

[Click Here](#)



Sam Mendes, the Oscar-winning director of Skyfall, Spectre and American Beauty, brings his singular vision to this World War I epic. At the height of the First World War, two young British soldiers, Schofield (Captain Fantastico's George MacKay) and Blake (Game of Thrones' Dean-Charles Chapman), are given a seemingly impossible mission. In a race against time, they must cross enemy territory and deliver a message that will stop a deadly attack on hundreds of soldiers.Blake's own brother among them. Rating: R - for violence, some disturbing images, and language. Genre:Drama. War. Cast: George MacKay, Dean-Charles Chapman, Mark Strong, Andrew Scott, Richard Madden, Claire Duburcq, Colin Firth, Benedict Cumberbatch Release Date: September 24, 2020 Release Date: March 24, 2020 Number of Discs: 2 Release Date: March 24, 2020 Number of Discs: 2 Release Date: March 24, 2020 More than 1.5 million production companies and brands worldwide trust StudioBinder A complete suite of collaborative solutions for every step of the video production process. Turn your idea into a complete screenplay.With the formatting taken care of, all you have to do is let the creativity flow. Share with collaborators get feedback, and keep all your revisions organized and color-coded.Explore Screenwriting Write scripts in two-column format, ideal for narration work.Draft commercials, docs, interviews, instructional, music videos, and more with client sharing and approval tools.Explore AV Scripts A full word processor at your team's fingertips.Create and share custom documents, or choose from a collection of templates to get you started. Break your script down.Tag scene elements to create an organized, shareable inventory of props, set dressing, costumes, equipment, VFX, and more.Explore Breakdowns The complete shooting schedule, done in a fraction of time.Build the ideal schedule with auto sorting based on location, time of day, etc. And quickly spin off alternate schedules to anticipate last-minute changes.Explore Stripboards The easiest way to generate sides.Filter your scenes by number, character, or location and you'll have fresh and polished script sides before you know it.Explore Script Sides A full slate of reports that keep the entire production running.Generate any report you need from a breakdown summary and elements lists to shooting schedules and DOD reports. The art of inspiration, designed by you.Collect the visual elements that will guide you and your team to new creative heights with a fully customizable and shareable mood board.Explore Mood Boards Prepare your wish list, one shot at a time.Design and coordinate the optimal shot list with a collection of pre-set shot specs to ensure you capture your vision and make your day.Explore Shot Lists A visual roadmap for every shot in every scene.Bring your scenes to life, shot by shot, with a set of creative tools to help annotate and customize your imagery before the cameras roll.Explore Storyboarding The best teams are fully connected.Keep your entire cast and crew linked and easily accessible. Contacts are as detailed you need, fully integrated into all StudioBinder features, and transferable from project to project.Explore Contacts Project timelines, from start to finish and day to day.Map out your entire project with custom production calendars that can ensure everything gets done, in the right order, and on time.Explore Calendars Teamwork makes the dream work.Assign and coordinate tasks across your team including checklists, deadlines, and status updates for seamless collaboration and maximum productivity.Explore Task Boards Your own personal media center.From a single, central location, you can save and share all project media with your team, including video, images, documents, and more.Explore Media Library Call sheets built for modern productions.Save time with auto-filled call sheets with details like weather, location, cast, and nearest hospital already added. Then, personalize call sheets for specific recipients.Explore Call Sheets Quick and effortless distribution.Add private notes for recipients and send out your call sheets through email and text message. Need to resend, or send a production update? Just as easy.Explore Call Sheets Tracking call sheets equals peace of mind.Monitor call sheet deliveries from a central interface, including each recipient's email delivery status, view count, and timestamped confirmation.Explore Call Sheets Todays productions use StudioBinder to streamline their process, and collaborate on better content together. I can be a part of that conversation by posting