

# TARIRO

*the making of the movie*

# Why?

## *Why make a movie. – why call it Tariro and where's the African connection?*

**T**he original idea was not to make a movie. Indeed, anything but. A few shorts perhaps. Just a couple of five-minute films. Nothing more and nothing less. Their purpose? To raise awareness of the scourge of human trafficking.

But the shorts became a TV series, which then became a movie, but the purpose remained unchanged.

Turning the clock back a little, Ian Bennett spent the best part of two decades working in, or for, companies in the Middle East, where he came face to face with a completely different way of doing business. Large workforces of low paid manual workers drawn from impoverished backgrounds in other countries were the norm. Promises were broken, passports held by employers, workers went long periods without wages.

In the UK that sort of thing is illegal. We call it exploitation, often an essential element of trafficking. So on returning home, Ian was relieved that that sort of thing didn't happen in his home country.

Then as a board member for Riverside ECHG (a division of the Riverside Housing Group), he visited supported housing schemes and a front line response scheme where homeless, trafficked and exploited young people were taking their first steps towards regaining their lives. And it all came as something of a shock.

The myth that these were exceptions to the norm was exploded in July 2013, when, as an Adherent Member of the Salvation Army, Ian sat through an overview of TSA's work with trafficked victims. Connecting his previous overseas experiences with his more recent visits to Riverside's hostels, a bigger picture was developing.

But, he wondered, how many in the meeting that Sunday morning would take the facts on board? Without Ian's overseas experiences or his safe-house visits, how many would be impressed by the softly softly approach of the speaker's slides? Indeed, in a couple of weeks time, how many would remember anything of that presentation? How many would actually do anything?

Probably very few, and, given his background, Ian thought that he could see why. There is an element of Thomas in all of us. Seeing is believing. Only then do we take things on board fully.

What was actually needed, he believed, was a short sharp presentation that would make viewers sit up and take notice. A short presentation featuring victims trapped and ill-treated by traffickers. A short impressive film showing the situation as it really is.

'From a professional standpoint, the presentation that morning was quite soft,' he observed, 'but then it had to be, for neither the Salvation Army nor Riverside

*That sort of thing didn't happen in his home country – but it did*

could make the sort of short film I believed was required.' In the early stages, Victims are fragile so cannot be filmed. And though not secret, safe houses and hostels must retain some measure of anonymity if they are to remain safe.

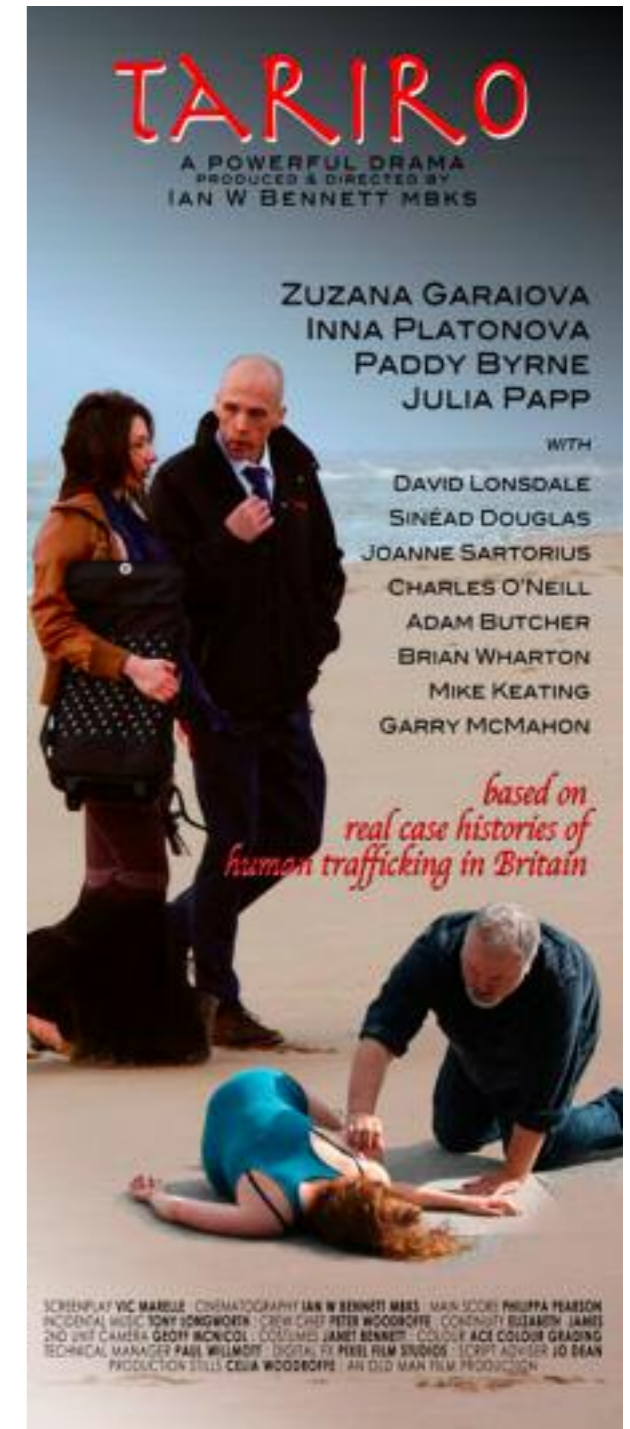
An independent producer however could make such a presentation. Ian had previously published a novel and had produced films for all sorts of clients from royal families to car launches, so from script writing to camerawork and post-production, the skills were available. The scene was set for a series of shorts full of impact to become be a reality.

