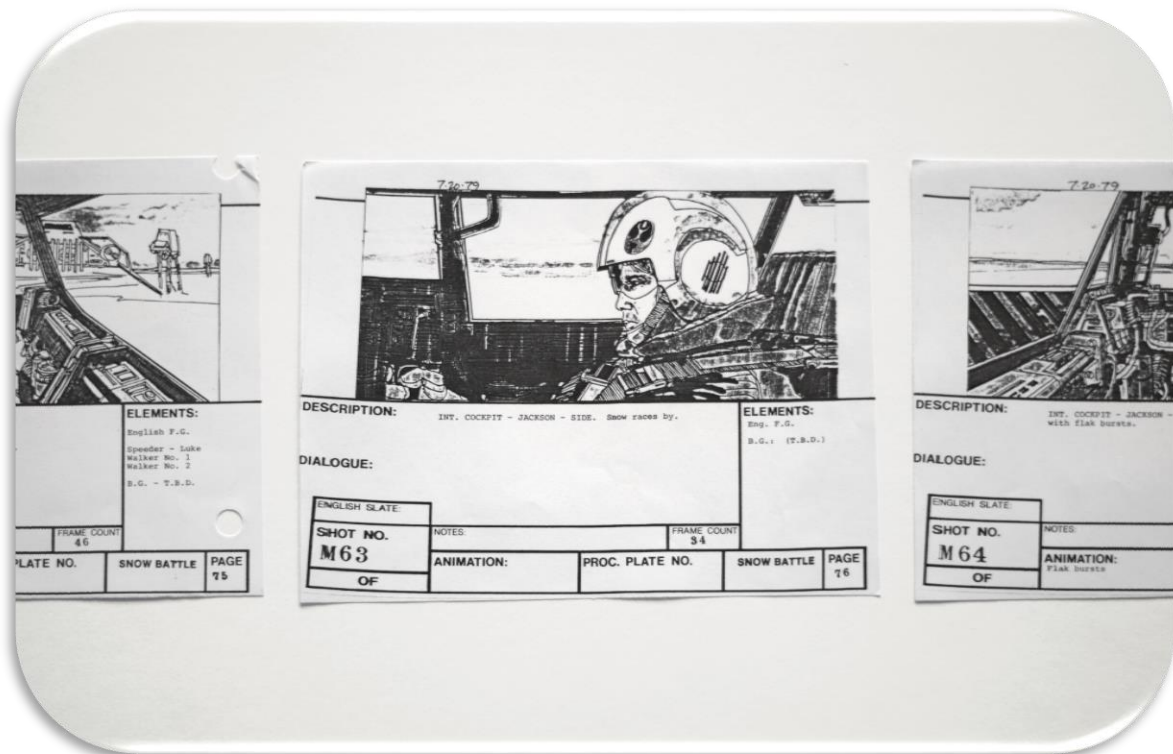


Preproduction



Portfolio

▪ **Contents**

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- **Logline**

A guilty Lumberjack is forced to set out on a journey to get back the love of his life, after being kidnapped by a gang of unlawful money lenders, will he remain vigilant to find her or lose faith?

- **Scene/Step Outline**

- **Scene one**

Scene opens with a wide shot of a forest with a cottage in view. Changing to an internal shot of a relieved yet excited looking couple.

- **Scene two**

Scene opens to the beginning of a flash back montage of Faiths memories. Faith and John spending time together in the cottage. Some time has passed. Faith is reminiscing of happy memories and how much she is in love with John.

- **Scene three**

Scene begins black, a scream is heard. John is seen running towards the cottage panicked, shouting for faith. John runs around inside cottage, spots a note on the door, crumples note in hand in anger.

- **Treatment**

A bright light shines along the forest floor, as the sun rises to start a new day, mist can be seen hugging to the trees as it rises. A small wooden cottage can be seen through the light mist, with dim lit lights coming from within. Distant chatter can be heard coming from inside the cottage. A young couple, John and Faith, are inside, delighted with the cottage that John and his brothers have worked so hard to build. They are excited to finally start a new life there and are engaged to be married very soon, growing up as childhood sweethearts their dream has finally come to be reality.

A few months have passed, and Faith is reminiscing about all the memories they have already made together. Flash backs of her happiest memories are flying through her head in a montage one after another, she recalls back to one memory in particular, when she noticed John acting a little odd one day. Faith noticed John reading some mail and looked rather concerned, she didn't want to bring it up, in case it stressed John further, so she disregarded it.

