

KRIS JOHNSON FIONA SKINNER MARC BANNERMAN DANNY MIDWINTER EWEN MACINTOSH JOANNA PARKER DANNY YOUNG NEAL WARD KARL HUGHES



WHEN JUSTICE FAILS, VENGEANCE WILL RISE

24 LITTLE HOURS

VELOX ENTERTAINMENT LTD IN ASSOCIATION WITH LNDN KNTS PRODUCTIONS PRESENTS A PAUL KNIGHT FILM KRIS JOHNSON FIONA SKINNER MARC BANNERMAN DANNY MIDWINTER EWEN MACINTOSH "24 LITTLE HOURS"
JOANNA MAY PARKER DANNY YOUNG NEAL WARD JONATHAN HANSLER KARL HUGHES NISARO KARIM PRODUCED BY DAMIEN MORLEY DIANE KNIGHT DANNY YOUNG DIRECTOR OF PHOTOGRAPHY RICHARD OAKES
SCORE COMPOSED BY LANCE WARLOCK SOUNDTRACK BY "TUCKER", "LJ HOWARD" & "SHARPEYMAJOR" VFX STUDIO DARK FABLE MEDIA WRITTEN, DIRECTED & EDITED BY PAUL KNIGHT

TBC

TWITTER @24LITTLEHRS

FACEBOOK @24LITTLEHRS

WWW.24LITTLEHRS.COM

VELOX
ENTERTAINMENT

VELOX ENTERTAINMENT in association with LNDNKNTS PRODUCTIONS presents:

24 LITTLE HOURS

84mins | Genre: Crime Drama/Action | Colour -Pro-res 422 HQ | Stereo/5.1 | UK | 2019 | Completed | BBFC TBC

Tech Info:

Shot on Blackmagic Cameras – Ursa Mini 4.6k | Post Edit/Grade – Adobe Premiere Pro CC | Audio Mix – Adobe Audition CC | Music Production - Cubase

Written & Directed by

Paul Knight

Produced by

Velox Entertainment in association with LndnKnts Productions

Director of Cinematography Richard Oakes

Original Music by Lance Warlock

Soundtrack supplied by LJ Howard, SharpeyMajor and TuckeR

STARRING:

**KRIS JOHNSON FIONA SKINNER MARC BANNERMAN DANNY MIDWINTER EWEN MACINTOSH JOANNA MAY PARKER DANNY
YOUNG NEAL WARD JONATHAN HANSLER KARL HUGHES NISARO KARIM JASON WING**

Official Website: www.24littlehrs.com | Official Twitter: [@24littlehrs](https://twitter.com/@24littlehrs) | Official Facebook: [@24littlehrs](https://www.facebook.com/@24littlehrs) | IMDB: www.imdb.com/title/tt7737394

Contact details:

C/O Damien Morley – Velox Entertainment – Pinewood Studios, Pinewood Road, Iver Heath, Buckinghamshire SLO ONH United Kingdom | damien@veloxentertainment.com



HISTORY:

The entire feature was filmed in January 2018 over 8 days, it features a speaking cast of 30, shot over 15 locations on a micro budget in and around Basildon, Essex.

HASH TAG:

#24littlehrs

TAG LINE:

When Justice fails, vengeance will rise

LOG LINE:

Up against the clock to find the motive behind a vengeful killer's day of terror, a discredited detective's investigation for the truth is hindered by her past.

SYNOPSIS:

Fresh out on the streets from a 10-year prison sentence, a killer is focused on seeking vengeance against his beloved sister's murderers. Aided by those he believes he can trust; they go on a 24 hour killing spree to settle all scores as a discredited female detective, whose superior questions her every move must deal with her past before she can uncover the shocking truth behind their motives.

SETTING THE STANDARD

By Damien Morley, CEO of Velox Entertainment.

I have been fortunate to have produced a number of successful commercial films including *'We Still Kill The Old Way'*, *'We Still Steal The Old Way'*, *'Bonded By Blood 2'*, and *'Vendetta'*.

I previously worked with Paul Knight as a writer on the third movie of the *'We Still'* franchise, *'We Still Die The Old Way'*, as well as some other projects and I was always impressed with his attention to detail and ability to deliver quickly without compromising quality.

With my new company Velox Entertainment, these qualities were paramount. I wanted to make quality productions that boasted a greater screen value than their budgets and I wanted them made quickly to respond to market demands and trends.