The initial concept for professional actors playing cameo roles supported by locally sourced amateurs proved unworkable. An understandable reluctance by professionals to give up their time for shorts that would only be seen at Riverside presentations or in TSA churches, coupled to a lack of locally based Asian, African or Eastern European amateur actors demanded a re-work. Only a feature length movie would meet professional cast requirements. In a win win situation, a feature targeted at the independent cinema circuit would also spread its message.

As a working title, Tariro, which means hope in the African Shona language, seemed appropriate because the film storyline included an African victim. With time that would change (see Casting), but, keeping a link with African victims, the title remained.

*An early promotional banner produced mid-way through principal photography depicting Zorina's arrival on a beach and Maggie's death*

L to R  
Zuzana Garaiova, Paddy Byrne,  
Julia Papp, David Lonsdale





# Old Man Who?

*At a time when youth is king and age is a dirty word, who admits to being old anyway?*

**R**etirement means lots of time to kill, an endless round of meeting up with friends for coffee, listening to bands in the park, watching soaps on the TV, perhaps slippers and a newspaper for a lazy afternoon.

It's the classic view of retirement, but not one to which everyone conforms. Some like to keep a little more active – either physically or mentally. Others see retirement as a release from regimented daytime schedules and a new found ability to engage in activities or projects that previously were out of bounds.

Question: should the experience and knowledge built up over a full working lifetime be discarded just because one reaches a certain age? Couldn't skilled professionals be more gainfully employed in retirement by using their knowledge and experience to actively fill their time instead of spending it slouched on a sofa?

Enter Old Man Film, the retirement activity of former media specialist Ian Bennett. 'I thought, why leave full broadcast kit boxed up doing nothing in a cupboard when I could be using it to do some good – and enjoying myself at the same time?'

Ian was already making award winning films in his school days, which were well before video had been invented, going on to study at UMIST in Manchester,

and becoming an advertising photographer. Enticed to the Middle East, he later headed up Media Operations for the world's largest oil producing company, produced video walls, video shorts and audio-visual productions for companies, royal families and government departments across the region. Back home, his films launched a supercar, opened an exhibition and celebrated an exhibition company's silver anniversary.

Little wonder then that in Ian's dictionary, retirement did not spell couch potato.

But how he could use his skills to fill his time while benefitting others remained a key issue. With storytelling in his blood (he also wrote a detective novel that was published on his retirement birthday), perhaps bringing his video kit out of the closet might be an option. Producing documentaries seemed feasible and if they could be distributed on DVD, profits could be donated to worthy causes.

And so Old Man Film was born. 'I am retired and I make films, so the name sort of presented itself.'

And like Topsy, it just grew. 'Seven Years in Southport' an eleven minute short, was followed by a 40 minute film about the Ormkirk Motorfest that raised over £110 for the Salvation Army.

And now Tariro, a 160 minute feature.

*Why leave kit doing nothing when I can use it to do some good?*

*Opposite:  
Ian Bennett MBKS  
Sony HDV1000 camera with matte box and follow focus on twin rail system, mounted on jib arm*



# Casting

*This film relies heavily on its cast to deliver believable performances and create deep emotion*

**H**ow does one cast a movie? Perhaps *with difficulty* might be an appropriate response. With a huge disparity between the skills required for stage performances and acting for the camera, casting was always going to be something of a minefield. Natural and realistic performances would be essential. Over-acting would be a turn off. Everything pointed towards the need for experienced film and TV actors.

At the outset then, the Tariro concept was for a professional cast where well known actors would play short cameo roles or the difficult emotional roles, adding perceived quality to the whole Tariro production.

The flaws in that concept were initially identified by former *Heartbeat* star David Lonsdale, an essential member of the team right from the early days of the project. Being based on real case histories of human trafficking, the film demanded realism and believability and as David had highlighted, believability would fly out of the window the instant viewers asked wasn't that so-and-so out of Coronation Street or Eastenders.

