

A photograph of a person walking away from the camera down a street. The person is wearing a dark, heavy coat and dark trousers, and is carrying a dark bag. The street is paved with asphalt and has double yellow lines. On the right side of the street, there is a sidewalk made of grey paving stones. The buildings are a mix of white-painted walls and stone walls. There are windows with dark frames and a brown door. The overall atmosphere is quiet and somewhat somber.

One for the Road

Prep by Jonathas Nazareth
Director of Photography

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Home

Pictured above, opening shot for *Home*.



Building the set for inside PSH studio.



Testing the lighting.



Whole crew during the set build and set dressing.



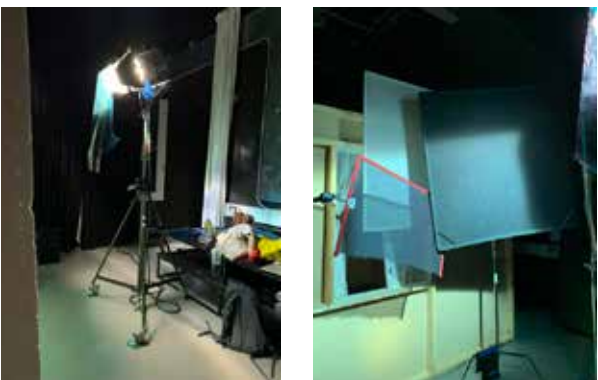
Testing the quality and color of the light coming through the window.



Set dressing- Director and Producer



A BTS shot of the last scene in the film.



Our final lighting set up that we used for most of the shoot.



Myself, our first AC Alina, and co-cinematographer Sarraa Ali.

Screenshots from the final cut.



Our Adaptation films were a great way to solidify and put into practice a lot of the principles we explored in the fall. Seeing Home come together made everything feel more solidified in our minds. It also took a lot of the fear from being on set.

Even though a lot of our shots didn't make the final cut, it taught us that the simplest shots were the most effective for the story.

We all walk away from this project with a great sense of accomplishment because we shot the whole thing in the studio and we built the whole set from scratch.



One for the Road

Pictured above, shot from One for the Road

Changing gears and coming up with an original idea

COVID 19 changed all of our plans, preparation, and our stories. We had to scrap our initial film ideas and start again from scratch.

We worked virtually for nearly 7 months trying to get the new film together.

Our producers came across an article about the first climate change refugees in the United Kingdom. We all agreed that we should write a narrative short about the impact of Climate Change on coastal towns in Wales.

Screenshots from the article in the Guardian on May 18th 2019 by Tom Wall

'This is a wake-up call': the villagers who could be Britain's first climate refugees



As sea levels rise, Fairbourne, sandwiched between mountains and the beach, is being returned to the waves. But where will its residents go?

/// The situation is a timebomb. It is not going to be affordable to protect large stretches of coast



▲ All but become Britain's first climate refugees: the villagers who could be Britain's first climate refugees

It will become the first community in the UK to be decommissioned as a result of climate change; while other villages along England's crumbling east coast have lost houses to accelerating erosion, none have been abandoned. It may also create hundreds of British climate refugees: the residents of Fairbourne are not expected to receive any compensation for the loss of their homes, and resettlement plans are unclear.

Adam Fairweather



▲ All in the family: 'I've been here 33 years, and then this comes along'

Other communities are likely to face similar battles in the coming decades. While cities and areas with important industries are likely to be defended, smaller coastal communities are most at risk. Norfolk villages such as Happisburgh, which has lost 35 homes to the sea, and Hemsby, which has lost 18 homes, are on the frontline of accelerating coastal erosion. But these are not facing decommissioning because only the outskirts are threatened at present; in a few cases, demolished homes have been relocated further inland. There's no such option in Fairbourne, caught between the sea and the mountains.

A report for the government Committee on Climate Change (CCC) last year found nearly 530,000 properties at risk along the English coast. By the 2080s, up to 1.5m homes will be at risk of flooding, with more than 100,000 homes at risk from coastal erosion. In Wales, 104,000 properties are at risk of coastal flooding. The lead author of the CCC report, Jim Hall, says existing plans to protect the coast are unfunded and unrealistic, and that the

by the CCC's documents. Fairbourne is a village of 1,000 people. The government's new flood and coastal erosion strategy for 2018-2030, admits its engineers cannot win a war against some coastal communities will have to be moved, by findings means.



The importance of witnessing and documenting became a central topic in our research. We came across the Finnish photographer Sirkka-Liisa Konttinen who spent time in Byker before the town was torn down and its citizens relocated. Kottinen saw the importance of leaving futuge generations a record of what that town was like. We thought that we had to do the people of Fairbourne the same. So we went to Fairbourne to meet locals get some perspective of what their lives were like and what they were being uprooted from. We felt that it was an important visual and emotional dimension we needed to caputre in our story.



It became very clear that before we started telling this story, that we should visit the town of Fairbourne. We wanted to experience first hand how this community was being impacted. We didn't want to write a story from afar and make cliches about their experiences. We ended up going to Wales twice before our shoot. The first trip was to Fairbourne to meet the people in the article and the second was to Aberystwyth, the town we shot the film in.

Our first visit to Fairbourne was game-changing. When we returned to London, it was clear that we had to adjust the script and story to reflect the situation facing many towns along the coast with as much honesty and integrity as possible.



Stills from our visit to Fairbourne and our interviews with locals.



Research ideas and references

Pictured above, shot from *The Tree of Life* by Terrence Malik- Cinematography by Emmanuel Lubezki



Through-line

The council have given up on the town of Penporth, giving the residents time to evacuate before they let the sea walls crumble and turn it into marshland. Ceri is the landlady of a historic pub that has been at the heart of the community for generations.

