Script To Screen
CAMF5003

A Spell in time

Pre-Production Portfolio

By

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A Spelling time

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First Idea Development

1. First Ideas
2. Beat Sheet
3. Moodboards
4. Character Profiles



First Ideas

Oct - 6 weeks - Mid November

Needs to be 7 minutes
Filmed after mid November
Sport scenes outdoors
Inside filmed

Places I can use
NTRUST
- Colby woodland gardens + house
- Dinefwr House
- Dolygothi mines
- Uni places · That mansion? Mid Wales
  · The gate · Tower · Lampeter?

- Mushroom man - No
- Person character needs conflict - realisation + resolution
- Female lead

Favourite stories
~~Midnight Garden~~ · Beyond thunderdome - Withnail + I · Others LOTR · Harry Potter - Budapest Hotel · High spirits · Witches of Eastwick · Shining · Moonrise Kingdom - AMERICAN GODS
HEX - DEATH BECOMES HER - WITCHES - HALFWAY HOUSE - Donnie Darko

SPACE IN TIME - PARALEL UNIVERSE - GOD CHARACTER - POST APOC + REAL LIFE - MAGIC + GHOSTS - ADVENTURE TRAVEL - WIZARD - PASTEL - UNREALISTIC - TURNS OUT MAGIC IS REAL - SOMEONE COMES AND MUCKS ALL UP - WELSH TRADITION - ~~REAL~~ MAGIC LAND - CLOSED OFF LAND - SOMETHING HAPPENS TO CHANGE SOMEONE AND MAKE THE SEE - DARK COMEDY
DREAM UP IMPOSSIBLE PERSON

SOMEONE ENTERS - A STRANGER - [redacted]

· CAVE · PENDINE CAVE

WELSH WITCH

· TRYING TO GET BY IN THIS AGE
· PROLONGS LIFE TO BE ETERNAL
· REALISES THEY ARE BORED + LONELY
· FINDS A GROUP FOR NEW AGE WITCHIES
· UNSPELLS HER [redacted] SELF IN ORDER TO AGE
AFTER SHE [redacted] FINDS A PARTNER - MALE ALSO BEEN SAILING SOLO SO LONG

· TRADITIONAL COSTUME
· FOLK MUSIC / WITCH HOUSE

B - BARLENE - ~~BARLET~~ - ~~BLEAN~~ - ~~BLEAIN~~ - ~~BAITY~~
~~BAIRNALIE~~ - BERNALIE - ~~BELTHE~~ - (BARLAINE -)
BARDELL - BAINDAIL - BERNDAY - (BERNALA) ♥
- BAIRNAL - BAILNEO - BAILNEA - ~~A~~ BAIRNLEE FILDER
Bernala - Barlaine - FEELD FIELD - FILED FILDEE
Bernala Filder / Barlaine Fielder

"oride boy - Iesu Mawreth - How longs it been en bach? BERNALA?! WELL Dew dew, where to yan been ~~Mon~~ ~~Gon~~? gurrl,
(SAD - BEAUTIFUL - ~~A~~ COMEDY - WELSH ~~[redacted]~~ WORDING")

SHOWS ~~THEM~~ BOTH WALKING SOLO

GRYFFYD - DAFYDD - IEWAN - AEDD - DYDD - MORGAM
GESTRY - GARETH - GERAINT - GERSAN - GORSEN - AP
GOREN - GORENAIS - GORNAIS (GORSENAIS AP TOREN)
TORENAISE

Actors

Beldon - smith - BAR - Alisha + Amy addy
Gerry - Maulere - Jen - Annie + that
· Mammy -

Swollen-Bent Cft. Zoë Johnston

BERNALA FIELDER [redacted]

AGE: ~~30~~ 35
REAL AGE: 800
WHERE FROM: CARMARTHEN
HEIGHT: 5FT 9"
HAIR: RED/BROWN
EYES: GREEN
ACCENT: [redacted] Welsh
CLOTHING: Layers
black-green-
Red
Familiar: [redacted] Rabit
Flaws:

GORSENAIS AP TÔREIN

AGE: ~~110/150~~ 60
REAL AGE: 750
WHERE FROM: NORWAY
HEIGHT: 6FT 5"
HAIR: GRAY / BLONDE
EYES: BLUE
ACCENT: Welsh
CLOTHING: Gray-green layers
earth-natural
Familiar: Crow
Flaws:





vel

Insp song - Why does my heart - (Moby) - Pure shores
Home alone - hang out Stars in Indiana

BERNALA

A lady in her 30's works in a meetup group for witch ladies living in modern times, like an AA style meetup where everyone goes around the group and says a struggle from their week.

She is a very old witch, I suppose an Elder, atleast for her area. Others moved on years before or passed on to the next world. She isn't unhappy particularly but is bored by it all.

Young witches come to group with silly fads and she finds them just silly kids.

In the group is one lady that is old a pain and just gets angry about everyone.

At a meeting, a member from another area comes to drop off leaflets for group. BERNALA reconises the man, Gorsenais, from a long time ago in her past.

They meet up for coffee after group, he travelled for a long time and recently moved back to Swansea.

They take a walk on a beach a next day and somehow rekindle a relationship - Go to group and announce they are leaving -

- They are then seen walking away hand in hand somewhere lovely and a flash of light and they are gone.

Name of group - Witches. Annon - sounds like ~~Anne~~ W.I W.A

Locations: ~~Uni~~ ~~coffee~~

1. A uni room where chairs can be set up
2. A beach with dunes
3. Cafe ychy da or other hippy cafe or Alleyway coffee
4. That little courtyard where there was a book shop - or Aunty Jen's garden or Felin Soar
5. Final part mountains? Rocky area at Mars,
6. A hippy bedroom, living room or house Felin Soar kitchen.

7 minutes

1. Meetup - 1
2. Her Alone - 30 ~~1~~ seconds
3. Next meetup - he arrives 2
4. Them talking - 30 seconds
5. Them at Cafe - 1
6. Them at meetup - 1
7. Walking away together - 30 seconds

~~Escape~~

- Things that could be said at meetup
- Guided meditation like in fight club.
- ~~Hello everyone - Kim~~
- My cat has been telling me all sorts about my neighbour Barbara - ~~I didn't know~~ She's been sayin she reKons I'm a witch - well duh ~~Wicca~~ As if it's an issue like,... Like luv, mind your own bujsness. I know I should ignore it, ~~but~~ and Kitty ~~a is tricksy misses~~, bloody cat making me all paranoid like.
- "thankyan for sharing that with the graup, ~~I think you should perhaps ask Kitty to not tell you things that might make you more ~~upset~~ overlightning~~ she reads out and about ~~it~~ it seems to be an ~~ongoing~~ reoccuring topic, ~~I think~~ I think yeh should have a sit down with Kitty and ask her to not tell you so much of what she hears
- Orite, so my mam is all like 'Clair, you can't be like wearing ~~a~~ your ~~pointed~~ hat all the time!" ~~Like~~ Like I don't even get it. It's not even fair. Everyane else ~~can~~ is allowed to!
- Okay Clair, ~~I~~ I know you want to be loud and proud about who you are, the trouble is, your hat ~~is~~ ~~too~~ is a ~~bit~~ little large - it gets in other ways.
- Yeah but like, it's Kush, I don't even care - *Puts on hat* *Person next to her moves*
- "Hmmm, well, ~~I think~~ mam is ~~going to continue to keep~~ "if you know it will come back

x 3 ... ~~annoying~~ getting in people's way.
Shy witch: Hello, yes, hello, well umm lets see, this week I tried Tesco delivery - after last weeks little bother of getting all flustered in the supermarket and getting all a bit sparky and ~~boring~~ the cashier being in my giving line... I just can't go back until some of her hair grows back.. I managed orite on the "online" and ~~it worked out well~~, was delineated this morning
- Have you heard any verdict back from the witches council yet?
~~about any that~~
- Well, it's ongoing, but I've got a date for a stress management course... so that's something

/ Book worm - giant toad

- Slow cooker instead of cauldron

- Boggart hunting -

Meet 4 Coffee - ugh not well - Bernala @ home - Reads letter - meets him - walk

Ugh - not a great story but it doesn't matter / does it?

Beat Sheet – A Spell in Time

Opening/theme – Scene 1: Bernala is flying through air towards the village hall. She puts her broom down by the door. We are introduced to her being a witch.

Set up – Scene 2: Bernala walks in as they are all waiting for her. She is the leader of the weekly group for witches. They are watching the clock as she knows she will arrive. This is used at the end of the film when she hasn't turned up on time to show that she won't.

Catalyst – In walks Gorsenais and from here things change for both of them. Close ups of both Bernala's and Gorsenais' faces show emotion. He flicks his hair and she remembers feelings for him. He sits at the back of the room and they both glance at each other. There is something between them. Fenix starts talking about something silly that had happened, attention is brought back from him to her fellow witch.

Debate – Will she give him a chance and go out for tea with him? She locks the door to the village hall, inadvertantly closing that part of her life, which she doesn't realise yet. She won't be going back there. They talk to each other outside and there is a distance between them. She does agree to have tea with him and talk about things.

Break Into Two – They go out for tea, will she forgive him? Can she? Would everything change if she does? They are sat away from each other in a big booth seating area showing the distance between them. They delay talking by sorting out their tea. She is torn after talking and leaves, he grabs her hand, but she leaves anyway.

Midpoint – She goes for a walk by herself to think alone. We see her on the beach looking out to the distance, what direction will she choose to go, a nice life with Gorsenais or back to her life. She turns and heads for home.

Finale – She goes home and puts the key in the lock but doesn't open the door. Gorsenais turns up. They talk and she forgives him. They move closer together. He tells her when he didn't come back before. Camera movement in this part shoes that a change comes over her and she forgives him.

Final Image – At the group the ladies look at the clock again and each other and then know she isn't coming back. We watch them walk out on the beach which she was earlier staring at. They leave together hand in hand.



Character Profiles

CHARACTER PROFILE: BERNALA FIELDER



ROLE: Protagonist
AGE: 40
REAL AGE: 800
WHERE FROM: } Carmarthen
WHERE LIVE: }
HEIGHT: 5ft 9"
HAIR: Auburn
EYES: Green
ACCENT: Welsh
FAMILIAR: Rabbit

CLOTHING: **Wears mainly black, green and red. Mostly linen, natural fabrics, flattering but mostly comfy. Not entirely modern.**

FLAWS: **A little bit bad tempered at times but this is because so many things and people annoy her. She wants to help people, but can only do so much.**

BACK STORY: **She grew up in Carmarthen and for the most part has stayed in a similar area. She knows where she lives very well and everyone that has lived there for her lifetime. She stayed for guilt and didn't have the best hand that live could have given her.**

FUTURE: **Things will change for her. She is a good soul and love will come back into her live from Gorsenais. She will have a long and happy life.**

Bernala

Born in Carmarthen in the early 1200s. She has seen some things in her time. She has been through some very hard things in her life, but all is well for the most part. She founded this group for younger witches, a kind of self help group where people can come and moan and get another's opinions and inputs on day to day issues they are facing.

She looks about 40 years old. She wears natural coloured clothes and natural fabrics, with natural hair.

Really she is a bit lonely, being around young people all the time. She is bored. And now that Gorsenais has come back things will change for her for the better although she is bothered by the history they share.

Secretly she is a very powerful witch but there isn't a call for it to be used. She can, and doesn't little things from time to time. Things like money, and even renting the hall have never been an issue but she doesn't flaunt it, she can just make things appear when they need to and is a good person. She wouldn't steal from anyone or do anything bad to another with them truly deserving it, as it comes back times 3, so it would also be a really bad idea.

Before the outing and general public finding out about the existence of witches (Real magic witches, not the Pagan kind... The Harry Potter kind) it was hard for Bernala and her kind. But afterwards it was amazing and most people were very welcoming. Now there are just issues that come up from time to time around daily living, which are discussed in the weekly meeting.

She lives in a lovely house in Carmarthen, which will be a location visited in the film. The kind of house you would pass walking down a street and catch a glimpse of down a small quiet alley. A beautiful little house tucked away in plain sight.

CHARACTER PROFILE: GORSENAIS AP TOREN



ROLE: Antagonist
AGE: 60
REAL AGE: 750
WHERE FROM: Norway
WHERE LIVE: Swansea
HEIGHT: 6FT 5"
HAIR: Gray / Blonde
EYES: Blue
ACCENT: Welsh
FAMILIAR: Crow

CLOTHING: Green, Gray and black coloured clothing. Natural earth tones and natural fabrics. Clean, tidy and well groomed.

FLAWS: Often comes across as cocky and a know it all, though this is not the case as it is only because he is so much older than he looks.

BACK STORY: Born in in Norway 750 years ago, this man has seen a lot. Yes, he was a viking and come to the UK initialy then. He was well though of in his tribe and then settled in Wales.

FUTURE: He isn't one to stay in the same place very long, he is a free spirit but will live for a very long time yet and will live happily with his long lost love, Bernala.

Gorsenais

Gorsenais is from Norway originally. He is 750 years old and looks around the age of 60 years old. He's 6ft 5 and a rather fantastic looking man. He has been travelling the world for a long time and just moved back to south wales and is living in Swansea. For the last 150 years he has been travelling, but before that he was here in south wales and was in a relationship with Bernala one day he disappeared because he was bored and frustrated and wanted to see the world.

He wears natural clothing and is always wells dressed

A beautiful man but a bit of a heartbreaker, though he really doesn want to change his ways and didn't purposly want to hurt Bernala.

He is a little bit of a mysterious character. We don't know why he moved from Norway so many years ago, perhaps he was a Viking or did magic for his tribe. But we don't know.

His name Gorsenais is a Welsh name which he changed a long time ago when he moved to Wales. The 'Ap' means son of, which is a Welsh way of naming someone. So his surname being Toren, means his Father's name was Toren. His Father is long long gone and never came to the UK all those years ago. Perhaps that's partly why Gorsenais went travel, regret from leaving some of his family behind.

But here he is with Bernala and leaving with her for a better life together and this time he will make a good decision and all will be well.

Witches in Meeting Group



Though not named and no all with lines there will be 4 other witches at the meeting room with Bernala. Only Two have lines. All witches are young, around 20 years old.

Witch 1

This lady is a little nervous and does silly things at times. She isn't very loud.

Fenix

This lady is quite loud, a strong Welsh accent, she is also a bit silly. I imagine she is very much like Madison Montgomery's character in American Horror Story's Coven series.



Moodboards


Hocus Pocus

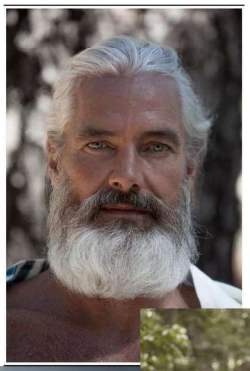



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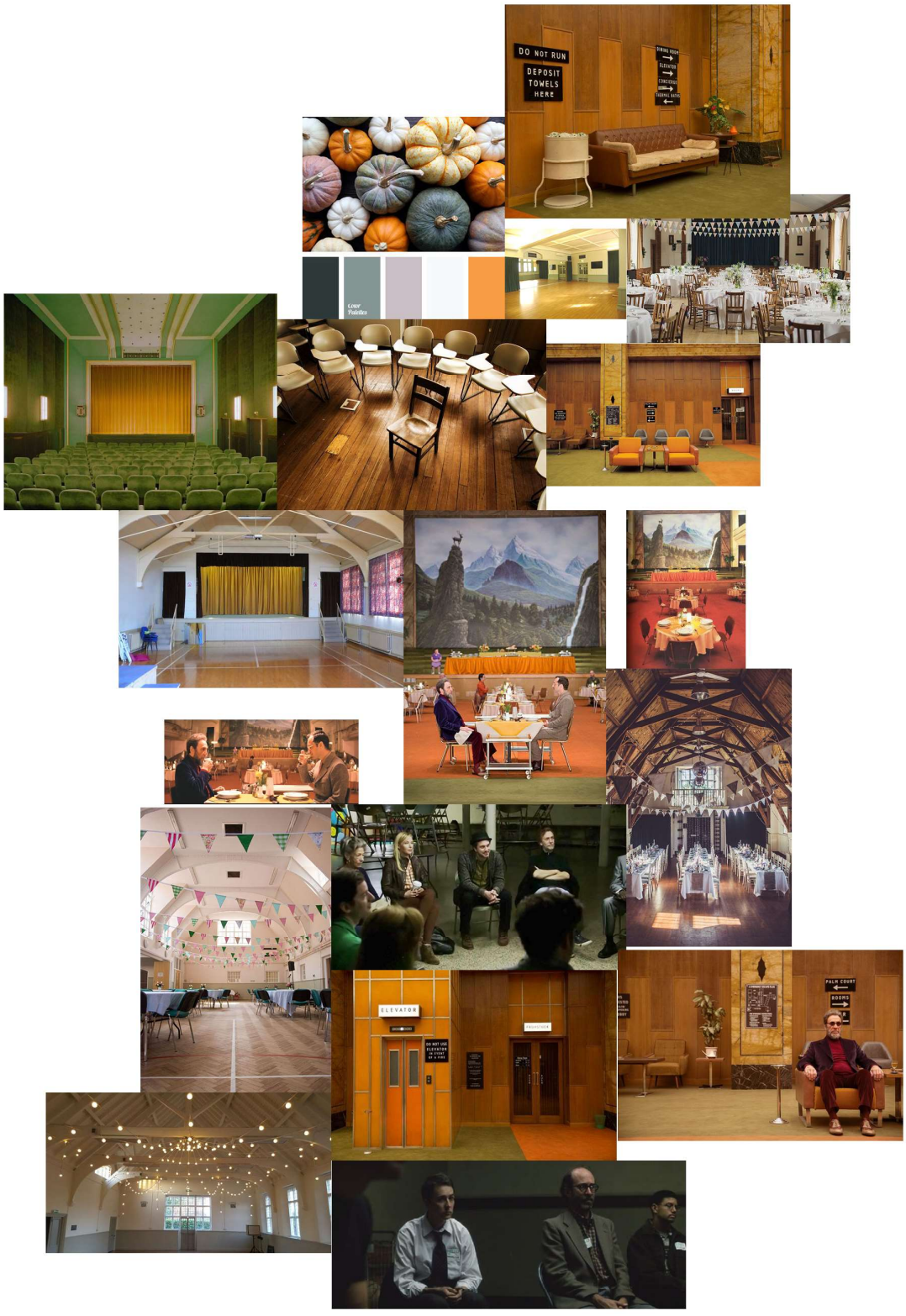