Having played David Stockwell in *Heartbeat* for sixteen years, starred in the movie *The Full Monty*, and now *Hollyoaks*, his observation carried a lot of weight. Yet casting amateurs, no matter how keen, was seen as

a non-starter. But actors with TV or movie experience can, and often do, demand vast fees, so as a self funded project essentially with no budget, a professional cast was also out of the question and Tariro seemed doomed, for at that early stage, Ian did not take David's suggestion seriously that professional actors might work without fee.

As a last ditch effort, it was agreed that a casting call would be put out. If, as was expected, there was no response from experienced screen talent, the complete project would be cancelled.

Response to the casting call was incredible and at that point, Tariro became a reality. Indeed, there were so many applications that live auditions were not feasible and a system of video auditions was set up to create a shortlist of clips which were then viewed by the casting panel.

And that is where the fun began. Three actresses stood head and shoulders above the rest. But none of them fitted with the storyline, which called for a Black African and an Asian in the lead roles. Not only were all three actresses Eastern European, one was based in London and the other in Canada.

Rather than compromise, after extensive research to ensure accuracy, the script was reworked to feature three Eastern European victims, with Zuzi, Inna and Julia cast in the lead roles.

*Perhaps 'with difficulty' would be an appropriate response*

*Opposite, L to R:  
The Casting Panel  
Chris Davidson, Ian Bennett, Alan Town, David Lonsdale*





# Assembling a Crew

*How many people make up a film crew?  
Can quality make up for numbers*

**E**very director thinks that his crew is the best. Go to an awards ceremony and the winning director will thank his crew, claiming that they were the best. The difference with Tariro is that the director *knows* he had the best crew. Not the biggest crew and not the most experienced – but the best nevertheless.

Once the project had moved up to a full feature length production with an international cast, most of whom would have to travel quite a distance to Tariro's locations, working with a professional crew became risky. If anyone – cast or crew – received a sudden fee paying booking or another project overran, complete days of shooting on Tariro would be lost.

The knock on effect of that could have been catastrophic. Cast travelling from London, Wales or other distances might not be able to reschedule.

In a bold move, the decision was taken to ignore professional cameramen, sound technicians, makeup artists, electricians, wardrobe people and all other normal crew. Instead a complete new crew would be trained from scratch.

And it almost backfired.

Over a six week period a small group of volunteers learned the rudimentary skills of camerawork, lighting,

set building and even production admin. They progressed well, worked together as a team and became a workable multi-talented crew. All was going well.

Then along came Day One. The makeup artist didn't turn up, two crew members went on holiday and some couldn't help because of family commitments. But the show must go on – and it did!

The director switched to the role of cameraman, the crew chief wielded the audio mic boom and the leading lady sorted her own makeup.

And that's pretty much how Tariro was filmed. Some days had bigger crews than others but at no time did the on-set crew exceed four.

And yet not only did they create a feature length movie, they did so at a cracking pace, never losing even a days shooting, kept on schedule and at the end of it all didn't need to go back for any pickups.

Whatever the terminology, that's incredible.

At the heart of the crew were the ever present husband and wife duo of Peter and Celia Woodroffe. Ostensibly Crew Chief and Production Stills, throughout production they could be seen holding mic booms, assembling sets, carrying equipment, setting up lights and even preparing lunch time meals for cast. Peter and Celia – you were awesome!

*In a bold move,  
the decision was  
taken to train a  
complete new  
crew from  
scratch*

*Opposite:*

*Crew familiarisation session*

*L to R: John Cooper, Bert Menary, Don Warburton,  
Glynn Keen*



# Lights, Camera, Action!

*How can a small team with no budget make a film with multiple cameras and moving camera shots?*

**T**here are a number of unwritten rules in the movie industry, each based on working practices honed in the world's top studios over decades of production of blockbuster films. They make sense. They are logical. Break them at your peril.

The first one is that you can't film a moving shot from a dolly. Everyone in the industry knows that. No, a dolly is only to take cameras from place to place *between* shots, and for *moving camera* shots the camera must be mounted on a pedestal running on tracks not dissimilar to railway tracks.

There are other rules of course, all based on past experience, and all making perfect sense.

But with no budget, how could tracking systems, pedestals, 4k cameras, big lighting rigs, camera cranes, sliders, and special sound recording equipment be sourced, not to mention special effects?

And even if some unknown benefactor came forward to cover the cost, how could a crew in the first stages of what could only be described as a steep learning curve, possibly hope to operate it?

At the outset, none of that mattered. Producing a series of five minute shorts would require little more than advanced home video equipment, albeit with some extra features and controllability. Once Tariro

moved from shorts to feature however, production kit specifications went through the roof.

