

## Literature to Film, Lecture on Children of Men (2006)

Compiled by Jay Seller

### *Children of Men*, (2006)

Released 3/27/07

109 minutes

R-Rated: Violence, Brief Nudity, Adult Situations, Not for Children, Profanity, Drug Content

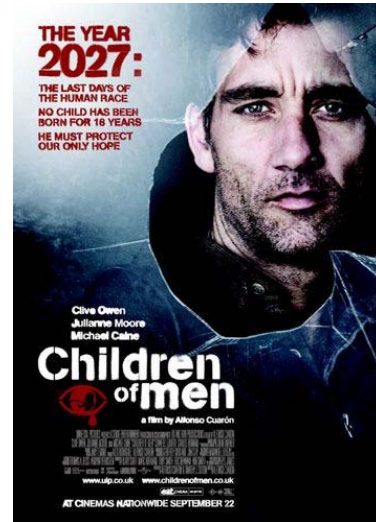
Released by Universal Studios

Aspect 1.85:1

#### Cast

Oana Pellea	Marichka
Jacek Koman	Tomasz
Chiwetel Ejiofor	Luke
Charlie Hunnam	Patric
Danny Huston	Nigel
Michael Caine	Jasper
Pam Ferris	Miriam
Julianne Moore	Julian Taylor
Peter Mullan	Syd
Clive Owen	Theo Faron
Claire-Hope Ashitey	Kee

Paul Sharma                      Ian



#### Crew

Book Author:	P.D. James	Screenwriter:	David Arata
Visual Effects:	Frazer Churchill	Editor:	Alex Rodriguez
Supervising Art Director:	Malcolm Middleton	Stunts Coordinator:	Steve Dent
Production Designer:	Veronica Falzon	Producer:	Marc Abraham
Screenwriter:	Timothy J. Sexton	Executive Producer:	Armyan Bernstein
Producer:	Iain Smith	Production Designer:	Jim Clay
Production Designer:	Jennifer Williams	Director:	Alfonso Cuarón
First Assistant Director:	Terry Needham	Screenwriter:	Alfonso Cuarón
Cinematographer:	Emmanuel Lubezki	Editor:	Alfonso Cuarón
Costume Designer:	Jany Temime	Screenwriter:	Mark Fergus , Hawk Ostby
Producer:	Eric Newman	2 <sup>nd</sup> Unit Dir DP:	Peter Hannan
Executive Producer:	Thomas A. Bliss	Production Designer:	Geoffrey Kirkland
Supervising Art Director:	Garry Freeman	Producer:	Tony Smith
Casting:	Lucinda Syson	Associate Editor:	Emma Gaffney
Visual Effects:	Tim Webber	Visual Effects:	Paul Corbould
Makeup:	Graham Johnston	Composer (Music Score):	John Tavener
Hair Styles:	Graham Johnston	Visual Effects:	Michael Eames
Producer:	Hilary Shor	Sound/Sound Designer:	David Evans

#### Awards for *Children of Men*

2007 Academy of Science Fiction, Fantasy & Horror Films, USA, Saturn Award, Best Science Fiction Film  
2007 American Society of Cinematographers, ASC Award, Outstanding Achievement in Cinematography in Theatrical Releases, Emmanuel Lubezki  
2007 Austin Film Critics Association, Best Adapted Screenplay, Alfonso Cuarón  
2007 Austin Film Critics Association, Best Director, Alfonso Cuarón  
2007 BAFTA Awards, Best Cinematography, Emmanuel Lubezki  
2007 BAFTA Awards, Best Production Design, Geoffrey Kirkland, Jim Clay, Jennifer Williams  
2007 Central Ohio Film Critics Association, Actor of the Year, Clive Owens  
2007 Central Ohio Film Critics Association, Best Picture  
2006 Chicago Film Critics Association Awards, Best Cinematography, Emmanuel Lubezki  
2006 Las Vegas Film Critics Society Awards, Sierra Award, Best Cinematography, Emmanuel Lubezki  
2006 Los Angeles Film Critics Association Awards, Best Cinematography, Emmanuel Lubezki  
2007 National Society of Film Critics Awards, Best Cinematography, Emmanuel Lubezki  
2007 Online Film Critics Society Awards, Best Cinematography, Emmanuel Lubezki  
2007 Online Film Critics Society Awards, Best Screenplay, Adapted, Alfonso Cuarón, Timothy J. Sexton, David Arata, Mark Fergus, Hawk Ostby  
2007 USC Scriptor Award, Alfonso Cuarón, Timothy J. Sexton, David Arata, Mark Fergus, Hawk Ostby, P.D. James

## Literature to Film, Lecture on Children of Men (2006)

Compiled by Jay Seller

2007 Vancouver Film Critics Circle, Best Director, Alfonso Cuarón  
2007 Vancouver Film Critics Circle, Best Film  
2006 Venice Film Festival, Golden Osella, Outstanding Technical Contribution, Emmanuel Lubezki  
2006 Venice Film Festival, Laterna Magica prize, Alfonso Cuarón

### DVD Disc #1 -- Children of Men

#### Chapter One: Baby Diego [7:17]



Biography for Alfonso Cuarón (Director)

Date of Birth 28 November 1961, Mexico City, Distrito Federal, Mexico, Birth Name Alfonso Cuarón Orozco, Nickname Alfie, Height 6'

Spouse Annalisa Bugliani 2001-present, 2 children, Mariana Elizondo 1980-1993, divorced, 1 child.

Trade Mark

- Frequently works with Emmanuel Lubezki as his director of photography.
- Often uses restlessly moving camera work.
- Use of long continuous shots.
- Often uses wide camera angles.
- When directing, he flashes the title of the movie both at the beginning and at the end of all of his films.

Trivia He has never read the novel 'The Children of Men' by P.D. James in which is film Children of Men (2006) is based on.

Mini Biography Alfonso Cuarón Orozco was born in 28 November in Mexico City, Mexico. He has always wanted to be a director, and also an astronaut. He didn't want to enter to the army so he forgot that possibility. When he was little instead of playing he wanted to make a film, but unfortunately he didn't have a camera. On his 12th birthday he finally received a camera, and since then he started to shoot everything he saw, showing it afterwards to everybody. As a teenager, films were his hobby, and he didn't have many friends. Sometimes he said to his mother he would go to a friend's home, when in fact he would go to the cinema. His ambition was to know every cinema in the city. Near his house there were two studios, Studios Churubusco and Studios 212, where he would go and try to see some interesting stuff. After finishing school, Cuarón decided to study cinema right away. He tried to study in CCC (Centro de Capacitación Cinematográfica) but wasn't accepted because at the time they weren't accepting students under 24. As his mother didn't support that idea of cinema, he started to study philosophy in the morning and in the afternoon he went to the CUEC (Centro Universitario de Estudios Cinematográficos). During that time he met many people who would later become his collaborators and friends. One of them was Luis Estrada. He also became good friends with Carlos Marcovich and Emmanuel Lubezki. Luis Estrada directed a short called "Vengeance is Mine" and Alfonso and Emmanuel collaborated with him. The film was spoken in English and that didn't please the teachers of the CUEC, especially Marcela Fernández Violante. It caused such arguments that in 1985, Alfonso was expelled from the university. During his time studying in CUEC he met Mariana Elizondo, and with her he has his first son, Jonás Cuarón. After being expelled, Alfonso thought he could never be a director and so went on to work in a Museum so he could sustain his family. One day, José Luis García Agraz and Fernando Cámara went to the museum and made an offer to Cuarón. They asked him to work as cable person in "Vispera, La (1982)". That was his salvation. After that he was assistant director in García Agraz's "Nocaut (1984)", and in some other films. He was also second unit director in "Gaby: A True Story (1987)", and co-wrote and directed some episodes in the series "'A Hora Marcada" (1967)". On New Year's Eve he decided he wouldn't again be an assistant director, and with his brother Carlos started writing what would be his first feature film: "Sólo con tu pareja (1991)" (Love in the time of Hysteria). The screenplay was written, now the problem was to get the money. IMCINE (Instituto Mexicano de Cinematografía) had already decided which projects it would support that year, but the director of one of those projects was unable to direct it, so his project was canceled, and "Sólo con tu pareja" took its place. There was a lot of tension between Alfonso and the IMCINE executives but after it was finished, it was a huge success and turned out to be a very good film. In Toronto festival the films won many awards, and Alfonso started to be noticed by Hollywood producers. Sydney Pollack was the first one to invite him to shoot in Hollywood. He proposed a feature film to be directed by Alfonso, but the project didn't work and was canceled. Anyway, Alfonso moved to Los Angeles without anything concrete, and stayed with some friends, as he had no money. Soon after that, Pollack called him again to direct an episode called "'Fallen Angels: Murder, Obliquely (#1.5)" (1993)" of the series "'Fallen Angels" (1993)", that was the first job he had in US, and also the first time he worked with Alan Rickman.

Some time passed and Alfonso wanted to direct something as he needed money, he finally signed a contract with Warner Brothers to direct the film Addicted to Love (1995) (V). One night he read the screenplay for the film A Little Princess (1995) and fell in love with it. He talked to Warner Brothers and after some meetings he gave up from directing "Addicted to Love" to do instead "A Little Princess". Even though it wasn't a great box office success, the film received two nominations for the Oscars, and won many other awards. After "A Little Princess" Alfonso developed for some time a project with Richard Gere starring. It was the story of a man who crosses a desert thinking he's a whale, to find the sea. The project was canceled, but Cuarón got an offer from Twentieth Century Fox to direct the modern adaptation of the Charles Dickens' classic Great Expectations (1998). He didn't want to direct it but the studio insisted a lot, and in the end he accepted it. The experience was very painful and difficult for him mainly because there was never a definitive screenplay. He then reunited with producer Jorge Vergara and founded Anhelito Productions and Moonson Productions. Anhelito's first picture was also Alfonso's next film, the erotic road movie "Y tu mamá también (2001)", which was a huge success. During the promotion of the film in Venice, Alfonso met the cinema critic Annalisa Bugliani. They started dating and are now married. "Children of Men (2006)" was supposed to be Alfonso's next film, a science-fiction story. During the pre-production of the film, Warner Brothers invited Alfonso to direct the third Harry Potter film, "Harry Potter and the Prisoner of Azkaban (2004)", and he accepted the offer after some thinking. The film was the greatest box office success of his career.

He had a beautiful daughter in 2003 called Tess Bu Cuarón, and in February 2005 another son, called Olmo Teodoro Cuarón. Alfonso Cuarón signed a three-year first look deal with Warner Brother, which allows his films to be distributed worldwide. As a result of that deal, he has two new projects, \_History of Love, The (2007)\_ and \_Memory of Running, The (2007)\_ . He is also developing another Mexican film "\_México '68

## Literature to Film, Lecture on Children of Men (2006)

Compiled by Jay Seller

(2007) \_", about the violent students' revolt that happened in Mexico in 1968. He directed one 5 minute segment of the anthology film Paris, je t'aime (2006) with Nick Nolte and Ludivine Sagnier. His latest project, the futuristic film Children of Men (2006) with Clive Owen, Julianne Moore and Michael Caine premieres at Venice Film Festival and will be released in the US in December 2006.