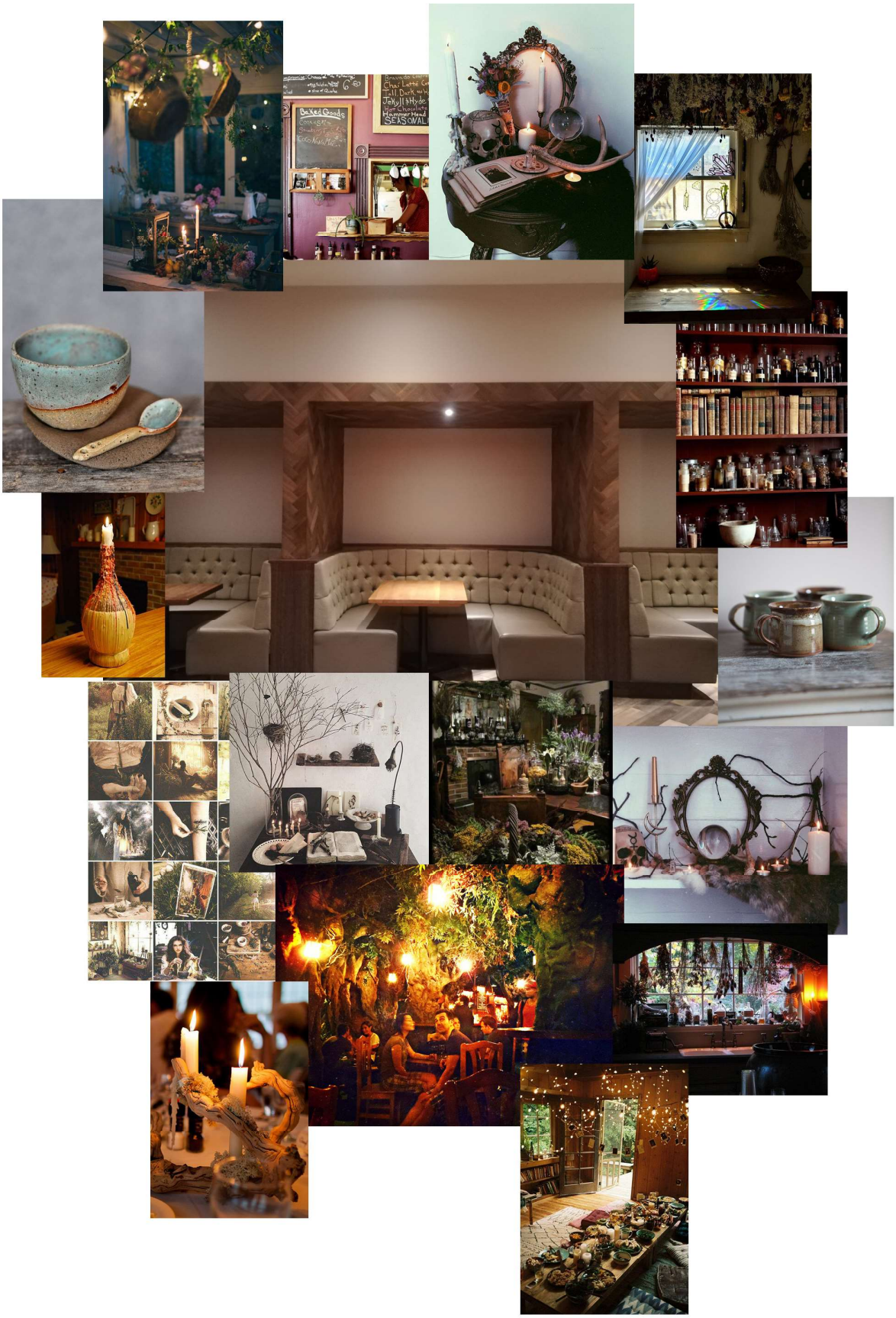


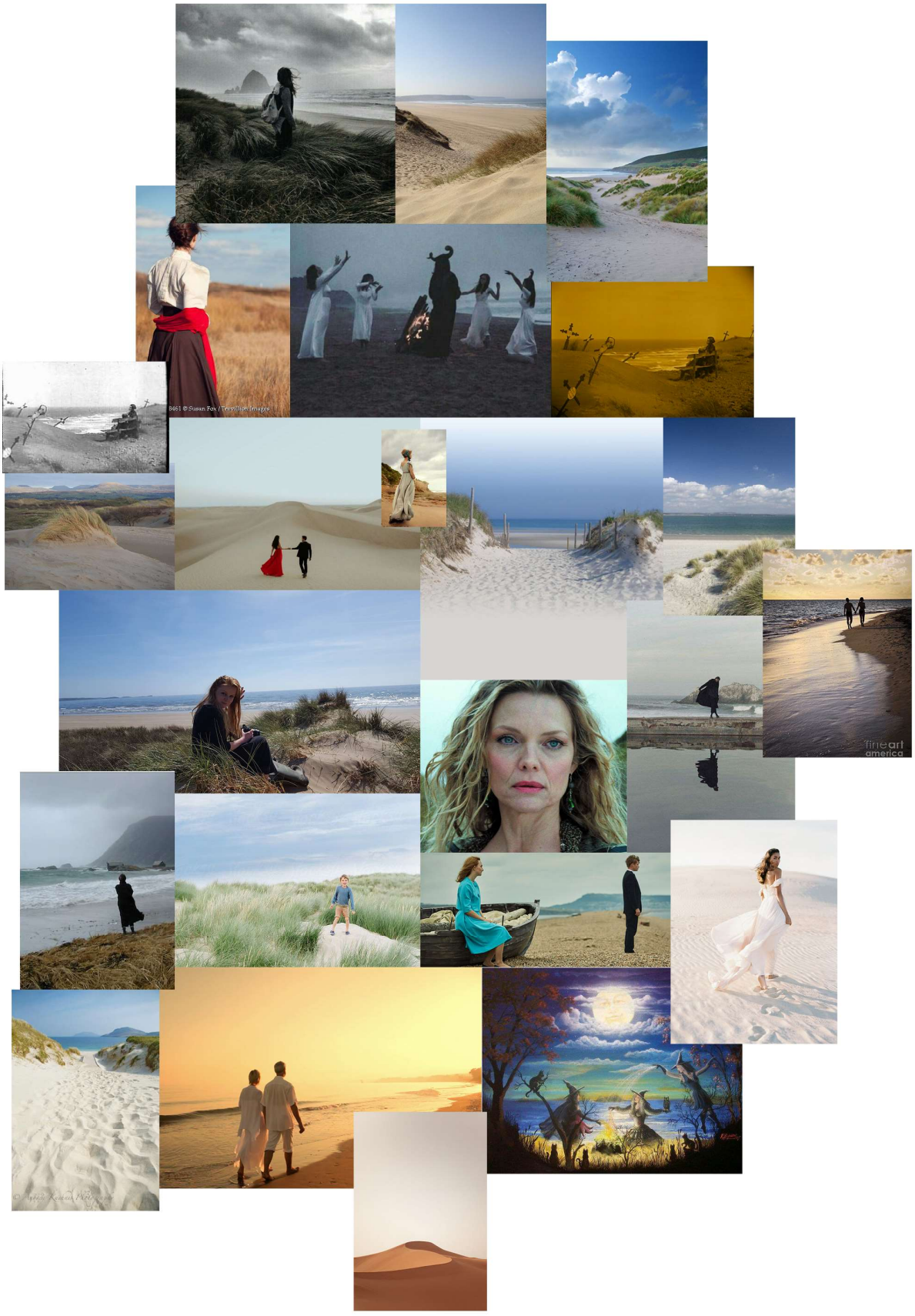








DO NOT RUN
DEPOSIT
TOWELS
HERE
ELEVATOR
PALM COURT
ROOMS


Baked Goods
Hammer Head
SEASONAL


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fineart
america


TRADITIONAL HOME



Story Development

1. Treatment
2. Stepoutlines
3. 1st Version Of Script
4. 2nd Version Of Script
5. Final Version Of Script
6. Shooting Script
7. Story Boards
8. Styalistic Choices

A Spell in Time

1. **Logline**
2. **Genre**
3. **Duration**
4. **Treatment**
5. **Target Audience**
6. **Rationale**
7. **Budget**

1 . Logline

An immortal lady living in modern times, running a support group for fellow, has a chance encounter with a long-lost lover. Where will it lead?

2 . Genre

I don't feel it really fits perfectly into a genre, but would best sit as a magical romance drama

3 . Duration

7 minute inc. Titles

4 . Treatment

Magic, magic isn't all it seems to be. The same goes for immortality, what does one do with all the time and ethereal power in the world? Start a self-help group for those burdened with the same gift of course. Bernala may look to be in her thirties but in reality, she has aged beyond count birthdays, once the might witch of the woods she now runs a support group for her fellow witches struggling to adjust to the modern world and a mistrusting society.

Adjusting fairly well over the centuries to the rise of civilization, and eventually moving from her woods to a bedsit in Carmarthen, in her care she has young (by witches' standard that is) witches and some of the older and more stuck in their way's hags.

One fateful Tuesday evening while trying to explain the dangers of pyromancy in a crowded space to some teenage withes, a figure from her past re-enters her life. Now even though it may be older that the tallest tree in her wood, her heart kindled at the sight of her long-lost lover. Thinking him dead aeons ago or worse still: locked up after the public's discovery of magic, lifetimes may have passed since they last spoke but when their eyes meet it seems like moments.

After several eventful meetings and learning of his time spent Bernala must ultimately choose between her lover of her past and the future of her kin.

5 . Target Audience

I think it would fit in any age group from 12 years old. Though a child may not fully understand it, I think the subject matters of Witches in love may appeal to a younger audience. Perhaps it may fit better with a female audience. It would also do best with people that like witches. I understand some people are

not interested in anything to do with magic or otherworldly beings. Though this film is mainly about the two main characters forgiving each other after past problems, and them being witches isn't a focus. Being set it Wales I feel it would also appeal to a Welsh Audience, and British.

6 . Rationale

I wanted to make this story as I mainly love magic themed films. Fantasy/horror/paranormal/witches and anything that is an escape.

I took little ideas from a lot of films, and themes in films I love to try and put those in a film that would include a lot of what I love.

I am very interested in Witchcraft and pagan traditions and though this is an unreal portrayal of real Witches it is a genre of film that I love. I.e Witches of Eastwick(1987), Practical Magic(1998), The Craft(1995) and The Witch(2015).

7 . Budget

I will be making this on the smallest budget as possible. Actors and crew were informed prior to being given the roles that no money would change and in writing that nobody will expect travel expenses.

The only costs with be lunch for actors and crew, petrol money for the person that gives me a lift with equipment to locations, renting Abergwili village hall and an outfit for the main lead male actor, Gorsenais.

In the case of emergencies or something unforeseen I do have some money set aside just incase.

Lunch £20

Travel £20

Location £35

Costume £10

Total £85



Step Outlines

Extended Step-Outline Sheet

Scene No	1	**Page No**	1
Slugline	Ext. Building Exterior. Day		
Endpoint of last scene	N/A Start		
Characters in scene	Bernala		
Point of scene	Introduce Bernala as witch		
Conflict	N/A		
Ending / central question	Who is this		
Key Micro elements employed and brief description of their use	• Broom to put down beside the door - shows witch • Door on building closed - she will need to open it		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Drone, Operated by Rhoswen Jones.
- Foley sound to be collected seperatly,
- 1 old style broom.
- Footage will need to be smooth and must stop and hover in right place.
- Crew must be hidden.
- Someone to 'sneakily' place broom by door as if being placed by witch riding broom.
- Establishing location.

Extended Step-Outline Sheet

Scene No	2	**Page No**	1-2
Slugline	Int. Meeting Room - Day		
Endpoint of last scene	Broom placed by door outside		
Characters in scene	Bernala, Gorsenais, Ferux, Witches 1-3.		
Point of scene	Introduce all characters		
Conflict	Who is this stranger, what will happen.		
Ending / central question	What next?		
Key Micro elements employed and brief description of their use	Clock - show time chairs - to show meeting circle table with tea - to have to show group, real people + a place for Gorsenais to sit box for Gorsenais to carry in One wearing witches hat - show are witches		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Normal lens + wide lens,
- 1 shot gun mike + boom pole,
- tripod,
- sound of clock + water needed + door,
- Clock shows everyone waiting for Bernala,
- Closeups showing emotions,
- Shots establishing group,
- he walks in with box - 'bagage'
-

Extended Step-Outline Sheet

Scene No	3	**Page No**	2-3
Slugline	Ext. Building Ext. Day		
Endpoint of last scene	There is something between Gorsenais + Bernala		
Characters in scene	Bernala, Gorsenais, Fenix, Witches 1-3.		
Point of scene	To show they have issues in their friendship.		
Conflict	Is it a good idea for her to go.		
Ending / central question	What next?		
Key Micro elements employed and brief description of their use	• Key in lock - inadvertantly closing that part of her life. • Stood a distance apart - there is something between them		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Normal lens,
- 1 shot gun mic + boom pole,
- sound of ladies walking away + saying bye
- tripod
- ~~m~~ shots lovely focus, showing emotion

Extended Step-Outline Sheet

Scene No	~~Int. Cafe~~ 4	**Page No**	3-4
Slugline	Int. Cafe. day		
Endpoint of last scene	Pair walk away together		
Characters in scene	Bernala, Gorsenais + Waiter		
Point of scene	To discuss + reveal past		
Conflict	Can she forgive him		
Ending / central question	Will she forgive him		
Key Micro elements employed and brief description of their use	~~tea and coffee~~ is a distraction/delay from them talking • A few decorations around table to give 'witchy vibes'		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Wide + normal lens, (IRL
- Foley sound of cafe as this is closed + empty,
- 1 shot gun mic + boom pole,
- Gorsenais taking hand might be awkward to film. And him moving hand across table to Bernala.
- Booth seating so important as it is enclosed but seating is an awkward distance apart.
- Waiter comes between them, they are awkward so they are glad.
- Her silohette walking out is visually good and recurring during film.

Extended Step-Outline Sheet

Scene No	5	**Page No**	4-5
Slugline	Ext. Beach. Day		
Endpoint of last scene	She can't forgive his straight away		
Characters in scene	Bernala		
Point of scene	Showing her emotions		
Conflict	Will she forgive?		
Ending / central question	What now?		
Key Micro elements employed and brief description of their use	• peaceful beach - a thinking place is she that free, like the tide? • lovely natural hair flowing, she is a lady of the earth, witch.		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Normal lens
- Foley sound will be needed to be collected
- Any weather, wind or tide is fine, just no rain as don't want wet hair.
- Only 4 shots but they must be beautiful shots
- Will need to wait for anyone on beach to pass unless very far away.
- No aeroplanes in sky.

Extended Step-Outline Sheet

Scene No	6	**Page No**	5-6
Slugline	Ext outside her house		
Endpoint of last scene	Bernala thinking		
Characters in scene	Carsencis + Bernala		
Point of scene	To makeup + forgive		
Conflict	Can she forgive? Yes?		
Ending / central question	What happens to the group now?		
Key Micro elements employed and brief description of their use	• Key in lock - she doesn't open door to her life • Camera moves around them showing a shift on her emotions		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Normal lens
- Shot mic + boom pole
- tripod and gimble
- If gimble shot doesn't work I will not use it and film overshoulder shots aswell as back-up
- them hugging is an important key shot
-

Extended Step-Outline Sheet

Scene No	7	**Page No**	6-7
Slugline	Int. Meeting Room. day		
Endpoint of last scene	Bernala and Gorsenais made up		
Characters in scene	Witches 1 - 4, Fenix		
Point of scene	To show the group is fine		
Conflict			
Ending / central question	Where is Bernala?		
Key Micro elements employed and brief description of their use	• Clock close up slow mo - same as begining shots • door - not opening - Bernala is gone • Group shot - they are fine		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- Normal + wide lens
- tipod
- shot gun mic + boom pole
- Sound of clock needed
- table + chairs same as 2nd scene
- Shot of happy witches - all is well

Extended Step-Outline Sheet

Scene No	8	**Page No**	7
Slugline	Ext. Beach- day		
Endpoint of last scene	Showing witches in meeting		
Characters in scene	Bernala + Gorsenais		
Point of scene	Ending		
Conflict	N/A		
Ending / central question	~~N/A~~ What adventure lies ahead?		
Key Micro elements employed and brief description of their use	· Beautiful final shot - all is well		

Scene description (without dialogue) focusing on key micro aspects (mise-en-scène, camera, sound, editing, etc)

- tripod
- Normal lens
- Will also try zoom lens / 2 takes 1 each lens
- Long shot for ending credits to roll over on side
- They pause and look at each other then walk on
- Dialogue to be filmed seperatly
- Beach folley sound to be collected



1st Version Of Script

INT. MEETING ROOM - DAY

Members of the group are sat around in a circle. One last lady pours her coffee and takes her seat.

(Sound fades in to members talking)

WITCH 1
... So after that cuffufle 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 crows back. I figured out 'the online' delivery and that was 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.

She double takes and sees his face after flicking his hair.

BERNALA
Gorsenais? It is too! Gorsenais, dew dew!

GORSENAIS
Bernala! Good God! Well, well, fancy that! What are you doing here, bach?

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 catchup.

BERNALA
Orite boy, finish at 6 now and I'll be

Created using Celtx

with you. dew dew... right.. Fenix? How are you this week?

He takes a seat, raises his hand and smiles.

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

CUT TO:

EXT. BUILDING EXTERIOR. DAY

Bernala locks door to building. Ladies walk away. Gorsenais is stood a short distance away.

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 and 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? Your back?

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?

Created using Celtx

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

CUT TO:

INT. CAFE - DAY

Pair are sat in opposite sides of booth. Both a bit awkward. Neither are anything at first. Sorting their tea out.

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 least hundred years I was in Poland.

BERNALA
Any why did you come back? I didn't 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

Created using Celtx

safe life.

BERNALA
She passed on soon are you left. There was little to stay for. But I did and 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 notices.

GORSENAIS
I did miss you.

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

She gets up to leave.

GORSENAIS
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.

Her grabs her hand as she leaves.

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

She pulls her hand away.

CUT TO:

EXT. BEACH - DAY

Bernala walks along the beach and whistfully stands about, with the wind in her hair.

V.O BERNALA
(says something about it all)

EXT. OUTSIDE HER HOUSE - DAY(HOUSE WITH FOUTAIN??)

She looks for her keys to unlock the door and Gorsenais comes along.

Created using Celtx

GORSENAIS
Hello

BERNALA
Hello

GORSENAIS
Hello. How are you, bach?

BERNALA
I've been better. Why are you here?

GORSENAIS
I wanted to see you.

BERNALA
No. Why did you even bother coming back here at all? 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.

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?

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.

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.

Created using Celtx

GORSENAIS
And here I am.

BERNALA
Oh dew, you are a bloody silly man, you know?

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, edlers, us old folk. I would like to go, for us to go?

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.

INT. MEETING ROOM - DAY

They announce they are leaving.

BERNALA
Hello witches, now I have an announcement. And this is hard to tell you but, Gorsenais and I have decided to leave. I will miss you all and I have found someone to take my space.

WITCH 1
Oh, we know. Fenix possibly told everyone, you know, mind reading and that.

FENIX
Turns out it works from a distance now

Created using Celtx

te.

BERNALA
Ha, well then! That was perhaps a bit rude but in this situation, it makes it easier rather than explaining everything.

WITCHES
We really will miss you, but we understand fully.

EVERYONE
tara - g'bye - hwyl - bye

EXT. BEACH - DAY

Bernala and gorsenais walking hand in hand into the distance.

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

BERNALA
Aye.

Created using Celtx



2nd Version Of Script

EXT. BUILDING EXTERIOR. DAY

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

INT. MEETING ROOM - DAY

Members of the group are sat around in a circle. One last lady pours her coffee and takes her seat.

(Sound fades in to members talking)

WITCH 1
... So after that cuffufle 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 crows back. I figured out 'the online' delivery and that was 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.

She double takes and sees his face after flicking his hair.

BERNALA
Gorsenais? It is too! Gorsenais, dew dew!

GORSENAIS
Bernala! Good God! Well, well, fancy that! What are you doing here, bach?

BERNALA
Well, I've been running this a while.

Created using Celtx

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 catchup.

BERNALA
Orite boy, finish at 6 now and I'll be with you. dew dew... right.. Fenix? How are you this week?

He takes a seat, raises his hand and smiles.

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

CUT TO:

EXT. BUILDING EXTERIOR. DAY

Bernala locks door to building. Ladies walk away. Gorsenais is stood a short distance away.

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 and 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? Your back?

GORSENAIS

Created using Celtx

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.

CUT TO:

INT. CAFE - DAY

Pair are sat in opposite sides of booth. Both a bit awkward. Neither are anything at first. Sorting their tea out.

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 least hundred years I was in Poland.

BERNALA
Any why did you come back? I didn't 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.

Created using Celtx

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 are you left. There was little to stay for. But I did and 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 notices.

GORSENAIS
I did miss you.

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

She gets up to leave.

GORSENAIS
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.

Her grabs her hand as she leaves.

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

She pulls her hand away.

CUT TO:

EXT. BEACH - DAY

Bernala walks along the beach and whistfully stands about,

Created using Celtx

with the wind in her hair.

EXT. OUTSIDE HER HOUSE - DAY(HOUSE WITH FOUTAIN??)

She looks for her keys to unlock the door and Gorsenais comes along.

GORSENAIS
Hello

BERNALA
Hello

GORSENAIS
Hello. How are you, bach?

BERNALA
I've been better. Why are you here?

GORSENAIS
I wanted to see you.

BERNALA
No. Why did you even bother coming back here at all? 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.

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?

GORSENAIS
I knew you wouldn't want to see me

Created using Celtx

again, that's why I didn't come back. I was scared you would make me go away and I couldn't face that.

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.

GORSENAIS
And here I am.

BERNALA
Oh dew, you are a bloody silly man, you know?

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, edlers, us old folk. I would like to go, for us to go?

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.

INT. MEETING ROOM - DAY

Witches in the meeting room look around at each other and the clock. Clock strikes and door doesn't open.

FENIX
So well then bois. We knew that was the case.

Created using Celtx

WITCH 1
Ha yeah, those physic feels isn't it.

EXT. BEACH - DAY

Bernala and gorsenais walking hand in hand into the distance.

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

BERNALA
Aye.

Created using Celtx



Final Version Of Script

EXT. BUILDING EXTERIOR. DAY

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

INT. MEETING ROOM - DAY

Members of the group are sat around in a circle. One last lady pours her coffee and takes her seat.

(Sound fades in to members talking)

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.

She double takes and sees his face after flicking his hair.

BERNALA
Gorsenais? It is too! Gorsenais, duw duw!

GORSENAIS
Bernala! Good God! Well, well, fancy that! What are you doing here, bach?

BERNALA
Well, I've been running this a while.

Created using Celtx

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.

BERNALA
Orite boy, finish at 6 now and I'll be with you. Due, duw... right.. Fenix? How are you this week?

He takes a seat, raises his hand and smiles.

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

CUT TO:

EXT. BUILDING EXTERIOR. DAY

Bernala locks door to building. Ladies walk away. Gorsenais is stood a short distance away.

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?

GORSENAIS

Created using Celtx

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.

CUT TO:

INT. CAFE - DAY

Pair are sat in opposite sides of booth. Both a bit awkward. Neither are saying anything at first. Sorting their tea out.

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.

BERNALA
And why did you come back? I didn't 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.

Created using Celtx

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
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.