With a self funded, no-budget production, hiring in equipment was simply not an option. But the director already owned quite an inventory of equipment including a Sony HD ENG style broadcast standard camera, a slider, and a jib.

But there was only the one pro camera, no pedestal, no tracks - and minimal lighting or audio gear.

Taking a step back and thinking outside of the box, the script was reworked. Moving camera shots were restricted to locations with hard smooth floors - which in some cases meant lifting carpets and rugs to get to them.

Then throwing out the rule book, tracking shots were attempted from a tripod on a dolly.

Complete scenes were blocked out (movie terminology for planned) with only one camera angle moving and any others static. Small domestic camcorders were then put in place and run 'wild' for these cutaway angles. Location shooting was restricted to areas with existing natural light - then film lights used only to soften shadow areas or create effect.

Against the odds the team pulled it off, although some problems remained. Location recorded audio for example still caused trouble deep into post production.

*The industry's unwritten rules make sense . . . break them at your peril*

*Opposite:*

*Main: Sony HDV1000 camera on tripod and dolly*

*Inset: Set lit by two five-lamp studio lights and a reflector*





# Bring on the New

## *Mixing newcomers with professional talent*

**T**ariro was all about bold moves, and perhaps one of the most surprising was to bring in a number of amateurs for some roles.

Bold perhaps, but common sense all the same, since several sequences required every day events to be recreated for the film.

Instead of having to train actors, wouldn't it be easier and more realistic if the people doing those jobs also carried them out for the camera?

Characters including a Salvation Army Corps Officer, volunteers in the coffee shop, staff and residents at the safe house and a cafe owner in town all featured in the script. Drafting in the real people could reduce rehearsal time and might also improve realism. Perhaps ensuring that these newcomers worked alongside experienced actors and actresses in the lead roles would cement everything together.

Casting newcomers to essentially play themselves worked extremely well, with the actors and actresses sharing those scenes being able to call on their first hand experience of each location and environment. Coffee shop volunteers playing themselves helped actress Joanne Sartorius get into character, while at the safe house, actual residents appearing with actor David Robertson, helped him buffer more realistically against actresses Lisa Daintry and Tina Jones who played the roles of manager and care worker.

In another scene, right outside his shop, cafe owner Paul McDonald essentially played himself, talking to actress Zuzana Garaiova (and rather uncharacteristically for this friendly man, sending her away).

Overall, the blending of experience with real life added to the realism of the movie in keeping with its ethos of being based on true case histories.



Above:  
Cafe owner Paul McDonald makes his screen debut with Zuzana Garaiova  
Opposite:  
Coffee shop volunteers Margaret Meadows & Janet Bennett setting up with Joanne Sartorius



# On Set

*With no permanent studio facility, how do you create convincing sets and believable locations?*

**A** drama such as *Tariro* relies to a large degree on the realism of sets and locations to deliver its message and be believable. No matter how good the cast, how clear the dialogue, if the sets are not convincing or the lighting unrealistic, the audience will not take the film seriously.

But with no monumental dilemma. Raising sufficient funds to rent studio space for long enough to build, shoot and then strike would be prohibitively expensive. In contrast, locating and then renting a vacant empty building in which to create sets could be a cheaper option but would take longer to convert and possibly cost more in the long run.

Having spent years building sets for advertising photography, Ian wasn't fazed by the prospect of creating *Tariro's* various locations. If he had the time that is. But what his experience flagged up was the associated requirements of dressing those sets, propping them and lighting them convincingly enough to pass muster.

Filming on location would remove all the requirements of working in a studio or converting an empty space, of building sets and dressing them. Set-up times would be shorter with less emphasis on dressing. On the face of it then, filming on location has distinct advantages over studio working - permanent or not.

*Notice boards were removed and charity shop furniture moved in*

But location filming does bring its own concerns, and there is no ideal solution. A studio room set has only three sides, allowing more manoeuvrability for the camera and lighting, while real rooms can be very restrictive, ceilings are often too low and extraneous sound can be problematic.

The compromise was to create only two sets, shooting almost the whole film on location. For one of these, Crew Chief Peter Woodroffe built a wall of cardboard boxes in a corner of a disused car workshop loaned by Karwowski Motors to create Zorina's storeroom, but the other, Elaine Westholme's lounge, was a much bigger project. This set was built under the gallery in a corner of the Salvation Army Worship Hall in Southport, where 2nd Unit Cameraman Geoff McNicol removed notice boards, a grand piano was moved into place and furniture brought in from the nearby charity shop to create an up-market room for the good doctor's social function.

Location working wasn't exactly straightforward either. Filming in Arthur's kitchen gave the sound man some headaches because the ceiling was so low that his boom kept dropping into shot. Across town, right in the middle of Tina & Maggie's rather emotional bedroom scene, a visitor rang the doorbell!

