
SLOW HORSES
SEASON 6
CK67 HLH

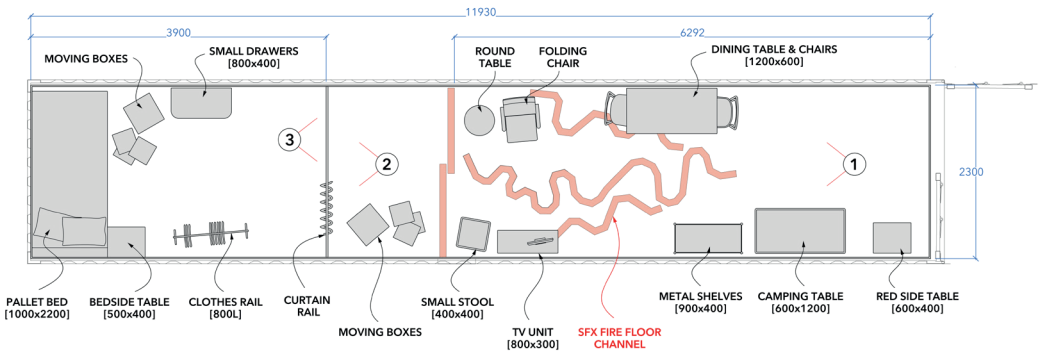
INT/EXT STRUANS CONTAINER





EMBANKMENT S5 JACKSON RIVER FILMS SEASON 3 | SLOUGH HOUSE | INT. STRUAN'S CONTAINER | DRESSING PLAN | OMAX | SCALE: 1:25 @ A2 | 18.10.24

SET N°: 5550
DRWG N°: SD600









APPROVED

SLOUGH HOUSE	DIRECTOR: ADAM RANDALL		DRAWING No.: SD600
	PRODUCTION DESIGNER: CHOI HO MAN		
SET NAME: INT. STRUAN'S CONTAINER		STAGE / LOCATION:	SET No.: 5550
DETAIL NAME: DRESSING PLAN			
DRAWN BY: L BREWER	DATE DRAWN: 18.10.24		APPROVAL & ISSUE DATE: 18.10.24
SCALE: 1:25	SHEET SIZE: A2		REVISION:

TO BE ISSUED TO :

DIRECTOR	ART DEPARTMENT	SET DEC DEPARTMENT	CAMERA
PRODUCER	CONST. MANAGER	PROPS DEPARTMENT	GAFFER
PRODUCTION	CARPENTERS	SCENIC ARTIST	PRACTICAL LIGHTING
LOCATIONS	PAINTERS	DRAPERS	RIGGERS
ADS	PLASTERERS	GREENS	STAGEHANDS
HEALTH & SAFETY	METALWORK	VEHICLES	STUNTS
	SCULPTORS	SPARES	SFX