Her grabs her hand as she leaves.

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

She pulls her hand away.

CUT TO:

EXT. BEACH - DAY

Bernala walks along the beach and wistfully stands about,

Created using Celtx

with the wind in her hair.

EXT. OUTSIDE HER HOUSE - DAY

She looks for her keys to unlock the door and Gorsenais comes along.

GORSENAIS
Hello

BERNALA
Hello

GORSENAIS
Hello. How are you, bach?

BERNALA
I've been better. Why are you here?

GORSENAIS
I wanted to see you.

BERNALA
No. Why did you even bother coming back here at all? 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.

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?

GORSENAIS
I knew you wouldn't want to see me

Created using Celtx

again, that's why I didn't come back. I was scared you would make me go away and I couldn't face that.

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.

GORSENAIS
And here I am.

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

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?

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.

INT. MEETING ROOM - DAY

Witches in the meeting room look around at each other and the clock. Clock strikes and door doesn't open.

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

Created using Celtx

WITCH 1
Ha yeah, those psychic feels isn't it.

EXT. BEACH - DAY

Bernala and Gorsenais walking hand-in-hand into the distance.

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

Created using Celtx



Shooting Script

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

-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.

Created using Celtx

BERNALA
Gorsenais? It is too! Gorsenais, duw duw!

GORSENAIS
Bernala! Good God! Well, well, fancy that! What are you doing here, bach?

BERNALA
Well, I've been running this a while. 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.

BERNALA
Orite boy, finish at 6 now and I'll be with you. Due, duw... 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

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?

Created using Celtx

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?

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.

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

Created using Celtx

Where did you go?

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

BERNALA
And why did you come back? I didn't 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

Created using Celtx

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.

Her 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.

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

CUT TO:

EXT. BEACH - DAY

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

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

BERNALA
Hello

GORSENAIS
Hello. How are you, bach?

BERNALA
I've been better. Why are you here?

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

Created using Celtx

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.

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.

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.

GORSENAIS
And here I am.

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

GORSENAIS
I know.

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

Created using Celtx

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?

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

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.

WITCH 1
Ha yeah, those psychic feels isn't it.

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

EXT. BEACH - DAY

BERNALA and GORSENAIS stand hand in hand.

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

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.

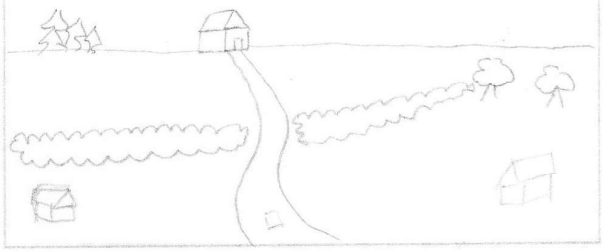
Created using Celtx



Story Boards

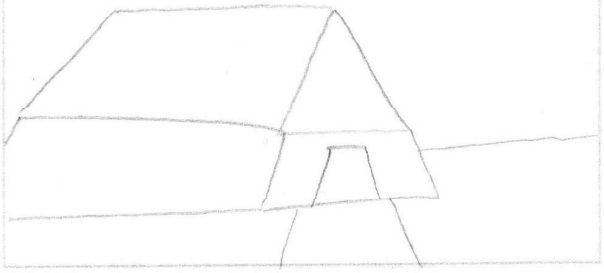
Title: A spell in time | Page: 1

Scene No. 1 | Shot No. 1A



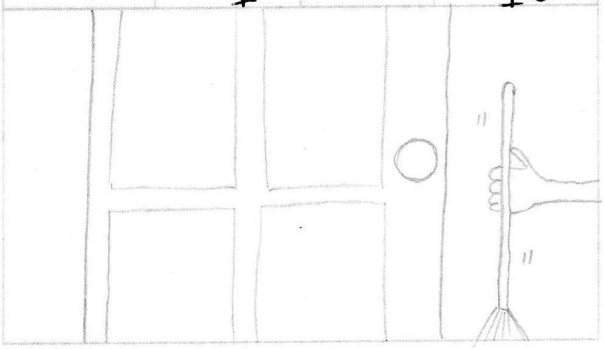
Title sequence - Drone footage moving down towards the meeting room building exterior.

Scene No. 1 | Shot No. 1B



Camera moves down right to building

Scene No. 1 | Shot No. 1C



Camera stops in front of door
Broom put down by door

Scene No. | Shot No.

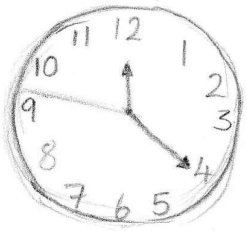
Scene No. | Shot No.

Scene No. | Shot No.

Scene No. | Shot No.

Title: A spell in time | Page: 2

Scene No. 2 | Shot No. 1



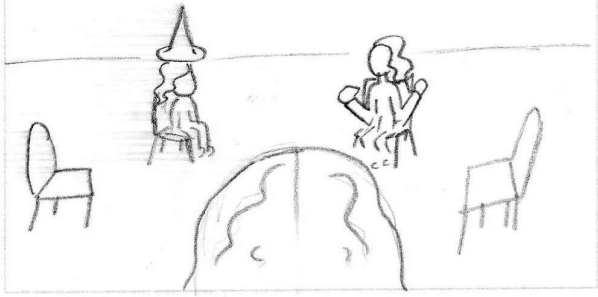
Close up of clock on wall. Almost 4.

Scene No. 2 | Shot No. 2



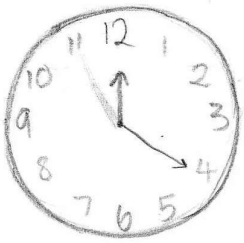
Witch looks at watch

Scene No. 2 | Shot No. 3



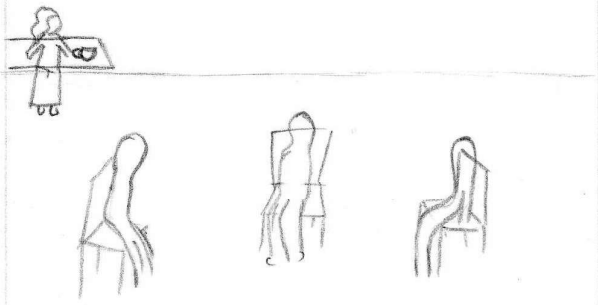
Shot looking at 2 wondering where Bernala is.

Scene No. 2 | Shot No. 4



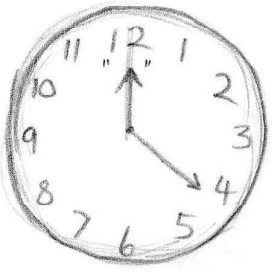
Close up of clock, ~~second~~ hand closer to 4.

Scene No. 2 | Shot No. 5



Lady making tea - all looking about at each other and clock

Scene No. 2 | Shot No. 6



~~Re~~ Secondhand strikes 12. Slow motion, closer up on clock than previous shots

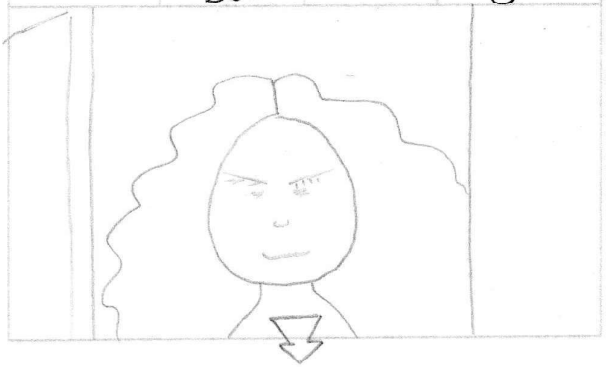
Title: A spell in time | Page: 3

Scene No. 2 | Shot No. 7



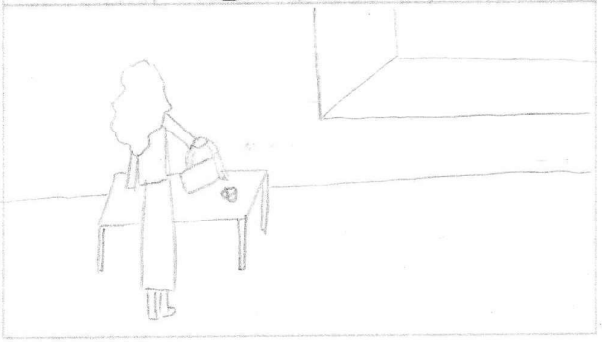
Bernala walks in - outside overexposed

Scene No. 2 | Shot No. 8



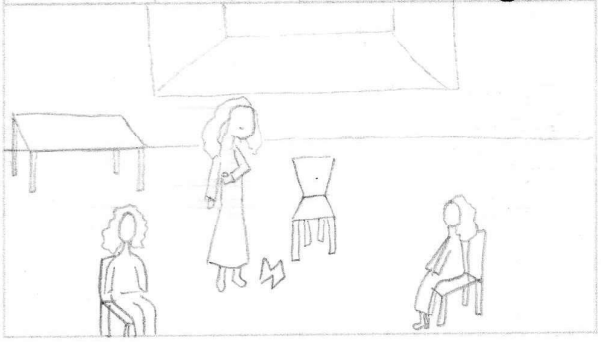
Close up of Bernala and she walks in

Scene No. 2 | Shot No. 9



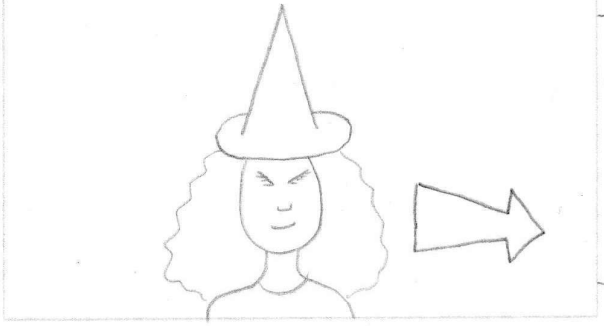
Last lady getting tea

Scene No. 2 | Shot No. 10



Lady moves to group

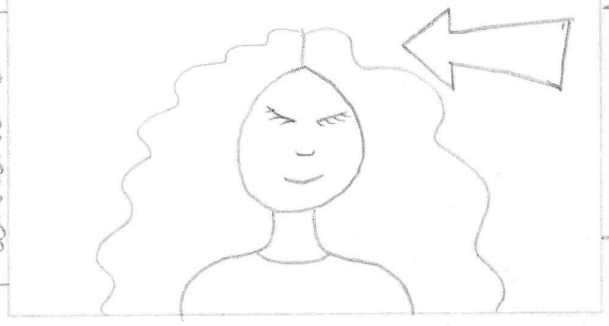
Scene No. 2 | Shot No. 11A



(Refer to camera setup for this shot)
Closeup of witch 1

Continued

Scene No. 2 | Shot No. 11B

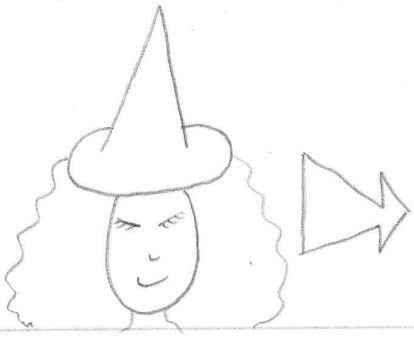


Continued

Camera moves to Bernala,

Title: A spell in time | Page: 4

Scene No. 2 | Shot No. 11c

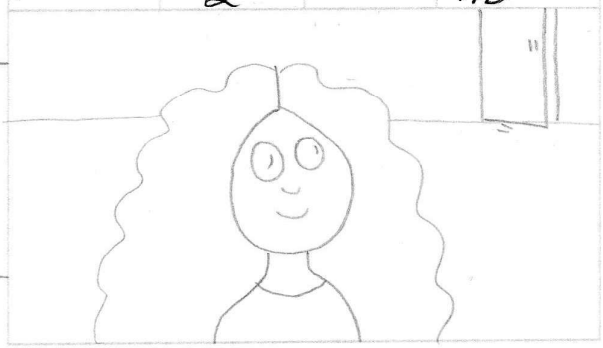


Continued

Close up of Witch 1

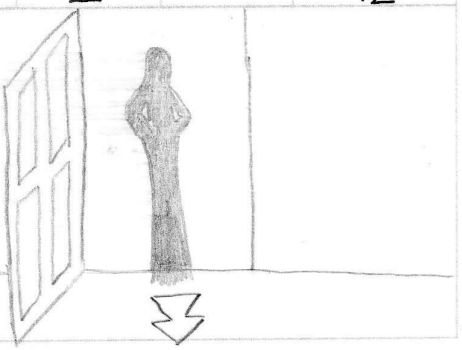
Continued

Scene No. 2 | Shot No. 11D



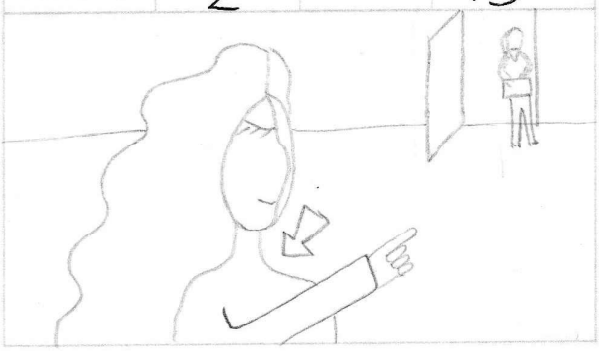
Close up of Bernalla.

Scene No. 2 | Shot No. 12



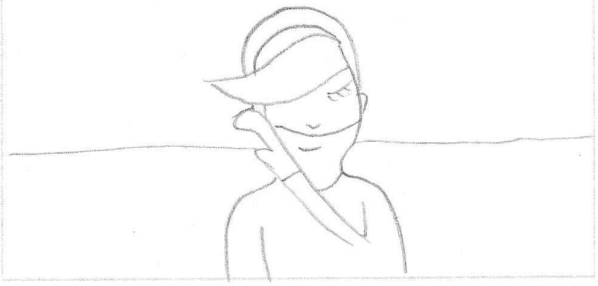
Outside overexposed as Gorsenais walks in.

Scene No. 2 | Shot No. 13



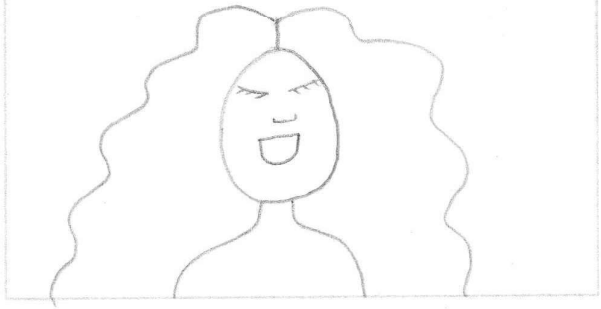
Points where to go and looks back to group

Scene No. 2 | Shot No. 14



Close up of Gorsenais flicking of his hair

Scene No. 2 | Shot No. 15



Close up of Bernala

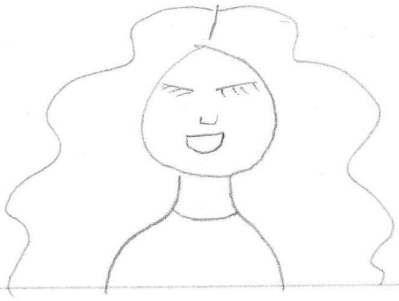
Title: A spell in time | Page: 5

Scene No. 2 | Shot No. 16



Close up of Gorsenais

Scene No. 2 | Shot No. 17



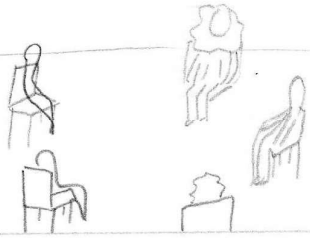
Closeup of Bernala

Scene No. 2 | Shot No. 18



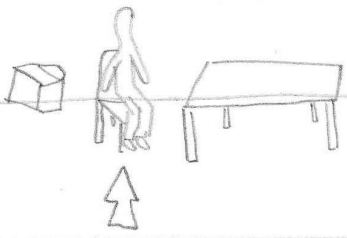
Long shot of Gorsenais

Scene No. 2 | Shot No. 19



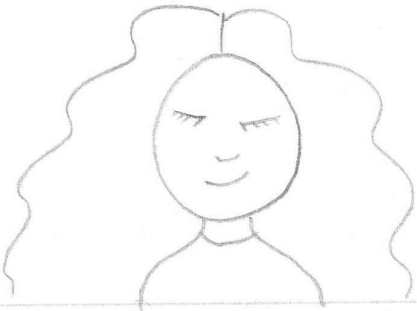
Wide shot of group

Scene No. 2 | Shot No. 20



Wide shot of Gorsenais

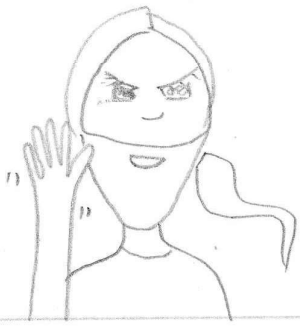
Scene No. 2 | Shot No. 21



Close up of Bernala

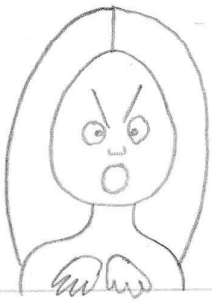
Title: A spell in time | Page: 6

Scene No.	2	Shot No.	22



Close up of Gorserais, he waves

Scene No.	2	Shot No.	23



Close up of fenix

Scene No.		Shot No.	

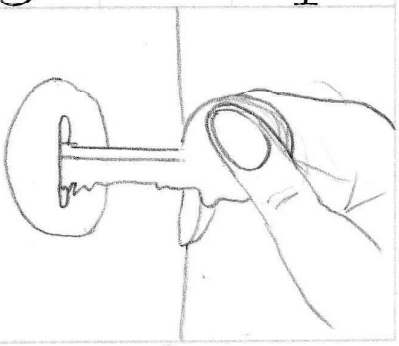
Scene No.		Shot No.	

Scene No.		Shot No.	

Scene No.		Shot No.	