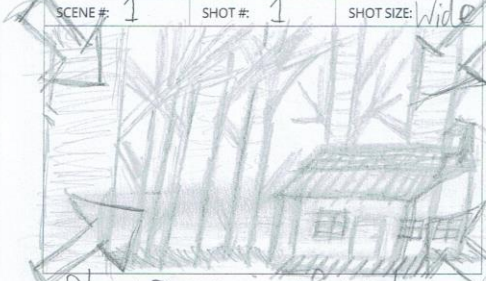
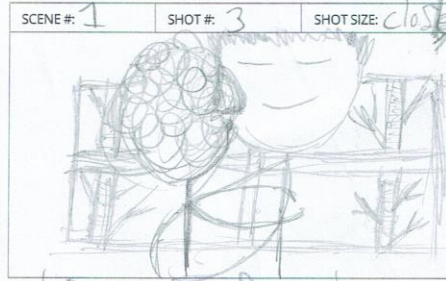
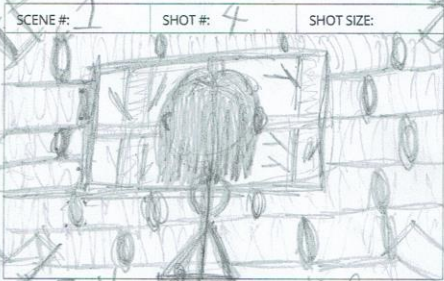
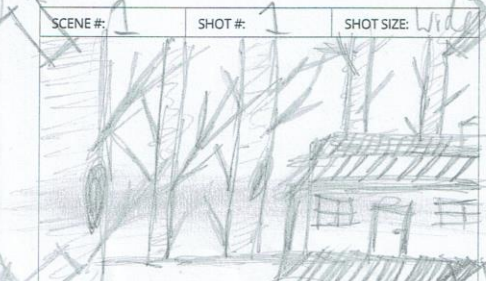
The next morning, Faith is saying goodbye to John as he leaves for work, Faith watches John walking to work as he follows a small path leading away from the cottage, she slowly closes the door, smiling as she does so. Some hours later and John is returning from work with axe in hand, as he approaches the cottage, he notices something isn't right, he goes from a walk to a sprint towards the door.

“FAITH!”

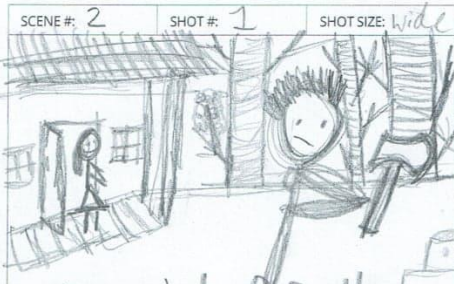
he shouts repeatedly. As he quickly approaches the cottage, the once cosy home is dark, cold and lifeless. He frantically looks around for any sign of life, darting from one room to another. He stops for a moment, panting heavily, as his eyes dart around the room, he spots a note on the front door with a large knife protruding from it, the note reads, ‘ John, You have failed to repay the debt you owe us. We have been forced to take action. Pay up or you'll never see her again. C'. John at first looks confused and incredibly shook by what he has just read, his facial expression changes, to bring forth a look of bravery and determination on his face. With force, John crumples the piece of paper in his hand out of anger and drops it to the ground, he swiftly grabs his axe from the living room floor and makes his way to the front door, swinging the door open and slamming it behind him.

- **Storyboard**

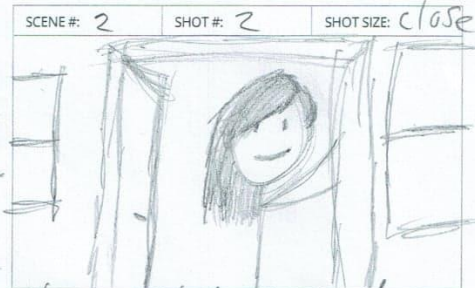
PROJECT Faith PAGE 1 /

SCENE #	SHOT #	SHOT SIZE
1	1	Wide
		
Slow zoom in of wooden cottage		
1	2	Mid
		
Tracking shot of couple inside cottage		
1	3	Close
		
Close up of embrace and dialogue		
1	4	
		
Faith looking out of window. Slow zoom out.		
1	1	Wide
		
Zoom out shot of cottage. end scene.		
2	1	

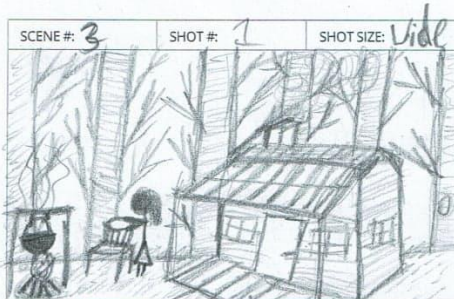
 Create your free storyboard at studiobinder.com

PROJECT FaithPAGE 2 / 

Wider shot of Faith +
John, both in shot.