### Director:

1. México '68 (2009)
2. The Memory of Running (2009)
3. The History of Love (2009)
4. Untitled Alfonso Cuarón Project (2008)
5. The Possibility of Hope (2007) (V)
6. Children of Men (2006)
7. Paris, je t'aime (2006) (segment "Parc Monceau")
8. Harry Potter and the Prisoner of Azkaban (2004)
9. Y tu mamá también (2001)
10. Great Expectations (1998)
11. A Little Princess (1995)
12. "Fallen Angels" (1 episode, 1993)
13. Sólo con tu pareja (1991)
14. "Hora Marcada" (4 episodes, 1988-1990)
15. Cuarteto para el fin del tiempo (1983)
16. Vengeance Is Mine (1983)
17. Who's He Anyway (1983)

### Producer:

1. México '68 (2009) (producer)
2. The Memory of Running (2009) (producer)
3. The History of Love (2009) (producer)
4. Rudo y Cursi (2008) (producer)
5. Untitled Alfonso Cuarón Project (2008) (producer)
6. The Possibility of Hope (2007) (V) (producer)
7. Año uña (2007) (producer)
8. Laberinto del fauno, El (2006) (producer)
9. Black Sun (2005) (executive producer)
10. The Assassination of Richard Nixon (2004) (producer)
11. Crónicas (2004) (producer)
12. Temporada de patos (2004) (executive producer)
13. Y tu mamá también (2001) (producer)
14. Me la debes (2001) (executive producer)
15. Sólo con tu pareja (1991) (producer)
16. Camino largo a Tijuana (1991) (co-producer)
17. "Hora Marcada" (1986) TV Series (producer) (unknown episodes)

### Writer:

1. Untitled Alfonso Cuarón Project (2008) (screenplay)
2. The Possibility of Hope (2007) (V) (concept)
3. Children of Men (2006) (screenplay)
4. Paris, je t'aime (2006) (segment "Parc Monceau")
5. Y tu mamá también (2001) (screenplay)
6. Sístole Diástole (1997) (screenplay)
7. Sólo con tu pareja (1991) (screenplay)

8. "Hora Marcada" (4 episodes, 1988-1990)
9. Cuarteto para el fin del tiempo (1983) (screenplay)
10. Vengeance Is Mine (1983) (screenplay)
11. Who's He Anyway (1983) (screenplay)

### Cinematographer:

1. "Hora Marcada" (3 episodes, 1988-1990)
2. Motel de la muerte, El (1990) (TV)
3. Palabras, Las (1983)
4. San ciudadano martir (1983)
5. Final de los juegos (1983)
6. Temporada en el infierno, Una (1983)
7. Fuga en por menor (1983)
8. Andante spianato (1982)
9. Recuerdo de Xochimilco (1981)

### Second Unit Director or Assistant Director:

1. Diplomatic Immunity (1991/II) (first assistant director) (second unit director)
2. Romero (1989) (assistant director)
3. Pyramides bleues, Les (1988) (first assistant director)
4. Gaby: A True Story (1987) (second unit director)
5. Noche de Califas (1987) (assistant director)
6. Gran fiesta, La (1985) (assistant director)
7. Nocaut (1984) (assistant director)
8. Víspera, La (1982) (assistant director)

### Editor:

1. Children of Men (2006)
2. Y tu mamá también (2001)
3. Sólo con tu pareja (1991)
4. Divina Lola, La (1984)
5. Cuarteto para el fin del tiempo (1983)
6. Vengeance Is Mine (1983)
7. Who's He Anyway (1983)

### Actor:

1. Hairshirt (1998) .... B.J. Copp Director
2. Palabras, Las (1983)
3. San ciudadano martir (1983)

### Miscellaneous Crew:

1. The Possibility of Hope (2007) (V) (additional footage)

### Production Manager:

1. Camino largo a Tijuana (1991) (assistant production manager)

### Camera and Electrical Department:

1. Camino largo a Tijuana (1991) (assistant camera)

The director, Alfonso Cuarón Trivia He has never read the novel *The Children of Men* by P.D. James in which is film Children of Men (2006) is based on.

Alfonso Cuarón (writer/director) Part of the reason we choose to tell *Children of Men* in very fluid long takes was too take advantage of the element of real time. The film has the appearance of you following around people in the year 2027 with your DVD camera. One of the action sequences takes place in a car. I just knew that I wanted to shoot to be like that. I was able to give in to using a green screen, if that was going to be the only way to capture the fluid action of the chase sequences. But they did not use a green screen; as a result it looks real and raw.

Clive Owens (Theo) – There is a very distinctive visual style of this movie, and that is incredible long takes, that take an awful lot of orchestration. What it means for the big action sequence they will rehearse for a very long time before they begin shooting. There is an awful lot of elements that have to come together and then Alfonso has been very brave and then gone for it in one take.

Slavoj Zizek, philosopher and critic, philosopher and critic states that the true focus of the film is there in the background imagery. He also stresses the importance of leaving it as the background.

Here is Cuaron's true art; it is the paradox of what Slavoj Zizek, philosopher and critic, calls morphologies. If you look at the film too directly the oppressive social dimension, you don't see it; you can only see it in an oblique way, only if it remains in the background.

*Children of Men* is in a strange way a remake of *Etu Markun bien* what attracted me immensely to that film was this wonderful tension between foreground and background. That is to say if you look at the film superficially, foreground it is just a sexual adventure with a desperate ending. But you cannot say it is really a movie about two young boys discovering their sexuality, the meaning of their life, whatever. It is the other way around, you see this absurdity of their life, it is so clear the way that they experience their sexuality and trauma against the world and it is again in the background. The background throws life on these signs of social oppression and I think it is the same in this film.

Errors made by characters (possibly deliberate errors by the filmmakers): In the coffee shop the word "cappuccino" is misspelled on the wall. It's missing the third "c".

According to the information given on the newscast in the opening scene and the date the film begins, Baby Diego was born on June 21, 2009.

The cities shown in the newscast that declares "The World Has Collapsed: Only Britain Soldiers On" are, in order: Paris, Moscow, Washington, Kuala Lumpur, Tokyo, Brussels, Hong Kong, Berlin, Jakarta, New York, Stockholm, Rome, Shanghai, Caracas, Copenhagen, Mexico City, Amsterdam, Atlanta, Geneva, Marseilles, Lisbon, Seoul, Singapore, San Diego, Naples, Boston, and Antwerp.

0:00:54 2009-2027 Baby Diego, youngest person on the planet, dies.

The lengthy opening shot features many of these subtle enhancements, but the viewer focuses immediately on lead character Theo (Clive Owen). In one continuous shot, the camera follows Theo out of a coffee shop when an explosion blows the place apart right behind him. The impressive shot was created by Double Negative from two different takes shot over two consecutive days.



"For all these shots that we had to blend together for the movie, we started with approved storyboards," Churchill continues. "We then went on set a couple of weeks before the actual shoot, and filmed several tests in video, rehearsing the whole action. Then, back at Double Negative, we tried to determine the ideal transition point between every two consecutive takes. We did several versions and showed them to the director. Most of the time, he would tell us: 'This is too easy! Try something else...!' So, we kept on refining the

transitions in video until we met Alfonso's approval. Then, we would go on set and rehearse the take with the actors and the cameraman operator, based on the approved video test. Most of these takes were logistical nightmares as there were so many cues to hit: actors, camera, extras, pyrotechnics, stunts, etc. If something went wrong, it was so complicated to reset it all...

0:01:43 It is not really that all this infertility and so on, is just a pretext for I don't know the hero's journey from this operatic anti-hero (doesn't possess the normal qualities that we attribute to a hero) mode to more active engagement and so on. No it is the fate of this individual hero remains kind of a prism through which you see the background more sharply.

0:02:20 Coffee Shop explosion. They closed Fleet Street in London to film it. The first thing that the audience notices is that the future hasn't developed that much in regards to the technological advances, even a bit primitive, yet familiar. They also reveal that the technology is a bit funky, old and not in the best of shape.

With the explosion, again it is accomplished in one long take, so everyone you see in the background including all of the vehicles are timed to be in the correct spot for the explosion. They really accomplished shots in this movie that many thought were not possible to achieve.

#### Merging and Blending Multiple Takes

For the coffee shop explosion scene, there were two "hero" takes to blend together. "On the first day, we shot the shop interior," Churchill notes. "We would later add screen inserts for the televisions, and digital billboards outside. At the end of the shot, the camera would exit the shop door out onto the street and stop there. On the second day, the interior set was emptied and rigged with explosives and debris. The camera then duplicated the exit from the coffee shop and continued the move down the street. Our task was then to create the illusion of a continuous camera move. For this, both plates were tracked, stabilized, and stitched together merging different sections from both plates into the doorway. So, as we exit the door with Theo, we are seeing the pavement and people from the day two shoot, composited over the passing bus from day one. As the bus passes, the rear of it 'wipes' on the rest of the day two plate, revealing the buildings and traffic."

Shot separately on greenscreen with a wire rig, a stunt couple was composited into the café doorway to be "blown" across the street. Extra debris was also added in the shot to enhance the original explosion, and cracks applied to foreground windows. Finally, a new handheld camera move was generated, so the transition didn't have a smooth stabilized feel to it.

Most of the transitions in the movie were completed on the environment while the camera was briefly panning away from the main actors. For the coffee shop scene though, Theo seems to remain in frame throughout the shot, but at the transition point, the camera cleverly pans off of him to show his reflection on a window. "You get the feeling that he was in camera throughout the shot, when actually, for a couple of seconds, you only saw his reflection... You just don't notice it."

0:03:23 Production Design: In the production design they give recognizable iconography, such as Big Ben clock tower in the background and important structures from English landscape. What the design concept was to build out to 2010, and then no new money was being spent on the infrastructure, so things started to disintegrate. There is no need to maintain things that are going to collapse.

They demonstrate this point by the garbage bags all over the film, there is no one to pick up the garbage, so it just piles up all over the city. There is road damage, water damage, everywhere. You also do not have schools; the building would fall apart and be neglected.

The one element that they felt would continue to advance would be cars and transportation.

From the scene where Theo gets off the train in the beginning, many of the service rifles carried by the British armed forces are the XM8 rifle from today's era. The rifle is considered experimental today, with the program canceled in 2005 between US Defense Department and the rifle's manufacturer, Heckler & Koch. The XM8 was intended to replace current US M16/M4 variant service rifles by 2015-2020.

Chapter Two: Strawberry Cough 0:09:02

Continuity: When Theo first visits his friend Jasper's place, he sits on a sofa next to a ginger cat. The cat is lying in a different position after almost every shot.

0:09:30 By setting the movie in England, only there despair can be felt. England is one of the few countries in the world that doesn't have a constitution, because it can rely on its substance of traditions. They don't need it written. In such a country the loss of this historical dimension, the loss of substance of meaning is felt much worse.