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INT/EXT ANDYS ESTATE

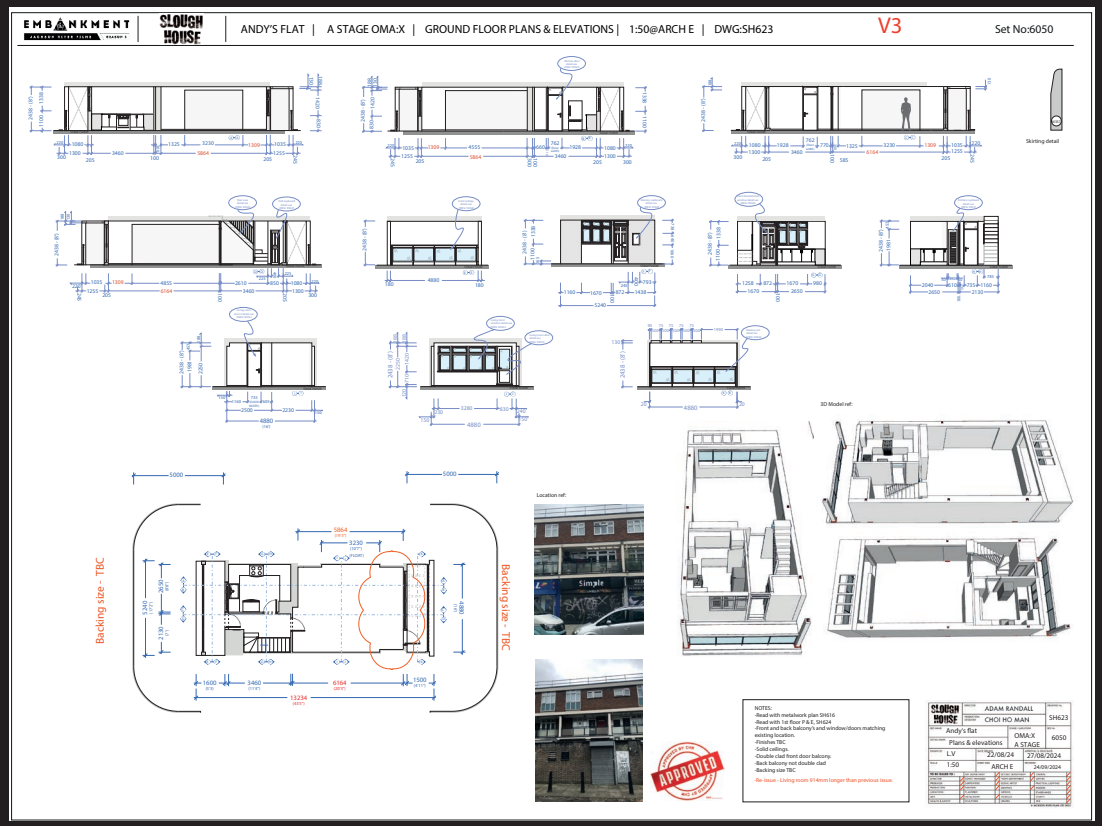




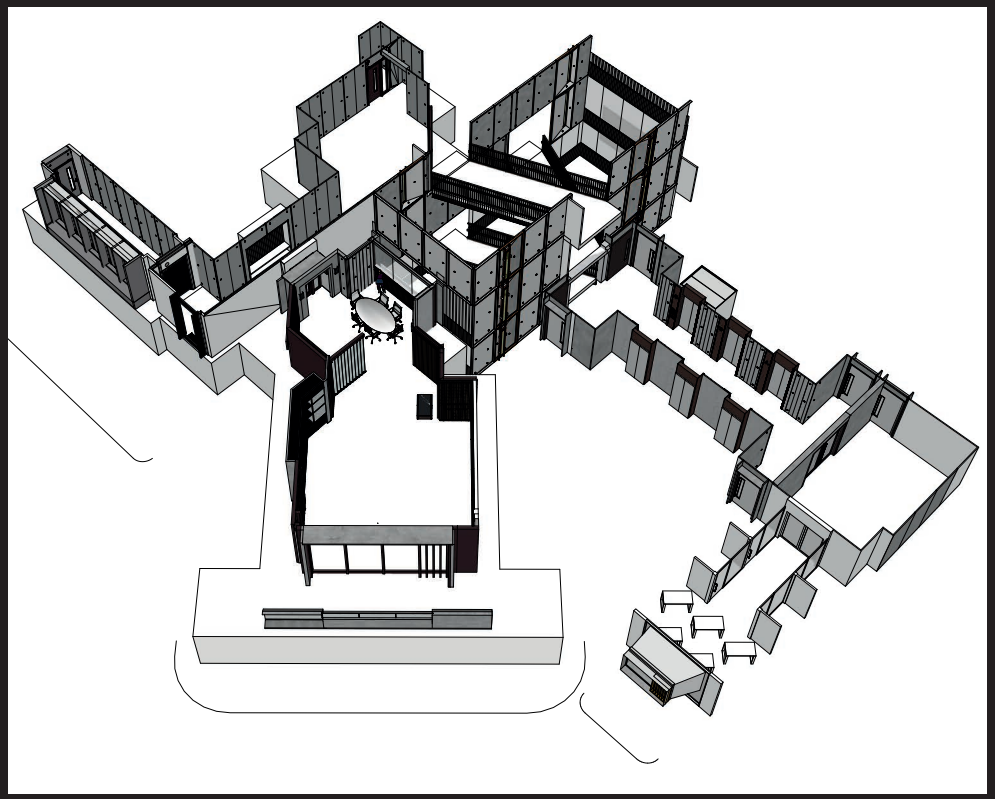








INT FIRST DESK











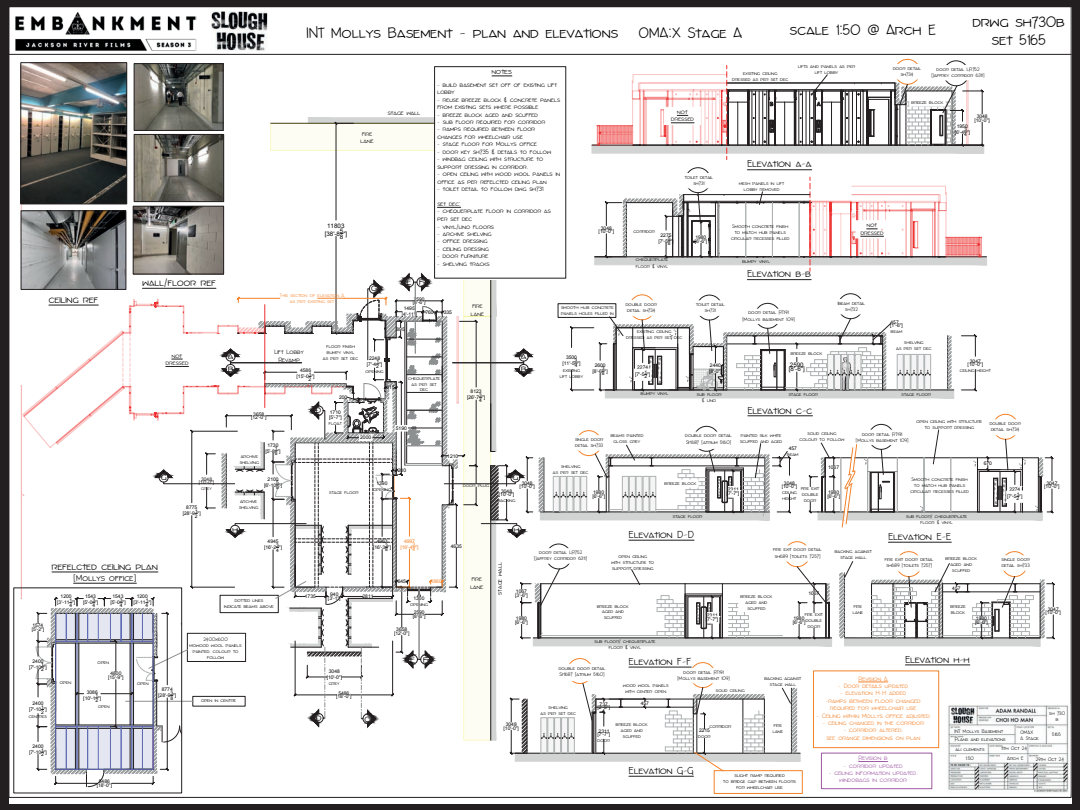


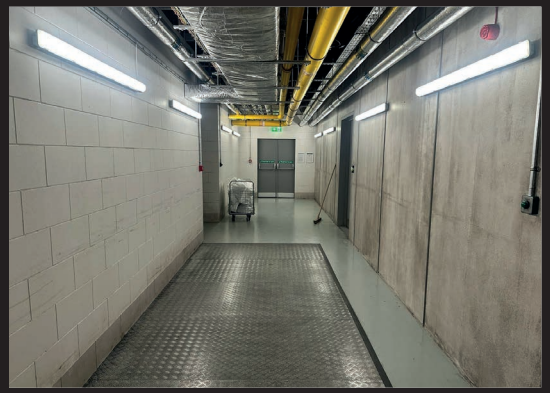


INT MOLLY'S BASEMENT











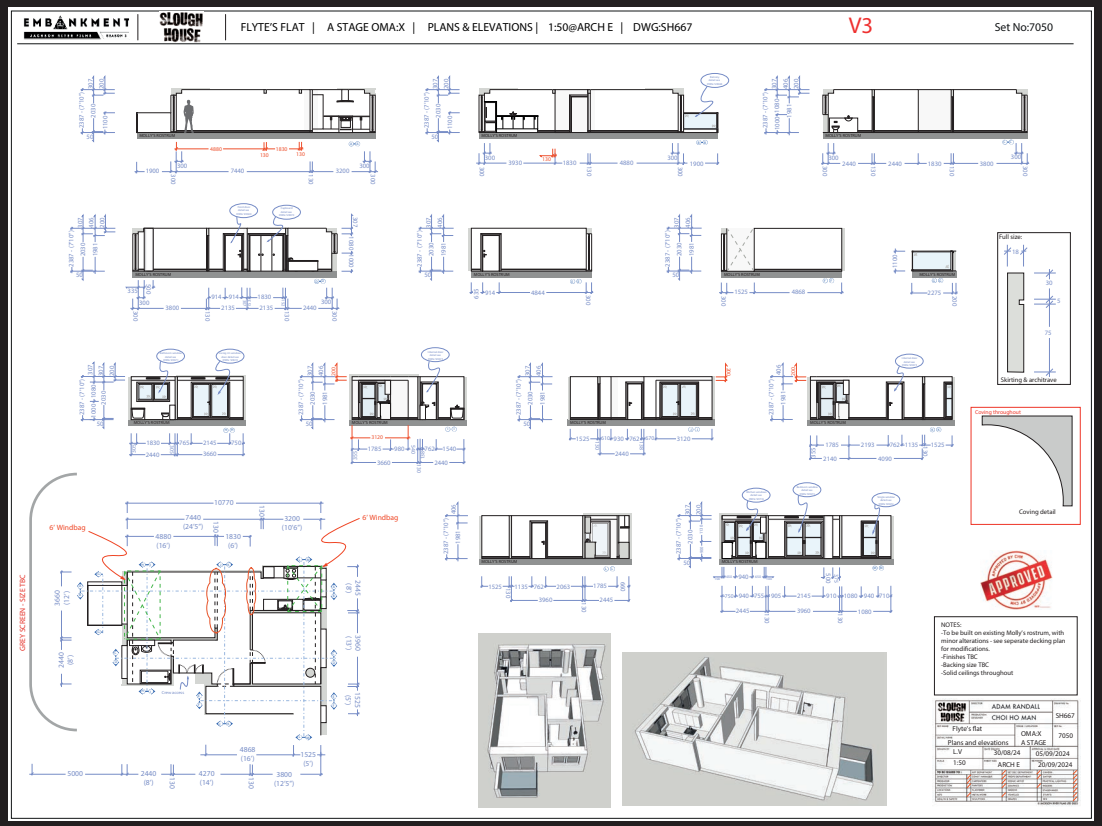


INT FLYTTS & SHAKE SHACK













INT CHANNEL GO



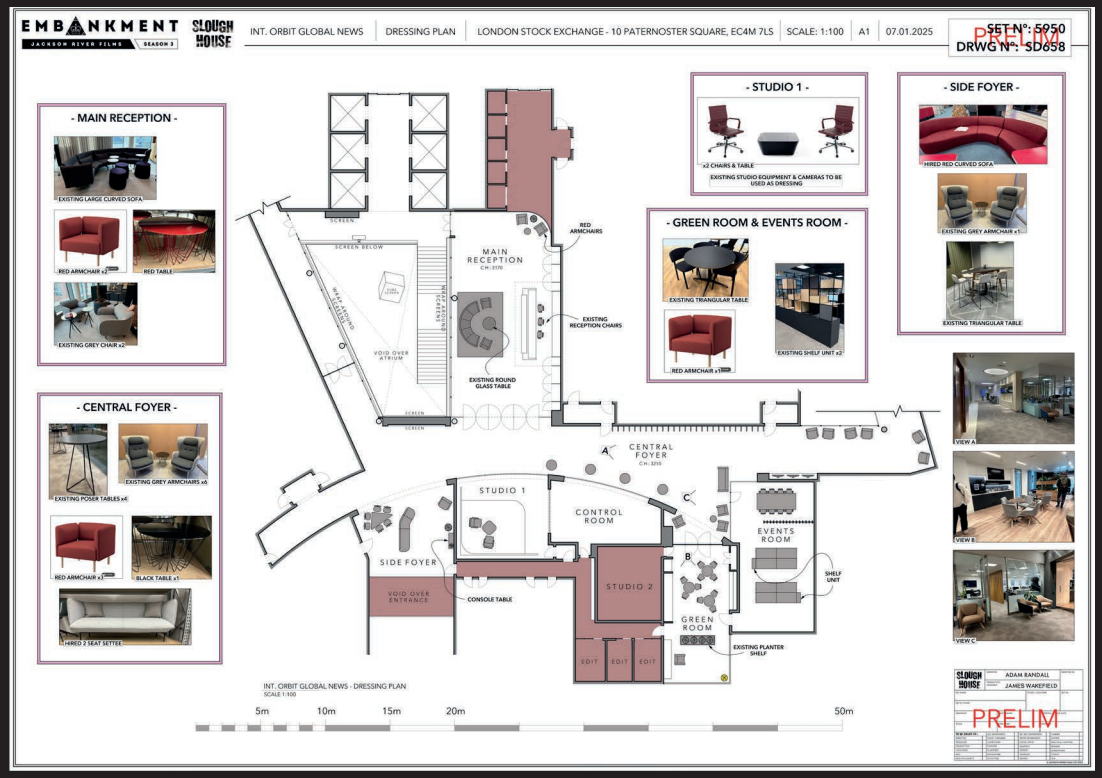








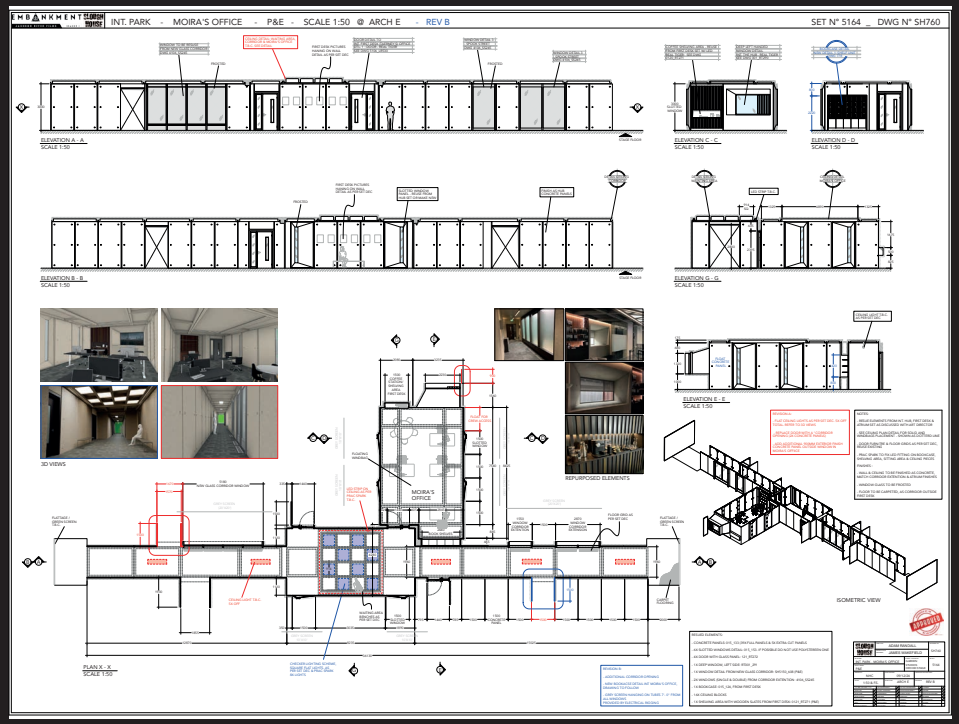




INT MOIRAS OFFICE





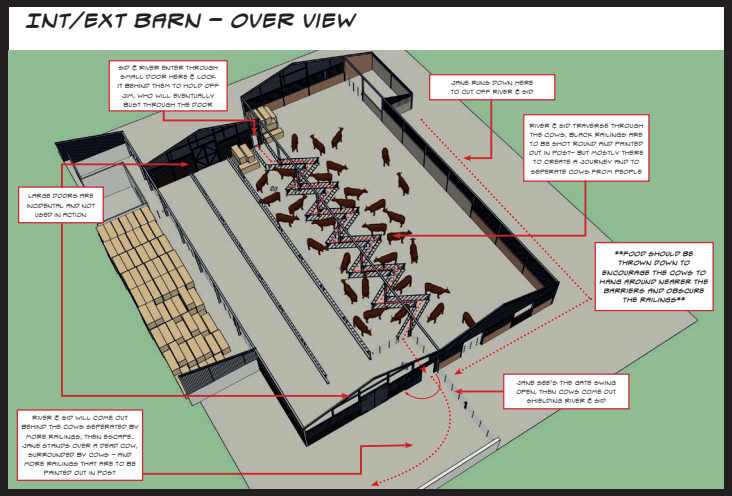


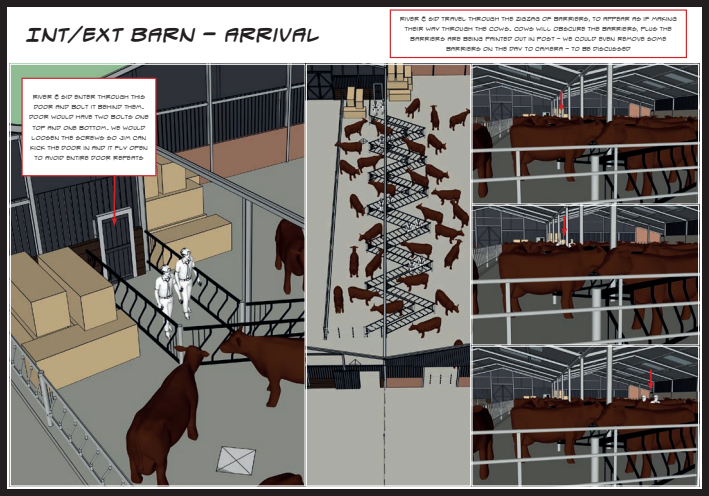


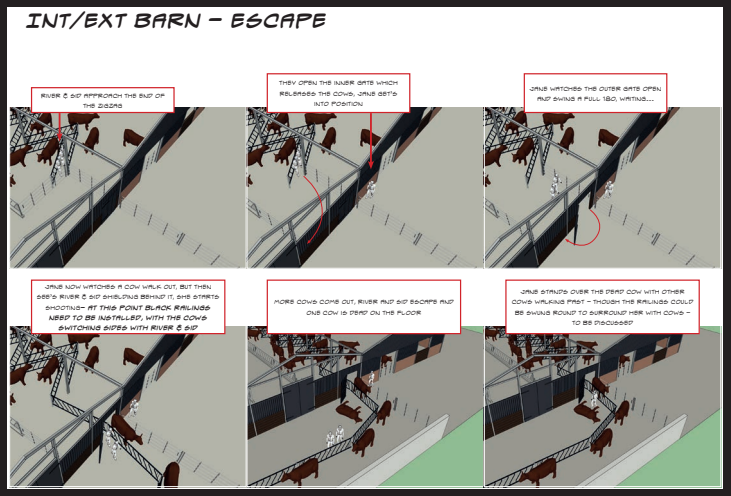




