

# **BURN IT**

***Real Life, not This Life***

*Carl, Jon and Andy have been mates forever. They are Generation X – hardened party animals but their party train is grinding to a halt*

WRITTEN BY  
**Matt Greenhalgh**

STARRING  
**William Ash, Melanie Brown, Chris Coghill, Lisa Faulkner,  
Kieran O'Brien and Marsha Thomason**

DIRECTED BY  
**Sheree Folkson (Eps 1 - 5)  
Ed Fraiman (Eps 6 - 10)**

PRODUCER  
**Tom Sherry**

EXECUTIVE PRODUCERS  
**Nicola Shindler (RED)  
Mike Dormer (BBC)**

Made by RED Production Company for BBC THREE

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## BACKGROUND

Carl, Jon and Andy have been mates forever. They are Generation X – hardened party animals but their party train is grinding to a halt.

Set in Manchester, *Burn It* rips into the lives of three men and the women who share their world. Girlfriends, childhood sweethearts and casual partners struggle to deal with the three friends who have spent 10 years running away from responsibility, but now they're approaching 30 it has suddenly hit them between the eyes.

Young, talented actors William Ash, Melanie Brown, Chris Coghill, Lisa Faulkner, Kieran O'Brien and Marsha Thomason star in this fresh, new, original drama from the award-winning RED Production Company for BBC Three.

"*Burn It* is young and fast," says executive producer Nicola Shindler. "We're very excited about the excellent casting and the edgy and urban storylines. We hope to make the dramas we produce, innovative, bold and sexy and *Burn It* certainly falls into all these categories."

Stuart Murphy, Controller of BBC Three says: "This is an important commission for BBC Three and one we are very excited about. The channel is all about developing new talent in front of and behind the screen, so it makes sense to commission this first major drama by new writer Matt Greenhalgh. *Burn It* has a cracking cast, from a company with an excellent pedigree and promises to be smart and gutsy – just the type of drama we think our late 20's audience will love.

In *Burn It*, the three main characters reluctantly take a long, hard look at their lives and find themselves straying into the 'dark side' – opening up to their feelings, emotions and to other people.

Carl is determined to carry on the party, a builder by trade but a true professional when it comes to womanising, with a good line in the "it's not you, it's me" way of ending relationships. As his 30<sup>th</sup> birthday approaches though, he has to face up to some uncomfortable truths about what, and indeed who, he really wants.

His flatmate Jon is coming to terms with losing contact with the daughter he had when he was a teenager with his childhood sweetheart Tina.

Andy lives with his first serious girlfriend Emma, who begins to wonder how their relationship can ever advance to the next level when Andy remains resolutely uninterested in improving himself. Emma turns to her best mate Claire, and the three lads turn to each other as real life starts to get in the way.

Bit by bit the balance of their friendships shift, and they all struggle with the aftershock of their life-changing decisions.

Carl is played by Chris Coghill, Jon by William Ash, Andy by Kieran O'Brien, Tina by Marsha Thomason, Emma by Lisa Faulkner and Claire by Melanie Brown.

*Burn It* is produced by RED Production Company for BBC Three. *Burn It* writer Matt Greenhalgh's previous credits include the critically acclaimed *Clocking Off*, and producer Tom Sherry was the Associate Producer on the groundbreaking *Queer As Folk*. *Burn It* is directed by Sheree Folkson and Ed Fraiman.

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# CAST LIST

Jon	William Ash
Claire	Melanie Brown
Carl	Chris Coghill
Emma	Lisa Faulkner
Andy	Kieran O'Brien
Tina	Marsha Thomason
Paul	Ian McKee
Sue	Stacey Roca
Kelly	Jessica Davies
Bev	Tracie Bennett
Katie	Chelsee Healey
Mike	Stuart Laing
Helen	Ursula Holden Gill

# THE BIRTH OF *BURN IT*

## By Matt Greenhalgh

Around five years ago, on another messy night out in town, me and two mates were simultaneously projectile vomiting over a wall into the Manchester Ship Canal (it must have been a bad pint). In between barfing rest-bites, I remember being in uncontrollable fits. Each individual spew, a green light for me to crack-up – then spew myself...and so it went on. It was like something out of *Jackass*.

I knew then, I had to write *Burn It*.

