



**HALF CUT, FULL TILT, NO BRAKES....
A DANGEROUS RIDE THROUGH THE BLACK
HEART OF MODERN CITY LIFE.
A FIVE PART LIMITED TV SERIES**

LOGLINE

An adrenalin pumped thriller set in the fast paced and exhilarating world of bike couriers.

SYNOPSIS

A young New Zealand farmer travels to the U.K in search of his elder brother, and soon finds himself drawn into the complex and thrilling bike courier community and subsequently pulled into a dangerous city-based heist.

**White Line, Episode 1 and 2.
Please Read Full Draft Scenplays.**



EPISODES 3 - 5

EPISODE 3

After betraying his London crew and his younger brother, Jase vanishes with the million cash from the robbery. Mike is determined to catch up with his brother and get back the money, or a percentage of it, so he can save the family farm in New Zealand from foreclosure. Sue, Jase's abandoned girlfriend and mother of his boy, wants Jase to face the consequences of his actions and live up to his responsibilities for taking care of their baby. So Mike and Sue team up and follow the only lead they have to Manchester where Jase has previously laid low within the city's growing bike courier community.

Mr. Powell, the crooked antique dealer, is determined to retrieve his stolen money and severely punish Jase. He enlists the services of his client, Mrs Ling, a powerful Chinese business woman with links to the Chinese underworld. Knowing Mike is Jase's brother, Powell and Ling have Mike and Sue tailed to Manchester. The city has a thriving Chinese community and, within that world, a vicious moped gang which Miss Ling recruits to help hunt down Jase.

Meanwhile, in New Zealand, Mike's Father is under increasing pressure from the bank, but now a ruthless property tycoon, Mr. Harlow, is also trying to force him to sell the farm and the land to him for a fraction of its value. The father, a proud and brave older man, refuses to budge, believing he can still sell the farm for its true worth. Mike's frail mother fears the pressure will break both of them, and her health begins to further decline. Mike, keeping in contact with them, promises his father he can get the money to save the farm, but Mike's mother tells him

about the added threat from Mr. Harlow, and so Mike knows he has to find Jase fast and return to New Zealand before it's too late.

In Manchester, Sue initiates contact with several bike courier firms and learns that someone is recruiting vulnerable or wayward teenagers from care homes to join a new underground bike gang. Mike is convinced Jase is behind this and that he began to gather together a new crew when he was last hiding out in the city. The question is, what is Jase's grand plan?



As Mike and Sue begin to close in on Jase's hideout, they become aware they are being stalked by Mrs. Ling's moped gang. Realizing they are in grave danger, Mike is determined to protect Sue. He begins to develop strong feelings for her, but, even though they are drawn together in a night of love-making, he senses, despite all that has happened, Sue still has a deep attraction for Jase.

EPISODE 4

Mike and Sue hear a rumour that Jase is living on a barge which he constantly moves around the canal network to avoid detection. However, Jase emerges at night to vigorously train his gang of homeless teenagers. Jase expertly teaches the teenagers riding skills and prepares his young crew for, what he claims will be, "the greatest smash n' grab job EVER!"

Back at the New Zealand farm, Mr. Harlow grows impatient with the father's stubborn refusal to sell off cheap, and so he employs bully boys to intimidate the old man and his devoted, but weakening wife. The scared mother calls the police for help, but discovers Harlow has the local cops in his back pocket. She prays Mike will return home before Harlow piles on even more hostile pressure.

Mike and Sue finally catch up with Jase on his barge, but they've inadvertently led the Chinese gang to him as well. Mrs. Ling informs Mr. Powell of the development and he rushes to Manchester to take charge - he wants both the brothers to pay for stealing from him, but mostly he wants Jase dead.

Mike knows Jase has a dangerously self-destructive nature and he wants to save Jase from himself. However, Sue seems, as Mike feared, to still be under his

brother's toxic spell. Jase has stashed the million cash in the hull, but he wants much more money so he can live large and party as a multi-millionaire. Mike and Sue discover that Jase and his new gang are going to raid the city's massive Arndale Shopping Mall. In a single terrifying strike, the masked bike crew will use speed and force - shot-guns, iron bars, gas-bombs - to raid the shops, targeting jewellers and computer stores - the biggest smash n' grab the city has ever seen. Because the city's police force is severely undermanned, Jase is confident that, as long as the raid is swift and co-ordinated, the cops won't be able to stop it. Jase estimates they will get away with millions in a bounty of jewels and high tech. He will then pay off his crew and escape with the remaining loot on a motor boat along the Manchester Ship Canal which leads to Irish Sea. He will sell the jewels to a fence in Ireland and then start a new and care free life as a rich playboy. Mike tries to convince Jase to drop his plans and return to New Zealand with him to save the farm, but Jase promises Sue that his wealth will also secure their son's future. Mike warns Sue that Jase can never be trusted, but, although she is conflicted, Sue sides with Jase - she needs the financial security for her own family.

Mr. Powell hooks up with the Chinese gang and leads an attack on Jase's barge. In the violent fracas, Jase manages to slip away, but Mike and Sue are caught. Powell threatens to torture Sue unless Mike cooperates with him. Mike tells Mr. Powell what Jase is planning and says he wants to stop his brother. Powell holds Sue captive and forces Mike to join the Chinese moped gang to intercept Jase and his bike crew as they raid the shopping mall.

The stage is set for an electrifying, white-knuckle finale...



EPISODE 5

Jase leads his 30 man bike crew. They burst into the shopping mall and, using an array of weapons, begin smashing windows, terrifying shoppers and staff. The youthful gang stuff fistful of jewels into bags and sweep up laptops and devices - it seems as easy as stealing candy from a baby. People run for their lives as the bikes whip through the mall. Jase grabs Rolex watches and diamond necklaces; it is, for him, a fantastic adrenalin rush -- but then there is a deafening roar as the Chinese moped gang power into the mall. Jase is stunned to see Mike is amongst them. The mopeds ram the bikers, sending the young riders sprawling. Mike chases after Jase as he races out through an exit, but the Chinese moped riders flash past Mike as they pursue Jase.