INT COWSHED

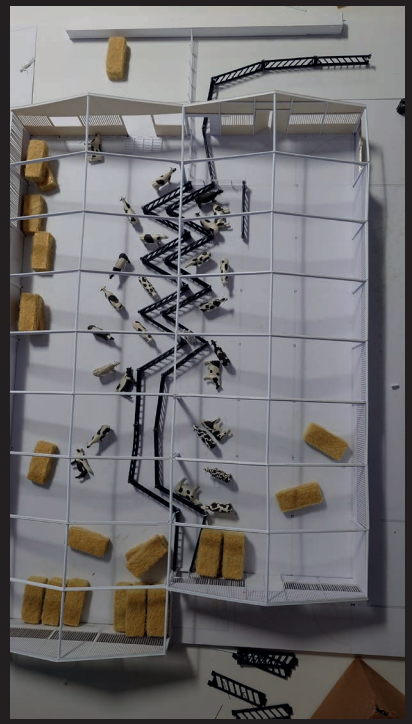

INT/EXT BARN – OVER VIEW
BID & RIVER ENTER THROUGH SMALL DOOR HERE & LOCK IT BEHIND THEM TO HOLD OFF JIM, WHO WILL EVENTUALLY BUST THROUGH THE DOOR
JANE RUNS DOWN HERE TO CUT OFF RIVER & BID
RIVER & BID TRAVERSE THROUGH THE COWS, BLACK RAILINGS ARE TO BE SHOT ROUND AND PAINTED OUT IN POST- BUT MOSTLY THERE TO CREATE A JOURNEY AND TO SEPERATE COWS FROM PEOPLE
LARGE DOORS ARE INCIDENTAL AND NOT USED IN ACTION.
FOOD SHOULD BE THROWN DOWN TO ENCOURAGE THE COWS TO HANG AROUND NEARER THE BARRIERS AND OBSCURE THE RAILINGS
JANE SEE'S THE GATE SWING OPEN, THEN COWS COME OUT SHIELDING RIVER & BID
