S.):

" See them dragging along,

leaving a bloody trail on the earth

that quivers with horror and disgust.

BLACK SCREEN

TORRENCE's voice continues over a BLACK
SCREEN.

TORRENCE (O.S.):

" ... It's all over." ...

- END -