Jase rides like a maniac, darting around cars and pedestrians while the mopeds speed after him. The Chinese riders draw knives. Mike fears Jase will be slaughtered. Jase swings down to the canals. The mopeds close in and drive Jase into the water. Several of the Chinese gang dive in after him. Mike looks on helplessly as Jase is set upon and slashed and stabbed. The water turns crimson with blood. Jase sinks below the surface. The rest of the moped gang surround Mike. Mr. Powell steps forward and demands his money back. Mike insists Sue is released first, and then he shows Powell the million cash concealed in Jase's barge. Powell has Mike's face slashed as a punishment and a warning never to cross his path again. Powell seems content that Jase, the architect of the first heist, is dead. He lets Mike and Sue go free.



Sue is shaken by her ordeal and grieves Jase's violent death; despite all of his dishonesty and selfishness, she still had some love for him. She apologises to Mike for all that has happened. Sue returns home to her baby and her parents to resume her struggling life.

Mike, his face bandaged, returns to New Zealand. He is dreading the moment he will have to tell his parents he doesn't have the money to save the farm, but as he steps into the family home, he is stunned to find Jase sprawled on the sofa and being cared for by their worried father and their exhausted mother. Jase's face is carved up and stitched and heavily bandaged. One eye is badly gouged. His hands and arms are punctured with stab wounds. His good looks are forever ruined. Jase has crawled home like a wounded dog. And now he speaks with a trembling voice, saying he only just managed to clamber out of the canal alive and then painfully make his way back to New Zealand. On the table are the Rolex watches and jewels he stole from the mall; enough worth to save the farm. Jase, a shadow of the man he was, has finally done the right thing.

And then Mr. Harlow and his bully boys show up. Mike grabs his father's shotgun and goes to confront them. Jase clambers to his feet and joins his brother's side to fight off the intruders. Harlow threatens to have his boys smash up the farm, but Mike, tough as nails after all his experiences, fires the shotgun, blasting the front of Harlow's Range Rover. Harlow, realising the siblings mean business, quickly retreats. For a moment it seems the brothers are reconciled.

Dusk; Jase watches Mike tear down the FOR SALE sign. The farm belongs to the family again. Their mother, relieved from the intense stress, begins a slow recovery. The father gets back to running the farm. Jase's mental state deteriorates. He has lost his fighting spirit. All his swagger has drained away. He is a broken man. Mike, despite his brother's sins, fears for Jase's stability.

Dawn; Mike awakes early and spots Jase riding away from the farm and up towards the mountains. Mike instinctively knows Jase does not intend on coming back. Mike jumps on his own bike and races after his brother. They climb higher and higher into the spiky peaks. Jase, always a strong rider, manages to stay ahead of his younger brother. Mike exhausts every drop of energy trying to catch up. Jase powers along a dirt road towards a rocky edge; below is a three hundred foot drop. As Jase whizzes over the white lines which mark the edge of the road, Mike realises Jase is not going to stop. He screams for Jase not to do it. Jase glances back, that swaggering look momentarily restored, and then, without fear, he rides over the edge and falls to his death.

London: Sue is feeding her baby boy while her mother cares for her dad. She hears something fall through the letterbox. It's a sealed package. She opens it. Inside are jewels and diamond necklaces - worth a small fortune. Sue rushes to the window and sees Mike riding away until he's lost in the traffic.

End of White Line Limited Series.



MAIN CHARACTERS AND CASTING OPTIONS

MIKE

New Zealander; Early 20's. A good and humble son who assists his father with the running of his remote sheep farm, while also helping his ailing mother. Mike's passion is bike riding, especially in the spectacular mountains and valleys where he feels free and alive. He has a simple and easy going attitude to life, unhindered by grand ambitions. He idolises his elder brother, Jase, even though he knows he can be self-centred and reckless.

Mike has always considered himself to be in his brother's shadow, but in his search to find Jase, Mike will discover the man he has always looked up to and wanted to emulate is not deserving of his trust or respect. Mike also finds his own deeper self worth and inner strengths he never knew he possessed.



Lucas Pittaway - IMDb

Lucas Pittaway, Actor: Snowtown. Lucas Pittaway is an actor, known for The Snowtown Murders (2011), Spine (2013) and The Faceless Man.

www.imdb.com



Ryan Corr - IMDb

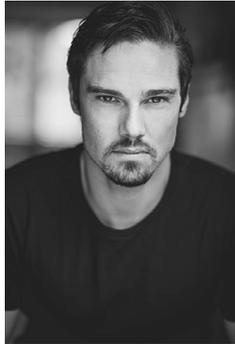
Ryan Corr, Actor: Holding the Man. Ryan's charismatic on-screen presence and the breadth of his emotional and comedic range ensure he is in constant demand. Upcoming feature films include 1930's action-thriller High Ground, directed by Stephen Johnson, and the lead role in Maziar Lahooti's debut feature film Below, opposite Anthony LaPaglia..

www.imdb.com

JASE

New Zealander; Mid-20's. Handsome. Full of swagger. Inflated ego. These traits make him an over confident risk taker. He gambles on everything and frequently loses, often at other people's expense (like squandering cash loans from his father and pushing the farm into debt), but Jase never learns by his mistakes. He relies on his good looks and charisma to get himself out of trouble, but if trouble begins to catch up with him, he simply runs into hiding. Such circumstances is why Jase has abandoned his parents, the debt-ridden family farm, and his younger brother, all to try and make it big in the UK.

Jase thinks of himself as a loveable rogue. He can be kind (when it suits him), and he does care for his parents and his brother, Mike, but he doesn't care enough. And when push comes to shove, Jase will always put himself first.



Jay Ryan - IMDb

Born in Auckland-New Zealand, Jay made the move across to Australia at the age of 19 to take on the role of Jack Scully in Network Ten's long running series, "Neighbours" and as Seaman Billy 'Spider' Webb in the Nine Network's "Sea Patrol". He has also appeared in "Young Hercules", "Xena: Warrior Princess" with Lucy Lawless, "Superfire", "Being Eve"....

www.imdb.com



SUE

Jamaican descent; Mid-20's. Attractive. Independent. Street smart. Works as a controller for a London Bike Courier company. She's good at her job, but wishes she had a better education and the qualifications to land a job with more prospects and, importantly, more money. Life is a struggle. She is a single mother with a baby boy to bring up and ageing parents to help support, especially after her father's stroke which has left him unable to work. Sue and her little boy live with her parents in the same inner city council flat where she grew up.

