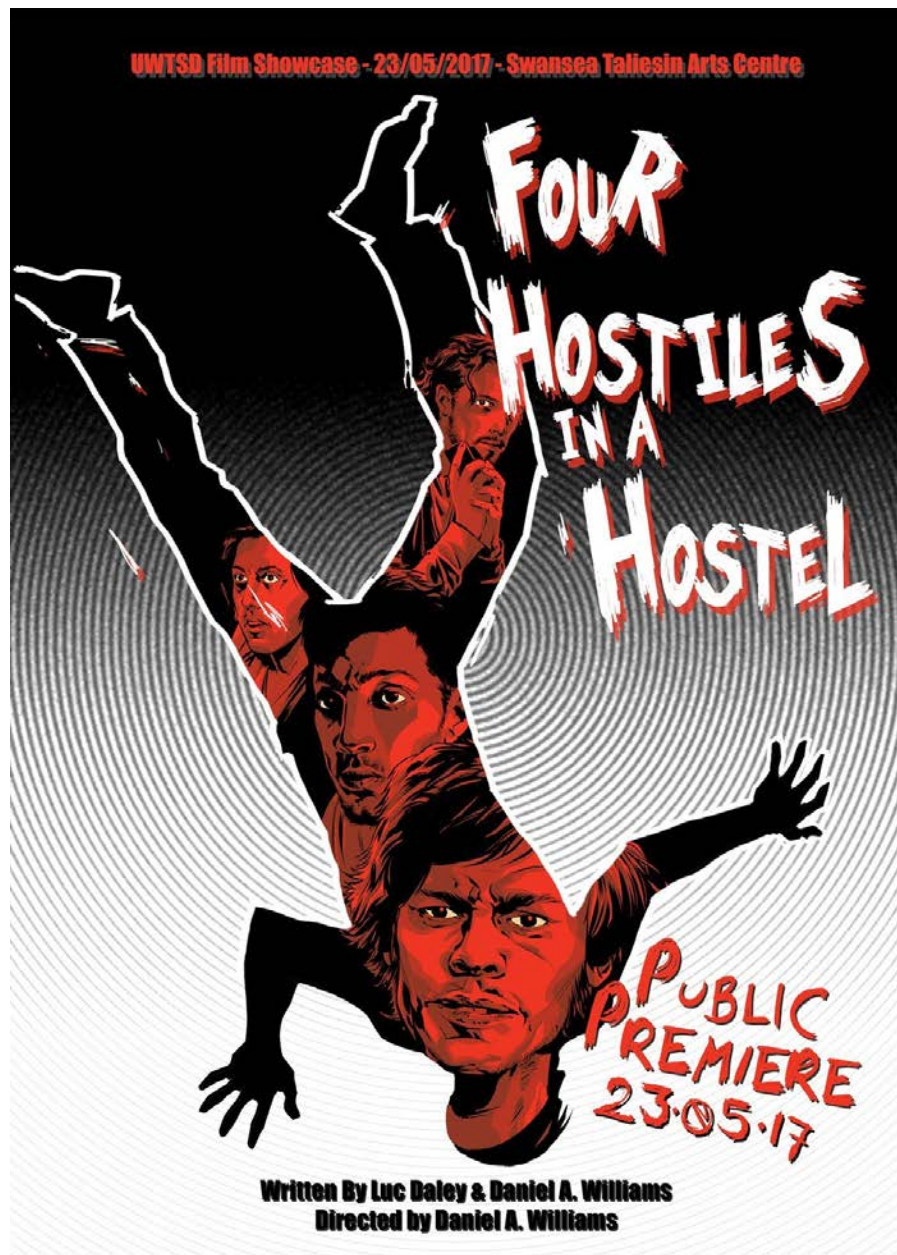


Production Report - Four Hostiles in a Hostel

Daniel A. Williams



List of Images:

Figure 1: *Four Hostiles in a Hostel*. (2017) University of Wales, Trinity Saint David, Swansea. Directed by Daniel Williams. [Film Still] UK: University of Wales, Trinity Saint David, Swansea. [Accessed on 3 May. 2017].

Figure 2: *Four Hostiles in a Hostel*. (2017) University of Wales, Trinity Saint David, Swansea. Directed by Daniel Williams. [Film Still] UK: University of Wales, Trinity Saint David, Swansea. [Accessed on 3 May. 2017].