Yet against the odds, *Tariro's* sets and locations work.

*Opposite, Clockwise from top: House kitchen, Karwowski workshop, Salvation Army Hall*





# Supporting the Project

*Every project needs good foundations and  
Tariro was built on solid support*

**C**ast, crew and equipment are the visible elements of film making. But behind the scenes are a hundred and one hidden facets underpinning production and making it all possible.

Cast need to be fed, actors and actresses accommodated overnight, locations hired and filming permits obtained. All of which costs.

On a big production - even a small one if it has a budget - a cast & crew refreshment vehicle will be ever present dishing out food to the hungry. A complete hotel might be booked up as a central HQ. Negotiations will have taken place to fix fees for location hire and risk assessments completed before permits can be issued to film on council owned land.

Tariro had all the same production requirements as a big budget blockbuster movie - but without the budget.

Although tight scheduling reduced the number of days shooting and kept on-set cast to a minimum, still needed to be fed. The solution was to cater according to where filming was taking place. For some sessions during the early shoots, Peter and Celia Woodroffe swapped their crew chief and production stills jobs to prepare soup and a roll for the cast, while at other times the whole group decamped to the Salvation Army coffee shop. Later in the schedule, cast & crew would

all eat at the Guelder Rose, a Marstons pub/restaurant, almost on a daily basis while Riverside ECHG put on a magnificent buffet for the team filming at the safe house in Liverpool.

Traditionally the movie industry works on a 12 hour shift system. Even though Tariro had been scheduled on much shorter shifts, some sequences filmed on successive days involved the same cast member and overnight accommodation could not be avoided. Accommodating cast in their own home at various times, Peter and Celia came to the rescue again and then, when lead actress Inna Platonova flew in from Canada for a full week, the Ramada Plaza Hotel stepped into the breach, also accommodating Julia Papp on one occasion and allowing the hotel reception to be used as a location.

The complete ground floor of Sandy and Alan Town's house became Arthur Benton's home and office, while Karwowski Motors allowed one of their workshops to become Homeless Henry's squat and, after some set building, Zorina's store bedroom.

Such hospitality - always provided without charge - underpinned the whole production and made it all possible. Even the permit to film Zorina's arrival on a deserted beach was provided by Sefton Coastal Partnership without fee.

*Even the permit  
to film on the  
beach was  
provided  
without fee*

*Previous Pages:*

*22: Zorina meets Homeless Henry*

*23: Rachel shares a coffee with Tina*

*Opposite:*

*Cinematographer Ian Bennett briefs Zuzana Garaiova prior to filming her beach arrival scene*





# It's in Post

*With principal photography complete, the work of completing a movie has only just begun*

**N**ot to be confused with bogus claims that a cheque might be in the post, in movie terminology, being in post has quite another meaning altogether.

There are three distinct phases to creating a movie: pre production when all the planning is (or should) be done, production, which is more correctly known as principal photography, and post production or post.

Post production isn't just editing. Post includes a huge number of individual stages, each contributing to the final movie and determining its look, its style and its pace.

Under normal circumstances, post will be carried out by a team of specialists, each working on a single aspect of the movie, be that the edit itself, sound, colour, visual effects or some other task, on high end computer platforms using industry standard software. And there are accepted protocols. Music, for example, isn't composed until after the edit is complete.

But Tariro isn't a normal circumstance. Unlike Hollywood and Pinewood, where edit suites are heavily staffed permanent structures with banks of monitors, all post on Tariro would have to be carried out by one person - the director.

And that would bring both pros and cons.

With the director carrying out post production, obviously he would have no problems communicating his requirements for style, pace and look to the editor. He would be the editor. Conversely, the danger for tunnel vision, the director driving through on a single track mission would negate any possibility of the editor or his assistants contributing ideas and suggestions - some of which could be quite beneficial. This was further compounded by cast and crew being based far and wide with little possibility of meeting at the edit suite for review or comment.

Wary of the pitfalls, a system was set up where the movie would be edited in sections, each being uploaded to a video server with password protected access from a front end menu screen in the web site. Security was set so that all cast or specific cast / crew members could access as appropriate.

'The system worked well. Unlike most productions where there is a long period of perceived inaction between principal photography and cast being able to see the finished film, with Tariro they were involved throughout, no matter where they lived.' Feedback from cast and crew was invaluable, with some continuity issues and on-screen visibility missed at the edit stage being picked up which helped avoid wasted time on corrections at a later stage.

*But Tariro isn't  
a normal  
circumstance  
like Hollywood  
or Pinewood*

Cast were not slow to comment on those early sequences and their involvement also helped the director to gauge perception of the overall feel and pace of the movie.