Sue has a fun side though, she can let her hair down and forget her worries, but she also has a weakness for bad boys with looks and swagger - hence, against her sensible inner voice warning her off, she got involved with Jase. Now she has paid the price for that because Jase has abandoned her and their child.



Antonia Thomas - IMDb

Antonia Thomas, Actress: The Good Doctor. Antonia Thomas is an English actress. She is best known for her work in the TV series Misfits, Lovesick and the The Good Doctor. She studied for a Bachelor of Arts in acting at the Bristol Old Vic Theatre School, graduating in 2009, and then joined the National Youth Theatre. Her acting debut was in the TV movie Stanley Park (2010).

www.imdb.com



Nathalie Emmanuel - IMDb

Nathalie Emmanuel, Actress: Furious Seven. Nathalie Emmanuel is an English actress, known for her role as Missandei on the HBO fantasy series Game of Thrones (2011) and Ramsey in Furious 7 (2015). Nathalie was born in Southend-on-Sea, Essex, England, to a father of Saint Lucian and English descent and a mother of Dominican origin. www.imdb.com

SECONDARY ACTORS AND CASTING OPTIONS

DAGS

Londoner: Late 20's. A close mate of Jase. A follower not a leader, and too easily led astray (by the likes of Jase). He enjoys his drink and drugs and parties. Lives like an adolescent in a squat with other riders. It's a life-style which fits him like a glove. He doesn't want responsibilities, but he does want more money, not that, if he had more cash, he would hold onto it for very long.

Youthful crime got him in trouble with the law, but he has managed to stay on the relative straight and narrow for sometime now by throwing himself into the tight-knit bike courier world. He is now an experienced rider who knows the scene and the streets of London like the back of his hand.



Jacob Anderson - IMDb

Jacob Anderson, Actor: Game of Thrones. Jacob Anderson was born on June 18, 1990 in London, England. He is an actor, known for Game of Thrones (2011), Overlord (2018) and The Mimic (2013).

www.imdb.com



Richard Coyle - IMDb

Richard Coyle, Actor: Prince of Persia: The Sands of Time. Richard Coyle was born and raised in Sheffield, in the UK with his four brothers. He began his career when, studying politics and philosophy at York University (1992 - 1995), he got interested in amateur dramatics and traveled to the Edinburgh festival twice.

www.imdb.com



Jack O'Connell - IMDb

Jack O'Connell, Actor: Unbroken. Jack O'Connell was born in Alvaston, Derby, England, to Alison J. (Gutteridge) and John Patrick O'Connell. His mother is English, and worked at British Midland, and his father was Irish (from County Kerry), and worked on the railways for Bombardier. Jack went to Saint Benedict Catholic School, and began acting professionally playing Connor Yates....

www.imdb.com

MR. POWELL

English: Mid-50's. An unscrupulous antiques dealer, swindler, con-man, and head of an antiques smuggling operation. Always tailor suited, he likes to appear erudite and smooth so he can impress and fit in with the rich and powerful who he targets as potential clients. Behind his silky exterior lies a ruthless son-of-bitch. He is not a man to cross and cheat.

ABH

Londoner: 30's. Been in and out of reform schools and prisons all his life. Crime is all he knows - what he loves. He lives up to his courier rider "call sign" ABH - Actual Bodily Harm. He's vicious. Merciless. Hard as nails. Uses the cover of a bike courier to run his own criminal gang, all ex-cons. Powell has recruited him and his crew to act as couriers for his antique smuggling cash deals.

JEREMIAH

African descent, London born and bred: 40's: A self-made man in the courier world. He has charm and authority. Most couriers look up to him as a sort of street wise guru/father figure. It is an image he likes to foster, but he's more open to dodgy or criminal activity than he let's on.



Ken Bones - IMDb

Ken Bones, Actor: Troy. Ken Bones is an actor, known for Troy (2004), The World's End (2013) and Wing Commander (1999).

www.imdb.com



Ashley Walters - IMDb

Ashley Walters, Actor: Speed Racer. Ashley Walters was born on June 30, 1982 in London, England. He is an actor and producer, known for Speed Racer (2008), Bullet Boy (2004) and Goal! The Dream Begins (2005).

www.imdb.com



DIRECTORS VISION

London and Manchester contain a dizzy range of looks and feels. Huge concrete tenement blocks contrast with traditional icons such as Big Ben in this cinematic city. When the light is low, early morning, late afternoon, and the large buildings cast daunting shadows across the skylight, or the sun blast reflections in metal and glass.

After the 16mm experience of my last feature, this sprawling cityscape calls for a wide angle 2:35 ratio, a much more dramatic cinematic frame that would enhance and capture the key protagonist's isolation coming as he does from the scaled up, immense isolated wilderness of New Zealand to literally disappear, as his brother did, into the, warrens of streets and torrents of traffic amidst the often barren wasteland of concrete, a hungry city that devours it's occupants.

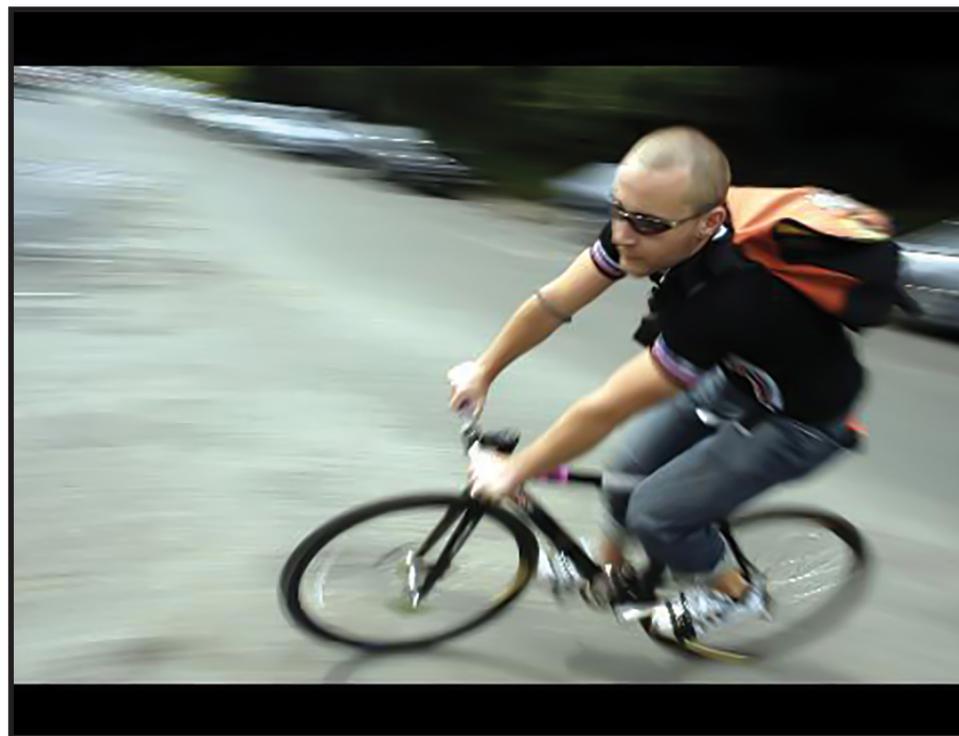
The thriller genre calls for fast paced action underpinned with gritty realism, the pace is realisable with hand held cameras and steadicam shots. The realism is enabled as the camera moves with the protagonists, subjectively observing, whilst giving them freedom to move.

