

You are going to read an article about someone whose home was used in the making of a film. Six sentences have been removed from the article. Choose from the sentences **A–G** the one which fits each gap (37–42). There is one extra sentence which you do not need to use.

Mark your answers on the separate answer sheet.

My home, their film set

What's it like to have a film production crew take over your house?

Graphic designer Jessica Fleischmann lives and works in an arty, clapboard house in a hilly neighbourhood of Los Angeles, in the US. Two years ago, there was a knock on Fleischmann's door. It was a man from a Hollywood film studio. He told Fleischmann he was a location scout – someone who looks for suitable places for films to be made in. Her house looked perfect for a film he was working on – would she be interested in renting it out for a few weeks?

The money he offered was decent, but there was one more thing. They'd dig up her garden, which she'd nurtured for years, and replace it with weeds.

37 'I was a little hesitant and asked people I knew in the film industry what they thought,' says Fleischmann. 'People said: "If you need the money, do it – but be prepared to have things broken."'

The location scout, Charles Fagin, had been driving around Fleischmann's neighbourhood for days looking at houses. 'I knew as soon as I saw her backyard that this was the house,' he says. 38

Fagin gave her a copy of the script and explained the terms. They'd paint some rooms, but they'd repaint them after the shoot, and anything they drilled into, they'd fix. 39 Preparation on the house began a month before the film shoot. The crew painted the living room a blue-toned shade of grey. They brought in a larger sofa and drilled holes in the ceiling to rig up

the lights. This actually worked to Fleischmann's advantage. 'It meant they had to repaint it, and it needed to be painted anyway,' she says.

For the film shoot, which took place over four days, Fleischmann agreed to be out of her house, opting to stay with relatives. 40 'It's important to be there,' she says, 'otherwise, they might destroy your house. It's not that they're bad people, but their main interest is in getting the right shot.'

Fortunately for Fleischmann, the shoot went well. Yes, a few items were lost, and a grubby handprint or two was left on a wall. And the scenic painters' attempt at repainting her living room before they left were so poor she ended up painting it again herself. 41 The blue-grey walls helped her decide on a more neutral shade of grey, and after seeing her place so minimally accessorised, she realised she didn't need so many trinkets.

What was it like seeing her home on the big screen? 'When I saw the film for the first time, I was mostly watching the house. They used a lot of my artwork, and even left some personal cards and drawings up,' Fleischmann says. 42 'I don't think I'd do it again. If you're attached to your home, like me, it's a big disruption. But if they make it worth your while financially, I'd say go ahead.'

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| <p>A And very importantly, her garden would also be replanted and returned to its previous state as far as possible.</p> <p>B That was a bit annoying, as she hadn't expected to have to do it, but overall, she says, it was a good experience.</p> <p>C This was to reflect the character in the movie, and would be temporary, of course.</p> <p>D She had hoped to be able to find out more about those beforehand.</p> | <p>E But she visited every day, not only to access her studio but also on the recommendation of friends in the industry.</p> <p>F She felt like a proud parent, particularly as one review said something about the locations being characters that contributed to the movie.</p> <p>G Of the 50 being considered, Fleischmann's was selected.</p> |
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