'24 Little Hours' was conceived, written and wrapped within 8 weeks. Filming took just 8 days and came in under budget. A concise shoot schedule, transparency and great crew ensured that the "measure twice, cut once" mentality can be utilised effectively within commercial film.

Paul and the team have been pivotal to the success of this production, I'm very proud of what we have achieved with *'24 Little Hours'* and feel it has set a new standard for British independent film.





SHOOTING 24 LITTLE HOURS IN 8 DAYS

By Producer, Diane Knight – first published on Stage 32



My husband, Paul Knight (writer/director) and I (producer) recently read a post on Stage 32, that a US team shot their film in eight days (with an additional three days for rehearsals), with two main cast, few locations and the dramatic concept of topical storylines, that unfolded through video chat. This is a solid idea when shooting a feature on a micro budget, because it requires minimal angles and set-ups, which allows you to shoot more scenes of dialogue per day.

Set ups take time, the more set ups and location changes you have, the more time you are going to need to shoot your film. It was interesting to us, because we just did something similar, but our feature length film was an action thriller with a cast of 30. We had 15 locations and shot the film in EIGHT DAYS, with no rehearsals. We do like a challenge!

We are based in the UK, but our film industry is a strange environment. There are the big American productions filmed in the UK,

which is due to the generous UK film tax relief scheme. This makes good business sense for major studios to produce some huge blockbusters. Disney alone has spent an estimated \$2.3 billion on UK production since 2007, a pattern that continues with the return of the Star Wars franchise and Marvel Studios, also making films in the UK.

I would like to see some adjustments to the UK tax scheme, which would help more British independent films and also, investment in new upcoming talent from a wider variety of backgrounds, rather than just the ones that went to the 'right' film school, including (to coin a phrase) the 'hobbyists and lunatics', in other words, those of us who are self-taught with a passion and drive to make films.

Filmmakers have a constant juggling act between artistic vision and making commercial films that distributors want. One thing that has always stuck with me, is that I was told it's called Show 'Business' for a reason. If you want a sustainable career in filmmaking, then you need to make money. It seems a plain and simple concept, but I speak to a lot of filmmakers who are talented, but they don't understand the business side of filmmaking. Some don't even want to know, but if you want to make films, then you really need to at least try and understand the business side of it. The reality is, that a lot of films that get made, never get a distribution deal, let alone a theatrical release. Think about it, you pay the same £8.00 to see a £250 million film as you do see a £100 thousand film. But both films will definitely not have the same P&A budget! In one of the riskier businesses out there, how can you increase the chances of earning enough money to ensure you'll be making the next film? For a start, pick your genre, research it, try to figure out who your audience is, then my advice is to make the film fast and make it cheap, by the way, making a film cheap, doesn't mean it looks cheap, it just means you get the best value for every single penny you spend. Then use social media to entice the audience to spend their hard-earned cash to watch it.



HOW FAST IS FAST?

Paul chatted recently with a micro budget UK filmmaker, who shot his film in five days, with four or five cast members, in one location with a runtime of 74 minutes. Recently he made a 90-minute film, which took him seven days, with four cast members and two locations. His average budget was £5,000. Each film has been a commercial genre of either Horror or Crime. He's been offered a non-theatrical distribution deal, which allows him to make his next film without having to crowdfund, or use his own money (he's currently in production on his seventh title). The point is, making feature films in eight days is not a new thing and is totally doable, but how do you stand out against your fellow filmmakers who are doing such marvellous things? You go bigger, or you go home.

CHAMPAGNE CONCEPT, SODA POP MONEY

We recently wrapped on our latest feature film **'24 Little Hours'** that was shot completely in eight days. The film is an action crime thriller, with a planned 84-minute runtime (still in post-production), with a cast of 30 and shot in 15 different locations. Our cast are recognisable faces from British TV shows or film. Kris Johnson, known for 'Welcome to the Punch', 'Airborne' and 'Black Site'. Fiona Skinner starring alongside Tom Hardy in 'Taboo', Danny Midwinter known for 'Human Traffic' and 'From Hell' and Marc Bannerman who is currently in 'Snatch' with Rupert Grint, a Crackle produced TV series. We shot on the Blackmagic Ursa mini 4.6k, using natural light, plus a two-light set up (one Red head and one LED panel). The team pulled in every available resource available to them and called in every favour for this film, to ensure we had the best production value up on the screen.

