

**REVISITED – Camera & Production Script (version 5)**

<p><i>Developing shot starting tight on Nic outside BBC Television Centre, pulling back to reveal where she is, including the big sign.</i></p> <p><i>Dissolve to: Walking shot of Nic in the road that runs alongside the river, possibly walking into shot at start, pulling focus off the water. At the end of the PTC, pan to reveal St Nicholas Church</i></p>	<p><b><u>PIECE TO CAMERA 1A:</u></b> In the early nineties, the typical situation comedy was recorded in front of a studio audience. It was very much the style of the time. In the case of <i>Joking Apart</i>, the studio was here at BBC Television Centre in London.</p> <p><b><u>PTC 1B:</u></b> But when it came to the <i>outdoor</i> scenes, they had to be shot in advance at real-life locations. Today, I'm retracing the footsteps of the series' film crew. The trail begins here on the banks of the River Thames, with this charming parish church in Chiswick.</p>
<p><b>BLACK AND WHITE STILL FRAME OF CHURCH. CAPTION ANIMATES ON WITH TELETYPE SOUND EFFECTS: "MARK &amp; BECKY'S WEDDING VENUE – PILOT EPISODE + SERIES 1 EPISODE 1"</b></p>	
<p><i>General views(GVs) of church from the front &amp; side – it reveals it is tight to the road and has no real frontage.</i></p> <p><i>Tracking shot up steps to reveal the churchyard at the rear. Dissolve to: VT wedding shots from pilot. Dissolve to:</i></p> <p><i>Present day matching shot followed by GVs of gravestones/mausoleum</i></p>	<p><b><u>VOICE-OVER 1:</u></b> The church of St. Nicholas sits tight to the road, within a compact, riverside plot. In fact, so compact, that you begin to question how this can possibly be the right place. To the rear, some steps lead up from the road to the modest churchyard and it was here that the Taylor's wedding was captured in 1990. The sizeable ensemble was carefully positioned to conceal the fact that they had inconvenient company. No doubt, the flying visit of that day's gatecrashers would probably have been enough to have made some of the locals turn in their grave.</p>
<p><i>Edit in transition special effect with whoosh</i></p>	
<p><i>Tilt down from spire of the church in Chelsea to reveal Nic.</i></p> <p><i>Crash into Mark's mansion block</i></p>	<p><b><u>PTC 2:</u></b> Fast-forward two years and on the 7<sup>th</sup> April 1992, the three days of location work for series one began here in Chelsea. Well, not here at the <i>church</i> exactly - the wedding footage from the pilot was reused - but over <i>there</i>.</p>
<p><b>B&amp;W STILL FRAME WITH CAPTION: "MARK'S FLAT – VARIOUS EPISODES"</b></p>	
<p><i>VT clip from series 1 episode 4</i></p> <p><i>Wipe to:</i></p>	<p><b><u>VO 2:</u></b> Here we see Mark in a panic, resorting to desperate measures to try to save his engagement to Becky.....Maybe <i>that's</i> why he's about to drive the wrong way up a one-way street?</p>

<p><i>Present day matching shot</i></p>	<p><b><u>PTC 3:</u> It's well over ten years since <i>Joking Apart</i> was last filmed here and, frankly, the building really hasn't changed. I did notice that someone had finally taken down those awful Venetian blinds though. Now I wanted to take you inside the courtyard but to go in there would cost us an absolute fortune, so I'm afraid it's out of the question....(PAUSE) ...Unless, of course, you happen to have a cameraman with no scruples. Rich would pimp his grandmother!</b></p>
<p><i>Shot on the run through the gates, speeded up until we reach the door at the bottom of the stairs and return to normal speed. Shot continues with a tilt up to the top of the enclosed stairwell. Dissolve to:</i></p>	<p><u>VO 3:</u> From <i>outside</i> the gates, you can't get that very first view we ever had of these flats....For <i>that</i>, you need to come to <i>here</i>.....Is that Mark I can hear coming down the stairs?</p>
<p><i>VT clip of matching tilt down which ends with Mark emerging from the door and running past us. Cut to:</i></p>	
<p><i>Modern day shot from Mark's POV running out of the gate. Cut to:</i></p>	
<p><i>VT clip of Mark getting into his car in Elm Park Road. Dissolve to: Modern day matching shot. Dissolve to:  VT clip of tight shot of Becky at the window of the flat. Dissolve to: Modern day matching shot that slowly pulls out to wide.</i></p>	<p><u>VO 4:</u> Ah! Well, at least, he's heading off in a lawful direction this time!....For all Mark's wise-cracking, we are led to believe that he wasn't really that successful a writer. Certainly, no one watched his shows, let alone laughed at them. So how then could he afford a flat <i>here</i>, in an exclusive block, a stone's throw from the swanky Kings Road? Well, originally, he lived a few miles away.</p>
<p><i>Edit in transition special effect with whoosh</i></p>	
<p><i>B&amp;W STILL FRAME WITH CAPTION: "MARK'S FLAT – PILOT EPISODE ONLY"</i></p>	
<p><i>VT Clip Mark leaving flat from Pilot. Dissolve to:  Widish GV including path.  GV showing new wall and railings</i></p>	<p><u>VO 5:</u> In the pilot episode, we see Mark run from these apartments in Chiswick and athletically jump the wall to catch his taxi, when the path would have been the far easier option. But when did Mark ever do the sensible thing? Still, I'd like to see him try that <i>now!</i></p>
<p><i>Edit in transition special effect with whoosh</i></p>	

