

Script To Screen  
CAMF5003



By

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1707584

# ASpellingtime

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## **Self Reflection on 7 minute film – A Spell in Time**

Version 1 - <https://www.youtube.com/watch?v=qPU7zbmGIBc>

Version 2 - <https://www.youtube.com/watch?v=2KYllwR3a58>

Final Version - <https://www.youtube.com/watch?v=qaGMN0Qiu3o>

Issues faced in the making of my film, how it changed from my initial pre production plan and what I should do next time around.

### **Locations**

1. I organized all locations over a month before filming took place on the 5<sup>th</sup> & 6<sup>th</sup> of December.
2. Two weeks before filming the café fell through. I then got permission to use Starbucks café at UWTSD campus, I then lost that location as it was being used for a graduation. This left only a week to find a new place. I was given permission to use the T&L building on UWTSD campus. I was then re-given permission to use the Starbucks by email on the day of filming there, 6<sup>th</sup> December, I was unsure this was correct and planned to film in T&L still, and I was correct at this email which was sent in error.
3. Abergwili village Hall told me two weeks before filming that I would not be able to use electricity in the building and could not use the premises for filming. I worked with the lady in charge and assured her I would not be using electricity and she allowed me to rent the space still.
4. Due to the above changes, the outside dialogue location, where in the scene Bernala agrees to go with Gorsenais, had to change due to logistics, timings and not being able to use it at a time that was suitable.

Due to these changes, the story boards had to change as they were written for specific locations. The original locations were drastically different and had nothing to suggest the age or year that the film was set. My choice of music, colour grading and costumes were different and it effected the whole feel and look of the film.

The use of Abergwili Hall and Cefn Sidan beach were the only two original locations. I am pleased that I was able to use the village hall as it set the scene for the film as it was real life, set in Wales and modern (in terms of the clothing and items in the room) - showing that these are just real people (although witches).

### **Actors**

1. One witch I cast first I had to find a replacement due to health issues the day before, who I replaced with my mother. In the case of my mother dropping out I was prepared to have my member of crew on lighting step in if needed as she was also an actress, Ewa. On the morning of filming my mother dropped out and I used Ewa.
2. One witch looked at the camera in a clip that I had to use, I had to include this as I had no other shot to replace it with as I was already using a backup shot incase something had gone wrong in the planned, which I will discuss further on.
3. The two lead actors remembered their lines for the most part but couldn't remember them all so well in the garden of pink house scene, meaning many different takes, meaning cutting them together and dealing with the background noise issues I will mention further on.
4. I was unable to find a date where myself and the two lead actors were available for a script read through, this would have benefited as I didn't take into account the pauses which led to the run time being a lot longer than I had estimated before filming and editing. Perhaps I should have

directed them more to not pause so much, but I would have known this had I don't read through, but it was not possible.

For the most part I couldn't have asked for better crew and actors. The way everyone came together worked really well. Apart from the two main actors and Ewa one of the witches, nobody else had done any acting before. For the 4 witches at the meeting I never planned on getting experienced actors for the roles as only 1 had a speaking part and another only had 1 line. I wanted to use my friends as it would be fun and I wanted them to be a part of it and it worked out really well.

I could have made it easier on myself having just 1 or 2 actors and I knew this before going into writing the script from the beginning, but I chose to go with what I wanted the story to be and it worked out well I feel.

### **Crew**

1. On the first day of filming I let the clapper board operator leave early when the first scene was done and the 4 witches were no longer needed. This member of crew did not work well with the team. This did make the scene outside the pink house more difficult in editing as I didn't have a shot list with audio file numbers, but it was a necessary call to make. I learnt from this to be sure of the ability of crew before working with them on my set.
2. On the first day of filming I had Ash as my sound man but was not able to make the 2<sup>nd</sup> day. I arranged for Sidney to record audio on 2<sup>nd</sup> day but due to unforeseen circumstances this changed on the day and James stepped in at very late notice.

Having many members of crew really helped me out as it meant that if someone dropped out, I was able to find someone else to do the job and that it wasn't a stretch for people to do too much. It was very necessary.

### **Audio**

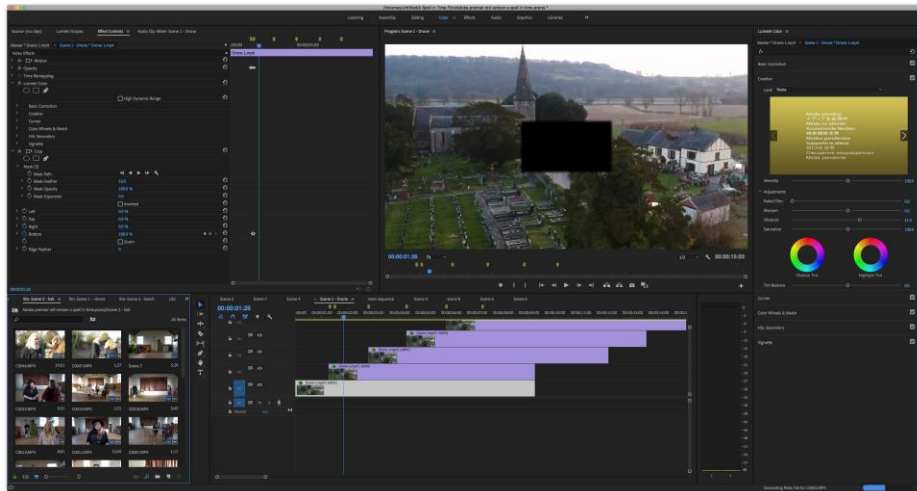
1. As I changed locations, I had not done a thorough recce in the garden of pink or in the café, due to this there were a lot of background noise which I had not picked up on previously and this created awful issues in the audio in these two scenes.
2. Outside pink house I was unable to fully correct the audio as the background noise disturbances were from such different things such as cars, central heating, birds, wind and a chainsaw. Meaning we had to stop and start constantly. Looking back I should have reshot this at a different location or redone the audio in a studio and this is what lets the film down the most and is very disappointing.
3. In the café there were many small, various noises such as fans, air-conditioning, fridges and general modern-building-ambience. Some of these sounds came on and in the last shot I had to use in the final edit, I was unable to edit out the noise successfully.

The lesson learnt here being audio, I should have double checked the sound back on my laptop to check that it was alright before moving on from the location and done a thorough recce at the location even though I thought I knew the locations from having spent a lot of time at each.

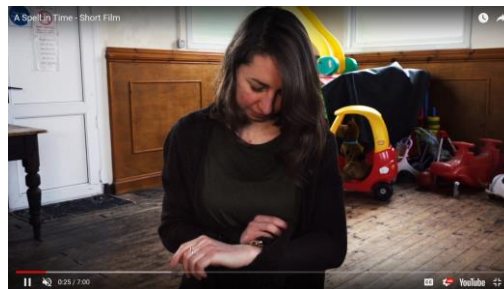
### **Filming, continuity and footage**

1. The drone footage was not done by myself and I should have asked someone else to reshoot it as there was only a small bit of useable footage. It was also very close to not being usable as it looks to be set to auto settings and as the light level changed the brightness rolls up the screen. I tried to fix this as seen in the screenshot further on, but was left with an unusual issue and in

the end could not figure it out. I then decided to cover up this issue with using text at this point to distract from it. The box in the center of the screen was a mystery and I tried doing it a few times but the box always sat there and I don't know how or why.