Cycling scenes will be brutal. Camera rigs on both bike and actor capturing those hidden angles and perspectives, providing a visceral audience experience, as if they too are in the slicing, speeding traffic as buildings and vehicles and crowds fly by, accelerating, braking, falling, colliding... then up again; heart pounding, breath taking.

The score would comprise ambient landscapes that offer plenty of mood to the city scapes and counter culture environments contrasting with the high energy

music taken from the cycle courier playlists, a fusion of dub step, drum&bass and punk.

David Long who I've worked with before, is on board as composer and music supervisor. He has impressive credentials, including working with Brian Eno on Peter Jackson's THE LOVELY BONES.



MOOD REEL

The mood reel has the same narrative as the script; fresh-faced outsider arrives in the big city, so what could happen next?

It captures the dynamic of a fish out of water in the big city landscape juxtaposed with the tight camaraderie of the cycle courier community. There is tension, pace, malice. And beauty. These are couriers I met in London, Manchester and New Zealand, some of whom have incredible camera charisma and who I hope to cast in lesser roles.

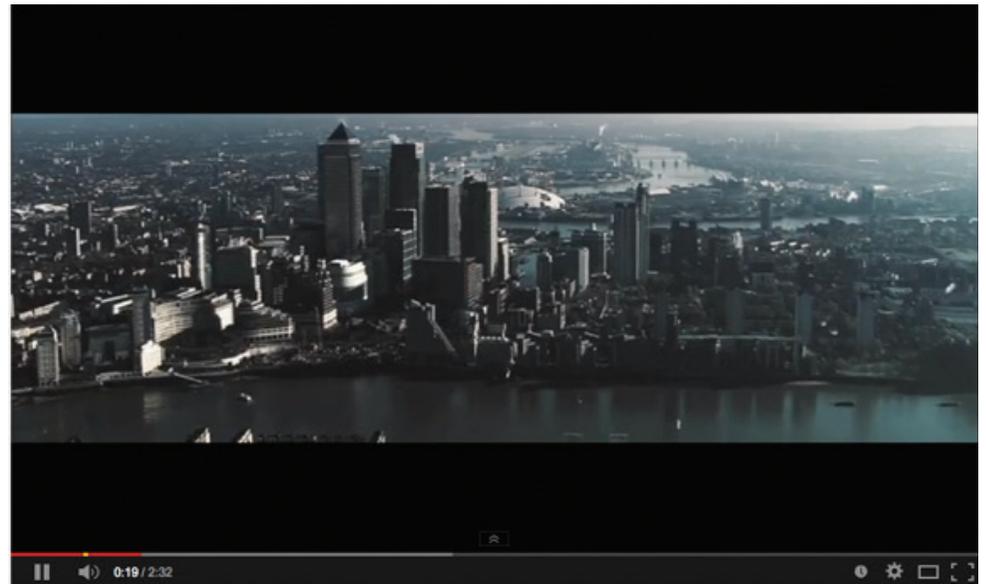
A PROPHET as you can see is an important touchstone in the style and tone I want to elicit and portray in WHITE LINE. It's a very gritty piece of film making, and portrays the main character in a very real world. Sometimes very much out of his own depth.

We did a 2-day shoot exploring the different possibilities with camera rigs (on man and bike) to not only inform this mood reel but also in the ongoing R&D in discovering what camera rigs worked the best, by adding to and not detracting from the pace and excitement of the scene. This initial research will inform the bespoke alternatives we will seek to create on the production to capture both sound and vision of these critical set pieces.

Click the link to view mood reel:

https://vimeo.com/322546102?utm_source=email&utm_medium=vimeo-cliptranscode-201504&utm_campaign=29220&utm_term=1199457