### Filming locations for Children of Men

Admiralty Arch, The Mall, St. James's, London, England, UK  
Aldershot Barracks, Aldershot, Hampshire, England, UK  
Alice Holt Forest, Hampshire, England, UK  
Alresford Station, Alresford, Hampshire, England, UK  
Ashridge Park, Little Gaddesden, Hertfordshire, England, UK  
Battersea Power Station, Battersea, London, England, UK  
Bexhill-on-Sea, East Sussex, England, UK  
Bourne Woods, Farnham, Surrey, England, UK  
Bushey, Hertfordshire, England, UK  
Cable Street, Whitechapel, London, England, UK  
Chobham, Surrey, England, UK  
Church Crookham, Hampshire, England, UK  
Dockside Buildings, Chatham Historic Dockyard, Chatham, Kent, England, UK  
Eastbourne, East Sussex, England, UK  
Fleet Street, Holborn, London, England, UK (Coffee Shop explosion)  
Hackney Road, Hackney, London, England, UK  
Hertfordshire, England, UK  
Montevideo, Uruguay

Old Street, Islington, London, England, UK  
Oxfordshire, England, UK  
Pinewood Gardens, Pinewood Studios, Iver Heath, Buckinghamshire, England, UK  
Pinewood Studios, Iver Heath, Buckinghamshire, England, UK  
Powis Street, Woolwich, London, England, UK  
Puerto Madero, Buenos Aires, Federal District, Argentina  
RAF Upper Heyford, Oxfordshire, England, UK  
Ravenscroft Street, Bethnal Green, London, England, UK  
Scrutton Street, London, England, UK  
St. James's Park, St. James's, London, England, UK  
Tate Britain, Millbank, Westminster, London, England, UK  
The Mall, St. James's, London, England, UK  
The Obelisc, Buenos Aires, Federal District, Argentina  
Trafalgar Square, St James's, London, England, UK  
Victoria Street, Westminster, London, England, UK  
Watercress Line, Alresford, Hampshire, England, UK  
Wimbledon Dog Track, Wimbledon, London, England, UK  
Woolwich Town Centre, Woolwich, London, England, UK  
Woolwich, London, England, UK

*Reality:* Slavoj Zizek, philosopher and critic, Philosopher and Cultural Critic. For me *Children of Men* is a realist film but in what sense Hegel in this aesthetics assessed somewhere a good portrait

looks more like the person it portrays than the person himself. Good portrait is more you than you are yourself. And I think this is what the film does with our reality, the changes that it



introduces do not point towards the ultimate reality simply make reality the more of what it already is. It makes us perceive our own reality if we believe in an ultimate reality in the sense of we didn't do it properly, history took the wrong turn.

*Reality:* Naomi Klein, Anti-Globalization Activist. , Anti-Globalization Activist. , Anti-Globalization Activist. Really what utopianism is the impulse to

dream your way out of the present. So I am not against utopianism at all, I think the impulse to dream is we need to cherish and develop it. I think we have trouble imagining in a different world. What is about a certain ideology or thought that are dangerous.

Two characteristics of today's society; 1) Globalization, where isolated individuals have as much power as a whole state, 2) Acceleration of contact between populations, due to globalization.

*Reality:* Tzvetan Todorov, Philosopher and historian. The first major change is to some major characteristics of the present day. One of these characteristics is the growing threat coming from individuals. What has happened to the enormous progress of technology? Which allows now, isolate individuals to have as much power as a whole state, it is called globalization. The second major change is the acceleration of contact between populations.

*Reality:* Fabrizio Eva, Human Geographer., One of the primary characteristics of human beings is that they have always moved, they started from a central point Africa. And then from there migrated everywhere. In the last thirty years migration has taken on global dimensions and has produced problems. Places of departure have changed considerably and destinations have changed too.

0:09:15 Mobility is uncontrollable unless you act on the main cause of mobility, especially in our day. I think the main cause is inequality, inequality of opportunities. Not only socially and economic conditions.

*Reality:* Saskia Sassen, Sociologist of Human Migrations, The important thing is that the countries where the people are coming from together with the countries to where they are going to get their act together, creating the economic environments so that people don't have to leave if they don't want to. But that's a many causes, not that they don't get together and do something about it, but that global warming delivers its goods, which is a lot of more water, in a lot of poor countries. Which means that people will have to leave, and we can call this a kind of environmental migration, environmental driven migration. Now remember that many of these things beg the mental questions, the civil wars, the privatizing of land the pushing off of people. Those things are happening all over the world.

The most fundamental reality is that we have overshot the capacity of the planet to sustain it, both in terms of human numbers and in terms of impact of these human beings on the planet. This is a very challenging situation unless we understand the extent to which we have already damaged the planet, the extent to which climate change has already irreversible; whatever we do to cope with environmental issues will have no long term effect.



*Reality:* James Lovelock, Scientist and Futurologist, I look on the earth as an elderly patient she is someone, who would be if she were human in her eighties. In other words strong vigorous for her eighties, but not as young as she once was. She has only one billion years to leave, when perhaps she has lived four billion. Because she is quite old, any stress she receives, it is the same as one of us, I am at about her age in the eighties, and if I get influenza, it will be a lot more serious. Than if you get it. Well our patents years are like humans, I am afraid there are too many of them. And they are doing too much damage to her capacity to regulate her richer composition.

Biography for Clive Owen,

Date of Birth 3 October 1964, Keresley, Coventry, Warwickshire, England, UK, Height6' 2½"

Spouse Sarah=Jane Fenton, March 1995-present, two children, Trade Mark Deep dramatic baritone voice.

Mini Biography Recently breaking into the top ranks of British superstars who are making it huge in Hollywood, the smoothly virile actor Clive Owen was born on October 3, 1964, in Coventry. His father was a country/western singer who deserted his family when Clive was only 3. He attended Binley Park Comprehensive School and joined the youth theater at 13 after playing the scene-stealing role of the Artful Dodger in a production of "Oliver!" In 1984, following graduation, Clive applied and was accepted into the Royal Academy of Dramatic Art for three years. While there, he built up a classical resume including roles in "Henry IV, Part I" and "The Lady from the Sea." He subsequently joined the Young Vic Theatre Company and in 1988, the handsome actor, while playing Romeo, fell in love with his Juliet, Sarah-Jane Fenton. The couple eventually married in 1995 and has two daughters. 1988 was a good year for another reason. Clive made his film debut in the British-made Vroom (1988) co-starring with David Thewlis as two fellows who restore a classic American car and take off on the road. Within two years, Clive became a full-fledged TV star playing devilish rogue Stephen Crane in "Chancer" (1990). However, the now-sought-after Clive abandoned the star-making part at the height of the show's popularity because of unwanted invasion of privacy and his fear of typecasting.



His next project raised more than a few eyebrows when he filmed Close My Eyes (1991) in which he played a brother who acts on his incestuous desires for his older sister. Clive's reputation as a lovable shyster was completely shattered and he lost profitable commercial endorsements following the film's release. Offers fell off for the next two years as a result. But the persistent Clive carried on with stage work, including the role of a bisexual in a production of Noel Coward's "Design for Living." He returned to TV at that time as well and played a number of roles in both mini-movies and series. In 1997, Clive had a huge hit on the London stage with "Closer," a cynical, contemporary ensemble piece about relationships.

Controversy surrounded him again in the film role of Max in Bent (1997) playing a brash, reckless homosexual lothario in decadent pre-war Germany who finds unconditional love while interned in a Nazi war camp. His biggest film break, however, was in Mike Hodges' Croupier (1998), as a struggling writer-turned-casino employee who gets in over his head with a femme fatale scam artist. English audiences stayed away in droves but the U.S. embraced the film and Hollywood took notice of Clive, who was virtually unknown outside of England. Despite playing detective Ross Tanner in a series of successful "Second Sight" mini-movies and finding critical acclaim on stage with "The Day in the Death of Joe Egg" in 2001, Clive has focused primarily on film, including the offbeat Brit romantic comedy Greenfingers (2000), the classy and popular Robert Altman film Gosford Park (2001), the Matt Damon star-vehicle The Bourne Identity (2002), and the title role in King Arthur (2004). He has since reached the top rungs of the Hollywood ladder with the film version of his stage smash Closer (2004/1) co-starring Julia Roberts, in

which he received an Academy Award nomination and won the BAFTA award for "Supporting Actor"; opposite Denzel Washington in Inside Man (2006); and alongside Julianne Moore and Michael Caine in Children of Men (2006).

Upcoming is his portrayal of Sir Walter Raleigh opposite Cate Blanchett's Elizabeth I in the film The Golden Age (2007). There seems to be only bigger and better things awaiting this versatile talent. Ever since playing the ultra-cool driver in BMW's "The Hire" series, there has been constant pressure for Clive to don a tux and become filmdom's next "James Bond". It has yet to happen, but it seems like it would be a perfect fit.

## Literature to Film, Lecture on Children of Men (2006)

Compiled by Jay Seller

### Trivia

- Was accepted into the Royal Academy of Dramatic Art in 1984. After he graduated, he joined the Young Vic Theatre.
- Invited to join AMPAS in 2005.
- Began acting at age 13.

### Actor:

1. The International (2009)
2. The Boys Are Back in Town (2008)
3. Sin City 2 (2008) Dwight McCarthy
4. The Golden Age (2007) Sir Walter Raleigh
5. Shoot 'Em Up (2007) Mr. Smith
6. Children of Men (2006) Theo Faron
7. Inside Man (2006) Dalton Russell
8. The Pink Panther (2006) Nigel Boswell/Agent 006
9. Derailed (2005/I) Charles Schine
10. Sin City (2005) Dwight McCarthy
11. Closer (2004/I) Larry
12. King Arthur (2004) Arthur
13. Beyond Borders (2003) Nick Callahan
14. I'll Sleep When I'm Dead (2003) Will Graham
15. Ticker (2002) The Driver
16. Beat the Devil (2002) Driver
17. Hostage (2002) The Driver
18. The Bourne Identity (2002) The Professor
19. Gosford Park (2001) Robert Parks
20. Powder Keg (2001) The Driver
21. Star (2001/I) Driver
22. The Follow (2001) The Driver
23. Chosen (2001) The Driver
24. Ambush (2001) The Driver
25. Greenfingers (2000) Colin Briggs
26. Second Sight: Hide and Seek (2000) (TV) Tanner
27. Second Sight: Kingdom of the Blind (2000) (TV) Tanner
28. Second Sight: Parasomnia (2000) (TV) DCI Ross Tanner
29. Second Sight (1999) (TV) DCI Ross Tanner
30. Split Second (1999) (TV) Michael Anderson
31. The Echo (1998) (TV) Michael Deacon
32. Croupier (1998) Jack Manfred
33. Bent (1997) Max
34. The Rich Man's Wife (1996) Jake Golden
35. Privateer 2: The Darkening (1996) (VG) Lev Arris
36. "Sharman" (1996) TV Series Nick Sharman
37. Bad Boy Blues (1995) (TV) Paul
38. The Return of the Native (1994) (TV) Damon Wildev
39. Doomsday Gun (1994) (TV) Dov
40. An Evening with Gary Lineker (1994) (TV) Bill
41. Nobody's Children (1994) (TV) Bratu
42. The Turnaround (1994) Nick Sharman
43. Class of '61 (1993) (TV) Devin O'Neil
44. Century (1993) Paul Reisner
45. The Magician (1993) (TV) Det. Con. George Byrne
46. Close My Eyes (1991) Richard
47. "Chancer" Derek Love (19 episodes, 1990-1991)
48. Lorna Doone (1990) (TV) John Ridd
49. Precious Bane (1989) (TV) Gideon Sam
50. "Boon" Geoff (1 episode, 1988)
51. Vroom (1988) Jake
52. "Rockcliffe's Babies" PC Parslew (1 episode, 1987)

### Chapter Three: Kidnapped 0:11:08

0:11:25 Quietus – assisted suicide for elderly people. Idea is to remove the burden on society.

0:12:20 The production design for this movie is to show you a world that is familiar, shabby and frayed at the edges. Essence of the film is sad, thus the use of grey scales color scheme.

