

LIVING SPIRIT PICTURES  
presents



## GONE FISHING

Written and Directed by **Chris Jones**  
Produced by **Ivan Francis Clements**

### Technical Details

Kodak 35mm 2.35:1 aspect ratio  
Dolby Digital sound mix  
Running time: 13 minutes

High resolution images are available for download from:

[www.livingspirit.com/GoneFishingStills.htm](http://www.livingspirit.com/GoneFishingStills.htm)

The Film Makers Blog contains a huge amount of further information  
and production notes. It can be viewed at:

[www.livingspirit.typepad.com](http://www.livingspirit.typepad.com)

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[www.livingspirit.com](http://www.livingspirit.com)



## Gone Fishing Synopsis

*Gone Fishing* is the touching story of a boy and old man coming to terms with bereavement through their shared love of fishing, and the legend of Goliath, the biggest pike ever caught!

### Genesis of the idea

Written and directed by British film maker Chris Jones, *Gone Fishing* was shot over the late summer months of 2007 and completed by early 2008. The story is in part autobiographical – while growing up, director Chris Jones and his friends would often attempt to catch the legendary ‘Oscar the pike’, a fish that according to local myth terrorized the lake at the end of his road, the aptly named Blue Lagoon. This was the inspiration behind the legend of ‘Goliath’, the big fish in this even bigger tale.



Before *Gone Fishing*, director Chris Jones had already made three feature films and also written *The Guerilla Film Makers Handbook* series. In the time he spent penning those books, the business and his relationships within the business had changed, so when he returned to film making, he needed a new film to re-establish himself as a director of passion and vision, with the ability to deliver terrific content on a meagre budget. *Gone Fishing* is that movie.

*“I wanted *Gone Fishing* to impact on the audience just like a major motion picture does,” says Chris. “I wanted it to be an assault on the emotions and senses, for it to be big, bright and dynamic. But emotionally, I wanted it to be subtle and sensitive. It’s a cliché I know, but I just wanted to make them laugh and make them cry. It was a tall order in just ten minutes of screen time.”*

## Production Story

*Gone Fishing* was conceived in the spring of 2007 after a meeting with a key British film producer who liked one of Chris' scripts, *Rocketboy*, but doubted the film would be fundable with Chris attached as a director, as Chris did not have any up-to-date work to show his abilities. Chris immediately began work to rectify this problem, and within a few weeks the first draft of *Gone Fishing* was written.



*"I wanted to avoid some of the things that other short film makers do,"* says Chris. *"I didn't want it to feature 30-something characters, with trendy, political or sexual issues. I didn't want it to be set in 'the city' or 'an apartment'. I wanted it to be a simple and universal narrative that mainstream audiences would connect with, something that would touch the heart in a timeless way..."*

## Producing the cash

Chris worked with Producer Ivan Francis Clements on a budget, and very quickly they realised that they would need £20k (\$40K US) to make *Gone Fishing*.



And they didn't have that money.

*The Guerilla Film Makers Handbook* had now sold nearly 100,000 copies over ten years, and Chris had personally tutored over 1,000 emerging film makers, so he asked for their help.

Chris comments: *"The idea was simple. Ask everyone I'd ever met for £50 (\$100 US), and if enough people agreed, we had our budget. No profit share. No hope of returns. Just a ticket to the black tie premiere in central London, a DVD, and an Associate Producer credit."*



The project actually raised £22k (\$44k US) as many of the 150 Associate Producers contributed more than £50 (\$100 US). One company, Bradgate Films, dropped £5k (\$10k US) onto the table. Alan Coulson of Bradgate comments: *“We felt Chris possessed the attributes of a driven and focussed individual, having demonstrated these virtues over many years in the film making trenches. With Gone Fishing, Chris had a clear vision of what he wanted to do and why. We felt he deserved the support of the film community, of which we are a small part, and hoped that our involvement would help Chris achieve his future ambitions.”*