<p><i>Nic walking slowly towards camera, now clearly back at Mark's Chelsea flat</i></p> <p><i>Possibly shoot last sentence tighter/change of angle?</i></p>	<p><b>PTC 4:</b> But the question remains, why was Mark suddenly relocated for the series? Well, that was down to Bob Spiers, who'd taken over the director's reins from John Kilby. Because it so happened that Bob lived conveniently just round the corner....(BEAT)....Hey, I wonder if it might be possible to find him?</p>
<p><b>AD-LIB SEQUENCE OF NIC KNOCKING ON VARIOUS DOORS, ASKING IF BOB SPIERS LIVES THERE ETC. ENDS ON SHOT OF BOB SPIERS HIMSELF</b></p>	<p><b>BOB:</b> Never heard of him, mate!</p>
<p><b>START ON NIC, AT TOP OF STEPS, AS SEEN FROM SIDE. SHE SLOWLY EDGES DOWN THE STEPS</b></p>	<p><b>PTC 5:</b> Oh well, it was worth a go....Now one headache that shooting here gave the production team was the impressiveness of the location. For the sake of credibility, they needed to play it down.</p>
<p><i>GVs to illustrate the point.</i></p> <p><i>The last shot should pull back from the gates, pan and keep running as the camera is walked down the road and round the corner to the next location (to be speeded up in the edit)</i></p>	<p><u>VO 6:</u> The first thing that strikes you when you come here is the sheer size of this block. All the shots in the series were cleverly selected to ensure that the truth remained concealed from the audience. Having said that, it 's actually quite difficult to give an accurate impression of scale on the television screen, even when you're trying, but hopefully these views give you a greater sense of reality than you've ever had before.</p> <p><u>VO 7:</u> Now come with me just down the road and round the next corner on the left, because what lies behind the church might surprise you.</p>
<p><b>B&amp;W STILL FRAME WITH CAPTION: "ROBERT &amp; TRACY'S HOUSE – VARIOUS EPISODES"</b></p>	
<p><i>GVs of house (approx 6 seconds)</i></p> <p><i>GVs of garden, including arty shots through foliage (approx 6-7 seconds)</i></p> <p><i>Dissolve to VT still frame from 1992. Dissolve to GVs showing the trimmed hedge (approx 5 seconds).</i></p>	<p><u>VO 8:</u> As with the mansions, since Joking Apart, the house itself has changed very little. But the garden has matured substantially, which made getting any sensible shot much more of a challenge than when they filmed here in the early nineties. Or, at least, it would have done, had the owners not helpfully trimmed the hedge before we arrived.</p>