The character of Theo is seen as a guy who is not pro-active. He is a clumsy action hero our anti-hero. That is why we see our hero in flip flops, we take away some of his heroic characteristics, what hero wears flip flops? This is our ordinary guy in an extraordinary situation. A lot of the movie is a big action chase sequence and Theo is the least likely guy to take us through it.

Theo is like a zombie in some way, the reality of the situation is so huge, that it is so overwhelming, he almost gives up.

### Biography for Julianne Moore

Date of Birth 3 December 1960, Fayetteville, NC

Birth Name Julie Anne Smith, Nickname Juli, Height 5' 4"

Mini Biography The daughter of a military judge and a Scottish social worker, Julianne Moore was born in Fayetteville, North Carolina on December 3, 1960. She spent the early years of her life in over two dozen locations around the world with her parents before she finally found her place at Boston University, where she earned her Bachelor of Fine Arts (B.F.A.) degree in acting from the



## Literature to Film, Lecture on Children of Men (2006)

Compiled by Jay Seller

School of the Performing Arts. After graduation (in 1983), Julianne moved to New York and worked extensively in theater, including appearances off-Broadway in two Caryl Churchill plays, *Serious Money* and *Ice Cream With Hot Fudge* and as Ophelia in *Hamlet* at The Guthrie Theatre. But despite her formal training, Julianne fell into the attractive actress' trap of the mid-1980's: TV soaps and miniseries.

She appeared briefly in the daytime serial "The Edge of Night" (1956) and from 1985 to 1988 she played two half-sisters Frannie and Sabrina on the soap "As the World Turns" (1956). This performance later led to an Outstanding Ingénue Daytime Emmy Award in 1988. Her subsequent appearances were in mostly forgettable TV-movies, such as *Money, Power, Murder*. (1989) (TV), *The Last to Go* (1991) (TV) and *Cast a Deadly Spell* (1991) (TV). She made her entrance into the big screen with 1990's *Tales from the Darkside: The Movie* (1990), where she played the victim of a mummy. Two years later, Julianne appeared in feature films with supporting parts in *The Hand That Rocks the Cradle* (1992) and the comedy *The Gun in Betty Lou's Handbag* (1992). She kept winning better and more powerful roles as time went on, including a small but memorable role as Harrison Ford's colleague in *The Fugitive* (1993). (A role that made such an impression on Steven Spielberg that he cast her in the *Jurassic Park* (1993) sequel without an audition in 1997). In one of Moore's most distinguished performances, she recapitulated her "beguiling Yelena" from Andre Gregory's workshop version of Chekhov's *Uncle Vanya* in Louis Malle's critically acclaimed *Vanya on 42nd Street* (1994). Director Todd Haynes gave Julianne her first opportunity to take on a lead role in *Safe* (1995). Her portrayal of Carol White, an affluent L.A. housewife who develops an inexplicable allergic reaction to her environment, won critical praise as well as an Independent Spirit Award nomination. Later that year she found her way into romantic comedy, co-starring as Hugh Grant's pregnant girlfriend in *Nine Months* (1995). Following films included *Assassins* (1995), where she played an electronics security expert targeted for death (next to Sylvester Stallone and Antonio Banderas) and *Surviving Picasso* (1996), where she played Dora Maar, one of the numerous lovers of Picasso (portrayed by her hero, Anthony Hopkins).

A year later, after co-starring in Spielberg's *The Lost World: Jurassic Park* (1997), opposite Jeff Goldblum, a young and unknown director, Paul Thomas Anderson asked Julianne to appear in his movie, *Boogie Nights* (1997). Despite her misgivings, she finally was won over by the script and her decision to play the role of Amber Waves, a loving porn star who acts as a mother figure to a ragtag crew, proved to be a wise one, since she received both Golden Globe and Academy Award nominations. Julianne started 1998 by playing an erotic artist in *The Big Lebowski* (1998), continued with a small role in the social comedy *Chicago Cab* (1998) and ended with a subtle performance in Gus Van Sant's remake of *Psycho* (1960). 1999 had Moore as busy as an actress can be. She starred in a number of high-profile projects, beginning with Robert Altman's *Cookie's Fortune* (1999), in which she was cast as the mentally challenged but adorable sister of a decidedly unhinged Glenn Close. A portrayal of the scheming Mrs. Cheveley followed in Oliver Parker's *An Ideal Husband* (1999) with a number of critics asserting that Moore was the best part of the movie. She then enjoyed collaboration with director Anderson in *Magnolia* (1999) and continued with an outstanding performance in *The End of the Affair* (1999), for which she garnered another Oscar nomination. She ended 1999 with another great performance that of a grieving mother in *A Map of the World* (1999), opposite Sigourney Weaver.

Spouse Bart Freundlich 2003-present, 2 children, John Gould Rubin 1986-1995 divorced, Sundar Chakravarthy 1983-1985 divorced  
Trade Mark Redhead

### Trivia

- Her father was a judge in the Army's Judge Advocate General Corps and her mother was a psychiatric social worker.
- Graduated from Boston University's School of the Arts.
- Worked briefly as part-time waitress in Boston, MA.
- Is a staunch pro-choice advocate and an active member of Planned Parenthood.
- Born Julie Anne Smith, she had to change her name when she registered with the Actors Guild as every variation of her name seemed to be taken. She then combined her first two names and assumed her father's middle name as her surname.
- After Jodie Foster turned down the chance to reprise her Oscar-winning role of Clarice Starling in *Hannibal* (2001), several actresses were considered for the part - Moore triumphed over such contenders as Helen Hunt, Gillian Anderson and Cate Blanchett.
- She reads every script she receives.
- Graduated from Frankfurt American High School in Frankfurt, Germany, in 1979.

Salary *Hannibal* (2001) \$3,000,000, *Assassins* (1995) \$1,000,000, *Slaughter house II* (1998) \$900

0:12:47 The newspapers on the walls had to be created for the film, as they had to print newspapers for 2027, what was happening in the news of that day? They had to write the articles, headlines and then find images to support the articles, a bit tricky to accomplish.

Newspaper headlines throughout the film read: **Raid nabs refugees' weapons cache AFRICA DEVASTATED BY NUCLEAR FALL OUT U.S. TROOPS FULL ATTACK EXTREMIST EXPLOSION A RIGHT ROYAL RIP OFF: CHARLES SHOULD BE THRONE OUT MILITIAS OCCUPY CINCINNATI BOZEMAN & SPOKANE CHAOS IN REFUGEE CAMPS FERTILITY DRUG KILLS! SURGEON ARRESTED HORMONE ATTACKS: VIOLENT REACTION 100 Suicides: Nation in Denial RUSSIA IN CRISIS: Massive migration Police put mosques under surveillance Gatherings are forbidden BOMBING OF SAUDI PIPELINE DISRUPTS WORLD'S OIL SUPPLY (Photo by Janice Palmer) REFUGEES**

BLAMED FOR INCREASE IN TERROR ATTACKS (Thursday April 6th, 2018) SOUTH COAST TOWNS TURNED INTO REFUGEE CAMPS (Tuesday February 11, 2020) PM DENIES "TORTURE" OF BRITISH CITIZENS ALLEGATIONS OF ABUSE DISMISSED AS A SHAM DIRTY BOMB DETONATED IN MUNICH (Report by Photojournalist Janice Palmer) England bans ALL immigration completely 25% INFERTILITY RATE (21.12.2008) Two years since last baby born NO BABY HOPE ADMIT SCIENTIST WAR AND FAMINE LEAD TO MASS MIGRATION JANICE PALMER questions Britain's ethical response to the refugee situation MASSIVE MIGRATION CHANNEL TUNNEL CLOSED All foreigners now ILLEGAL Refugees mass on Europe M15 DENY INVOLVEMENT IN TORTURE OF PHOTOJOURNALIST (photo of Janice Palmer. Monday 16.7.2018)

When Julian comes back in to Theo's life, she has reawaken feelings that he has for her. She is using him for help and assistance, and he is compelled to offer help, due to his attraction and desire for her.

0:13:09 Juliane is the leader of a group called the fishes, and their goal is to provide for a safe haven for refugees everywhere. In the book you learn that these two were married, had a child that they lost in an accident. Due to the accident they separate and go into different directions.

Theo's motivation is more emotional than Julian's, she has her own emotions but they are not wrapped up into Theo any more. She doesn't have time for emotion in her life.

0:14:15 Theo reflects the attitude of the people, if there are no more children, what is the point of going on? What future is there without children?

Chapter Four: "In the Court of the Crimson King" 0:16:48

Factual errors: In the scene when Theo goes to the Ministry of Art, before he goes through the metal detector he empties his pockets and clearly visible is a £5 note (first issued in 2002) with the image of Queen Elizabeth II very clear. It is extremely unlikely that the note would not have changed between 2002 and 2027 considering the average series of notes only lasts for about 10 years. It is even more unlikely that Queen Elizabeth will be the monarch in 2027 as she would be 101 years old.

Continuity: When Theo drives down the Mall, the trees are all in full leaf as if it were summer.



However, when he is driving through the countryside all the oak trees have no leaves, suggesting a different season from London.

Special effects house Double Negative created a composite shot of Theo's approach to the Ark of the Arts by pasting a bridge over the M3 roadway in Surrey in front of the Battersea Power Station.

The film gives the best diagnosis of the logical despair of late Capitalism. Of a society without history, this I think is true despair of the film.

The true infertility is the very lack of meaningful historical experience. And that is why I like this elegant point in the film, by importing all of the important works of art.

If we forget our history we are then doomed to repeat our history.

0:18:29 All of those classical statues are there, but they are deprived of the world. They are totally meaningless. Because what does it mean to have a statue of Michelangelo or whatever? It only works if it signals a certain world. And when this world is lacking it is nothing. It is against this background that the film approaches the topic of immigration and so on. The statue of David was shipped from the studios in Rome. The leg of the statue is cut out in post-production; Italy wouldn't let them cut it out for the filming.

0:18:50 As Theo progresses through the story he will meet people and have experiences that will change him, it will give him hope again in people and in life. There is possibility.

0:19:00 When Owen enters the dining room in Battersea power station, the large black and white mural behind him is "Guernica" by Pablo Picasso. The painting was Picasso's expression of disgust over the Nazi bombing of Gernika, Spain during the Spanish Civil War, which killed an estimated 1600 civilians.

0:20:49 In one early scene, Theo (Clive Owen) visits his friend Nigel (Danny Huston), whose hobby appears to be rescuing famous works of art from around the globe (no doubt a tricky business at a time when most of the world has descended into chaos). As Theo and Nigel stand in front of a window in Nigel's office, we see what one of those art works is presumably outside: a giant inflatable pig tethered to the towers of a factory. The giant balloon's presence is never acknowledged or explained, but fans of Pink Floyd will recognize it from the album cover art for the rock band's album *Animals*.

Chapter Five: Transit Papers 0:21:30

Continuity: When Theo has agreed to help the Fishes by getting transit papers for Kee and follows an agent to what turns out to be a meeting with Julian on a Double Decker Bus, the bus he chases and presumably boards is a thinly disguised MCW Metrobus, dating from circa 1982, with characteristic boxy, old-fashioned appearance. However, when we cut to the bus interior, it is that of a Wrightbus Gemini model, dating from 2003 or later - this model is much curvier in shape than the Metrobus. Once Julian and Theo leave the bus, it passes by, and we see that it is indeed now the modern vehicle from which they have alighted, carrying the manufacturer's stylized 'W' molding on the rear panel.