RIVER & BID WILL COME OUT BEHIND THE COWS SEPERATED BY MORE RAILINGS, THEN ESCAPE. JANE STANDS OVER A DEAD COW, SURROUNDED BY COWS – AND MORE RAILINGS THAT ARE TO BE PAINTED OUT IN POST


INT/EXT BARN – ARRIVAL
RIVER & BID TRAVEL THROUGH THE SIDES OF BARRIERS, TO APPEAR AS IF MAKING THEIR WAY THROUGH THE COWS. COWS WILL OBSCURE THE BARRIERS, PLUS THE BARRIERS ARE BEING PAINTED OUT IN POST – WE COULD EVEN REMOVE SOME BARRIERS ON THE WAY TO CAMERA – TO BE DISCUSSED
RIVER & BID ENTER THROUGH THIS DOOR AND BOLT IT BEHIND THEM. DOOR WOULD HAVE TWO BOLTS ONE TOP AND ONE BOTTOM, WE WOULD LOOSEN THE SCREWS SO JIM CAN KICK THE DOOR IN AND IT FLY OPEN TO MOST ENTIRE DOOR REPORTS


INT/EXT BARN – ESCAPE
RIVER & BID APPROACH THE END OF THE SIDES
THEY OPEN THE INNER GATE WHICH RELEASES THE COWS, JANE GETS INTO POSITION
JANE WATCHES THE OUTER GATE OPEN AND SWING A FULL 180, WAITING...
JANE NOW WATCHES A COW WALK OUT, BUT THEN SEE'S RIVER & BID SHIELDING BEHIND IT, SHE STARTS SHOOTING– AT THIS POINT BLACK RAILINGS NEED TO BE INSTALLED, WITH THE COWS SWITCHING SIDES WITH RIVER & BID
MORE COWS COME OUT, RIVER AND BID ESCAPE AND ONE COW IS DEAD ON THE FLOOR
JANE STANDS OVER THE DEAD COW WITH OTHER COWS WALKING PAST – THOUGH THE RAILINGS COULD BE SWUNG ROUND TO SURROUND HER WITH COWS – TO BE DISCUSSED