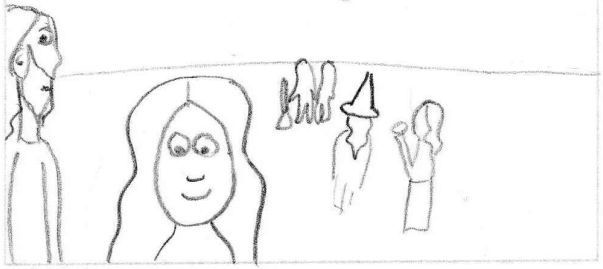
Title: A spell in time | Page: 5

Scene No. 3 | Shot No. 1



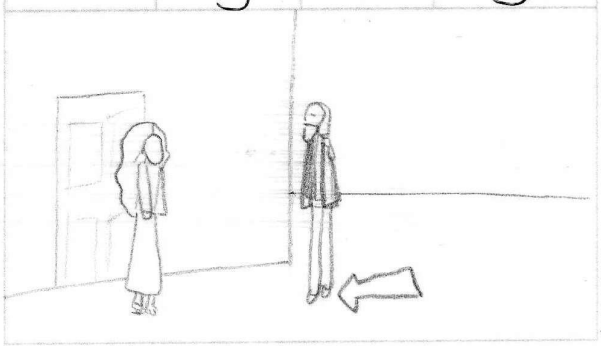
Close up of Bern' locking door

Scene No. 3 | Shot No. 2



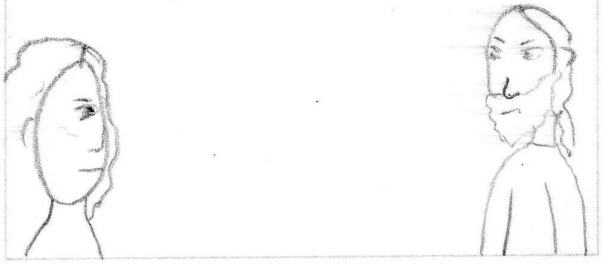
View from door - Witches leaving - Gorsen' stood by

Scene No. 3 | Shot No. 3



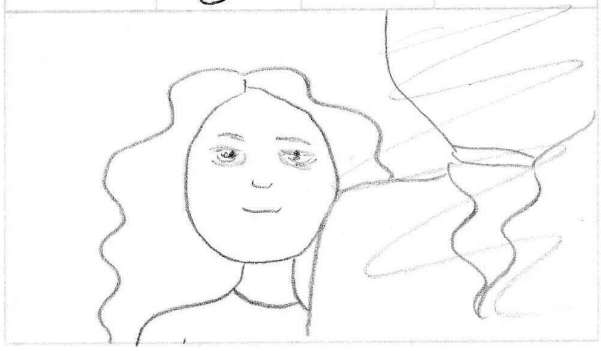
Gors' moves a few steps towards Bern

Scene No. 3 | Shot No. 4



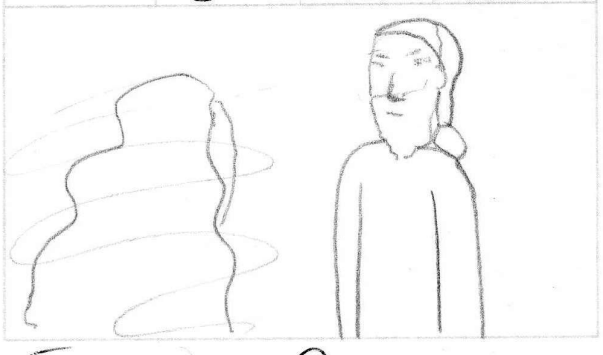
Shallow depth of field - both in focus - large space between them

Scene No. 3 | Shot No. 5



focus on Bernala

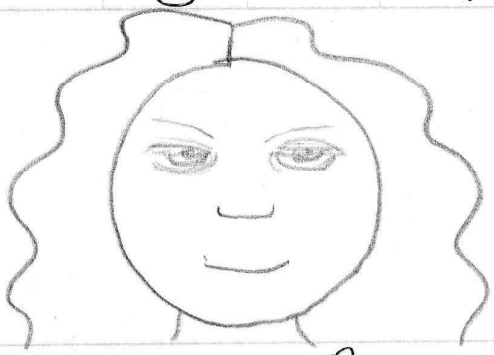
Scene No. 3 | Shot No. 6



focus ~~on~~ Gorsenais

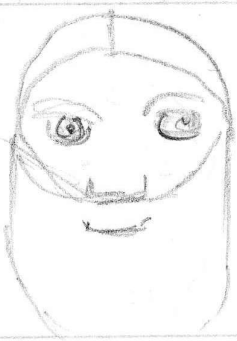
Title: A spell in time | Page: 5

Scene No.	3	Shot No.	7



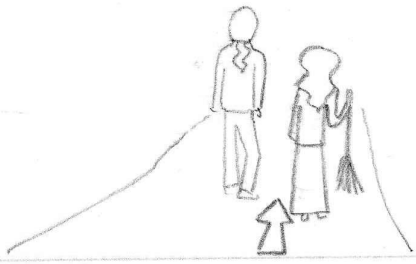
Close up on Bernala

Scene No.	3	Shot No.	8



Close up of Gargenais

Scene No.	3	Shot No.	9



Pair walk away together

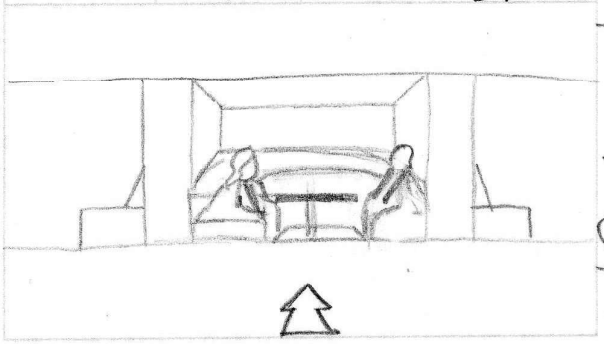
Scene No.		Shot No.	

Scene No.		Shot No.	

Scene No.		Shot No.	

Title: A spell in time | Page: 6

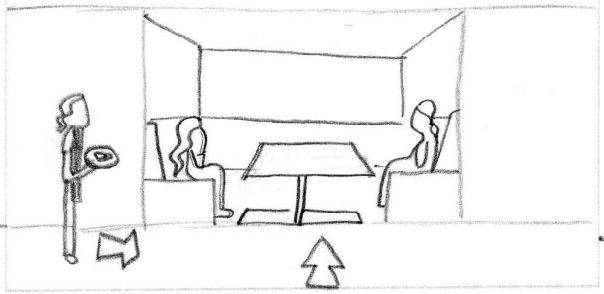
Scene No. 4 | Shot No. 1A



Camera moves in to pair sat in cafe

Continue

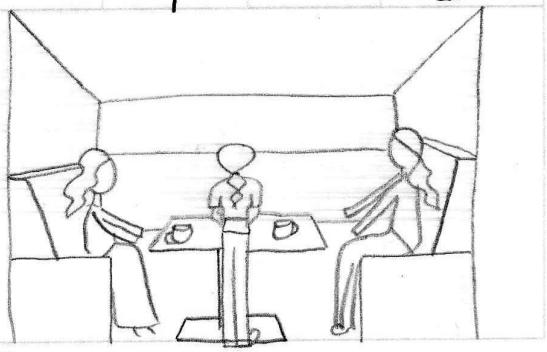
Scene No. 4 | Shot No. 1B



Camera continues to move in a waiter walks to table

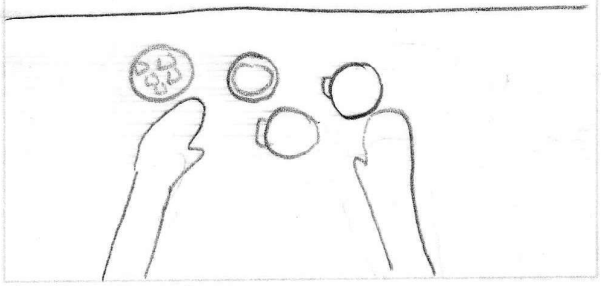
Continue

Scene No. 4 | Shot No. 1c



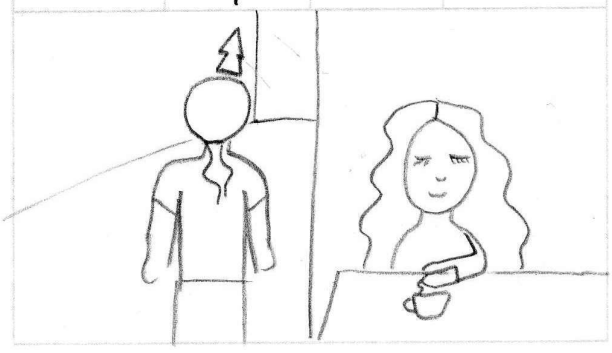
Camera comes to a stop, waiter leaves tea items on the table.

Scene No. 4 | Shot No. ~~1~~ 2



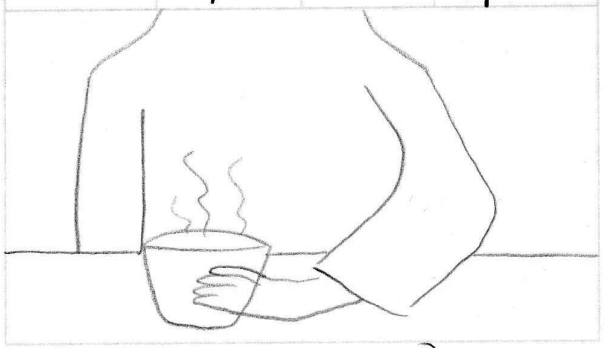
Top down view of tea thing been laid down.

Scene No. 4 | Shot No. 3



Waiter walks away - Focus pull or he walks out of focus.

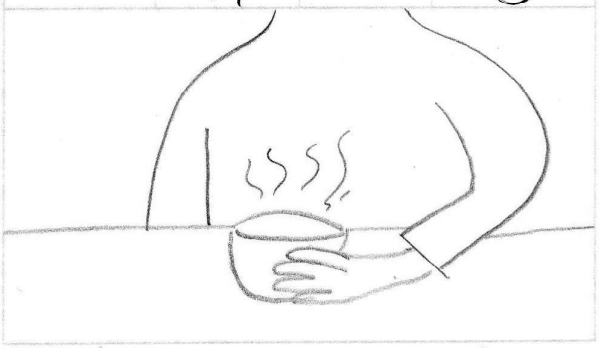
Scene No. 4 | Shot No. 4



Close up and focused on Bernard's tea

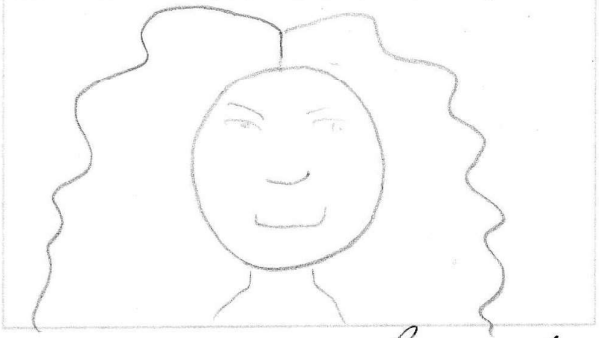
Title: A spell in time | Page: 7

Scene No. 4 | Shot No. 5



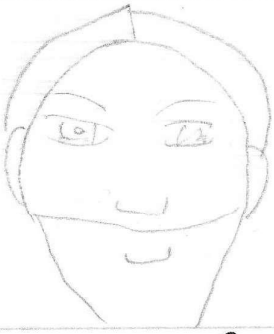
Close up and focus on Corsen's cup of tea. Match placement for graphic match

Scene No. 4 | Shot No. 6



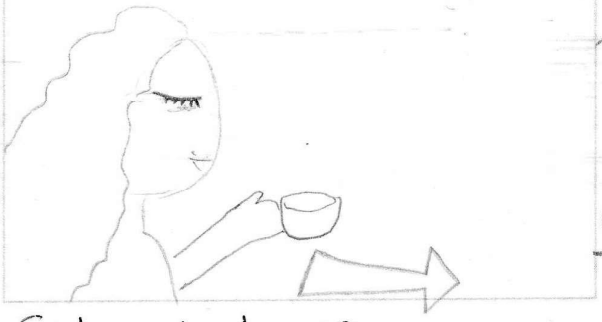
Close up of Bernala

Scene No. 4 | Shot No. 7



Close up of Gorsenais

Scene No. 4 | Shot No. 8A

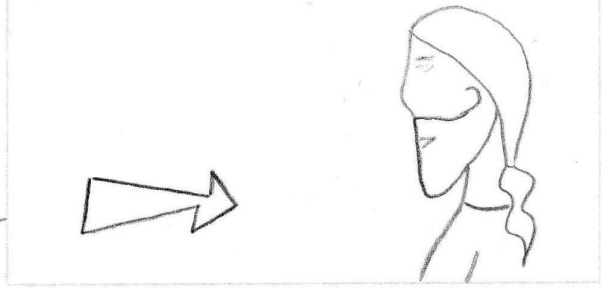


Continued

Side shot of Bernala - Start of dialouge
Camera moves right to Corsenais

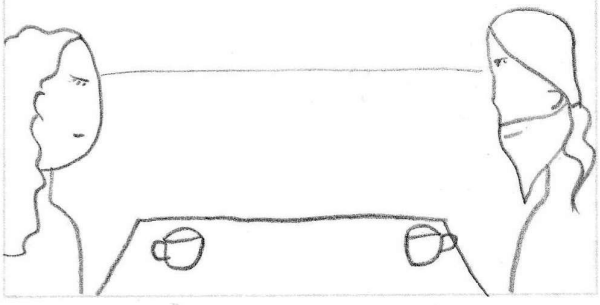
Continued

Scene No. 4 | Shot No. 8B



Camera moves and stops on Gorsenais

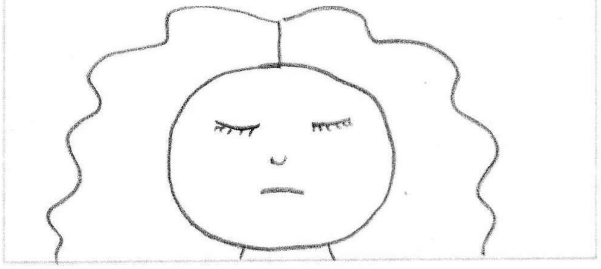
Scene No. 4 | Shot No. 9



Medium close up of pair

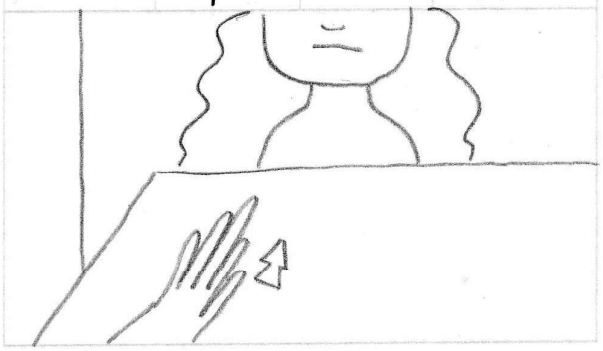
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Scene No. 4 | Shot No. 10



Close up of Bernala

Scene No. 4 | Shot No. 11



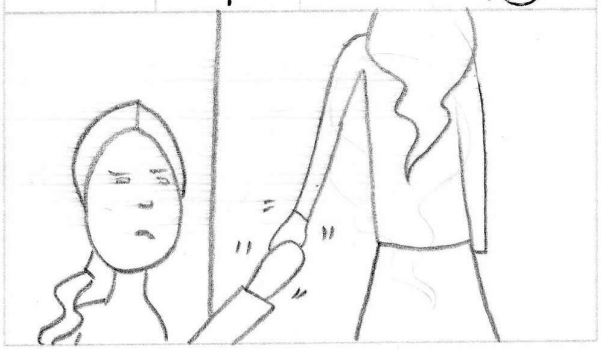
View from Gorsenais moving his hand towards Bernala

Scene No. 4 | Shot No. 12



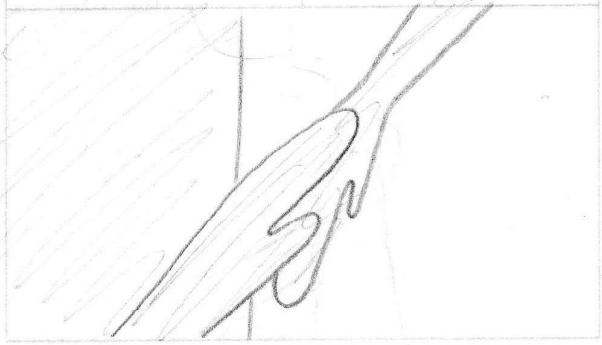
Bernala gets up to leave ~~Medium~~

Scene No. 4 | Shot No. 13



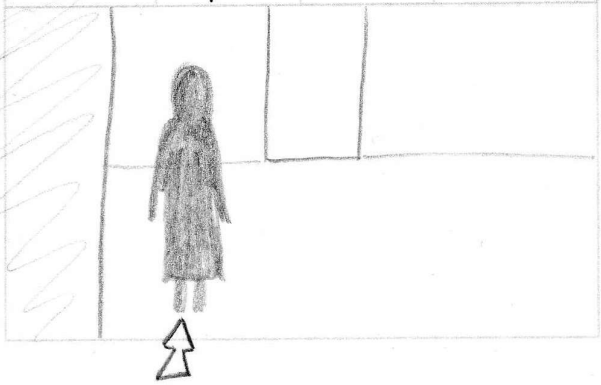
Gorsenais takes her hand as she walks past him

Scene No. 4 | Shot No. 14



Close up of them holding hands

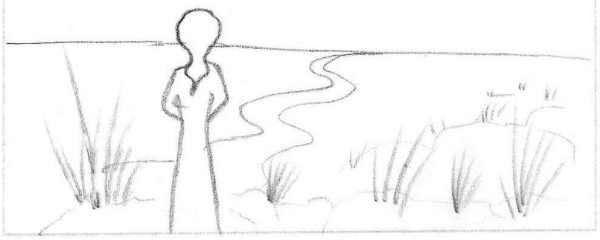
Scene No. 4 | Shot No. 15



Overexposed outdoors for ~~shadow~~ silhoutte as she leaves

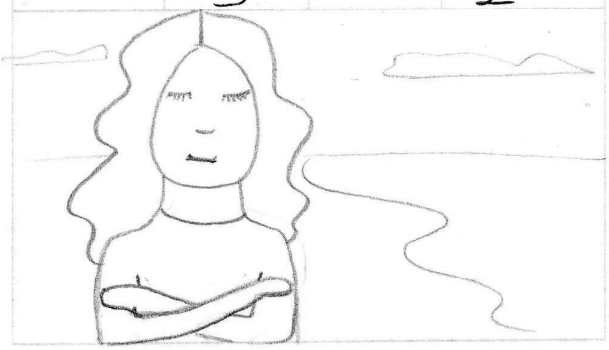
Title: A spell in time | Page: 9

Scene No. 5 | Shot No. 1



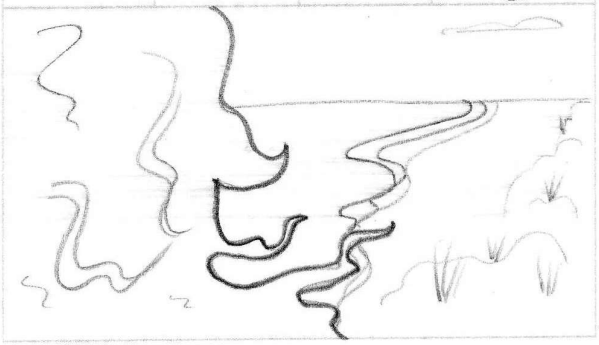
View of Bernala looking out to see

Scene No. 5 | Shot No. 2



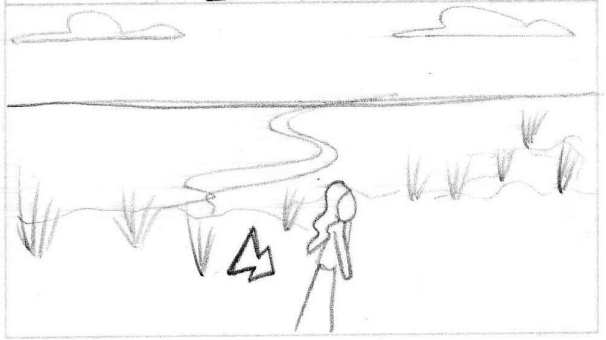
Medium shot of Bernala

Scene No. 5 | Shot No. 3



Close up on back of hair flowing in the wind

Scene No. 5 | Shot No. 4



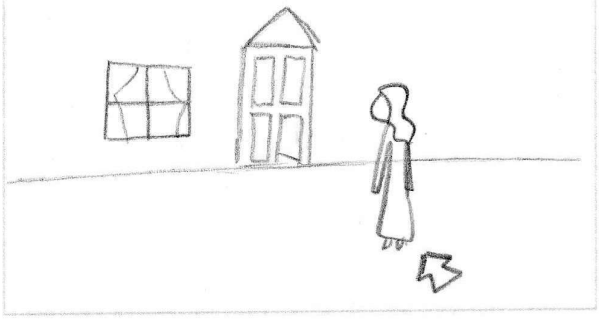
Same view as shot 1. Bernala walks away.

Scene No. | Shot No.

Scene No. | Shot No.

