



00.02

Today is a big day for Jessica. The 16-year-old has been lucky enough to get an internship on the set of a film. Like many others of her age, she dreams of working in the Media. Jessica's hometown, Bray, Ireland's version of Hollywood, is close to Dublin, and although she lives next to the ARDMore studios, she's about to visit them for the very first time. It's crucial that you understand how serious this challenge is.

00.27

**O-Ton Jessica:**

What I expect to get out of this experience is to see what it's like to actually be on the set of a film and to walk around and interview the characters and see how they feel about acting.

01.20

At the ARDMore Studios, The Tudors is being produced. It's a TV serial about the young King Henry VIII set in the 16th century. The studios are full of trailers, trucks and costumed actors. The first thing that Jessica does is find out where these fancy costumes come from. Today Jerry is Jessica's mentor and he will show her around the studio and the various departments.

01.52

In the Costumes Department she meets Susan Burgin. She is the costume designer of The Tudors and has already won two Emmys for her work.

02.00

**O-Ton Susan:**

Why don't I show you just here what I'm working on at the moment? This is when the King arrives at the cathedral and we're designing him a coat.

02.14

**O-Ton Jessica:**

And do you make that or is it...the whole team makes that?

02.15

**O-Ton Susan:**

Yes, we're making it here. Yeah, in the workshop. And what we show...this is the Queen's hat, so we can put it on you to show what it looks like. This piece of fabric is more blue than I'd like it to be, so I'm trying to see what I can do to have it to match this. So, as a result, that's what we're working on.

02.38

In the course of the four seasons of The Tudors around 600 detailed costumes have been created and 1500 simple costumes for the background actors, called extras. Jewellery from all over the world has been used and customized for The Tudors. New costumes are always being altered or improved. All the sewing, ironing and handiwork is done by just a few people.

03.07

Jessica is fascinated by all these dresses and then Susan surprises her by offering to dress her up in one of the costumes. It's a girl's dream come true.

03.18

**O-Ton Jessica:**

It's amazing...they are so detailed, they are really heavy, very heavy.

03.28

At the same time in the studio a scene is being set up. It takes months to build such a set and things are always getting added or improved. This scene is shot with three high definition cameras from different angles. Each of these cameras is worth several hundred thousand Euros – excluding the lens. The chief camera operator is Ousama Rawi, the director of photography. The planning of the camera positions and movements is called the blocking.

04.05

**O-Ton Ousama:**

The perspective or the kind of angles will be determined during the blocking. We see where the actors want to move and where we want to take the story. So that will determine the kind of lenses we want to use. Some are wide angle, some are long focus.

04.24

In general, there are 6 different shots to establish a scene: The long shot, the medium shot, the two shot, the close medium shot, the close up and finally the big close up.

04.46

**O-Ton Ousama:**

This show also uses a lot of moving cameras. We tend to move the camera a lot, that's the key giver who gives the show even more energy.

04.56

So that the camera moves smoothly, a dolly is used.

05.03

Meanwhile, Jerry takes Jessica through the labyrinth of the studio to the hair and make-up department.

05.13

**O-Ton Jerry:**

Jenny, can I introduce you to Jessica. This is Jenny, all hair and make up and everything. She's the big boss, so go in there now.

05.26

**O-Ton Dee:**

This is our base, where we get all the extras ready to go to set. Sometimes we can have two extras, other days we can have 200 extras. The night before, we go through who actually has a hair piece and we get it out ready.

05.48

**O-Ton Jessica:**

Oh yeah, so it's ready for the next day.

05.51

**O-Ton Dee:**

The next morning, because it's so early in the morning. A lot of the time about six o'clock in the morning.

05.57

**O-Ton Jessica:**

That's early.

05.58

**O-Ton Dee:**

We don't want to be looking around for hair pieces, so it's very important to be organized.

06.07

Now Jessica can have a go at dressing an extra's hair. For privacy the stars have their own hair and make-up rooms. The work of the hair & make-up team isn't finished here. The actors on the set have to be constantly kept in shape.

06.28

Jessica's next stop is the props department where a vast amount of furniture and decorations like weapons, candles, golden cups and crowns are stored. Crispian Sallis is the Set Designer and explains that not everything we see in the show is as English as it may appear.

06.48

**O-Ton Crispian:**

An awful lot of the things that I've bought have actually come from India. This is a particular fine antique belonging to my friend Mark Farley and does not come from India. That is purely English and lovely and old. And historian, there are many and they are wonderful people, but I can't cater to every single historian's purist point of view of history, where they know exactly how the Tudors lived and what their rooms looked like. To my mind, I'm decorating for entertainment. So my feeling is, that what my duty is, is to enhance what I perceive to be the original feeling of the Tudor period but give it an atmosphere and make it photogenic. So that the cameraman can make the sets just shine.

