Food For One - Gantt

	Week one 12/04/20-18/04/20							Week two 19/04/20-25/04/20							Week three 26/04/20-02/05/20							Week four 03/05/20-09/05/20							22/05/2020
	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	Sun
DEVELOPMENT																													
First Notes and Story edit																													
Create Mood Boards																													
Complete Treatment and first draft																													
Complete Storyboard																													
PREPRODUCTION																													
Final Script																													
Shot List																													
Location Recce																													
Cast Choices																													
Casting Completion																													
Requesting Location Release																													
Complete Location Form																													
PRODUCTION																													
Risk Assesment For Scenes 1 & 5																													
Filming Scene 1 & 5,																													
Risk Assesment For Scene 2																													
Scene 2																													
Risk Assesment For Scene 3 & 4																													
Filming Scene 3 & 4, Day 1																													
Filming Scene 3 &4 , Day 2																													
POST PRODUCTION																													
Graphics/VFX																													
Editing																													
Sound Mixing																													
PICK UPS (SOUND & VIDEO																													
FINISHING DAY																													

Food for One

Logline

A timid man trying to live his life under the weight of his tragic past gets a flashback that tears him down to the broken guilt-ridden person he is trying to not be. The blood will be on his hands for ever.

Step Outline

Scene 1- Drawing Blood

Quiet and empty house. Stylish, modern kitchen. A tired, depressed man walks in and starts cooking. As he cooks a notification from his phone startles him. He cuts his finger, the ordeal sends him into a flashback.

Scene 2 – Packing the car

The flashback reveals and suggests the man has a wife who is pregnant with their unborn baby. They converse with jokey conversation and the mood is positive and neutral. The scene is meant to provide insight into a happy cosy relationship.

Scene 3 – Driving to fate

A shorter scene where the neutral happy atmosphere is continued and lengthened providing a emphasised positive set of scenes.

Scene 4 – Car crash

This scene builds tension by having a long build up to the eventual crash. It is supposed to be a stretched-out scene causing the crash to be harder hitting and surprising. The scene uses build up of sound to inflict a lot of its power.

Scene 5 – Broken man

The scene shows the man back in his house. He's in an utterly sad broken state. Cheeks wet with tears. The scene adapts the idea that he feels great guilt for the loss of his wife and baby. It also proposes that the issue is going to be underlying waiting to strike for the rest of his life.

Treatment

SCENE ONE – Drawing blood

A man walks through his house. The house is quiet and empty, nearly lacking entirely of any personal touch. His face is tired and weathered. The type of wrinkled eyes that have been through a lot. He walks into a grey, stylish modern kitchen; the dusk sky flooding the room with a blue light holding the last of the days sun. Pans cooking food, and pots boiling water, the steam filling the air; he continues to prepare his food for one. He peels the last of the potatoes and begins to chop the carrots. He chops fast and with care getting through them with ease. As he cuts, a sudden high-pitched notification from his phone cuts through the air startling him, making his sharp blade glide through his finger. He recoils with pain and turns his hand to see the crimson blood draw out of his skin. The sight sends him into shock as he tries to keep down a sickening simmering memory.

SCENE TWO – Packing the car

He's carrying bags to the boot of a car parked on his drive. The sun burning the back of his neck even just as he leaves the front door. The car is filled up with baggage and food, ready for the trip ahead. He puts the bags into the boot with slight rearranging. He turns back to the house and walks into the kitchen to see a young sprightly woman putting the final bits of food into the last of the bags. He stands and stares for a bit with utmost admiration and love. She turns to him and laughs

"Are you helping or not? We should've left ages ago"

He smiles and walks over

"Oi I'm doing all the work here, you're just sitting there you lazy sod. "

She laughs and sarcastically retorts

"You're the one that knocked me up!"

"Yeh and the more you say it the more I regret it"

She laughs and playfully punches his arm making him jokingly sway back and fore.

SCENE THREE – Driving to fate

The creamy colour swirls in the dark brown coffee as she adds the milk ready to leave.

"Shall I take them straight to the car?"

She calls out, the man not in the room, he replies

"what you say?"

"The coffee" she replies and pauses "shall I take it to the car and wait?"

He nods and says

"Oh right, yeh you go, and I'll lock up now just grabbing my charger"

The woman walks out of the kitchen and to the car with a tiresome waddle, the effects of pregnancy taking their toll. She reaches with one finger and struggles to open the car door whilst holding the coffees. The man lightly jogs to her attendance opening the door and helping her into the car.