Title: A spell in time | Page: 10

Scene No. 6 | Shot No. 1



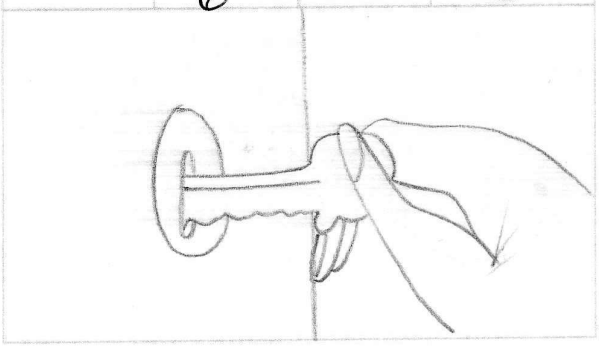
Bernala walks towards door

Scene No. 6 | Shot No. 2



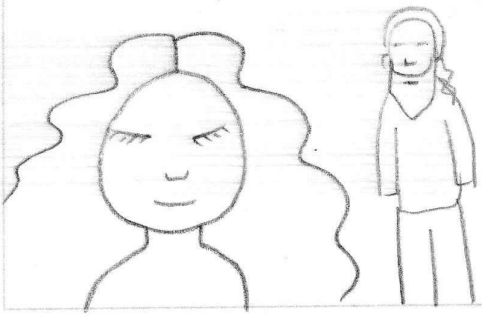
Bernala reaches for keys in her bag - Close up -

Scene No. 6 | Shot No. 3



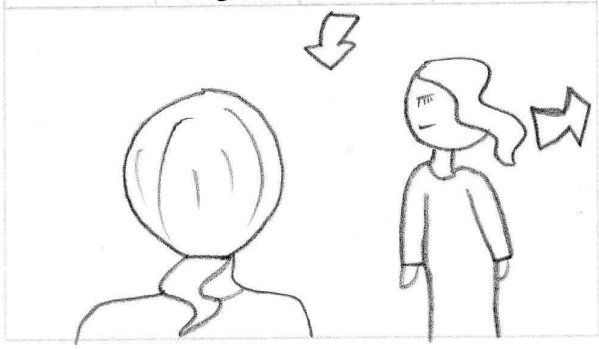
Bernala puts key in lock - Close up - Pauses

Scene No. 6 | Shot No. 4



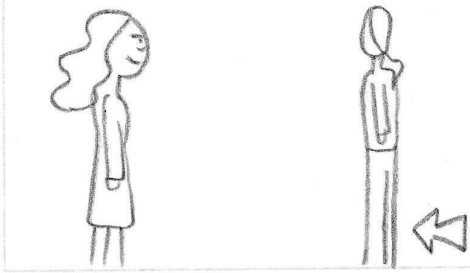
Focus on Bernala - Pull focus to Gorsenais -

Scene No. 6 | Shot No. 5



Focus on Gorsenais - Focus pull to Bernala as she turns around

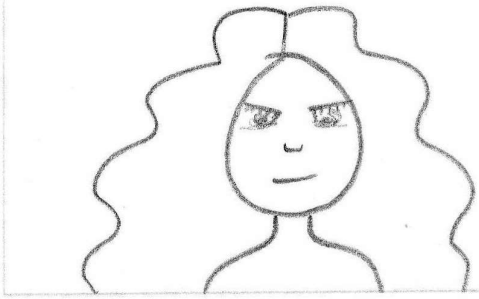
Scene No. 6 | Shot No. 6



Side two shot - Gorsen' takes a few steps forward

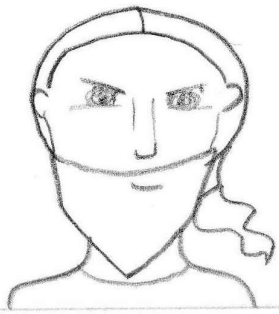
Title: A spell in time | Page: 11

Scene No. ~~6~~ | Shot No. ~~7~~



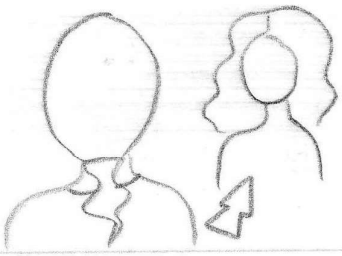
Close up of Bernala

Scene No. 6 | Shot No. 8



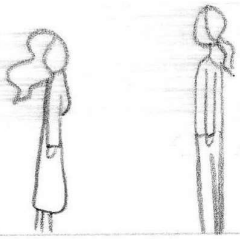
Close up of Gorsenais

Scene No. 6 | Shot No. 9



Fixed camera - Gorsenais moves towards Bernala

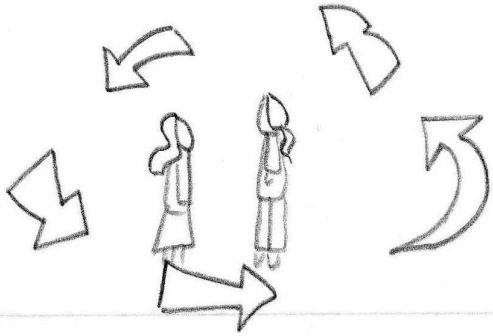
Scene No. 6 | Shot No. 10A



Same view as shot 6 - Gorsenais is closer

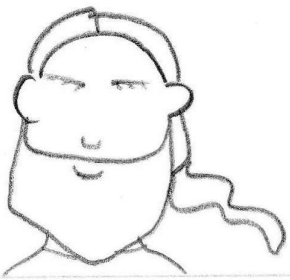
Scene No. 6 | Shot No. ~~10B~~ 10B

(Continued)



Not drawn correctly - same view as 10A - But use a gimble to walk around the pair as they talk

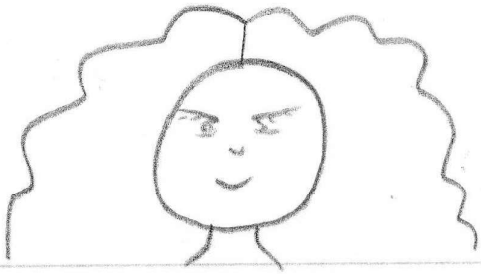
Scene No. 6 | Shot No. ~~10~~ 11



Close up of Gorse'

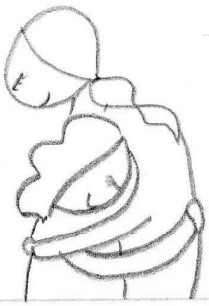
Title: A spell in time | Page: 12

Scene No.	6	Shot No.	12



Close up of Bernala

Scene No.	6	Shot No.	13



Medium shot of hug

Scene No.		Shot No.	

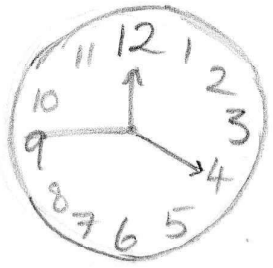
Scene No.		Shot No.	

Scene No.		Shot No.	

Scene No.		Shot No.	

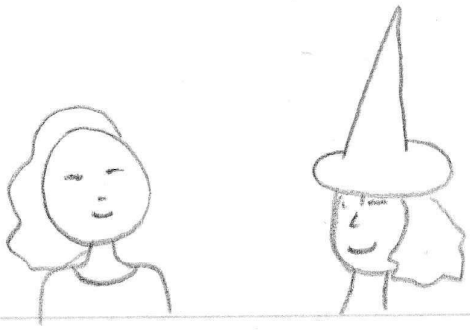
Title: A spell in time | Page: 13

Scene No. 7 | Shot No. 1



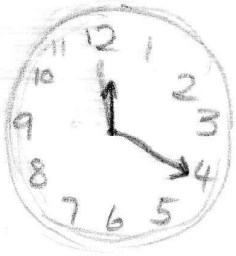
Close up of clock almost at 4

Scene No. 7 | Shot No. 2



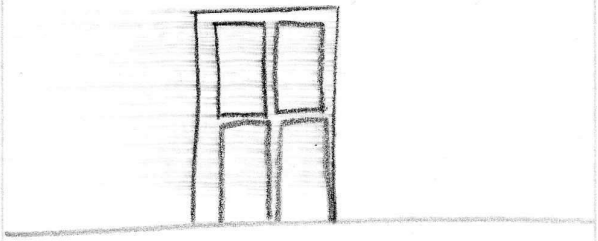
Medium 2 shot witches giggling

Scene No. 7 | Shot No. 3



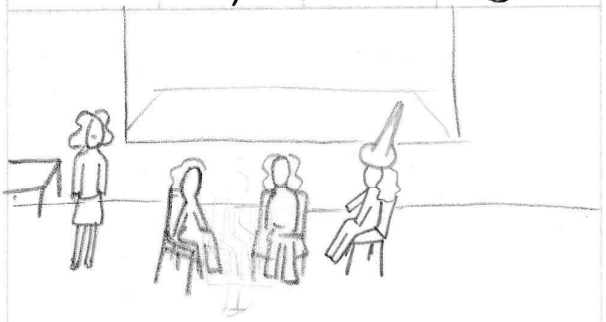
Second hand strikes 12. Slow motion,

Scene No. 7 | Shot No. 4



Static shot of door

Scene No. 7 | Shot No. 5

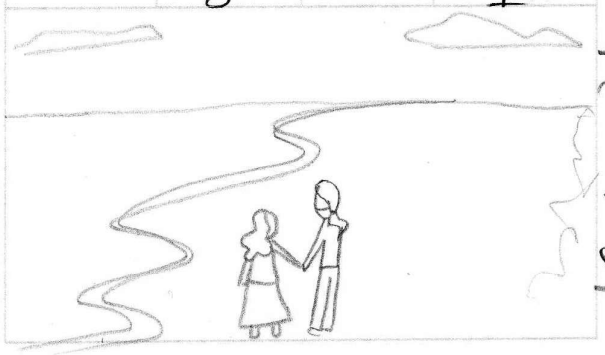


Group shot - wide angle (slightly)

Scene No. | Shot No.

Title: A spell in time | Page: 14

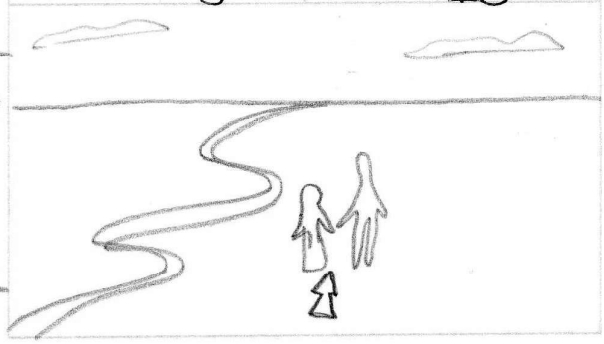
Scene No.	8	Shot No.	1A



Pair look at each other

(Continued)

Scene No.	8	Shot No.	1B



Pair walk away down beach.

Scene No.		Shot No.	

Scene No.		Shot No.	

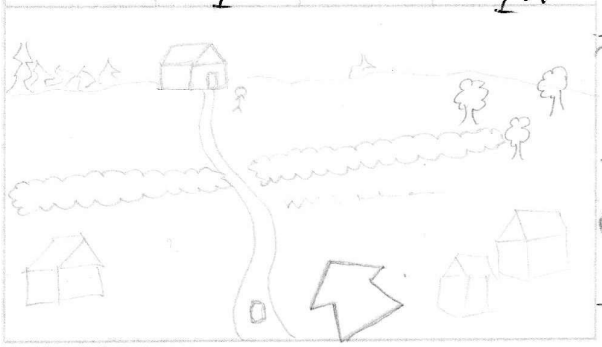
Scene No.		Shot No.	

Scene No.		Shot No.	

Alternative Start

Title: A spell in time | Page: 1

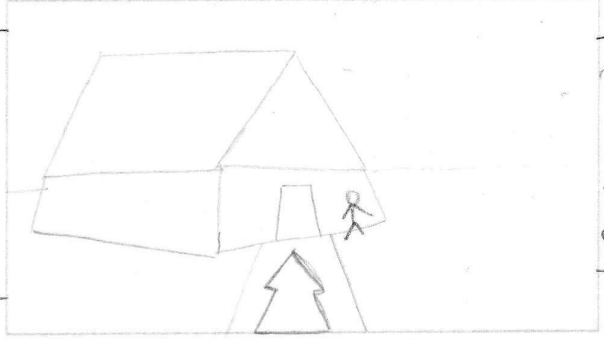
Scene No.	Shot No.
1	1A



Continued

Title sequence - Drone footage moving down towards the meeting room building exterior

Scene No.	Shot No.
1	1B

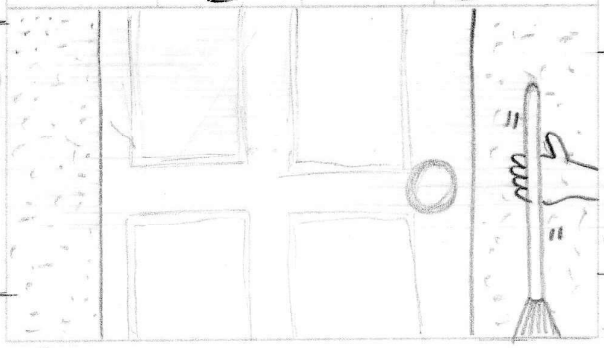


Continued

Camera moves down right to building

Scene No.	Shot No.
1	1C

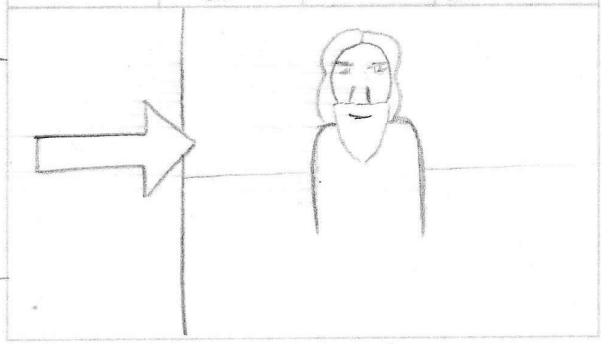
Continued



Continued

Camera stops in front of door. - Broom put down by door.

Scene No.	Shot No.
1	1D



Camera turns showing Gorsenais stood there

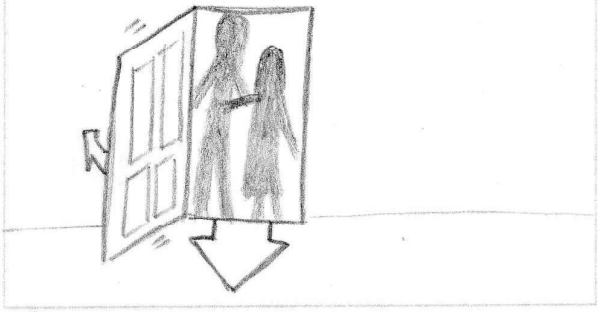
Scene No.	Shot No.

Scene No.	Shot No.

Alternative Start

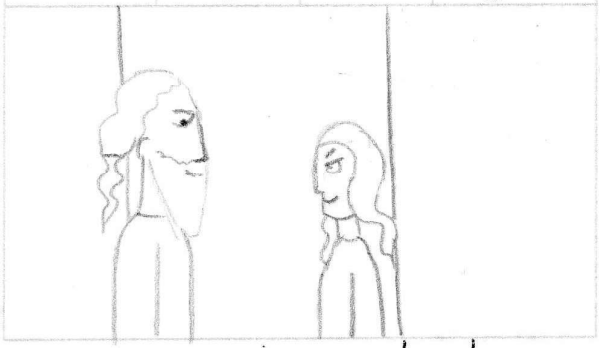
Title: A spell in time | Page: 3

Scene No. 2 | Shot No. 7



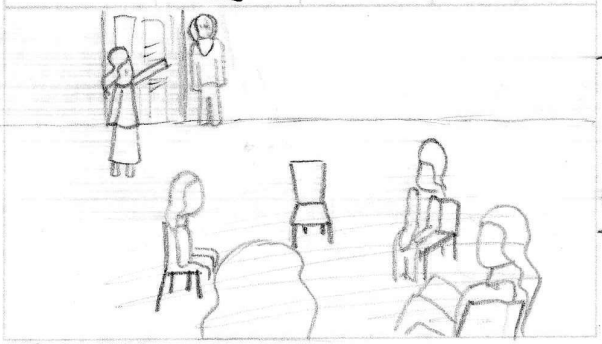
Bernala and Gorsenais walk in talking - outside overexposed

Scene No. 2 | Shot No. 8



Medium two shot.

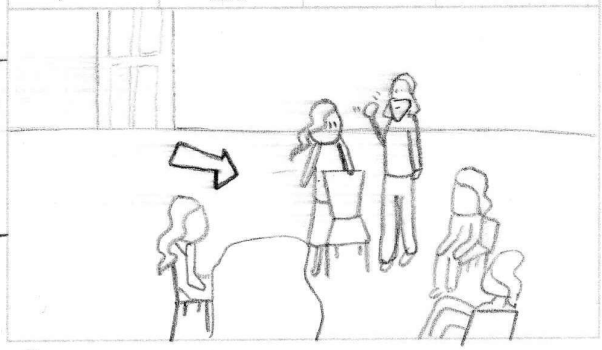
Scene No. 2 | Shot No. 9



Bernala shuts the door. Everyone is looking at her - focus on her - not on group

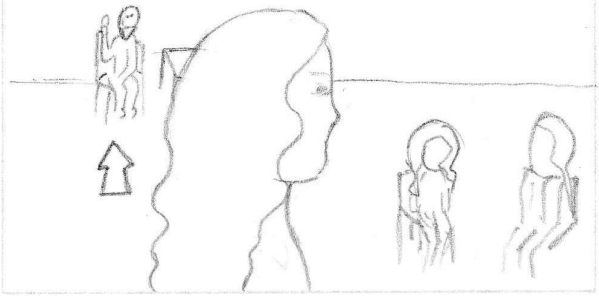
Continued

Scene No. 2 | Shot No. 10



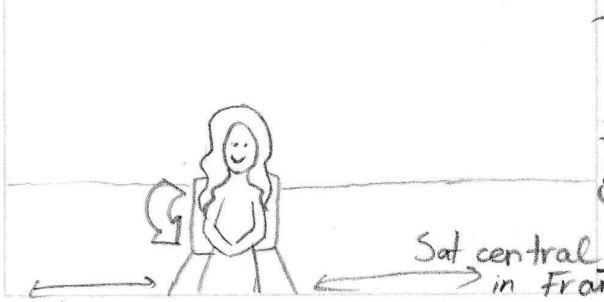
Pair move to group, Gorsenais waves.

Scene No. 2 | Shot No. 11



Gorsenais sits on chair next to tea and coffee table - Bernala looks over

Scene No. 2 | Shot No. 12A



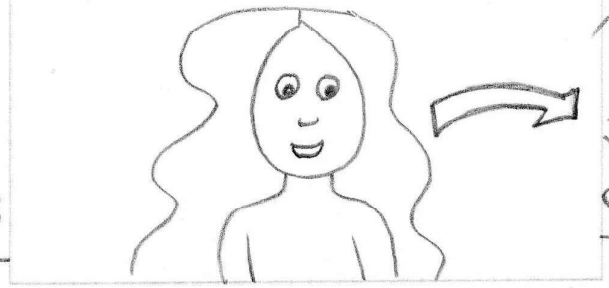
Continued

Bernala sits down in chair

Alternative Start

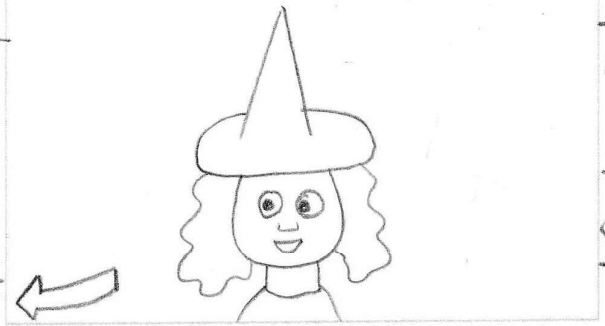
Title: A spell in time | Page: 4

Scene No. 2 | Shot No. ~~12A~~ 12B



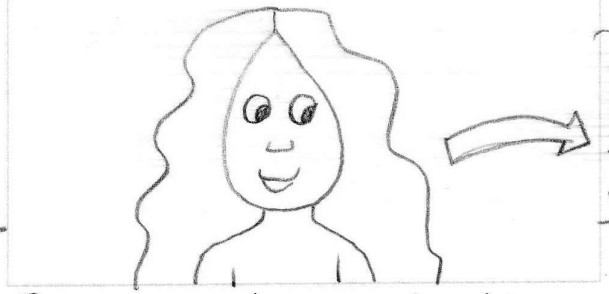
(Refer to camera set up for this section)
-Close up of Bernala-
Camera turns on spot

Scene No. 2 | Shot No. ~~12B~~ 12C



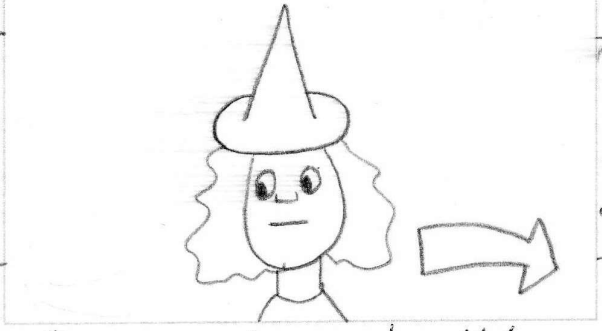
→Shallow depth of field on characters-
-Camera turns to-
close up on Witch 1

Scene No. 2 | Shot No. 12D



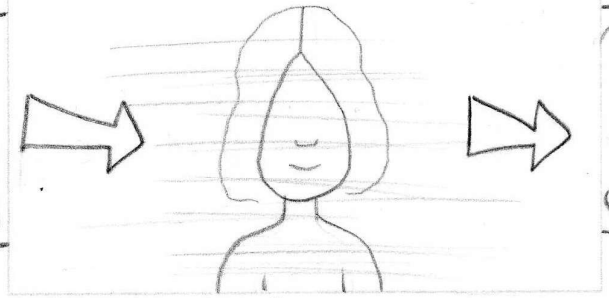
Camera turns back to Bernala

Scene No. 2 | Shot No. 12E



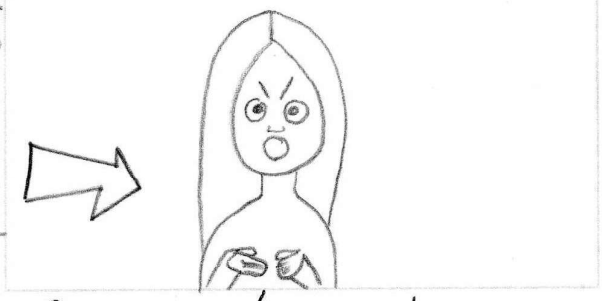
Camera turns back to Witch 1

Scene No. 2 | Shot No. 12F



~~"Bloody frogs"...~~
Camera quickly moves past witch 2

Scene No. 2 | Shot No. 12G



Camera turns to Fenix
"Bloody frogs..."