Password: cycle



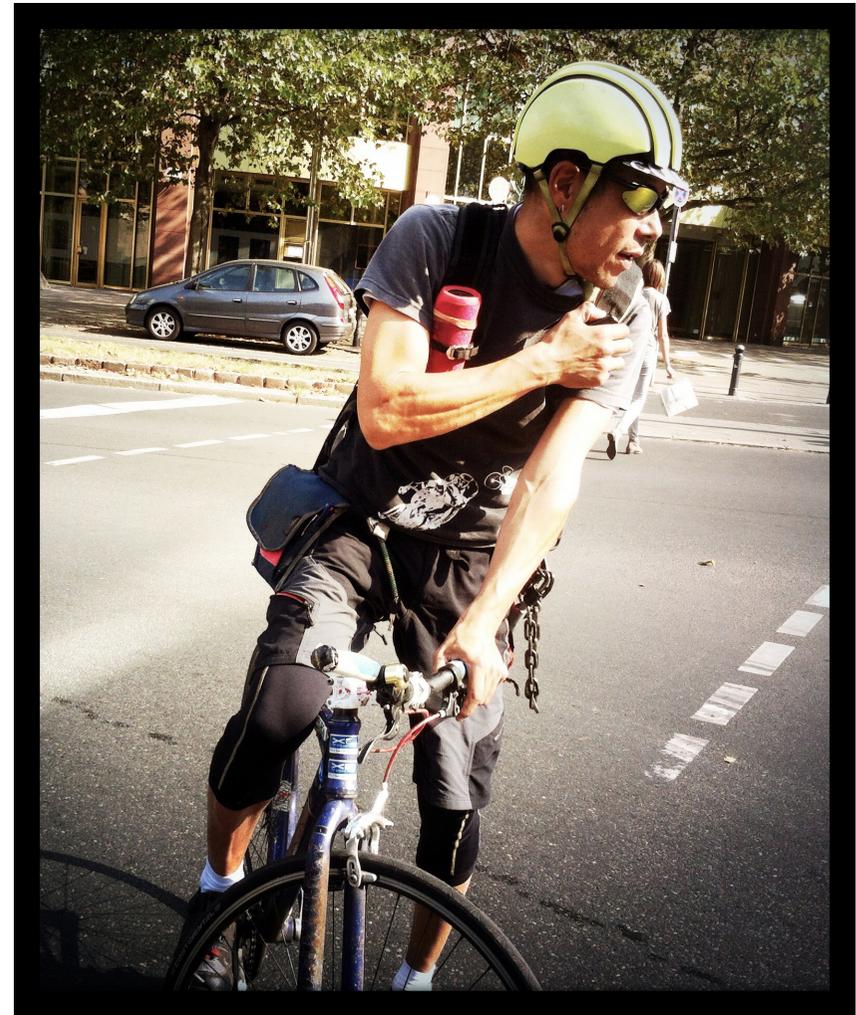
PROJECT HISTORY AND RESEARCH

I lived and worked in London for eight years, art directing on independent features and commercials and moving into directing with the period documentary drama VALVEMAN.

Hundreds of thousands of kiwis have made the big 'OE' and I'm one of them. For many this is their first time out of the country and is quite a big culture shock from the small towns and farms they have come from. There are small antipodean/Kiwi groups that go off travelling in a van around Europe but the majority are into a broader outlook that more fully embraces what the city has to offer. No one yet has done the "antipodean fresh off the plane" story justice, and I feel that with WHITE LINE I can give it a more exciting and realistic approach. Having lived and directed films there, I have a wealth of contacts and support on the ground.

The cycle courier culture fits well with what a lot of antipodeans do when they first arrive. It takes us into a fast paced and exciting lifestyle as they deal on a daily basis with a wide range of classes and cultures throughout the city. They carry a huge range of items from government and court documents to packages of cash, diamonds, illegal drugs and everything in between.

My month long research trip in London was extremely productive. I reached out to the cycle courier 'multiculti' community and conducted interviews with a dozen couriers around London, gathering bespoke story material. My research took me to the cycle courier squat in the Barbican and I was privy to illegal ALLEY CATS races and gained access to the counter culture hubs



and haunts. I also got on a bike and spent a lot of time cycling around with the couriers, gaining invaluable insight to the obstacles and dangers they contend with on a daily basis.

To build a solid relationship with the courier community was critical. And they are excited that WHITE LINE will cast them as featured extras and I've already identified a number of couriers that really stand out with great on camera charisma.

Looking from a budget, and ease of shooting standpoint, it's clearly a much better prospect to base the film in an outlying borough, utilising Central London only for key scenes. If you can keep the crew numbers down to 7 and are not shutting down streets in central London the location fee can be as little as £130 (\$250NZ) per day.

Tower Hamlets, Islington and Lambeth, Hackney and Greenwich all perfectly describe London Architecture and gritty urban backdrops. The borough that I most related to filmically, was the Royal borough of Greenwich, containing everything needed for the film with some very unique locations thrown into the mix.



KEY PERSONNEL

PRODUCER / DIRECTOR – SIMON PATTISON

I have spent the last twenty years working in the film industry. Starting in the 90s in the Art dept, I worked my way through from set dresser to art director. During this period I always harboured a passionate desire to direct, and started off with children's television documentaries, which eventually led to commercials. I moved to London in 1997 and was lucky enough to partner as art director with designer Mike Grant, shooting mainly high end commercials for clients such as Bacardi and British Telecom, music videos for the likes of Radiohead and Jamiroquai, and still shoots with Annie Leibovitz and Rankin for Dazed & Confused magazine.

On the directing front, I developed the documentary drama, VALVEMAN, which followed the life of Gerald Wells, a man with an extraordinary obsession for vintage radios. Set in both the 1940s and present day London, VALVEMAN was shot in UK with post production at Park Road Post, Wellington. I directed my debut feature REST FOR THE WICKED, a blackly comic tale set inside a rest home that is anything but restful, hiding an underbelly of crime, viagra-fuelled sex, and murder.

I am currently making an Art's documentary about sub cultures in New Zealand called "Alter Ego" which features photographer Jocelen Janons and his work.

My other film projects are in different stages of Development. One is based on the Novel by Andrew Grant called "Hawks". Which explores the turbulent years of the Deer Wars of the South Island. Another is a TV based Drama on the early Whaler's of New Zealand's Marlborough Sounds. Both projects have strong characters, high drama, and are set in the spectacular landscape that New Zealand has to offer.

Click <http://www.simonpattisondirector.com> for Simon's website



'REST FOR THE WICKED'

FEATURE FILM REVIEWS

"Despite the occasional bit of blood letting this is a comedy exploring the mixed up lives and mixed up brains of the residents of the Knightsbridge Gardens Retirement Village... filled with perceptive and pertinent reflections about growing old "Inside every old person there's a young person wondering what the hell happened."

John Daly - Stuff.co.nz

"Director Simon Pattison has been blessed with a top cast to play out his bespoke script...don't wait to wonder – get along and see it for yourself."

Sarah Watt – NZ Fairfax News

"But the real strength of this movie is its unsentimental tone and its characters...It's fantastic to see a movie about people in this age-group, who are usually disdained by television and movie makers, by advertisers, and yet who make up a significant proportion of movie-goers. This is a sweet, rather knowing little movie – hence a very engaging way to spend 75 minutes."

Linda Burgess – NZ Fairfax News

"Seeing these well-known, well worn faces from yesteryear is just one of an abundance of delights."

Sunday Star Times

"Rest for the Wicked is the perfect chance to scoop up your Mum to see a charming, thoughtful and fun film."

