

### FM3 Example of Complete Step Outline

#### Michael Powell – Filming for Victory

<b>Scene No</b>	1	<b>Page No</b>	1
<b>Slugline</b>	EXT. Kent Fields. Day		
<b>Endpoint of last scene</b>	N/A		
<b>Characters in scene</b>	None		
<b>Point of scene</b>	To introduce rural idyll.		
<b>Conflict</b>	Rising counterpoint title music		
<b>Ending / central question</b>	Sequence dissolves into B/W – are we going back in time?		
<b>Scene description (without dialogue)</b>  Montage of slow panning shots across the fields and lanes of Bekesbourne in Kent. Bekesbourne and Patrixbourne churches peek over the trees and rural farm buildings. Pastoral music covers the scene, rising in tension and becoming more menacing as the scene dissolves into a B/W image and the Title “Michael Powell: Filming for Victory” appears on screen.			

<b>Scene No</b>	2	<b>Page No</b>	2
<b>Slugline</b>	EXT. Kent Fields. Day		
<b>Endpoint of last scene</b>	Contemporary rural scene dissolves into B/W and Title fades		
<b>Characters in scene</b>	Soldiers in Army vehicles		
<b>Point of scene</b>	To utilise key sequence from "A Canterbury Tale"		
<b>Conflict</b>	Clash of rural idyll with roaring noise of armoured personnel carrier cutting across front of screen		
<b>Ending / central question</b>	How much disruption to life was caused by the war?		
<b>Scene description (without dialogue)</b>			
<p>Black and White. A bren-gun carrier cuts across the foreground of the scene and roars off into the rearground followed by other military vehicles.</p> <p>Music fades out as scene dissolves.</p>			

<b>Scene No</b>	3	<b>Page No</b>	3
<b>Slugline</b>	EXT. Michael Powell's childhood home. Day		
<b>Endpoint of last scene</b>	Scene from 'A Canterbury Tale' fades out along with title music.		
<b>Characters in scene</b>	Narrator		
<b>Point of scene</b>	To show 'humble' origin of great British filmmaker		
<b>Conflict</b>	Tension of Powell's role a leading wartime filmmaker and the pastoral nature of his early life		
<b>Ending / central question</b>	Did this beginning instill an 'Englishness' that shaped Powell's wartime filmmaking?		
<b>Scene description (without dialogue)</b>			
<p>The Narrator stands outside Powell's childhood home on Bekesbourne Lane, speaking to camera. Walking around the farmyard the Narrator speaks of Powell's early life.</p> <p>INSERT: Montage of images from Powell's childhood.</p> <p>Shots of Nailbourne Valley and of pastoral landscape as Narrator speaks of 'English Pastoral filmic style'.</p>			

<b>Scene No</b>	4	<b>Page No</b>	4
<b>Slugline</b>	INT. Birkbeck College. Day		
<b>Endpoint of last scene</b>	Pastoral scenes of Nailbourne Valley		
<b>Characters in scene</b>	Professor – Powell Expert		
<b>Point of scene</b>	To give Academic view of impact of early life on Powell's filmmaking		
<b>Conflict</b>	Identifies that Powell left UK to start career in France.		
<b>Ending / central question</b>	Is it 'Englishness' or is it 'Powellishness'?		
<p><b>Scene description (without dialogue)</b></p> <p>In a darkened room in front of a carefully lit Steenbeck the Professor talks of Powell's 'Englishness'. Highlights the Pastoral in '49<sup>th</sup> Parallel', 'A Canterbury Tale', 'The Life and Death of Colonel Blimp', and 'I know where I'm Going'.</p>			

<b>Scene No</b>	5	<b>Page No</b>	5
<b>Slugline</b>	EXT. Canadian Mountains. Day		
<b>Endpoint of last scene</b>	Professor highlights Powell's use of landscape and the wide shot		
<b>Characters in scene</b>	German submariners (Anton Walbrook + one other), fisherman (Leslie Howard) and hunter.		
<b>Point of scene</b>	To highlight Powell's sense of landscape		
<b>Conflict</b>	Beautiful pastoral scene as backdrop for Nazi 'murderers' escaping to safety		
<b>Ending / central question</b>	Was Powell using the landscape to 'soften' his messages?		
<p><b>Scene description (without dialogue)</b></p> <p>Sequence from "49<sup>th</sup> Parallel" as escaping Nazi submariners walk over mountain passes then meet a fisherman at a hunters' camp (start approx 1:23:49 to approx 1:25:48).</p>			