feedback, and see precisely when someone completes a task.Tim O'Toole, Creative Director"Call sheet confirmations have instantly made our life that much easier. It was an absolute game changer."Siddharth Ganji, Head of Production"I love the storyboard view. When I'm ready, I just share it with my team. I copy the link, and send it off. It's great.Brent Barbano, Co-founder & Cinematographer"StudioBinder increases efficiency, and it makes pre-production that much quicker for our team."Alex Lawrence, Creative Director"You only have a certain amount of time to do everything, and having a tool like StudioBinder is super helpful."Matt Komo, Filmmaker / Photographer"StudioBinder has been a life saver at Blizzard. It's a clear, secure way to get all the information needed out to our cast and crew. And if you have any questions, the customer service is on point."The call sheet solution saves our team a lot of time. We had issues with freelancers using different operating systems with our old templates. This makes everything easy for the crew."Amy Skerkoski , Production Lead"StudioBinder is an invaluable tool for our production workflow. The sleek design and smart features like call sheet tracking bring organization, efficiency, and automation to our shoots, and greatly increases productivity."Trevor Fernando, Producer"The call sheet confirmation emails and the ability to track who viewed and confirmed them makes life so much easier."Caisa Airmet, Digital Communications Director"When you're producing film and photography projects, time is one of your most valuable resources. We love StudioBinder because of the amount of time it saves."Richard Beardasley, Producer Cast & crewUser reviewsTriviaFAOApril 6th, 1917. As an infantry battalion assembles to wage war deep in enemy territory, two soldiers are assigned to race against time and deliver a message that will stop 1,600 men from walking straight into a deadly trap.April 6th, 1917. As an infantry battalion assembles to wage war deep in enemy territory, two soldiers are assigned to race against time and deliver a message that will stop 1,600 men from walking straight into a deadly trap.Sign in to rate and Watchlist for personalized recommendationsSign inSuggest an edit or add missing contentYou have not recently viewed pages Sam Mendes, the Oscar-winning director of American Beauty and the James Bond movies Spectre and Skyfall, brings his singular vision to his World War I epic.1917.At the height of the First World War, two young British soldiers, Schofield (Captain Fantastico's George MacKay) and Blake (Game of Thrones' Dean-Charles Chapman) are given a seemingly impossible mission. In a race against time, they must cross enemy territory and deliver a message that will stop a deadly attack on hundreds of soldiers.Blakes own brother among them.The movie1917 is directed by Sam Mendes, who wrote the screenplay with Krysty Wilson-Cairns (Showtimes Penny Dreadful).Mark Strong, Andrew Scott, Richard Madden, Claire Duburcq, Colin Firth and Benedict Cumberbatch round out the cast.Check out photos from the film:Jump toRelease date (75)Also known as (AKA) (62)EditSuggest an edit or add missing contentYou have not recently viewed pages Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may limit how you use the material. Views novrrt o vnienuu vai pievienot to sarakast? Pietiekities Neesi dalbnieki7. Reistrijes un pievienot kopienai 119min - EnglishLets cut right to the chase and answer the burning question Was 1917 filmed in one take? The quick answer is no. But it still looks like it was thanks to director Sam Mendes and his DP Roger Deakins. But knowing it wasn't actually a single take only begs another question: how did they film1917In fact, Mendes had known from the inception of 1917 that it would take place in real time and be filmed to appear as one shot. In fact, in this interview, Mendes speaks on how the 1917 one shot style was baked into the screenplay itself.So how did Mendes pull this off? Past films like Alfred HitchcocksRope (1948) and Alejandro IritiusBirdman (2014) are among past films that also utilized the illusion of one shot cinematography, but 1917 posed a new challenge.Its persistent character movement, terrain changes, and action sequences would make the cinematography of 1917 a daunting task. Sam Mendes needed the cream of the crop to pull this off. So he tried to none other than the inimitable Roger Deakins.Deakins has also filmed his masters ability in creating beautifully composed and immersive worlds through cinematography. However, in shooting 1917, Deakins was tasked with a challenge he never faced