Y'see there's a lost generation out there that this programme will appeal to. Masses of fucked up, confused, crazy individuals. I wouldn't start crying for them or anything...but they're there. I know. I'm one of them. Imagine you're eighteen, you're given this magical pill in this magical place – which lasts for ten years. And you have this wonderful carefree life. Dream-like. Then it ends. No warning – just finishes. You wake up. Have a look around and ask - "Where am I?", and - "How the fuck did I get here?". You look at your friends thinking 'Do I really know you?', look at your lover thinking - 'Do I really love you?'. And your job?! Your job's a fucking joke mate!

As well as being nearly thirty years old.

In a later episode of *Burn It*, one of the main characters asks: "They say that going out, doing what we did, E's, parties...feeling like you belonged...they say it's a passing phase in your life. But what I want to know is.... where do those people who've got nothing to pass onto go?". And you know what? That's a fucking good question! Crack cocaine is a feasible, but destructive answer. As is, a psychologically disturbing inability to let go of the past. A weekend trip to Ikea isn't.

The real answer, and don't laugh at me, is.....**Love.**

Once reality bites, and it does so to all except the hardened fantasist (who usually lost the plot years ago), it's time to look around and find what really matters in your life. What you really love. And there's usually not a lot of it knocking about, because what you lost in the hazy world of narcotics and alcohol, the people you knew, the places you went, the music you danced to – is what you *thought* you loved. But now you've cold turkeyed out....you're not so sure. And so begins the long road of self-discovery – again.

Sounds fucked up? Guess what? It is. Welcome to the story of *Burn It*.

So back to the canal, and the puking. The reason I was hysterical was not that it was funny, but rather that it was all over for me. I couldn't do this anymore. The end. My ten-year pill had run out. It was time to check in for the return flight. And the dread of being honest made me laugh. Hard. Since then I've written *Burn It*, found love from unlikely sources, and am about to become a Dad. And I haven't felt sick once.

My mates who were with me that night however – they're still puking. **Hardcore! You know the score!**

# THE MAKING OF *BURN IT*

## Q & A Session

with Nicola Shindler (Executive Producer)  
and Tom Sherry (Producer)

### 1. What first excited you about *Burn It*?

**Nicola:** The quality of the scripts, combined with the freshness of the idea – it's about people not represented very often on TV.

**Tom:** Again, the scripts. I really believed I'd been there, that the anecdotes were about me and my friends. Matt [Greenhalgh] had made the difficult task of writing look very easy. There is a pace to his writing and a use of the language that isn't contrived. If there is swearing, it's vernacular rather than aggressive, it's natural.

### 2. How involved in the casting process were you? How do you feel the actors have responded to the challenge of the scripts?

**Nicola:** I was very involved in the process of casting every character, and the actors have absolutely brought *Burn It* to life in a way we could have only dreamed of. They matched our vision, and that is very rare. They were already a group of people who understood the world it was set in.

**Tom:** The casting was difficult, not because there weren't the people out there, but to get the right gang. What we ended up with is an ensemble that is not only believable on screen, but off screen they really are good mates. Good casting like that is a combination of being God and Cilla Black! They made the characters their own, so much so, I can't say the characters names without seeing the actors faces.

### 3. *Burn It* has a very definite style and look – can you explain why?

**Tom:** From the start the script was very real and honest, set in a believable working class world. However, just because they were "ordinary characters" didn't mean they had to be boring or dull. The "Grim Up North" image was the last thing we wanted – every day life can be sexy and attractive and TV should be too, if it is to be engaging.

Bold colours have been done elsewhere and often they don't look as good on tape, whereas the strong patterns and neutral tones used in *Burn It* worked really well on tape. Sheree, the first director, was particularly good at setting a style of her own, with an uncompromising approach to colour and architecture. Her singular vision gave a template for others to work to and enhance.

### 4. From the original scripts to the final edit – has *Burn It* changed?

**Nicola:** It did change as we were lucky enough to be still writing it when we started filming. It allowed us to react to how the actors were with each other. When we saw how well the three lads worked together we could add more for them and we got some really funny material. We could write more for Melanie Brown when we saw the fantastic way she played her character; we could react to the chemistry between Will Ash and Marsha Thomason, and so on. It's a very creative way of working.