<b>Scene No</b>	6	<b>Page No</b>	6
<b>Slugline</b>	EXT. Mountains overlooking Nice, France. Day		
<b>Endpoint of last scene</b>	Hunter calls for dinner		
<b>Characters in scene</b>	Narrator		
<b>Point of scene</b>	To highlight the impact of Powell's time in France on his visualisation		
<b>Conflict</b>	Narrator contrasting the pastoral with a darker sense of the surreal		
<b>Ending / central question</b>	What gave Powell this sense of duality?		
<b>Scene description (without dialogue)</b>			
<p>The Narrator stands on an outcrop in the foothills of the French Alps looking up at a mountain scene very similar to that just seen in the film extract. Speaking of Powell's time working for Hollywood director Rex Ingram in Nice, the reverse view is shown, with the plains sweeping down to Nice and the Mediterranean beyond.</p> <p>INSERT: Montage of bustling contemporary city, and then archive footage of 1920s Nice.</p> <p>The Narrator points to Powell's 'apprenticeship' not only in film but in life, here in Nice offered him the chance to witness the darker side of human nature.</p>			

<b>Scene No</b>	7	<b>Page No</b>	7
<b>Slugline</b>	EXT. Cannes beachfront cafe. Evening		
<b>Endpoint of last scene</b>	Narrator highlight's Powell's darker side		
<b>Characters in scene</b>	Martin Scorsese		
<b>Point of scene</b>	To position Powell as "filmmakers' filmmaker"		
<b>Conflict</b>	Powell's use of narrative versus his use of technique		
<b>Ending / central question</b>	Was Powell's darker side heightened by his experience of war?		
<p><b>Scene description (without dialogue)</b></p> <p>Scorsese sits in café, in process of a meal. He speaks of how Powell uses light and shade to give an darker dimension to his characters, particularly in the war films, and of how he promotes a sinister element to his treatment of male-female relationships.</p>			

<b>Scene No</b>	8	<b>Page No</b>	8
<b>Slugline</b>	EXT. Railway Platform. Night		
<b>Endpoint of last scene</b>	Scene from 'A Canterbury Tale' fades out along with title music.		
<b>Characters in scene</b>	Narrator		
<b>Point of scene</b>	To show 'humble' origin of great British filmmaker		
<b>Conflict</b>	Tension of Powell's role a leading wartime filmmaker and the pastoral nature of his early life		
<b>Ending / central question</b>	What was Powell's attitude towards women		
<p><b>Scene description (without dialogue)</b></p> <p>A young woman is attacked in the dark by the 'Glueman' and is taken to the local magistrate (sequence from 'A Canterbury Tale' from approx 00:04;53)</p>			

<b>Scene No</b>	9	<b>Page No</b>	9
<b>Slugline</b>	EXT. Quad in King's School. Night		
<b>Endpoint of last scene</b>	Land girl Alison Smith meets Justice of the Peace Thomas Culpepper		
<b>Characters in scene</b>	Narrator		
<b>Point of scene</b>	To suggest that a boy's boarding school is responsible for Powell's perceived attitude		
<b>Conflict</b>	Powell's story of ordinary people set against the grand trappings of King's School and Canterbury Cathedral		
<b>Ending / central question</b>	Was the First World War emphasis on 'maleness' shape Powell's views in his own wartime work?		

**Scene description (without dialogue)**

The Narrator walks through the dimly lit Cathedral Cloisters and out into the Quad to reveal the magnificence of Kings' School, describing Powell's time at the school and highlighting the nature of a boys' school during the First World War.

<b>Scene No</b>	10	<b>Page No</b>	10
<b>Slugline</b>	INT. Hollywood Editing Room. Day		
<b>Endpoint of last scene</b>	Narrator suggests Powell had a position on women build from his own privileged background.		
<b>Characters in scene</b>	Powell's widow Thelma Schoonmaker		
<b>Point of scene</b>	To counter suggestion of misogyny		
<b>Conflict</b>	Schoonmaker's determination to refute any criticisms of Powell		
<b>Ending / central question</b>	Does the truth only belong to those who were there?		
<p><b>Scene description (without dialogue)</b></p> <p>Schoonmaker sits in a brightly lit edit room, film cans filling a wall behind her. She talks of her relationship with Powell from the point of their marriage in 1984, and reflects on the structures within Powell's wartime films and the way women were shot.</p>			

<b>Scene No</b>	11	<b>Page No</b>	11
<b>Slugline</b>	INT. Sleeper Train Compartment. Night		
<b>Endpoint of last scene</b>	Schoonmaker highlights the strength of women expressed through Wendy Hiller's performance in opening of 'I know Where I'm Going'		
<b>Characters in scene</b>	Joan Webster (Wendy Hiller), two administrators		
<b>Point of scene</b>	To illustrate how Powell used lighting, camerawork and editing to portray a woman's state of mind.		
<b>Conflict</b>	Woman's inner struggle with intentions and morality		
<b>Ending / central question</b>	Is this a picture of woman made by a misogynist?		
<p><b>Scene description (without dialogue)</b></p> <p>Joan Webster falls asleep and has a strangely foreboding dream about her forthcoming wedding, before being jolted awake and alighting from the train (from approximately 00:02:18 to approximately 00:05:03).</p>			