2. This shot of Ewa checking her watch should have been longer, but didn't notice at the time that that someone moved behind me and created a shadow on her, so I had to cut a lot of it out but still needed the clip.



3. 2<sup>nd</sup> scene in the village hall, it was storyboarded and filmed very differently to what was put in the final cut. I had recorded what I did use as a backup incase anything went wrong as it was many different cuts. The problem I made myself is continuity related, as I should have had Gorsenais walk and stop in certain places, but this silly mistake did not occur to me at the time and there was no way of cutting up the footage and making it work sadly. It was a hard call when I really liked these shots.





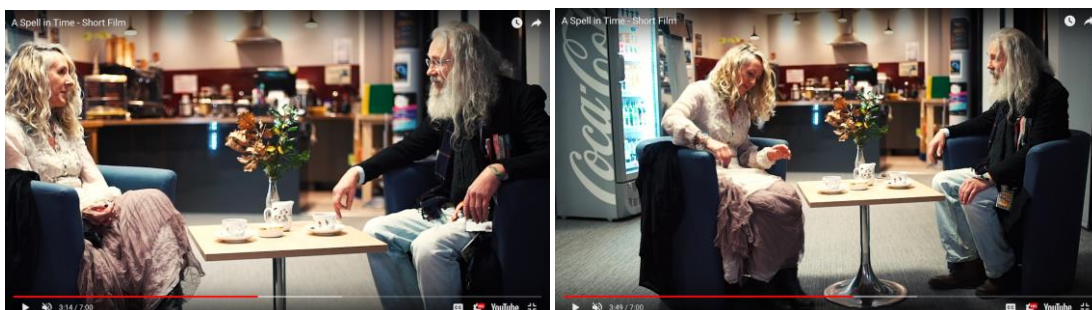
4. Due to not planning on using this shot I hadn't thought what would happen if I did actually need to use it and the only reaction shot of Bernala here was a very short clip that I had to slow down a lot from leaving the camera recording when it should have been off.



5. This shot was over exposed, but managed to correct it in post



6. In this scene I made the continuity error of him wearing glasses and then not wearing glasses. He had been wearing his glasses and then we thought it would be best he didn't as we hadn't done much filming so far on the 2<sup>nd</sup> day it didn't matter to reshoot. When I did reshoot and checked the footage at home, the first half was out of focus and was unusable. I therefore had to use the footage of him wearing glasses, cut to another shot, and back to him not wearing glasses.



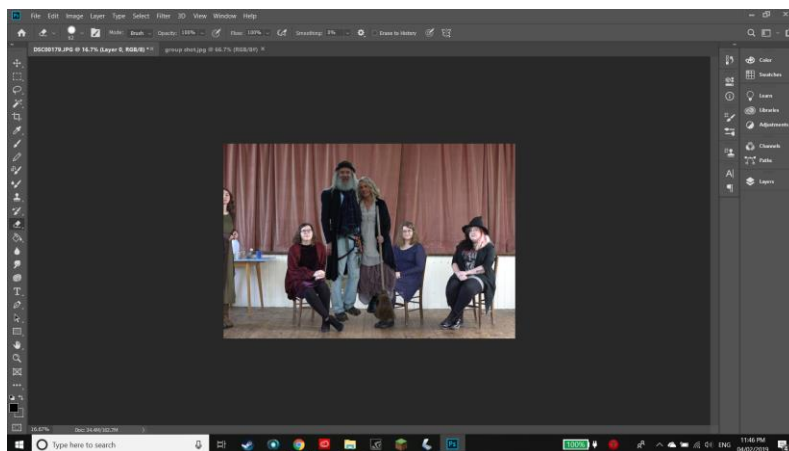
Most of these issues with my footage should have been caught at the time, had I taken a laptop with me and checked the footage on set in detail.

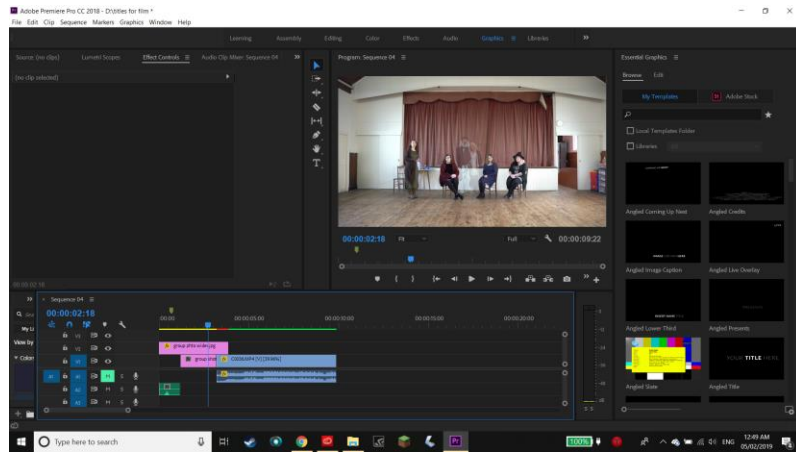
### **Misc. Reflections**

1. Feedback I receive from some people was that they didn't understand this shot and that it didn't make sense. It was meant to resemble a photography, I feel it did and I don't mind that not everyone understands it, as some people did and as long as some did that suits me. It shoes them posing for a photograph, a staged set, and they are fine and still there even though Bernala has gone, and they will carry on without her.

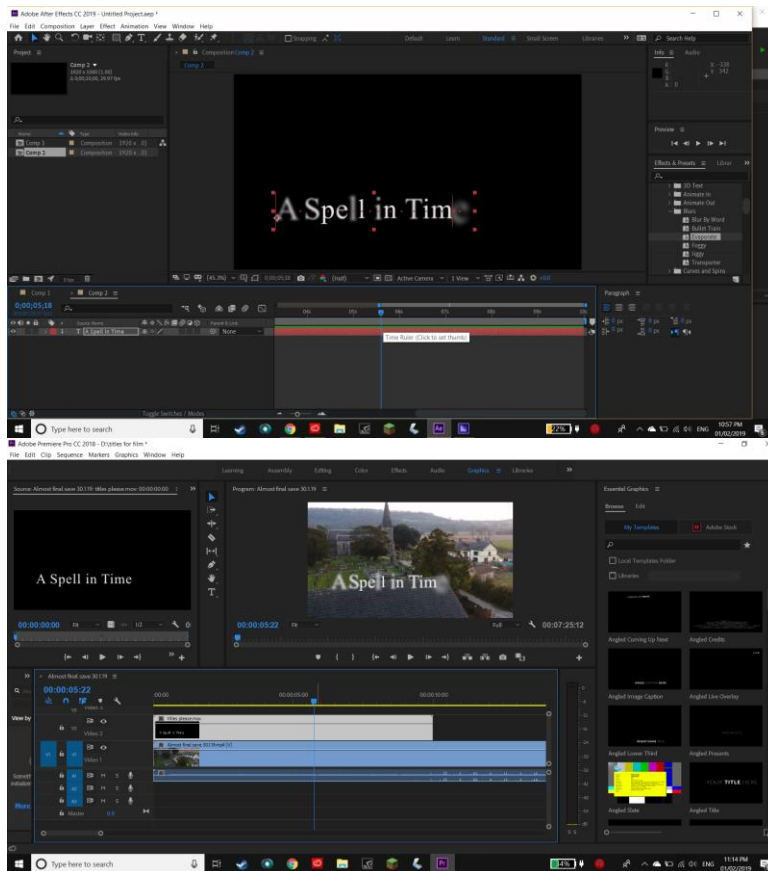


I attempted to change this and make it easier for people to understand, but it did not look very good so I did not implement it. I cut the pair out from another photo and tried to fade them from there to not there as a photo was taken, a freeze frame to suggest a photograph and a camera shutter sound. It did not work and I did not implement it.





