


# The Cabinet Begins

 **Fix Me!**

This article is a work in progress; It is currently not approved as canon.

The Cabinet Begins, also known as The Cabinet: Election Day in foreign nations, is the first of the 'Cabinet' trilogy, released in [YE 14](#). It was produced by [nde\\_productions](#), and distributed by [universal\\_cinematics](#). It focuses upon the election of a new president in a fictive world, mostly centring around two candidates.

General Information	
Genre	Drama
Released	20 March <a href="#">YE 14</a>
Content Rating	PG-13, Strong Language
Directed by	David Carter
Produced by	Victor Strauss, Lucas Hawthorne & Chris Marcus
Written by	Ikama Yojo & Hino Narihari
Starring	Horothi Mana, Eguchi Ebei, Hori Noriaki
Music by	Johannes Wilhelmus
Cinematography	Victor Strauss
Costs	~80 million <a href="#">KS</a>
Personnel involved	~120,000
Screen time	107 minutes
Production company	<a href="#">nde_productions</a>
Distributed by	<a href="#">universal_cinematics</a>
Tagline	<i>"Elections are upon us!"</i>

## Plot

The film's setting is set around the real-life 🌐 [1930's](#), evident by the limited use of 🌐 [airplanes](#), 🌐 [radio](#), and 🌐 [cinema](#).

The film begins in the fictive kingdom of Ellisar. Parliament is seen discussing the affairs of incumbent prime minister Michaels (Marichi). Michaels is accused of fire-starting a renewed conflict between the kingdom of Edroburg, and the Republic of Bruxidal. The protests are led by the leader of the Conservative Party, Alden Wallace. He is a fierce speaker with a lot of passion and temperament, and his vast experience in the parliament makes him feared by many new members. On the other side, leader of the People's Freedom Party, Ashton Carr (Mana), criticises Wallace's harsh methods and questions his actions. The two voice debates directly between the two and Carr holds his own. However, Wallace requests of Speaker Lloyd (Giichi) to force Michaels to step down. Lloyd finally complies, and sends two emmisaries to the king to order a Royal Decree to acquit Michaels.

The two servants reach King Morgan (Noriaki), who signs a decree to relief Michaels of his duties. The two

then march into the Prime Minister's office, and read the decree to dismiss Michaels. Although the premier at first resists, he agrees to leave his position, and later is seen returning his 🗳️ [symbols of power](#) to Morgan. Then, Michaels announces his resignation on radio and the news. He also urges to begin elections instantly. Immediately after, Wallace announces his candidacy, a move supported by his and other 🗳️ [Right](#) parties. He is supported by reactionary 🗳️ [running mate](#) Moss (Megumi).

A few days later, more candidates move forward for the role of premier. Green Party's Sanders (Makron), Spiritualists' Gill (Meller), and Reactionary's Hart (Fletcher), are some of the other candidates. They are however blown away by Wallace's superior support, funding, and rhetoric skills. In the meantime, The PFP, under leadership of Carr, is uncertain who to vote for candidate, as both Carr and his more left opponent Gould (Trondor) stand against each other. Finally, Gould steps down and the PFP allows Carr to step forward as candidate. He chooses Gould as his running mate.

During the course of several weeks, both Wallace and Carr are seen campaigning heavily, visiting both streets and governmental buildings. Wallace has much support due to his willingness to act; his efforts in denouncing Michaels is heralded by many rightist people. At one point, Carr meets Wallace at a party rally in a down-town theatre in the capital of Caldwell. This encounter inexplicitly shapes the further campaign, as Wallace accuses Carr of inaction and 🗳️ [jingoism](#). Carr denies all of the accusations, but is unable to retort Wallace's harsh debating. Afterwards, Carr campaign leader, Watts (Tanner) compliments Carr on his actions in front of the party members.