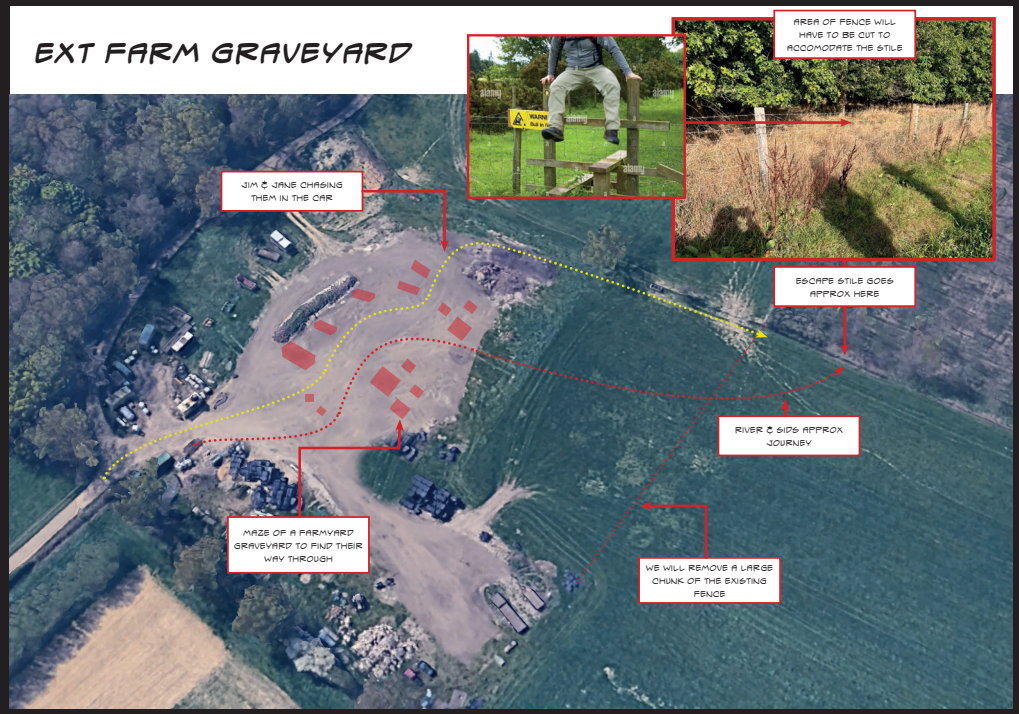


EXT FARM





EXT FARM GRAVEYARD

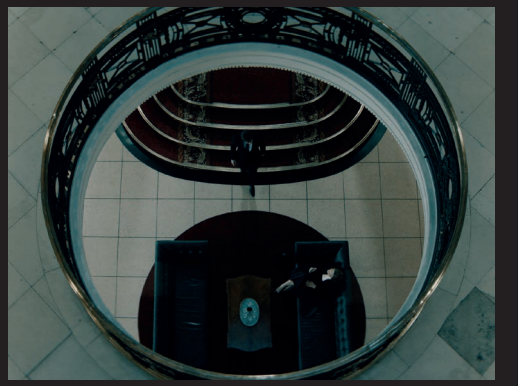




INT LIMITATIONS COMMITEE & HOME SECRETARYS OFFICE







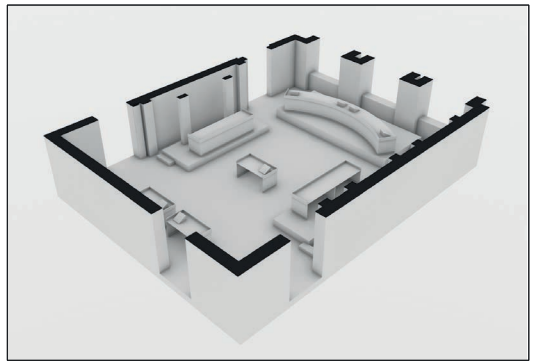




EMBANKMENT SEASON 3 — JACKSON RIVER FILMS — SLOUGH HOUSE

INT. WHITEHALL - CONFERNCE ROOM | MOOD BOARDS | 1 GREAT GEORGE ST

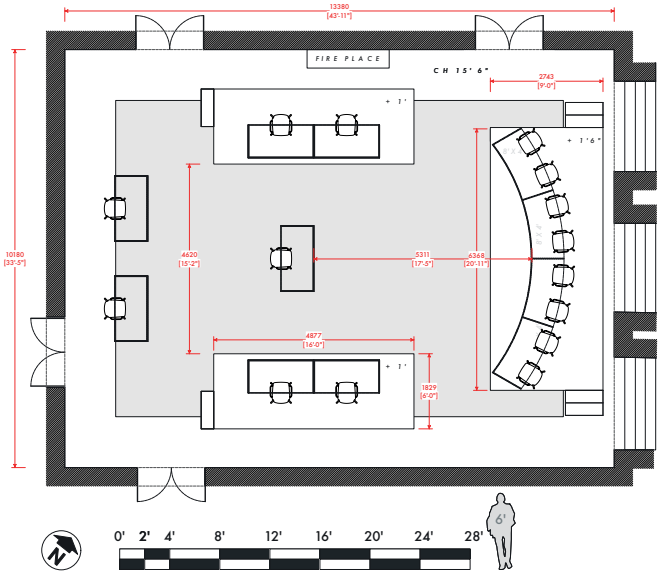












LOCATION IMAGE



LOCATION IMAGE



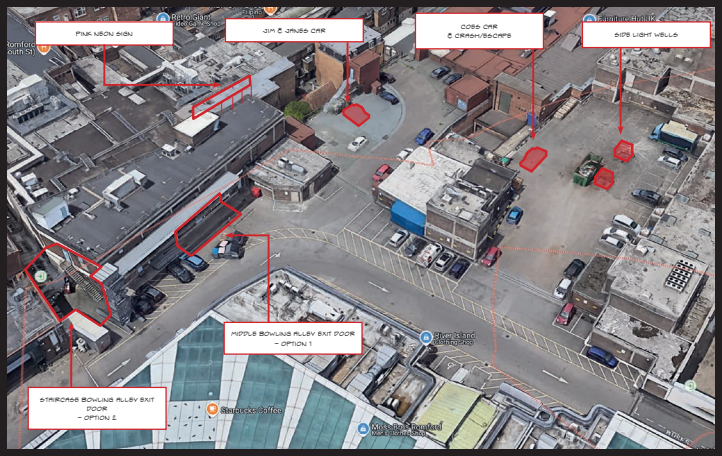
INT/EXT BOWLING ALLEY

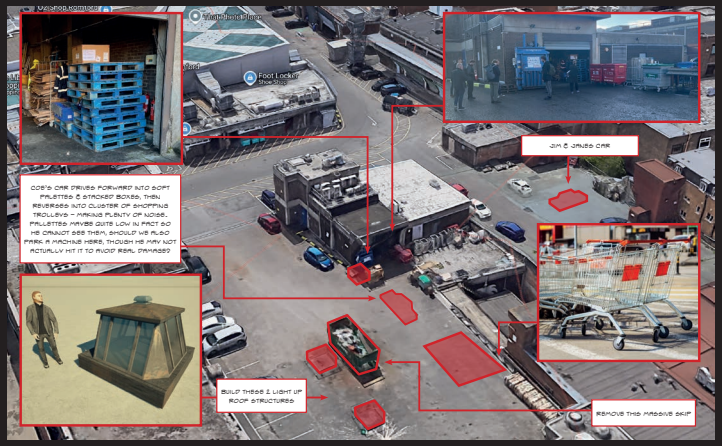


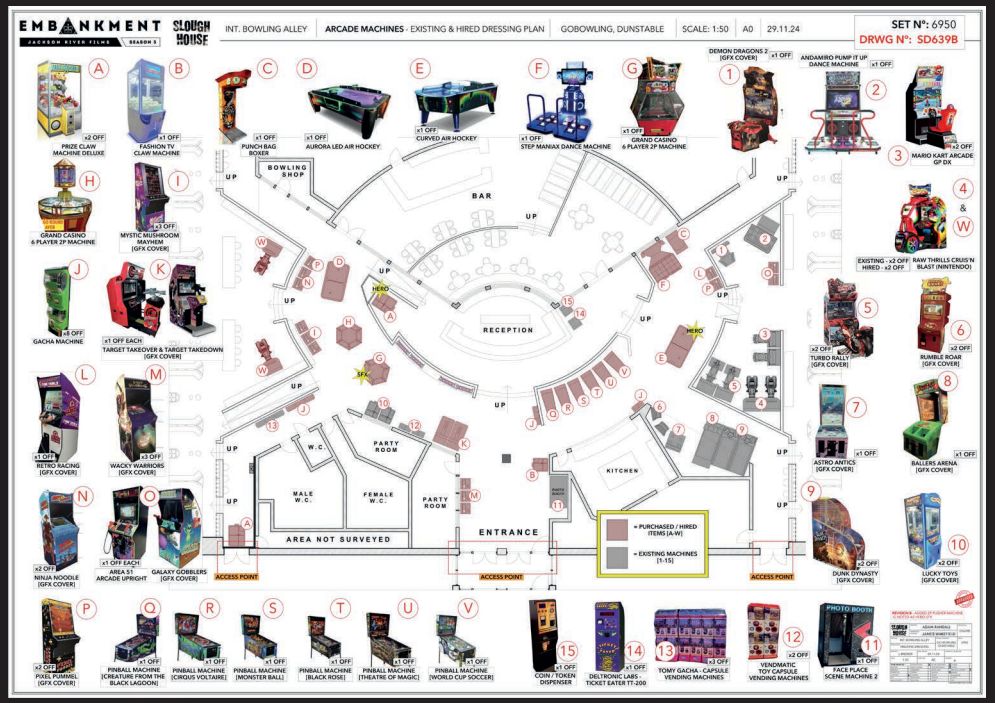








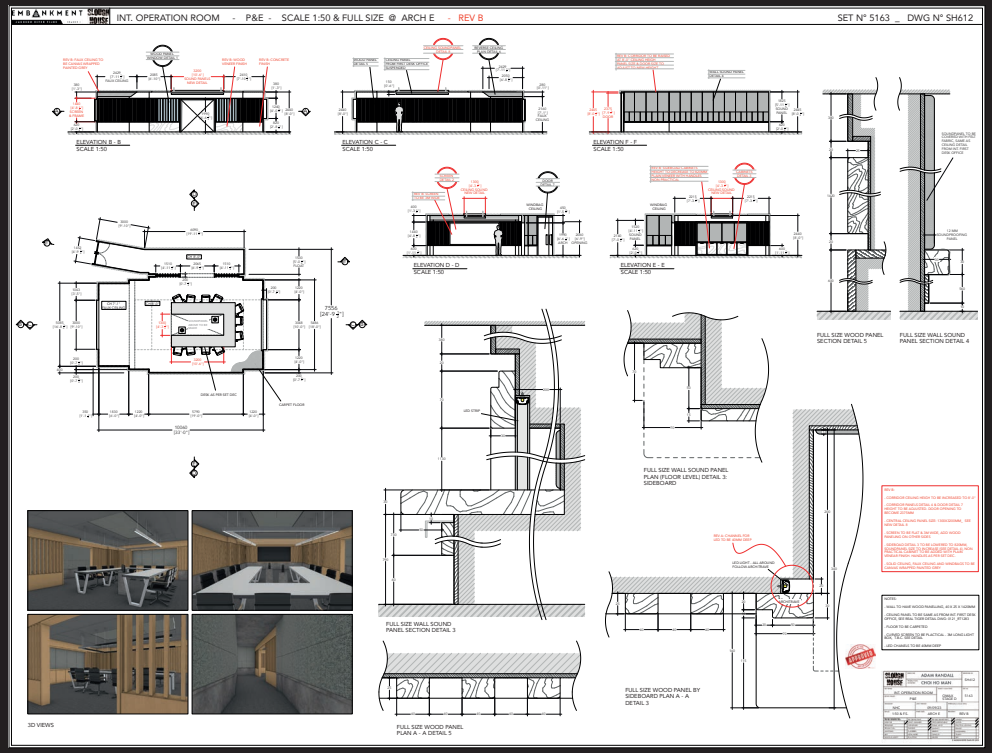








INT OPERATIONS ROOM



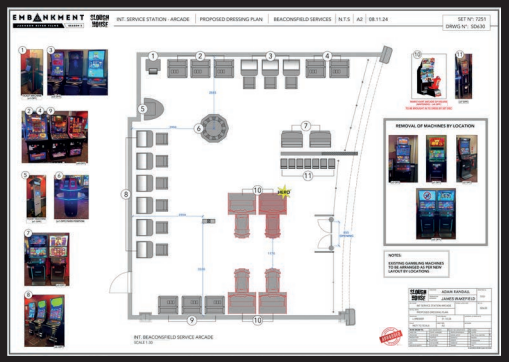






INT MOTORWAY SERVICES & TOILET

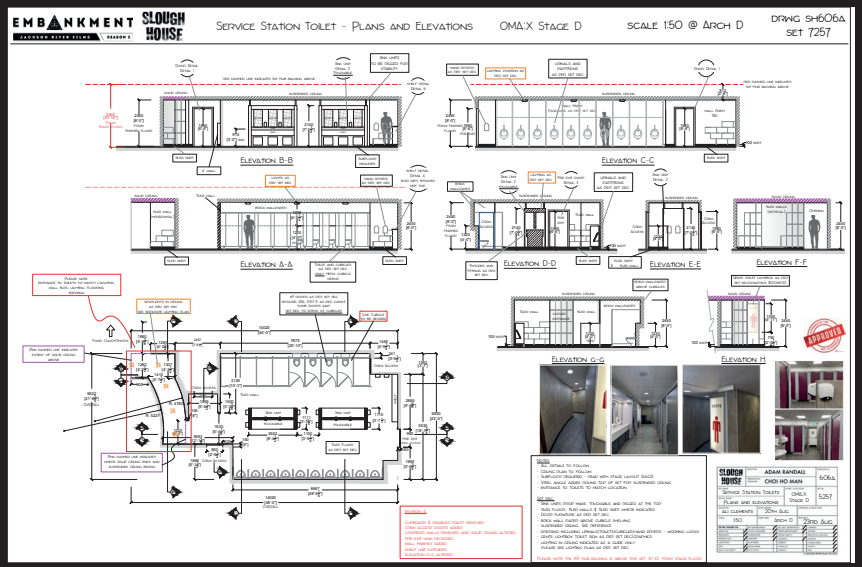










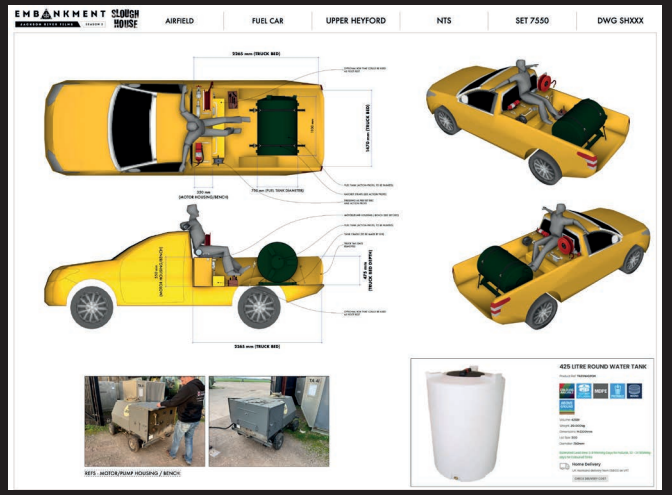




INT/EXT AIRFIELD

















INT GRAFFITI TOILET

















INT TAVERNERS BEACH HOUSE













EXT TAVERNERS BEACH HOUSE

















SLOW HORSES - S6 - BAND 4

Slow Horses has traditionally felt like a love letter to a certain kind of grimy urban London. This season was a deliberate departure, taking us out of town on a sort of suburban road movie, giving us greater cinematic scope and a darker, slicker environment to play with.