**Tom:** I think it's a much more rounded story of a group of friends and not just a story of the lads' lives, the girls play just as big a part in the piece as the boys. This is me, and not Matt speaking, but deep down lads like to think we do just fine without girls, girls just get in the way of true friendship and fun. The truth is, however, we're useless without them, and strangely that's how the story developed without it starting out to show that, or at least without me knowing that's where we were going.

**5. Did the fact that *Burn It* is going out on BBC Three impact on the way the drama was made?**

**Nicola:** Yes, making *Burn It* primarily for BBC Three gave us more leeway for language and the situations we could put them in. It certainly gave us a bit more freedom. A major change and challenge for us, was changing the episodes from originally being 60mins to 30mins. It made it more dialogue-led, and the stories pacier – it really benefited us. I think the show is going to work well on BBC Three, and with all the programmes that are around it. But the truth of the characters and the need for entertaining drama stays the same whoever a show is made for – it has to be well written and well acted.

**6. Why will *Burn It* resonate with its audience?**

**Nicola:** For me it's got all the essential themes of a good drama – love, betrayal, friendship and trust. Any great drama needs emotional engagement and sheer entertainment. So though I know *Burn It* will appeal to a certain age group, and the music is quite focussed, I still think it's sheer entertainment for all.

# CHARACTER SYNOPSES

## **WILLIAM ASH** **Plays Jon**

Jon's the most sensitive of the three lads, and a bit of a romantic. And though the three of them have been living their lives like a party for the past 12 years, when Jon looks at his past and what he's done, he realises he's got a gaping hole in his life where his daughter should be.

"He's lost at the beginning of the series, he's got loads on his mind," explains Will Ash. "He wants to take charge of his life and find out where his daughter is, who he and his teenage sweetheart Tina put up for adoption 13 years ago. When he finds out this is almost impossible, he's completely helpless.

"*Burn It* perfectly captures the desperation of Jon. He can't tell anyone how he really feels, and that's how it is. Blokes will talk about anything but their feelings," admits Will.

The powerful and realistic script was the main draw for Will: "The script related to me and my friends and our age group. It's how you are with each other. He [Matt] catches all the humour, it's just like being down the pub with your mates."

Jon has been mates with Carl and Andy forever, and they're more like brothers to each other. Will believes the strong bond between the lads comes from the great times they've had together. "Everything they've done has been together. Everything they've experienced they've all been involved. But when they start to look further afield, there's a change in their relationship, and *Burn It* is about how they deal with that."

Will was delighted to be reunited with Marsha Thomason who plays Jon's ex love, Tina. Will and Marsha have played on screen lovers before in ITV1's *Where The Heart Is*: "I've known Marsha since we were nine years old, and we're good friends and have always kept in touch. For me, working with Marsha makes the job so much easier – I didn't have to worry about making suggestions, and she's got such a great energy."

Will can be seen next in the film *Nicholas Nickleby* (starring Charlie Hunnam, Jim Broadbent and Christopher Plummer), out now in the US. His TV credits include *Daddy's Girl*, *Clocking Off* and *All The King's Men*. Will has just finished appearing in *Port* at the Royal Exchange, Manchester.

## **MELANIE BROWN** **Plays Claire**

A free-spirited, single mother, Claire doesn't bother with steady relationships, not when she can just have the odd fling here and there. Melanie Brown, in her first big TV acting role, explains that though Claire may seem flighty and a bit wild, she's really very moral.

“She’s a really good listener for her best mate Emma, and she gives her sound advice because she knows and understands her. And though she sticks up for Emma when her relationship with Andy hits a rough patch, she’s still very moral in the way she sees things, and tells Emma so.”

Though Melanie has appeared on stage in *The Vagina Monologues* in London and Manchester – where Nicola Shindler spotted her for the role of Claire – this is Melanie’s first big TV drama role, and she’s been having a great time.

“I’ve been offered scripts before just from being Mel B out of the Spice Girls, and I didn’t want that. So when Nicola approached me after she’d seen me in theatre and told me she believed I could do this part, I was really pleased,” beams Melanie.

“And when I got the scripts for the audition I was blown away. It’s so believable. You really get to know the characters and get to like them and understand what struggles they’re going through.”

“The conversations between Claire and Emma, and between the lads are so real,” continues Melanie. “You’ve got one person going off to find his daughter, somebody else coming to terms with his self loathing, and someone else struggling to discover if there’s something more out there – these things happen within groups of people all the time, and I think the quality of writing will capture a lot of people.”