Two changes between the novel and the film, I want to mention. It is to replace the antihero/hero's best friend Jasper. In the novel Jasper is a retired ex-official, but here to make him into this and everybody in the after 68 generation, it is an old obscene, impotent, retired hippy person. In all of its ubiquity on the one hand, many old leftist have a found memory of this generation. But at the same time there is something infantile, ridiculous about this. The decadence started there in a way, this is a stroke of absolute genius.

The second change for the movie from the novel, the thing that I immensely appreciate, and this is a very interesting thing to do in the film, is to avoid sex, when the topic is infertility. Here we have infertility re-installed, but not through the form of a couple being created. The fertility is spiritual fertility it is to find the meaning of life and so on. These are the reasons for my admiration for the film, precisely, because it doesn't directly make some political, moralist parable, and so on. It works perfectly.

#### Chapter Six: Old Tricks 0:22:00

The human dimension of Theo and Julian makes this step out of the boundaries of a documentary.

Eric Newman (producer) – Alfonso is very committed to a specific style to making this movie, what has done is in the end making it with a very limited amount of cuts, these scenes are all incredibly choreographed. For the car chase you have actors and stuntmen inside the car, outside the car, and given that it is a car in an enclosed space you can not fit a camera crew in the car. Alfonso gives you a full range of vision in the car. A contraption was built around the car, which allows for them to film the scene without a cut. On the roof of the car there are four people; two camera operators (Frank Buono, camera operator), focus puller, and the director.

The incredible thing about this contraption that they built is the ability to film a conversation in a car with five people and never have to have a cut, and the vehicle is moving. That is incredible cinematography at work. The actors stated that the camera was moving around them as they were talking and doing the scene, as a result catching very realistic conversations inside a car. The chairs in the car, also had the ability to move, so actors could get out of the way of the camera and then pop back up when the camera switches focus on them. (This section is demonstrated in the *Under Attack* features of the DVD Bonus Features section.)

This is the first time that something like this was attempted in a film. Since film is a borrowing medium, I am sure we will see it again.

The long shot where the Fiat Multipla is attacked by terrorist with all the four passengers inside demanded a camera rig that could rotate within the car. They used a rig developed by Doggicam Systems. The whole rig was controlled by a stunt driver. However the one single shot was shot in six takes over four locations. This required a lot of transition work from the VFX-house Double Negative as it pans around inside the car. The shot was then added with a cocktail, stunt driver and motorcycle (from the moment it hits the car), windshield, blood and roof, that were all computer generated with 3D-animation.

0:26:36 In the car chase scene, just before the car is attacked, Miriam can be seen peeling an orange in the back seat. Again, just before the refugee camp falls into chaos, Kee and Marichka share orange slices over the baby. In films oranges often represent impending danger or tragedy. This motif is also prominently featured in *The Godfather*.

#### Chapter Seven: Only Trust You 0:30:22

0:30:26 The line "Shantih, shantih, shantih," which is said first by Miriam over Julian's dead body and then by Jasper when he finds out Kee is pregnant, is the final line of T.S. Eliot's *The Wasteland*, a poem that deals with the theme of infertility in the post-World War I world. Originally from the Hindu Upanishads it roughly translates to "the peace that passes understanding."

Chapter Eight: The Safe House 0:32:56

Continuity: windshield is broken and forced out, but is back on the car later at the safe house.

These are all characters that we have seen in stories previously, so we have our pre-determined actions that we expect these characters to live by, rules of engagement, sort of speak. Since we know these people from literature, we can relate to them and anticipate how they will handle the situations that they will find themselves in, provocative and emotionally accessible people (type of characters we see in this movie).

0:36:00 Continuity: When Theo discovers that Kee is pregnant; she covers her breast with her right arm. In the next shot she appears to be covering her breast with the left arm.

Chapter Nine: Making an Exit 0:42:37

The entire movie was filmed hand-held with wide lenses (mostly 18mm or 21mm) in order to give the footage the feeling of an actual newsreel. The director also favored extremely long takes - there are no more than 460 shots in the final cut.

Continuity: When Theo is at the house and rescues Kee from Fishes it is early morning with very little light. A few moments later when they have hijacked the car, it is extremely bright and during the middle of the day.

For lead visual effects vendor Double Negative, London, this approach implied the creation of more than 160 "invisible" effects shots of the highest complexity. The core team included vfx supervisor Frazer Churchill, vfx producer Rupert Porter, CG supervisor David Vickery and 2D supervisor Andy Lockley.

"There were two main categories of effects," Churchill explains. "First, we had to enhance environments to make them look like the action was taking place in 2027. Then, we had to combine several takes to create impossibly long shots. One of them is a nine-minute hand-held tracking shot made up of six different takes. Obviously, the shooting style created a true challenge for us. The handheld camera meant that there were no tripods, no dollies and none of the usual points of reference. It also meant that the height, tilt and roll of the camera were always varying, making them impossible to measure and to repeat precisely. Our matchmove and tracking team really out-did themselves on this project!"

Visualizing a World in Decay

Although the movie is set in the year 2027, Cuarón didn't want the action to take place in a futuristic world. This is the world that we know, only with a slightly more sophisticated technology. The London of tomorrow was mainly realized by the integration of multiple

animated billboards on buildings and vehicles. These elements were blended as much as possible into the background, as not to draw unnecessary attention. Some billboard images were purposely created in poor quality and projected onto screens in a bad state of repair -- this is a civilization in decay.

"During rehearsals, our vfx editor Andy Hague would take the live feed from the video assist into editing software Final Cut Pro, and create test transitions directly on set. Using this reference, the camera move and choreography were then adjusted to provide the best transition points possible. Since the takes were all hand-held, we filmed the set with video cameras to see precisely where both the actor and the cameraman stopped at the end of each take. We then referred to these images to place them in the same position at the beginning of the next take. As soon as we had two plates, we would test the transition again and determine if we had what we needed to create a seamless blend before moving on to the next shot."

The transitions were mainly completed in Maya using a 2-1/2D re-projection technique. First, the end of A-roll and the beginning of B-roll were tracked in 3D. A third camera was then created and used to blend the two camera moves. The 3D data generated by the three cameras was then exported back into Shake via proprietary software. This allowed the compositor to take the 3D data from the three cameras, and complete the physical merging of the plates within the compositing software, enabling him to retain maximum image quality from the original plates. The team often added foreground elements over the transitions to help with continuity issues and positional inconsistencies.

Even more complex was a shot in which the camera follows Theo in the middle of an urban battlefield and inside a building. At one point, in a remarkable cinematic sleight of hand, the camera actually becomes the character's point of view. The shot was captured in five separate takes over two locations. The exterior section of the shot was split into only two takes and the interior split into three. On top of the already demanding transition effects, Double Negative also had to deal with a huge amount of set and action enhancements. Some buildings were painted out, others were extended with extra stories, new structures were added in; hundreds of bullet hits were also composited in, using practical elements.

During the interior section of the shot, the environment remains visible behind windows. Since the plate had been shot with greenscreens, the team needed to replace them with a digital panorama of the exterior. First, digital stills of the exterior set were stitched together using proprietary software. The resulting panorama was mapped onto a 3D cylinder, which was then imported into a 3D scene containing the matchmove data from the tracked greenscreen plate. From the 3D package, the cylinder and the matchmoved camera were then exported into Shake via another in-house application, and the 'Cyclorama' was composited into the greenscreen windows.

#### Crafting a Nine-Minute Long Shot

The most complex shot of all probably was a nine-minute long scene in which the characters have an extensive dialog while driving a car, and are then ambushed by a group of anarchists, resulting in one of the character being shot dead on its seat. The shot was filmed in six sections

and at four different locations over one week and required five seamless digital transitions. Moreover, the camera records the action with a continuous movement that would actually be impossible to create in reality. In many instances, the camera ends up shooting the actors from a seat where we had just seen another actor the second before...

The plates were shot from a "doggy cam" shooting through the cut-off roof. The director, the cinematographer and the camera operator were actually seated on top of the car, thanks to a special rig, while the vfx crew and other technicians were hiding out of camera range around the traveling car. Altogether, 13 actors and crew members were on board for plate photography!

Given the length of the scene, the team opted to use as much of the original plates as possible, re-timing, warping and painting to reposition actors and parts of the vehicle where they didn't quite line up from section to section. Photographic textures of the entire interior of the car were taken to create a 3D model that could be used to align the 3D tracking data for each section of the shot. The roof was replaced throughout the entire shot, while the dashboard, windshield and parts of the front doors had to be created in CG in several instances to allow for a smoother transition between plates. Defocusing the Maya elements was achieved using depth passes from software packages, including a proprietary plug-in that uses real world camera and lens measurements to calculate correct focus levels. Focus distances were then animated by hand to match in-shot focus pulls. "During filming, each location was photographed using an 8mm lens over a range of 12 stops to produce an HDRI environment -- inside and outside the car -- that would allow us to light the CG elements," Churchill says. "Using proprietary tool Stig, we created tiled panoramas of each environment that we then used to join the surroundings from one location to the next."

The live-action ambush was greatly enhanced by CG Molotov cocktail, a shattering digital windshield, a bullet hit and blood spurt and even a CG biker and motorcycle to augment a stunt performed during plate photography.

#### Tackling the Holy Grail of Visual Effects

While Double Negative was crafting invisible effects shots, Framestore CFC, London, was busy trying to create the most realistic CG human being ever put on screen. During the climactic scene, the pregnant woman finally delivers her baby into Theo's hands. After trying to use an animatronic newborn, Cuaron decided to call for the expertise of the company that had created the highly successful digital Hippogriff for his *Harry Potter and the Prisoner of Azkaban*. Creating a realistic human being has always been the holy grail of CG animation, but here, the challenge was made even more difficult by the fact that the shot was a three-and-a-half-minute long take, filmed with a hand-held camera, and lit by a hand-carried hurricane lamp.

"It was definitely one of the most demanding projects I ever worked on," vfx supervisor Tim Webber admits. "This baby was the key point of the whole plot and the emotional climax of the entire movie. We wanted to make the audience believe that the producers had actually convinced a pregnant actress to deliver her baby on screen. So, we couldn't afford to miss..." Working alongside Webber were CG supervisor Andy Kind and animation supervisor Michael Eames.

The plate was shot with Owen holding a limbless dummy to help him focus his eye line and body language. The plan was to simply cover the dummy with the CG baby. However, during post-production, Cuarón decided to make the newborn a premature. As a consequence, the dummy was now much too large and couldn't be covered by a scaled down digital baby. After tracking the plate in Matchmover and boujou, the team used Commotion to painstakingly reconstruct the missing parts of the background, as well as Owen's hands and costume, without any clean plate to work from...

As usual on any digital human being, the key to the success -- or failure -- of the CG baby would be the skin, how it moved as well as how it looked. "The baby was modeled in Maya and animated from reference footage that we found" Webber notes. "We even asked our colleagues if anyone had filmed childbirth and would be willing to show us the footage! We wanted to have as much reference on a newborn look and body language as we could. For example, we noticed that newborns have a very floppy and wrinkly skin. It meant that we had to do a lot of additional work that we wouldn't normally do on a wrinkle system. The skin had to move in a very specific way.