WHATS THE FAMILY SECRET RECIPE?

The first piece of advice a new author is given is... 'Write what you know'. For a micro budget filmmaker, it is 'write to your resources'. Whatever you know 100 percent is at your disposal (for free or as close as free as you can get it), include that in your film. If you are using more than one location, choose places that are near each other. Keep parking, travel, catering and amenities in mind when bringing your cast and crew on board, because these can quickly add up. Think about wardrobe, is it set in modern day? (In which case, your cast may be able to wear their own clothes, which we'll agree to replace or clean if they stain them), or do you have access to costumes for a period piece, or a sci-fi? Whatever it is, write your screenplay to your resources, but keep your storyline audience friendly. There is a reason why 90 percent of features on offer all feel the same, it's because they are the same. That's not to say you copy someone else's film, but there is a beat, or a formula to each genre and if you study, you can reverse engineer your script to fit that beat. Distributors have a tick sheet, pay attention to what they are looking for and try to tick at least a couple of those boxes when putting your project together.

Based on previous experience, when it came to editing our film, we found ourselves wishing we had done things differently, such as certain shots that should have been taken at different angles etc, so now, we always plan the edit as well as the trailer and artwork design before we shoot a single frame. We also make a list of what we need to capture for the film, plus any additional footage we may need for the trailer. When Paul writes a script, he makes sure he has the standard three acts, establishing the concept by around page 12, the first major conflict by page 30, second conflict by page 60, give the homestretch all that you can by page 80 and see it all the way through to your 84 minute mark. Then add your opening and end credits and you should be hitting around 84 mins in total... meaning that your feature is not only suitable for DVD and VOD, but also a perfect run time for a TV slot of 90 minutes, this doubles your chances of getting some profitable return on your film.



Once the schedule was set, the next step is was to block what we needed to capture. We were working an average of 10-hour days with '24 Little Hours'. Four days were put aside for action sequences, where safety was a key factor. We took our time to capture as much as possible, because once these scenes were edited, they would be reduced to mere minutes on the screen, I wanted as many angles as possible for the edit. Then, there were three dialogue heavy days and one day of externals. On the dialogue days, we filmed 20 pages of sides each day, that's a lot! Having actors that are experienced being off book and able to handle that many scenes was imperative. As I said at the beginning, the UK film industry is not the same 'conveyor belt' that it is in some other countries. We have some hugely talented actors in the UK with free time on their hands, or they are tired of being offered the same characters to play over and over again. We advertised on the actors' casting site Spotlight and we received 1500 audition tapes for the various roles we had advertised. We also contacted certain talent agencies in order for them to contact specific actors, you would be surprised at just who you may get interest from and for what day rate you can get them for if the actor is interested in your film and likes the script. Never be afraid to chance your luck in this area, the worst they will say is "no".

When working on such a tight deadline, we needed to be mindful of the scenes that were dialogue heavy, so we made sure the script was broken up among all the actors, to take some of the strain off the main characters and because we had the edit already planned, we pretty much shot only what we needed for the edit. Doing 10 takes on the wide is a waste of time, energy and motivation... establish, then shoot your close ups, get the mid and a few cutaways if the scene is longer than three pages and move on. We did some angles on a scene in one take. For others we drew the line if it was taking more than six. A shooting ratio of 6:1 is really all we could afford on this shoot, so if we weren't getting what we needed by the sixth time, we changed the angle and tried something different. It can be demoralising for everyone if you continue to drag it out. You will see that come the edit and also, your director should appreciate the stress these intense shooting days put on the team, so do everything in your power to reduce it.

THE BEAUTY OF THE MODEL

Most filmmakers at the micro budget end have a full-time job to facilitate the filmmaking bug. That's life and not many bosses allow us to take off a month to six weeks so we can fulfil our fantasy of making the next blockbuster. This is why a lot of micro budget films here are made over time, usually filmed on the weekends, however this can lead to continuity issues, but a full feature film shot in a week is a different ball game. You are entitled to vacation time from work, so if you booked two weeks off, you can shoot your film and still get a couple of rest days in, which you will need because you will be shattered!

Each department cost becomes a fraction of what your normal 21-day shoot would come in at and you can pay people a decent day rate, because you're not stretching it out. The pace is fast enough to stay focused and the reduced days means that lull won't kick-in like it can on a longer shoot.