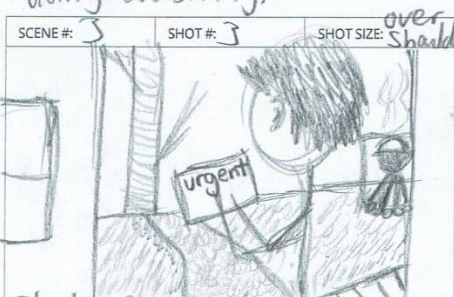
Closer shot of Faith
in the doorway smiling, glowing.



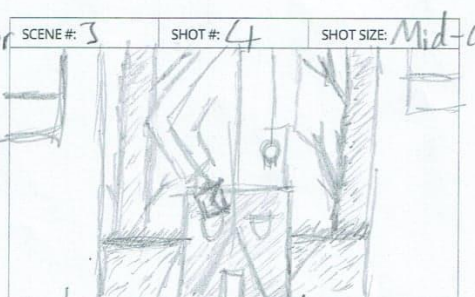
Stationary shot outside
with Faith in view
doing washing.



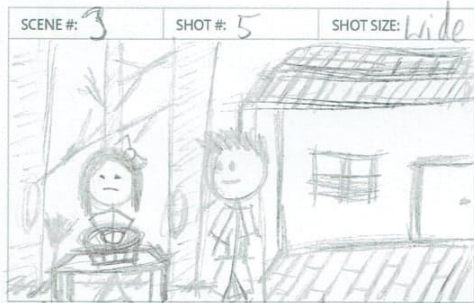
John standing in the doorway
looking at urgent letter



Shot of urgent letter in
John's hand.



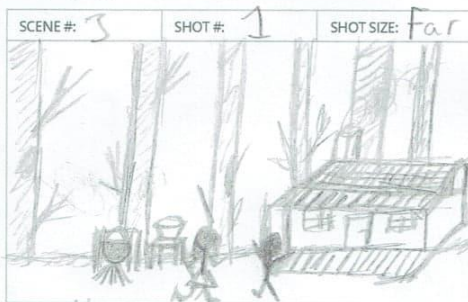
John putting letter
in back pocket

PROJECT *Faith*PAGE *3*

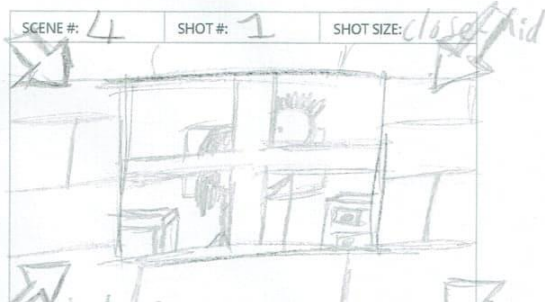
*Shot of Faith and John
Still shot. John approaches
Faith.*



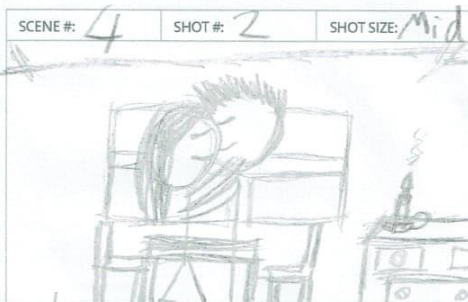
*John splashes Faith with
Water.*



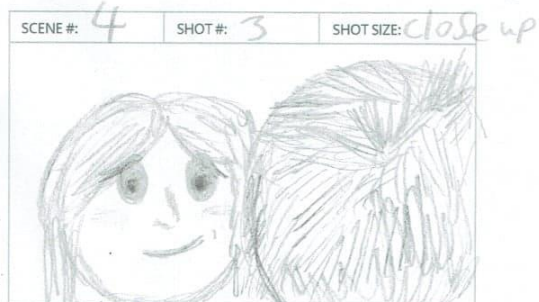
*Faith + John are seen
Chasing each other playfully.*



*Shot of window. Zoom
in to see John + Faith dancing*



*John and Faith dance
together blissfully.*



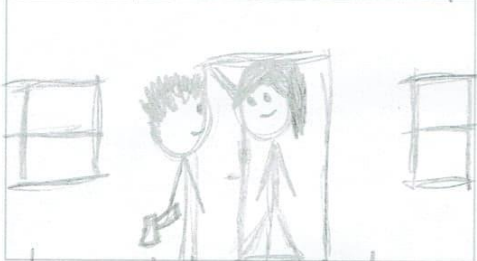
*Faith looks lovingly into
John's eyes. Over shoulder
shot.*

PROJECT *faith*PAGE *4*SCENE #: *4* SHOT #: *2* SHOT SIZE: *close*

close up of John + faith
looking lovingly into
each others eyes. Head
touch.