"Also, we knew the sub-surface scattering would be critical. Luckily, RenderMan had just released a series of new rendering tools, including sub-surface scattering techniques that were precisely what we needed. We obviously employed global illumination techniques, but we actually lit the baby to look good. The CG lighting was not the exact reproduction of the real lighting set-up. In all honesty, I don't think we did anything groundbreaking in terms of the technology. In my opinion, it is the first totally believable CG human being, but I think this success has more to do with the enormous amount of work and care that went into the texture, the lighting, the rendering and the compositing [Shake], than to some fancy new algorithm. I'd like to say so, though!"

*Alain Bielik is the founder and editor of renowned effects magazine S.F.X, published in France since 1991. He also contributes to various French publications and occasionally to Cinefex. Last year, he organized a major special effects exhibition at the Musée International de la Miniature in Lyon, France.*

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

*Fear: Slavoj Žižek, philosopher and critic, – Work means when you have a meaningful experience of what reality is that is rooted in your community and in your language. At it is clear that most radical impact of globalism capitalism is that we lack this basic literal world view, this look at reality. Because of this today, the main mode of politics is fear. The mode to how you mobilize people is fear. Political groups today are bent of people who are afraid. Mobilized by fear. Fear of immigrants. Fear of too strong state. Fear of Taxation. This is the definition of infertility. That when you're mobilizing principal is adjusting pleasure and fear. This again is a very sad indication of where we stand today.*

1990 was the time of the end of Utopia. The fiasco of the end of Communist regimes, for a state, that symbolized with the fall of the Berlin Wall. But the true Utopia was the end of maybe some dictator, but it is okay, because we have the formula. Globalization with democracy and capitalism.

*Fear:* Tzvetan Todorov, Philosopher and historian. I think dominated by two major passions, and these two passions come out of our reaction to our inequality. These two big passions are called humiliation and fear. The humiliation is experienced by the powerless towards the more powerful. It encounters the other side and fear is just as powerful source of violence. In fact if we think of the major violence of the recent times, they all come out of fear, it is because we are so afraid of what will happen that we accepted torture. And if you are really frightened you get used to the transgressions of the rules that are normal life between human beings.

*Fear:* Naomi Klein, Anti-Globalization Activist. - When people fall in love with what seems to be a perfect theory of rules a perfect set of rules. And they love those rules more than they love people or places; in fact they start to see the messy reality of life interfering with the imagined beauty of life, that only exist in their text. The economic text, their religious text, dream of racial purity, I think we need to be fearful of people who love systems more than people, because the flip side of the love is the hatred for anything or anyone that interferes with the realization of that system. This is the other thing about dangerous utopias is that they cannot co-exist with other ideas, they need the whole stage.

*Fear:* Fabrizio Eva, Human Geographer.– The Capitalist system, economic inequality is acceptable; it is the engine of production. So the political organizations and the state have to guarantee this inequality because theoretically inequality brings richness.

*Fear:* Saskia Sassen, Sociologist of Human Migrations, The fact that power that are all legal, those are our contemporary brutalities. The problem is many of these brutalities of global capitalism are not immediate legible. You have to make the connections between that which is unconnected and show the extinct to suffering here is a product of what we admire and consider prosperous and desirable. And so today to, I think you see it happening in bits and pieces that recognition that is global capitalism, needs to be civilized. Tamed, like that of a wild animal, that global capitalism.

*Fear:* Naomi Klein, Anti-Globalization Activist. – Does it have the ability to think rationally? This economic model thinks like a drug addict. Where do I get my next fix? It doesn't learn wisely. If we think of any kind of measure of natural wisdom, if you make a mistake you correct it the next time around. But a drug addict feels terrible and says, "I want more." Unfortunately we have an economic model that acts like a crack addict.

Chapter Ten: Faith and Chance 0:47:28

0:47:28 While driving to Jasper's house you can hear Kee and Miriam chanting "Om Mani Padme Hum" which is a Buddhist mantra.

The name Thelonious (the Theo's name) is derived from Latin (telonium): It means tribute but pain too.

0:49:48 The line "Shantih, shantih, shantih," which is said first by Miriam over Julian's dead body and then by Jasper when he finds out Kee is pregnant, is the final line of T.S. Eliot's *The Wasteland*, a poem that deals with the theme of infertility in the post-World War I world. Originally from the Hindu Upanishads it roughly translates to "the peace that passes understanding."

0:49:51 Theo wearing flip flops, the perfect shoe for the anti-hero.

0:54:52 At Jasper's safe house, Jasper discusses the loss of Theo's youthful son to a flu pandemic. During this scene, the soundtrack plays music from the Kindertotenlieder *Child Death Songs* by Gustav Mahler, a song lamenting the death of the artist's children.

Chapter Eleven: Breaking In 0:55:31

Example of the school house decaying as there is no children to fill the school houses and educate them.

0:59:24 The car that Jasper (Michael Caine) drives is an old Citroën CX with some plastic additions in the front and back, that car production finished in 1990. Other cars in the movie are Renault Modus, Renault Avantime, Renault Megane II and Fiat Multipla.

Michael Caine plays an award winning political cartoonist. In his house you can see some of his cartoons in the background; these are drawn by Steve Bell, an award winning political cartoonist for *The Guardian* newspaper.

Chapter Twelve: Waiting for Syd 1:01:00

Midwife gives the history of the signs of no children in the hospitals.

Miscellaneous: When Theo, Kee and Miriam move between Syd's vehicle and the bus to take them to Bexhill, the M3 motorway is visible at the top right of the frame. This scene was filmed at Chobham test track in Surrey (the control tower for the test track also features prominently here) but traffic on the motorway is visible underneath the bridge which swoops around to the right of the frame.

Chapter Thirteen: Prison 1:05:55

Errors in geography: As the bus takes the main characters to the Bexhill refugee camp, we see Bexhill from a hill. In reality, Bexhill and the surrounding area are completely flat. In the Bexhill detention centre, a Transport for London logo is on a former bus stop. Bexhill is located in East Sussex, on the south coast of England, more than 75 miles from Transport for London service area.

1:10:08 In the scene where Miriam (Pam Ferris) is taken off the bus at Bexhill, the camera pans by several cages with prisoners in them. One of the prisoners seen is the infamous "hooded man" from the Abu Ghraib prison torture pictures. He is seen in the exact pose as the real pictures.

When Miriam is taken off the bus in the refugee camp you can hear the song "Arbeit Macht Frei" by The Libertines. "Arbeit macht frei," meaning "Work shall set you free," was written above the entrance at all of the major Nazi concentration camps.

*Walls:* James Lovelock, Scientist and Futurologist. The earth is just like a human. Occasionally it gets fevers and in the course of usually dealing with an infection or some problem that has occurred. In other words it is not deliberately making things hot just to remove us, but just as you when you get a fever, warm up. It is part of your body's response to a problem and it is the same with the earth.

*Walls:* Slavoj Zizek, philosopher and critic, the problem is what is happening with democracy now. The democracy of today is no longer focused on justice, equality and the unconditioned participation of everybody in public life. Our democracy is segregation, gated communities; the practical ethic of globalization is that new worlds are popping up all around. United States building walls on the frontiers of Mexico and so on. That is the reality of globalization.

*Walls:* Fabrizio Eva, Human Geographer. Frontiers have progressively changed their meaning. Today, they are more and more functional. In the economical field they want frontiers to be eliminated to facilitate exchange. Frontiers are an obstacle when you set out to make money, especially in a globalized economics. For people by contrast, boundaries are still kept. This is a contradiction with respect to migrating dynamics, liberalizations is incompatible with control of movements.

*Walls:* Saskia Sassen, Sociologist of Human Migrations, Hermitic walls doesn't seem to work in this world of ours. It works rhetorically for those who want to control the border, state, some politicians, very powerful, but it also works rhetorically for those who want to come in to feel violating something. That they are violating a country, not just crossing a border informally, but violating a nation state. That is a heavy burden; I would not want to have it.

*Walls:* Fabrizio Eva, Human Geographer. This globalization process does not extinguish other cultures, because it takes a long time for other cultures to disappear. Yet it has repercussions to the young and old people. Young people are willing to move, so they already have a preexisting conviction that they don't have to accept their culture for the way it is. When they realize that life might be better someplace else, they move to find their own new identities.

*Walls:* Tzvetan Todorov, Philosopher and historian. We all belong to some form of culture. We absorb this culture through the education we receive in childhood. It is related to our language to different landscapes that we live in now what happens that during migrations of populations they lose the initial culture, especially the younger ones, the children. But they don't acquire a new culture. Now this of course is a huge danger, because it is the destruction of their humanity.



*Walls:* Saskia Sassen, Sociologist of Human Migrations, I not so much concerned about this question of identity. I much more concerned about the term membership, the notion that you belong to some political community. When it comes to migrants, to asylum seekers, to refugees, if you are miserable, then in fact you are robbed. Your identity doesn't translate, you become invisible, and you become a number a prop.

*Walls:* Naomi Klein, Anti-Globalization Activist. – I think we have abandoned a notion of development. That is about steady progress that is about building infrastructure, putting in electricity, fallen lines, water, building schools. More and more in my travels I find what I call the global green zone. Where you have a sort of bubble where the internationals are and their local partners working with ngo's, so instead of infrastructure you have an absolute apartheid system. Of the people with the generators, the cell phones the bottled water, an expense that is totally privatized infrastructure and surrounded by carousels. This will become our future, the global green zone.

*Walls:* Saskia Sassen, Sociologist of Human Migrations, Cities has always had walls. But they were invisible quite often, what is interesting today is that the walls are perforated, so the walls are not working. So the next step is a kind of securitizing and weaponizing of urban space, the weaponizing of luxury buildings. The gated communities is in a way the most extreme form, but the weaponizing of space is in full, is totally there now. I think in the future the real walls are going to be invisible walls, but if you cross them you will know it and they will know it. And that to me is a much scarier scenario.

Chapter Fourteen: Miraculous Birth 1:11:49

Show the visual effects for creating the baby's birth in the bonus features (3 minutes).

Factual errors: Marichka (the gypsy) speaks Romanian. This is not the language of the gypsies and is a common mistake in all Hollywood productions to consider Romanians and gypsies as the same thing.

Chapter Fifteen: Escape Route 1:16:22

Shanty towns, notice the lack of wood products. Wood is being used for heat, as a result you see metal used for shelter. Not a lot of color in the shanty town, since it is England, and England is cold.

Chapter Sixteen: Reasonable Accommodations 1:21:17

Chapter Seventeen: The Uprising 1:23:46

1:22:17 The song that Kee sings to her baby is a lullaby from Ghana called 'Baby kaa fo', which means 'Baby do not cry'. Orange being shared here, represents impending doom, danger is about to happen.

## BEHIND THE SCENES – Battle Scene

Among its many other virtues, CHILDREN OF MEN features a handful of brilliant set pieces (a childbirth, a motorcycle attack on a moving car) that are achieved in long single takes, without editing to hide any mistakes.

By far the most impressive of these is an amazingly long sequence in which the film's hero (Clive Owen) navigates his way through a battle between insurgents and government forces while he tries to make his way into a building and rescue a woman and her newborn child - the first baby born in the world in eighteen years.

The timing of the sequence is astounding. It compresses into a single shot as much action as is contained in many entire films, and as impressive as the individual stunts and pyrotechnics are, the thing that truly blows you away is the fact that you're seeing it all happen in real time, unedited.

1:27:00 National Public Radio has an audio interview with director Alfonso Cuarón, in which he explains how the shot was achieved. The sequence was prepped for twelve days, then shot over the course of two days, but only one complete take was captured on film - and that was nearly ruined when the director yelled "Cut!"