Figure 3.1: Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 3.2: Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 3.3: Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 3.4: Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 3.5: Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 4 : Williams, D. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 5 : Pesarillo, B. (2017) *Four Hostiles in a Hostel Production Photo* [Photograph]

Figure 6: *Four Hostiles in a Hostel*. (2017) University of Wales, Trinity Saint David, Swansea. Directed by Daniel Williams. [Film Still] UK: University of Wales, Trinity Saint David, Swansea. [Accessed on 3 May. 2017].

Introduction:

Production has finished and the editing is complete for my final film '*Four Hostiles in a Hostel*' (Also *Four Hostiles*). While I am incredibly proud of what I have created, it took a lot of fine tuning and clever solutions to the many problems that myself and my crew endured throughout the shoot and post-production process. I always gave the metaphor of filmmaking to the comparison of DC's comic book character *The Flash*, moving so fast that one second feels like a hundred. For the hundreds of hours put into *Four Hostiles in a Hostel*, ten minutes came out.

The amazing thing about this is it can be similar to watching a train wreck in slow motion, and The Director, Editor, Sound Designer etc. play the role of *The Flash*, as he attempts to save everyone from the burning wreckage. What happens though is you reach a point that you don't think he will save everyone and you start to accept the inevitable... But at the last second he miraculously succeeds due to his cunning wits, creative problem solving and additional help from the *Justice League* who come much later to fix the rest. Coincidentally this was very similar to my experience in *Four Hostiles in a Hostel*, which I will go further into; exploring my creative solutions, my problem solving skills, my collaboration efforts as well as personal philosophy as a filmmaker.

Working With Others/Individual:

Because of the personal time and money that went into this piece, I was very careful and selective over the (plus) twenty people that took part in creating *Four Hostiles* (See Appendix A). My reflection on my choices are mostly positive, as I put a lot of large responsibilities on people who I trusted. This included Emily Barker, a student set designer who guided me along the process of the designing of the set as I was very inexperienced and had never planned or built one before. I put my focus on choosing people who can only do the roles that I can't do, very similar to the directing style of James Gunn (2017) Who said in an interview recently that:

"It's about finding people whose talents aren't the same as mine. When I'm interviewing cinematographers, I look for guys who know how to do the stuff I can't do for myself."
(Gunn, 2017)

This example can also be related to my director of photography (DOP), Sara Hawley, who achieved my specific style of camera movement to give my film more energy while managing the framing and focus.

However, there is an example of my choices not being correct, as my initial decision of lighting technician was changed due to a lack of commitment I found during one of my lighting tests. Ultimately I wasn't able to find someone appropriate for the role, which did cause an inconsistency with my films lighting (See figure 1 & 2). Unfortunately the worst came from my former Producer, who joined my crew to help take the weight during pre-production. Due to underperforming work I had to demote her to Assistant Producer. For my next project, I hope to find and connect with more people who are trained in the more niche and larger roles in filmmaking.



Figure 1: Actor *Dave Dyer* (top left) in light



Figure 2: Actor *Dave Dyer* (top) in shadow

In post production it was a very close relationship between myself and my editor (also co-writer) Luc Daley. For every editing session I was always in the room to give direction and for general observation on the work, but to let him piece the film together as I trusted his choices (See Appendix B and C). Because *Four Hostiles* was a very tough edit, I felt I made the right choice in working alongside Daley throughout the entire process as we tackled all the problems together.

Specialism:

To define what I wanted my film to have in one keyword is 'energy'. Inspired by films such as Guy Ritchie's '*SNATCH*' and the collective work of Edgar Wright, I wanted my film to have a constant form of motion between the cutting of the shots and the camera movements. I also wanted to have this energy come from my characters through voice, tone, emotion and movement. I went through a five day rehearsal process of personal one to one's with the four main actors, following a final day where they all met and acted for the first time. This was also the best opportunity to practice camera movements and test footage with my cinematographer (See Figure 3).