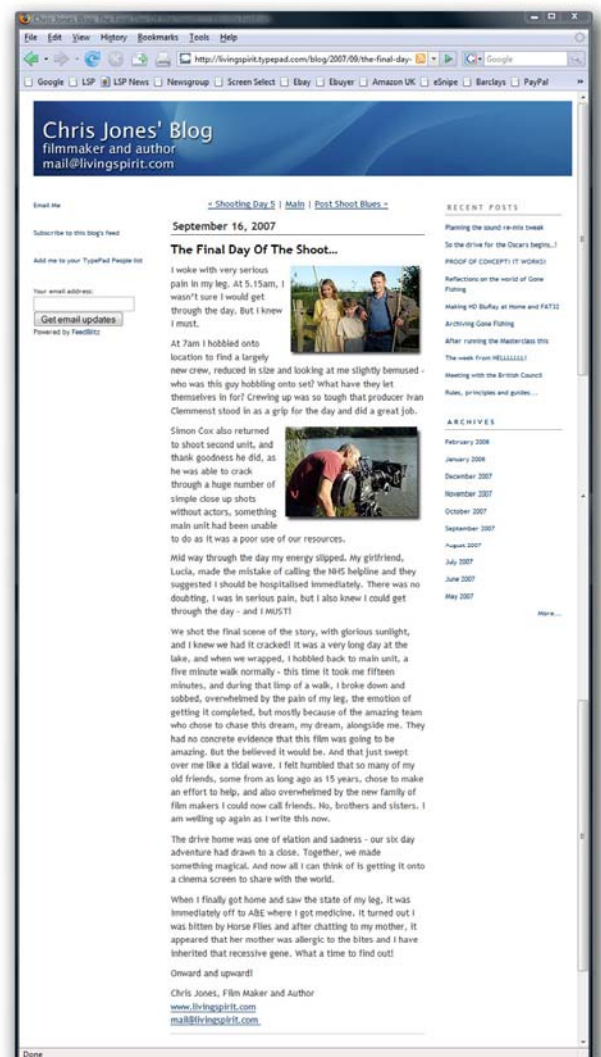
It is this level of support and enthusiasm for *Gone Fishing* that made the filming possible.

*“The response was overwhelming, positive, and quite humbling,”* Chris remembers. *“I got literally hundreds of ‘good luck’ emails. People seemed to*

*be inspired by what I was doing, and they felt they were a small part of a big dream.*

*We had contributors from all corners of the world – the UK, US, Canada, Germany, Spain, France, Australia, Nigeria, India.*

*Everyone kept an eye on our progress via the Blog (right), which I usually updated five times a week, sometimes daily. This in itself was a huge commitment, especially during the shoot. However, it quickly became part of my routine and I looked forward to the ‘open privacy’ it gave me. I was free to write about all my hopes, problems, breakthroughs and concerns in a private way, much like a diary, but then that would be shared publicly. It was actually quite liberating. I have always operated in a transparent way, something I have become used to after writing The Guerilla Film*



Makers Handbooks *and detailing all our hopes and failures in graphic detail.*”

The Blog attracts 300 visitors a day and it remains a fascinating blow-by-blow account of how the film was made. It can be viewed at:

[www.livingspirit.typepad.com](http://www.livingspirit.typepad.com)

## Casting

Right from the outset, the production required a high calibre cast to match the emotional resonance and visual punch the film makers were aiming for. Seasoned Scottish actor Bill Paterson stepped into Old Bill's boots. Bill is one of Britain's most loved actors and has been seen recently in *Miss Potter*, *Amazing Grace* and *Kingdom of Heaven*. Bill brought an immediate likeability to his character so that audiences identify with him as soon as they see him.



Bill comments, *“I immediately liked the screenplay and felt that it was intriguing and touching without being too sentimental. It was a treat to work with young James, whose talent and personality was a delight to share. We had a great time and I really think he'll go far. Anyone who can look impressed by my fishing technique must be a very fine actor!”*

Irish born Devon Murray played Young Bill, seen in extensive flashbacks during the film as he fights with Goliath, the killer pike of legend.

*‘My character doesn't have any dialogue,’* comments Devon, *‘so it was an extra challenge to really portray Young Bill. I spent days in a harness being yanked back and forth by crew members, to simulate the fish fighting on the line, and at one point, the rope snapped and I teetered on the edge of the jetty, nearly falling into the lake!’*



Devon is currently playing Seamus in the *Harry Potter* movies. Devon was an ideal actor to choose as the role was physically demanding, and Devon himself is very fit through his love of horse-riding.