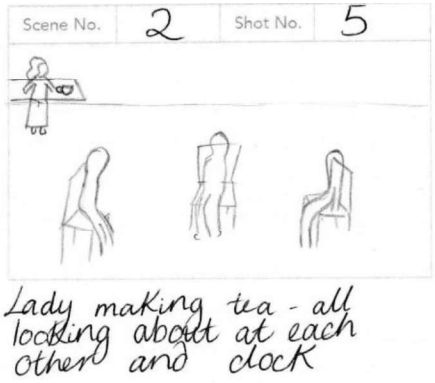
Stylistic Choices

Wes Anderson – I have taken inspiration from Wes Andersons work for my filming style and in the script.

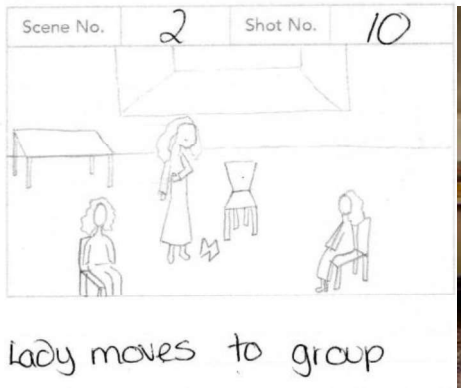
These four shots are very staged. Which is how he sets up many shots. They are almost complete stories within one shot which show many characters at the same time.









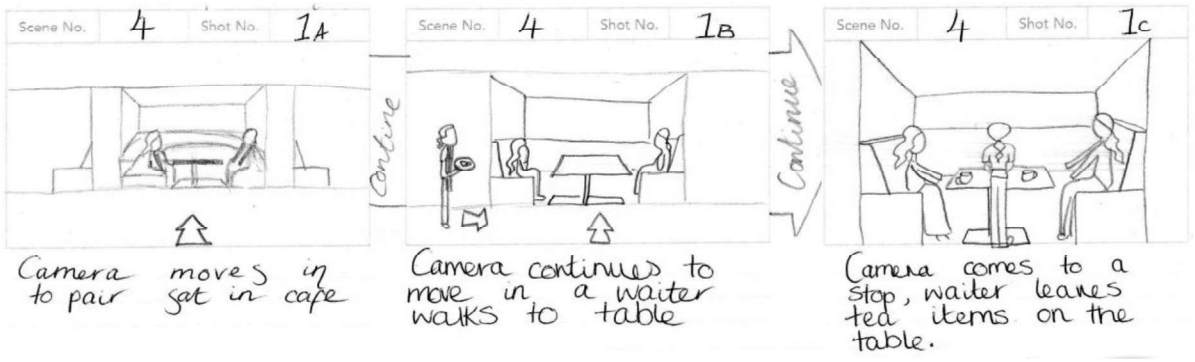




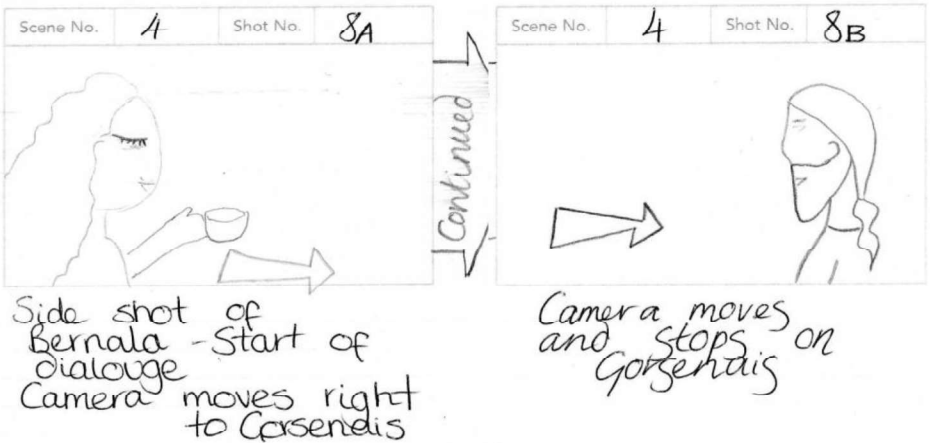
This following sequence of shots uses a dolly to move into the frame, very symmetrical and smooth motion. The waiter walks in and this must be perfectly timed with the camera movement. I wrote this

scene with this location in mind because it had to be perfectly symmetrical. This style is used throughout Wes Anderson's work. Smooth pans and symmetrical shots.





This next shot is a pan sideways to show both characters.



I have also implemented a speak pattern into the script, in the form of repeating lines back and forth between the characters.

Page 5 of the script.

EXT. OUTSIDE HER HOUSE - DAY

She looks for her keys to unlock the door and Gorsenais comes along.

GORSENAIS
Hello

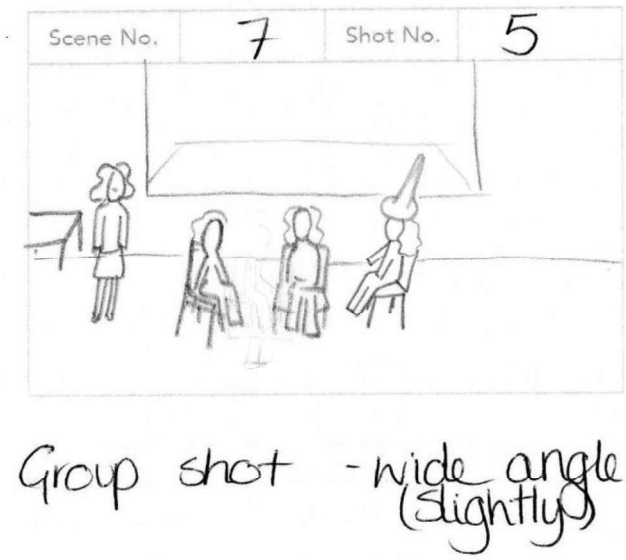
BERNALA
Hello

GORSENAIS
Hello. How are you, bach?

Stylistic Choices

Annie Leibovitz - I have taken inspiration from the photographer's work in heavily staged and beautiful images of groups.

One of the final shots in my film is like this. A wide shot of the group of witches and everyone will be near very still, not looking at the camera but each other and their emotion.



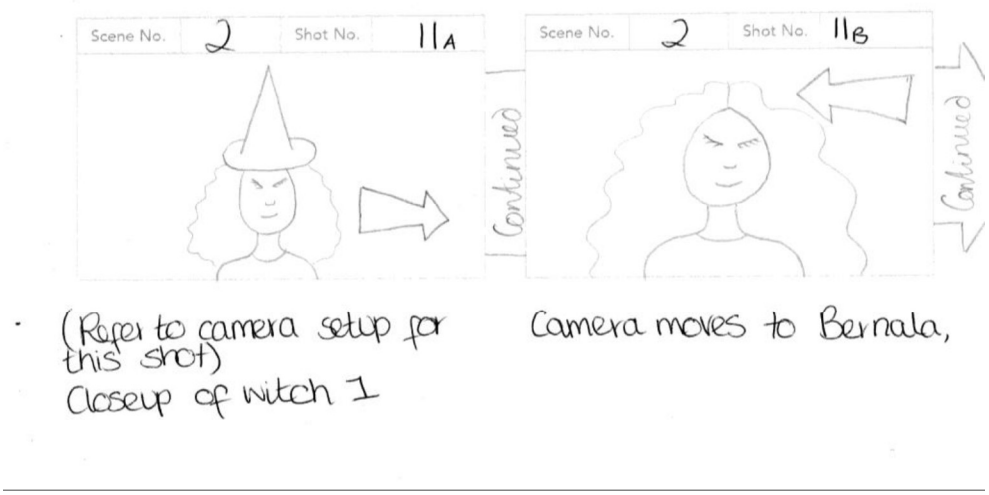


Stylistic Choices

That 70's Show - I took inspiration for a technique used in the TV show, That 70's show. In most episodes they pan around in a circle, breaking the 4th wall at times with the characters looking directly at the camera. These scenes were always them sat in a circle. The camera would pan quickly on the spot to the person who was speaking. I have been unable to find out exactly how they achieved this, but as far as I can find out, they used it so often they made their own rig where the camera would move perfectly on the spot to create the smooth effect. This effect could be done with a robotic controlled rig of sorts, but I will go with use a standard tripod. I may try to build something to achieve this perfectly, though I am unsure at this stage in pre-production how I would do it.

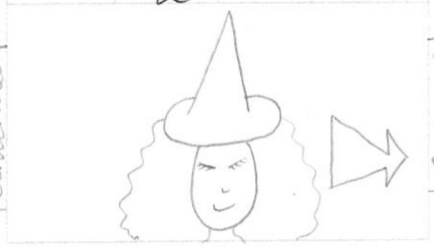


These following shots will be achieved in this way.



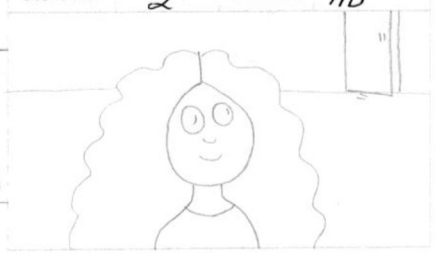
Title: A spell in time Page: 4

Scene No. 2 Shot No. 11c



Close up of Witch 1

Scene No. 2 Shot No. 11D



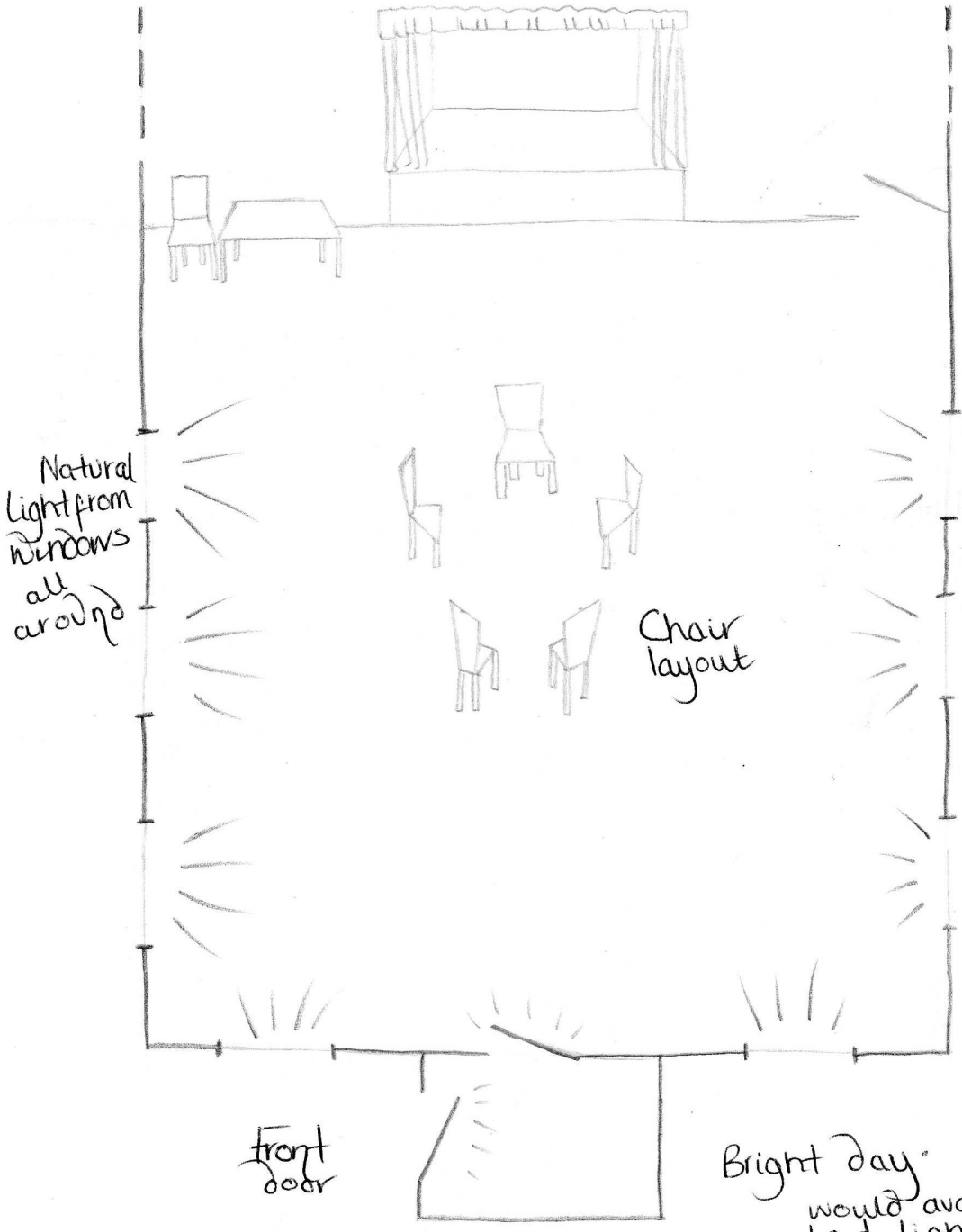
Close up of Bernalla.



Production Documents

1. Lighting And Set Layout
2. Title's Reasearch and development
3. Casting Call
4. Casting Call
5. Auditions
6. Actors
7. Costume
8. Shot List
9. Kit List
10. Location Scouting
11. Recce
12. Scene Dressing
13. Risk Assesments
14. Proposed Schedule
15. Call Sheet template
16. Release Form Templates

Floorplan and Lighting for Village Hall Abergwili

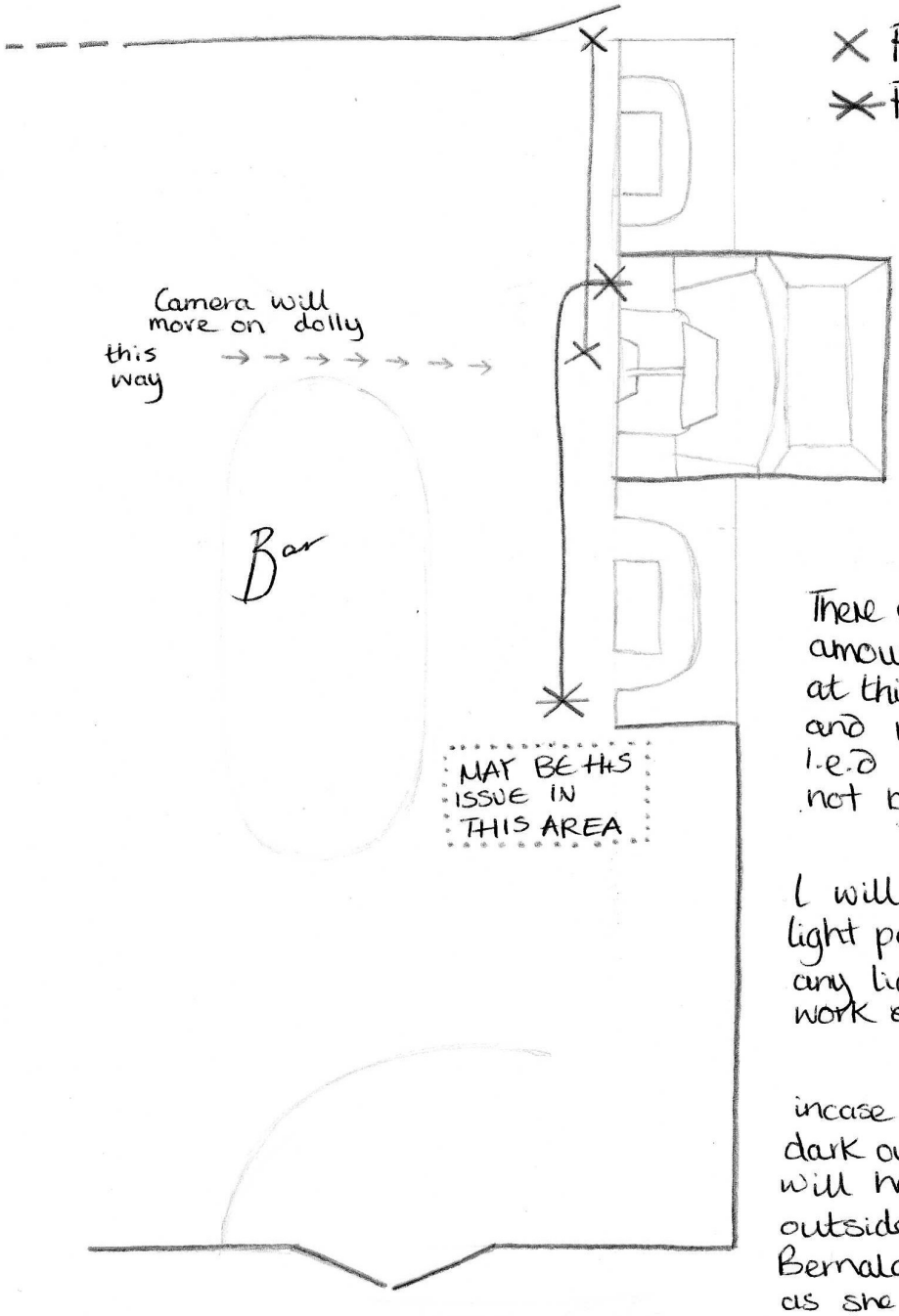


Bright day.
would avoid l.e.d lights apart from close ups



Dark day.
l.e.d lights for most shots. there is fairly bright lighting at location

Floorplan and lighting for Cafe Prezzo, Carmarthen



There are a huge amount of lights at this location and most likely l.e.d lights will not be needed.

I will take 2 led light panels incase any lights don't work on the day.

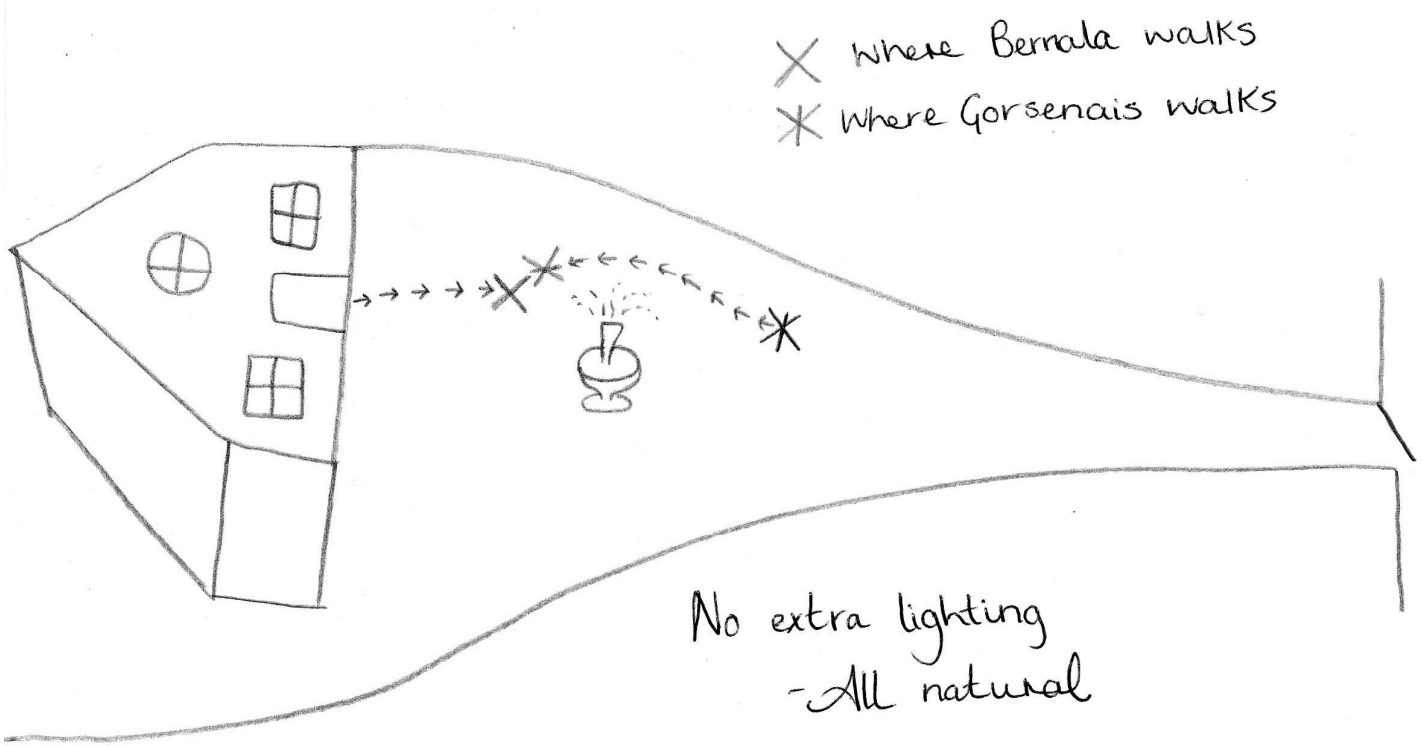
or

incase it is very dark outside, a light will have to be outside to give Bernala a silhouette as she walks away

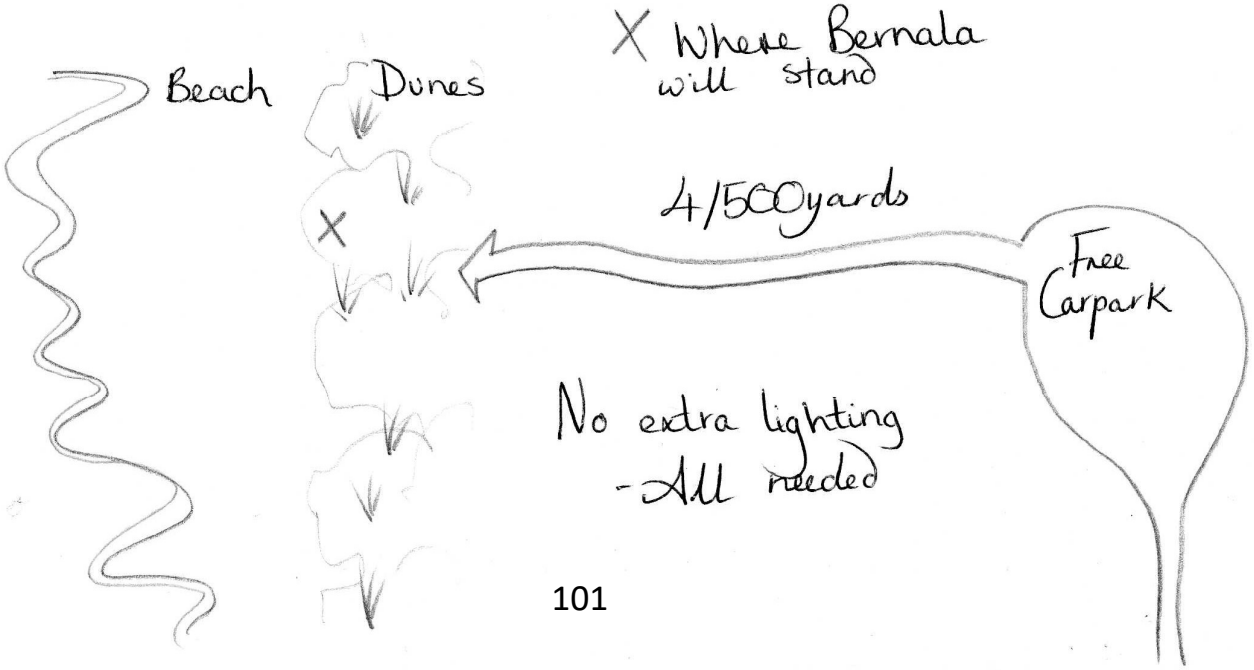
Floorplan and Lighting plan

Courtyard

Lammas Street, Carmarthen



Pembray Beach



Titles for Film intro

I wanted a striking title sequence that was cool and interesting, which would also fit with the film.