One For The Road tells the story of her last night in the town, which she wants to spend celebrating the home and community she's had her whole life. Her daughter doesn't understand her need to hold onto the past. The other residents have deserted out of fear, but Ceri's spirit and connection to the land is so strong that she doesn't want to just let it go and forget about it. Penporth is a fictionalised version of the many towns and villages facing flooding and decommissioning. Without a serious commitment to fighting climate change, this could be the fate of all of those towns, with land, history and communities lost forever.



Creative / Style

One for the Road is the story of a village that will soon be lost to climate change. Based on the experience of the residents of Fairbourne, we have used first hand research to tell this story with authenticity and urgency.

Told through the lens of a mother-daughter relationship, this film looks at the loss of security and community that is a fate fast-approaching many coastal towns if action isn't taken. Stylistically, OFTR will be told with a poetic and intimate approach that favours naturalistic performances set against the commanding surroundings and Celtic history of the Welsh coastline.





The Deep Blue Sea, 2011 by Terence Davies



Birdman, 2014 by Alejandro González Iñárritu



The Farewell, 2019 by Lulu Wang



Dolores Claiborne, 1995 by Taylor Hackford

Ceri

Ceri, 60, has lived above the pub her whole life. The pub has been in her family for three generations and would have been passed down to Ceri's daughter and her family were it not for the decommissioning. Her husband died five years ago and, with her daughter already moved out, Ceri was left alone. Those five years were long and painful, and she slipped in and out of depression. But, ultimately, Ceri's spirits were kept alive by the joy that she saw her establishment bring to the lives of the local residents.

The decommissioning has been on the horizon for a good few years now, but part of Ceri had never fully accepted the reality of how it would play out. Her heart is in the village and the idea of leaving is totally anathema to her. She has been offered decent money by the local council for her property and her daughter has plans for Ceri to move in with her and her partner in the city. We see Ceri defiantly holding her ground to the bitter end and trying to do what she has always done best: offer a sanctuary and a good time to anyone who needs it.

Erin

Erin, 34, sees a lot of herself in her mother, as hard as that is for her to admit. Growing up in her family's long-established pub in Fairbourne, she spent much of her teenage years looking for an escape from village life, and eventually left for the city at age 18 to attend university. There she discovered a part of herself that was much stronger than that need for escape or distraction, and ended up staying there for years to come. Upon hearing that Fairbourne was to be decommissioned by the council, Erin has never quite been able to grasp the gravity of the situation - simply because she has not spent enough of her adult life there to feel the force of what she is losing.

She and Ceri's relationship has become more complicated since her father's death. When she was a teenager, they'd have fiery arguments, but she knows she needs to protect and help her but isn't sure how to do that.



The World of Penporth

Penporth is a hidden gem on the Welsh coastline. The beach surrounding the little village is rugged and majestic. The villagers are embedded in this land, working with nature instead of against it. The village itself is a safe-haven and home to a tight-knit community made up of families that have lived in Penporth for generations as well as relatively new residents, who came for a holiday, fell in love with the place, and stayed. But that safe and welcoming community was threatened by an announcement in July 2008.



The residents were horrified to learn that the council no longer deemed it sustainable to maintain the sea walls, and thus decided to return the village to marshland. All residents must evacuate within the next 10-15 years. Overnight the atmosphere changed from paradise to purgatory and the villagers were left with no clear guidance or support. Families upped and left immediately. Those that remained tried to put on a brave face, but the uncertainty they lived with was unbearable, so one resident left after the other until just a few stragglers remained. Ceri's pub is called The Phoenix and has been a staple of the community for generations. Sitting tight to the coastline, it boasts fantastic views of the rugged sea and a warm cosy interior that has provided comfort and good times for over 100 years.



Visual Approach



Paweł Pawlikowski's *Ida*- very composed scenes, not a lot of movement in the actor's and camera blocking.



Aside from the gorgeous shots in the film, what also excited me about *Ida* was the very last handheld shot. It was such a strong contrast with all the other shots in the film. This very poignant moment in the film was stronger because it was saved for a very particular moment. Creating these poignant contrasted moments was something I wanted to explore with *One for the Road*.

Carrie Mae Weems- Kitchen Series



Looking at the sequential works of Carrie Mae Weems and Duane Michals has been our starting point to storytelling. We wanted to look at images that had a fixed lens and setting. We were looking at how the elements in these scenes changed and how the worlds changed. In both sequences, we looked at how emotions and meaning was derived from the cuts, the jumps, and the the overall sequence rather than a single frame. This is something we talked about a lot during our course, and was starting to sink into our visual vocabulary.

THE RETURN OF THE PRODIGAL SON



Our research question was about how to show intimacy and distance in a story by using lenses, composition, and sequence. The starting point for us is sequence, and it seems that the more we are able to manipulate the other elements, we will be able to make more nuanced decisions. There is however such complexness in these simple scenes. Our goal is to maintain that simplicity throughout our story but show how many worlds can inhabit a frame at once.

Carol, 2015 by Todd Haynes



Our film wasn't a love story, but the progression of focal lengths above was a device we wanted to explore in our film. This is a very intimate scene between the two characters above. The camera moves ever so slightly closer to them as their intentions become more clear. Subconsciously, I think this is something the brain picks up on- the space closing in on them, intimacy becoming deeper. We wanted to explore this in our film by moving closer and closer to Ceri as we learned more about her struggle in our film. Unlike the Duane Michals sequence, this kind of sequence was about closing in on eyes, lips, hand gestures, little nuanced moments that would get lost in a wide shot.



The other part of our research has been to find distance and intimacy between characters and their surroundings. Ceri is being uprooted from her identity, home, and life-style by natural forces. The very nature that surrounds her is the one to make her relocate. We wanted to explore a character's intimacy with nature and the feeling of being overpowered by it. One where Ceri feels very much like a part of the setting and on the flip side when the world becomes overwhelming.