Devon explains, *'When playing a young version of a character that also appears as an older incarnation of that same character, but with another actor, it's important to work closely with the other members of the cast, to get mannerisms and personality nuances the same, so the two performances portray a single character.'*

The youngest member of the cast was newcomer James Wilson, who plays Simon, the young boy to whom Old Bill tells the story of Goliath. Any time a young actor is used in a film, the film makers are always nervous as the kid has to be found and not cast. After interviewing 200 young actors, James came into the audition and immediately shone so brightly everyone knew the search was over. James is already collecting accolades on stage too, at the Young Vic. *Time Out* recently singled him out for praise.



The cast was rounded off by Ruth Gemmell (*Fever Pitch*) and Lin Blakley.

## Crewing

As *Gone Fishing* was going to be shot on Kodak 35mm film, it was not hard to find a crew who would work for free. This included seasoned and renowned Cinematographer Vernon Layton, who responded very positively to the life-affirming story.



After Chris and Vernon spent an hour chatting on the phone, it was clear that this was going to be a very rewarding partnership. *"Vernon is an old school Director of Photography, so I knew he would give me stunning images and a*

*really robust negative,” Chris comments. “I was unaware of just how beautiful he would actually make the movie look, with tricks like using nail varnish to glue a 10 denier stocking to the back of the lens, shooting into the light and seemingly never-ending waits for the right sunshine... but it was worth it.”*

Vernon remembers: *“After an initial phone conversation with Chris, where it became swiftly obvious that we were both on the same visual page, I made the decision to shoot the film for free. When I had heard Gone Fishing was to be shot for cinema on 35mm I was pleasantly surprised. Even more so when not only a good script arrived but a comprehensive storyboard and well thought through shooting schedule. Here was someone who knew what they were taking on and had planned everything accordingly.”*

After all positions were filled, a crew of 40 or so prepared for the shoot.

## Shooting

Late August 2007 and a small but dedicated crew descend upon Bury Hill Fisheries, a family-run commercial fishing lake south west of London. For six days, the crew worked tirelessly to get the movie in the can. Often, real fishermen would wander up and watch in amazement at just how slowly a film shoot moves, one fisherman commenting: *“Fishing moves faster than this!”*

Chris remembers: *“During the shoot, almost every time we needed it, the sunshine would appear. This gave the movie a magical light and added immensely to the ‘look’. Rumours spread that Vernon could even control the sun!”*

DP Vernon Layton comments: *“I knew Chris' beautiful story needed a sort of timeless and lyrical look to the flashback scenes, rather like an old colour*



*photograph. We needed a method of subtly conveying to the audience that something was different. We achieved this with a technique I used to employ on commercials in the 70s and early 80s, which now, because of the ability to digitally grade the negative, worked even better than it did back then.”*

Filming went well, though at times, Chris was frustrated by shooting on water. *“Shooting on water is like shooting at night – it’s like wading through treacle. No matter what you do, the boat drifts and you lose the shot. I can only imagine the hell Kevin Reynolds went through on Waterworld!”*



Reflecting later Chris commented: *“The old movie adage is never work with kids and animals. And there I was, on a cash strapped production, working with kids, a killer pike and shooting on water to add insult to injury! It was a very demanding shoot for sure.”*

At Stage 3 at Ealing Studios, the Production Design team built the interior of Old Bill's house for the scenes set in his living room. Shooting in one of the stages at Ealing Studios reminded the cast and crew of the amazing heritage around them. The studios are listed buildings and retain many of the features of a studio before the war. The floorboards in the stage, and in the set of Old Bill's house are the original boards over 75 years old trod by the cast of the Ealing comedies!





## Post Production

Once shooting wrapped, the edit was undertaken by Eddie Hamilton, a close friend of the director and editor of over 20 feature films, including *DOA* and *Resident Evil: Apocalypse*. All the preparatory work, excellent casting and crewing meant the film came together very easily. Editing took place in the evenings and at weekends as Eddie was hard at work cutting Ewan McGregor and Charley Boorman's *Long Way Down* during the day. *Gone Fishing* was edited on Eddie's laptop computer using Avid software.