In the films Shallow Grave and High Spirits the opening titles and starts are journeys in a place to get to the starting point of the film and I really liked these and wanted to do something similar.

High Spirits

Starts away from the main building in the film, goes through film name and credits



Carries on journey to the house



Camera and sequence suggests it is a person, or a spirit moving towards the house



Shallow Grave

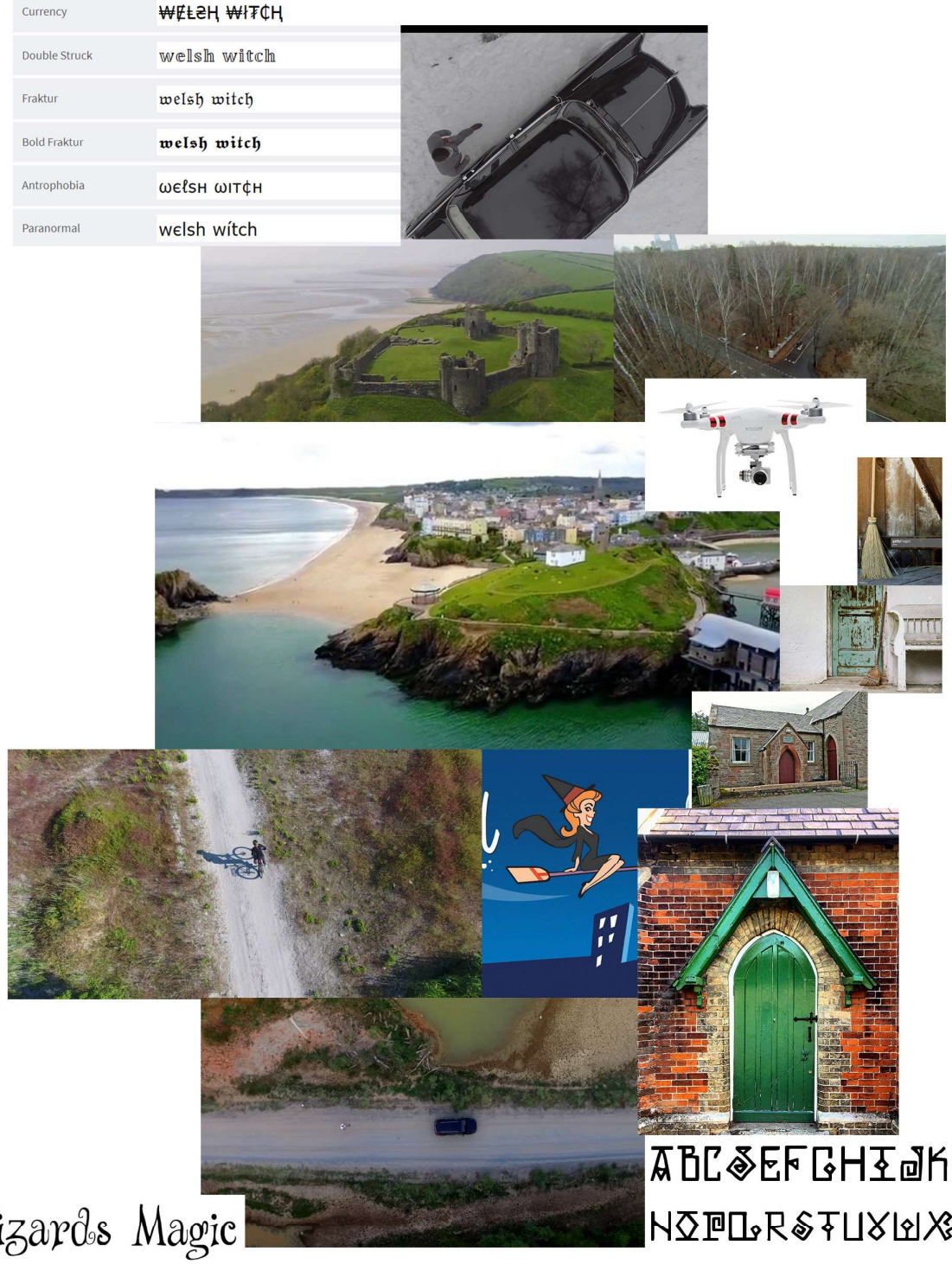
The journey this intro takes is through the streets of where the film is set, the music, the pace and the location sets the scene for the film. Which is also the case in High Spirits.



Camera looks at ground and text put on these shots.



Currency	₩ɆⱠƧⱧ ₩ł₮₵Ⱨ
Double Struck	𝕨𝕖𝕝𝕤𝕙 𝕨𝕚𝕥𝕔𝕙
Fraktur	𝔴𝔢𝔩𝔰𝔥 𝔴𝔦𝔱𝔠𝔥
Bold Fraktur	𝖜𝖊𝖑𝖘𝖍 𝖜𝖎𝖙𝖈𝖍
Antrophobia	ωɛłsн ωιт¢н
Paranormal	welsh wítch



Wizards Magic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Planning for title sequence

Drone going through air like a witch riding a broom making journey to meeting hall.

This will be like from Bernalas perspective.

When ''she lands'' I will put a broom down next the door as if it is hers.

For this to work it will have to be okay to use a drone in the area, so I will need to take this into account when fining location for meeting hall.

1. Need to borrow a drone
2. Need to learn to fly a drone

OR

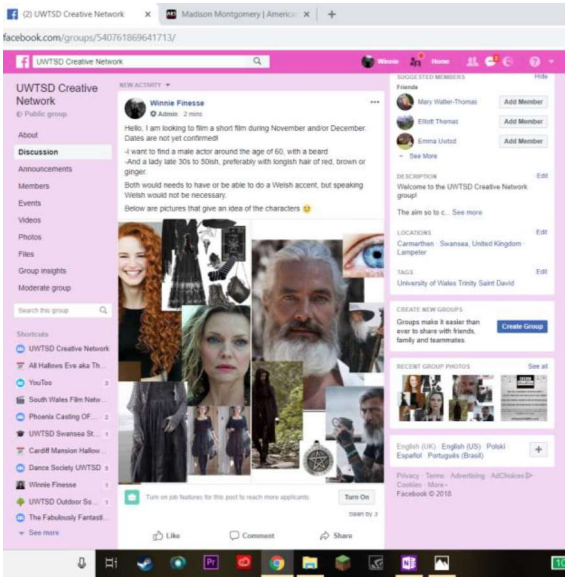
1. Find someone with a drone
2. Ask them to use the drone for me

This title sequence will be fairly free as to what footage there is and planning. It may need to change due to weather conditions and what location I end up being able to use. (As of 27th Oct 2018, it is isn't decided yet). But this sequence shot can be done at any time up until quite late on the production process.

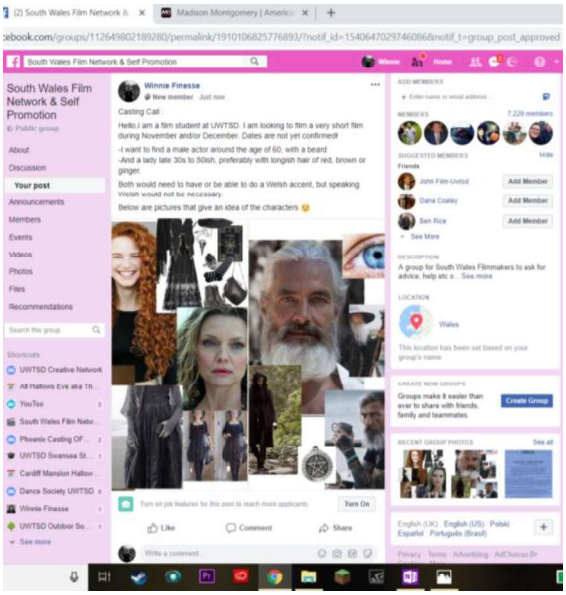
I have contacted Rhoswen Jones in regards to her using her drone and flying it to complete this sequence shot. (27th October 2018)

Casting Call

UWTSD Creative Network FB Group

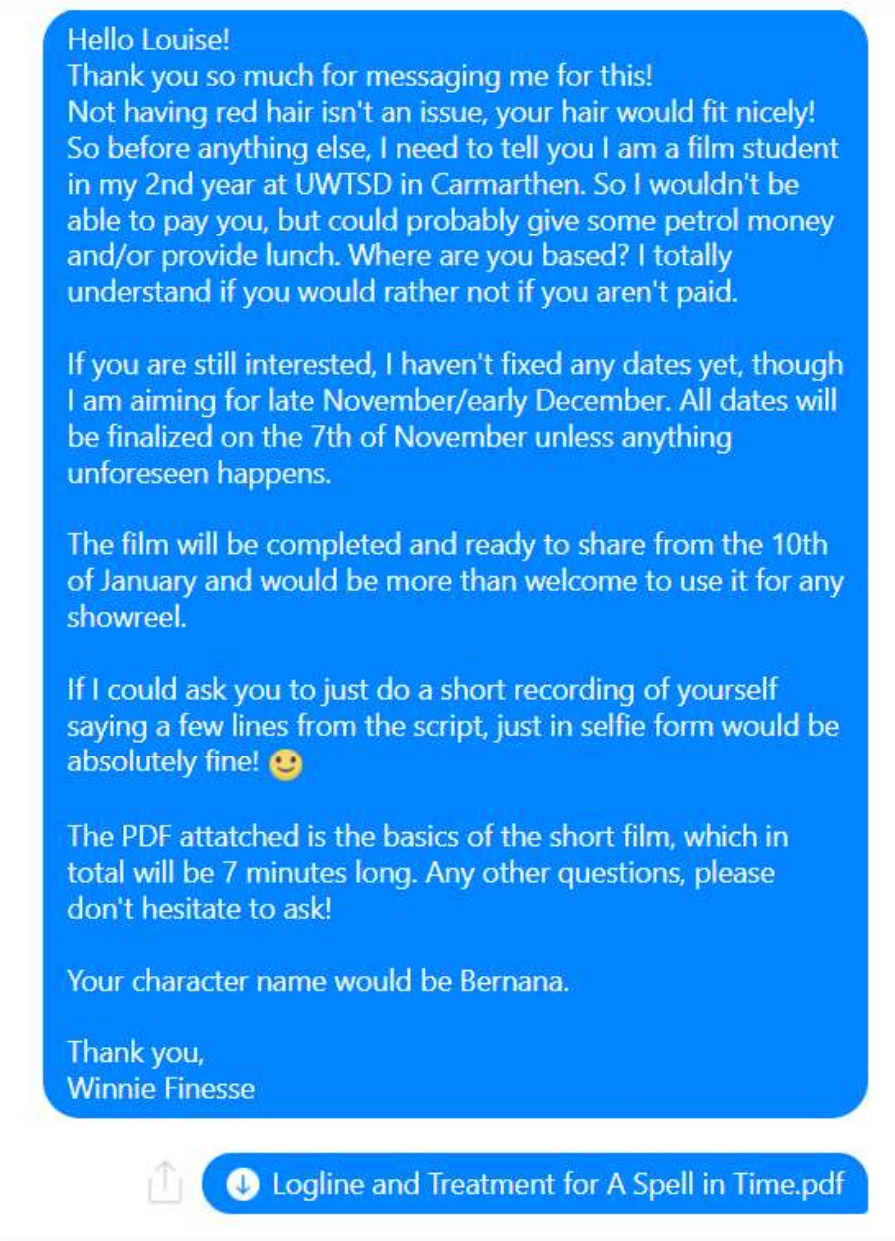


South Wales Film Network & Self Promotion FB Group



Auditions

I had about 10 responses for actors from the South Wales Film Network & Self Promotion Group on Facebook. This is the message I sent them all, a little bit tweaked for each person.



I had 3 audition tapes sent to me – Unlisted Youtube link to these.

I chose Louise Franklin and Ean Skinner as my lead roles.

I have also confirmed an actor for the waiter, Jay Lee.

As of 02/11/18 I have not started looking for the other Witch characters actors yet. I wanted to wait until I had a date confirmed for the filming and find local people as the roles are small and 3 are non-speaking parts.

Actors

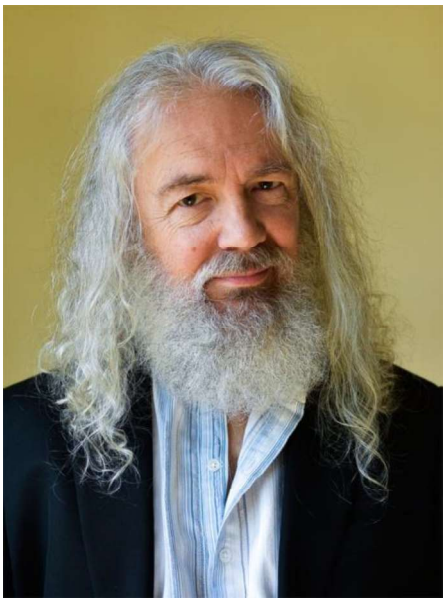
Bernala – Louise Franklin



Has worked as crew and an actress on many different things.

She fits the character perfectly.

Gorsenais – Aen Skinner



He has worked as an actor on many different projects, and also mainly as wizards and serious characters.

He did not have a Welsh accent, but I realised this was much better fitting as the character has been traveling the world for 150 years. Aen Skinner's accent is unusual and you can't place exactly where it is from, so it does work perfectly.

Waiter – Jay Lee



Jay Lee completed a degree in Acting a few years ago, and will be easy to work with.

Witches

These are not confirmed, but are a few options and people that have already shown interest. They are all young 'spooky' ladies.

Dana Coaley



Lily Grace



Nia Beresford



Character costumes and props

For each character the answer to finding costumes will be to ask the actors if they have anything that would fit with the mood boards I have done for each character. If they don't, then I have a large wardrobe and clothes collection and will most likely be able to find something, failing this I will visit charity shops and ask friends and family.

Bernala

- Dress
- Shoes
- Cardigan/shawl
- Broom

Gorsenais

- Trousers
- Shoes
- Shirt or long flowing top
- If a shirt will need an organic, free flowing style jacket or cardigan

Fenix

- Witches Hat

Witch 1, 2, 3 and 4

For both these witches and Fenix I am very open as to what they can wear, as long as it fits with the mood board as previously mentioned.

CAMERA SHOT LIST

Production title: A spell in time Sheet no.: 1

Director: Winnie Finesse Date:

Location: Village Hall interior Scene: # 2

Shot #	Shot size / angle	Movement	Notes
1	CU	Still	clock close up
2	CU	Still	witch close up
3		Still	2 witches shot from behind witch head
4	CU	still	clock close up
5	WS	"	3 witches, one in back
6	CU	"	clock close up
7		"	Bern' in door way
8	CU	"	Bern' close up
9	WS	"	Witch pouring tea
10	WS	"	Witch moves to group of 3
11A	CU	PAN	close up witch 1
B	CU	PAN	" Bernala
C	CU	PAN	" Witch 1
D	CU	PAN	" Bernala
12		Still	Gorsenais in doorway
13	CU	"	close up Bernala pointing for Gorsen'
14	CU	"	Closeup Gorsenais
15	CU	"	Closeup Bern'
16	CU	"	" Gorsenais
17	CU	"	" Bernala

CAMERA SHOT LIST

Production title A spell in time Sheet no. 2

Director Winnie Finesse Date

Location Village Hall interior Scene 2

Shot #	Shot size / angle	Movement	Notes
18		Still	Full length of Gorsen'
19	WS	"	Full group in shot
20	WS	"	Gorsen' sits
21	CU	"	Closeup Bernala
22	CU	"	Closeup Gorsen' wave
23	CU	"	Closeup Fenix

CAMERA SHOT LIST

Production title A spell in time Sheet no. 3

Director Winnie Finesse Date

Location Village hall exterior Scene 3

Shot #	Shot size / angle	Movement	Notes
1	XCU	Still	closeup key in door
2		"	Bern' in front, all behind
3	2-SHOT	"	Bern' and gors' near door
4	MED2-SHOT	"	Bern' and Gorse'
5	Over the shoulder	"	Looking at Bern'
6	"	"	" Gorsenais
7	CU	"	close up Bernala
8	"	"	" Gorsenais
9	2-SHOT	"	Bern' + Gorse walk away

CAMERA SHOT LIST

Production title A spell in time Sheet no. 4

Director Winnie Finesse Date

Location Cafe Scene 4

Shot #	Shot size / angle	Movement	Notes
1A	WS	Dolly IN	2 in booth
B	WS	"	waiter walks in
C	WS	"	Camera stops when waiter + carrera in place
2	Top view	Still	Waiter sorting tea
3	2-Shot	"	waiter walks away - Bernala in shot
4	CU	"	Bernala + tea no head
5	"	"	Gorsenais no head + tea
6	CU	"	Closeup Bernalla
7	CU	"	" Gorsenais
8A	CU	Dolly right	side view of Bern'
B	"	"	Slides to Gorsen' and stops
9	Medium 2-Shot	Still	Both side on
10	CU	"	Closeup Bernala
11	CU	p.o.v Gorsenais	Moves hand to Bernala
12	WS	Still	Bern' gets up
13	2-SHOT	"	Gorsen' takes her hand
14	XCU	"	Holding hands
15		"	Bern' walks out
16			

CAMERA SHOT LIST

Production title: A spell in time — Sheet no.: 5

Director: Winnie Finesse — Date:

Location: Pembray Beach — Scene: 5

Shot #	Shot size / angle	Movement	Notes
1	NS	Still	Bemala looking out
2	CU	"	" closeup
3	XCU	"	" Hair blowing
4	WS	"	" walking back

CAMERA SHOT LIST

Production title A spell in time Sheet no. 6

Director Winnie Finesse Date

Location Courtyard Scene 6

Shot #	Shot size / angle	Movement	Notes
1	WS	Still	Bernala walking to door
2	CU	"	Closeup of bag
3	XCU	"	" of Key in door
4	CU	"	Close up Bernala-Gorsen' behind
5	Over the shoulder	"	over gorsen' shoulder-Bern' turns
6	WS	"	Gors' moves to Bern'
7	CU	"	Close up Bern'
8	CU	"	" Gorsen'
9	Over the shoulder	"	Gorse' moves to Bern'
10A	2-Shot	Gimple around	Move around pair
B	"	"	"
11	CU	Still	Closeup Gorsen'
12	"	"	" Bern'
13	2-Shot	"	pair embrace