"Right let's get going"

The man exclaims getting into the driver's seat.

SCENE FOUR – Car Crash

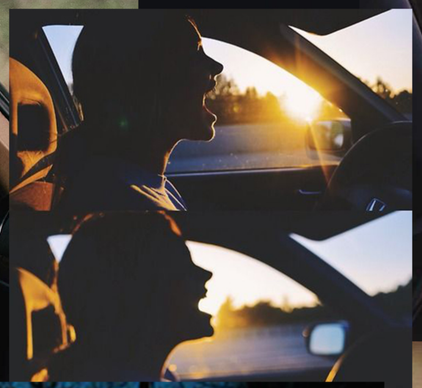
The man and women sit silently in the car listening to the music playing on the radio. They're intent and relaxed in each other's silent company. They speak now and again but don't feel the need to fill the silence. As they drive, the song "" by "" comes on. The pair look at each other smiling, recognising the song as the one that played when they first kissed. They sing along. The man murmuring, smiling, because he's forgotten the words. The woman laughs and carries on singing along. The man looks over and stares at his wife, a big smile on his face. His eyes look excited and happy. He quickly returns his attention to the road nearly forgetting entirely about it whilst looking at her.

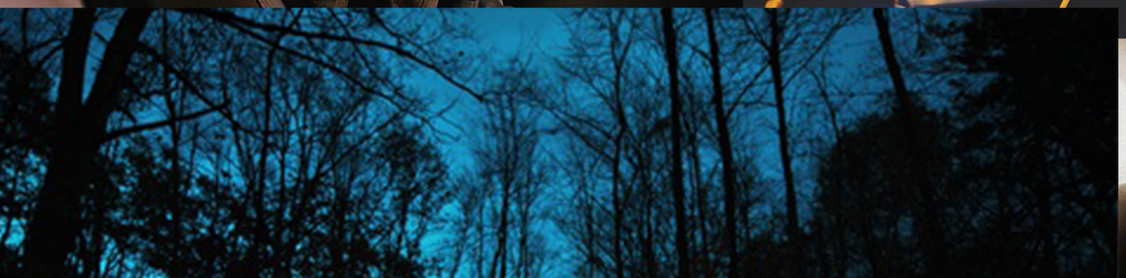
As they continue to sing, a sudden high-pitched notification from the man's phone cuts through the air. His eyes look to the screen as it flashes on. He hears a startled scream and abruptly looks up to

the road seeing a deer in the centre of his lane. He quickly yanks on the steering wheel trying to avoid the animal. His view turns to see only the trees and bushes lining the road as the car loses all grip, sliding uncontrollably. He feels his hands turning the wheel having no effect. The woman's panicked scream rings in the man's ear over the still playing music. The wheels screech and the ground rumbles and rocks beneath them as they grind into the rough ground on the side of the road. The man looks to his wife. They're eye to eye. She's terrified with tears in her eyes. He looks down to the smooth bump of her belly. He looks up again, the car tipping. He looks down at his hands to see the crimson blood draw out of his finger.

SCENE FIVE – END

The man is standing in his grey, stylish modern kitchen; the dusk sky flooding the room with a blue light holding the last of the days sun. Pans cooking food, and pots boiling water. He's dropped the knife onto the floor in shock. He's looking at his hand with its bloody finger. His face wet with tears, in total despair and utter sadness. His eyes are remorseful and guilt ridden, rapidly crying.





FOOD FOR ONE

SCENE ONE

INT - KITCHEN - DUSK

A man walks through his house. The house is quiet and empty, nearly lacking entirely of any personal touch. His face is tired and weathered. The type of wrinkled eyes that have been through a lot. He walks into a grey, stylish modern kitchen; the dusk sky flooding the room with a blue light holding the last of the days sun. Pans cooking food, and pots boiling water, the steam filling the air; he continues to prepare his food for one. He peels the last of the potatoes and begins to chop the carrots. He chops fast and with care getting through them with ease. As he cuts, a sudden high-pitched notification from his phone cuts through the air startling him, making his sharp blade glide through his finger. He recoils with pain and turns his hand to see the crimson blood draw out of his skin. The sight sends him into shock as he tries to keep down a sickening simmering memory.

SCENE TWO

FADE INTO FLASHBACK

EXT - CAR DRIVE - HOT SUNNY DAY

He's carrying bags to the boot of a car parked on his drive. The sun burning the back of his neck even just as he leaves the front door. The car is filled up with baggage and food, ready for the trip ahead.