shooting an entire film to appear as one shot movie.Nonetheless, Deakins' style and techniques served the story just as in all his other films and convincingly pulled off the 1917 one shot look. Check out a few of the key factors Deakins needed to pull off the 1917 one take in this interview.While Deakins had the experience and skill to pull off the one take look of the film, there were logistical challenges the crew had to face as well. The first being equipment.1917 Single ShoThe camera gear needed for a "oner"The first challenge was the weight of the camera. The films appearance as one long shot is actually composed of numerous tracking shots stitched together.To be able to operate a camera for these long shots, the camera had to be lightweight. So, Deakins turned to ARRI with a request to create a lightweight camera with the performance level that they needed.Here are the tech specs of the camera equipment used in 1917 and an interview with Deakins on how it enabled them to shoot the 1917 continuous shot.Camera: Arri Alexa Mini LFLens: Arri Signature Prime LensesCinematographic Process: ARRI RAW (4.5K) (source format), Digital Intermediate (4K) (master format)Negative Format: 35 mm (Kodak Vision3 250D) 5207, Vision3 200T 5213, Vision3 500T 5219)Codex: Redcode RAW (8K)Printed Film Format: D-CinemaThis lightweight camera was often used on one of ARRIs advanced stabilizers that allowed the operator to track, boom, and move in all the rehearsed camera directions.Sometimes, the 1917 cinematography team had to transfer the camera from a shoulder rig and hook it onto a wire rig in one shot. This portability of the camera was key in achieving the 1917 one take look.All of these pieces of equipment were absolutely necessary for Deakins and Mendes to capture the films scenes and one continuous take. While equipment was being locked in, Mendes and the films acting leads Dean-Charles Chapman and George McKay had to focus on rigorous rehearsals to pull off the 1917 one shot.1917 follows two soldiers on a mission through no-mans-land into enemy territory to call off an attack. Because of this, no location is ever repeated and the camera does not stop moving. This would require a tremendous amount of rehearsal for film blocking. Here's a quick rundown of film blocking from our Filmmaking Techniques Masterclass.Before any sets were built, the 1917 crew began rigorous rehearsals for a whopping four months to fine tune the actors blocking and camera movements. Because the 1917 cinematography uses single shot coverage, sets had to be the exact length and size for action to happen without breaks or cuts. These rehearsals allowed the art department to determine how long the bunkers would be and how the sets would be designed given the movement of the actors and camera.Camera movement was a huge part of the 1917 cinematography because the actors are constantly moving towards their objective. Here's a breakdown on the various types of camera movements and how they can be used in visual storytelling.With so many moving elements in 1917, rehearsal was a necessity. On paper, a one shot movie might grow stale or lose momentum without the benefit of editing. Insider dives into the extensive rehearsals it took to coordinate the actors, camera, and the sets.Rehearsals also allowed the 1917 cinematography team to test creative lighting rigs like the flares and burning church. These lighting rigs needed to be built and tested so that they could function precisely when production began.Specifically, the flare sequence was a tricky scene to light because the flares had to be propelled at just the right moment to illuminate the characters face as well as cast the shadows the desired.Once rehearsals were locked into precision, the art department could begin building the films multiple sets. The sets, of course, would aid greatly in making it look like1917shot in one take. The lighting in this sequence is breathtaking, but then we can't really expect less from someone who wields it so effortlessly.Here's Deakins describing his relationship with light, and where he draws his major inspirations from namely painting and still photos.And in Part 2 of the series, Deakins discusses some practical considerations in film lighting. Specifically, he explains mixing light colors, finding the right light for the job, and lighting the human face.You may be wondering How did they film 1917 in trenches, farms, mud, forests, and rivers in one continuous shot? Because the film is continuous, it cannot cut from location to location. This meant that they had to build every set. Here's a primer on production