Lighting inspiration



The Calling of St. Matthew, Caravaggio 1600



The Milkmaid, Vermeer, 1660

I had come across these images many times when I was a painting student. I have always been attracted to both qualities- Caravaggio's mastery of chiaroscuro and Vermeer's rendition of daylight. What I loved about both images was that a single source would come through the window and depending on how the characters and furniture were laid out in the space, that's where your shadows would be. The harshness of Caravaggio's light versus the softness of Vermeer's is the use of lighting for storytelling.



We were looking for scene coverages that avoided the classic wide shot + over the shoulder combinations. We liked the coverage for Portrait of a Lady on Fire because they positioned the camera right on the 180 degree line creating a very dynamic juxtaposition of the characters. Something we had also seen in Claire Denis' film Beau Travail (pictured below). We wanted to use a similar device for Ceri and Erin's dialogue scene on the beach.

It was important to not go so close to the characters during this scene because the director wanted the setting to be a part of the story. She wanted to show the scenery that would soon be gone when the sea levels rose.



Portrait of a Lady on Fire, 2019 -
Céline Sciamma- Cinematography by Claire Mathon

Beau Travail, 2000 -
Claire Denis- Cinematography by Agnès Godard



The Assassination of Jesse James by the Coward Robert Ford, 2007
by Andrew Dominik, cinematography by Roger Deakins



Gone Girl, 2014 by David Fincher, cinematography by Jeff Cronenweth.



An old Tokyo bar and its septuagenarian owner, May 28 2013, The Tokyo Times- Photography by Lee Chapman

The interior of the pub was part of an ongoing discussion. We definitely wanted it to feel lived in, inhabited by memories, legacies, and familiarity. Though we don't think the pubs above are quite right, we like how the light comes in through the windows. Our scene takes place in the early part of the afternoon. We wanted to flood the space with as much daylight as possible but keep it from one source like a window or door. We want this scene to take place at during what would feel like a regular day for Ceri. We are dropping the viewers in what seems like a regular day, but instead we later find out, it is Ceri's last day in her old life.

We like how crowded the photos of the Tokyo Times looked. We loved how this woman was so integrated into her space. The first shot in the sequence made us feel like we were watching years of routine at play. We wanted to integrate Ceri into her pub and space the same way.



Deconstructing the script

Story Beats Graph – based on script draft 3

The visual contrast will be made between the downbeat and upbeat scenes (represented by dark circles and bright circles) to concord with the emotional subtext.

Lenses: Long vs. Wide lenses. Confinement to a single focal length throughout the film vs. use and mix of traditional lenses for coverage (wide lens for WS and long lens for CU & ECU).

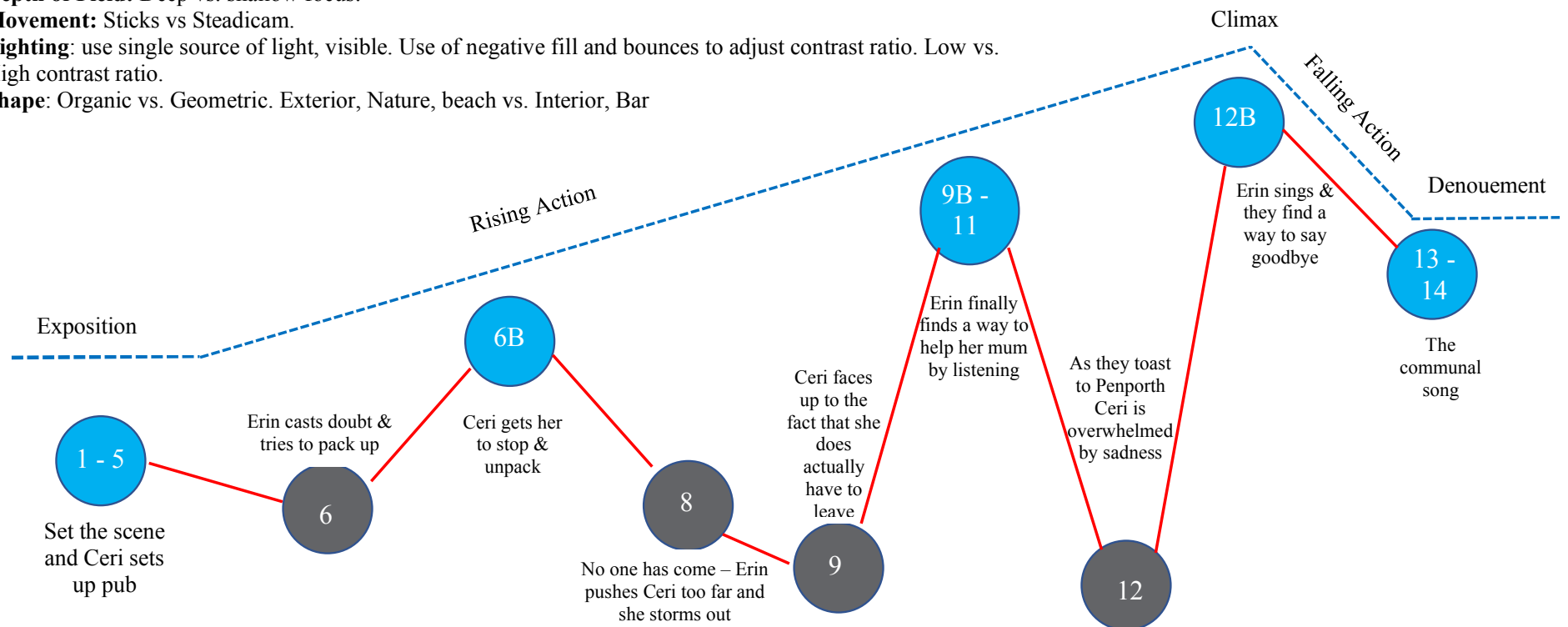
Camera Position: Low angle vs Normal/straight angle.