INT - KITCHEN

He turns back to the house and walks into the kitchen to see a young sprightly woman putting the final bits of food into the last of the bags. He stands and stares for a bit with utmost admiration and love. She turns to him and laughs.

THE WOMAN
"Are you helping or not? We should've left ages ago"

He smiles and walks over

THE MAN
"Oi I'm doing all the work here, you're just sitting there you lazy sod. "

Created using Celtx

She laughs and sarcastically retorts

THE WOMAN
"You're the one that knocked me up!"

THE MAN
"Yeh and the more you say it the more I regret it"

She laughs and playfully punches his arm making him jokingly sway back and fore.

SCENE THREE

SHOT GOES TO MAKING COFFEE

INT - KITCHEN - STILL DAY

The creamy colour swirls in the dark brown coffee as she adds the milk ready to leave.

She calls out

THE WOMAN
"Shall I take them straight to the car?"

the man not in the room, he replies

THE MAN
"what you say?"

THE WOMAN
"The coffee"

she replies and pauses

THE WOMAN
"shall I take it to the car and wait?"

He nods and says

THE MAN
"Oh right, yeh you go, and I'll lock up now just grabbing my charger"

The woman walks out of the kitchen and to the car with a tiresome waddle, the effects of pregnancy taking their toll. She reaches with one finger and struggles to open the car door whilst holding the coffees. The man lightly jogs to her attendance opening the door and helping her into the car.

Created using Celtx

THE MAN
"Right let's get going"

The man exclaims getting into the driver's seat.

SCENE FOUR

INT - THE CAR, TRAVELLING - SLIGHTLY LATER IN THE DAY

The man and women sit silently in the car listening to the music playing on the radio. They're intent and relaxed in each other's silent company. They speak now and again but don't feel the need to fill the silence. As they drive, the song "" by "" comes on. The pair look at each other smiling, recognising the song as the one that played when they first kissed. They sing along. The man murmuring, smiling, because he's forgotten the words. The woman laughs and carries on singing along. The man looks over and stares at his wife, a big smile on his face. His eyes look excited and happy. He quickly returns his attention to the road nearly forgetting entirely about it whilst looking at her.

As they continue to sing, a sudden high-pitched notification from the man's phone cuts through the air. His eyes look to the screen as it flashes on. He hears a startled scream and abruptly looks up to the road seeing a deer in the centre of his lane. He quickly yanks on the steering wheel trying to avoid the animal. His view turns to see only the trees and bushes lining the road as the car loses all grip, sliding uncontrollably. He feels his hands turning the wheel having no effect. The woman's panicked scream rings in the man's ear over the still playing music. The wheels screech and the ground rumbles and rocks beneath them as they grind into the rough ground on the side of the road. The man looks to his wife. They're eye to eye. She's terrified with tears in her eyes. He looks down to the smooth bump of her belly.He looks up again, the car tipping. He looks down at his hands to see the crimson blood draw out of his finger.

SCENE FIVE

INT - BACK IN THE KITCHEN COOKING - SAME TIME

The man is standing in his grey, stylish modern kitchen; the dusk sky flooding the room with a blue light holding the last of the days sun.Pans cooking food, and pots boiling water. He's dropped the knife onto the floor in shock. He's looking at his hand with its bloody finger. His face wet with tears, in total despair and utter sadness. His eyes are remorseful and guilt ridden, still rapidly crying.

Created using Celtx

FOOD FOR ONE - FINAL SCRIPT

SCENE ONE

INT - KITCHEN - DUSK

A man walks through his quiet and empty house it nearly lacks entirely of any personal touch. His face is tired and weathered. Hes in a grey, stylish modern kitchen; the dusk sky flooding the room with a blue light. He begins to chop the carrots. He chops fast and with care getting through them with ease. As he cuts, a sudden high-pitched notification from his phone cuts through the air and startles him, making his sharp blade glide through his finger. He recoils with pain, turning his hand to see crimson blood draw out of his skin. The sight sends him into shock and he has a flashback.

SCENE TWO

FADE INTO FLASHBACK

EXT - CAR DRIVE - HOT SUNNY DAY

The man carries bags to the boot of a car parked on his drive. The car is filled up with baggage and food, ready for the trip ahead.

INT - KITCHEN

He walks back into the kitchen to see his wife packing the last of the bags. He stands and stares for a bit with utmost admiration and love.