07.51

Now Jessica can take a look at the shining set. It's full of people. Around 300 are working in this whole production. In this serial production up to three crews are working at the same time. Even the directing is shared. This makes it possible to shoot 3 episodes in parallel. Dearbhla Walsh is the director of this episode of The Tudors and knows exactly what skills a director needs.

08.21

**O-Ton Dearbhla:**

Be passionate, have something to say, always be willing to learn, never think you know everything because there are always people around you who know more but also be clear as to what you want. To put people, send people in the direction that you want them to go. The director needs an understanding of storytelling, so what's the, what is the essence of the scene and the, of the story they want to tell. How to work with the actors, to communicate with them, to encourage them, to telling them they are wonderful. Sometimes I say I'm the biggest actor on set.

09.05

Normally, a team of authors write the scripts for such a serial and they work in close contact with the director. But in The Tudors, Michael Hirst is the only writer and over the past eight years has written every single word. So that he knows best what it is all about.

09.22

**O-Ton Michael:**

Well, the easy answer is, that The Tudors is about Henry VIII. But what it's really about is the use and abuse of power, which makes it universal and not just a historical series. And of course it's also about love. Henry VIII famously married six times and killed two of his wives.

09.45

He also has some advice for young writers.

09.49

**O-Ton Michael:**

Write from the heart. Write it and don't worry too much initially about the structure. Make the story as interesting as possible. Invest in the characters, make it emotional. Movie making is still a magic art and it's not a job, okay. So find a good story to tell and tell it well.

10.12

**O-Ton 1<sup>st</sup> Assistant Director:**

Here we go boys, ready there? Set and action!

10.19

On the set, the first assistant director is the voice of the director and takes care that all the actors are in position. Only the main actor, Jonathan Rhys Meyers, who plays Henry the Eighth isn't here yet. But nobody seems to be surprised. This time the camera dolly is on tracks. Every movement has to be carefully planned and practiced again and again to get the timing right. The director observes all the cameras on the monitors from the control room. In this scene the king has to decide over the fate of a criminal.

11.09

The boom operators follow the actors with their microphones while the audio engineer in the background is checking the sound quality and levels.

11.23

Finally the director is happy with the scene and the king, Jonathan Rhys Meyers, comes on to the set. The principal actors don't come on until all preparations for their scene are completed. Jessica and the other guests are now asked to leave the set now because the crew has to concentrate on their work.

11.41

Outside, the other stars of the serial are waiting to give their performances. Here, Jessica gets the chance to interview Henry Cavill, who's playing King Henry the Eighth's best friend.

11.54

**O-Ton Jessica:**

What skills do you need to become a good actor?

11.57

**O-Ton Henry:**

What skills? Well, I mean whether I'm a good actor or not is down to everyone else's opinion. The ability to memorize lines in general, to separate oneself from the fact that you're reciting something which you've learned and trying to make it as real as possible.

12.14

**O-Ton Jessica:**

And is it hard to kind of get into character with who you're given?

12.21

**O-Ton Henry:**

That varies enormously depending on the character, really. Some characters are more difficult than others because they are further away from my own personal character, who I am as a person. But then again, having said that, at the same time, the closer they are to who you are, the more difficult it is to make yourself not you. Do you know what I mean? It can be difficult and it can't be. Also, the other actors help. If surrounded by good fantastic actors like I have on this, it's a lot easier.

12.49

**O-Ton Jessica:**

Thank you.

12.50

**O-Ton Henry:**

Thank you very much. Wonderful to meet you. Take care.

12.55

The executive producer, Morgan O'Sullivan is in charge of the whole production and responsible for all general aspects of The Tudors. So every evening he watches the day's rushes.

13.06

**O-Ton Morgan:**

Rushes are what we see after a day's shooting. It's a collection of all the actual scenes that we've shot during the course of the day between eight in the morning and eight in the evening. I'm looking how they perform and that the performance is up to what the director wants to see. And also I'm looking at the sort of general quality of the show in terms of the photography, the art direction etc, etc.

13.32

Postproduction begins as soon as possible.

13.35

**O-Ton Morgan:**

This production is a co-production between Canada and Ireland. So we have a co-producer in Canada who takes this material and works with it on the editing and the scoring. The scoring means the music and literally brings it to the final stage.

13.51

Post-production had already started as the 100 shooting days began. For Jessica this one day had been already very long and exciting. Her friends are curious about how this has changed her life.

14.05

**O-Ton Jessica:**

The experience is actually amazing, I really did enjoy it. I think after this experience I can imagine myself doing acting as a career.

14.14

**O-Ton Jessicas Freundin:**

Oh, that's cool.

14.17

Jessica has a long road ahead of her before she becomes an actress, but she has taken the first step. Over the next weeks, she will continue her internship in the fascinating world of film.

**End**