Depth of Field: Deep vs. shallow focus.

Movement: Sticks vs Steadicam.

Lighting: use single source of light, visible. Use of negative fill and bounces to adjust contrast ratio. Low vs. High contrast ratio.

Shape: Organic vs. Geometric. Exterior, Nature, beach vs. Interior, Bar



Testing for our final scene with candle lighting and with a lantern.



We wanted this scene to feel cozy and intimate. We tested various aspects of the lighting color, intensity, how it wrapped around the characters and how to move closer to them. This was a major scene and we didn't want to risk continuity issues with the candles. So we opted for a lantern.

The tests above were performed in our homes during lockdown.

This was the scene we focused on during our tutorial with Tanya Hoser. We wanted to explore how to darken the space, and still light the actors so nothing would get lost in the scene. Tanya showed us how to make an environment look dark without being pitch black or letting our blacks clip.



Our gaffer Mike Pain, first AC Agata, and our director Eileen Tracey. Testing how to keep the eyes lit and enhance the light coming from the lantern.

*Testing for Beach Scene with Producer and Director sitting in.
Shot during our first visit to Fairbourne, Wales.*



We tested 24mm, 25mm, 50mm, 85mm, and 105mm lenses. We originally wanted to use two lenses for this very short scene. We would start from far away on a wide and move in closer to Cerri as their dialogue progressed.

We wanted to favor Ceri's character in this scene. We were only going to show Erin from Ceri's side. We wanted to be closer to the mother during this scene. We tested all the lenses and figured that the 24mm, 85 mm, and 105mm were the most effective for our story and for the feeling we wanted to convey.

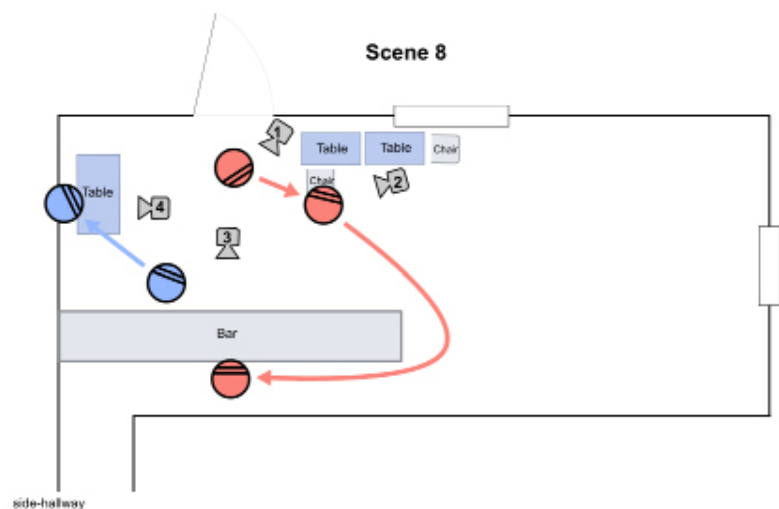


Virtual Location Scouting

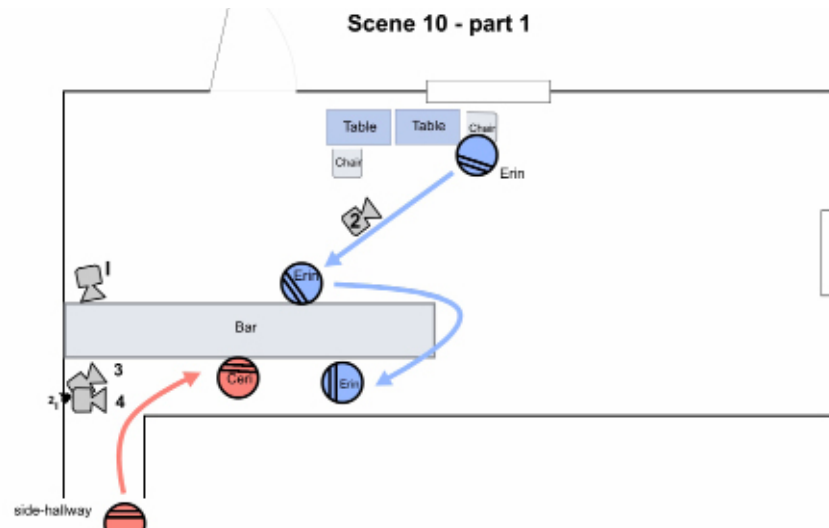
Our producers locked a location down in Aberystwyth Wales. We had to find a location that met all of our requirements but that also was not in a COVID-19 lockdown area. Aberystwyth had low enough numbers, and we were able to find a pub that was undergoing renovations. Since we couldn't go there at first, we had to rely on the owner's information and pictures available on Google Maps. That is how we first developed our floor plans for the lighting and for the space.