She turns to him and laughs

THE WOMAN
"Are you helping or not? We should've left ages ago"

He smiles and walks over

THE MAN
"Oi I'm doing all the work here, you're just sitting there you lazy sod. "

She laughs and sarcastically retorts

THE WOMAN
"You're the one that knocked me up!"

Created using Celtx

THE MAN
"Yeh and the more you say it the more I regret it"

She laughs and playfully punches his arm making him jokingly sway back and fore.

SCENE THREE

SHOT GOES TO MAKING COFFEE

INT - KITCHEN - STILL DAY

The creamy colour swirls in the dark brown coffee as she adds the milk ready to leave.

She calls out loudly

THE WOMAN
"Shall I take them straight to the car?"

the man not in the room replies, calling back

THE MAN
"what you say?"

THE WOMAN
"The coffee"

she replies and pauses

THE WOMAN
"shall I take it to the car and wait?"

He steps into the same room and nods

THE MAN
"Oh right, yeh you go, and I'll lock up now just grabbing my charger"

The woman walks out of the kitchen and to the car with a tiresome waddle. She reaches with one finger and struggles to open the car door whilst holding the coffees. The man lightly jogs to her attendance opening the door and helping her into the car

The man exclaims getting into the driver's seat.

THE MAN
"Right let's get going"

Created using Celtx

SCENE FOUR

COUPLE ARE IN THE CAR

INT - THE CAR, TRAVELLING - SLIGHTLY LATER IN THE DAY

The man and women sit silently in the car listening to the music playing on the radio. They're intent and relaxed in each other's silent company.

As they drive, the song "" by "" comes on. The pair look at each other smiling, recognising the song as the one that played when they first kissed. They sing along.

The man murmuring, smiling, because he's forgotten the words. The woman laughs and carries on singing along. The man looks over and stares at his wife, a big smile on his face. His eyes look excited and happy. He quickly returns his attention to the road nearly forgetting entirely about it whilst looking at her. As they continue to sing, a sudden high-pitched notification from the man's phone cuts through the air. His eyes look to the screen as it flashes on. He hears a startled scream and abruptly looks up to the road seeing a deer in the centre of his lane.

He quickly yanks on the steering wheel trying to avoid the animal. His view turns to see only the trees and bushes lining the road as the car loses all grip, sliding uncontrollably. He feels his hands turning the wheel having no effect. The woman's panicked scream rings in the man's ear over the still playing music. The wheels screech and the ground rumbles and rocks beneath them as they grind into the rough ground on the side of the road. The man looks to his wife.

They both sit looking eye to eye. She's terrified with tears in her eyes. He looks down to the smooth bump of her belly.He looks up again, the car tipping. He looks down at his hands to see the crimson blood draw out of his finger.

SCENE FIVE

FADES BACK FROM FLASHBACK

INT - BACK IN THE KITCHEN COOKING - SAME TIME

The man is standing in his grey, stylish modern kitchen; the dusk sky flooding the room with a blue light holding the last of the days sun.Pans cooking food, and pots boiling water. He's dropped the knife onto the floor in shock. He's looking at his hand with its bloody finger. His face wet with tears,

Created using Celtx

in total despair and utter sadness. His eyes are remorseful and guilt ridden, still rapidly crying.

Created using Celtx

AV Script

Audio	Visual
SCENE ONE	SHOTS 1-11
1 Little to no sound, only boiling water and pots cooking is heard. Lifeless sound apart from the sound of a potato being peeled delicately.	Macro closeup of wrinkled wet bony hands peeling potatoes in a blue dusk light over a sink. Different angles show pots in the background with steam in the air. The shots last for a while creating a more intense feeling needed for just peeling potatoes, a slightly sinister undertone is portrayed.
2 The sound dims as if not as close but still the main attention.	Macro shot of a small pile of mail in a less lit area of the room displaying a lack of concern to organisation or effort.
3 Boiling water becomes louder sound as if closeup. Still a nearly uncomfortable or relaxing quiet.	A high shot looking directly down at a pot of boiling water is shown. The blue light battles the warm light of the overhead fan sitting above the steaming pots. A man steps into the shot only the top of his head and small features are recognisable. Holding a cutting board, he slides the potatoes into the pot.
4 The sounds become more muted again as camera angle becomes wider and more distant from the pots.	A wide chest level shot of the whole kitchen is shown. The kitchen is in the foreground and a big patio window with a sitting area is in the background with a skylight above. They let in the blue dusk light. An island with the sink and the pots cooking are shown in the right centre of the frame and the side units with the man facing away cutting vegetables is on the left. More of his features are visible now but still no reveal of the face.
5 The sound of the pots still boils and as he washes the gushing tap is the loudest sound.	A static closeup headshot of the man turning from the side units to the island is shown. The sink in the foreground of the shot as the man approaches it, he washes a cutting board. You see his face in the blue side light. His features prominent, a tired looking weathered man. He hardly shows emotion and silently washes.
6 Sounds of pots boiling and cutting noise. The quiet tension still going.	A medium handheld shot of the surfaces of the side units with carrots and other cooking utensils. The man walks into shot from the right going to grab the carrots and begin chopping, creating a dirty shot. The handheld feel gives it a POV feel. The blue light and warm light are still the main dynamic lighting in the shot.
7 The sound of the carrots being chopped intensifies as shot gets closer. The rhythm of the sound satisfying.	A close up shot of the carrots being chopped with only the man’s hands in shot. He cuts carefully, creating a satisfying tempo.