Every filmmaker has a process, this is what works for us and the important thing is, you find what works for you. The only way you know what works for you is by doing. So make that list of locations/equipment/props that are available to you, make a list of cast and crew, if you don't know anyone yet, get networking, get collaborative and offer an exchange of skills with other filmmakers, help them with their projects and they may just help you with yours.... now go and make your movie!





Kris Johnson as *The man of few words*

Kris Johnson is an actor, known for *Who Needs Enemies* (2013), *Essex Vendetta* (2016) and *Black Site* (2018)

<https://www.imdb.com/name/nm4459197>



Fiona Skinner as *DI Summers*

Fiona has starred in a plethora of the nation's favourite TV programmes - *Call the Midwife*, *Our Girl* and *Taboo* to name a few- and she made her film debut in *A Royal Night Out*, which was directed by Julian Jarrold.

<https://www.imdb.com/name/nm4787232>



Marc Bannerman as *Angelo*

Marc Bannerman is an actor, known for TV favourites *EastEnders*, *Time Gentlemen Please* and *Snatch* as well as feature films including *A Landscape of Lies* (2011) and *No Reasons* (2016)

<https://www.imdb.com/name/nm0052353>

Danny Midwinter as *Skinner*

Danny Midwinter landed his first acting role on an episode of the British comedy *Drop the Dead Donkey* and has worked steadily ever since in TV and Film starring alongside such actors as **Johnny Depp**, **Heather Graham**, **Gerard Butler** and **Steven Seagal**.

<https://www.imdb.com/name/nm0585661>



Ewen Macintosh as *'Hawaiian' Ted*

Ewen Macintosh is an actor and writer, known for *The Office*, *The Lobster* (2015) and *Navelgazing Presents* (2011).

<https://www.imdb.com/name/nm1133714>



Joanna May Parker as *Rochelle*

Joanna is a British glamour model and social media influencer who became known for her revealing Instagram photos. *24 Little Hours* (2018) marks her acting debut.

<https://www.imdb.com/name/nm7457954>





Writer/Director, Paul Knight

Multi-award winning independent filmmaker Paul Knight has been making films since 2009; he has produced, written and directed an eclectic array of features, short films, music videos and theatre that have earned him a following in both the literacy and entertainment industry. Paul, a former student of Dov Simens – whose previous students included Quentin Tarantino and Guy Ritchie, had this to say about his latest feature film, **'24 Little Hours'**.

"I am always extremely grateful for any opportunity to step back onto a set, the vast sense of comradery and accomplishment that can be gained by working with talented people can only help to raise your own game. Couple that with the intensive 8-day filming approach we undertook for this particular project and the days challenges end with reward. **'24 Little Hours'** was a concept I came up with originally as an example of how a feature film could be undertaken at any budget level for a 1st time filmmaker. It was a project of theory until it was put to me as a **'show, don't tell'** reality by producer Damien Morley. The structure of the script lent itself to a lean shoot ratio while the actual production highlighted that a micro budget feature did not have to be the usual *'4 people in a room'* scenario. Shot in 15 different locations and a speaking cast of 30, helped tell the story that is essentially about justice and the many forms it can take to achieve it whether they be within or outside the law. Many may feel that this film will glamorise the vengeful killer's side of the tale yet the actuality is this film is very much our heroine's story, the disgraced detective whose own justice is sought for her redemption amongst her peers, expertly portrayed by the gifted Fiona Skinner. There are some thought provoking performances from the wonderful cast that joined us on this venture. I am always left speechless when viewing the magic we captured on screen alongside our cinematographer, Richard Oakes.

Each project I make is different, and I've found as a result that each person takes something different out of them, I'd like to think they have a varied message amongst their audience because I do not rely on just one art form to convey the piece. I strongly believe that a solid mixture of visual, audio – both word and musical, storytelling and cut creates a more potent piece for the viewer to digest that I will have the good fortune to do again in the very near future".

<https://www.imdb.com/name/nm3572929>





Producer, Damien Morley

Damien is UK based producer, known for popular genre films such as *Vendetta* (2013), *We Still Kill The Old Way* (2014) *Age of Kill* (2015) and *We Still Steal The Old Way* (2017)

<https://www.imdb.com/name/nm8549193>



Producer, Diane Knight

Diane has been involved in the film industry since 2009 starting on *Thugs, Mugs and Violence* (2009) and is now producing full time.