CAMERA SHOT LIST

Production title A spell in time Sheet no. 7

Director Winnie Finesse Date

Location Village Hall Interior Scene 7

Shot #	Shot size / angle	Movement	Notes
1	CU	Still	closeup of clock
2	2-Shot	"	2 witches giggling
3	CU	"	closeup of clock
4	MS	"	door not opening
5	WS	"	Whole group

CAMERA SHOT LIST

Production title A spell in time Sheet no. 8

Director Dinnie Finesse Date

Location Pembrey Beach Scene 8

Shot #	Shot size / angle	Movement	Notes
1A	WS	Still	Pair holdinghands looking at each other
B	"	"	Pair walk away

Kit List

1st day

Village hall – Meeting Room

- A7SII Camera or GH5
- Tripod
- 2 x LED Panel lights & stands
- Multiplug
- Surge protector
- Shot gun mic
- Sound cable
- Boom pole
- HN6 sound recorder
- Headphones

2nd day

Prezzo - Café

- A7SII Camera or GH5
- Tripod
- 2 x LED Panel lights & stands
- Multiplug
- Surge protector
- Shot gun mic
- Sound cable
- Boom pole
- HN6 sound recorder
- Headphones

Courtyard – Bernala's House

- A7SII Camera or GH5
- Tripod
- Shot gun mic
- Sound cable
- Boom pole
- HN6 sound recorder
- Headphones

Pembray Beach – Cefn Sidan

- A7SII Camera or GH5
- Tripod
- HN6 sound recorder
- Headphones

Possible Locations

All locations needed

1. Meeting Room
2. Meeting Room Exterior
3. Beach
4. Café

Ideal Locations

1. Meeting Room - Village Hall
2. Meeting Room Exterior – Village Hall Exterior
3. Beach – Pembray Country Park
4. Café - Empty Prezzo resturant at St. Catherine's Walk

Meeting Room

Possible locations for group meeting

1. Abergolech hall




- Has 70s vibes
- Cheap to rent per hour
- Also has an exterior which would work
- Has chairs there that can be used
- Plenty of space to work with
- Not as close to carmarthen as other locations

2. Cwmduad hall




- Has 70s vibes
- If wall is same colour as in this photo (No date) that would be perfect
- Exterior could also be used
- Orange brick on exterior would be perfect
- Has chairs that can be used
- Cheap rent per hour
- No photo of other end of hall online so would have check
- Possibly damaged after floods in October 2018
- Not as close as other locations

3. St Peters Civic Hall



- Location is so close and would be perfect
- Colour scheme is perfect
- Chairs that would be useable
- This place would be perfect altogether
- ISSUE: Cost and availability

4. Abergwili village hall



- No photo of interior online, would need to visit to consider
- I have been inside and from memory it would suit
- Cheap
- Close location
- Exterior also usable
- ISSUE: There was pretty bad damp damage on the walls last time I was there

5. Ferryside village hall



- 70s interior (wood panneling)
- Cheap
- Not too far
- Large space
- Don't know if exterior would work

Beach

I think this one location idea would work perfectly



- Easy access
- Free to use
- Plenty of different sandunes to choose from
- Likely hood of other people in shot or at location unlikely
- Always windy here but scene has no dialouge so that's OK
- Would need to collect foley sound from location
- Perfect location
- Tide (continuity)

Café

Did briefly ask about use of this location as a possibility for future projects, answer was yes.



- Location is very close
- Availability is nearly always
- Would be able to dress to location
- Would be free to use
- ISSUE: For rent, may be taken at any time
- ISSUE: There is a leak at this location which has not been addressed

Recce Sheet

Title of production: A Spell in time Date of recce: 2/2/18
Location: Pembray Beach
Present: Amy Watler-Thomas

	Please indicate Yes/No for each area	Comments/Details
Local Condition: • Any known problems If yes, please detail (including source of information)	No ☐ Yes ☑	Sand - be careful
• 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 ☑	Warm clothing - always cold + windy here
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☑ Yes ☐ No ☑ Yes ☐ No ☐ Yes ☑	Suitable footwear as will walk on sand to get there 400 yards.
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 ☑	Not needed HN6 for foley
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 ☐	
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		Refer to other planning pages
Comments:		

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 A Spell in time Date of recce: 2/2/18
Location: House w. Courtyard, Lammas Street, Carmarthen
Present: Amy Watler-Thomas

	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 ☐	Not yet recieved confirmation of location or owner contact details
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☑ Yes ☐ No ☑ Yes ☐ No ☐ Yes ☑	
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 ☑	Not nessecary for scene HMI, boom + mic + cable
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 ☐	May be noise from Street but will be managable + will fit with scene if small amounts of noise are picked up
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		Refer to other planning pages.
Comments:		

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: A Spell in time Date of recce: 2/2/18
Location: Prezzo, St Catherine's walk, Carmarthen.
Present: Amy Watler-Thomas

	Please indicate Yes/No for each area	Comments/Details
Local Condition: • Any known problems If yes, please detail (including source of information)	No ☐ Yes ☑	Water damage, may be fixed by time filming – will cordon off area
• 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 ☐	John, Centre ~~Site~~ manager for St Catherine's walk, CentreManager@StCatherinesWalk.com Office is at location
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☑ Yes ☐ No ☑ Yes ☐ No ☐ Yes ☑	
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 ☑	~~HMI~~ HMI, Boompole + mic + cable
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 ☐	
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		Refer to Kitlist, Callsheet, Stepoutline etc.
Comments:		easy location to use.

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: Spell in time Date of recce: 2/2/18
Location: Abergwili Village hall
Present: Amy Watler-Thomas

	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 ☐	Mrs Myrtle Jones, Ismyrddin, Abergwili, SA31 2JQ, 07966037175
Viewpoints: • Appropriate viewpoints isolated • Any obstructions • Easy to reach and safe If no, please detail requirements	No ☑ Yes ☐ No ☐ Yes ☐ No ☑ Yes ☑	
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 ☑	HN6, Boom+mic + cable
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 ☐	
Other considerations (please provide details for each): • Security considered • Welfare considered (transport, food, First Aid etc.) • Set dressing required • Props required		See Kitlist, Call sheet, Stepoutline etc.
Comments:		Easy location to use

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

Scene Dressing for Locations

Village hall – Meeting Room

- Chairs x 6 (Already at location)
- Table (Already at location)
- Kettle (Options: Mine is Blue and round, Mother's is plain and white or find a vintage one in a charity shop/beg and borrow)
- Mugs or teacups and saucers (Either use mine, Mother's or charity shop/beg and borrow)
- Tea pot (Depending on what kettle I find, may not need one)
- Milk (Use my old-style milk bottle)
- Sugar pot (charity shop/beg and borrow)
- Tea container (charity shop/beg and borrow)
- Tea spoons (Use mine)
- Cardboard box (beg and borrow)

Prezzo - Café

- Mugs x 2 (charity shop/beg and borrow)
- Tea spoons x 2 (charity shop/beg and borrow)
- Milk jug (charity shop/beg and borrow)
- Sugar bowl (charity shop/beg and borrow)
- Tray (charity shop/beg and borrow)
- Chairs (Already at location)
- Table (Already at location)
- Dried flowers in vase (Mine)

Will also need a few witchy-vibe/bohemian type items for decoration to put on small shelf behind the table. I am unsure what these will be exactly. I will have a look at home and beg and borrow.

Courtyard – Bernala's House

Nothing will be needed to added to this location.

- Only note: Will have to take a bin bag in case there is any small bits of rubbish at the location. Ie: Cigarette ends, leaves, large weeds.

Pembray Beach – Cefn Sidan

Nothing will be needed to added to this location.

- Only note: Will have to take a bin bag in case there is any small bits of rubbish at the location. Ie: Rubbish washed up on beach and discarded by beach users.

Filming Risk Assessment Form

Event:	Filming at Abergwili Village Hall	**Date:**	02/02/18	**Venue:**	Abergwili Village Hall

(1) **Activity / Area of Concern** i.e.: what is taking place as part of the event?	**(2)** **Hazards Identified** i.e.: what can cause harm?	**(3)** **Persons at Risk** i.e.: who could be harmed by the hazard?	**(4)** **Current Risk Factor** (high, medium or low) i.e.: determine the level of risk	**(5)** **Actions to be Taken to Minimize each Risk** i.e.: what action can you take to lower the level of risk	**(6)** **New Risk Factor** (high, medium or low) i.e.: risk factor after action taken to minimize the risk
Village Hall	Tripping over cables	Crew and actors	High	Make sure cables are tapped down or layed in a manner which will not be in the walking path of crew of actors	Low
Village hall	Wet slippery floor	Crew and actors	High	Be vigilant if it is raining outside and make people use the mat by the door	Low
Village hall	Kettle and hot water	Crew and actors	High	Don't use the kettle which be used as a prop, only the one in the kitchen which is at the location.	Low

Name of person completing Risk Assessment (printed): ……Amy Watler-Thomas……

Signature: …… …… Date: ……02/02/18……

Guidance for Filming Risk Assessments

1.1 Risk Assessment

Please remember that organisers of events have a legal responsibility to ensure the Health, Safety and Welfare of any employees, volunteer helpers or contractors involved in arranging the event and to the public and participants attending, carrying out a detailed risk assessment should ensure this. All hazards associated with the event should be identified, the level of risk assessed and appropriate action taken to reduce these risks to an acceptable level. All events must comply with recognised safety standards and you must take all reasonable precautions to ensure the event takes place safely.

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All activities must be clearly identified on the event/site layout plan you submit.

1.4 Identifying the hazards

All hazards must be identified for each activity. A hazard is something with the potential to cause harm, i.e.: slipping/tripping/falling hazards, hazards relating to fire risks or fire evacuation procedures, any chemicals/fumes/substances hazardous to health, moving parts of machinery, vehicle movement, electrical safety including use of portable electrical appliances, lifting/carrying/moving, high noise levels, poor lighting/heating/ventilation, any possible hazard from specific demonstrations/activities, crowd intensity and pinch points – i.e.: areas where there is restricted access/exit for the amount of people.

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For each hazard identified, list all those who may be affected. Do not list individuals by name, just list groups of people, i.e.: stewards, employees, volunteers, contractors, vendors/exhibitors/performers, members of the public, people with disabilities, children/elderly people, expectant mothers and local residents. This list is not exhaustive.

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High An inflatable bouncy castle which is not tied down being used in adverse weather conditions by young children; or a fairground chair ride without sufficient safe space around it.

Medium Face painting being undertaken without the knowledge of children's allergies.

Low A mime artist performing amongst the crowd.

For each risk consider whether or not it can be eliminated completely. If it cannot, then decide what must be done to reduce it to as low a risk as far as is reasonably practicable an.

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All identified risks can be minimized by taking appropriate action. i.e.: preventing access to the hazard by enclosure/segregation, safe-working procedures, adequate

Signage/training/instruction, find a substitute for that activity/machine etc, provide welfare facilities for removal of contamination/first aid, removal of the hazard, etc. Personal Protective equipment should be considered as a last resort. This list is not exhaustive.

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1.8 Identifying the New Risk Factor

Once you have identified the action to be taken as per 5, insert the appropriate new High, Medium or Low risk rating.

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Please remember that if the nature of the activities or hazards change during the planning of the event, the risk assessment will need to be reviewed and updated.
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1.10 Further information

- 5 Steps to Risk Assessment: Case Studies (HSE 1998) ISBN 07176 15804

Filming Risk Assessment Form

Event:	Filming at Prezzos	**Date:**	02/02/18	**Venue:**	Prezzos, St Catherines Walk, Carmarthen.

(1) **Activity / Area of Concern** i.e.: what is taking place as part of the event?	**(2)** **Hazards Identified** i.e.: what can cause harm?	**(3)** **Persons at Risk** i.e.: who could be harmed by the hazard?	**(4)** **Current Risk Factor** (high, medium or low) i.e.: determine the level of risk	**(5)** **Actions to be Taken to Minimize each Risk** i.e.: what action can you take to lower the level of risk	**(6)** **New Risk Factor** (high, medium or low) i.e.: risk factor after action taken to minimize the risk
Prezzos	Tripping over cables	Crew and actors	High	Make sure cables are tapped down or layed in a manner which will not be in the walking path of crew of actors	Low
Prezzos	Wet slippery floor	Crew and actors	High	Be vigilant if it is raining outside and make people use the mat by the door	Low
Prezzos	Tripping on dolly tracks	Crew and actors	High	Make sure actors and crew are aware that this will be on floor, only have it in place for as long as necessary	Low

Name of person completing Risk Assessment (printed): ……Amy Watler-Thomas…….

Signature: …… ……. Date: ……02/02/18…….

Guidance for Filming Risk Assessments

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Filming Risk Assessment Form

Event:	Filming at courtyard	**Date:**	02/02/18	**Venue:**	Courtyard at house, Lammas Street, Carmarthen.

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Courtyard	Wet slippery floor	Crew and actors	High	Make crew and actors aware than the brick floor may be slippery when wet around the edge of the courtyard	Low

Name of person completing Risk Assessment (printed): ……Amy Watler-Thomas…….

Signature: …… ……. Date: ……02/02/18…….

Guidance for Filming Risk Assessments

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Beach	Sand	Crew and actors	Low	Make sure people are wearing appropriate clothing and footwear	Low
Beach	Uneven ground	Crew and actors	Medium	Make everyone aware that there may be uneven ground and to keep to the path	Low
Beach	Falling off tall sand dunes	Crew and actors	High	Make sure nobody goes to close to the edge and make them away of possible big drops if they don't pay attention	Medium

Name of person completing Risk Assessment (printed): ……Amy Watler-Thomas…….

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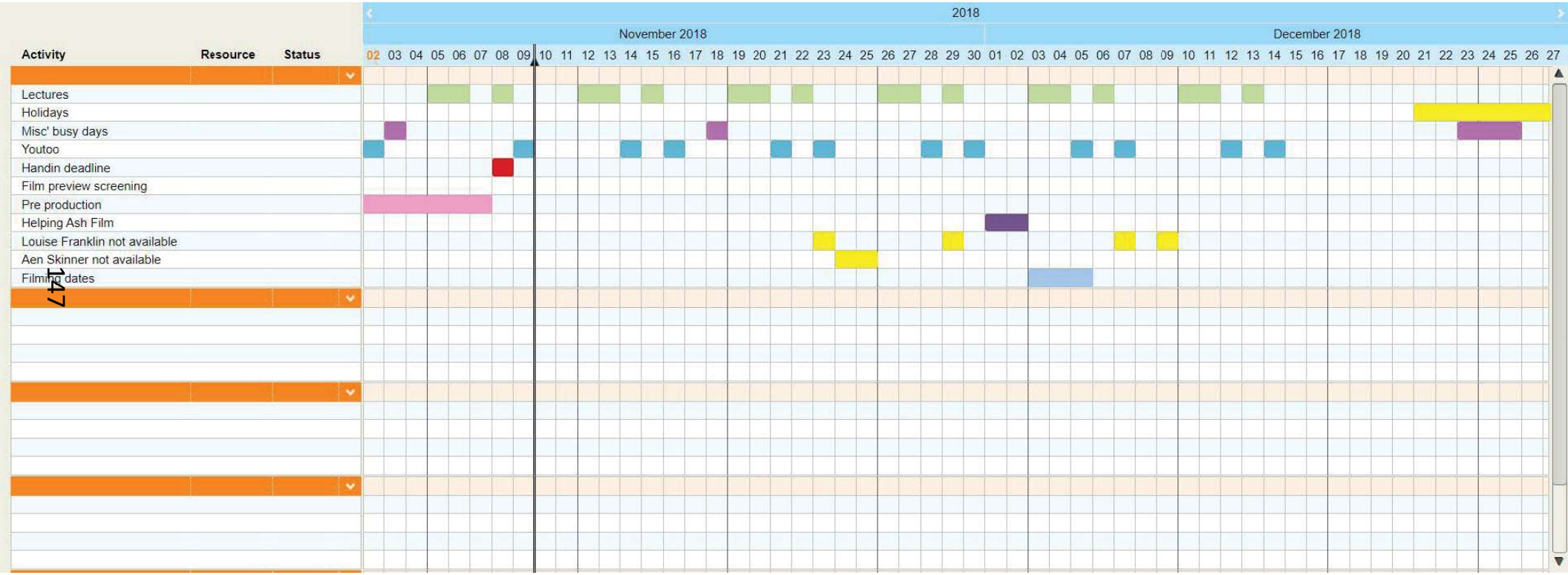
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2018
November 2018
December 2018
Activity
Resource
Status
02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27
Lectures
Holidays
Misc' busy days
Youtoo
Handin deadline
Film preview screening
Pre production
Helping Ash Film
Louise Franklin not available
Aen Skinner not available
Filming dates

Episode Title | *Production Company Credit* | Shoot Date | Day x of y

Producer	James Smith	(xxx) xxx-xxxx
Director	Jane Doe	(xxx) xxx-xxxx
UPM	Janet Smith	(xxx) xxx-xxxx
Nearest Hospital		(xxx) xxx-xxxx
Address Line 1		
Address Line 2		

PRODUCTION TITLE/GRAPHIC

BREAKFAST	8:00 AM	**CRAFT SERVICES**	
LUNCH	1:00 PM	Jim Doe	(xxx) xxx-xxxx
SUNRISE 6:15 AM		**SUNSET** 7:50 PM	
WEATHER	70° AM	80° NOON	72° PM
Humidity	10%	Mostly Sunny	

Sample Note 1: Individual call times may vary. **NO SOCIAL MEDIA**CLOSED SET**
Sample Note 2: Questions? Call Jack Doe (xxx) xxx-xxxx

CALL	9 AM

Sample Note 3: Walkie Assignments (5)
Sample Note 4: Walkie Units: 5

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
	SET 1				
	Description 1				
	SET 2				
	Description 2				
	SET 3				
	Description 3				
	SET 4				
	Description 4				
	SET 5				
	Description 5				
		TOTAL PAGES			

#	CAST	CHARACTER	SWHF	MU	SET	MINOR?	SPECIAL INSTRUCTIONS
						Y/N	

PRODUCTION NOTES	
Production Note 1	[Sample] Allowed Guests
Production Note 2	[Sample] No. of Stand-ins
Production Note 3	[Sample] Special Props
Production Note 4	[Sample] Special Atmosphere

POSITION	NAME	PHONE	IN
Director			
1st AD			
Set PA			
Set PA			
Dir. of Photography			
Cam OP			
1st AC			
DIT			
Still Photographer			
Key Grip			
Best Boy Grip			
Addl Grip			
Key Makeup Artist			
Key Hairstylist			
Key Costumer			
Production Designer			
Set Designer			

POSITION	NAME	PHONE	IN

Free Call Sheet Template From CastAndCrewCall.com YAY!!! :)

Contributor Release Form

Production Title _____

I (*the contributor*) confirm that any and all work provided to _____ (*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 _____

Contributor Signature _____

Contributor Contact Number _____

Date _____

Filmmaker Name _____

Filmmaker Signature _____

Actor Release Form

I (*actor*) _____ hereby give _____(*filmmaker*) the right to use my image, likeness, name and recording of my voice for the production, screening (*including online*) and promotion of _____ (*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*) _____

Actor/Model

Print Name _____ Contact Number _____

Signature _____

Date _____

Filmmaker

Print Name _____

Signature _____

Date _____

LOCATION RELEASE

LOCATION DETAILS

Property name _____ (hereafter referred to as "Property")

Property address _____

Contract refers to Property's ☐ Interior ☐ Exterior

Property Manager _____ (hereafter referred to as "Property Manager")

PRODUCTION DETAILS

Producer's name _____ (hereafter referred to as "Producer")

Production company _____

Production title _____ (hereafter referred to as "Production")

OTHER TERMS

Dates of occupancy _____

Hours of occupancy _____

Location fee _____

Property Manager hereby grants the permission to Producer and its employees, agents, independent contractors and suppliers to enter in Property during the dates and times identified above. Producer will use Property as a location for photographing, videotaping and/or making sound recordings. In the event of a delay in schedule due to photographically unfavorable conditions, or reasons beyond their control, Producer holds the right to reschedule at the agreed fees and terms provided in this agreement.

Producer may photograph, film, videotape and record sound on the Property and use the resulting materials in any way Producer chooses. Property Manager grants Producer permanent, worldwide, exclusive right to own all rights to all that Producer records and photographs. Property Manager agrees to have no right to inspect or approve recordings.

Producer may bring into the Property crews, actors and equipment. Producer may construct temporary sets and, after completing photography and recording, will restore the Property to its original condition as of the initial date of occupancy unless otherwise agreed to by both parties in writing, reasonable wear and tear excepted.

Producer agrees to hold Property Manager harmless from any liability and loss which may be caused by Producer's employees or equipment. Producer represents that they are covered by Public Liability and Property Damage Insurance.

Property Manager agrees to the fees, statements and conditions stated in this contract concerning Property. Property Manager gives Producer the right to assign all terms stated in this contract and agrees to waive any further compensation or demand of any kind forever.

Property Manager understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

Additional terms and conditions:

_____

_____

_____

_____ / / _____ _____ / / _____

Producer's Signature Date Property Manager's Signature Date