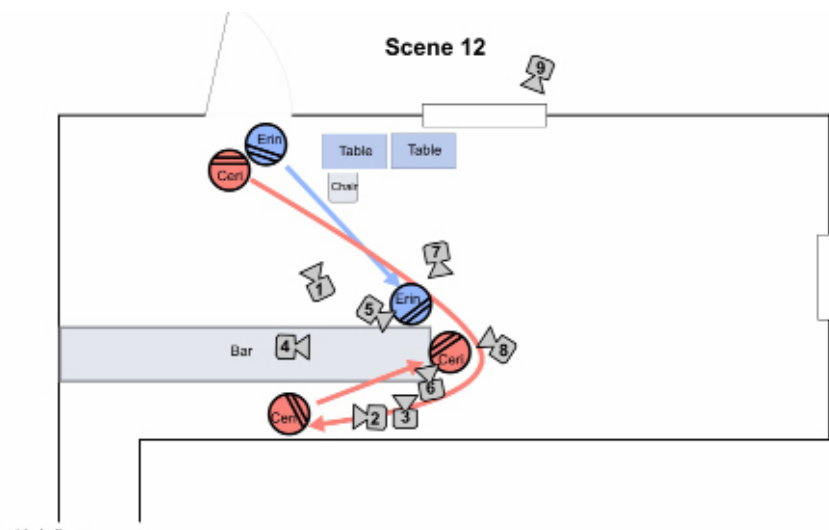
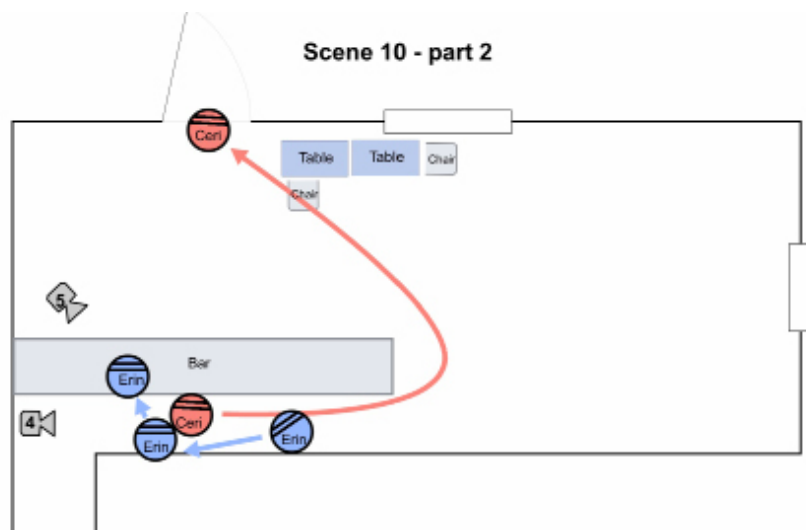
Initial ideas for blocking, camera and lighting



We wanted to concentrate our scenes around the bar. Our actual location was very big and we wanted the bar to feel cozy. That said, we tried to explore as much variety in the shots in the space as possible, so that our scenes wouldn't look identical. Most of scene 8 would happen by the door and windows, closer to our main key light coming in through the window.



Scene 10 was our longest scene. This was a key moment in our story when Ceri and Erin have a heated argument about leaving or staying. This is the moment where they would be at most odd with each other. We wanted to use the bar as a physical barrier between them. They would move around the bar to get closer to each other. Erin's character needed to break through Ceri's wall if she was going to convince her mom to leave. In Scene 12, they are closer together and sit next to each other at the end of the bar.



Further tests at home and on location



On our second trip to Wales we were able to see if all the locations we had looked at online would indeed work. There were two things we had to achieve with exteriors- the town needed to look deserted and we had to get permits for those streets.

This was the first time we had an opportunity to see the bar we were going to shoot in. Our script was going through some major re-writes so we just wanted to focus on the general idea of each scene. Scene 4 interior pub cleaning and Scene 7 - the street scene above, ended up being exactly like our tests. Scene 8-10 we changed a based on the new blocking.

Tram-lines for script coverage based on our tests

4.

CERI (CONT'D)
And now all you wanna do is bury it
like the rest of them.

Ceri gathers her bag and walks to the other side of the bar.

ERIN
Mum, I'm sorry I didn't -

Too late. Ceri is out the front door in a mood.

Erin stands still for a moment, listening to Ceri's footsteps
recede down the path. She looks upset, guilty.

Erin quickly follows her mother.

EXT. PENPORTH SEAFRONT - DUSK 9

At a distance, Ceri stands on a path, looking out to sea. The
town behind her is deserted, almost ghostly.

Only the sound of the waves buries the silence.

As Erin approaches, she looks round at what was once a
lively, close-knit community.

CERI
(quietly)
I suppose this is what's left of
it.

Erin nods, unsure of how to reply.

Ceri carries on walking a little way up the path. Erin
follows her in silence.

Eventually they reach a small patch of land where perhaps a
house could have been once.

Erin stares at the patch of land for a moment, lost in
thought.

ERIN
They really should have built
something over it.

Ceri looks up at Erin, surprised. Erin clocks.

ERIN (CONT'D)
You thought I'd forgotten Grandad's
distillery?

Ceri quickly hides her surprise with a more matter-of-fact
tone.

① WS on long lens (105mm) low angle

② CU 24mm Low angle Camera front 30° to subject (Ceri)

③ CU 105mm low angle Camera front 30° to Ceri

⑦ CU 85mm OTS Camera 30° behind Ceri

5.

CERI
No, I just...

ERIN
I don't remember much about it, but
I remember it being there.

Ceri nods, contemplating the empty patch of land.

CERI
Your grandad started it because he
wanted his own whiskey to take out
to sea.

Slowly the sound of the waves grows louder...

CERI (CONT'D)
They needed something along out
there. Long days on the boat,
fighting against the elements.

INTERCUT WITH:

EXT. THE SEA - DUSK 10

The inky sea rolls under the darkening sky. Powerful,
primal.

CERI (V.O.)
It was just a little hut, really,
but it had everything he needed.

A large wave laps against a rock, sending sea spray into the
air.

CERI (V.O.) (CONT'D)
He would spend entire days there,
teaching himself to distil from
scratch.

The sound of thunder rolls over the waves.

BACK TO:

EXT. PENPORTH SEAFRONT - DUSK 11

Ceri and Erin now stand facing out towards the sea.

ERIN
It was the Burns Day storm that did
it, wasn't it?

④ WS 85mm Center frame Camera behind Characters

⑤ CU 85mm Low angle Camera front 30° to Ceri

⑥ CU 85mm OTS Camera 30° behind Erin

⑧ CU 85mm OTS Camera 30° behind Ceri



Production

Pictured above, deserted streetshot from One for the Road



Wales announced a lockdown to happen the day we intended to move our EQ from London. We had to leave a day early, we packed everything we could and got our entire crew and cast there right before the deadline.