In the first major debate to be send out on life on radio and in cinemas, Wallace, Carr, Sanders, Gill and Hart are seen for the first time together. Wallace and Hart, both seated on the very right side, stand directly against Carr and Sanders, seated on the left. The debate is chaotic, as Wallace tries to undermine each of the candidates words. Carr, however, stands up from his somewhat quiet position and confronts Wallace directly. He accuses Wallace of trying to polarise the elections, as well as spread division between the people. Nevertheless, Wallace retorts back passionately, eventually accusing Carr of a dislike for the King. Carr once again has to defend his own, but he gets support from Sanders, who supports Carr and says that "He wishes only the best for the people, contrary to Mr. Wallace."

The next day, Sanders visits Carr and offers his support for the candidacy. He states that Carr is the only way to stop Wallace from gaining the power, an event that would spread corruption and xenophobia throughout the kingdom. Carr agrees, however he is less outspoken of his role as "saviour". Carr then is invited to King Morgan, who wishes to see him. Carr has to walk to the palace, in front of which he meets several reporters, but he dismisses them all. Inside, Secretary Montoya (Satoshi) leads him to Morgan. The King is seen in his guest room, where he invites Carr. He questions Carr about his allegiances, somewhat stirred by last night's debate, and Carr insures him that Sanders' remark was true. Morgan is relieved, but he instructs Carr to work better than Michaels, and somewhat unexpected, to keep Wallace at bay. Morgan is somewhat worried, and although he cannot have an official opinion of it, wishes Carr good luck and hope he succeeds over Wallace.

A few days later, Morgan is seen outside his palace, alongside the biggest candidates, and greets them all. Wallace is seen trying once again to take the lead, especially when he forces himself alongside the king for a photograph. Carr, however, has more success with the public, and most of the press ignores Wallace's attempts of gaining from the situation. A few hours later, De-missionary premier Michaels also greets the candidates before his office, but Wallace has somewhat more success as his followers have flocked to the premier. Carr and Sanders are the first to greet the premier, and Michaels secretly wishes them victory, although he to cannot have a known opinion of it.

A few days before the elections, a last debate is hosted for the biggest candidates, and Carr and Wallace once again oppose each other directly. Once again, the debate is a passionate rhetorical experience for the viewers, with Wallace and Carr frequently exchanging accusations and denials. However, Sanders is now also a target for Wallace, and Carr returns the favour by supporting Sanders in the debate. The debate somewhat shifts in the favour of Carr, as Wallace's rhetoric is being opposed by more and more citizens. Nevertheless, his supporters remain loyal to him.

The day of the election is then upon them. In a 🗳️ [secret ballot](#) voting system, the people will choose the new prime minister and his secretary. During the day, several citizens are seen voting, as well as Wallace, Carr, and Sanders themselves. Wallace is interviewed, in which he reviews he has voted for Hart. Sanders reveals he has voted for Carr, but Carr himself does not wish to reveal his vote. Afterwards, the candidates are seen awaiting the results. Wallace is surrounded by his staff, and running mate Moss. Carr is seen with Gould and Watts, awaiting the results on radio and a large screen. During the evening, several polls come out, showing that Wallace has a firm lead, with Carr far behind and Sanders as third. As the night progresses, the candidates come closer together, and Wallace and Carr remain neck-to-neck in the final results. In the last hour, however, Carr takes a small lead, and eventually, at the final results, he is only 4% above Wallace. Nevertheless, the party rejoices, and Carr is relieved. But he also knows this is where it begins. Watts makes a final introduction, and Carr makes his victory speech. In the meantime, Wallace is seen angered by the loss, but he knows that he will be second most powerful man in the country.

The very next day, Carr is visited by Sanders, who congratulates Carr on his win. Carr appreciates the gesture, and promises Sanders' party a place in the next cabinet. Then, Carr is picked up by royal car, and he is driven to the palace under wild applause from the people, gathered in the streets. When he arrives at the palace, King Morgan greets him, and they shake hands. The King then officially hails Carr as the new premier, and grants him the 👑 [regalia](#) of the premier. Carr then drives to the premier's office, where he is greeted by Michaels. The two exchange several greetings, and Michaels opens the door, under loud cheering of the people.