Post production may well have been carried out by a small team working in a home environment but the tools of the trade were all high end industry standard. Editing, grading and FX generation were all carried out on a Mac platform in Final Cut Pro X software - the same as used by Hollywood post production facilities. In this case, software was considerably extended with third party add-ons and plugins from Pixel Film Studios, Core Melt and Crumple Pop.

Where Tariro post production most differed from Hollywood practice was in the hardware used, for

although working on a Mac platform, only one desktop machine was used, all others being laptops, albeit high specification. The desktop machine was used both as a server with multiple hard drives connected, and as an editor in its own right.

Initial assembly of sequences was carried out on a laptop, with most grading, FX generation and final work being on the Mac Mini although laptops also shared the MacMini screen as an integrated multi machine edit suite.

There wasn't a computer mouse in sight. Laptops featured multi-gesture trackpads while an Apple Magic Trackpad was connected to the MacMini.

Movie editing demands a good deal of moving backwards and forwards through each clip to identify



*Above, The Edit Suite:*

*Left: MacMini monitor with wireless keyboard & Magic Trackpad, ext HDD*

*Centre: 15" MacBook Pro*

*Right: Shuttle Xpress, 13" Macbook*

individual frames or key audio sync points and to make this task a little easier, a shuttle was connected to the appropriate machine. Total hardware array included:

- MacMini
- Three MacBook Pro laptops
- MacBook
- Two USB 3 1TB Ext HDD
- Firewire 800 1TB Ext HDD
- Apple Magic Trackpad
- Wireless keyboard
- Shuttle Xpress
- Two additional external monitors
- Monitor speakers

Although most incidental music was sourced from the director's library of M2H tracks, some sequences needed a different feel and could not be filled. It was also felt that music needed to be specially composed for the beginning and end of the movie to create the overall look and sound of the film set by the director.

It was here that experienced movie composers Philippa Pearson and Tony Longworth came to the rescue. Tony made his entire currently unpublished catalogue available from which most of the missing music was sourced. Once the first cut was complete, Philippa composed not only the music for the beginning sequence, which lasted more than five minutes, but also the end music, linking it to an on-screen brass band to create a magnificent ending for the movie.

*This Page: The Edit Suite  
Opposite: Shuttle Xpress*





# Delivering the Movie

*Creating a feature movie is one thing -  
what to do with it is something else altogether*

**E**very film maker's goal is to get a film onto cinema screens, but actually achieving that isn't so simple. The first obstacle is that films cannot be screened publicly in the UK without a formal classification by the British Board of Film Classification. Without a classification a movie isn't going anywhere near a UK cinema and DVD's aren't going to be retailed.

Classification is expensive. BBFC charge on a fixed scale according to the run time of the film - which even includes the end credits - so with a run time of 160 minutes, obtaining Tariro's classification will not be cheap.

Public release however is not the first step. As part of an agreement with key cast, right at the outset the producers undertook to enter the completed movie in a number of film festivals. Since screenings at film festivals are considered to be private screenings (even though festival audiences are public) classification is not required.

Initially the intention was to enter the Cannes International Film Festival, one of the world's three top however severely reduced selection options, while the conditions of entry outlaw entry in any other festival as well as public screenings or release on Blu-ray, or DVD, collectively relegating the movie to sit on a shelf for six months.

*Without a  
classification  
films are going  
nowhere near a  
cinema*

Reappraisal suggested that as an alternative, in the same six months, entering Tariro in other high profile festivals worldwide, including festivals in New York, Atlanta, St Paul, Hollywood, Cardiff, Liverpool and Toronto, would be feasible. This issue will be resolved in a cast ballot at the premiere.