8 The carrots being chopped. The boiling water still in the background just quieter from this shot. The sound of the high-pitched notification and vibration. The man recoiling and exclaiming.	A medium shot of a phone on the surface in focus in the foreground. The man stands cutting the carrots in the background out of focus also silhouetted by the dusk filled windows. The phone lights up and a sharp notification sound calls out. The man flinches.
9 The man still exclaiming as the shot changes. Sounds of the flashback start here as the boiling sound starts to increase.	A close POV view of the man's hand as the flinch continues from this angle. The man turns his hand around to the view of the camera. The crimson blood oozes out of the man's hand.
10 The man winces. The atmosphere sound increases more.	A reaction reverse shot of the mans face, him looking down towards the camera at his finger.
11 The volume peaks then quickly fades out into the flashback.	Back to close POV of the hand, the blood still dribbling down his finger. Screen transitions to flashback
SCENE TWO	SHOTS 12 - 19
12 The sound of a lawn mower is in the background humming. Birds can be heard and joyful laughs from the children walking past. The ball is bounced and the talking of the children trails off. The footsteps are heard from the man just before he comes into shot properly. Only the natural sound of him putting the bags away is heard.	Establishing medium shot of a car on a driveway with the boot open filled with bags and food for a journey. The road is in the background as the shot is an assumed POV from the house. The sky is blue, and the sun is beaming down. An orange tinge to the light as its late afternoon. A small group of children pass the house on the quiet road, Ice creams in hand and carrying a football. The man enters the shot from the left side walking to the car.
13 The sound of the lawn mower continues. Just the steps to the door and the natural sounds he makes whilst moving the bags around is heard. Then the boot shutting ends the scene.	A medium shot from the inside of the car shows the baggage sitting in the boot lit by the warm sun and the man approaching the boot. He stands centre frame and puts the last of the baggage into the boot. He pulls the boot door from out of frame and pulls it down to shut it. The boot door covers the shot and ends.
14 Quiet joyful music plays on a radio in the background. Otherwise just the footsteps and natural sound. As he enters the kitchen	A screen wipe transition effect is faked by having the camera vertically pan up from the darkness of the floor from the same establishing shot looking at the car. The man turns from shutting the boot and walks towards the house. The shot tracks the man to the left and through the door. On the walls there are family pictures seen as you follow him closely through the corridors. The lighting is briefly dark as you go through the hallway of the house. As the shot tracks the man stops at the door. The camera comes up to his left shoulder creating a dirty shot. He's looking into the kitchen at his wife. A pregnant woman stands at the middle island looking just away from him, concentrating on packing some bags.