*"Gone Fishing was one of the best short films scripts I've ever read, and it was a pleasure to edit such high quality 35mm footage,"* Eddie comments. *"Chris and I worked for nearly three months on and off from first assembly to final cut, taking great care that the audience was being guided through the story in exactly the right way. Through many small test screenings, we finally arrived at a cut which is absolutely the best it can be."*

There were also a handful of digital visual effects that needed to be done, and several VFX houses offered their services in down time, but as the edit neared completion all the companies were very busy and couldn't fit the work in. One of the *Gone Fishing* contributors, Russ Wharton, offered to have a go at the effects, and turned in visuals that even the biggest Hollywood studio would have been proud of. He produced all this work at home on his desktop computer using After Effects. Chris comments: *"Russ was amazing. The only problem was that he lived in Wales and the production was based in London. Many nights were spent uploading and downloading gigabytes of data and all of our broadband lines were maxed out for days. It got so bad that one day Russ just got in his car and drove the four hours down to us!"*

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## Première

The film was finally completed and the première for cast and crew at The British Academy of Film and Television Arts was organised for January 12<sup>th</sup> 2008. (pic, Chris Jones with Production Manager Steph Wrate)



The event was attended by all 150 of the Associate Producers, and the reaction to the film was overwhelmingly positive with a seemingly endless standing ovation at the end. Everyone had high expectations, but not even the film makers were prepared for just how much the audience reacted to the narrative.

Vernon Layton remembers: *“Having worked with Chris, seen the finished production on the big screen at BAFTA, been part of a richly deserved, embarrassingly long standing ovation, where he almost had to beg them to stop, I know I will never regret the decision and actually, I’m proud to have been involved.”*

Chris comments: *“I am confident now that the film does what I had hoped. People laughed. People cried. For the briefest time, they were transported to another world where they were touched and moved. It’s the best feeling in the world for a director and it’s why I do it.”*

## FESTIVAL CURCUIT

*Gone Fishing* was publically launched in August 2008, at the Soho Shorts Festival, in the Kodak Competition, where it collected the Best Film Award from the Audience vote. One week later, *Gone Fishing* beat over 250 films at the prestigious Rhode Island Film Festival and collected the Grand Jury Prize (Best Film) which now puts the film in the running for the Oscars 2008. Chris Jones made an extensive and entertaining video blog of the Rhode Island Experience (40 mins long in 6 webisodes), which can be viewed at...

[www.livingspirit.com/rhodeisland.htm](http://www.livingspirit.com/rhodeisland.htm)

## **FULL LIST OF AWARDS FOR 'GONE FISHING'**

Best Narrative Short, Producers Guild Of America, 2009  
Academy Award Shortlisted, Best Short Film 2009  
Rhode Island International Film Festival, Grand Prize (First) 2008  
Best Actor (Bill Paterson), Staten Island, NY Film Festival 2009  
Best Short, Staten Island, NY Film Festival 2009  
Big Island, Hawaii, Best Short Film, 2009  
Rincon Puerto Rico, Best Short Film, 2009  
Cape Fear Film Festival, Audience Award, 2009  
Cape Fear Film Festival, Best In Category, Short, 2009  
First Glance Hollywood, Audience Award, 2009  
Newport Beach Film Festival, Best Screenplay, 2009  
End Of The Pier Film Fest (Brighton) Audience Award 2009  
Palm Beach International Film Festival, Best Short Film, 2009  
Bare Bones Film Festival, Oklahoma, Bonehead Award for Best Short, 2009  
Lake Arrowhead, Best Short Film Award, 2009  
MethodFest, Audience Award, California, 2009  
ONFilm, Best Short Film, Norfolk Virginia, 2009  
Best Cinematography, Heart Of Gold, Australia, 2009  
The 'Toni' Directors Best Of Fest Award, Heart Of Gold, Australia,  
The Performance Short Film Competition, Best Film, BAFTA, London, 2009  
Beverly Hills Short Film Festival, Audience Award, 2009  
Sedona Film Festival, Best Film 2009  
Sedona Film Festival, Audience Award, 2009  
Bahamas International Film Festival, Best Short Film 2008  
Barbados International Film Festival, Best Short Film 2008  
British Independent Film Awards, 2008 Nominee  
My Hero Film Festival, Best Narrative Film, Los Angeles, 2008  
British Thunderclap Awards, Winner, 2008  
Turner Classic Movies Awards, Finalist 2008  
Kodak Awards, Audience Award at the Soho Shorts 2008

2009 saw *Gone Fishing* getting the Official Academy Awards Shortlisting (one of the final ten film selected for the Oscars 'Best Short Narrative' award). This was an incredible achievement for the team and fulfilled the goal set out by Chris, of making 'a film worthy of an Oscar...'