2. The titles in the film were a 2<sup>nd</sup> attempt. I had made some in adobe after effects, but they didn't quite work as well as the final titles I used.

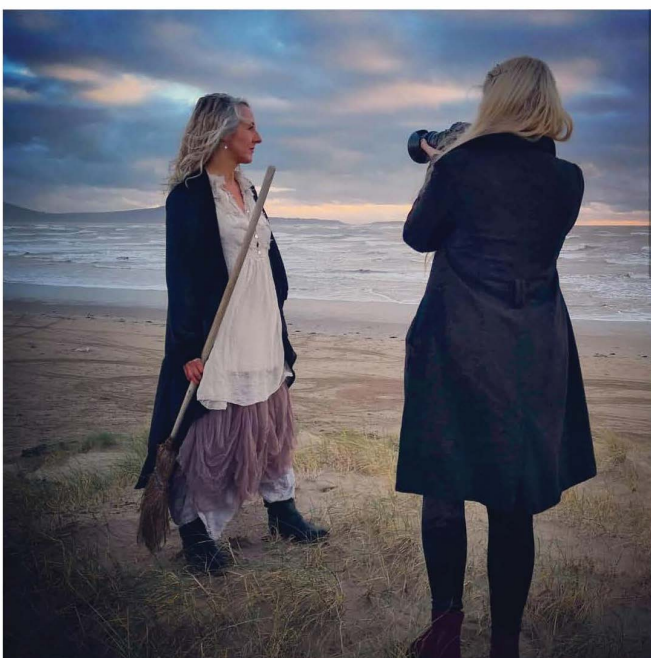


3. I had issues in editing the film. Couldn't edit at home as Adobe couldn't pick up my graphics cards, went to use the uni macs but they were not updated to Adobe 2019 due do an issue with Adobe, went to edit on the uni 24 hour PC's and reverted my save file to an earlier version so I could use the same save file I had already started but it was not updated to 2018, moved to mac and started a new save file on Adobe 2018, fixed the graphics card at home and found that PC and Mac adobe save files were no longer compatible so I could either start again or edit up university on mac only which is what I did, which was awkward not being able to do hours of editing at home.
4. The last point I will make about the film is – I could have cut it down a lot more and it would have still made sense, so I think there was a lot in it that I didn't need and I feel the dialogue scenes go on too long without enough cuts and this is something I need to work on, filming a conversation.

## Behind the scenes



## Behind the scenes



## Behind the scenes



# Credits

|                          |                                                                                                                                           |
|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Bernala</b>           | Louise Franklin                                                                                                                           |
| <b>Gorsenais</b>         | Eân Skinner                                                                                                                               |
| <b>Witches</b>           | Nia Beresford                                                                                                                             |
|                          | Dana Coaley                                                                                                                               |
|                          | Ewa Ladkowska                                                                                                                             |
|                          | Cerys-Mair Griffiths                                                                                                                      |
| <b>Waiter</b>            | Jai Li                                                                                                                                    |
| <b>Runner</b>            | Sidney Wheeler                                                                                                                            |
| <b>Lighting</b>          | Ewa Ladkowska                                                                                                                             |
| <b>Sound</b>             | Ash Edwards                                                                                                                               |
|                          | James Roberts                                                                                                                             |
| <b>2nd AC</b>            | Andrew De-Ste-Croix                                                                                                                       |
|                          | Ewa Ladkowska                                                                                                                             |
| <b>Drone Operator</b>    | Rhoswen Jones                                                                                                                             |
| <b>Asistant Editor</b>   | Ben Rice                                                                                                                                  |
| <b>Directed/Filmed</b>   | Winnie Finesse                                                                                                                            |
| <b>Edited/Written</b>    |                                                                                                                                           |
| <b>Songs</b>             | Ghost Return (Ambient)<br>by Moby<br>Courtesy of mobygratis.com                                                                           |
|                          | Drunken Sailor (Cover)<br>by The Violins Rose<br>Courtesy of Rosie Bell                                                                   |
| <b>Special Thanks to</b> | ABERGWILI CHURCH, CAROLINE THOMAS,<br>BRETT AGGERSBERG, LEE WATKINS,<br>MATT JONES, MYRTLE, HANNAH EVANS,<br>HEATHER THOMAS & TOM HUGHES. |

## **Crew List**

### **3<sup>rd</sup> December 2018 – First day of filming**

#### **Crew**

Andrew De-Ste-Croix – 2<sup>nd</sup> AC

Ash Edwards - Sound

Rhoswen Jones – Drone Operator

Sidney Wheeler – Runner

Winnie Finesse - DOP/Director

#### **Actors**

Cerys –Mair Griffiths – Witch 1

Dana Coaley – Fenix

Ean Skinner – Gorsenais

Ewa Ladkowska – Witch 3

Louise Franklin - Bernala

Nia Beresford – Witch 1

### **4<sup>th</sup> December 2018 – Second day of filming**

#### **Crew**

Ewa Ladkowska – 2<sup>nd</sup> AC

James Roberts – Sound

Winnie Finesse - DOP/Director

#### **Actors**

Ean Skinner – Gorsenais

Jai Li - Waiter

Louise Franklin – Bernala

# Contact Sheet - Promotional photos



DSC00177.JPG



DSC00178.JPG



DSC00179.JPG



DSC00180.JPG



DSC00181.JPG



DSC00182.JPG



DSC00183.JPG



DSC00184.JPG



DSC00185.JPG



DSC00186.JPG



DSC00188.JPG



DSC00189.JPG



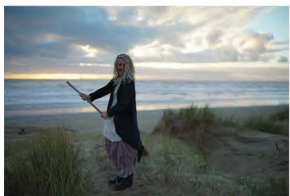
DSC00190.JPG



DSC00191.JPG



DSC00192.JPG



DSC00193.JPG



DSC00196.JPG



DSC00197.JPG



DSC00198.JPG



DSC00199.JPG



DSC00200.JPG



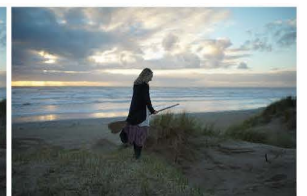
DSC00201.JPG



DSC00202.JPG



DSC00203.JPG



DSC00204.JPG



DSC00205.JPG



DSC00207.JPG



DSC00208.JPG



DSC00209.JPG



DSC00210.JPG

# Contact Sheet - Promotional photos



DSC00211.JPG



DSC00212.JPG



DSC00213.JPG



DSC00214.JPG



DSC00215.JPG



DSC00216.JPG



DSC00218.JPG



DSC00219.JPG



DSC00220.JPG



DSC00221.JPG



DSC00222.JPG



DSC00223.JPG



DSC00224.JPG



DSC00225.JPG



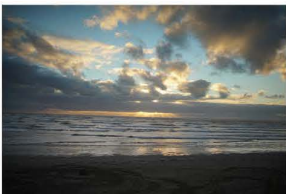
DSC00226.JPG



DSC00227.JPG



DSC00228.JPG



DSC00230.JPG



maybe 2.JPG



Maybe 3.JPG



maybe.JPG

# Film Poster



Original DSC00217



Winnie Finesse,

07779538208

Any Issues on the day,  
phone me ASAP

Location:

Abergwili Village Hall,  
Ismyrddin, Abergwili, SA31 2JQ.  
(Map attached inc. Parking)

Nearest Hospital:

Dolgwili Rd, Carmarthen,  
SA31 2AF  
(Aprox. 1.5 miles away from location)

Monday 3rd December 2018

ASpellintime

Day  
1 of 2

**CALL TIME**

ALL CREW AND CAST

**10.00AM**

First Aiders:  
Winnie Finesse  
Ash Edwards

Finnish time for most is 1.30pm  
Finnish for Eân, Louise, Ash, Sid and  
Nia maybe be 4pm at latest.

Weather:  
11c,  
Possible showers,  
A little windy.



|            |                      |
|------------|----------------------|
| Character: | Actor:               |
| Bernala    | Louise Franklin      |
| Gorsenais  | Eân Skinner          |
| Fenix      | Nia Beresford        |
| Witch 1    | Dana Coaley          |
| Witch 2    | Cerys-Mair Gryffiths |
| Witch 3    | Hannah Evans         |

|              |                     |
|--------------|---------------------|
| Crew:        |                     |
| DOP/Director | Winnie Finesse      |
| Sound        | Ash Edwards         |
| Lighting     | Ewa Ladkowska       |
| Clapper      | Andrew De Ste Croix |
| Runner       | Sidney Wheeler      |

| Scene                  | Pages | Cast                       | Notes                                                                                                                                         |
|------------------------|-------|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 2 - Meeting Room. Int. | 1 - 2 | Everyone                   | - Inside Abergwili Village Hall for first two scenes                                                                                          |
| 7 - Meeting Room. Int. | 6 - 7 | All Witches Except Bernala | - Outside Village Hall. If the weather is bad then this part may change slightly. Lines stay the same.                                        |
| 3 - Building. Ext.     | 2 - 3 | Everyone                   | - Her House scene will only be Louise, Eân, myself, Sid and Ash due to small area to film in. This location is a 1 minute walk from the hall. |
| 6 - Her House. Ext.    | 5 - 6 | Bernala and Gorsenais      | - Beach scene - See notes below                                                                                                               |
| 5 - Beach              | 4 - 5 | Bernala and Gorsenais      |                                                                                                                                               |
| 8 - Beach              | 7     | Bernala and Gorsenais      |                                                                                                                                               |

#### Notes and Special Instructions

- Beach Scene - Only Louise, Eân, Winnie and Nia will be required at this location. Nia Beresford is providing the lift. There is a slight chance that this scene may be pushed to the 2nd day of filming depending on weather and any unforeseen delays. I will make Louise, Eân and Nia aware of this on the day.
- It is absolutely essential that everyone arrives at 10.00AM (Aswell as causing delay, the Hall is only booked for a certain amount of time, any delays let me know ASAP, phone number at the top of the page)
- Lunch will be provided. Dietary requirments are noted from Louisa. Else wise let me know by Sunday 1st Dec.
- Dana, Andrew and Cerys - I will have money ready for you when your taxi arrives at the village hall. Please organise call the taxi company the day before and allow time for a late taxi (They are good at being late!)
- Costume - It has been discussed with each individual actor what everyone will be wearing, I will bring a few black cardigans incase it is cold. Makeup - Also discussed individually.
- Please, bare with me and be patient. This is my first major project and as much as I have prepared there may be unforeseen issues. I will try hard to not let anybody feel confused or lost in what they are doing.
- Any issues of any form at any point please contact me straight away, my phoned number is up top and I am always on Facebook.
- I will have all release forms with me on the day
- Anybody who is not taking part in a scene must be quiet as a mouse
- If you are bringing anyone that is not an Actor or Crew, check with me before hand as it is a small building and may have to wait outside. There is the Black Ox pub a few doors away if anyone needs to wait for anyone, and a museum a few doors the other direction.
- Final Note - I think I have covered everything and you are all legends for helping me!

Winnie Finesse,

07779538208

Any Issues on the day,  
phone me ASAP

Location:

UWTSD, Carmarthen Campus,  
Carmarthen, SA31 3EP  
(Map attached inc. Parking)

Nearest Hospital:

Dolgwili Rd, Carmarthen,  
SA31 2AF  
(Aprox. 3 miles away from location)

Tuesday 4rd December 2018

ASpellin time

Day  
2 of 2

**CALL TIME**

ALL CREW AND CAST

**5.30PM**

First Aiders:

Winnie Finesse  
Andrew De Ste Croix

Weather:

7c,  
Definatly raining,  
A little windy.



Finnish time is 8pm

Character: Actor:  
Bernala Louise Franklin  
Gorsenais Eân Skinner  
Waiter Jay Lee

Crew:  
DOP/Director Winnie Finesse  
Sound Andrew De Ste Croix  
Lighting Ewa Ladkowska  
Clapper/Runner Sidney Wheeler

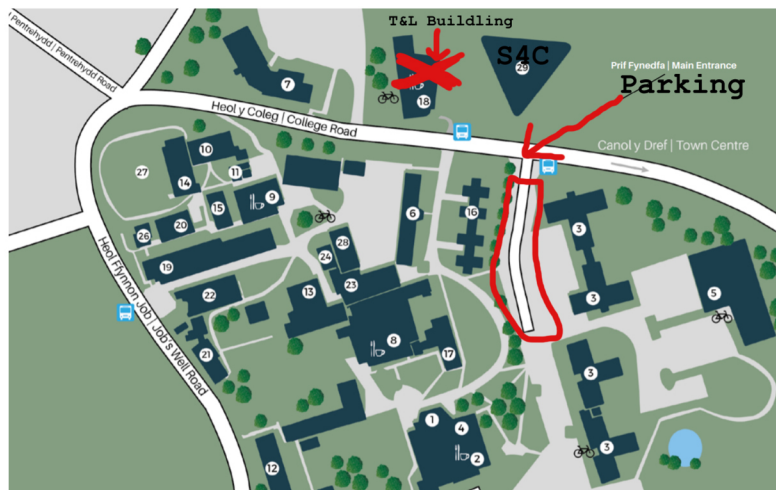
Scene  
4 - Cafe. Int.

Pages Cast  
3 - 4 Everyone

Notes  
- This location I had major changes from the original location, so bit of the beggining will be me arranging the set.  
- This part of filming will be much more relaxed and quieter than the first day of filming.