Next Mag



WRITER – IAN MUNE

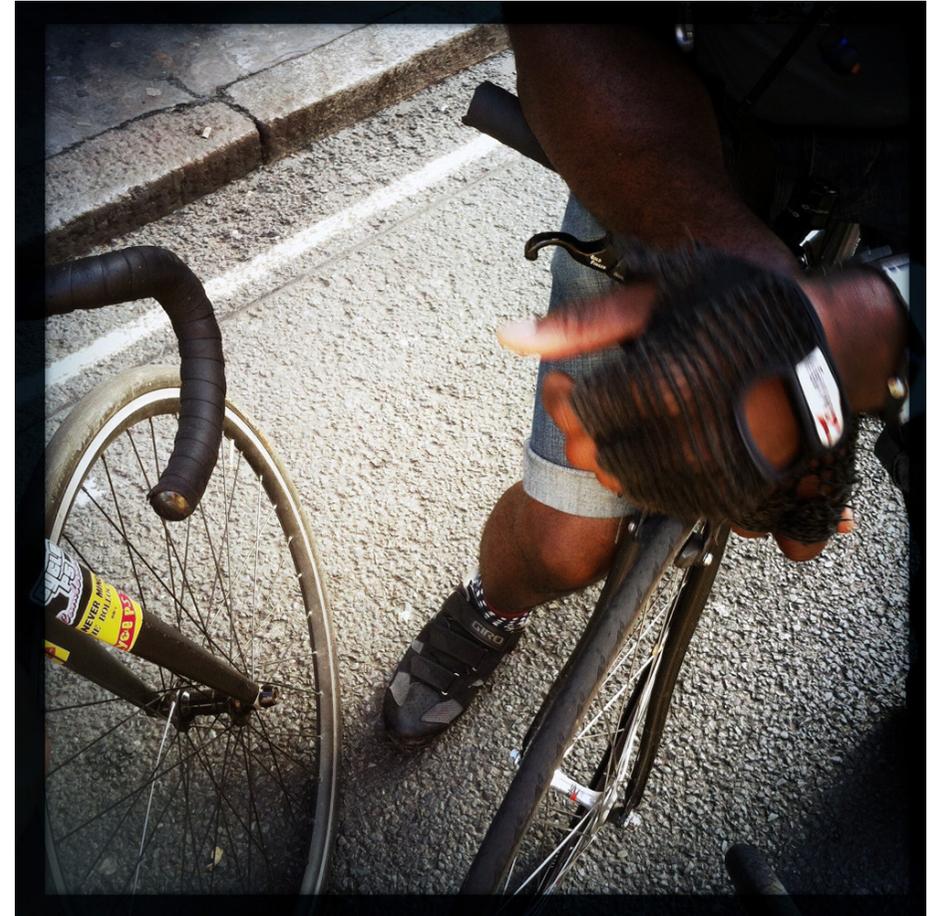
Ian is one of New Zealand's most successful and prolific actors, directors and screenwriters. His screenwriting credits include THE WHOLE OF THE MOON, BILLY T, THE END OF THE GOLDEN WEATHER, BRIDGE TO NOWHERE, THE SILENT ONE, CAME A HOT FRIDAY, DEAD CERTS, GOODBYE PORK PIE and SLEEPING DOGS.

WRITER – ROB GREEN

Rob has worked in film, TV and commercials for nearly thirty years, beginning as an assistant film editor, then editor, before moving into writing and directing. Rob has also focused strongly on his writing. His commissioned credits include THE MAN WHO SPOKE TO HIMSELF (UK Film Council) and the psychological thriller FAMILY (Lynda La Plante, Cougar Films and UK Film Council). He wrote the horror film, HOUSE (Namesake/Fox) which was theatrically released by Lions Gate in 2008. Rob's original spec screenplay THE BEAUTY OF SHARKS, a suspense drama set in 1950's South of France, is currently in pre-production with LA based Royal Road Entertainment and was selected as one of the top three best projects at the Paris Co-Production Village in 2014.

Rob's other recent writing credits include co-writer of the sci-fi thriller SCINTILLA for E-One which was released in the UK by Metrodome, the time travel thriller FUTURES, selected for the 2013 Brit-List for Best Screenplays, and the acclaimed screenplay THE PUGILIST, a 19th century set prize-fight feature based on a true story.

He has also written for RIPPER STREET, the highly acclaimed and top rater BBC / Tiger Aspect period detective series. Rob has just completed the commissioned script, THE GYPSY QUEEN, a family fantasy feature film for UK company MovieBox.

