



Student activity 1: developing a post-production script

A post production script is the film on paper, every aspect of it transcribed and aligned. Here is an extract from the Post Production Script of the film *Paul Kelly - Stories of Me*.

- View the section of the movie transcribed here and as you do so, annotate these pages to label the conventions of this kind of text, including layout, formatting and abbreviations.

<u>Vision:</u>	<u>Spot No.</u>	<u>Dialogue/SFX:</u>	<u>Dialogue In:</u>
PAUL KELLY TO CAMERA.		(SYNC) thinking about that.	01.48.56
TONY KELLY TO CAMERA.	227	TONY Well she came into the room and said, ah your father died one o'clock last night, had a heart attack. You need to get out of bed, get dressed and come and have breakfast and get to school.	01.48.58
<u>Super Title:</u> Tony Kelly BROTHER	01.48.59		
PAUL KELLY TO CAMERA.	228	PAUL Yeah mum just thought well what's the point of you know no point moping around the house so off to school we went.	01.49.13
B & W PHOTO OF PAUL'S FATHER.	229	PAUL (SINGING) <i>(V/O) I woke up one summer morning He was gone</i>	01.49.23
PAUL PERFORMING: "GOING ABOUT MY FATHER'S BUSINESS".		(SYNC) <i>Soft light through the window breaking for my son Going about my father's business Doing my father's time What's done to me I'll do to mine</i>	01.49.31
B & W PHOTO OF PAUL AS A CHILD.	230	KAARIN <i>(V/O) I think that would've had a major effect on a boy at that age about to come into being a, you know, on the brink of being a ...</i>	01.49.56
KAARIN FAIRFAX TO CAMERA..		(SYNC) man and to lose, lose your father.	01.50.04
ARCHIVAL FOOTAGE: PAUL KELLY SITTING IN A ROOM.	231	HILARY <i>(V/O) One day he was in his piano room working and I, I knocked on the door and went in and I found him ...</i>	01.50.07
HILARY KELLY TO CAMERA.		(SYNC) uncontrollably weeping over the keyboard.	01.50.15
<u>Super Title:</u> Hilary Kelly FORMER WIFE	01.50.15		
ARCHIVAL FOOTAGE: HILARY LOUNGING AROUND WITH PAUL.	232	<i>(V/O) And then I put my arms around him and said you know, 'Paul, what's wrong? What's happened?' and he, he sort of after a moment he pulled himself together and he said, 'I'm, I'm remembering what the feeling was when my father died'.</i>	01.50.19
B & W PHOTO OF PAUL AND HIS FAMILY.	233	KAARIN <i>(V/O) He cares so much about his kids Declan,</i>	01.50.41

Vision:	Spot No.	Dialogue/SFX:	Dialogue In:
Super Title: Declan	01.50.41	Maddy and Mem. And I think part of that too comes from not growing up with a dad.	
Super Title: Memphis Maddy	01.50.44		
KAARIN FAIRFAX TO CAMERA.	234	(SYNC) But I'm not sure if he was ever given proper time to grieve his dad. I sort of feel like he was kind of forced to just get on with it and I can kind of see that as the way he runs his life a bit, just get on with it.	01.50.53
Super Title: Kaarin Fairfax Former Wife	01.50.53		
ARCHIVAL FOOTAGE – 1964: THE BEATLES IN ADELAIDE.	235	ANNOUNCER (V/O) There they are. The Liverpool lads have taken Australia by storm. Adelaide gives them the greatest welcome in its history. The city of churches wants the Beatles yeah yeah yeah.	01.51.10
Super Title: Adelaide 1064	01.51.14		
B & W PHOTOS OF PAUL AND HIS BROTHERS.	236	PAUL (SINGING) (V/O) <i>I was standing in the schoolyard</i>	01.51.24
Sub Title: I was standing in the schoolyard	01.51.24		
Sub Title: I guess it was sometime in 1965	01.51.32	<i>I guess it was sometime in 1965</i>	01.51.31
ARCHIVAL FOOTAGE: A FOOTY MATCH BEING PLAYED AT AN OVAL.		<i>Just me and my friends listening to the radio</i>	01.51.38
Sub Title: Just me and my friends listening to the radio	01.51.39		
Sub Title: A song came on called I feel fine	01.51.45	<i>And a song came on called "I Feel Fine".</i>	01.51.45
ANNE KELLY TO CAMERA.	237	ANNE He was dux of Rostrevor, his school.	01.51.51
B & W PHOTOS OF PAUL AND HIS SPORTS TEAMS.	238	(V/O) Sports mad and he got into the first eighteen which is the AFL footy code. The first eleven for cricket. Apparently he was the tennis champion.	01.51.55
ARCHIVAL FOOTAGE: BOYS RUNNING.	239	DECLAN (V/O) When it comes to sport, he is, there's a ...	01.52.04
DECLAN KELLY TO CAMERA.		(SYNC) a hidden competitor under there that's not immediately obvious but fierce.	01.52.07

- This script represents about three minutes of footage. Consider the complexity of the editing process by completing the table below

Content	Number	Film technique
People interviewed		
Questions asked		
Music included		

- Take another section of the documentary and, working in pairs, watch three minutes of the film and write the production notes. Write a reflection on the process: How easy or difficult do you find the task?

The interviews

Ian Darling, the director, writes in *Who is Paul Kelly*, an essay on making this film

Many of my favourite moments involved the intense discussions with...[cinematographer] Simon Smith before the interviews started. On one occasion I dug my heels in when it came to filming Deborah Conway in her blood-red kitchen. To me, it was a wonderful evocation of love. Simon argued that we could achieve the same result with greater subtlety in the living room, if we placed a pink cushion strategically in the background. That way the camera would bring out the red in Deborah's sensual lips. Simon prevailed and Deborah ended up owning the screen!