15 Music in background briefly dims in this moment	A close reverse shot from the middle island shows the man in the doorway looking lovingly at the women. He smiles to himself.
16 Music in background "Are you helping or not? We should've left ages ago"	A shot reverse shot back to the over shoulder view. The women looks up to the man and laughs saying "" He also laughs and walks into the room. The shot follows him in slightly.
17 "Oi I'm doing all the work here, you're just sitting there you lazy sod. " Music in background	Shot reverse shot back to the woman's perspective the man smiles and says "" walking into the room and beginning to pack another bag on the middle island
18 Music in background "You're the one that knocked me up!" "Yeh and the more you say it the more I regret it"	A wide angle showing the women on the left and the man on the right. They both generally pass things to each other packing things up whilst she replies "" He sarcastically retorts ""
19 Sound dimming for a moment again as he admires her.	A close up shot from the mans POV. The woman playfully punches his arm making him jokingly sway back and fore. The angle is low so catches lens flare with her face laughing and smiling. The shot is to show romance and happiness. It abruptly ends.
SCENE THREE	SHOTS 20 - 24
20 Just the sound of the spoon hitting the sides of the cup "Shall I take them to the car?"	Establishing shot a close up shot of the creamy colour of milk being stirred into dark brown coffee. The sky is a darker sunset colour, time has passed. You here the woman say ""
21 "what you say?"	A view of the kitchen from the same wide angle as before. The island in the centre, the door on the right and the side units on the left. The women stands to the left of the frame making the coffee. She grabs the sugar from the island and the milk from the fridge on the left whilst the man, not in the shot shouts ""
22 "The coffee" "shall I take it to the car and wait?" "Oh right, yeh you go, and ill lock up now just grabbing my charger"	A close up shot of the woman's face with the door of the room behind her. She looks up past the camera saying "" She pauses her eyes wandering up waiting for a response then saying "" The man comes around the corner, the focus pulls to him in the doorway saying "" the women looks around to him. He disappears again. The focus pulls onto the women as picks up the coffees. She walks out of the kitchen with a tiresome waddle.
23	A brief low tracking shot of the woman's feet waddling toward the back end of the car. The light is orange and warm.

24 “Right let’s get going”	Medium ronin gimbal handheld effect shot of women on the left and car on the right. She reaches with one finger and struggles to open the car door whilst holding the coffees. As she tries the camera circles around to the right side of the women keeping the handle centre frame and being able to see the house and the man locking the door and lightly jogging to her attendance opening the door and helping her into the car. The shot moves to the front of the car and tracks the man into the driver’s seat. He gets in and says “”
SCENE FOUR	SHOTS 25 - 35
25 Radio is playing quietly and sound of the car	A medium shot looking at the man and women sitting in the front seats of the car and bags set in the middle seats, shot from further back in the car. The sun is fading, a red in the sky giving the pair a silhouette.
26 Radio carries on Sound of the car	A shot from the backseats of the man driving. His face lit with a red light.
27 Radio carries on Sound of the car	A shot from the driver’s side looking at both, the man blurred in the foreground he’s looking at the road still. The women turns, looks at him smiling to herself.
28 Radio can no longer be heard. No sound.	An aerial shot of the car traveling down a road sided by ash trees with the sun making a warm red light and long dark shadows with the trees.
29 Quiet music plays on the radio, sound of the car moving Song starts playing	Time has passed, the same back of the car shot (master shot) looking at the two silhouetted by the head lights but in the dark, a dusk sky giving a blue shade to the car. They’re still sitting listening to music. “” A song comes on and they look at each other.
30 Song gets louder	A shot from the driver’s side looking at both, the man blurred in the foreground he turns to the women who also turns to him. They recognise the song as the one that played when they first kissed. The woman turns it up.
31	The shot goes to a view from the woman’s POV looking at the man who’s now looked back at the road. They start to sing, the man murmuring, looking over and smiling, because he’s forgotten the words.
23	The shot changes between each person’s POV whilst they sing.

34	From the backseat there's a closeup shot of the man looking over to his wife a big smile on his face. His eyes look excited and happy.
35 Notification goes off The woman's panicked scream rings in the man's ear over the still playing music The wheels screech and the ground rumbles The sound starts to increase, the music echoing in the background and the crash gets louder. The scream also echoes.	(Hidden cuts may be uses) The shot goes to a POV from the man, his body creating a slight dirty shot on the left. His wife is singing, the dusk light on half of her face. A sudden high pitch notification cuts through the air, the light of a phone lights up the car. The man and therefore the camera look down at the blaring screen sat on a phone grip. He hears a startling scream from his wife "" and looks up. He sees a deer in the centre of his lane. He quickly yanks on the steering wheel. The movement of the camera is jerky and abrupt. "" He can only see the trees and bushes lining the road as the car loses all grip, sliding uncontrollably. He turns the wheel having no effect. The man looks to his wife. They're eye to eye. She's terrified with tears in her eyes. He looks down to the smooth bump of her belly. He looks up again, the car tipping. He looks down at his hands to see the crimson blood draw out of his finger.
SCENE FIVE	SHOTS 36 - 37
36 No Sound	The flashback ends. The shot blends into this same shot of his hand with blood on in the kitchen. He's dropped the knife.
37 No Sound	A close up shot on the man's face. The room is dark blue. His face wet with tears, in total despair and utter sadness. His eyes are remorseful, and guilt ridden, rapidly crying. The shot fades to black.