My co-cine and director scouting a place by the beach for Scene 11.



Our initial lighting set up inside the pub, working with production design for our one prep day to make the pub look like we wanted to.

Production was filled with obstructions. We had London going into a tighter lockdown and Wales going into a complete lockdown. We had to move fast and get everyone and everything over there. Our shooting script was different from when we first visited Aberystwyth so we had to scout again.

We had a cine team of 4 people. Sarraa and I shared the cinematography role, Agata was our fantastic 1st and only AC, and Mike Pain was our gaffer, electrician, grip, techie. We had a very willing and co-operative crew and that made all the difference.

I'll go through each of the scenes and show the diagrams for what we did based on our original research and ideas.

Scenes 1-4- Creating Penporth and the pub



Opening shot of the sea to tell time of day.



Section of Aberystwyth - to look like a village



Section of Aberystwyth - to look like a village



We waited for increment weather to get shots of the sea



Water connected the world to the inside of the pub



We introduced Ceri as though it were a normal day



The actor brought us a photo with her daughter which helped to tell the story of the mother and daughter.



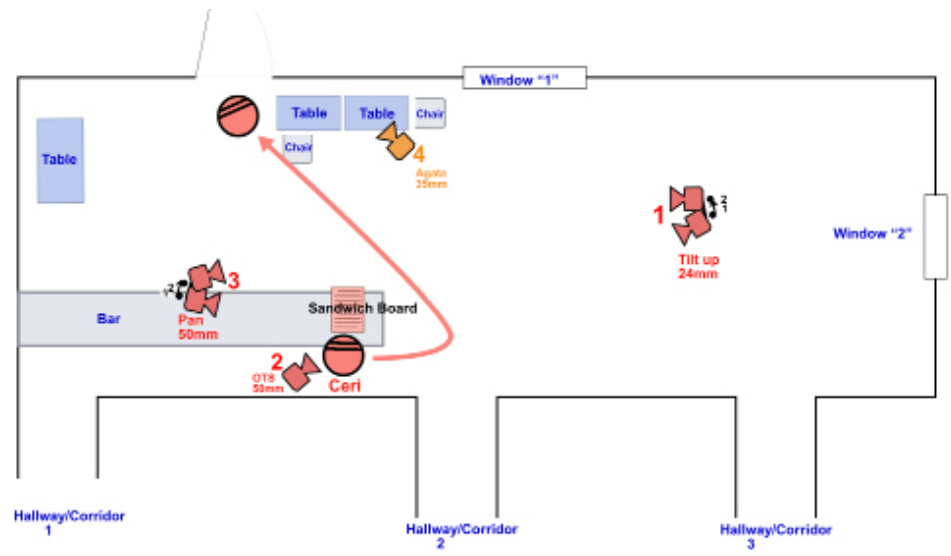
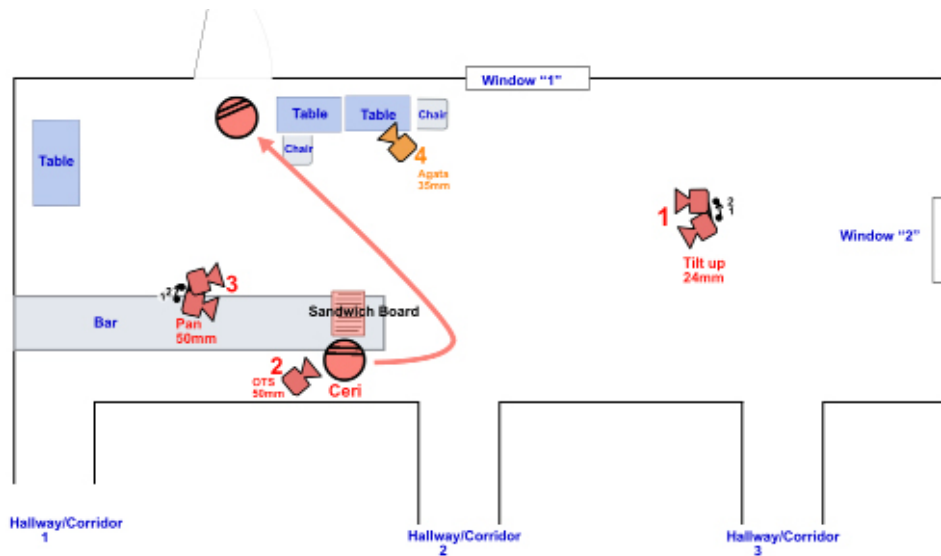
Ceri carefully works on her board.