### Notes and Special Instructions

- Parking will be free at this time on the UWTSD campus.
- I will meet everyone that has not been to the campus in the main carpark.
- We will be in the T&L building, the modern building next to S4C headquarters.
- I will provide a few snack type items of food, some nice little treats



- Thank you all so much much again
- All footage will be available for any one involved to be used towards their own show reels.

Clear writing.

### Camera Log Sheet

Title: A Spell in Time Date: 23/12/18 Page: #1

Camera Operator: Winnie Finessa

Camera: \_\_\_\_\_

| Shot No. | Scene | Take | Quality | Shot Details/Description | Corresponding Audio No. |
|----------|-------|------|---------|--------------------------|-------------------------|
| Scene    | 2     | 1    | >       | view club.               | 1                       |
| Scene    | 2     | 2    | iso     | feedback from lights     | 3                       |
| 2        | 2     | 1    | ✓       | its good.                | N/A                     |
| 3        | 2     | 1    | ✓       | its good                 | N/A                     |
| 9        | 2     | 1    | ✓       | its good.                | N/A                     |
| 7        | 2     | 2    | ✓       | its good.                | 4                       |
| 8        | 2     | 1    | ✓       | its good.                | 5                       |
| 11a      | 2     | 1    | ✓       | its good.                | 6                       |
| 11b      | 2     | 1    | ✓       | its good.                | 8                       |
| 12       | 2     | 1    | ✓       | its good.                | 9                       |
| 13       | 2     | 1    | ✓       | its good.                | 10                      |
| 14       | 2     | 1    | ✓       | its good.                | N/A                     |
| 15       | 2     | 1    | ✓       | its good.                | 11                      |
| 18       | 2     | 1    | ✓       | its good.                | N/A                     |
| 19       | 2     | 2    | ✓       | its good                 | N/A                     |

or N/A

### Camera Log Sheet

Title: A spell in time Date: 08/12/18 Page: # 2

Camera Operator: Winnie Finessa

Camera: \_\_\_\_\_

| Shot No.         | Scene | Take | Quality        | Shot Details/Description | Corresponding Audio No. |
|------------------|-------|------|----------------|--------------------------|-------------------------|
| 20               | 2     | 1    | <del>✓</del> ✓ | No "Action"              | N/A                     |
| <del>20</del> 21 | 2     | 12   | ✓              | <del>Good</del> Good.    | N/A                     |
| 23               | 2     | 1    | x              | kak                      | 12                      |
| 23               | 2     | 2    | ✓              | Good.                    | 13                      |
| Door             | 2     | 1    | x              | Broer not by door        | 14                      |
| Door             | 2     | 2    | ✓              | Good                     | 15                      |
| Door 2           | 2     | 1    | ✓              | Good                     | 17                      |
| 2                | 7     | 1    | ✓              | Good                     | 18                      |
| 2a               | 7     | 1    | ✓              | Good                     | 19                      |
| 5                | 7     | 1    | ✓              | Good                     | N/A                     |
| 3                | 7     | 1    | ✓              | Good                     | N/A                     |
| 2                | 3     | 1    | ✓              | Good                     | <del>21</del> 21        |
| 3                | 3     | 1    | x              | wind                     | 22                      |
| 3                | 3     | 2    | x              | line flub                | <del>24</del> 25        |
| 3                | 3     | 3    | ✓              | Good                     | 26                      |

### Camera Log Sheet

Title: A spell in time Date: 05/12/13 Page: # 3

Camera Operator: Winnie Finesso

Camera: \_\_\_\_\_

| Shot No.       | Scene | Take | Quality | Shot Details/Description                          | Corresponding Audio No. |
|----------------|-------|------|---------|---------------------------------------------------|-------------------------|
| 4              | 3     | 1    | x       | line Fluo                                         | 27                      |
| 4              | 3     | 2    | ✓       | Good                                              | 28                      |
| <del>4</del> 5 | 3     | 1    | ✓       | <del>Picture up the lens is back</del><br>Sirens. | 29                      |
| 5              | 3     | 2    | ✓       | <del>Picture up the lens is back</del><br>Good    | 30                      |
| 6              | 3     | 1    | x       | missed line                                       | 31                      |
| 6              | 3     | 2    | x       | Car...                                            | 33                      |
| 6              | 3     | 3    | x       | Wind                                              | 34                      |
| 6              | 3     | 4    | ✓       | Good.                                             | 35                      |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |
|                |       |      |         |                                                   |                         |

### **Budget**

The budget I had had planned in pre-production looked like this

|                 |            |
|-----------------|------------|
| <b>Lunch</b>    | <b>£20</b> |
| <b>Travel</b>   | <b>£20</b> |
| <b>Location</b> | <b>£35</b> |
| <b>Costume</b>  | <b>£10</b> |
| <b>Total</b>    | <b>£85</b> |

The final cost was as follows and all receipts are on the following page.

|                            |               |
|----------------------------|---------------|
| <b>Lunch</b>               | <b>£13.28</b> |
| <b>Travel</b>              | <b>£3.01</b>  |
| <b>Location</b>            | <b>£35</b>    |
| <b>Costume</b>             | <b>£9</b>     |
| <b>Unforeseen (Coffee)</b> | <b>£1.95</b>  |
|                            | <b>£2.30</b>  |
|                            | <b>£4.15</b>  |
| <b>Total</b>               | <b>£68.69</b> |

I had overestimated the budget by £24.71 which was a pleasant surprise. Due to this, on the 2<sup>nd</sup> day of filming I bought all the crew and actors a hot drink from Starbucks.

## Receipts

\*\*\* CARDHOLDER COPY \*\*\*

-----

Visa Debit  
\*\*\*\*\*1015

SALE  
CONTACTLESS

Please debit my  
account

Amount: £1.95  
TOTAL: £1.95

NO CARDHOLDER  
VERIFICATION

Please keep receipt  
for your records

PTID: 28544551  
RID: \*\*\*95563  
RID: \*\*\*1663  
Date: 04/12/2018  
Time: 17:30:32  
Authcode: 023035  
AID: A00000000031010  
Exp Seq: 00

\*\*\* CARDHOLDER COPY \*\*\*

-----

Visa Debit  
\*\*\*\*\*1015

SALE  
CONTACTLESS

Please debit my  
account

Amount: £2.30  
TOTAL: £2.30

NO CARDHOLDER  
VERIFICATION

Please keep receipt  
for your records

PTID: 28544551  
RID: \*\*\*95563  
RID: \*\*\*1663  
Date: 04/12/2018  
Time: 17:20:06  
Authcode: 025012  
AID: A00000000031010  
Exp Seq: 00

\*\*\* CARDHOLDER COPY \*\*\*

-----

Visa Debit  
\*\*\*\*\*1015

SALE  
CONTACTLESS

Please debit my  
account

Amount: £4.15  
TOTAL: £4.15

NO CARDHOLDER  
VERIFICATION

Please keep receipt  
for your records

PTID: 28544551  
RID: \*\*\*95563  
RID: \*\*\*1663  
Date: 04/12/2018  
Time: 17:48:27  
Authcode: 012634  
AID: A00000000031010  
Exp Seq: 00