<p><i>Nic sitting on the wall.</i></p> <p><i>Camera pans/throws focus where Nic is pointing</i></p>	<p><b>PTC 6:</b> <b>Sitting here, two things strike me as distinctly curious. Firstly, whenever Mark came here, you'd invariably see him jump in his car which is frankly ridiculous as it's only about a hundred yards....Mind you, thanks to the marvels of the one-way system, by car it is substantially longer....Now, as for the second thing (BEAT) well, just look what's hiding up there....</b></p>
<p><i>GVs to show the extra storey (approx 12 seconds)</i></p> <p><i>GV down side of house (approx 5 seconds)</i></p>	<p><u>VO 9:</u> But that's another storey! It was always kept off screen since it was felt the Glazebrooks would only live somewhere very average. The trouble was, here in Chelsea, everything's on a grand scale and nothing illustrates that point more clearly than a peek down the side of this enormous property.</p>
<p><i>Nic, crouched down on the pavement, with the door framed behind her through the bushes.</i></p>	<p><b>PTC 7: (Confidentially) Now listen! If you promise to keep this to yourself, I'll let you in on a secret. (PAUSE) There's something spooky about this house! It has a magic letterbox that can adapt itself according to Tracy's mood!</b></p>
<p><i>VT of Tracy and Mark at the door from (S1 ep 5). Dissolve to VT interior of door with Robert calling through the letterbox (S1 ep 3). Dissolve to VT interior door from S2 ep 5 with Tracy in testicle crushing mode.</i></p>	<p><u>VO 10:</u> For most of the series, the letterbox appeared to be much like any other. It did what a letterbox is supposed to do and no more. But in the penultimate episode, it astonishingly transformed itself, just in time for Tracy to be particularly horrid.</p>
<p><i>VT continues UPSOT</i></p>	<p><i>"Right.... I warned you. I gave you fair warning"</i></p>
<p><i>VT exterior of house including as much of garden path as possible (clip TBA). Dissolve to: GV showing shared path and gate.</i></p> <p><i>Dissolve to GV which ends on a tilt up to the church spire through the trees. Dissolve to GV showing view of church at nearest point. Dissolve to VT clips ahead of:</i></p>	<p><u>VO 11:</u> What a silly! Stepping outside once more, it's clear that adroit camerawork has once again led the poor viewer up the garden path. For <i>that</i>, it turns out, along with the front gate is surprisingly shared with next door. And here's another thing. Although number 50 is dwarfed by its other neighbour, you probably never noticed. The church is glimpsed briefly in just two scenes.</p>
<p><i>VT UPSOT (Series 2, Episode 3)</i></p>	<p><i>"Where are you going?"</i> <i>"Well, you know, things to do and all that."</i> <i>Etc.....</i></p>
<p><i>Dissolve to 2<sup>nd</sup> UPSOT VT clip (Series 1, Episode 3)</i></p>	<p><i>"I always seem to end up with the champagne!"</i> <i>"At the funeral...."</i> <i>"One careful owner...."</i></p>

<p><i>Shot from camera left running as we walk to next location over the crossroads, speeded up in edit, only returning to normal speed when the shot hits the name of the pub above the side doors. Shot continues with a track along the entire name before finally coming to a halt..</i></p>	<p><u>VO 12:</u> It's a fair guess that Mark would have drowned his sorrows. The champers would have been handy but to get really wasted he would have needed a top up, so maybe <i>this</i> was his next port of call?....By no means his favourite watering hole but undoubtedly the closest.</p>
<p>B&amp;W STILL FRAME WITH CAPTION: "THE PUB ON TALWINNING STREET – SERIES 2 EPISODE 3"</p>	
<p><i>Cut to VT of pub as seen from Mark's POV as he drives up to it. Dissolve to:</i></p>	
<p><i>Modern day shot of the same, which will jump as we hit the speed table on the corner.</i></p>	<p><u>VO13:</u> Blimey, I swear that speed hump wasn't there before!</p>
<p><i>Start tightish</i></p> <p><i>Cut to wide</i></p>	<p><b><u>PTC 8:</u> Any location finder worth their salt knows that the golden rule is to always make sure there's a pub nearby. But our man really should have done better than this. (CUT TO WIDE) This has to be one of the ugliest pubs I've ever seen!</b></p>
<p><i>Dissolve to matching VT shot.</i></p> <p><i>Dissolve to GVs, starting with ultra wide to show upper two storeys, followed by lower storey only, round side. Dissolve to VT of Becky emerging from the pub.</i></p>	<p><u>VO 14:</u> Back then, they tried adorning the exterior with all manner of greenery, but it would take a jungle to hide the worst points of this monstrosity. Okay, maybe that's a bit harsh because, by itself, the ground floor's really quite presentable.</p>
<p><i>VT continues with GV of number 44, as seen from Becky's POV.</i></p> <p><i>Dissolve to modern day matching shot.</i></p>	<p><u>VO 15:</u> Now over the road, there's a very intriguing house which suffers from twitchy curtain syndrome....(PAUSE)....Or at least it did do, ten years ago.</p>
<p>STILL FRAME WITH CAPTION: "THE LOCAL BROTHEL – SERIES 2 EPISODE 3"</p>	
<p>VT UPSOT</p>	<p>"Could be a perfectly innocent explanation."</p>
<p><i>VT Robert driving off from outside no. 44</i></p>	<p><u>VO 16:</u> Give over, Becky! It's a knocking shop!</p>
<p><i>Dissolve to modern day matching shot with Nic standing on the corner outside the pub and the door of no. 44 clearly visible behind her (maybe paint out numbers in edit).</i></p>	<p><b><u>PTC 9:</u> I guess this would be many guys' idea of heaven: a pub on one side of the road, a brothel on the other.</b></p> <p><b><i>RICH (off-camera): A brothel? Right, I'll see you later! (HE RUNS THROUGH SHOT)</i></b></p> <p><b>Rich...??!! ...Don't worry – he'll only be a minute!</b></p>
<p>VT UPSOT</p>	<p>"Oh, Robert!"</p>
<p><i>Dissolve to 2 GVs – decide on the day whether to roughly match the VT before or the VT that follows (don't try and match precisely in case the owner objects to us being there)</i></p>	<p><u>VO 17:</u> No, the name's Rich and he was back in double-quick time because in reality this is, of course, a perfectly respectable house....Not that it stopped him trying to shag the owner.</p>
<p>VT UPSOT</p>	<p>"No, wait! Don't go!"</p> <p>"Oh, Mark! What's happening?"</p>