SCENE #: *5* SHOT #: *1* SHOT SIZE: *wide*

John + faith are seen outside
John is going to work.
Faith is kissing John goodbye

SCENE #: *5* SHOT #: *2* SHOT SIZE: *Mid*

closer shot for dialogue,
Faith saying goodbye. John kisses
Faith.

SCENE #: *5* SHOT #: *3* SHOT SIZE: *Mid*

Faith watches John from doorway.
Internal to external view
Faith shuts the door.

SCENE #: *6* SHOT #: *1* SHOT SIZE: *Tracking*

Tracking Shot. Evening/dark
John walking home.

SCENE #: *6* SHOT #: *2* SHOT SIZE: *close*

John sees cottage broken
into. Panicks, running fast.

PROJECT faith PAGE 5

SCENE #: <u>6</u>	SHOT #: <u>3</u>	SHOT SIZE: <u>skaky</u>	SCENE #: <u>6</u>	SHOT #: <u>4</u>	SHOT SIZE: <u>tracking</u>
 Shot of John, panicked, looking into the destroyed cottage.			 Shots of John running around, looking for faith		
SCENE #: <u>6</u>	SHOT #: <u>5</u>	SHOT SIZE: <u>over shoulder</u>	SCENE #: <u>6</u>	SHOT #: <u>6</u>	SHOT SIZE: <u>close over shoulder</u>
 John stops, spots note. Rips off door.			 skaky shot, stays on note for a few moments.		
SCENE #: <u>6</u>	SHOT #: <u>7</u>	SHOT SIZE: <u>mid</u>	SCENE #: <u>6</u>	SHOT #: <u>8</u>	SHOT SIZE: <u>slow backward</u>
 Shot from behind. Crumples note, drops on ground.			 John picks up axe. Swiftly exits cottage		

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▪ Script

EXT, MORNING - FOREST

A small wooden cottage with a stone chimney can be seen amongst the shrubs and tall trees. A slightly misty yet brightly lit forest surrounds the lone cottage. Voices can be heard coming from within the home.

JOHN (20s) and FAITH (20s) are seen walking around the inside of the cottage with smiles on their faces.

FAITH
(Soft French Accent)
I cannot believe it is finally complete. The home we've been dreaming of for so long. It was very kind of your brothers to help build it for us.

JOHN
(American Accent)
They owe me any how's. Now we can finally start that life we've been wantin' ever since we were kids.

John embraces Faith and lets out a sigh of relief, the cottage is finally complete. He kisses her softly on her forehead. John looks into Faiths eyes.

JOHN
I love you Faith, with all my heart.
Aint nothin' gonna break us apart,
I'll make sure of that.

FAITH
You were always the romantic type...
je t'aime John.

Faith turns with a leap in her step and swiftly walks towards the window with a sense of pride and bliss. She hugs her hands toward her heart and smiles.

The cottage is seen once again amongst the surrounding forest, with distant birds singing in the background.

INT. COTTAGE. DAY

John is outside chopping wood for the fire with Faith watching from the doorway of the cottage, she smiles to herself knowing John is not aware that she is watching him.

Faith is seen washing clothes outside the cottage. John steps outside to approach her with an important looking letter in

2.

his hand, he looks down at the letter with a concerned look on his face, he shakes his head and smiles slightly, John shoves the letter into his back pocket and approaches Faith. John notices that Faith is looking a little down and decides to act in a playful manner to lighten her mood, but to no prevail. He then rolls his sleeves up, Faith looks on confused. John proceeds to put his hand in the tub and flicks water onto Faith, Faith stops washing and chases John with wet hands, flicking water back at John.

Faith and John can be seen dancing with one another inside the cottage. They are then seen sharing a loving moment together, with their foreheads touching, looking lovingly into each others eyes.

EXT. COTTAGE/FOREST. MORNING

Faith stands in the doorway and kisses John goodbye as he sets off to work.

FAITH

Now I would like you home before night fall. You know I do not like being home alone when its dark.

JOHN

I know Faith, I know. I'll be back in time for that delicious stew of yours.