\*\*\*\*\* REPRINT \*\*\*\*\*  
\*\*\*\*\* FUEL RECEIPT \*\*\*\*\*

**Gwalia Stores**  
Peniel Road  
Rhydargaeau  
Carmarthen, Dyfed  
SA32 7DR  
VAT No. 971 1529 18

TILL ID 2

\*\*\*\*\* REPRINT \*\*\*\*\*  
\*\*\*\*\* FUEL RECEIPT \*\*\*\*\*

| QTY              | DESCRIPTION | PRICE |
|------------------|-------------|-------|
| Pump 5: UNLEADED |             |       |
| 2.37 L @126.9 p  |             | £3.01 |
| Card             |             | £5.65 |

V.A.T Summary

| ID | Rate   | NET Price | V.A.T. | Total |
|----|--------|-----------|--------|-------|
| 1  | 20.00% | 2.51      | 0.50   | £3.01 |

02/12/2018 10:30 17088 Huw

9990200170881

THANK YOU FOR SHOPPING WITH US  
PLEASE COME AGAIN

**LIDL**  
Carmarthen  
VAT NO. 514798608  
Let us know your Lidl surprise on:  
Facebook - /lidluk  
Twitter - @lidluk

|                       |        |
|-----------------------|--------|
| Sliced Tomatoes       | 0.65 A |
| Iceberg Lettuce       | 0.58 A |
| Cooked Ham Trimmings  | 3.70 A |
| 2 x £1.65             |        |
| Mild Grated Cheddar   | 2.49 A |
| Utterly Butterly      | 0.99 A |
| Nestle Pure Life      | 1.99 B |
| Strawberry Water      | 1.27 B |
| Medium Loaf Wholemeal | 0.36 A |
| Medium Loaf White     | 0.36 A |
| Mini Caramel Bars     | 0.89 B |

**TOTAL 13.28**

CARD 13.28

=== CARD PAYMENT ===

AID: A00000000031010  
Card: \*\*\*\*\*1015  
Pan Seq Nr: 00  
Contactless

SALL  
Amount: GBP13.28  
NO CARDHOLDER VERIFICATION  
Auth: 054213  
Merchant: \*\*\*00392  
TID: \*\*\*\*6904  
Date: 02/12/18 Time: 12:12:13

CARDHOLDER COPY  
PLEASE RETAIN FOR YOUR RECORDS

| VAT RATE | SALES £ | VAT £ |
|----------|---------|-------|
| A 0.0 %  | 9.13    | 0.00  |
| B 20.0 % | 4.15    | 0.69  |

0463 185785/06 02.12.18 12:10

Thank you for shopping with Lidl  
Please retain for your records

**CANCER RESEARCH UK**

Carmarthen  
Unit 24a Merlin's Walk  
Carmarthen  
01267 243476  
Vat #:

Date: 28 November 2018 12:41  
Transaction Ref: 1239-1811-124744768  
Served by: Carmarthen Shop Manager

Sales

|                                                  |              |                   |
|--------------------------------------------------|--------------|-------------------|
| <del>19144</del>                                 | <del>2</del> | <del>£2.00</del>  |
| <del>Ladies Accs T - Ladies Accs T</del>         |              |                   |
| 19014                                            | 1            | £3.00             |
| Ladies Dresses GA T - Ladies Dresses GA T        |              |                   |
| Donor 1522568                                    |              |                   |
| 19137                                            | 1            | £3.00             |
| Ladies Tops T - Ladies Tops T                    |              |                   |
| 19138                                            | 1            | £3.00             |
| Ladies Knits T - Ladies Knits T                  |              |                   |
| <del>19005</del>                                 |              | <del>£3.00</del>  |
| <del>Ladies Knits GA T - Ladies Knits GA T</del> |              |                   |
| Donor 1410587                                    |              |                   |
| <del>19259</del>                                 | <del>1</del> | <del>£1.00</del>  |
| <del>Cash Fun Day - Cash Fun Day</del>           |              |                   |
|                                                  |              | <b>£9</b>         |
| TOTAL                                            |              |                   |
| SUB TOTAL                                        |              | <del>£15.00</del> |
| VAT                                              |              | <del>£0.00</del>  |
| TOTAL                                            |              | <b>£15.00</b>     |

Script used on shooting  
with post final  
edit changes

EXT. BUILDING EXTERIOR. DAY

BERNALA flies in from the air on her broomstick, and leaves her broom by the door.

Drone shot moving in towards the village hall P.O.V. Camera stop outside the door and someone places a broom next to door as if BERNALA has placed it there.

INT. MEETING ROOM - DAY (Abergwili Village Hall)

-Shots of clock on wall, close up and wide shots of GROUP MEMBERS. BERNALA walks in. GROUP MEMBERS are sat around in a circle. One last lady pours her coffee and takes her seat.

(Sound fades in to members talking)

Close ups of WITCHES talking, camera pans to each as they speak.

WITCH 1

... So after that kerfuffle in Tesco last week, you know, I got all flustered and a bit sparky, and that poor girl was just right in my firing line. I just can't go back until some of her hair grows back. I figured out 'the online' delivery and that was delivered this morning. ✓

BERNALA

Have you heard any verdict back from the witches' council yet? ✓

WITCH 1

Well, it's ongoing, but I've got a date for a stress management course. So that's something. ✓

Door opens to man bringing in a box of flyers.

GORSENAIS

Hi. I. Uh. Brought over these flyers from head office? ✓

BERNALA

Great, great. Nip them there, thanks. ✓

BERNALA points towards where to put them. She double takes and sees his face after flicking his hair. Close up of BERNALA and GORSENAIS.

BERNALA

Gorsenais? It is too! Gorsenais, duw duw!

GORSENAIS

Bernala! Good God! Well, well, fancy that! What are you doing here, ~~back?~~ *girl.*

BERNALA

Well, I've been running this a while. *now*  
What are you doing here?

GORSENAIS

Well I just moved back to the area.  
I'll tell you what. I'll stick about  
now te, we'll have a real catch-up, *later.*  
*for now*

*well,* BERNALA

Orite boy, finish at 6 now ~~and I'll be~~ *you wait over there*  
~~with you. Due, duw...~~ *for me* right... Fenix?  
How are you this week?

He takes a seat, raises his hand and smiles. Wide shot of group sat in chairs.

Close up of Fenix.

FENIX

Oh my God, right? Bloody frogs! You would not believe!

CUT TO:

EXT. BUILDING EXTERIOR. DAY

*Abergwili Village Hall*

BERNALA locks door to building. Ladies walk away. Gorsenais is stood a short distance away. Shot of all of them followed by various shots of BERNALA and GORSENAIS talking to each other.

WITCHES

Bye! See you next week!

BERNALA

Bye Ladies. Okay, great! Gorsenais, I must ask where have you been? I mean, how long has it been?

GORSENAIS

A long time Bernala, a long time. A long story. Have you time for tea?

I'll tell you everything.

BERNALA

I mean, yes, but the last time I saw you...

GORSENAIS

The last time was a long time ago. Would you give me time to explain?

BERNALA

It's a big ask, you know? You left and all ~~this~~ time nothing? You're back?  
*that*

GORSENAIS

I know, Bach, I know. Will you give an old wizard another chance? I promise, if you can't forgive me.. then Hex me, curse, banish me, but please, just a chance?