Whenever Melanie felt she was struggling with her new trade, she knew she could always turn to her new mate and co-star Lisa Faulkner to help her through: “If I ever got nervous with a particular line or scene, Lisa would always be there to encourage me and point me in the right direction. I know I’m new to this and have got a lot to learn and Lisa’s been like my very own acting coach, she really has,” laughs Melanie.

“She’s taught me how to listen and interact with the other characters. The crew have been fantastic aswell. I’m so lucky to do this as my first big job, and everyone has been so lovely.

“I’m lucky to be able to do something different,” Melanie continues. “I’ve been doing music for six years and I feel I know it inside out. But acting gives me a real challenge now. It’s a learning curve and I want to carry on doing a lot more of it.”

Melanie burst onto the scene as one-fifth of the most successful girl band of all time, The Spice Girls back in 1996, and since then has gone on to present *This Is My Moment* for ITV; appear in short film *Fish*, and take to the West End stage with *The Vagina Monologues*.

## **CHRIS COGHILL Plays Carl**

Carl’s loyal to the core to his mates Andy and Jon – they’re the most important things in his life. That, and carrying on the party.

Chris Coghill explains why he thinks the splits start to appear as Carl approaches the big 3-0: “Carl’s grown up with these two lads from being incredibly young, and he’s obsessed with the idea of them never growing up properly.

“But Andy and Jon do begin to find mature paths in life and go off in a different direction, while Carl doesn’t. He gets the fear a bit – a premature mid-life crisis – he doesn’t want to stop partying.”

Carl doesn’t give up easily where his mates are concerned, and his demands on his friends’ time, especially Andy’s, begin to take their toll contributing to break ups, infidelities and fights.

“He’s trying to put off the inevitable, he just wants to keep going, whereas the other boys haven’t got time for it anymore. Jon’s got his family, Andy’s got Emma, but Carl seems unable to have a proper relationship with a woman, at least not with the one he really wants to be with,” adds Chris.

“I can sympathise with Carl. I’m only a couple of years off 30 myself, I like to think that I’m loyal to my mates, and I don’t particularly want to stop yet,” says Chris.

A local lad himself, Chris is full of praise for the honesty of the drama: “I think it hits the nail on the head. Matt Greenhalgh’s from the same area as me, and he’s got the way people talk bang on – it’s 100% natural. He even talks about a youth club in *Burn It* that I used to go to every Friday night.”

One of the highlights on this shoot for Chris required both guts and injections! “Me and Kieran had to jump off a bridge into the canal stark bollock naked at two in the morning – we needed Hepatitis A and tetanus for that. I constantly had a good time filming this. Of course it’s hard work, especially when it’s a difficult scene or depressing material, but the people I worked with were great. It’s exactly how I want to spend my time,” says Chris.

Chris played ‘Bez’ in Michael Winterbottom’s *24 Hour Party People*; and the leading role of ‘Cheeks’ in *Tatty Keks and Charity* for the Manchester Film Consortium. He recently toured in the play, *Glastonbury*, directed by Keith Allen with Kieran O’Brien and Keith, which is due to come to London in Spring 2003.

## **LISA FAULKNER**

### **Plays Emma**

Emma has been in a relationship with Andy for the last ten years and she’s beginning to feel that they’re going nowhere. She thinks it’s Andy’s lack of ambition holding them back, but it’s far more deep-rooted than that.

Her best friend Claire is a nurse alongside her at the local hospital and is Emma’s confidante.

Lisa agrees that while Emma might be quite guarded with Andy, it all changes when she’s with Claire: “She’s quite a strong character and she’s quite guarded as well. The only person she lets her guard down in front of is Claire, she sees a different side to Emma.”

On Emma’s relationship with Andy, Lisa thinks it is a classic case of ending up more like brother and sister than lovers. “She really does love Andy. They can be fun loving, and they’ve had a top time, but it’s got to that stalemate where it’s like ‘what do we do now?’ She doesn’t want to get pregnant, she wants to move on but doesn’t know how to, she’s stuck in a rut. I think they both are.

“It’s turned into that brother-sister relationship, and it’s really hard when you’re in your twenties and that happens,” explains Lisa.