Chris Jones also went on to win the prestigious Producers Guild Of America Producers Challenge at Sony Studios in LA.

*Gone Fishing* has continued to collect international festival prizes and wins including... (listed below) Chris has continued to shoot more 'behind the scenes' Video Blogs, some of the best include...

Sedona Film Festival, Best Film

<http://livingspirit.typepad.com/blog/2009/03/sedona-the-complete-webisode.html>

The Heart Of Gold Film Festival, Australia

<http://livingspirit.typepad.com/blog/2009/04/the-heart-of-gold-film-festival-gympie-asutrialia-the-complete-webisode.html>

Lake Arrowhead Film Festival

<http://livingspirit.typepad.com/blog/2009/04/gone-fishing-plays-methodfest-and-lake-arrowhead-film-festivals.html>

Gone Fishing full end credits  
Living Spirit Pictures Present  
In association with  
Globocine International Pictures  
and  
Bradgate Films

GONE FISHING

Written and Directed by  
Chris Jones

Produced by  
Ivan Francis Clements

Executive Producers  
Alan Coulson  
Maria Ellis  
Doug Abbot  
Doris Holland  
Lucia Landino  
David Hardwick

Director of Photography  
Vernon Layton

Editor  
Eddie Hamilton

Casting  
Catherine Arton

Costume Design  
Linda Haysman

Production Design  
Emily Johnston

Visual Effects  
Russ Wharton

CAST

|                         |   |
|-------------------------|---|
| Old Bill                | Bill Paterson   |
| Young Bill              | Devon Murray  |
| Simon                   | James Wilson  |
| Emily                   | Lin Blakley   |
| Imogen                  | Ruth Gemmell  |
| George                  | Eric Bailey   |
| Young Emily             | Lucy Joyce  |
| Vicar                   | Richard Syms  |
| Boy in Church           | Harry Still   |
| Little Boy              | Benjamin Fogwill  |
| Girl on Bridge          | Olivia Haysman  |
| Boy on Bridge           | Daniel Haysman  |
| Hearse Driver           | Derek Walker  |
| Fisherman               | Rob Goodwin   |
| Stand-in for Young Bill | Graeme Dalling<br>Adam Samuel   |
| Old Bills Dog           | Rector  |
| Mourners                | Catherine Arton<br>Kate Bailey<br>John Basham<br>Christine Bass<br>Derek Bass |

Mourners  
Gwen Bass  
Conway Churchill  
Nicky Curran  
Desiree Densiti  
Trevor Hughes  
Jack Marshall  
David Talbot  
Rosa Landino  
Emilio Landino  
Mia Landino  
Lucia Landino  
Phyl Todd  
Margaret Whitley  
Anne Monie  
Tamsin Stephens Lynn  
Hawkins

CREW

|                               |  |
|-------------------------------|--|
| Production Supervisor         | Sabina Sattar  |
| Production Manager            | Stephanie Wrate  |
| Production Assistants         | Dom Bradley<br>Rachel Graham<br>Graeme Dalling<br>Rob Goodwin<br>Ollie Hitchin<br>Keren Urinov<br>Tace Bayliss<br>Richard Purves |
| 1st Assistant Director        | Jonathan Andrew  |
| Focus Puller                  | Alex Taylor  |
| Camera Operator               | Andrew Parsons   |
| Clapper Loader                | Ralph Messer   |
| Clapper Loader                | Charley Meyer  |
| Grip                          | Felix Foster   |
| Assistant Grip                | Mauricio Orjuela   |
| Gaffer                        | Aldo Camilleri   |
| Spark                         | John Fensom  |
| Generator Driver / Operator   | Steve Leverington  |
| 2nd Unit Director             | Simon Cox  |
| 2nd Unit Camera               | Liam Landoli   |
| 2nd Unit Focus Puller         | Xavier Amoros  |
| 2nd Unit Camera Assistant     | Simon Wickson<br>Steve Brooke Smith<br>Trevor Henen  |
| High Speed Camera Operator    | John Mitchell  |
| Production Sound Mixer        | Ro Heap  |
| Boom Operator                 | Jake Whitelee  |
| Additional Sound Recordist    | Adrian Bell  |
| Additional Boom Operator      | Garie Kahn   |
| Assistant Production Designer | Simon Pickup   |
| Art Director                  | Becky Callis   |
| Construction Manager          | Mark Sutherland  |