The last scene involves Carr in his office, where he stands before a large table. The table is empty, but then Gould enters, and opens the door. Several men, including Sanders and Lloyd, enter the chamber and then sit down at the table. Several prints reveal the role of the persons at the table: Carr as Premier, Gould as Secretary of State, Sanders as Secretary of the Home Department, and Lloyd as the Parliament speaker. Gould sits down as the last person, and Carr looks around the table, at his cabinet. Then, he sits down at the head of the table, and speaks loudly: "Well then, let us begin."

A small post-credits scene shows Wallace, who is in his office at the parliament, and Carr enters. Wallace stands up, and greets the premier. The two exchange handshakes, and although Wallace resents the premier for his loss, nods at him politely.

## Cast & Crew

Below the cast and crew can be found:

**Cast** (In credits order)

- Horothi Mana as Ashton Carr

- Eguchi Ebei as Alden Wallace
- Hori Noriaki as King Morgan III
- Shintati Moke as Jane Gould
- Ronald Makron as Leon Sanders
- Kawada Marichi as Premier Leroy Michaels
- Lizzie Meller as Clara-Bella Gill
- Sam Fletcher as Edward Hart
- Joe Tanner as Martin Watts
- Ueki Megumi as Oscar Moss
- Mayeda Giichi as Speaker Lloyd
- Kutsura Katoshi as Secretary Montoya
- Edano Jun as First Debate Leader
- Sonoda Kato as Last Debate Leader
- Vincent Castelo as Results reporter
- Sekino Tanzan, Kydo Iemitsu as Royal Envoys
- Otani Tsuramatsu as Vice-Speaker Ellison
- Uozumi Katsuhito as Minister Payne
- Davon O'Neill as Minister Henderson
- Aidan Wilson, Oshita Akihiro & Aki Samba as Carr's Ministers
- Aoki Tanjiro, Amaya Kunio, Phil Munks, Joe Harrison, Luis Oliver, Uesugi Katsuhito, Tom Wells & Jacob Nelson as parliament members
- Otani Orinosuke, Naito Katsuko, Ishii Uki, Aki Naoko & Kanagi Kuri as reporters
- Leo Ellis, Yahir Dean & Ogawa Gennai as Vote counters
- Ashikaga Toju as Edroburg Ambassador
- Victor Strauss as Bruxidal Ambassador

#### **Crew** (In credits order)

- Assistant Director: Carl Makron
- Executive Producers: Jogohthi Maio & Ketsur Sowaji
- Edited by: Edward Keaton & Jack Glenn
- Production Design: Kikkawa Michi & Lucas Glass
- Art Direction: Mashimo Maiko
- Set decoration: Onoue Iako
- Costume Design: Julliette Haker & Miri Kajet
- Makeup Supervisor: Sarah Casbye
- Director of Photography: Victor Strauss
- Sound Effects: Kibe Kujiro (Supervisor), Frank Jonas (Sound Mixing), Lighathe Nemro (Senior Sound Design)
- Camera Operation by: Freddy Grant, Lucas Magall (Second Unit), Ike Dayu (Second Unit Backup)
- Special Effects: Lion Effects (Senior Studio), Temple Effects & Sounds (Partner), Kandai Yukio (Effects Supervisor), Alexander Gibson (Mechanical Effects Supervisor), Ikachi Manora (Lighting Director)
- Visual Effects: LE, Onaga Horishi (Supervisor), Jigato Mar (Animation)
- Music Composed and Conducted by: Johann Wilhelmus
- Music Orchestrated by: Echi Manoura, National Yamatai Symphony Orchestra, recorded at [imperial\\_theatre,Geshrinopolis](#)
- Marketing: Taylor Stone (Supervisor), Riyake Mojo (Illustrations), Elliott Lee (Press Spokesman)

- Original Screenplay by: Ikama Yojo & Hino Narihari, David Carter (Consultant)
- Script Girls: Seno Ryu & Katie Morris
- Production Manager: Seta Kojuro
- Wardrobe Supervisor: Miri Kajet

## Production

Below is the information for the development and production of this film.