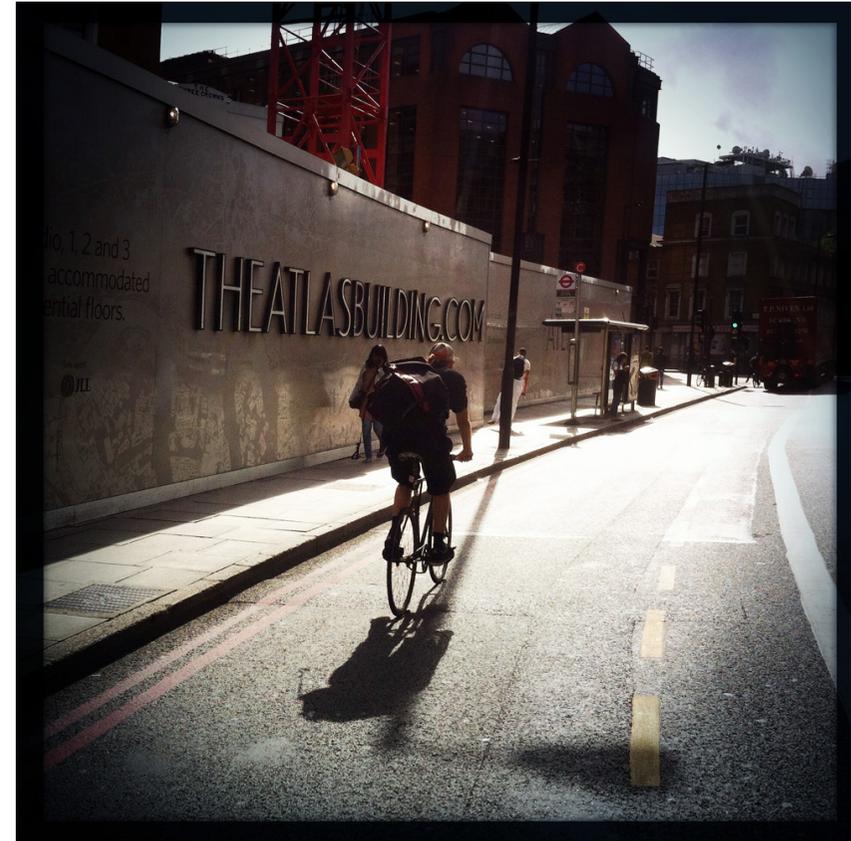


NZ COMPOSER – DAVID LONG

David Long has worked on all of Peter Jackson's films of the last decade including composing additional music for THE LOVELY BONES, and the song Misty Mountains (with Plan 9 Music) for THE HOBBIT: AN UNEXPECTED JOURNEY. This song became the major theme in the score. Presently composing for BEYOND THE EDGE, a feature documentary on Ed Hillary's climb of Mt Everest. In the last two years he has composed for many features including THE RED HOUSE, PICTURES OF SUSAN, TWO LITTLE BOYS, REST FOR THE WICKED and RUSSIAN SNARK. David was a founding the Mutton Birds, asked by Peter Jackson to record DON'T FEAR THE REAPER, for THE FRIGHTENERS.

UK PRODUCTION DESIGNER – MIKE GRANT

Grant and Pattison are veterans of the UK high-end commercials industry working for clients such as Bacardi and British Telecom, music videos for the likes of Radiohead and Jamiroquai, and still shoots with Annie Leibovitz and Rankin for Dazed & Confused magazine. Mike was production designer for STIFF UPPER LIPS, THE SEA CHANGE, PROTEUS and SEAVIEW KNIGHTS.



DIRECTOR OF PHOTOGRAPHY – DALE McCREADY

For the past 8 years he has been based in the UK where he has filmed on series Merlin, Doctor Who, Silk, In The Flesh, Being Human, Cucumber, Atlantis, Belgravia, Tin Star and most recently Tatau. He was the originating DP on Atlantis, Tatau and pilot PLEBS and also shot 41 episodes of Merlin. Most recent Feature films have been BLACKWOOD and TONY, which he shot in partnership with David Higgs.

<https://www.dalemccready.com>



TARGET AUDIENCE

WHITE LINE as a U.K /NZ Production gives international appeal to both the British and Antipodean markets, especially those from both worlds that have had their OE (overseas experience) or their 'gap year'.

The Thriller genre market combined with a gritty British drama will appeal to a wide audience of younger 18 years olds through to 45 year olds.

WHITE LINE will also resonate to a number of niche audiences, those interested in cycle courier culture a world, which, prior to WHITE LINE, has not yet been explored in a theatric release feature film.

The mainstream follows the fashion and music of subcultures until they too become mainstream.

Since the 1970s, hundreds of thousands of New Zealanders have made the pilgrimage to the U.K and mostly those have London bound. 80% of New Zealanders have some British ancestry and 18% are entitled to British nationality as a birthright.

There are strong social pressures to do OE. Many parents have themselves done an OE in their time, and friends are constantly leaving for and returning from overseas. This rite of passage has instilled self-reliance and self-esteem, made them more open-minded and tolerant of other cultures. All these attributes have had positive benefits for New Zealand when these citizens return home.

Most New Zealanders spend an average of 4 years on their OE. The themes depicted in the story are ones that every first time traveller can relate to whether it was the 70s, 80s, 90s, and beyond. Viewers will identify with the isolation of being in a big city and trying to make a go of it and the adventures and cultures you encounter abroad.



STORYBOARDING

Storyboarding the whole film is one of the best processes to help me fine tune things.

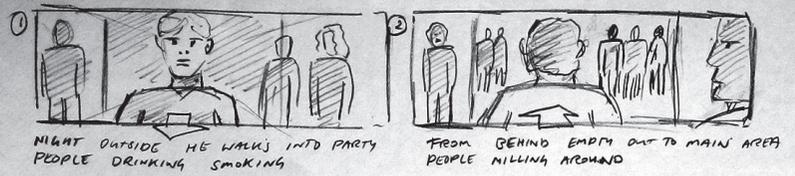
It's been great to source the New Zealand locations so that the storyboards are exact copies of the individual scene locations.

It gives a good sense of scale and pass, and helps bring to light any story points that aren't working.

It is also invaluable when it comes down to budget and schedule, to make sure everyone is on the same page.

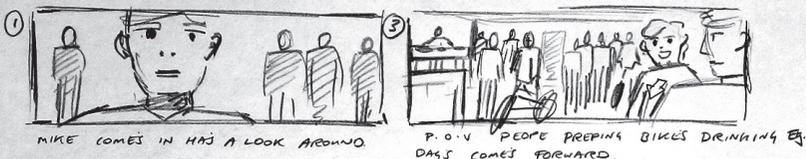


57 INT DISUSED WAREHOUSE - NIGHT



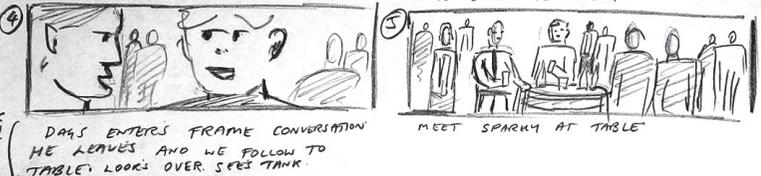
NIGHT OUTSIDE HE WALKS INTO PARTY PEOPLE DRINKING SMOKING

FROM BEHIND EMPTY OUT TO MAIN AREA PEOPLE MILING AROUND



MIKE COMES IN HAS A LOOK AROUND

P.O.V. PEOPLE PREP'ING BIKES DRINKING Etc. DASH COMES FORWARD.



AFTER

DASH ENTERS FRAME CONVERSATION HE LEAVES AND WE FOLLOW TO TABLE. LOOKS OVER SUE'S TANK.

MEET SPARKY AT TABLE



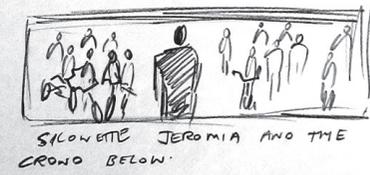
TANK GLARES AT MIKE FROM AFAR ON WE COULD PICK UP ON THIS AS HE WALKS TO TABLE, HE PASSES TANK!

SPARKY MIKE AND DASH HAVE BEER AND TALK. PEOPLE IN BACKGROUND START MOVING THROUGH FRAME WITH BIKES SPARKY DASHES AWAY TO GET BIKE! FOR MIKE



CYCLISTS COME FORWARD PULL BACK REVEAL JEREMIAH.