Figure 3.1: *Dave Dyer Rehearsal*



Figure 3.2: *Tom Roderick Rehearsal*



Figure 3.3: *Sebastien Belland Rehearsal*



Figure 3.4: *Japser R. Woollard Rehearsal*



Figure 3.5: *Full Cast Rehearsal and Camera Test*

Through this rehearsal process there was a massive learning curve for me in management of the planning of (up to) six people within a small space, with the five actors and Hawley as the camera operator. My set designer, Emily Barker, had constructed a small scaled version of my set which I used as a visual guide about where I put my actors and camera as well as which walls would then need to be moved for each specific shot (see Figure 4).



Figure 4: *Room Model*

During the rehearsals I incorporated different methods to see more potential with my actors. For example with English speaking Dave Dyer I asked him to perform with a mannequin to try different expressions and movements. French speaking Sebastien Belland performed the entire story in under 2 minutes as I read out the story beats, here I wanted to see his reactions when certain story elements unfolded. Italian speaking Jasper R. Woollard went into a shouting contest with my co-writer Luc Daley to get more anger out of his performance and Spanish speaking Tom Roderick did the same as Belland, performing like a mime to what is being read out by me.

Creative Solutions:

Production:

The biggest problem I faced in the shoot of *Four Hostiles* was not being able to acquire four mattresses for the two bunk beds in the room. As previously mentioned my previous Producer underperformed and had scheduling commitments with other projects, this caused the effect of having no mattresses the day before we start shooting. I miraculously obtained one mattress for the shoot on the morning of the first day of shooting (See Figure 5).



Figure 5: *Shooting with only one mattress*

Because this was a very small set, the plan was to have my Director of Photography (DOP), Hawley, moving around the room with the characters as if we (the audience) are also one of the nameless characters stuck in the story. But with only one mattress meant we were not able to show off the whole room.

This caused the biggest change of course for both of us, as we now had to disguise the room having only one mattress for the duration of the whole shoot. Our solution was to simply keep the camera facing away from the bed as much as possible (which did limit us to just half the room) as well as using blankets and pillows from my home to use as a made up mattress with shots that involved two characters in bed. Editing was also used to disguise the problem, with the camera whipping left and right throughout the film we spliced together different shots to give the impression it's the same camera movement.



Figure 6: *Pretending to have two mattresses*

The biggest consequence from this came to the basic establishing shot, a wide that shows where our characters are. These wide shots were important to show the room, set up the body falling at the start of the film as well as the same body choking for the end credits. Everything was changed and improvised but it still worked, especially the ending which stayed in the same spirit as the original ending.

Post-Production:

Referring back to my 'Flash/Train Wreck metaphor', my Editor, Daley, spent many hours solving a large number of problems with the footage. Because of the improvisational shooting style that myself and my DOP had, many of the shots did not flow together nicely. Also because of the rushed nature of the shooting, simple cut away shots were not filmed which restricted my editors options. One of the solutions that we took advantage of was our use of foley sound. An example is the death of the Marco character.

Originally we wanted a shot of Marco hitting the floor to really shock the audience but due to lack of time we could only shoot the fall as that had set up time involving using our only mattress as a crash matt. Recording in real time with the locked edit, myself and my editor stood by my microphone crunching leaks and falling to the floor to simulate a gruesome sounding death offscreen. I hope to use the advantage of not showing the body to allow the audience to think of the worst that happened to the body to create their own shock value. This happened as well with the exit of the French and Spanish character who only left with the sound of footsteps, a door opening and a bag being zipped up.

Project Management:

One of the problems during the pre-production process was my lack of focus and restraint with the budget of *Four Hostiles*. Originally set at £800, I found that I overlooked a lot of the smaller purchases (memory, props, costume etc) which caused me to go over my initial budget. The final amount was approximately £1400, with only £1,226.55 being accounted for (See Appendix D) . Upon reflection I found that I put myself in too deep in the hole of pre-production to have any limit about how much I was going to spend. This same problem of perseverance occurred when I lost my 1st Assistant Director just before we were to begin the scheduling of *Four Hostiles*. What I should have done was postponed the shoot indefinitely until I found someone who could take this task on for me, but unfortunately I was too proud of a person to say no and planned and scheduled the shoot myself.

The consequence of taking this role took a strain on me which affected the organisation of the four days (previously three days) of shooting and caused some delays. But what was out of my control was the lack of communication between by actors who lived in Cardiff and travelled to Swansea each day. My actors were late every day for the shoot due to traffic which I kept trying to politely request to leave the city earlier to avoid but unfortunately they were always stuck in it which took an hour out of the day of the shooting.