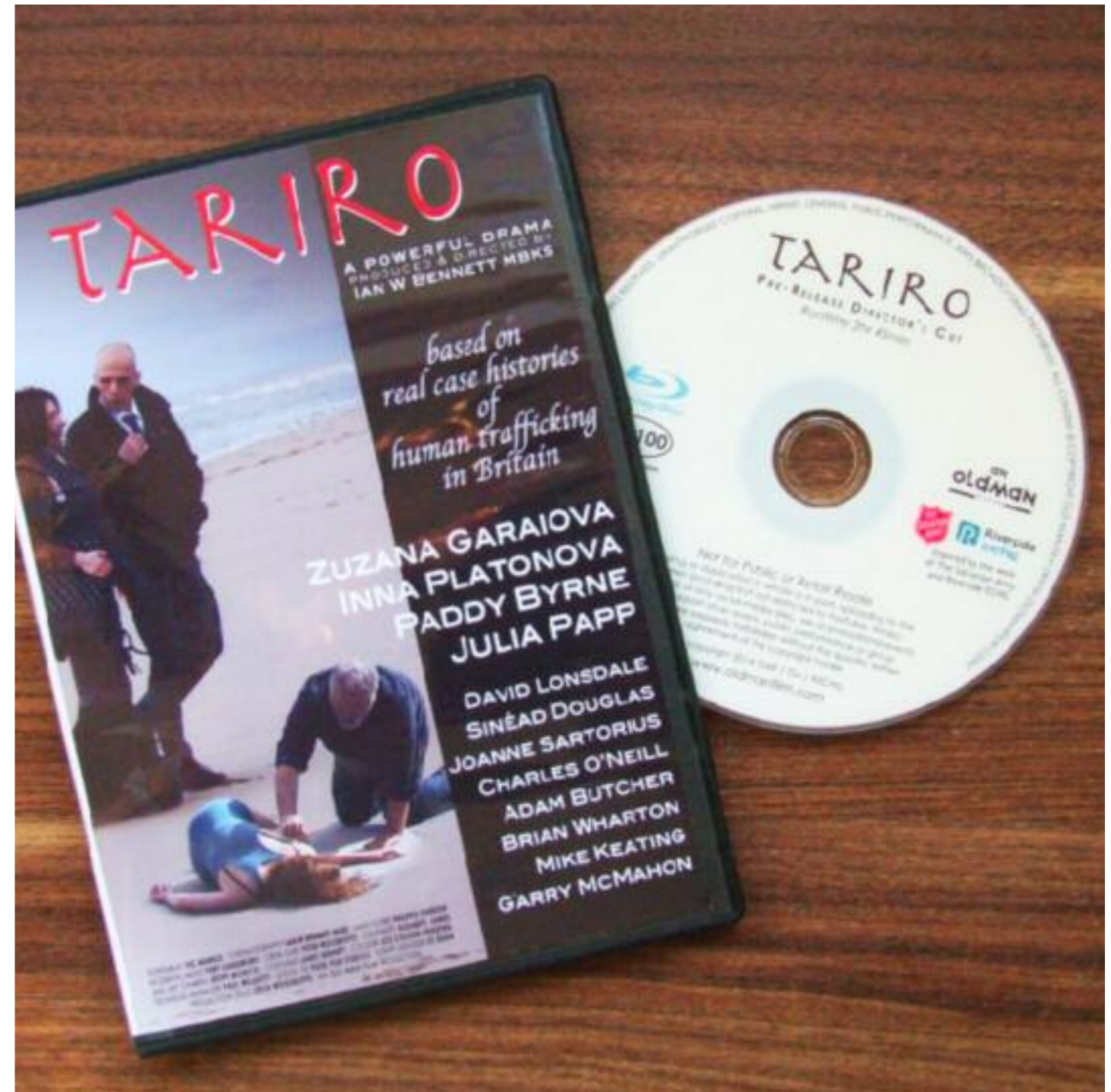
Not retailing disks could have been more of an issue since sales revenue helps raise funds to finance classification but the team identified a way to reward production supporters with a Directors' Cut limited edition DVD and also for the later public release to be evaluated by a local Trading Standards office.

Delivering the movie will be an amalgam of private screenings, public screenings in independent cinemas, arranged screenings overseas, entries in film festivals in the UK, Europe and USA, DVD and Blu-ray disk sales, and a number of shorts.

That's not a typo!

Turning the clock back to the original concept, a number of shorts are envisaged for use by both The Salvation Army and Riverside ECHG, the first already being scripted before even the main movie had been tested ahead of the premiere. With voice-over narration and new footage including *talking heads* on-screen presenters, these shorts will draw on Tariro as an extensive clip library.

*Opposite:  
The first Blu-ray disk to be cut, complete with case wrap*





# The Awards

**W**ith a talented cast delivering such phenomenal performances, there could quite easily have been an award for every single cast member - whether lead or support.

Meeting just two weeks before the premiere, the awards panel faced a difficult task. The question wasn't so much who to give awards to, but who would be the unlucky ones not receiving an award.

## *Star Lead Actress*

*Ramada Plaza Award*

*Nominated*

Julia Papp, Zuzana Garaiova, Inna Platonova

**Winner Zuzana Garaiova**

## *Star Supporting Actress*

*Woodroffe Award*

*Nominated*

Zara Miller, Inna Platonova, Sinéad Douglas

**Winner Inna Platonova**

## *Star Lead Actor*

*Guelder Rose Award*

*Nominated*

Paddy Byrne, Adam Butcher, Brian Wharton

**Winner Paddy Byrne**

## *Star Supporting Actor*

*Tariro Star Award*

*Nominated*

Adam Butcher, Charles O'Neill, Mike Keating

**Winner Charles O'Neill**

## *Star Character*

*Karwowski Award*

*Nominated*

Mike Keating, Paddy Byrne, Brian Wharton

**Winner Mike Keating**

As well as acting skills, the ability to live a role, to get inside the character and make it believable also came into play. So what had been a great advantage for the director at the time of shooting - a brilliant cast that brought characters alive - became a real problem for the awards panel.