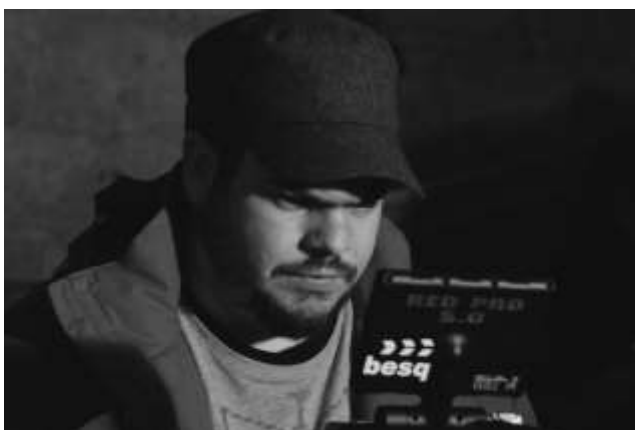
<https://www.imdb.com/name/nm3807631>



Producer, Danny Young

Danny Young is an actor and producer, known for *Coronation Street*, *Payback Season* (2012), and produced his first film *Stalker* (2010) which marked Martin Kemp's Directorial debut.

<https://www.imdb.com/name/nm1243640>



Cinematographer, Richard Oakes

Richard Oakes is an award-winning DOP of feature films like *'Homeless Ashes'* and short films such as the multi-award winning *'Chimera'*, *'The Code'*, and Richards Directing debut *'Exit Plan'*, which has had over 600,000 views.

Back in 2012, Richard formed his own music video production company **Dark Fable Media** that have made critically acclaimed videos for some of the biggest music artists in the world for clients such as Universal, EMI and Gibson Guitars.

<https://www.imdb.com/name/nm7119198>



CREDITS

Directed by:
Written by:
Produced by:

Paul Knight
Paul Knight
Damien Morley
Diane Knight
Danny Young

Cinematographer:
Production Designer:
Editor:
Costumes:
Armourer:
Hair & Make-Up
Designer:
Music Composer:
Production Sound
Recordist:
Soundtrack Artists:

Richard Oakes
Candys Treats
Paul Knight
Shooting Stars
Matt Sapsford
Zowie Vince

Lance Warlock
Mark Power

Tucker
LJ Howard
SharpeyMajor

CAST

The man of few words
DI Summers
Angelo
Skinner
'Hawaiian' Ted
Rochelle
DI Green
'Silver Tooth' Jack

Kris Johnson
Fiona Skinner
Marc Bannerman
Danny Midwinter
Ewen Macintosh
Joanna May Parker
Danny Young
Neal Ward



Superintendent Chalmers
Romeo
Alisha
Rocko
Mrs Aswar
Rizzla
'Dirty' Mac
WPC Clancy
Ella

Bazza
Marnie
Tianna
Tyronne
Demetri
Junior
WPC Woods
Bronze Commander
Team 2 Leader

Clive
Owen
Goran
News Reader

CREW

Casting Director

Production Design Team

Set Design
Costume Design

Jonathan Hansler
Nisaro Karim
Claire-Maria Fox
KarlHughes
Birgitta Bernhard
Lee Banton
Jason Wing
Rosie Ginger
Chel Bells

Julian Harris
Sara Hayward
Kelly-Jade Williams
LJ Howard
Dean Maskell
Daniel Nero
Shirann Donovan
Colin Murtagh
Daniel Eghan

Wayne Hawke
Glen Smith
Gary Swan
Nadia Lamin

Evelynne Ralph-
Larner
Candys Treats
Lndn Knts
Zum Guy
Shooting Stars
Uniforms

Locations Manager
Locations
Stills Photographer
FX Make-Up
Casting Company

Production
Manager
1st AD
2nd Unit Director
Stunt Company
Firearm Advisor
Police Advisor
On-Set Medic
Medic Company
Armourer
Police Uniforms

Police Vehicles
VFX Composite
Sound Designer
Catering Company

Accountant

Lee Hipgrave
Danny Young
Damien Morley
Danielle Everitt
ESRL Agency
Brawlbabes
Shooting Stars
Girl Management
Gary Swan

David Wiltshire
Richard Oakes
Shooting Stars
Matt Sapsford
Kris Sommerville
Mark Doree
The Movie Medic
Matt Sapsford
Shooting Stars
Uniforms
Police Car Hire UK
Dark Fable Media
Paul Tucker
Knight Time Snacks
Morr Eats

Sunil Sampat