### Development

The first beginnings of the film's theme were stipulated as early as [YE 08](#), after the end of the [Great Plague of YE 08](#), by director David Carter. The idea was put forward to the management of [nde\\_productions](#), but the idea was deemed too ambitious for that time, since both the funding and acting requirements were too high in the aftermath of the Plague. In [YE 10](#), when [universal\\_cinematics](#) had successfully launched the Train Robber series, the directors were more giving, and the project was green-lit in early [YE 11](#). [universal\\_cinematics](#) would release the picture and two of its directors were executive producers for the film, while [nde\\_productions](#) entire key leaders produced the film.

A screenplay was written by renowned writer Ikama Yojo and relative unknown Hino Narihari. This first script resembled mostly the final product, however scenes involving the conflict between Bruxidal and Edroburg were scrapped because it would deviate from the plot too much. The final screenplay was written by Yojo and Narihari, with limited adjustments from Carter. The idea for the plot in a 🌐 [1930's](#) setting was put forward by Yojo, and the idea was elaborated in the screenplay.

Renowned camera operators Grant and Magall were hired to film the movie, and their experience allowed shooting time to be finished three weeks in advance of schedule. Victor Strauss would provide the cinematography. Juliette Haker and Miri Kajet, and recipients of two [golden\\_lotus](#), were hired for costume design, and Sarah Casbye was hired for Make-up. Famous composer Johannes Wilhelmus was hired to write the score for the film. Frank Jonas was hired as Sound Mixer, and renowned Ligathe Nemro was Senior Sound Designer.




### Principal Photography

🌐 [Principal Photography](#) began in early September [YE 12](#) in Geshrinopolis, where multiple sets were built to resemble a 🌐 [1930's](#)-style city. The parliament was the largest 🌐 [setpiece](#) built at that time, and remained in use for the trilogy, where its use became increasingly more important. More than 100 extras, 9 of which were eventually credited, were used to create a full building, and the set was decorated extensively to look like an [1930's] era parliament, including crystal chandeliers, 🌐 [Incandescent light bulbs](#), and even three working 🌐 [phonographs](#). This was done in order to ensure a good time spirit, and the themes were carried throughout the film. King Morgan's Palace, at least the exterior shots, were filmed in front of the Yoshino Estate, a well-known palace that was suitable as a filming location. The interior was shot in a secure part of the Estate, where the chamber was decorated to look like a Royal Chamber. The scenes on the streets involved more than 5,000 Extras, and the car


used by Mana was a special-made vehicle created by Temple Sound & Effects.

The debate scenes were filmed in [NDE's](#) studios, where more than fifty cameras were used as props, and 400 extras were used to fill the studio. The debates were recorded in order to mimic their use later in 'radio' and 'cinema' broadcast, somewhat making their style resemble a real-life election. The shots of Michaels and later Carr's office were shot also in Yoshino Estate. The last day of shooting involved the last scene of the film, where the cabinet for the first time is assembled. The film was almost entirely shot with 35mm MegaVision cameras, one of [universal\\_cinematics](#) systems, however, several of the wide shots of the parliament and opening shots of the city were filmed using 70mm UltraVision cameras, which was one of the first time it was used. Shooting was wrapped in late August of [YE 13](#).

## Post-production

Some of the film score was already being created by Wilhelmus during principal photography, but his entire score was finalised three weeks after wrapping. Wilhelmus' score was one of the first to feature an entire orchestra ensemble, since earlier films relied on only a single ensemble of smaller orchestras or used pre-recorded scores. This enabled Wilhelmus to use a wide variety of brass for the debating scenes, although most of the scenes are silent and the score is only used during particular sets of dialogue. A special 'mocking' anthem was created for the film, which is used throughout the film as the main  [leitmotif](#). Also, Wallace and Morgan each have their own score, empathising  [string](#) and  [woodwind](#) instruments, respectively.