Cuarón explained that he choreographed the action to the inch, but once the camera was running he had to depend on his cameraman and his actor to make the scene work - especially Owen, who had to react believably when things (inevitably) went off cue.

1:25:36 When Patric executes the Polish man who is helping Theo and Kee to find a boat, he is singing a local Newcastle song called 'The Blaydon Races'. It starts something like 'All the lads and lasses with all their smiling faces, gaming along the Scotswood Road to see the Blaydon Races'.

1:26:54 After some aborted takes, time was running out on the location. During the final take (the one included in the film) blood was accidentally spit into the lens, prompting Cuarón to call "Cut." Fortunately, an explosion covered his voice, and the cameraman continued filming; otherwise, the shot would have had to be abandoned. After the shot was complete, Cuarón mentioned the accidental blood spatter to his crew, who told him it was actually a miracle - an unplanned bit of action that actually improved the shot.

1:29:10 Crew or equipment visible: When Theo enters the building to find and rescue Kee from the shooting, earplugs can be seen as he climbs the stairs.

Crew or equipment visible: In the climactic 6-minute battle shot, just before Theo enters the hallway where he finds Kee, the camera is briefly visible in the reflection of a window.

Chapter Eighteen: Cease-Fire 1:31:21

Not once does the hero, Theo, use or even touch a gun throughout the entire movie.

There is an animal in almost every shot of the film, mostly dogs. Does this give reference to the fact that as man destroys man, the animals will survive and take over the planet?

*Hope:* Slavoj Zizek, philosopher and critic, Hope is only where despair is. Something truly new beginning happens only when you are in such deep-sleep that within the existing arguments you can find no way out. And then in order to survive you have to invent something new. The magic is to turn a desperate situation, into a new beginning.

*Hope:* Fabrizio Eva, Human Geographer. My only utopian vision is what I would call a spatial, create multiple border lines, if we have multiple border lines, they will lose their meaning. We have to conceive the space as a global entity, the space has to lose its value as guarantor of rights, let's bring the conception of rights to a international level, this means that every state should then guarantee rights to everybody, not only to its citizens but to any human being, and this is the real utopia. We have to actively move to balance this inequality.

There is some relevance to the idea that countries might attempt to save themselves, and inadvertently save the world. *Hope:* James Lovelock, Scientist and Futurologist. It is too much to expect humans to pull together in that way for the sake of all humanity, but they would do it for their tribe, it sounds regressive to think of it in that sort of sense, but I think that is what is needed at the moment, and if they all responded in the right sort of way, the kind of combined effect of all tribes pulling together like that is a positive and a good one.

*Hope:* John Gray Well it is important to have hope that something can be done, at some level to protect what is of value in the world, and I think to something can be done. But such hope must be informed by a realistic understanding of human beings and who they are. There is a type of hope now, which I think is very harmful, which is essentially blocking out reality, because it is too difficult to contemplate; now I think that is actually a much more hopeless view.

*Hope:* Tzvetan Todorov, Philosopher and historian. If we have reason not to be fully pessimistic it is because of basic features of human beings, the human child only becomes independent after something like six or seven years, this means that during one tenth of our lives, we are dependent on others, which is not true of other mammals, so for a long time we all know that our small ones are completely helpless, and we have to protect them to nourish them, to take care of them. This attitude, of which every single human being has been the beneficiary, is inscribed if not in our genes at least in our minds. This means that we in some instinctive way, know, that we can only survive if we take care of the weaker ones, of the baby.

*Hope:* Slavoj Zizek, philosopher and critic, What I like is that the solution is the boat. What is the definition of the boat? It is that it doesn't have roots, it is rootless, it floats around, that is the solution. We must really accept how we are rootless; this is for me, the meaning of this wonderful metaphor, this boat. Boat is the solution, the boat in the sense of you accepting rootless, free floating, you cannot rely on anything. You know it is not the return to land, you must cut your roots, renewal means that you cut your roots.

*Hope*: James Lovelock, Scientist and Futurologist. Well, I have nine grandchildren, so to be absolutely honest, I don't know what to tell them, except the truth of what will be happening and the auctions as I see them. But it is really going to be up to them. The best thing that I can do is to encourage them, and to get them to regard it with a sense that not only is it awful and terrible, but there is also an adventure there and a chance for improvement. And that they should continue to have their children, they should not give up and say "oh, what is the point of having children now in a world like that ahead." The whole point of natural selection will be spoiled if they do that, because they are the very people that should be having children.

Chapter Nineteen: Tomorrow 1:34:43

What I like is the solution is the boat. It doesn't have roots. It is rootless. It floats around; this is for me the wonderful meaning of this metaphor, the boat, the condition of the renewal is that you cut your roots, which is the solution. Look at films like *Children of Men*, this is the future. Only films like this can guarantee that cinema as art really survive.

Chapter Twenty: End Titles 1:40:12

Additional Features

*The Possibility of Hope: Alfonso Cuarón's documentary on how the revolutionary themes in Children of Men relate to our modern-day society* (30 minutes, not worth showing to class, text that follows is transcribed word for word.)

*Reality*

Slavoj Zizek, philosopher and critic, For me *Children of Men* is a realist film but in what sense Hegel in his aesthetics assessed somewhere a good portrait looks more like the person it portrays than the person himself. Good portrait is more you than you are yourself. And I think this is what the film does with our reality, the changes that it introduces do not point towards the ultimate reality simply make reality the more of what it already is. It makes us perceive our own reality if we believe in an ultimate reality in the sense of we didn't do it properly, history took the wrong turn.

Naomi Klein, Anti-Globalization Activist. Really what utopianism is the impulse to dream your way out of the present. So I am not against utopianism at all, I think the impulse to dream is we need to cherish and develop it. I think we have trouble imagining in a different world. What is about a certain ideology or thought that are dangerous.

Tzvetan Todorov, Philosopher and historian. The first major change is to some major characteristics of the present day. One of these characteristics is the growing threat coming from individuals. What has happened to the enormous progress of technology? Which allows now, isolate individuals to have as much power as a whole state, it is called globalization. The second major change is the acceleration of contact between populations.

Fabrizio Eva, Human Geographer. One of the primary characteristics of human beings is that they have always moved, they started from a central point Africa. And then from there migrated everywhere. In the last thirty years migration has taken on global dimensions and has produced

problems. Places of departure have changed considerably and destinations have changed too. Mobility is uncontrollable unless you act on the main cause of mobility, especially in our day. I think the main cause is inequality, inequality of opportunities. Not only socially and economic conditions.

Saskia Sassen, Sociologist of Human Migrations, The important thing is that the countries where the people are coming from together with the countries to where they are going to get their act together. Creating the economic environments so that people don't have to leave if they don't want to. But that's a many causes, not that they don't get together and do something about it, but that global warming delivers its goods, which is a lot of more water, in a lot of poor countries. Which means that people will have to leave, and we can call this a kind of environmental migration, environmental driven migration. Now remember that many of these things beg the mental questions, the civil wars, the privatizing of land the pushing off of people. Those things are happening all over the world.

The most fundamental reality of is that we have overshot the capacity of the planet to sustain it. Both in terms of human numbers and in terms of impact of these human beings on the planet. This is a very challenging situation unless we understand the extent to which we have already damaged the planet, the extent to which climate change has already irreversible; whatever we do to cope with environmental issues will have no long term effect.

James Lovelock, Scientist and Futurologist., I look on the earth as an elderly patient she is someone, who would be if she were human in her eighties. In other words strong vigorous for her eighties, but not as young as she once was. She has only one billion years to leave, when perhaps she has lived four billion. Because she is quite old, any stress she receives, it is the same as one of us, I am at about her age in the eighties, and if I get influenza, it will be a lot more serious. Than if you get it. Well our patents years are like humans, I am afraid there are too many of them. And they are doing too much damage to her capacity to regulate her richer composition.

### *Fear*

Slavoj Zizek, philosopher and critic, – Work means when you have a meaningful experience of what reality is that is rooted in your community and in your language. At it is clear that most radical impact of globalism capitalism is that we lack this basic literal world view, this look at reality. Because of this today, the main mode of politics is fear. The mode to how you mobilize people is fear. Political groups today are bent of people who are afraid. Mobilized by fear. Fear of immigrants. Fear of too strong state. Fear of Taxation. This is the definition of infertility. That when you're mobilizing principal is adjusting pleasure and fear. This again is a very sad indication of where we stand today.

1990 was the time of the end of Utopia. The fiasco of the end of Communist regimes, for a state, that symbolized with the fall of the Berlin Wall. But the true Utopia was the end of maybe some dictator, but it is okay, because we have the formula. Globalization with democracy and capitalism.

Tzvetan Todorov – I think dominated by two major passions, and these two passions come out of our reaction to our inequality. These two big passions are called humiliation and fear. The humiliation is experienced by the powerless towards the more powerful. It encounters the other side and fear is just as powerful source of violence. In fact if we think of the major violence of the recent times, they all come out of fear, it is because we are so afraid of what will happen that we accepted torture. And if you are really frightened you get used to the transgressions of the rules that are normal life between human beings.

Naomi Klein, Anti-Globalization Activist. - When people fall in love with what seems to be a perfect theory of rules a perfect set of rules. And they love those rules more than they love people or places; in fact they start to see the messy reality of life interfering with the imagined beauty of life, that only exist in their text. The economic text, their religious text, dream of racial purity, I think we need to be fearful of people who love systems more than people, because the flip side of the love is the hatred for anything or anyone that interferes with the realization of that system. This is the other thing about dangerous utopias is that they cannot co-exist with other ideas, they need the whole stage.

Fabrizio Eva, Human Geographer. – The Capitalist system, economic inequality is acceptable; it is the engine of production. So the political organizations and the state have to guarantee this inequality because theoretically inequality brings richness.

Saskia Sassen, Sociologist of Human Migrations, – The fact that power that are all legal, those are our contemporary brutalities. The problem is many of these brutalities of global capitalism are not immediately legible. You have to make the connections between that which is unconnected and show the extinct to suffering here is a product of what we admire and consider prosperous and desirable. And so today to, I think you see it happening in bits and pieces that recognition that is global capitalism, needs to be civilized. Tamed, like that of a wild animal, that global capitalism.

Naomi Klein, Anti-Globalization Activist. – Does it have the ability to think rationally? This economic model thinks like a drug addict. Where do I get my next fix? It doesn't learn wisely. If we think of any kind of measure of natural wisdom, if you make a mistake you correct it the next time around. But a drug addict feels terrible and says, "I want more." Unfortunately we have an economic model that acts like a crack addict.

### *Walls*

James Lovelock, Scientist and Futurologist. – The earth is just like a human. Occasionally it gets fevers and in the course of usually dealing with an infection or some problem that has occurred. In other words it is not deliberately making things hot just to remove us, but just as you when you get a fever, warm up. It is part of your body's response to a problem and it is the same with the earth.

Slavoj Žižek, philosopher and critic, – The problem is what is happening with democracy now. The democracy of today is no longer focused on justice, equality and the unconditioned participation of everybody in public life. Our democracy is segregation, gated communities; the

practical ethic of globalization is that new worlds are popping up all around. United States building walls on the frontiers of Mexico and so on. That is the reality of globalization.

Fabrizio Eva, Human Geographer. – Frontiers have progressively changed their meaning. Today, they are more and more functional. In the economical field they want frontiers to be eliminated to facilitate exchange. Frontiers are an obstacle when you set out to make money, especially in a globalized economics. For people by contrast, boundaries are still kept. This is a contradiction with respect to migrating dynamics, liberalizations is incompatible with control of movements.