Construction Team Tom Kenyon  
Faberij de Jonge  
Loretta Lipworth  
Matthew Morreale  
Ross Edwards

Assistant Costume Kat Capellazzi

Hair & Make-up Designer Sharon Holloway  
Assistant Hair & Make-up Beverley Chorlton  
Emma Little

Stunt Coordinator Jude Poyer  
Underwater Stunt Lyn the Fin Hawkins  
Assistant

Pike Operators / Divers Steve Reid  
Dave O'Dell

Special Effects (Practical) Harry Bryce  
Special Effects 'Brucey the Jenny Cochrane  
Pike'

Stills Photographer Mark Reeve

Chaperone Katherin Sheikh  
Ian Stewart

Catering Bury Hill Fisheries Café  
Mama & Mia Catering

Lab contact Richard Pillmore

Rushes Telecine Operator Neil Harris  
Post Supervisor Rebecca Budds  
(Midnight Transfer)  
Senior Colourist John Claude

Digital Matte Artist Audrius Urbonavicius

Post Production Sound Bernard O'Reilly  
Design

Dubbing Mixer Andrew Stirk  
Foley Artists / Recording Barnaby Smythe  
Engineers Stuart Bagshaw

Script Consultants Guy Rowlands  
Martin Gooch  
Jon Walker

Casting Assistant Aimee Cree  
Amy Enticknap  
Storyboard Artist Gabriel Schucan

Production Insurance provided by  
M & E Insurance  
Media and Entertainment Insurance

Camera Equipment and Grip Equipment provided by  
Arri Media

Lighting Equipment provided by  
Panalux

Grip Equipment provided by  
Panavision

Hi Speed Camera provided by  
Pirate Studios

Props provided by  
Superhire

Additional Props provided by  
Stockyard  
h&r Hire

Costumes provided by  
BBC Costume Store  
Carlo Manzi Costume  
Lottie Costume

Low Loader provided by  
99 Cars

Film Stock  
Kodak

Film Processing  
Bucks Laboratories

Selected Music by  
Audio Network  
[www.audiolicense.com](http://www.audiolicense.com)  
Boosey Tracks  
Extreme Music

Sound Mixing  
Videonics

Edited on  
Avid

Picture Grading and Telecine  
Midnight Transfer

Filmed on location at  
The Bury Hill Fisheries  
and at  
Ealing Film Studios

Thanks to  
Paul Cable • Richard Syms  
David de Vere & The Bury Hill Fisheries  
Nicky Curran and Simon Hambley of the Crooked Acre  
Cottage  
Alan Jonas and The Holy Trinity Church, Westcott  
Colin Haines and I. Hawkins & Son, Funeral Directors  
Audra Woodburn • Worms Direct  
Jeremy Pelzer at Ealing Studios  
Greg Barrett and Neil Harris at Midnight Transfer  
Richard Graham and Tom Horton at Men From Mars  
Chris Wheeldon and Rector the dog  
Diving Leisure London, Paul Toomer and Samuel Marx  
Susie and Tony Finch • Reward Van Hire Transport  
Yasmin Al Naib • Verity Scott

Special thanks also to Bucks Laboratories  
David Buck, Roger Sapsford, Mick Barham, Richard  
Pillmore