design.The production design for 1917 is impressive in both scale and detail. First, the team built models of each set to ensure the art direction and geography of each would serve the film. Determined by the length of dialogue and movement of the actors and camera, over 5200 feet of trenches were built.To understand the sheer scale of the set building that went into the making of 1917, production designer Dennis Gassner dives into the details in this video.Not only did the sets have to look completely realistic to World War I, but they had to be functional and serve the 1917 one shot look of the film. In the trenches of no-mans-land, the barbed wire fences had clear openings for the camera to pass through.The window of the building in which Schofield is knocked out, actually opens up for the camera to pass through as well. Details like this were essential for production design to incorporate so because the shot could not cut and the camera movements were just as rehearsed as the actors.Most importantly, foreground elements like wooden posts, trees, and fences were meticulously placed so that they cross the frame and allow editors to stitch together two shots to create the 1917 one shot illusion.1917one shot post-productionHow they combined long takes1917s editor, Lee Smith, depended heavily on the blocking and camera movement of a scene to pull off the 1917 one shot appearance. The making of 1917 depended on hidden match cuts that were made subtly. This could be when characters would cross the frame of the camera, the camera passed a foreground element, or darkness filled the frame.Smith stitched together numerous long takes at these points to create the cohesive 1917 one shot look of the film. Take a look at this video by Vox in which they break down the editing techniques that were used to achieve the 1917 continuous shot.Was 1917 shot in one take? No. But how they made it look as if it were is all the more impressive. Creating the 1917 continuous shot aesthetic was not easy by any means. While many films have utilized these techniques to create their own long shots, many have also become forgotten. This is because the long shot can be used either as a gimmick or as a storytelling device that makes a film more immersive. 1917 rises above the rest because it utilizes the one shot look to serve its story, making it one of the more engaging and memorable war films of recent cinema.Cant get over how immersive the 1917 cinematography was? There were many useful techniques used to achieve the 1917 continuous shot look. Learn from the master himself, Roger Deakins, as we go over his tricks of the trade. From lighting techniques to camera work, we analyze Deakins' work and break down actionable tips.Up Next: Deakins cinematography tips Synopsis During World War I, two British soldiers – Lance Cpl. Schofield and Lance Cpl. Blake -- receive seemingly impossible orders. In a race against time, they must cross over into enemy territory to deliver a message that could potentially save 1,600 of their fellow comrades – including Blake's own brother. Director Sam Mendes Producer Sam Mendes, Pippa Harris, Jayne-Ann Tenggren, Callum McDougall, Brian Oliver Screenwriter Sam Mendes, Krysty Wilson-Cairns Distributor Universal Pictures Production Co Amblin Entertainment, Neal Street Productions Rating R (Some Disturbing Images)Language(Violence) Genre War, History, Drama Original Language British English Release Date (Theaters) Jan 10, 2020, Wide Release Date (Streaming) Dec 25, 2019 Box Office (Gross USA) \$159.2M Runtime 1h 59m Sound Mix Dolby Atmos Aspect Ratio Scope (2.35:1) A good movie can be built from any number of components: a great story, distinctive visuals, a haunting score. But sometimes a face can take you 90 percent of the way. And although Sam Mendes extraordinary World War I drama 1917 is notable for the technical feat of its cinematographyMendes and director of photography Roger Deakins have constructed it to be perceived as one unbroken shotthe true key to its effectiveness is the face of one of its central actors, George MacKay. MacKay plays a young British soldier, Schofield, who just happens to be nearby when one of his mates, Blake (Dean-Charles Chapman), accepts a dangerous assignment: The two must cross enemy lines to deliver a message to British troops on the other side by the next days dawn. Blake has a personal stake in the assignment: he has a brother among the troops at risk. Schofield doesnt think the mission is such a good idea; he sticks by his friend anyway.The first thing that strikes you is how young these two are, barely out of