Saskia Sassen, Sociologist of Human Migrations, Sociologist of Human Migrations., and Sociologist of Human Migrations – Hermitic walls don't seem to work in this world of ours. It works rhetorically for those who want to control the border, state, some politicians, very powerful, but it also works rhetorically for those who want to come in to feel violating something. That they are violating a country, not just crossing a border informally, but violating a nation state. That is a heavy burden; I would not want to have it.

Fabrizio Eva, Human Geographer. This globalization process does not extinguish other cultures, because it takes a long time for other cultures to disappear. Yet it has repercussions to the young and old people. Young people are willing to move, so they already have a preexisting conviction that they don't have to accept their culture for the way it is. When they realize that life might be better someplace else, they move to find their own new identities.

Tzvetan Toddov – We all belong to some form of culture. We absorb this culture through the education we receive in childhood. It is related to our language to different landscapes that we live in now what happens that during migrations of populations they lose the initial culture, especially the younger ones, the children. But they don't acquire a new culture. Now this of course is a huge danger, because it is the destruction of their humanity.

Saskia Sassen, Sociologist of Human Migrations, – I not so much concerned about this question of identity. I much more concerned about the term membership, the notion that you belong to some political community. When it comes to migrants, to asylum seekers, to refugees, if you are miserable, then in fact you are robbed. Your identity doesn't translate, you become invisible, and you become a number a prop.

Naomi Klein, Anti-Globalization Activist. – I think we have abandoned a notion of development. That is about steady progress that is about building infrastructure, putting in electricity, fallen lines, water, building schools. More and more in my travels I find what I call the global green zone. Where you have a sort of bubble where the internationals are and their local partners working with ngo's, so instead of infrastructure you have an absolute apartheid system. Of the people with the generators, the cell phones the bottled water, an expense that is totally privatized infrastructure and surrounded by carousels. This will become our future, the global green zone.

Saskia Sassen, Sociologist of Human Migrations, Cities has always had walls. But they were invisible quite often, what is interesting today is that the walls are perforated, so the walls are not

working. So the next step is a kind of securitizing and weaponizing of urban space, the weaponizing of luxury buildings. The gated communities is in a way the most extreme form, but the weaponizing of space is in full, is totally there now. I think in the future the real walls are going to be invisible walls, but if you cross them you will know it and they will know it. And that to me is a much scarier scenario.

*Fever*

James Lovelock, Scientist and Futurologist. – The fever has already started. The intergovernmental panel on climate change that was issued in 2001 warned us of all the bad things that were going to happen during this century. If for example you live in Iceland, you are in a very fortunate position. Because that portion of the earth is going to warm up, it is very cold there, so it will get better and better, eventually it will be tropical.

John Gray – The scientific consensus is that the global warming will continue and that it cannot be reversed. We perhaps however, might be able to prevent it from accelerating. But even if the whole world would stop using fossil fuels tomorrow, even if the whole world would stop further destruction of forests and rain forests and so on, there is a hundred years or two hundred years of climate change in the works.

Naomi Klein, Anti-Globalization Activist. – And more we are seeing this progression of economic model is disastrous. We are now in an economical cycle where the economic model itself is so destructive to the planet that the numbers of disasters are increasing, both financial disasters and natural disasters. If we think about hurricanes, earthquakes, everything has increased dramatically in the past twenty years and in the past twenty years the number of market crashes has increased.

James Lovelock, Scientist and Futurologist. – If in the middle of Europe or in the middle of America, things are going to get very bad indeed. It is going to get so hot in the summer, that crops won't grow and you won't get food. And you won't get it from the rest of the world, because they will all be under the same kind of drought conditions. What will happen I think is that there will be mass migrations?

Naomi Klein, Anti-Globalization Activist– We are looking at a system of climate apartheid, the waters are rising and some people are going to be left to drown. And we are looking at a lot of people that are going to die, there will be people that will be able to drive out, not everyone will be left to die. And those people will build their global green zone, where, Alaska? But this isn't a joke; land in Alaska is getting more expensive. I wouldn't say human extinction, but it is going to be a genocidal logic. Not really a survival of the fittest. But more of my friends are going to be fine, we have SUV's, we have generators. We have air conditioners, we have bottled water and we bought land in Alaska.

Saskia Sassen, Sociologist of Human Migrations,– There is a large majority of brilliant accountants, economist, and lawyers, all totally creative, who are trying to map the ways in which global warming is going to create new opportunities for profit making. But if you think of

the melting, the raising of the water levels, that will produce refugee flows, because there will be a refugee population.

John Gray – those parts of the states who will attempt in various ways of the impact on themselves, obviously by migration. However, it is far from being the case that the advanced world will be immune to large eruptions.

Saskia Sassen, Sociologist of Human Migrations, – I think that this environmental catastrophe is going to leave quite a few states, especially now that we have had a proliferation of states that are not survivable, they cannot survive, they will not survive. It is going to again demand from us thinking and innovating, how this legal political membership, what community do you belong to, because there is enormous reluctance to take in to asylum seekers to take in refugees.

James Lovelock, Scientist and Futurologist. – I think there will be a collection of survivors. Whenever there is something bad that happens, like a war or a big accident, or a Tsunami or a giant storm, or anything like that. You find that there are some people that almost freeze on the spot and get killed, and there are others who recognize the warning signs. Take action and move and save them. And they get selected, and in the course of the warming up of the earth, the ones that have the sense of survival, will have the sense to move. The others will just stay put and hope that something will save them and it won't.

John Gray – There is certainly a profound tendency in human beings which in evolutionary terms was probably very useful to them, to struggle along blindly, hope against hope, optimism, I am sure had profound evolutionary advantages. But in our present situation realism is more useful.

Slavoj Zizek, philosopher and critic, – Let me ask you a simple question, why do we even now with this emphasis and importance on global warming, why do we still not take it seriously? We take it seriously rationally, but none the less we cannot act, because we know that it is true what scientists are telling us. But we don't really believe them, it is like you read about global warming and then you go out and see, my God, with the sun the flowers and this cannot disappear this is here.

James Lovelock, Scientist and Futurologist. – There is always the risk for a species that it will go extinct. I don't think this will happen to humans, they are one of the toughest of all animals, it is not just a matter of people surviving, it is a matter of civilization surviving, and I am thinking of civilization in the broadest terms here, I am not thinking of the high technology, or great art or things like that, I am thinking of ways of living together, of ways of living decently. As communities, that is civilization and that is the thing that is most threatened by this change, because it can too easily degenerate into a dark age again. With nothing but warlords running warring tribes, that sort of scenario, it is quite possible that that will happen.

### *Hope*

Slavoj Zizek, philosopher and critic, – Hope is only where despair is. Something truly new beginning happens only when you are in such deep-sleep that within the existing arguments you

can find no way out. And then in order to survive you have to invent something new. The magic is to turn a desperate situation, into a new beginning.

Fabrizio Eva, Human Geographer. – My only utopian vision is what I would call a spatial, create multiple border lines, if we have multiple border lines, they will lose their meaning. We have to conceive the space as a global entity, the space has to lose its value as guarantor of rights, let's bring the conception of rights to a international level, this means that every state should then guarantee rights to everybody, not only to its citizens but to any human being, and this is the real utopia. We have to actively move to balance this inequality.

James Lovelock, Scientist and Futurologist. – It is too much to expect humans to pull together in that way for the sake of all humanity, but they would do it for their tribe, it sounds regressive to think of it in that sort of sense, but I think that is what is needed at the moment, and if they all responded in the right sort of way, the kind of combined effect of all tribes pulling together like that is a positive and a good one.

John Gray – Well it is important to have hope that something can be done, at some level to protect what is of value in the world, and I think to something can be done. But such hope must be informed by a realistic understanding of human beings and who they are. There is a type of hope now, which I think is very harmful, which is essentially blocking out reality, because it is too difficult to contemplate; now I think that is actually a much more hopeless view.

Tzvetan Todorov, Philosopher and historian. - If we have reason not to be fully pessimistic it is because of basic features of human beings, the human child only becomes independent after something like six or seven years, this means that during one tenth of our lives, we are dependent on others, which is not true of other mammals, so for a long time we all know that our small ones are completely helpless, and we have to protect them to nourish them, to take care of them. This attitude, of which every single human being has been the beneficiary, is inscribed if not in our genes at least in our minds. This means that we in some instinctive way, know, that we can only survive if we take care of the weaker ones, of the baby.

Slavoj Zizek, philosopher and critic, – What I like is that the solution is the boat. What is the definition of the boat? It is that it doesn't have roots, it is rootless, it floats around, that is the solution. We must really accept how we are rootless; this is for me, the meaning of this wonderful metaphor, this boat. Boat is the solution, the boat in the sense of you accepting rootless, free floating, you cannot rely on anything. You know it is not the return to land, you must cut your roots, renewal means that you cut your roots.

James Lovelock, Scientist and Futurologist. – Well, I have nine grandchildren, so to be absolutely honest, I don't know what to tell them, except the truth of what will be happening and the auctions as I see them. But it is really going to be up to them. The best thing that I can do is to encourage them, and to get them to regard it with a sense that not only is it awful and terrible, but there is also an adventure there and a chance for improvement. And that they should continue to have their children, they should not give up and say “oh, what is the point of having children

now in a world like that ahead.” The whole point of natural selection will be spoiled if they do that, because they are the very people that should be having children.

- Children of Men Comments by Slavoj Zizek, philosopher and critic, (6 mins.) not worth showing to the class information is included in the lecture.
- Under Attack: Discover how the filmmakers created the film's most dangerous scenes Children of Men comments by Slavoj Zizek, philosopher and critic, (7 ½ minutes) Interesting filming shots revealed, worth showing if time allows.
- Deleted scenes: 1. Street scene with a dentist, 2. Landlord collecting rent, 3. Visit in the headquarters and admiring the preserved art. (Not worth showing to the class.)
- Theo & Julian: Get the inside story from Clive Owen and Julianne Moore (6 ½ minutes) not worth showing to the class.
- Futuristic Design: From concept to creation, see how director Alfonso Cuarón's dynamic vision of the future was brought to life (8 minutes) not worth showing to the class.
- Visual Effects: Creating the Baby (3 minutes).

#### Trivia for Children of Men (2006)

- Halfway through this film, when Theo is walking down the ramp on Battersea Power Station, a stenciled image can be seen on a wall of two policemen kissing. This image was created by "Banksy", a British "guerilla artist" who specializes in this type of work. There are also other works of this artist in the film. One of them is a stenciled image of a child looking down a shop.
- Theo is seen wearing a London 2012 Olympics fleece in the Bexhill tower block scene.
- After seeing Charlie Hunnam's performance in Cold Mountain (2003), Alfonso Cuarón called him up and offered him the role of Patric.
- The character of Ian, a member of the Fishes, is seen sitting behind Theo on the train just before the Omegas begin throwing rocks and bottles at the train windows.
- Cameo: P.D James - the author appears as the old woman with Theo in the cafeteria.
- Errors made by characters (possibly deliberate errors by the filmmakers): Arabic graffiti next to the word "uprising" is a misspelling of "intifadah" ('uprising' in Arabic). It was written with the letter dal instead of dad. The correct spelling of intifadah uses the letter dad; it also ends with a ta marbuta, not an alef.