Emma’s unhappiness and soul searching has provided Lisa with one of her biggest acting challenges in her career.

“*Burn It* is very raw. There’s a lot of drama around that’s slightly on the edge but doesn’t quite make it and plays it safe. *Burn It* doesn’t play it safe, it just tells it how it is.

“I think people are going to enjoy it, there’s such an energy about it. I love it. I think if it comes across in any way like the script, then we’ve done a brilliant job. It’s the best thing I’ve ever done in my life,” admits Lisa.

Lisa’s TV credits include *Spooks*, now infamous for her untimely demise courtesy of an industrial sized deep fat fryer; *Holby City*; *Brookside* and *Dangerfield*. Her film credits include *Stiff Lips*; *The Lover* and *The Parent Trap*.

## **KIERAN O’BRIEN** **Plays Andy**

Andy lives with his first serious girlfriend Emma, works as a postman, and spends most nights down the pub with his best mates.

As the only one of the three lads with a girlfriend, Andy often comes in for a lot of stick, mainly from Carl, about his commitment to the cause of never growing up.

“Andy’s life is more complex than Carl and Jon’s in that sense,” admits Kieran. “He has a home life with his girlfriend of ten years – the others don’t. He has to try and balance the two.

“When you’re younger and immersed in the club culture like those three were, you think you’re going to be mates forever. But the things you desire change and the choices you then make lead you down different paths.”

Kieran believes that Andy and Emma’s relationship problems are a pretty accurate account of what happens in many long-term partnerships.

“His relationship with Emma is typical of a couple who’ve been together for ten years. It becomes habitual. That’s not to say there’s any less love there, because they still do love each other, life has just become ordinary.”

Kieran recalls talking to Chris (who plays Carl) about receiving the scripts for *Burn It*: “I worked with Chris on *24 Hour Party People*, and we ended up at the Cannes Film Festival for it. So there’s me and Chris having a drink on a balcony overlooking Cannes saying ‘wouldn’t it be great if they cast us as best mates on *Burn It*!’

“Luckily for us they did, and for me it was one of those rare jobs where I already knew most of the main cast members from previous jobs and most of the crew as well. It was just amazing.”

The dialogue used and the stories told in *Burn It* are something that Kieran feels have probably not been seen on TV before.

“It’s about our generation. There was a clubbing scene in Manchester, which created a cultural revolution that spread throughout the country and across Europe. People thought it would last forever, they’d be mates forever, and their lives would continue to be one big party. But people move on, develop responsibilities and the bubble bursts. Out of this cauldron of excess come all these great stories.”

Kieran’s previous TV credits include *Band of Brothers*; *Hearts and Bones*; *Messiah I & II*; *Jason and the Argonauts* and *Cracker* (series 1, 2 and 3). He appeared in *24 Hour Party People* as Nathan McGough, and is currently shooting Dalziel and Pascoe and working on a short film for his production company, Sparrow Boy Films.

Kieran appeared on stage in *Glastonbury*, directed by Keith Allen, which will soon be coming to The Roundhouse, Camden. Previous theatre credits include *Guiding Star* at the National Theatre and *The Man Who Had All The Luck* at the Sheffield Crucible.

## **MARSHA THOMASON**

### **Plays Tina**

When Tina’s high school sweetheart Jon turns up on her doorstep after 13 years, her world is swiftly turned upside down. When they were both 17 and very much in love, Tina fell pregnant and due to family pressures, they agreed to give the baby up for adoption, and they weren’t to see each other again.

Tina was left alone with her baby just a little too long and she couldn’t go through with the adoption. “Tina’s someone who’s had to keep a really big secret and her journey is coming to terms with keeping that secret and the effects that’s had not only on her life, but everyone else’s, and how she finds resolve with it,” Marsha explains.

Seeing Jon again brings all her old emotions for him gushing back. She refuses to see him at first, but gradually realises Jon will not rest until he meets Katie, the daughter he thought he’d lost.

“I’m really pleased with the work Will, Chelsea (who plays Katie) and I have achieved. I think we’ve really done this story justice - we worked intensely on the Tina, Jon and Katie story,” says Marsha. “And I’m really proud of it. I’m really happy to have met Chelsea because I think she’s brilliant, and a real find.”

Marsha is certain that *Burn It* will have an impact on its audience. “It looks good, and it is real and true to life.” Marsha continues, “The cast is phenomenal, it’s all there – script, actors and directors.”