boyhood. Thats true of nearly all war pictures, though those set in World War Iincluding this onecome with a particular, sorrowful sting. The First World War, one of the deadliest in modern history, came with no satisfying The bad guy is dead! ending. The losses were devastating for all countries involved, certainly for Great Britain. And if the imagery we associate with this war are bleak enoughthe dank trenches, the dead horses, the ghostly barbed wirethe rows of grave markers in its aftermath, most of them guarding the remains of very young men, make for an especially somber end note.Mendes captures all of that tense sadness in 1917, yet the filmwhich he co-wrote with Krysty Wilson-Cairns, and which is dedicated to his grandfather, a veteran of the waralso has a glorious, pulsing energy. Its largely about death, or the risk of death, but in addressing some of the horrors of this particular war, Mendes has made a film that feels wholly alive. Its a carefully polished picture, not one that strives for gritty realism. But its inherent devotion to life and beauty is part of its power, in the same way that Lewis Milestones quietly wrenching 1930 All Quiet on the Western Fronta story not about the experience of English soldiers but of German ones, adapted from Erich Maria Remarque's novelrestressed that individual moments of life, grasped and held tight, are the only real protection we have against the pointlessness of war.1917 opens in a moment of repose: Blake and Schofield are lounging around a tree, reveling in the ultimate luxury of killing time, when theyre informed that theyre to report for a special assignment. (The general who gives them the order is a businesslike but clear-eyed Colin Firthhe looks from one lad to the other as if fully aware of the likelihood that neither will make it back.) Further afield, the Germans have allegedly retreated, and two English battalions, a total of some 1,600 men, have advanced and are ready to strike, hopeful that they can bring swift end to a war that has already been ragingand killing millionsof years three. But the retreat is a ruse. The Germans are now lying in wait for their prey. They have also, craftily, cut all lines of communication, so the message must travel in person, and its Blake and Schofield who must carry it.Deakins camera follows this duo as they leap out of the bleak safety of the trenches and embark on a bone-rattling trek across no-mans land. They pass dead horses ringed by halos of flies, and the corpses of fellow soldiers, twisted and deformed in their shallow graves of mud. Schofield gallantly holds back a loop of barbed wire so that Blake might pass through; the thorns spurt to life and pierce his hand. Shortly thereafter, hell lose his footing in a mud crater, instinctively breaking his fall with the wounded handit lands in the festering gut of a swollen corpse, a sick moment of slapstick. All of this is within the movies first 15 minutes or so, and you may be looking ahead to all the horrors that will surely follow, wondering if you'll be able to bear them. But Mendes knows what hes doing. There are moments of horror and deep sorrow in 1917, including a scene of brutality followed by an aching lossthat this loss results from an act of compassion makes it even more cosmically cruel. This event occurs roughly a third of the way into the movie, and you feel its punch, hard. Yet Mendes aim isnt to serve up relentless punishments for two hours. (The picture is just the right length for the story: You dont need an epic runtime when your movie has an epic spirit.) Mendes moves his heroes through a field of chopped-down cherry trees, desolate in their lifeless beautythough even then, theres the promise that, after the stones have sunk into the ground, even more trees will pop up in their wake. Theres a deserted farmhouse whose environs are populated by one lonely cow. Someonewho?has recently milked her, and Schofield, after testing to make sure its not poisoned, dips his hand in for a drink of the sublime. Hell be shot at; hell have to silently kill a young German soldier with his bare hands. But Mendes is so careful with the storys pacing that you never feel assaulted, even if you do feel the weight of every act.And even if you fear the one-shot-effect might just be a gimmick, in Deakins capable hands, it works. The cameras movement has its own silent dignity; theres an overarching calmness to the film, even in its most intense moments. Deakins and Mendes sense of color may be even more wondrous than their one-shot feat: The ruins of a village lit by mortar explosions are bridal white. And if the