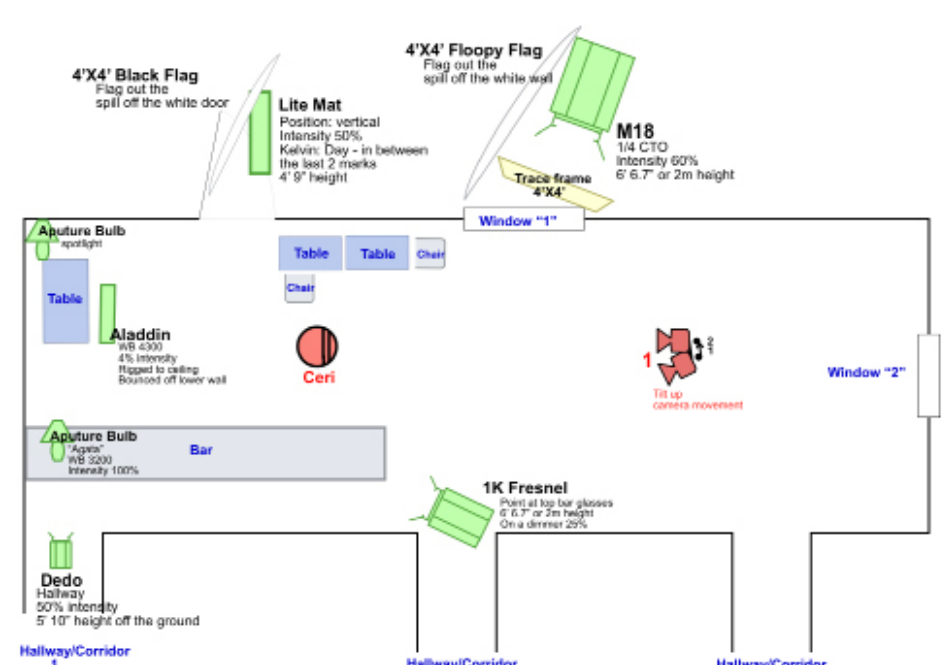
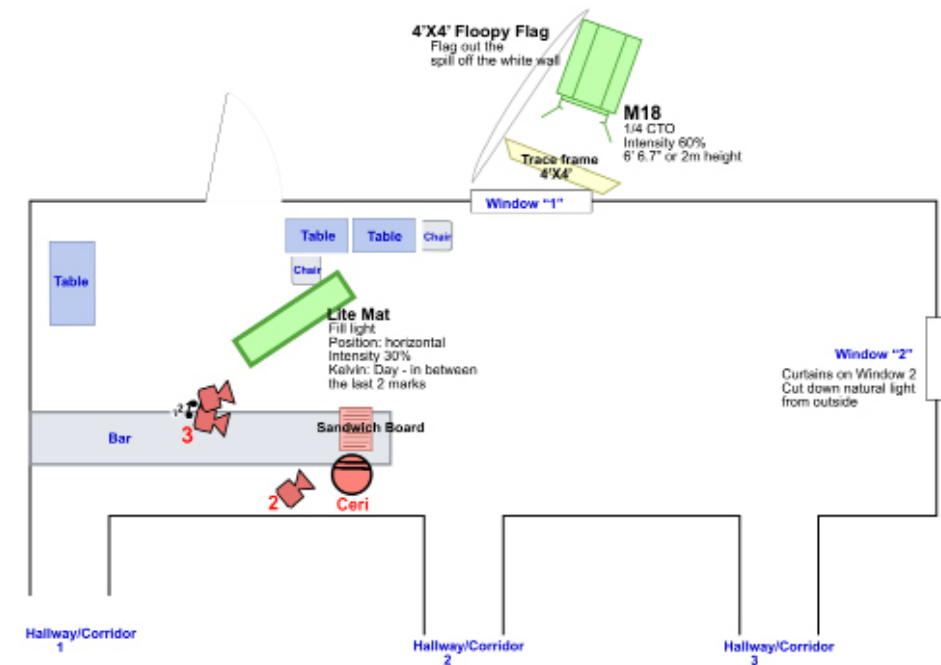
She inspects the work she has done.

Eileen wanted to open the film with the sea. The first challenge was to create this desolate town that needed to look abandoned from Aberystwyth- a very buzzing and vibrant seaside town. Wales was in lockdown, so it did help us because there weren't as many people on the streets. There were cars everywhere and Aberystwyth is a very large town. We wanted to make it look like an empty village. We had to scout a bunch of vantage points that would create that world for us. We drove around with our local PA and producer while the production designer worked in the space. Scene 4 is the first time we introduced Ceri, we wanted to look like any normal day in the pub. We thought it would be important to connect the sea to the interior of the pub with a shot of water on the floor that pans up to reveal Ceri.

Blocking + Lighting for Scene 4



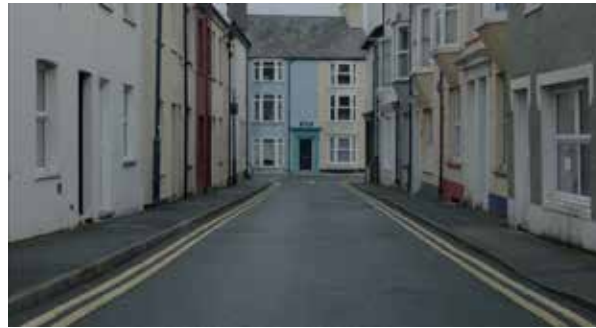
1. MS of water tilt up to WS. of Ceri mopping. Lens 24mm
2. OTS OF Ceri's hand writing the board. Lens 50mm
3. MCU of Ceri—pan as Ceri walks around the bar, cut before we see the door, let Ceri leave the frame. Lens 50mm.
4. Insert shot. Reflection of Ceri cleaning the bar. Lens 35mm. Credit to our 1st AC Agata



Scenes 7 Creating Penporth-



We leave scene 4 with a shot of this poster, impending doom.



We waited for cars to stop coming through to get an empty shot of the street.



The important beat of this scene is Ceri's slow realization that whole town is being evacuated



Section of Aberystwyth - to look like a village



This is the first use of hand-held in the film.



We shot hand-held because we thought she would feel unhinged by the realization.



We had to post the signs on all the windows.

The challenges with this scene were entirely logistical. We needed the streets to look empty, the page in the script described that Ceri walked away in a sea of red evacuation signs. We had to do a bit of crowd control and perfectly good takes were lost because of cars. We had to ask everyone on the street if we could post an evacuation sign on their doors. The scene itself was very simple, Ceri would walk up to a shop, she would try to go in, she would realize that the shop was empty and locked, as she would walk away she would see all the signs posted on the windows. The idea was for us to witness that moment when she realizes the severity of what's happening. Her way of living, her town, is ending and she walks away distraught.