Recce Sheet

Title of production Food For One Date of recce:20/04/20
Location: House
Present: Mainly use of the kitchen

	Please indicate Yes/No for each area	Comments/Details
Local Condition: • Any known problems If yes, please detail (including source of information)	No ☑ Yes ☐	
• Aid needed If yes, please detail name, address and contact numbers for each person/organization • Permission needed • Protective clothing needed If yes, please detail	No ☑ Yes ☐ No ☐ Yes ☑ No ☑ Yes ☐	Just transport Sally Croft, 07423679
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☐ Yes ☑ No ☑ Yes ☐ No ☐ Yes ☑	Access to front house and surrounding garden. Easy Access
Requirements: • Power available If no, please detail alternative arrangements • Lighting appropriate If no, please detail alternative arrangements • Sound equipment (please detail)	No ☐ Yes ☑ No ☐ Yes ☐	Use of house mains Need use of lighting Never lights set Generally well lit.
Anticipated problems: • Sound If yes, please detail • Picture If yes please detail • People If yes, please detail • Other If yes, please detail	No ☑ Yes ☐ No ☑ Yes ☐ No ☑ Yes ☐ No ☑ Yes ☐	Isolated house
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		Parking not great but should be alright Cooking pots
Comments: - Easy access - electricity - isolated - full access		

Please attach sketches (including power points, anticipated camera viewpoints, position of lighting etc.) and photographs of the location and its site

Recce Sheet

Title of production
Location:
Present: filming from inside of the car

Date of recce:

	Please indicate Yes/No for each area	Comments/Details
Local Condition: • Any known problems If yes, please detail (including source of information)	No ☐ Yes ☑	- could be wet - not controlled
• Aid needed If yes, please detail name, address and contact numbers for each person/organization • Permission needed • Protective clothing needed If yes, please detail	No ☐ Yes ☑ No ☐ Yes ☑ No ☐ Yes ☑	Appropriate use of the car whilst filming. May need safety precautions
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☐ Yes ☑ No ☑ Yes ☐ No ☐ Yes ☑	Inside the car
Requirements: • Power available If no, please detail alternative arrangements • Lighting appropriate If no, please detail alternative arrangements • Sound equipment (please detail)	No ☐ Yes ☑ No ☐ Yes ☑	use of car battery use of battery powered lighting
Anticipated problems: • Sound If yes, please detail • Picture If yes please detail • People If yes, please detail • Other If yes, please detail	No ☐ Yes ☑ No ☐ Yes ☑ No ☑ Yes ☐ No ☑ Yes ☐	will have to properly think about different methods to get the sound.
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		- may need artistic to safety precautions - will need to be rehearsed.
Comments:	Good quiet area	- need to practice a few times.

Please attach sketches (including power points, anticipated camera viewpoints, position of lighting etc.) and photographs of the location and its site

Equipment List

Cameras & Lenses

Sony a7 III

35mm prime cine lens (Samyang), 18-35mm Sigma Lens, 14mm prime cine (Samyang), 28-80mm (zeiss), SLR MAGIC CCTV lens

Lighting

Neweer LED panel sets x4, LED Light Bar, Reflector, 10 Small Batteries, 5 Big Batteries

Tripods

Benro (Small), Manfrotto (Big), Multi Wedge, Ronin SC,

Sound

Rode Pole, Boom Mic, XLR Lead, Headphones x2, ZOOM H6 Handheld,

Others

Clapper, Monitor, Car/Kit Car,

Crew List

Director – Will Sharp

DOP – Liam Newitt

Camera Operator – Lloyd Grayshon

VFX – Krish Nagaar

Editing – Brett Aggesberg

Score – Matt Jones

1st Assistant Camera – Katrina Seaton

Sound Operator – Nia Rodgers

Hair & Makeup – Leah Cobb-Ortega

Runners – Elliot Oakes, Joe Barthorpe

Man – Felix Mackle

Woman – Meg Sinclair

Location RELEASE Form

PRODUCTION TITLE: Food For One

PRODUCTION DATE: 20-28/04/20

Permission is hereby granted to William Sharp to use the property located at Lime tree House consisting of the surrounding garden for the purpose of photographing and recording scenes for the above program produced by William Sharp.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

The undersigned hereby gives to William Sharp, its assigns, agents, licensees, affiliates, clients, principals, and representatives the absolute right and permission to copyright, use, exhibit, display, print, reproduce, televise, broadcast and distribute, for any lawful purpose, in whole or in part, through any means without limitation, any scenes containing the above described premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

William Sharp hereby agrees to hold the undersigned harmless of and free from any and all liability and loss which William Sharp, and/or its agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

The undersigned hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds William Sharp, and/or its agents, harmless from and against any and all loss, liability, costs, damages or claims of any nature arising from, growing out of, or concerning the use of the above described premises except those directly caused by the negligent acts or deliberate misconduct of William Sharp, or its/his/her agents.

