**Shot list for North America trailer for *Eye in the Sky***

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| **Shot** | **Audio** |
| 1. MPAA R rating certificate
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| 1. Bleeker Street (distributor) logo
 | #Boom followed by rapid drumlike motif |
| 1. MCU Mirren
 | Rickman: This is Colonel Powell. She’s going to walk you through the capture of Ayesha Al-Hady aka Susan Danford. |
| 1. Wide shot conference room with 5 people looking at large screen display
 |
| 1. Track forward to MS Rickman
 |
| 1. BW screen shot of Danford
 |
| 1. Intertitle

 | #’Splatter’ stingerMirren: We have intelligence of a meeting between Danford and number 4 and 5 on our most wanted list. #Steady 4 note keyboard motif (until shot 27)Mirren: We believe that they’re connected to the recent suicide bombing in Kenya. |
| 1. Rear MS of Mirren entering control room
 |
| 1. High angle surveillance shots and stills of terrorists
 |
| 1. Track forward to 4 people looking concernedly at screen
 |
| 1. Screen with Mirren speaking (right) and map of Africa (left)
 |
| 1. Window smashing
 |  |
| 1. People ducking large explosion
 |  |
| 1. Low angle CU of mini-drone ‘bird’
 | Mirren: We have information that they will be in this house today. This is an operation to capture not kill. |
| 1. Aerial zoom in to roof of a house
 |
| 1. MS two shot of Kenyan mini-drone operators at screen
 |
| 1. Mini-drone rises in air
 |
| 1. Mini-drone approaches house
 |
| 1. OS 2 shot of mini-drone operators looking at drone flight
 |
| 1. MCU Mirren
 |
| 1. Intertitle:

 | #’Splatter’ stinger |
| 1. Wide shot of military air base at night
 |  |
| 1. MS of drone aircraft operator
 | Operator: Range 22000 feet. |
| 1. CU hands on control
 |  |
| 1. Drone aircraft in flight
 | Mirren: You have your orders lieutenant. |
| 1. MCU Mirren
 | Mirren: Your job is to be our eye in the sky. |
| 1. CU drone aircraft operator
 | Operator: Yes ma’am. |
| 1. (40 seconds) CU of camera on aircraft drone
 | Mirren: I have to know if Danford is inside and who is with her.#Rapid ‘heartbeat’ motif (until shot 48) |
| 1. Rear 2-shot of operator and female colleague pointing at aerial shot on screen
 |
| 1. CU of hands removing insect mini-drone from cigarette packet
 | #High pitched drone over rapid pulse |
| 1. MS of mini-drone operator looking anxiously at ‘target’
 |
| 1. CU of hands using console to control insect drone as it flies off
 |
| 1. Drone flies away from operator
 |
| 1. Drone flies across street
 |
| 1. Drone outside house
 |
| 1. Drone enters window
 |
| 1. Drone flies through rafters
 |
| 1. London HQ people watch anxiously
 |
| 1. Mirren watches anxiously
 |
| 1. High angle shot of Danford
 |
| 1. Mirren looks determined
 | Mirren: That’s Danford! |
| 1. CU hands on console
 | #Rapid heartbeat motif ends on ‘splatter’ |
| 1. Drone rises from rafter
 |
| 1. Drone tracks across room
 |
| 1. London HQ people watch anxiously
 |
| 1. High angle shot of terrorist at table
 |
| 47. High angle shot of terrorist at table preparing suicide vest |
| 1. London HQ people watch the preparation on screen
 |
| 1. (61 seconds) MS Rickman looking serious
 | #SilenceRickman: Well this changes things. |
| 50. High angle shot of terrorist at table stepping back from vest | #’Helicopter’ sound |
| 1. Intertitle