A journey that takes us on a bullet-riddled manhunt, from quaint country cottages, zigzagging through herds of dithering cows, to bubblegum-coloured, neon-saturated bowling alleys, through mundane motorway service stations and, more than once, into filthy, bloodstained public lavatories, channelling the show's unique gallows humour.

This hopscotch of locations eventually reaches its conclusion at Diana Taverner's country escape. A place that needed to evoke a sense of luxurious sanctuary, before quite suddenly descending into an open siege, a grisly bloodbath and, for the Slow Horses, the very worst kind of waking nightmare.

Bringing this world to life involved 85 separate locations and 21 studio builds over a marathon 22-week shoot, all serving one director's vision throughout the entire journey. A team of four Art Directors and four Set Decorators, supported by a host of assistants and draughtspeople, leapfrogged an unforgiving schedule sprawling across London and the South East.

We never take locations as we find them. The skill lies in making everything feel completely seamless, as though what we've installed in a matter of hours has been there forever.

Andy's housing estate became an observation in urban decay, the litter and detritus accumulating outside mirroring the piles of belongings in his wretched flat, itself a separate studio build.

The bowling alley, originally a rather ordinary location, was amped up with neon and a patchwork of pinks, yellows and blues, creating a vivid contrast with the sheer desperation of our characters on the run. For the exterior, we moved to a completely separate location, installing two giant neon signs on the roof of a Romford shopping centre, casting sickly pink reflections across the grubby tarmac wasteland below.

Channel GO saw the London Stock Exchange transformed in a single day. We applied a palette of red and black, covering the walls in black leather-effect vinyl and installing a vast, self-supporting interactive light feature. As a shrine to the character Cantor, an entire wall was dominated by his enormous, egocentric portrait, bearing down on Taverner and reinforcing his position of power.

Finally, Taverner's beach house. The interior was redecorated, its white walls transformed with a polished concrete scenic finish. A huge part of this set involved installing an entire field of long, golden grass, together with surrounding greenery, creating a visual barrier to the sea and providing hiding places for Frank and his team. A drainage pipe and bird hide were also constructed from scratch, giving our Horses a variety of places to flee to, hide in and emerge from, creating a deadly game of hide-and-seek in a world within a world.