<b>Scene No</b>	12	<b>Page No</b>	12
<b>Slugline</b>	EXT. Outside Wickhambreaux Court, Wickhambreaux, Kent. Day		
<b>Endpoint of last scene</b>	A top hat dissolves into the funnel of a steam train		
<b>Characters in scene</b>	Lady Attenborough (Sheila Sim) and Narrator		
<b>Point of scene</b>	To further combat misogynist allegation from someone who worked with Powell		
<b>Conflict</b>	Lady Attenborough's first hand account of working with Powell versus the Narrator's opinions.		
<b>Ending / central question</b>	Is Powell our greatest wartime filmmaker?		
<b>Scene description (without dialogue)</b>			
<p>The Narrator walks through Wickhambreaux with Lady Attenborough as she recalls working with Powell on 'A Canterbury Tale'</p> <p>INSERT: Sequence of Thomas Culpepper's house from 'A Canterbury Tale'</p> <p>They arrive at the entrance to Wickhambreaux Court (Thomas Culpepper's house) and the Narrator discusses with Lady Attenborough what she feels was the strength of Powell's wartime work.</p>			

<b>Scene No</b>	13	<b>Page No</b>	13
<b>Slugline</b>	EXT. Chilham Downs. Day		
<b>Endpoint of last scene</b>	Lady Attenborough points to Powell highlighting that viewpoints can change as people become familiar with each other..		
<b>Characters in scene</b>	Alison Smith and Thomas Culpepper		
<b>Point of scene</b>	To highlight Lady Attenborough's point from Powell's filmmaking		
<b>Conflict</b>	Sexual politics		
<b>Ending / central question</b>	So did Powell make war films that largely avoided the war?		
<p><b>Scene description (without dialogue)</b></p> <p>Alison Smith walks along the Pilgrim's way and suddenly hears the sounds of ancient pilgrims. She then sits and converses with Thomas Culpepper about her missing airman fiancé, and about the way the war has changed society.</p>			

<b>Scene No</b>	14	<b>Page No</b>	14
<b>Slugline</b>	INT. Birkbeck College London. Day		
<b>Endpoint of last scene</b>	Alison Smith and Thomas Culpepper discuss the changes the war has brought		
<b>Characters in scene</b>	Professor – Powell Expert		
<b>Point of scene</b>	To introduce the harder 'war image' edge of Powell's work		
<b>Conflict</b>	Potential for misunderstanding of Powell's intention when presented with surrealistic view		
<b>Ending / central question</b>	What was Powell trying to say about the war?		
<p><b>Scene description (without dialogue)</b></p> <p>In a darkened room in front of a carefully lit Steenbeck the Professor talks of Powell's sense of the war as something other to what had been fought before and of how he expressed hope in humanity in the face of the onslaught of terror</p> <p>INSERT: Sequence from 'The Life and Death of Colonel Blimp' in which Lt Wilton 'arrests' General Candy and makes a speech about the nature of modern warfare.</p>			

<b>Scene No</b>	15	<b>Page No</b>	15
<b>Slugline</b>	INT. Studio. Day		
<b>Endpoint of last scene</b>	Professor talks of Powell's 'otherness'		
<b>Characters in scene</b>	Michael Powell		
<b>Point of scene</b>	To hear Powell's own views of his wartime work		
<b>Conflict</b>	Contrast between Powell's view and those previously expressed		
<b>Ending / central question</b>	Is Powell just presenting an image of himself		
<p><b>Scene description (without dialogue)</b></p> <p>Extract from 'South Bank Show' with Michael Powell. He talks of the 'ordinariness' of his subjects and of his treatment of them</p>			

<b>Scene No</b>	16	<b>Page No</b>	16
<b>Slugline</b>	iINT. Bomber Cockpit. Night		
<b>Endpoint of last scene</b>	Powell talks about the 'ordinariness' of his treatment of his subjects		
<b>Characters in scene</b>	Sqdn Ldr Peter Carter and June		
<b>Point of scene</b>	To demonstrate Powell's extraordinary treatment of the wartime ordinary		
<b>Conflict</b>	Will Carter Survive?		
<b>Ending / central question</b>	Was Powell highlighting the surreal nature of war itself		
<p><b>Scene description (without dialogue)</b></p> <p>As his crippled bomber limps across the English Channel and towards certain death for Peter Carter (David Niven), he speaks with WRAF controller June (Kim Hunter).</p>			

<b>Scene No</b>	17	<b>Page No</b>	17
<b>Slugline</b>	EXT. Disused RAF Airfield. Day		
<b>Endpoint of last scene</b>	June looks bereft as she is convinced Peter Carter has plunged to his death		
<b>Characters in scene</b>	Narrator		
<b>Point of scene</b>	To wrap up the programme and sum up the points made.		
<b>Conflict</b>	Making sense of variety of views expressed		
<b>Ending / central question</b>	Was Powell Filming for Victory or was he pushing his own agenda under the noses of the British censors?		
<p><b>Scene description (without dialogue)</b></p> <p>The Narrator sums up the views expressed, balancing one against the other to come to a final statement of Powell's genius as a master of mixed messages such that he is still explored and debated today.</p> <p>Narrator concludes and walks into rearground as montage of sound from Powell's films echo across the airfield and the TITLE SEQUENCE runs.</p>			