<p><i>VT car driving past. Dissolve to: Similar modern day shot. Cut to: VT car interior. Freeze the VT on last frame. In edit, 'rewind' the two VT shots, then play back at half-speed.</i></p> <p><i>Dissolve to animated aerial view showing the route to the next location. Dissolve to wide GV of Trevor &amp; Becky's street, present day</i></p>	<p><u>VO 18:</u> This shot from the engagement episode was taken before the bollards sprang up right outside the pub....But hang on a minute....Stop!.....Now go back a bit and do it again, only slower .....Yes I thought so.....Notice how they drive past a red car, a grey car and the brothel with it's pot plant outside....And in the interior shot....Red car...Grey car.... Gotcha!.....Now I'm going on a little journey of my own.....<i>This</i> is where series 2 kicked off a bang, if you'll forgive the expression....</p>
<p><i>VT UPSOT</i></p>	<p><i>"Which is Becky's house?"</i></p>
<p><i>STILL FRAME WITH CAPTION: "BECKY &amp; TREVOR'S LOVE NEST – SERIES 2 EPISODE 1"</i></p>	
<p><i>To be shot right by the doorstep of no. 47 and match the following VT</i></p>	<p><b>PTC 10: Now if you ask me, the location manager was slipping by the time he found this place. We've had to come half a mile, for goodness sake! (BEAT) But then again, I guess they couldn't really put Becky's love nest on Mark's doorstep.</b></p>
<p><i>VT of Mark on the doorstep</i></p> <p><i>Dissolve to GVs x 3</i></p>	<p><u>VO 19:</u> Not that it stopped Mark turning up on Becky's. The owner of the house, a former BBC sound man, still remembers clearly Mark's visit in 1993 and indeed has a tape of the show, soon to be replaced by a DVD. Sadly, our filming was hampered by parked cars....</p>
<p><i>VT UPSOT</i></p>	<p><i>"Look!" "So?"</i></p>
<p><i>Dissolve to modern day matching shot looking at upstairs window. Dissolve to newsagent VT Dissolve to modern day matching shot followed by another GV</i></p>	<p><u>VO 20:</u> But nevertheless, our shots reveal how the house is unchanged....Oh, and you know that newsagent across the road?.....Well I wouldn't recommend Mark trying to buy porno mags in there, these days!</p>
<p><i>To be decided on the day (perhaps starting with a view of interior of shop through the window to cover end of previous voice-over and pulling back to reveal Nic at the table (or maybe even Nic's reflection using a pull- focus, cutting to her for real on the last sentence)</i></p>	<p><b>PTC 11: (SEATED AT A TABLE OUTSIDE – IF THERE IS NO TABLE, THIS MAY BECOME VOICE-OVER) In truth, it never was a newsagent – that was just a cunning disguise perpetrated by the production team. But there is <i>one</i> genuine change round here.</b></p>
<p><i>VT of Mark hurling the magazines</i></p>	<p><u>VO 21:</u> Remember this classic moment?</p>
<p><i>VT UPSOT</i></p>	<p><i>"Mark!"</i></p>
<p><i>VT continues. Dissolve to: Modern day matching shot showing bushes</i></p>	<p><u>VO 22:</u> You couldn't shoot that here now because something's sort of cropped up....</p>

<i>Start tightish so we can see shop in background but not the pub</i>	<b>PTC 12:</b> Now, you remember that earlier I mentioned the golden rule? (CUT TO WIDE) Well, thankfully, this location is no exception to it. (BEAT AND LOOK SLIGHTLY OFF CAMERA) Are you joining me, lads? (THE CREW WALK THROUGH SHOT AND EVERYONE DISAPPEARS INTO THE PUB)
<i>FREEZE THE ACTION JUST BEFORE EVERYONE ENTERS THE PUB, ROLL CREDITS + CLOSING THEME</i>	
<i>Note: "Fool (If You Think It's Over)" is the theme tune, of course</i>	<b>PTC 13:</b> (POKING HEAD OUT FROM ROUND PUB DOOR) Fool if you think it's over....? (FINISHES DRINK) It is now.....!
<i>FADE TO BLACK AND SILENCE</i>	