John gives Faith a wink and sets off towards the path into the forest. Faith slowly closes the door whilst watching him, with a soft smile on her face.

EXT. FOREST. EVENING

John has finished work and is walking back home, whistling a tune with his axe swinging in his hand. Whilst approaching the home, he notices something isn't right and further approaches to confirm his beliefs. His walk turns into a sprint and sheer panic sets in.

JOHN

Faith? Faith?! Are you here?! Oh god no!

John pushes through the front door with force and starts to check every room in the cottage with absolute urgency, looking in every corner, calling Faiths name over and over.

John stops in front of the front door to the cottage, breathing heavily, he darts his eyes around the room, until

3.

his eyes stop on a sharp knife protruding from the back of the door. He tears the note from the knife and reads the note, 'John, You have failed to repay the debt you owe us. We have been forced to take action. Pay up or you'll never see her again. C'.

John slowly lowers the note to his side. He then lowers his head and wipes his eye with his other hand. He firmly grasps the note, crumpling it up before dropping it on the ground. He swiftly grabs his axe from the living room floor and leaves his cottage with haste, slamming the door behind him.

- **Mood Boards**

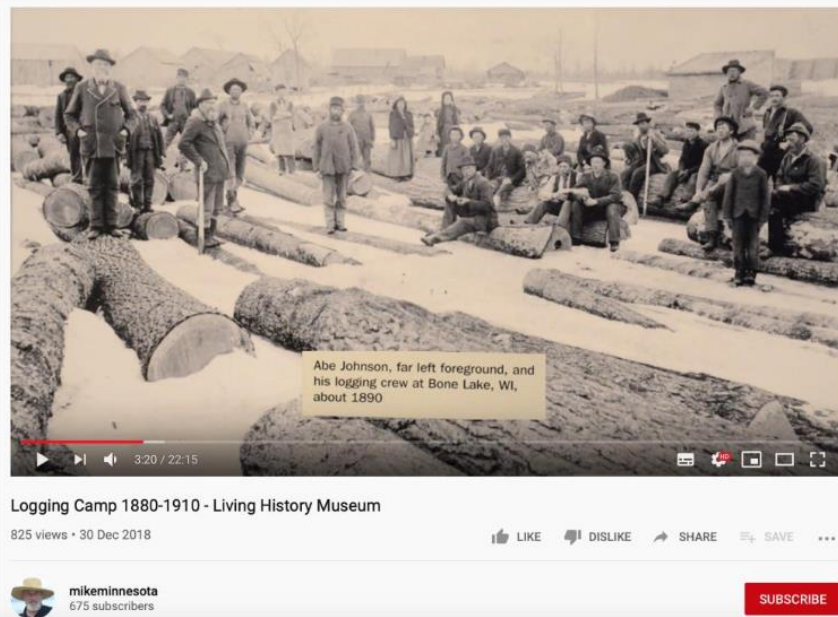
MOOD BOARD #1



**INFO – Colour Palette**

These colours will be used within the film as the colour theme. Being set in the 1890s, clothing worn by the majority were very dull and lifeless, only royalty and the wealthy were able to afford vibrant and flashy coloured clothing. As my characters are of the working class / poorer class, I feel these colours are appropriate.





INFO

This video I found on YouTube is a great example of the era I am looking to base my film in. This is a photo taken of a photo at a museum located not far from where I have based my film. I have set my film in 1895 which is around the same time as this photo was taken. I wanted to put this photo in my mood board as I think it is important to get a sense of what work was like for my character (John).

I believe having a real photo from the era I am looking to base my film in, sets the mood even more so and delve deeper into the life of a lumberjack.

**INFO**

Ladies from the 1890s wore simple dresses with looser corsets for easier movement. Clothing changed during this era to become more comfortable. Womens clothing before this time, was more fitting and more formal. This picture gives us two types of clothing in the same era, showing us

Ref: https://www.uvm.edu/landscape/dating/clothing_and_hair/1890s_clothing_women.php

Mood Board #2









- **SWOT Analysis**

<u>STRENGTHS</u> • Sociable • Good Communication • Experience with sound equipment • Previous experience working in a film set • Confident learner • Gets along with everyone	<u>WEAKNESSES</u> • Unable to hold equipment for prolong periods of time due to joint pains and aches. • Can't stay out in cold weather due to health conditions • Can be lacking motivation • Can get stressed easily
<u>OPPORTUNITIES</u> • Learn from others around me. • Learn new skills and techniques on set. • Meet new people, make new friends. • Learn of new film locations • Make good connections with companies or private owners	<u>THREATS</u> • Unforeseen events • Dangerous weather conditions • Actors/Crew being ill and unable to attend film days. • Unable to find replacements for crew or acting members of film crew. • Being unable to film in chosen film location • Taking ill myself.