By (Property Owner/Manager): Kieran Self

Signature of Authorised Property Representative K Self

Date: 24/04/20 Filmmaker/Film Location Manager: Kieran Self K. Self Date: 24/04/20

Location RELEASE Form

PRODUCTION TITLE: Food For One

PRODUCTION DATE: 20-28/04/20

Permission is hereby granted to William Sharp to use the roads of Pickton Place and Abergwesyn consisting of the surrounding land for the purpose of photographing and recording scenes for the above program produced by William Sharp.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

The undersigned hereby gives to William Sharp, its assigns, agents, licensees, affiliates, clients, principals, and representatives the absolute right and permission to copyright, use, exhibit, display, print, reproduce, televise, broadcast and distribute, for any lawful purpose, in whole or in part, through any means without limitation, any scenes containing the above described premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

William Sharp hereby agrees to hold the undersigned harmless of and free from any and all liability and loss which William Sharp, and/or its agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

The undersigned hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds William Sharp, and/or its agents, harmless from and against any and all loss, liability, costs, damages or claims of any nature arising from, growing out of, or concerning the use of the above described premises except those directly caused by the negligent acts or deliberate misconduct of William Sharp, or its/his/her agents.

By (Property Owner/Manager): Carmarthen 3 Treya u Council

Signature of Authorised Property Representative D. Lamb L. Dong

Date: 24/04/20 Filmmaker/Film Location

Manager: Darren Lamb, Leigh Dong Date: 24/04/20

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Model Release for photography and video

Photograph (Description):

Date: 24/02/20

I hereby give permission for University of Wales Trinity Saint David, or its designated agents (PR companies, advertising agency, graphic designer, printer, publisher etc) to use the photographs/videos taken of me either in full or in part, alone or in conjunction with, any wording and/or drawings solely and exclusively for:

[✓] editorial
[✓] experimental
[✓] PR
[✓] press advertising
[✓] poster advertising (4 sheets upwards)
[✓] display material/posters (under 4 sheets)
[✓] bus/trailer advertising
[✓] publications
[✓] websites re University
[✓] web.02 and web.03

In relation to the above product, service or purpose

[✓] in the UK
[✓] in Europe
[✓] worldwide

I understand that such copyright material shall be deemed an imaginary person, unless agreed in writing by myself or my representative.

I understand that I do not own the copyright to the photograph(s).

Models under the age of 18 must produce parental / guardian consent.

Name: Felix Mackel

Address 24, Pickton place
SA13 0RF, Carmarthen

Signature: F. Mackel

Date: 24/02/20

In accepting the above release University of Wales Trinity Saint David or its agents undertakes that the copyright material shall only be used in accordance with the terms of the release.

The information provided on this form will be used in accordance with the Data Protection Act 1998.

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Model Release for photography and video

Photograph (Description):

Date: 22/02/20

I hereby give permission for University of Wales Trinity Saint David, or its designated agents (PR companies, advertising agency, graphic designer, printer, publisher etc) to use the photographs/videos taken of me either in full or in part, alone or in conjunction with, any wording and/or drawings solely and exclusively for:

[✓] editorial
[✓] experimental
[✓] PR
[✓] press advertising
[✓] poster advertising (4 sheets upwards)
[✓] display material/posters (under 4 sheets)
[✓] bus/trailer advertising
[✓] publications
[✓] websites re University
[✓] web.02 and web.03

In relation to the above product, service or purpose

[✓] in the UK
[✓] in Europe
[✓] worldwide

I understand that such copyright material shall be deemed an imaginary person, unless agreed in writing by myself or my representative.

I understand that I do not own the copyright to the photograph(s).

Models under the age of 18 must produce parental / guardian consent.

Name: Meg Sinclaire

Address 14, Limetree Road, SA71 6FR, Carmarthen

Signature: M. Sinclaire

Date: 22/02/20

In accepting the above release University of Wales Trinity Saint David or its agents undertakes that the copyright material shall only be used in accordance with the terms of the release.

The information provided on this form will be used in accordance with the Data Protection Act 1998.