Special thanks to  
Sam Clark at Kodak

Very special thanks to the Associate Producers

|                      |                     |
|----------------------|---------------------|
| Damien Donnelly      | Ed Every            |
| Kerry Finlayson      | Jane Landino        |
| Darren Horne         | Phil Ashcroft       |
| Merlin Ward          | Tim Mewton          |
| Matt Davis           | Scott Devenport     |
| Leilani Holmes       | Iain Spence         |
| Gordon Mutch         | Leonie Jones        |
| Sarah Morrison       | Mark Emberson       |
| Tom Waller           | Louise Steggals     |
| Josh Halewood        | Beryl Ellis         |
| Steve Wilson         | Simon Hambley       |
| Jonathan Musgrave    | Ray Battersby       |
| Ian Toulouse         | James Lord          |
| Dean Ivey            | Mary Long           |
| John Quinn           | Maria Landino       |
| Geoff Moseley        | Rosa Landino        |
| Lyn O'Donnell        | Adam Winter         |
| Mark Morris          | Simon Van Der Spoel |
| Jane Hickman         | Alastair Nicholson  |
| Mike Mindel          | Linda Potgieter     |
| Ross Edwards         | Jan Potgieter       |
| Martin Bowen         | Katherine Shannon   |
| Harriet Barbir       | Ian Seckington      |
| Jack Marshall        | Ken Royall          |
| Wendy Pauw           | Yvonne Wissing      |
| Tamsin Stevens       | Russ Wharton        |
| Mark Fogwill         | Alex Clennel White  |
| Mary Galway          | Sosannah Every      |
| David Bowen          | Dominic Landino     |
| Ghost Films          | Stuart Teare        |
| Susan Douglas        | Andrew Delaplaine   |
| Paul Nugent          | Jill Greenman       |
| Huw Jenkins          | Parham Saebi        |
| Hazeley Wilson       | Lotti Gregory       |
| Jurgen Wolff         | Brendan Deere       |
| Rod Duncan           | Rachel Murray       |
| John Basham          | Lucian Branea       |
| Steve Payne          | Nicky Curran        |
| Simon Reglar         | Margaret Holland    |
| Tom Evans            | John & Sue Greenall |
| Marino Santirso Ruiz | Peggy Clark         |
| Tom Evans            | Peter Heneghan      |
| Jon Sorenson         | Kathy Fedori        |
| Martyn Bamber        | Johnny Roberts      |
| Jean Verdi           | Alexandra Maounis   |
| GF Ellis             | Genevieve Jolliffe  |
| Joel Chu             | Max Lovell-Hoare    |
| Pete Bryden          | Aoife Madden        |
| Lucian Branea        | Betty Greenall      |
| Graham Inman         | Rebecca Watkin      |
| Pasquale Bellini     | Louisa Heneghan     |
| Kyle Korb            | Shoina Chan         |
| Finley Ellis         | Mark Ryan           |
| Michael Wallace      | Alexzandra Jackson  |
| Stuart Reid          | Jason Clancy        |
| Simon Coddington     | Andrew Zinnes       |
| James McGough        | Sophie Ibbotson     |
| Jonathan Wilkinson   | Oliver Williams     |
| Emilio Landino       | George Greenall     |
| Tara Winter          | Debbie Hollingdrake |
| Andrew Welding       | Rebecca Heneghan    |

|                      |                      |
|----------------------|----------------------|
| Sarah Hickman        | Rachel Keig          |
| Nic Hodgkinson       | Brenda Smith         |
| Christine Cheung     | Manu Uppal           |
| Amy Enticknap        | Sheena Hobbs         |
| Desire Densiti       | Margaret Smith       |
| Trevor Hughes        | Andreas Boenisch     |
| Chris Wetton         | Martha Nagy          |
| Conway Churchill     | Farah Barbir         |
| Flo Churchill        | Sylvie Bolioli       |
| Terry Graves         | Leigh Doughty        |
| Malcolm Hollingdrake | Magdalena Pedreira   |
| Susan Heneghan       | Daniel William Bones |
| Mary Galway          | Nathan Handley       |

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## CHRIS JONES

### *Short biography*

Chris Jones is a UK-based Film Maker. He has made three feature films: *The Runner*, *White Angel* and *Urban Ghost Story*, all of which have been theatrically released in the UK and abroad.



Both *White Angel* and *Urban Ghost Story* collected many festival awards. He has recently completed the 35mm short film *Gone Fishing*, starring Bill Paterson and Devon Murray.

He is also the author of the best selling guides to film making: *The Guerilla Film Makers Handbook* (now in its 3<sup>rd</sup> edition), *The Guerilla Film Makers Hollywood Handbook* and *The Movie Blueprint*. The books have sold over 100,000 copies worldwide and are generally referred to by emerging film makers as *The Big Green Book* or *The Bible*.

Chris has been teaching emerging film makers for the past ten years, with over 1,000 delegates having attended his seminars in the UK, Germany, South Africa, Canada, New Zealand and the USA.

Chris' company, Living Spirit Pictures, is based at the famous Ealing Film Studios in West London, where the Ealing comedies were filmed.

Chris is currently working on several projects, including *Rocketboy*, a feature film scheduled for production next summer.

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