To add further into this, I was disappointed when one of my actors told me the day before shooting that for the following two days he would have to leave set by 4pm for his commitment to his other job. This affected two other actors who all travelled together so they all had to leave at 4pm. I had to create a plan of action to move or remove shots completely to accommodate them. I had contracts signed by them for their time to avoid this issue but because of the unexpectedness to combat this problem, my team continued onwards but this also affected the time we had and so we didn't have the shots I wanted.

Problem Solving:

As mentioned before I dealt with many problems on set that we had to hide through camera trickery and editing solutions. But we also had to deal with problems that happened outside of set, for example, there was a conflict between myself and a fellow student from a different course who was adamant on having her work put up on the walls outside of the room we were filming in. I tried be as civil as possible and explained what we needed from both of us to cooperate and have both of are works completed but there was nothing I could say to convince her to stop what she was doing and ultimately had to have lecturers involved.

In Conclusion:

There was a lot that I learned from my experience in making *Four Hostiles in a Hostel* but with the success that I had, I know there is still a lot more to understand in my approach to filmmaking. The most important to me is to find the crew that I trust to do the jobs that I can't and are as passionate as I am about the projects, because otherwise I take too much work for myself

and damage both myself and the project. But thankfully that only relates to a select few, as most of my crew pushed through there weight and went the extra mile for me.

While I enjoyed making this ambitious project, I should try to keep within my range in size and scale to have my film become more affordable and practical in terms of shooting. If I decided on a simpler story then perhaps I could have shot the film exactly how I wanted too? But what I'm proud about with my film is no one else (in my class) has done a film like this and is one I can uniquely call my own. I have an original plot, a twist with a unique selling point using multiple languages, kinetic camera movements and style that I can claim of my own. *Four Hostiles* was another lesson for me, and one that I will use as a guide for my next big project.

Websites:

Gunn, J. and Young, A. (2017). Things I've Learned as a Moviemaker: James Gunn - MovieMaker Magazine. [online] MovieMaker Magazine. Available at: <https://www.moviemaker.com/archives/spring-2017/james-gunn-things-ive-learned/> [Accessed 3 May 2017].

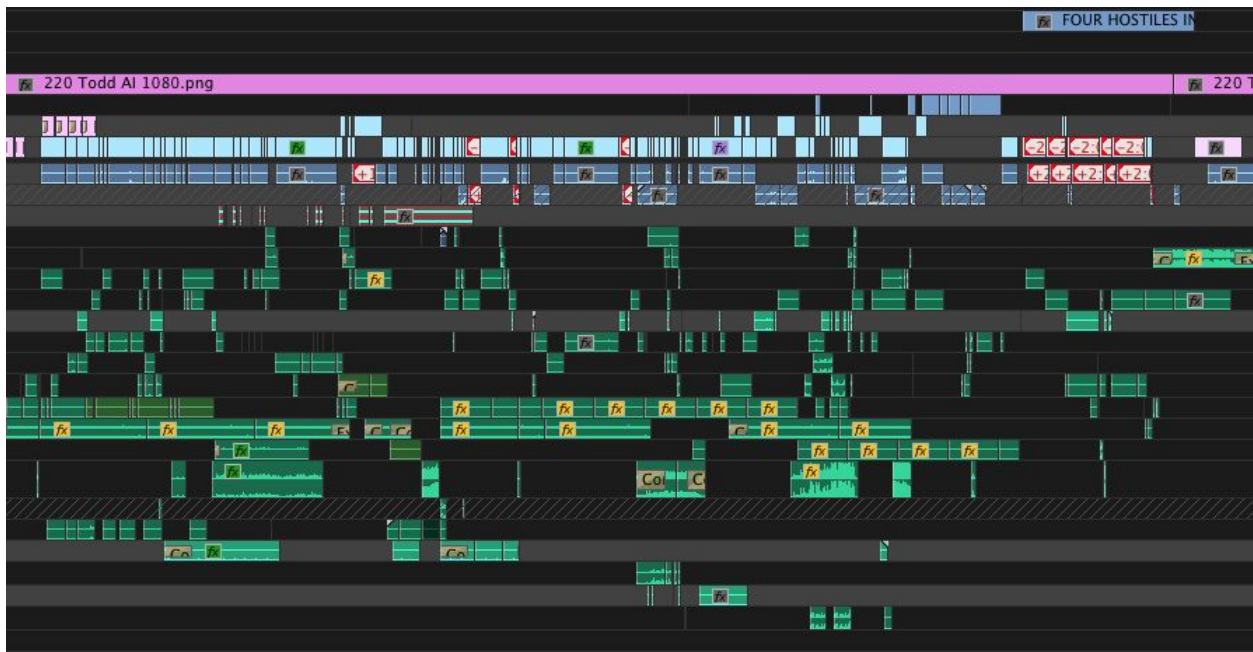
Appendices:

Appendix A

Cast		Crew	
Name	Role	Name	Role
Dave Dyer	John	Dan Williams	Director, Co-Writer, Producer
Sebastian Belland	Jack	Luc Daley	Co-Writer, Editor
Jasper Ronconi-Wollard	Marco	Zee Aslam	Associate Producer
Tom Roderick	Louis	Sara Hawley	Director of Photography
Ross Coles	Paul	Dan Evans	Grip
		Ben Pesarillo	Grip
		Joeseeph James	Grip/sound
		Alex Owens	Sound
		Talisha Weston	2nd AC
		Daniel Blake	2nd AC
		Emily Barker	Set Design
		Michael Kenning	Set Build
		Luc Daley	Set build
		Ben Pesarillo	Set build
		Joeseeph James	Set build
		Joeseeph Daley	Set build
		Dave Clarke: Building and Stonework	
		Ben Pesarillo	On Set Photography and B-roll
		Charlotte Blanden	Set Decorator
		Rachel Ellis	Set Decorator

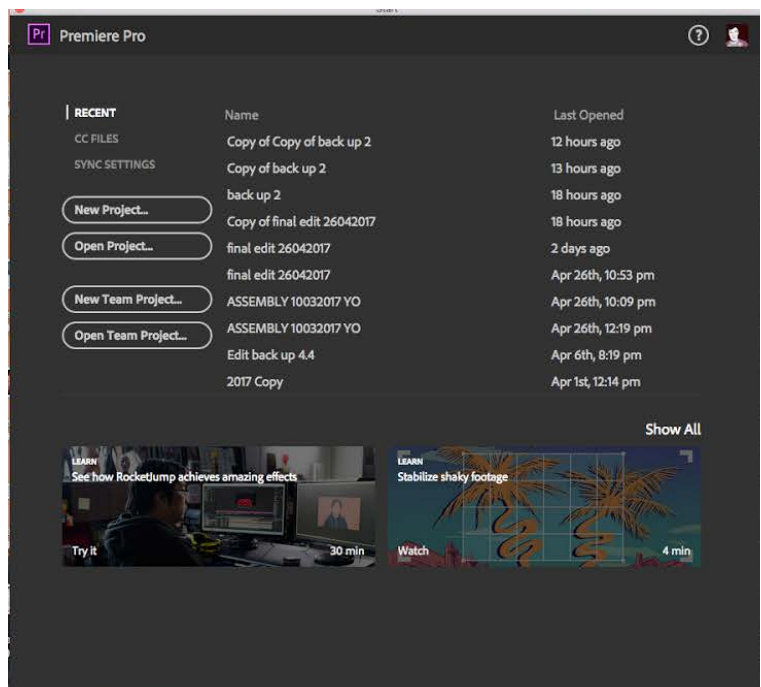
Cast and Crew List

Appendix B



The Final Timeline

Appendix C



Various Exports and Backups

Appendix D:

Estimated Income:	800					
Outcomes:						
DIY:	Object	Cost per single Unit	Total Amount of Units	Total Cost (C*D)	Notes/Website Links	Alternate Website
	HARDBOARD	£7.54 (x3)	5 (x15)	£37.70	https://goo.gl/wV1sX7	
	1x8 TIMBER	£1.72		30 £60.20	https://goo.gl/Y15zq	
	Wooden Plank (8ft high)	£2.10		10 £21	https://goo.gl/yXOMFz	https://goo.gl/qpCBv1
	Round Wire Nail	£1.79 (x50)	3 (x150)	£5.37	https://goo.gl/VSSTQb	
	Screw	£7 (x250)	1 (x250)	£7	https://goo.gl/K3fulU	
	Wood Glue	£1.60		1 £1.60	https://goo.gl/LPZHSW	
	Door	£17		1 £17	https://goo.gl/u1EwJq	
	Hinges	£1.74 (2x)	1 (x2)	£1.74	https://goo.gl/JKk2dB	
	Door Lock	£14.49		1 £14.49	https://goo.gl/ndtIDa	
	Wallpaper	£2		6 £8	https://goo.gl/8vt58J	
	Bunk Beds	£78		2 £156	https://goo.gl/4SU2Cm	
	Bulletin Board	£12.31		1 £12.31	https://goo.gl/ZQZqQx	
Crew and Actors	Name	Cost and or Bribe	Job Role			
	Sara Hawley	Paint, Help on their own project	DOP			
	Daniel Blake	Paint, Help on their own project	Lighting			
	Shaun Mosely (Unconfirmed)	N/A	Sound			
	Tom Colwill (Unconfirmed)	N/A	Sound			
	Zoe Morgan (Unconfirmed)	N/A	1st AD			
	Kieron Jansch	In Negotiation	1st AC			
	Talisha Weston	"Experience"	2nd AC			
	Aiden Biddiscombe	In Negotiation	Storyboard Artist			
	L. Jawad	Help on their own project	Production Designer			
	L. Daley	Percentage of "Profits"	Screenwriter			
	Actor One	N/A (Approx £50 for full shoot)	Actor			
	Actor Two	N/A (Approx £50 for full shoot)	Actor			
	Actor Three	N/A (Approx £50 for full shoot)	Actor			
	Actor Four	N/A (Approx £50 for full shoot)	Actor			
Catering	Breakfast	Breakfast Cost	Lunch	Lunch Cost	Dinner	Dinner Cost
	Bread	£0.99	Sandwiches		Takeaway	
	Butter	£1	Ham	£2	Pizza (4x Large)	£58
	Jam	£1	Cheese	£1.50		
	Tea Bags	£1			Home Made	
	Coffee	£1			Chicken Curry	£20
	Milk	£1				

Key		Total Cost	
Building Walls		151.61	
Interior Room Design		178.31	#NAME?
Crew + Actors		200	
Catering		177.45	
Total Outcome		705.37	Left Over Money
Pretty Sure I Can Get Cheaper			94.63

Snacks	Snack Cost	
Multipack Crisps	£2	
Jaffa Cakes	£2	
Ginger Nuts	£2	
Total Cost for One Day		Total Cost for Five Days
35.49		£177.45 (Home made everyday)

Original Budget Report (£800)

Appendix E:

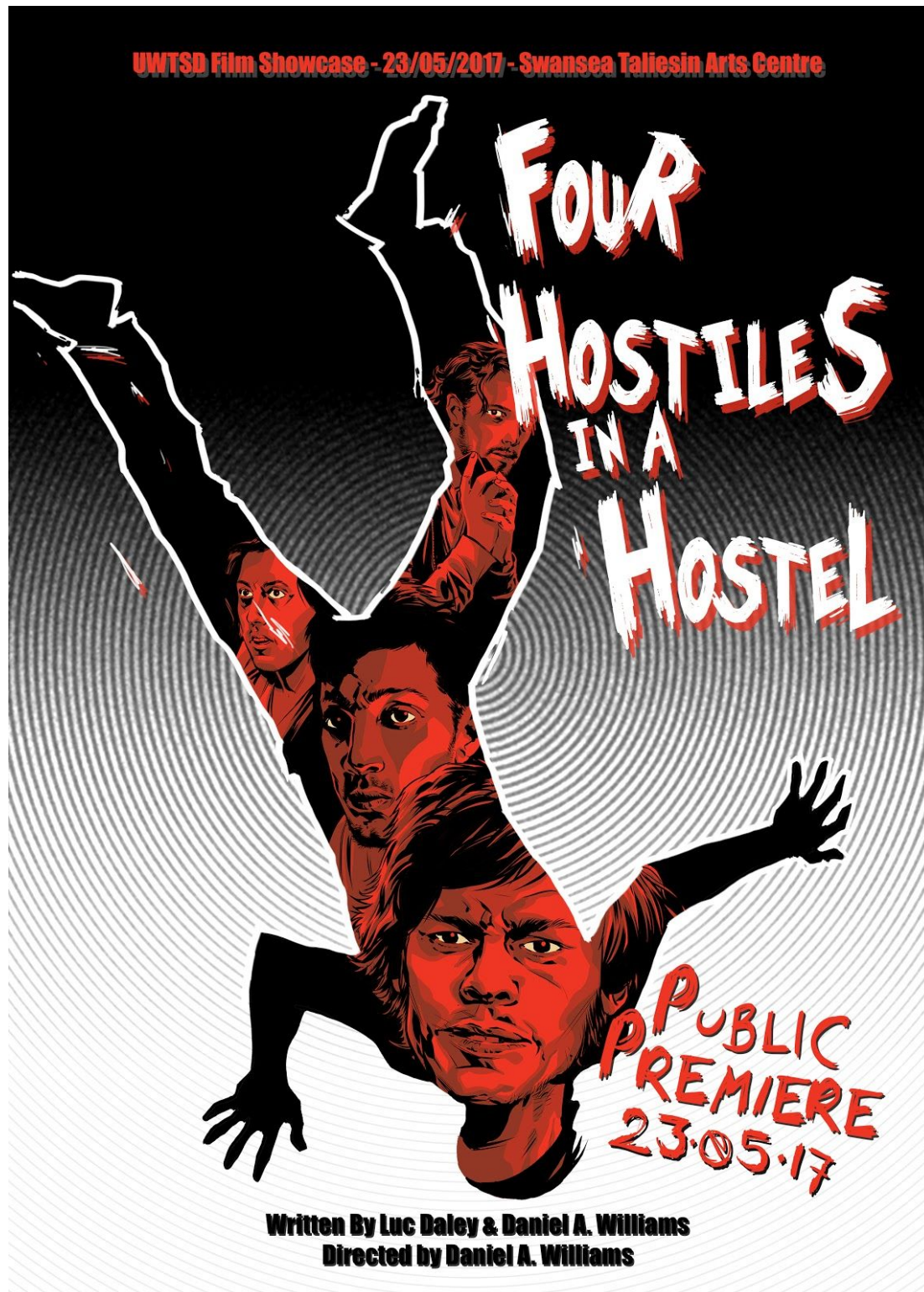
Script Development	Cost		Set Build	Cost Per Single Unit (CPSU)	Total Amount of Units (TaoU)	Cost
Italian Translation	£5.06		HARDBOARD	£18.00	x18	£135.00
French Translation	£5.06		1x8 TIMBER	£0.45	x88.20	£47.62
			Wooden Plank (8ft high)	£0.70	x12	£24.19
			Round-Wire-Nail	4.79 (x50)	x3 (x150)	£5.37
	£10.12		Screw	5.89 (x200)	x1 (x200)	£5.89
			Wood Glue	£3.05	x1	£3.05
			Door	£10.00	x1	£10.00
			Hinges	2.27 (2x)	x1 (x2)	£2.27
			Door Lock	£21.00	x1	£21.00
			Wallpaper	£2.00	x8	£16.00
			Light Switch	£2.40	x1	£2.40
			White Tube	2.35 (x6)	x2 (x12)	£4.70
			small LED red light			
			PVA Glue			
			Paint (Acrylic)	£10.99	x1	£10.99
			Wooden Wedges	£9.87		£9.87

Props	CPSU	TaoU	Cost	Actors	Cost	Safety	Cost
Bunk Bed	£89	x2	£179.98	Dave dyer	£70.00	Crash mat (large)	£5.00
Drawer	free	free	free	Sebastian Belland	£70.00	sand bags x6	£22.00
Bulletin Board	£7.80	x1	£7.80	Jasper	£70.00		
Ukulele	£22	x1	£22.00	Louis character	£70.00		
Lamp	Free	x1		Paul	£20.00		£27.00
Small Fan	£12.99	x1	£12.99				
Plastic Key Card	free	free	free				
Toilet Paper	free	free	free				
Louis phone (Samsung Galaxy S3)					£300.00		
Paul phone (Iphone)							
Old phone		x2					
Small-cross-necktie							
John Bag	£6.99	x1	£6.99				
Jack Bag	£6.99	x2	£6.99				
Louis Bag	£6.99	x3	£6.99				
Marco Bag	£6.99	x4	£6.99				
Random Clothes							
Wallet							
ID Card of Marco						Total Cost	
Pillow Cases x4	£6.99	x1	£6.99			£1,226.55	
			£257.72				