Special effects were limited throughout the film, due to the lack of violent action, although several effects were used to empathise the film settings, including smoke effects, radio, photograph and telephone effects, and several model cars made to occupy the streets. Sound Design from Nemro mostly revolved around creating sounds for the various instruments used on set, and Sound Mixing was meant to combine the sounds into a cohesive matter, but not overclocking the dialogue. Also, Dialogue was heavily mixed to make it sound like it was passing through radio, phonographs, or speakers.

Visual effects were limited, but several digital air-planes, trains and cars were created to complement the organic city sets. Also, several models were created to fill up crowded scenes, and Yoshino was digitally enhanced to include the shield of the king and various symbols for the kingdom, since Yoshino family rejected the use of foreign symbols in their own house. Due to this, the film has a significant use of  [CGI](#), although most models are still mechanical. The film was scheduled for release on 12 February, [YE 14](#), but the release of Train Robber: Last Heist on 28 January, pushed the release back to 20 March, to allow for the two films to be seen separately. Eventually, the film also received a PG-13 rating, on the grounds that the dialogue contained several lines of profanity.

## Critical Reception

The critic's responses and box office success to the film can be found below.

## Box office

In its opening weekend the film grossed over 400 thousand [KS](#), becoming the third quickest earning film of [YE 14](#). It grossed over 60 million [KS](#) in its first month. It regained its budget of ~80 million [KS](#) in 42 days. With that, it became the 17th fastest earning movie of all time, and still remains as 21st highest grossing film as of [YE 38](#). At the end of its theatrical run in June [YE 14](#), it had earned more than 260 million [KS](#). Its home release led to the overall domestic gross of 740 million [KS](#). It received the status of hit, but it was largely overshadowed by its sequel [the\\_cabinet](#) in [YE 15](#). The success of the film allowed the subsequent instalment to take on a larger budget, as well hire more personnel.

## Critical reception

The movie received overall good reception from film critics. For instance, *Entertainment Journal* rated it 4 stars out of 5, and praised "The dialogue, the strong direction of Carter, and the historical setting". Hashotin Kuri rated 4 out of 5 stars, and said: "The dialogue and well-done narrative structure gives enough space for more storytelling." *Galactic Entertainment Weekly* rated 83/100, praising the "Dialogue, strong acting, and small yet important score from Wilhelmus".

After the release of its sequel, [the\\_cabinet](#), in [YE 15](#), the critics said that the first film provided a good basis to propel the series forward. However, several critics have since then criticised the film's simpler 'political structure'. In one such instance, Ari Takeru of *Kyoto Times* rated 68/100, saying: "To belittle a constitutional event simply by pitting two extremes against each other, diminishes the importance of 'issue politics'."

## Accolades

The film was nominated for a total of 3 [golden\\_lotus](#), and won one in the form of *Best Supporting Actor* for Eguchi Ebei, his first award. Its other nominations were for *Best Original Screenplay* for Yujo, and *Best Makeup* for Casbye.

Actor Horothi Mana received an [Imperial Honour Award](#) in [YE 22](#) for this and other film. Furthermore, Frank Jonas also received an [Imperial Honour Award](#) in [YE 38](#), alongside fellow Sound Mixer Tikato Mo, for this and other films. Juliette Haker & Miri Kajet received an [Imperial Honours Award](#) in [YE 28](#) for this and other films, and Ligathe Nemro received one in [YE 30](#) alongside fellow Sound Designer Benjamin Bartolomeus. Ikama Yojo received one in [YE 24](#) for the trilogy. Victor Strauss & Lucas Hawtorne received one in [YE 24](#), for the trilogy.

## OOO Notes

[yoerik](#) created this article on 2017/07/11 03:23. This article was inspired by real-time events, such as the election of Donald Trump, and WW2.



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