BERNALA

Oh you bloody old fool, orite. Where to?

Bernala looks sort of angry, but it's put on. He looks and down and glances up with a smile. They walk away together.

CUT TO:

INT. CAFE - DAY

Pair are sat in opposite sides of booth. Both a bit awkward. Neither are saying anything at first. Camera moves in on dolly. WAITER brings out tea. View from the top shot of table, followed by various shots of them talking to each other. Sorting their tea out.

*location changed so this changed*

BERNALA

So you are back?

GORSENAIS

I'm back.

BERNALA

How long will you stay?

GORSENAIS

Well, I don't know. I. I don't know.

BERNALA

Where did you go?

GORSENAIS

I was travelling. Spain, France, and for the last hundred years I was in Poland.

So

BERNALA

And why did you come back? I didn't <sup>never</sup> want to see you again. I looked for you, you know? You just left. We were happy. I hated you for a long time.

GORSENAIS

I. Just. I just. I was young I suppose. I felt I had to see the world. All I'd known was the quiet life and I needed to know.

BERNALA

You were selfish, boy. You left me alone. Why couldn't we have gone together? You could have asked.

GORSENAIS

You'd have never left. I knew you. Your mother, your life. I couldn't be the one to take you away from your safe life.

BERNALA

She passed on soon after you left. There was little to stay for. But I did. And I became a teacher. You know, it was actually safer after you left. Bloody drawing all that attention by casting spells for the community. Of course they noticed.

GORSENAIS

I did miss you.

BERNALA

150 years and here you are. It's a long time. Oh duw. I don't know. I. I need to leave. This is a lot to take in.

She gets up to leave.

GORSENAIS

*Cut this out  
in editing  
for time*

Please stay. Please stay, cariad. I'm sorry. I'm sorry. A million times over. I don't deserve to be here with you. I don't deserve a chance.

He~~s~~ grabs her hand as she gets up and walks to leaves.

BERNALA

I. Can't. Not right now. You deserve a chance but I need some time. ~~I need to go~~

*I can't right now  
I need to go*

She pulls her hand away and carries on walking out the door.

CUT TO:

EXT. BEACH - DAY *Pembray Country Park*

Bernala walks along the beach and wistfully stands about, with the wind in her hair. Shot of her looking out across the beach, close up of her face and shot of her hair blowing in the wind.

EXT. OUTSIDE HER HOUSE - DAY *44 High Street, Abergwili.*

In courtyard outside her house, BERNALA looks for her keys to unlock the door, close up of her bag followed by close up of key in door. GORSENAIS comes along.

GORSENAIS

Hello

*Missed one 'Hello'  
had to edit in*

BERNALA

Hello

GORSENAIS

Hello. How are you, bach?

BERNALA

I've been better. Why are you here?

*Cut out  
in edit*

GORSENAIS moves towards BERNALA a few steps.

GORSENAIS

I wanted to see you.

BERNALA

No. Why did you even bother coming back here at all? Why didn't you just

why didn't you just  
stay away. I have my group and  
everything.

GORSENAIS

I wanted to see you. ~~I know I took too  
long and I should have contacted you  
sooner.~~ <sup>know I</sup>

BERNALA

~~Yeah you really should have. I  
literally had no idea what had  
happened to you.~~

GORSENAIS

I'm sorry. I. I just want to see you,  
and know you, and be with you again. I  
am so lonely and I made such a  
mistake. ✓

BERNALA

Why didn't you just come back before?

Camera moves around BERNALA and GORSENAIS as he releaves why  
he didn't come back and she forgives him.

GORSENAIS

I knew you wouldn't want to see me  
again, that's why I didn't come back.  
~~I was scared you would make me go away  
and I couldn't face that.~~

\* I was scared

BERNALA

All I wanted was for you to come back,  
to know you were safe. To know what  
had happened, ~~if you were even alive.~~  
And here you are. <sup>that you were alive  
even</sup>

All I wanted was  
to see you again,  
to have you back

GORSENAIS

And here I am.

BERNALA

Oh duw, you are a bloody silly man,  
you know?

Cut out in  
edit

GORSENAIS

I know.

BERNALA

Any slipping up good boy and I will  
make you leave.

GORSENAIS

~~Aye, I know.~~ I will never leave you again. Unless you want to leave with me? ✓

BERNALA

What do you mean with you, where to? ✓

GORSENAIS

I heard of a place where we live, elders, us old folk. I would like to go, ~~for us to go?~~ <sup>there</sup> I would like us to go there

BERNALA

Actually, that sounds amazing. I love my girls here but I am too old, I've heard it all too many times. I will go with you. ✓

They embrace and the scene ends.

INT. MEETING ROOM - DAY

*Abergwili Village Hall*

WITCHES in the meeting room look around at each other and the clock. Clock strikes and door doesn't open. Much the same as the 2nd scene.

FENIX

So well then bois. Well, we knew I suppose.

*Better with  
no dialogue in  
edit*

WITCH 1

Ha yeah, those psychic feels isn't it.

Wide shot of the group, WITCHES look staged in this shot.

*Door  
+  
this  
shot*

EXT. BEACH - DAY

BERNALA and GORSENAIS stand hand in hand.

GORSENAIS

Orite en, let's see where this adventure takes us.

*left out in edit  
not needed*

They walk hand-in-hand into the distance. Camera is stationary as they walk into the distance. Credits run down on the right hand side of the screen.

## Actor Release Form

I (actor) Jai Li hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) Gary the Waiter

### Actor/Model

Print Name Jai Li Contact Number 07526378636

Signature Jai Li

Date 4/12/18

### Filmmaker

Print Name Winnie Finesse

Signature Winnie Finesse

Date 4/12/18

## Actor Release Form

I (actor) LOUISE FRANKLIN hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

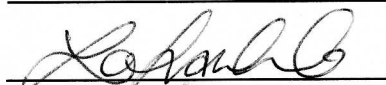
I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) BERNALA

### Actor/Model

Print Name LOUISE FRANKLIN Contact Number 07725 736565

Signature 

Date DEC 3 2018

### Filmmaker

Print Name Winnie Finesse

Signature 

Date 3/12/18

## Actor Release Form

I (actor) Ean Skinner hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) Gorsenais

### Actor/Model

Print Name EAN SKINNER Contact Number 07783 417475  
Signature [Signature]  
Date 3/12/18

### Filmmaker

Print Name Winnie Finesse  
Signature [Signature]  
Date 3/12/18

## Actor Release Form

I (actor) Dana Cooley hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) Fenix

### Actor/Model

Print Name DANA COALEY Contact Number 07826349190

Signature 

Date 3/12/18

### Filmmaker

Print Name Winnie Finesse

Signature 

Date \_\_\_\_\_

## Actor Release Form

I (actor) NIA Boreford hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) which I

### Actor/Model

Print Name NIA Boreford Contact Number 07817444675

Signature [Signature]

Date 2/12/18

### Filmmaker

Print Name Winnie Finesse

Signature [Signature]

Date 3/12/18

## Actor Release Form

I (actor) Cerys - Mair Griffiths hereby give Winnie Finesse (filmmaker) the right to use my image, likeness, name and recording of my voice for the production, screening (including online) and promotion of A Spell in time (the production). These likenesses may include video, photographs and sound recordings of my voice.