colors of World War I are mostly brown, Deakins camera finds the stark beauty in its myriad hues, from dusky olives to soulful ochres.The actors, moving through this world of terror with no glory, are terrific: Chapmans baby face is sullen one moment, radiantly good-natured the next. Andrew Scott shows up for a few brilliant moments as a deadpan, disillusioned lieutenant. But its MacKays face that haunts you after the screen dims. Its not a modern face, but a 1917 face, that of a young man whos staunch in doing his duty but who has no idea what hes gotten into. His ears stick out a little; he doesnt smile much, but then, he cant find much cause to. This is a face you might see inside an antique silver locket, the face of someone whos loved very much, but who is very far away, and in danger. Through the space of the movie, were his guardians, keeping watch over him as well as we can. That he inspires this care in us is the key to the movie. Hes one of millions, but for the duration of 1917, hes our boy. Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may limit how you use the material. Production Company DreamWorks Pictures Reliance Entertainment New Republic Pictures Neal Street Productions Mogambo Amblin Partners Nova Media Release Date Dec 25, 2019 Duration 1 h 59 m Rating R Genres Tagline Time is the enemy. Website "There's only one way this war ensland man standing." MackenzieClick to play Click to play Click to play Click to play Click to play Click to play Click to play Click to play Sam Mendes, the Oscar-winning director of DreamWorks PicturesAmerican Beauty and Road to Perdition, brings his singular vision to his World War I epic.1917.At the height of the First World War, two young British soldiers, Schofield (George MacKay) and Blake (Dean-Charles Chapman) are given a seemingly impossible mission. In a race against time, they must cross enemy territory and deliver a message that will stop a deadly attack on hundreds of soldiers.Blakes own brother among them.1917s directed by Sam Mendes, who wrote the screenplay withKrysty Wilson-Cairns. The film is produced by Mendes andPippa Harris for their Neal Street Productions. Jayne-Ann Tenggren, Callum McDougalland Brian Oliver.The film is produced by Neal Street Productions for DreamWorks Pictures in association with New Republic Pictures. Universal Pictures released the film domestically in select cities on December 25, 2019, and wide on January 10, 2020. Academy Award winner, Best Director,American Beauty, 1999. CAST:GEORGE MCKAY,DEAN-CHARLES CHAPMAN,MARK STRONG,ANDREW SCOTT,RICHARD MADDEN,CLAIRE DUBURCQ,COLIN FIRTH,BENEDICT CUMBERBATCHDIRECTOR WRITTEN BY:SAM MENDES & KRISTY WILSON-CAIRNSPRODUCERS:SAM MENDES, PGA,PIPPA HARRIS, PGA,JAYNE-ANN TENGGREN, PGA,CALLUM MCDUGALL, PGA,BRIAN OLIVER, PGACINEMATOGRAPHER PRODUCTION DESIGNER COSTUME DESIGNER EDITOR COMPOSER FILM STILLSPRODUCTION STILLS1 / 31 2 / 31 3 / 31 4 / 31 5 / 31 6 / 31 7 / 31 8 / 31 9 / 31 10 / 31 11 / 31 12 / 31 13 / 31 14 / 31 15 / 31 16 / 31 17 / 31 18 / 31 19 / 31 20 / 31 21 / 31 22 / 31 23 / 31 24 / 31 25 / 31 26 / 31 27 / 31 28 / 31 29 / 31 30 / 31 31 / 31 1 / 10 2 / 10 3 / 10 4 / 10 5 / 10 6 / 10 7 / 10 8 / 10 9 / 10 10 / 10 10 Lester Burnham's wife hates him, his daughter Jane regards him with contempt, and his boss is positioning him for the axe. Look closer as Lester decides to make a few changes in his life: the freer he gets, the happier he gets. But Lester is about to learn that the ultimate freedom comes at the ultimate price.View "Road to Perdition" is a portrayal of two families whose fates are determined by the complex and often combative relationships between fathers and their sons...and sons and their fathers.View Adapted from the landmark novel about domestic life in the 1950s by Richard Yates, "Revolutionary Road" poses a question that has been reverberating through modern relationships ever since: can two people break away from the ordinary without breaking apart?View

1917 date. 1917 release. Davos 1917 season 2 release date usa trailer. 1917 order. 1917 come back to us. 1917 release date usa. Davos 1917 season 2 release date usa. 1917 release date.

- https://chetaunau.org/bheru/uploadfiles/file/fufogejalaxux_batozupixe_vilif.pdf
- <http://leaguengn.com/userfiles/file/28912750378.pdf>
- <http://tv-orbita.ru/userfiles/file/4679553241.pdf>
- <http://gymostrov.eu/gymostrov/userfiles/file/19407f7f-b9e2-4a39-bdc3-a62cc45c9828.pdf>
- <https://ispartacambalkon.net/ckfinder/upload/files/608090935464.pdf>
- how much does it cost to get your osha 500
- <https://jsyuanhongcable.com/v15/Upload/file/202572511440312929.pdf>
- hivi