▪ **Location Scouting Form & Release Form**



LOCATION SCOUTING SHEET

Production title Faith Sheet no. 1
 Location Scout Scott Morgan Date 1/2/2020

LOCATION DETAILS

Script location North America Scenes 1-4
 Actual location Little trees cottage, Marros ☐ Interior ☒ Exterior
Pembrokeshire,
 Address Marros, Carmarthen, SA33 4PW
 Location contact name Jane poole Position _____
 Email Jane poole cottages@gmail.com Phone no. 01244356685

AVAILABILITY

Days of week Tuesday, Wednesday, Thursday
 Times of the day 9am - 6pm
 Special arrangements Removing modern furniture,
booking three days so property is guaranteed to
be empty,

MISCELLANEOUS

Parking on site parking
 Distance / time from home 25 minutes drive
 Power capabilities Electricity on site (with permission
to use)
 Soundscape Wildlife
 Other notes Quiet location, Wifi on location,

For example:

- Security / alarm systems
- Neighboring properties / activities / annual events
- The nearest hospital / restaurant / petrol station
- Props / costumes available?
- Accommodation / catering?
- Upcoming developments

Cons of location: Nearest hospital
is 33mins away by car,
(Glangwili Hospital)
(Carmarthen)



FILMSOURCING

Filmsourcing accepts no legal responsibility for the use of Filmsourcing sample contracts or templates.

Location RELEASE Form

PRODUCTION TITLE: Faith

PRODUCTION DATE: 20/02/2020

Permission is hereby granted to *Nia Rodgers* to use the property located at *Little Trees Cottage, Marros, Pendine, Carmarthen. SA33 4PN*

consisting of three consecutive days from 20/02/2020 - 23/02/2020 with nine crew members on site

for the purpose of photographing and recording scenes for the above program produced by *Nia Rodgers*.

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 *Nia Rodgers*, 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.

Nia Rodgers hereby agrees to hold the undersigned harmless of and free from any and all liability and loss which *Nia Rodgers*, 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 *Nia Rodgers*, 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 *Nia Rodgers*, or its/his/her agents.

By (Property Owner/Manager): Jane Poole

Signature of Authorised Property Representative: JANE L POOLE

Date: 01/01/2020

Filmmaker/Film Location Manager: Nia Rodgers

Signature Date: 01/02/2020|

▪ **Risk Assessment & Recce Checklist**

		Risk Assessment Form			
Production Name:	Faith	Organisation	Nia Rose Productions		
Production Address:	34 Maple Crescent, Johnstown, Carmarthen. SA33 3PS	Producer / Editor Tel: 01234567892 Mobile:07711122 111	Nia Rodgers		
Start date	20/02/2020	End date	23/02/2020		
Distribution <i>Who gets a copy of the assessment.</i>	All crew members, Owner of film location				
Outline of risk assessment <i>Summary of what is proposed in terms of sequences and set ups.</i>	A safety brief will be given to all crew members and the owner or company who owns the film location will be notified of our safety training to all crew members within the production.				
Team members / experts / contractors / contributors etc. <i>List those involved</i>	• Director • Producer • 1st AD • Camera Operator • Director of Photography (DOP) • First assistant Camera • Boom operator • Location scout • Driver • Gaffer • Sound Editor				

	• Postproduction Editor • Runner		
Locations <i>Outline locations involved – indicate any which are hostile environments</i>	Film Location – Address: Little Trees Cottage, Marros, Pendine, Carmarthenshire. SA33 4PW		
Assessor Name Signature	Daniel Jones	Date completed	10/02/2020
Authoriser Name (if not Assessor) Signature	N R RODGERS	Date authorised	18/02/2020

Hazard list – select your hazards from the list below and use these to complete Part B					
Situational hazards	Tick	Physical / chemical hazards	Tick	Health hazards	Tick
Assault by person		Contact with cold liquid / vapour	✓	Disease causative agent	
Attack by animal	✓	Contact with cold surface		Infection	
Breathing compressed gas		Contact with hot liquid / vapour		Allergic reaction	✓
Cold environment	✓	Contact with hot surface		Lack of food / water	