 | #Explosive ‘splatter’ stinger#Steady synthesiser drone over moderate beat (until shot 78) |
| 1. MS of aircraft drone operators
 | Operator: What’s happening? |
| 1. MCU US colleague
 | US colleague: We see a suicide vest and a whole bunch of explosives. |
| 1. MCU male operator looking shocked
 |  |
| 1. MCU female operator looking concerned
 |  |
| 1. MS Minister
 | Minister: What’s the plan General?Rickman: We have the ability to strike the target with considerable accuracy. |
| 1. OS MCU Rickman
 |
| 1. OS shot of Mirren and lawyer looking at screen
 |  |
| 1. High angle shot of house with collision area overlay
 |
| 1. Rapid fade out/fade in. OS CU of female politician
 | Female politician: I came here to watch a capture not a targeted assassination. |
| 1. Wide shot of concerned people in London control room.
 | Rickman: Dozens of lives are at stake here if these men leave. |
| 1. Wide shot of Kenyan town
 |
| 1. High angle shot of man being fitted with suicide vest
 |
| 1. CU of Hellfire missile
 | Mirren: We need to put a Hellfire through that roof right now. |
| 1. MCU Mirren on phone
 |
| 1. CU hand on Hellfire trigger
 | #Two ‘gunshots’ |
| 1. Shot of soldiers preparing for action in hangar
 |  |
| 1. OS shot of aircraft drone operators
 |  |
| 1. Operator touches screen
 |  |
| 1. Aerial shot of young girl playing with hula hoop
 |  |
| 1. CU operator looking dissatisfied
 | London HQ man: Given the new circumstances I think we should abort. |
| 1. Wide shot London control room
 |
| 1. Shot of aircraft drone banking
 |  |
| 1. Wide shot of London control room looking at screen
 | American woman: You have numbers 4 and 5 on the President’s kill list in your sight and you are putting the whole mission at risk because of one collateral damage issue? |
| 1. CU of American woman on screen
 |
| 1. Wide shot of Mirren and others looking at screen
 |
| 1. CU Mirren looking concerned
 |
| 1. Aerial shot of young girl playing with hula hoop
 |
| 1. (99 seconds) Wide shot of London committee
 | #Silence |
| 1. CU Rickman
 | Rickman: Minister? |
| 1. Intertitle:

 | #’Helicopter’ sound and stinger chord#Synthesiser chorale (until shot 106)Mirren: We are locked into this kill chain. |
| 1. MLS Mirren striding across room
 | Mirren: I need legal clearance to strike |
| 1. LS Mirren point at screen
 |
| 1. OS shot of lawyer
 |
| 1. ELS jets and destroyers
 | Operator: I’m the pilot and command responsible for releasing weapon. I will fire when this girl’s out of the way. |
| 1. CU aircraft drone operator
 |
| 1. OS 2 shot of aircraft drone operators
 |
| 1. CU Mirren
 | Mirren: There’s a lot more at stake than you see in this image. |
| 1. Aerial shot of young girl playing with hula hoop
 |
| 1. 2 Shot of aircraft drone operators
 |
| 89. Intertitle: |  |
| 1. High angle shot of suicide vest fitting.
 | HQ politician: If they kill 80 people we win the propaganda war. If we kill one child they do. |
| 1. Men running with rifles
 |  |
| 1. Car caught in explosion
 |  |
| 1. MCUHQ politician
 |  |
| 1. MCU Iain Glen looking strained
 |  |
| 1. Aircraft drone operators look at each other
 |  |
| 1. MCU Mirren hand over mouth
 |  |
| 96. |  |
| 1. OS MS Mirren
 | Mirren: We’ve got 2 suicide bombers inside that house and no one wants to take responsibility for pulling the trigger. |
| 1. Aerial shot of terrorists exiting house
 |  |
| 1. Iain Glen and aides walk determinedly towards camera
 |  |
| 1. MS rebel machine gunner on jeep
 |  |
| 1. Soldiers in hangar rush into action
 |  |
| 1. Aerial shot of man running
 |  |
| 1. LS man bursting through gate
 |  |
| 1. MCU screaming man
 |  |
| 1. High angle shot of suicide bombers being filmed
 | #End synthesiser chorale |
| 1. (133 seconds) Screen breaks up and NO SIGNAL message against white noise
 | #Silence |
| 1. Wide shot of HQ committee looking at screen
 | Voice: We lost signal. |
| 1. CU Mirren exasperated
 | Mirren: Christ! |
| 1. Committee members look to Rickman
 |  |
| 1. MCU Rickman looking at Minister
 | Rickman: We need a decision … |
| 1. CU Hand on trigger
 | #Loud thud 1 |
| 1. CU female drone operator
 | Female drone operator: Ready |
| 1. MS Mirren
 | #Loud thud 2 |
| 1. LS Mirren and lawyer
 | Rickman: … right now. |
| 1. CU male drone operator looking determined
 | #Loud thud 3Operator: Three |
| 1. OS shot of screen with house left and right and girl in centre
 |  |
| 1. MCU Kenyan commander
 | Soldier: Go! |
| 1. Agent running right to left
 | #Loud thud 4Operator: Two |
| 1. MCU Minister
 | Minister: Wait! |
| 1. MCU Mirren gazing anxiously at the screen
 |  |
| 1. ECU Aircraft drone operator’s eye
 | #Loud thud 5Operator: One |
| 1. CU hand squeezing trigger
 |  |
| 1. High angle shot of aircraft drone
 |  |
| 1. End title:

 | #Reverberating electronic pulse |
| 1. End title:

(150 seconds) | #’Splatter’ motif |

**Movie Trailer Genre**

**Purpose**: promote film and persuade audience to see it by a mix of familiar pleasures and new pleasures (unique selling point)

**Mode of address**:

* direct address to audience
* use of hyperbole and sensory assault
* use of ‘evidence’ such as quotes from reviews, star ratings , awards

**Structure**:

* introductory or concluding address through titles or voiceover
* montage (discontinuity editing) of the movie’s most appealing features e.g.
	+ genre appeal (stock elements)
	+ story appeal (setting, characters, plot elements e.g. drama, action, suspense)
	+ star/director/studio appeal
	+ visual spectacle
	+ musical appeal
* montage cohered by ‘voice of god’ narrator (‘In a world where …’) and/or dialogue from the film and/or audio/music

**US Trailer for *Eye in the Sky***

The trailer has around 126 shots in 150 seconds so the average shot length (ASL) is 1.2 seconds. There is an acceleration of ASL from 1.5 seconds at the start to 1.2 seconds or less at the end. The fast cutting and acceleration is typical of action thriller films.

The trailer tries to persuade the audience to see it by a mix of familiar pleasures (genres, Helen Mirren, Alan Rickman) and new pleasures (unique selling points: topical subject of ‘war on terror’, developments on drone technology)

There is no voiceover and the direct address comes in the form of 8 intertitles which include location information (US, UK), release information (twice ‘THIS SPRING’), 3 pull quotes (US trade paper *Variety*, highly respected and liberal/left UK paper *The Guardian*, Deadline the Hollywood news website), title, Twitter hashtag.

There is an audio assault in the trailer with a stinger in the form of a splatter sound accompanying each intertitle. There are also the sounds of gunfire and explosions as well as the use of music cues from the film.

We are told about the subject of the film by dialogue from the lead actors Alan Rickman and Helen Mirren rather than a narrator.

The appeals of the film are portrayed as follows:

* genres:
	+ war film (conflict, uniforms, orders, hardware (weapons, drones, explosives)
	+ suspense (music, decisions, delays, 3-2-1 countdown)
* story: topical (present day: war on terror, drone warfare, modern hi-tech); samples of action, dramatic conflict, suspense
* star: Mirren in 20 shots and has 13 lines of dialogue; Rickman in 8 shots and has 5 lines of dialogue
* visual spectacle: aircraft and mini-drones
* music: no use of songs but music is used to underscore drama and to give viewers a feeling of tension and excitement

There is a montage of shots and shot sequences from a film which has been shot and edited using continuity editing. The montage is structured by using the act structure of the film and using different underscoring in each section. There are 5 ‘acts’ each of 20-30s. 3 ‘acts’ of the trailer are punctuated by moments of silence which connote the unwillingness of characters to give permission.

Structure:

1. Setup (0-40s): capture not kill operation (#drumbeat motif; repeated 4 note keyboard motif))
2. Complication (40s-61s): mini-drones reveal suicide vests being prepared (#heartbeat motif; silence)
3. Development 1 (61s-99s): young girl in kill zone and minister hesitates (#drone over beat; silence)
4. Development 2 (99s-133s): refer up to foreign secretary and loss of signal (#synthesiser choral; silence)
5. Climax (133s-150s): countdown to unresolved ending and name of film and screening date (#thuds).

The trailer uses a skilful combination of visuals, audio, words, narrative and editing to promote the film’s qualities to target audiences. It has elements which should attract crossover audiences (male and female, young and old, black and white, multiplex/art house, conservative/liberal).