Marsha is currently shooting a film in Los Angeles with Eddie Murphy called *Haunted House*. Her previous film credits include *Pure*; *Black Knight* and *Long Time Dead*. Her TV credits include *Love In The 21<sup>st</sup> Century*; *Playing The Field* and *Prime Suspect*.

## DIRECTORS

### **Sheree Folkson (Episodes 1 – 5)**

Sheree has been directing for TV for 15 years. More recently she has directed *Gypsy Woman* starring Jack Davenport, and *Lock Stock and Four Stolen Hooves* for Channel 4.

She directed the RTS Best Drama Serial winner, *The Young Person's Guide To Becoming A Rock Star*.

She took the roles of both director and producer for a *Modern Times* documentary, and the drama documentary *A Royal Scandal* (both in 1996, for BBC Two and BBC One respectively).

And as producer and director, Sheree was one of the founder members of *The Late Show* for BBC Two from 1988-1991.

### **Ed Fraiman (Episodes 6 – 10)**

Ed was awarded the Directors' Guild of Great Britain Best Newcomer Award in 1999.

His past TV credits include *As If* for Channel 4; *The Bill* for ITV1 and *Family Affairs* for Five.

Ed has directed two award-winning short films – *Nurse Ajax* (produced for Channel 4) won Best Film at Rushes' Soho Short Film Festival; *Guardian Angel* (commissioned by Yorkshire Television) won Best International Student Film at the Florida International Film Festival, and Silver Plaque at the Chicago International Film Festival.

## PRODUCER

### **Tom Sherry**

Tom began his production career as a Location Manager on a number of feature films including *Swing*, *Resurrection Man* and *Heart*, and on the ITV drama *Far From The Maddening Crowd*.

Since then, Tom has worked on *Queer As Folk* and *Queer As Folk II* as Associate Producer and Line Producer respectively. He was also Line Producer on the Kay Mellor-penned *Fat Friends*.

Last year, Tom produced the TV film *Murphy's Law* for BBC One, which received a BAFTA nomination for Best Single Drama 2002.

## **RED Production Company**

Nicola Shindler set up RED Production Company in January 1998 to work with writers on modern, innovative and entertaining dramas.

RED first went into production in Spring 1998 on Russell T Davies' 8-part serial, *Queer As Folk*, for Channel 4, followed by a two-hour finale in 2000. Soon to follow, RED produced *Love In The 21<sup>st</sup> Century* - devised by Catherine Johnson - six stories about sex, love and relationships.

Always looking for new writers, RED set up a script competition with Channel 4 called Northern Soul, which unearthed a number of, now commissioned, writers.

In 2000, RED transmitted the 6-part series *Clocking Off* by Paul Abbott for BBC One. The award winning show is currently in post-production on its fourth series, and due to air in early 2003.

*Linda Green*, a 10-part comedy by Paul Abbott about a thirty-something woman looking for love starred Liza Tarbuck and was transmitted on BBC One in October 2001, with the second series airing at the end of last year (2002).

RED produced *Now You See Her* for Sky One starring Amanda Holden as a con woman working in the art world, which transmitted in August 2001. *Bob & Rose*, a six part romantic comedy by Russell T Davies for ITV1 transmitted in September 2001. It starred Alan Davies and Lesley Sharp as a gay man and a straight woman who fall in love.

RED then produced *Having It Off*, a sitcom written by Antony Cotton and Sarah Moffett about a hairdressing salon, which was filmed in front of a live studio audience. In November 2001 RED produced *Flesh and Blood*, a film written by Peter Bowker starring Christopher Eccleston, about a man who after a long search for his birth parents, finds out they are both mentally handicapped.

In April 2002 RED produced *Sparkhouse* for the BBC, written by Sally Wainwright and inspired by Emily Bronte's classic love story, *Wuthering Heights*.

*The Second Coming*, written by Russell T Davies for ITV1, is currently in post-production. This drama follows the story of how things would be if there was a Second Coming and the Son of God arrived on Earth? It stars Christopher Eccleston and Lesley Sharp.

In 2003, RED will produce a 1 x 120' drama about the NHS written by Tony Marchant for Channel 4. RED also has a number of other projects in development with BBC One, BBC Two, ITV1 and Channel 4.