CLOSE UP JERAMIAH.



SILHOUETTE JEROMIA AND THE CROWD BELOW.

57 CONTINUED THE HOUSE CAT RACE

2 ERAS AHEAD RID. - Speedy change. LOCATION DEPENDENT ON LAYOUT! SHOTS



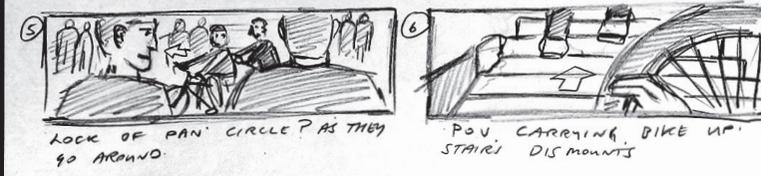
TRACK ALONG RIDERS SOME COME FORWARD

WIDE RIDERS READY TO GO. [3.2.1 GO. WE SEE JEREMIAH.



P.O.V. BEHIND RIDERS

LOOK OFF FRONT WHEEL BIKE WEAVING.



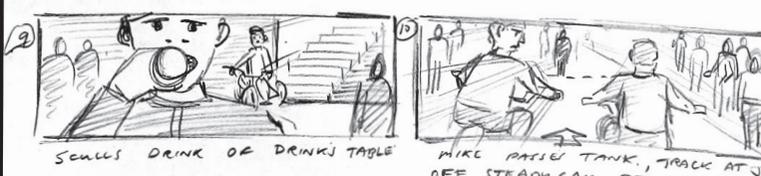
LOOK OF PAN: CIRCLE? AS THEY GO AROUND.

P.O.V. CARRYING BIKE UP STAIRS DISMOUNTS



UPSTAIRS ON BIKE RACE

OFF BIKE CARRY DOWN STAIRS



SCULLS DRINK OR DRINKS TABLE

MIKE PASSES TANK, TRACK AT JUMP OFF STEADY CAM. JEREMIAH AT FINISH



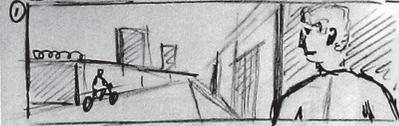
CONGRADULATED BY TEAM HE LOOKS OVER AND SPOTS SUE LEAVING

SPOTS SUE LEAVING. THROUGH THE CROWD



TRACK OUT HE FOLLOWS OUTSIDE

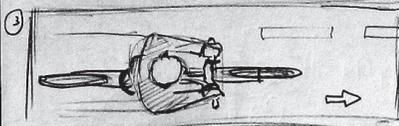
75 EXT POWELLS WAREHOUSE



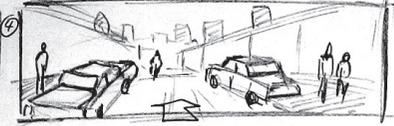
ASH LEAVES POWELLS WAREHOUSE



MIKE CYCLES DOWN ROAD STARTS TO PICK UP PACE, TRACKING



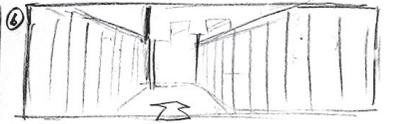
MIKE STANDS STARTS TO PICK UP MORE SPEED.



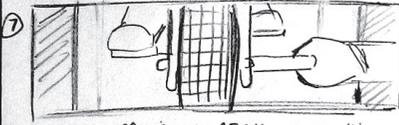
P.O.V. MIKE FOLLOWING GETTING MORE OF A SENSE OF SPEED GOING FORWARD ASH SWERVES LEFT INTO ALLEYWAY.



ON MIKE HE TURNS CORNER INTO ALLEYWAY.



P.O.V. MIKE MOVING FASTER DOWN ALLEY



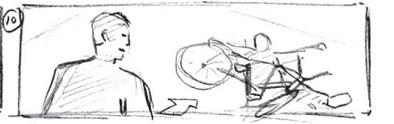
HAND COMES IN STICK IN SPOOKS



CRASH. MIKE GOES FLYING FORWARD



REVERSE MIKE HITS THE DECK LOW SHOT WE SEE ASH STAND WALK TOWARD HIM.



ASH OVER SHOULDER WIDE



ASH TURNS MIKE PUNCHES HIM IN THE FACE NOISE!



ASH CLOSE UP DIALOGUE LOOKS AROUND AS OTHER RIDERS ARRIVE

75 EXT ALLEY.



WIDE OTHER RIDERS ARRIVE AND GET OFF BIKES



ASH LOOKS DOWN DIALOGUE OTHER RIDERS COME INTO PICK MIKE UP



GUYS HOLD MIKE, ONE POSSIBLY ARM ROUND THROAT



MIKE'S CLOSE UP BLEEDING



ASH GETS BIG KNIFE OUT



ASH'S GUYS HOLD OUT MIKE'S ARM. HE HAS CLENCHED FIST



ASH CUTS MIKE'S HAND. BLOOD ACROSS THUMB



ASH LEANS IN KICKS HIM IN THE BALLS, MIKE DROPS TO THE GROUND



MIKE DOUBLES OVER TO THE GROUND ASH PUTS ANOTHER FOOT IN AND LEAVES TRACK IN.



MIKE IN PAIN, HIS BIKE IS GETTING STOMPED ON. (PULL FOCUS)

- order - Thrown off bike
- punch in the face
 - knee to the balls
 - cut hand.
 - bike smashed more



NEW ZEALAND LOCATIONS

LONDON CYCLE COURIERS

ACTING WORKSHOPS, CAMDEN, LONDON

My main Directing influence's have come from Shane Meadow's and Mike Leigh. There is great importance given to the rehearsal process and developing the actor's Characters.

It's a process we used during the writing to see how some of the scenes worked.

I also had fun doing some workshops with actual couriers which i really enjoyed, and gave me a better insight into their world.

STEVEN LOVATT, LUCAS PITTAWAY, SARAH WALDEN,
JEFF SZUSTERMAN, PAUL GLOVER.

ACTING / SCRIPT WORKSHOPS







Photography supplied by Mark Seager – www.markseager.com  www.instagram.com/markseagerphotographer/

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