I also agree and understand that the filmmaker is under no obligation to compensate me financially and all work and contributions I may provide to the production are property of the filmmaker.

By signing this release, I am agreeing to all aforementioned terms and allow the filmmaker permission to use my likeness in their production.

Character name (if any) Witch 2.

### Actor/Model

Print Name CERYS-MAIR GRIFFITHS Contact Number 07722984527

Signature CMGriffiths

Date 03/12/18

### Filmmaker

Print Name Winnie Finesse

Signature Winnie

Date \_\_\_\_\_

## Contributor Release Form

Production Title

A Spell in time

I (*the contributor*) confirm that any and all work provided to Winnie Finesse (*the filmmaker*) for use in the production is that of my own and I am authorised for its use without obligation or consent from any other third party. I also understand that the filmmaker is under no obligation to compensate me financially for my contribution to the production.

I grant the filmmaker irrevocable and unrestricted use of any materials I have created for the production, also I understand I have no right to inspect or approve those materials in respect of their use in the production. This use may include to display, screen or promote the production (*including online*) or any other purpose the filmmaker requires.

By signing this release, I agree to all aforementioned terms.

Contributor Name

EWA LADKOWSKA

Contributor Signature

Ewa

Contributor Contact Number

07518555516

Date

3/12/18

Filmmaker Name

Winnie Finesse

Filmmaker Signature

Winnie

## Contributor Release Form

Production Title

A Spell in time

I (the contributor) confirm that any and all work provided to Dinnie Finesse (the filmmaker) for use in the production is that of my own and I am authorised for its use without obligation or consent from any other third party. I also understand that the filmmaker is under no obligation to compensate me financially for my contribution to the production.

I grant the filmmaker irrevocable and unrestricted use of any materials I have created for the production, also I understand I have no right to inspect or approve those materials in respect of their use in the production. This use may include to display, screen or promote the production (including online) or any other purpose the filmmaker requires.

By signing this release, I agree to all aforementioned terms.

Contributor Name

ASL Edwards

Contributor Signature

[Signature]

Contributor Contact Number

0792043207

Date

3/12/18

Filmmaker Name

Dinnie Finesse

Filmmaker Signature

[Signature]

# Contributor Release Form

Production Title A Spell in time

I (*the contributor*) confirm that any and all work provided to Winnie Finesse (*the filmmaker*) for use in the production is that of my own and I am authorised for its use without obligation or consent from any other third party. I also understand that the filmmaker is under no obligation to compensate me financially for my contribution to the production.

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By signing this release, I agree to all aforementioned terms.

Contributor Name Andrew de-Sa-Cruz

Contributor Signature 

Contributor Contact Number 07766 827899

Date 03/12/2018

Filmmaker Name Winnie Finesse

Filmmaker Signature 

## Contributor Release Form

Production Title A Spell in time

I (the contributor) confirm that any and all work provided to Winnie Finessse (the filmmaker) for use in the production is that of my own and I am authorised for its use without obligation or consent from any other third party. I also understand that the filmmaker is under no obligation to compensate me financially for my contribution to the production.

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By signing this release, I agree to all aforementioned terms.

Contributor Name Alex Wheeler

Contributor Signature [Signature]

Contributor Contact Number 07450213478

Date 3/12/18

Filmmaker Name Winnie Finessse

Filmmaker Signature [Signature]

# Contributor Release Form

Production Title     \_A Spell in Time \_\_\_\_\_

I (*the contributor*) confirm that any and all work provided to \_\_Winnie Finesse\_\_\_\_\_  
(*the filmmaker*) for use in the production is that of my own and I am authorised for its use  
without obligation or consent from any other third party. I also understand that the  
filmmaker is under no obligation to compensate me financially for my contribution to the  
production.

I grant the filmmaker irrevocable and unrestricted use of any materials I have created for  
the production, also I understand I have no right to inspect or approve those materials in  
respect of their use in the production. This use may include to display, screen or promote  
the production (*including online*) or any other purpose the filmmaker requires.

By signing this release, I agree to all aforementioned terms.

Contributor Name       \_\_Rhoswen Jones\_\_\_\_\_

Contributor Signature   \_\_Rhoswen Jones (electronic signature) \_\_\_\_\_

Contributor Contact Number   \_\_07969358989\_\_\_\_\_

Date                        \_\_08<sup>th</sup> January 2019\_\_\_\_\_

Filmmaker Name               \_\_Winnie Finesse\_\_\_\_\_

Filmmaker Signature        \_\_Winnie Finesse (electronic signature) \_\_\_\_\_

# Contributor Release Form

Production Title     \_A Spell in Time \_\_\_\_\_

I (*the contributor*) confirm that any and all work provided to \_\_Winnie Finesse\_\_\_\_\_  
(*the filmmaker*) for use in the production is that of my own and I am authorised for its use  
without obligation or consent from any other third party. I also understand that the  
filmmaker is under no obligation to compensate me financially for my contribution to the  
production.

I grant the filmmaker irrevocable and unrestricted use of any materials I have created for  
the production, also I understand I have no right to inspect or approve those materials in  
respect of their use in the production. This use may include to display, screen or promote  
the production (*including online*) or any other purpose the filmmaker requires.

By signing this release, I agree to all aforementioned terms.

Contributor Name       \_\_James Roberts\_\_\_\_\_

Contributor Signature   \_\_James Roberts (electronic signature) \_\_\_\_\_

Contributor Contact Number   \_\_07518059217\_\_\_\_\_

Date                        \_\_08<sup>th</sup> January 2019\_\_\_\_\_

Filmmaker Name               \_\_Winnie Finesse\_\_\_\_\_

Filmmaker Signature        \_\_Winnie Finesse (electronic signature) \_\_\_\_\_

## Location RELEASE Form

PRODUCTION TITLE: A Spell in Time

PRODUCTION DATE: Monday 3<sup>rd</sup> December 2018

Permission is hereby granted to Winnie Finesse to use the property located at  
44 High Street, Abergwili, SA31 2JB.  
consisting of Exterior Garden + house shots.

for the purpose of photographing and recording scenes for the above program  
produced by Winnie Finesse.

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 short film.

The undersigned hereby gives to Winnie Finesse, 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.

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

By (Property Owner/Manager): Caroline Thomas

Signature of Authorised Property Representative

Date: 3<sup>rd</sup> Dec 2018

Manager: Caroline Thomas

Owner

Date: 3<sup>rd</sup> Dec 2018

## Location RELEASE Form

PRODUCTION TITLE: A Spell in Time

PRODUCTION DATE:

Monday 3<sup>rd</sup> December 2018

Permission is hereby granted to Winnie Finesse to use the property located at

Abergwili Village Hall,  
consisting of Interior and exterior shots

for the purpose of photographing and recording scenes for the above program produced by Winnie Finesse.

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 short film.

The undersigned hereby gives to Winnie Finesse, 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.

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

By (Property Owner/Manager):

M. Jones on behalf of  
Abergwili Church

Signature of Authorised Property Representative

Date: 3/12/18

Manager: \_\_\_\_\_ Date: 3/12/18

Myrtle