Food/Catering	Cost	Equipment	Cost
Water		Insurance	£73.00
Yates Lunch (3 days)	£180.00	Micro HDMI -HDMI	£3.99
		128gb SD Card	£67.78
		SD Card Case	£8.59
			£153.36

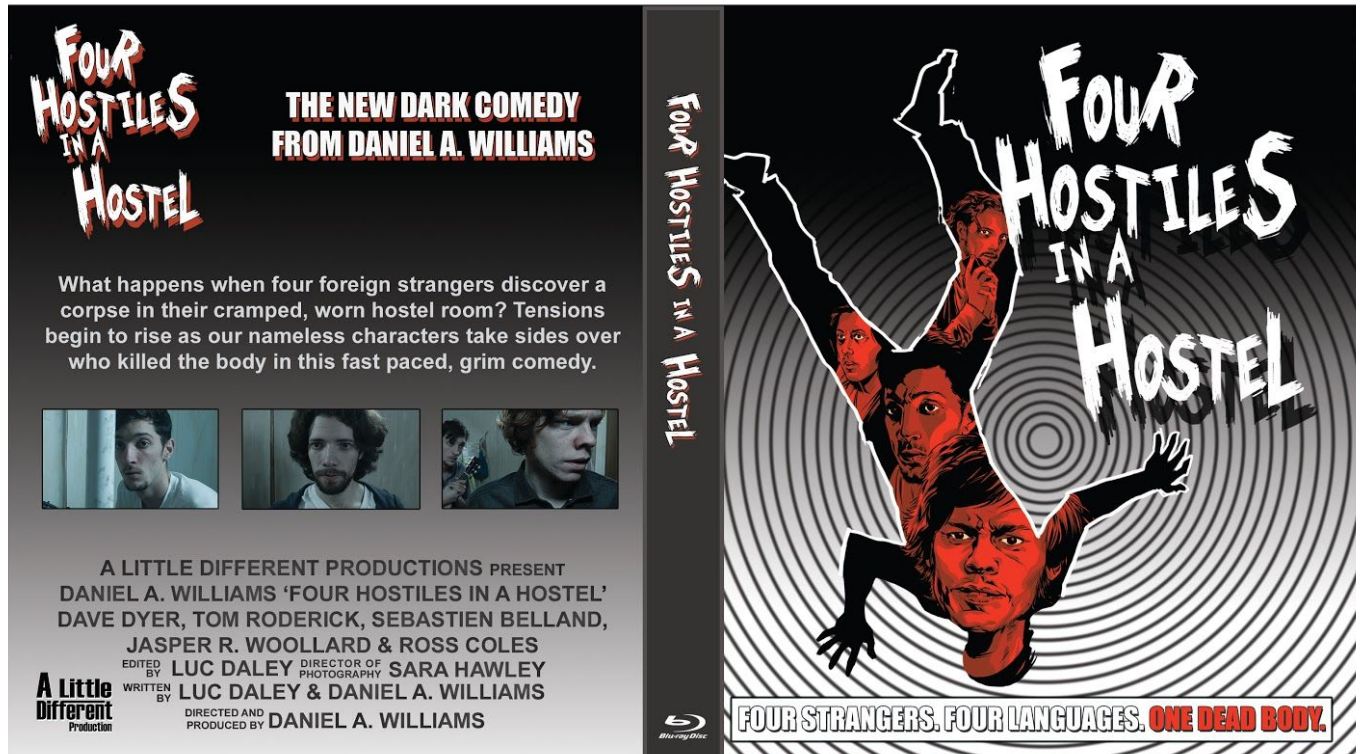
New Budget Report (£1,226.56 on record)

Appendix F:



Poster for Final Film

Appendix G:



Blu Ray Box Art

Appendix H:





General BTS Photography from Four Hostiles in a Hostel