And only after a long deliberation could they eventually agree a list of winners.

## *Star Victim*

*Riverside ECHG Award*

*Nominated*

Inna Platonova, Zuzana Garaiova, Julia Papp

**Winner Julia Papp**

## *Star Newcomer*

*Tariro Star Award*

*Nominated*

Keith Nielson, Chris Davidson, Janet Bennett

**Winner Chris Davidson**

## *Directors' Awards*

*Outstanding Contribution to the Production*

**Peter & Celia Woodroffe**

*Support Encouragement and Advice*

**David Lonsdale**

*Premiere Presenter*

**Paul Dee**

*Special Extra Award*

**Shukri Jama**









*Previous Pages:*  
40: A pause in filming to check scripts  
41: Getting close to film Tina & Maggie 'on the street'

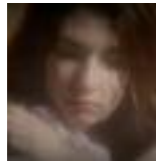
*Opposite, In the safe house:*  
Tina reacts to her changing situation with which she cannot cope, dashing back to her room in desperation



# Cast



**Inna Platonova**  
Kristina



**Zuzana Garaiova**  
Zorina (Goldie)



**Julia Papp**  
Magdolna (Maggie)



**Sinéad Douglas**  
Eleaine Westholme



**David Lonsdale**  
Joe



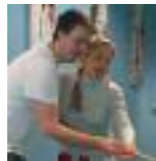
**Joanne Sartorius**  
Coffe Shop Volunteer



**Chris Davidson**  
Salvation Army Officer



**Brian Wharton**  
Homeless Henry



**David Robertson**  
Hostel Resident



**Charles O'Neill**  
Businessman Alex



**Adam Butcher**  
Businessman John



**Mike Keating**  
Homeless Man

# Cast



**Paddy Byrne**  
Arthur Benton



**Lisa Daintry**  
Hostel Manager



**Tina Jones**  
Hostel Care Worker



**Keith Neilson**  
Church Minister



**Janet Bennett**  
Coffee Shop Volunteer



**Margaret Meadows**  
Coffee Shop Volunteer



**Zara Miller**  
Sex Worker Rachel



**Garry McMahon**  
Homeless Man



**Paul Taylor**  
Policeman



**Andrew Carpenter**  
Charity Shop Manager



**Paul McDonald**  
Cafe Owner



**Jozef Hinkley**  
Zorina's Boyfriend

# Cast



**Joseph Donahue**  
Hostel Receptionist



**Diana Showering**  
Lady Shopper



**Shukri Jama**  
Hostel Resident



**Matthew Tinble, Ryan McDonald, Chris Kellow-Webb**  
Hostel Residents

## Other Parts

Juveniles

**Elliot Casserley**  
**Charlie Curtis**  
**Joshua Moynikin**

Party Goers, Mourners, Coffee Shop Customers,  
Kerb Crawlers & Others

**John Cooper**  
**Carol Walsh**  
**Peter Woodroffe**  
**Celia Woodroffe**  
**Bert Menary**  
**Bron Menary**  
**Barbara McNicol**  
**Geoff McNicol**  
**Glynn Keene**

# Screen Key



## 4-5 Elaine & Tina at Maggy's burial

Hit hard by Maggie's death, Tina reacts to the public face of trafficker Elaine, and, after the burial, questions her motives and vows to escape Elaine's clutches.



## 10-11 Zorina in her storeroom

After enduring an initial rape by Arthur, her trafficker, and several similar sessions with Arthur's drinking friend business colleagues, Zorina considers her plight and cries herself to sleep in her makeshift bedroom.



## 18-19 Maggie & Tina getting ready

Having been lectured by her trafficker, Elaine, who set out conditions for her release, Maggie has no option but to follow Tina's lead and start working the streets. Tina helps her get ready for her first night's work.



## 26-27 Arthur & Charles in the office

Arthur discusses his business accounts with Alex, his accountant, who, to Arthur's annoyance, is reluctant to bend the rules or 'cook the books.'



## 34-35 Zorina meets Henry

After enduring harsh treatment and sexual abuse in Arthur's house, Zorina is befriended by Homeless Henry. He and his friends may have nothing of their own and live in a squat, but they have compassion and genuine care.



## 38-39 Joe attacks Maggie

Finding Maggie to be reluctant, Joe attempts to force himself on her.





*The art of walking backwards*  
*Crew chief Peter Woodroffe guides cameraman Ian Bennett as Elaine and Tina leave the scene of Maggie's burial*