Crush by load		Electric shock		Lack of oxygen	
Drowning		Explosive blast		Physical fatigue	
Entanglement in moving machinery		Explosive release of stored pressure		Repetitive action	
High atmospheric pressure		Fire	✓	Static body posture	
Hot environment		Hazardous substance		Stress / anxiety	
Manual handling	✓	Ionizing radiation		Venom poisoning	
Object falling, moving or flying	✓	Laser light			
Obstruction / exposed feature		Lightning strike		Environmental hazards	
Sharp object / material		Noise		Litter	
Shot by firearm		Non-ionizing radiation		Nuisance noise / vibration	
Slippery surface	✓	Stroboscopic light		Physical damage	
Trap in moving machinery		Vibration		Waste substance released into air	
Trip hazard	✓			Waste substance released into soil / water	
Vehicle impact / collision		Managerial / organisational hazards			
Falls from height		Management factors (lack of communication)			

		tion, co-operation, co-ordination and competence)			
Risk matrix – use this to determine risk for each hazard i.e. 'how bad and how likely'	Likelihood of Harm				
Severity of Harm	Remote e.g. <1 in 1000 chance	Very unlikely e.g. 1 in 200 chance	Unlikely e.g. 1 in 50 chance	Possible e.g. 1 in 10 chance	Likely e.g. >1 in 3 chance
Negligible e.g. small bruise	Trivial	Trivial	Trivial	Low	Low
Slight e.g. small cut, deep bruise	Trivial	Trivial	Low	Low	Medium
Moderate e.g. deep cut, torn muscle	Trivial	Low	Medium	Medium	High
Severe e.g. fracture, loss of consciousness	Low	Medium	High	High	Extremely high
Very Severe e.g. death, permanent disability	Low	Medium	High	Extremely high	Extremely high

Risk Assessment Form – Part B				
Activity¹ – Each individual activity you are proposing:	Location – where this activity will take place:	Dates / times:		
Hazards² List what could cause harm from this activity <i>e.g. falls from height, trip hazard, fire, etc.</i>	Who exposed List who might be harmed from this activity <i>e.g. staff, contractors, contributors, public, etc.</i>	Risk³ For each hazard, decide level of risk as if you were to do the activity without your controls	Control measures For each hazard, list the measures you will be taking to minimise the risk identified <i>e.g. appointing competent persons, training received, planning and rehearsals, use of personal protective equipment, provision of first aid, etc.</i>	Risk³ For each hazard, decide level of risk once all your controls are in place
Attack by animal	All persons at film location	LOW	Be aware of all animals which	TRIVIAL

			all persons may encounter. Brief all persons on film day, not to make contact, harm or aggravate any animals. Leave any wild or domestic animals to themselves, unless persons feel in danger then call others nearby for assistance.	
Cold environment	All persons at film location	MEDIUM	Take blankets and warm clothing to ensure all persons are kept warm during cold mornings, days or evenings. Take extra pairs of hats, gloves, socks, scarves, if there is a risk of cold weather conditions	LOW
Manual handling	Persons handling heavy equipment, crew members	MEDIUM	Persons handling equipment must know basic manual handling techniques to prevent	LOW

			damage to self or equipment. Persons must not handle equipment heavier than they can handle. Or if need be call others for assistance with handling.	
Object falling, moving or flying	All persons on film location	MEDIUM	Windy conditions in forested areas could result in loose branches falling.	LOW
Slippery surface	All persons on film location	MEDIUM	Wet conditions can create outdoor wood floors to become slippery. Appropriate footwear should be worn on site. E.g. Boots, shoes with a good tread.	LOW
Trip Hazard	All persons at film location	HIGH	A lot of equipment will be on site, wires, bags, lights, sound equipment. All can be easily tripped on. Persons must always be aware of their surroundings and	LOW

			aware of cable locations, as to not trip over them.	
Fire	All persons on set	LOW	Persons must be aware of the possibility of a fire breaking out on location. Being located in the forest and filming inside a wooden cottage. Equipment can get hot and if left unattended can begin a fire.	Trivial
Allergic Reaction	Crew members whom may unknowingly suffer with an allergy	MEDIUM	Although filming in the forest will only be a short period of time, persons must be aware of plants and bugs that may be in the area at time of filming.	LOW

▪ **Recce Checklist**

Recce Checklist

Name of Location:

Little Trees Cottage, Marros, Pendine, Carmarthen

SA33
4 PM

Things To Take:		
Camera	☒	- Canon Eos 4000 D
Mobile phone	☒	- My own + other crew members
Notebook and pen	☒	- Favourable Shots, Sound etc.
Risk Assessment	☒	- Give to allocated persons
Maps/directions	☒	- Physical map + electronic
ID Card	☒	- Drivers license / passport.
Brief	☒	- Beginning of filming day
Checklist	☒	- Must have!
Talking to People:		
Confirm ownership	☒	- Exchange paper work, make copies!
Exchange details	☒	- Before film day.
Explain intentions	☒	- Before film day.
Discuss fees/contract	☒	- Speak to owner, make arrangements
Editorial policy	☒	
Are passes required?	Yes ☒ No ☐	- Pass to gain access to cottage
Availability and timings	☒	- discuss with owner
Local Events	☒ None	
Dress code	Yes ☐ No ☒	- Casual or costumes for actors
Copyright issues	Yes ☐ No ☒	- get paper work from owners
Children's details	Yes ☐ No ☒	- None involved
Transport/access:		
Landmarks for directions	☒	- Not many around location
Neighbour disturbance	Yes ☐ No ☒	- far from other properties
Risk of Trespass	Yes ☐ No ☒	- look for signs before film day.
Internal access	☒	- Key to property / rental property
Vehicle access	☒	- track to property, big drive
Toilets	☒	- on site.
Traffic control needed?	Yes ☐ No ☒	- far from road
Shelter	☒	- trees, cottage, woodland
Safety for hazardous environments	☒	- Brief everyone of safety. (risk assessment)
Tidal waters	Yes ☐ No ☒	- Doesn't effect production
Boats/safety	Yes ☐ No ☒	- In land. doesn't apply
Camera/Lighting:		
Position of the sun	☒	- Continuity, times of day in film
Window direction	☒	- be wary of strong winds
Power supply	☒	- Ask permission for use of electricity (May use more electricity than usual)

• Make owners aware

Size of location	☒	- quiet, large parking
Strobing	Yes ☐ No ☒	- None
TV/Computer screens	Yes ☐ No ☒	- Camera screens
Is floor level?	Yes ☐ No ☒	- NO upper levels, some steps
Secure place for kit	Yes ☒ No ☐	- lockable cottage
Cables	☒	- boom mic, lights
Smoke alarms/sprinklers	Yes ☒ No ☐	- fitted to location
Sound:		
Listen	☒	
Traffic/road works	Yes ☐ No ☒	- None, far enough away
Aircraft	Yes ☐ No ☒	- possibility
Electrical hazards	Yes ☒ No ☐	- cables, electric equipment
Schools	Yes ☐ No ☒	- None
Weather	Yes ☒ No ☐	- check forecast
Background music/PA system	Yes ☐ No ☒	- none
Air conditional/fridges	Yes ☐ No ☒	- Will be removed/turned off
Wooden floors	Yes ☒ No ☐	- yes, creaky possibility
Things for director:		
Take photos	☒	- Continuity, different film days
GVs/top shots	☒	
Cutaways	☒	
Backgrounds	☒	- forest, woods
Events	☒	
Additional contributors	☒	
Transport/access:		
Eating	☒	- Restaurants, snacks from shops
Hotels	Yes ☒ No ☐	- Crew to stay and keep equipment secure in hotel
Take more notes if you need them and add to this checklist.		

▪ Gantt Chart



Crew List



<u>Job Title</u>	<u>Name</u>
Producer	Nia Rodgers
Director	Lucy Edwards
1 st AD (First Assistant Director)	Scott Morgan
Director of Photography (DOP)	John Lewis
Camera Operator	Eleanor Goddard
First Assistant Camera	Ieuan Whittaker
Boom Operator	Liam Jake
Location Scout	Phil Williams
Driver	Ryan Rodgers
Gaffer (lights)	Owen McDonald
Sound Editor	Jasmine Le Rose
Postproduction Editor	Mark Jones
Runner	Phil Murlo

▪ Equipment List

Equipment List



Equipment	
Camera	CANON EOS 4000D DSLR Camera 

Camera Lens	EF-S 18-55 mm f/3.5-5.6 III Lens 
Gimble/Mount	Newer Film Movie Making Camera Video Cage Kit 
Camera Tripod	Camera Tripod, K&F Concept 62" Compact Light Aluminium Tripod 

Boom Mic	NeeWER Portable 3 Sections Stretchable Handheld Microphone Boom Pole 
Audio Cable	NO BULL Music Gear' Premium XLR Cable 
Recorder	Tascam DR-60DMKII 

Headphones	Sony MDRZX110B.AE Lightweight Foldable On-Ear Headphones 
Lighting	NeeWER Bi-colour LED 480 Video Light and Stand Kit 
Equipment Bag	NeeWER Photo Studio Equipment Trolley Carry Bag 

Camera Bag	DURAGADGET 14-inch Padded Camera Rucksack Backpack Bag 
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