Scenes 6 and 8- interior pub



This is the first time we see Erin, she sees all the work her mum has done that morning.



She starts to un-do all the prep work her mum has done and she sees a protest sign.



Maybe her mum had taken part in a protest



This is the beginning of scene 8 when Ceri comes back.



She sees that Erin has gone ahead and packed up her whole bar while she was away. She is furious.



This is their first oppositional moment. Ceri confronts her.



Erin can't understand her mom's denial.



After their argument, Erin sits and watches her mum continue with the bar work- a fool's errand.

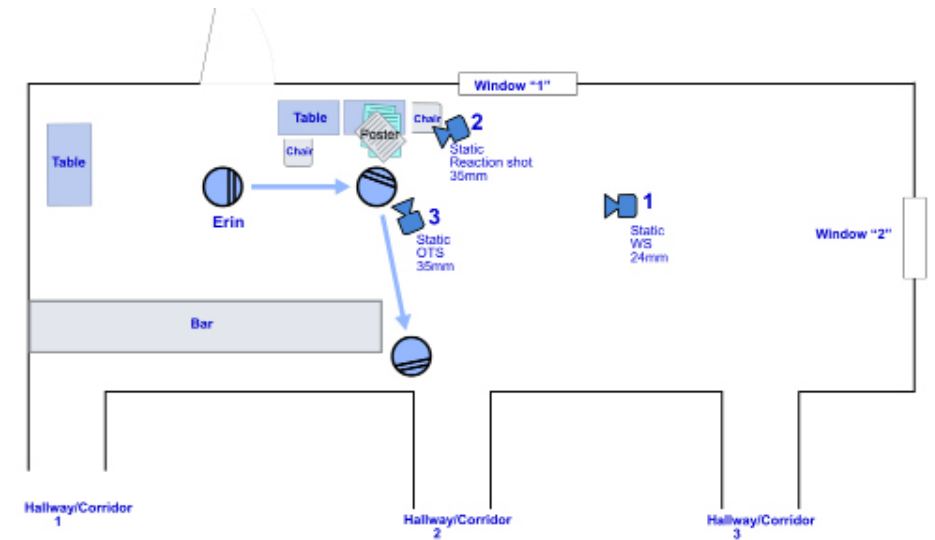
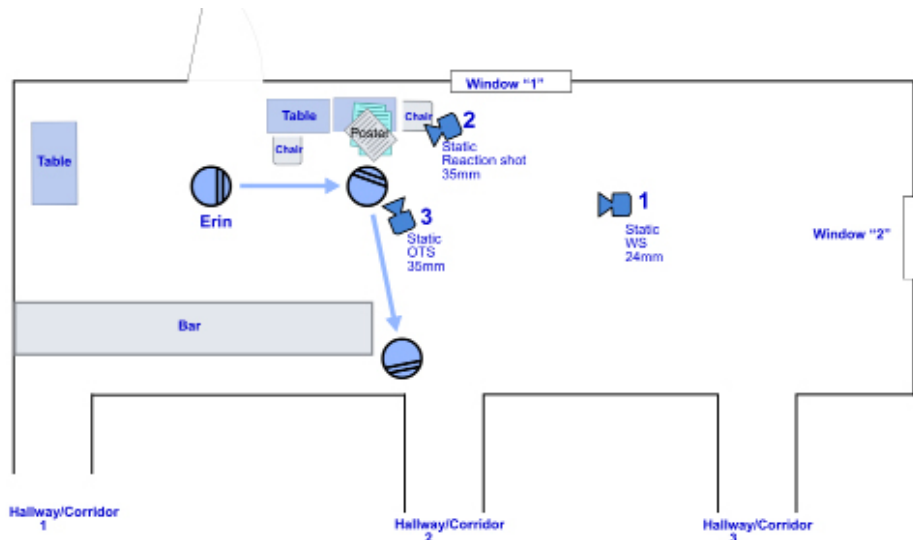


Ceri is nestled in her habitat. The mirror presented a challenge with the reflection - we dulled it with spray.

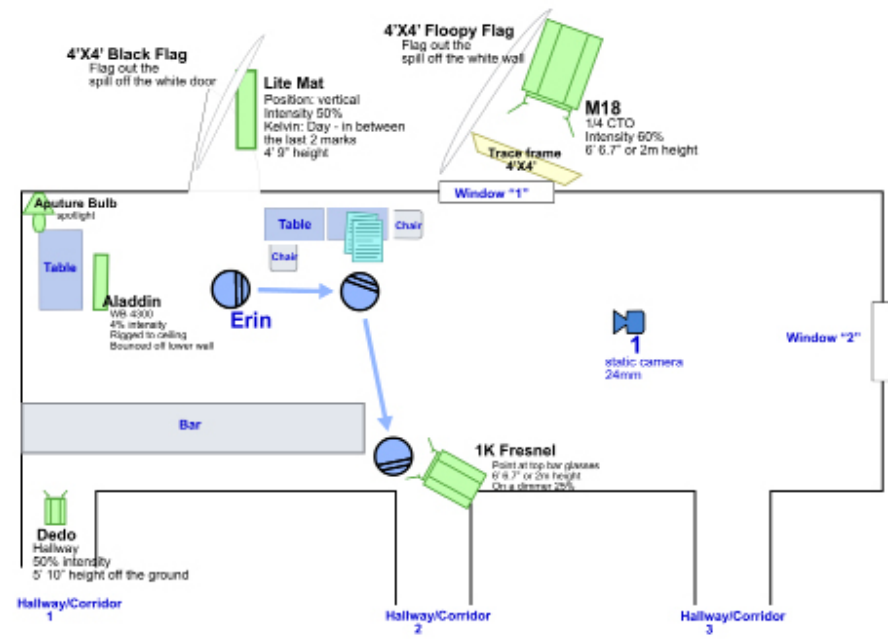
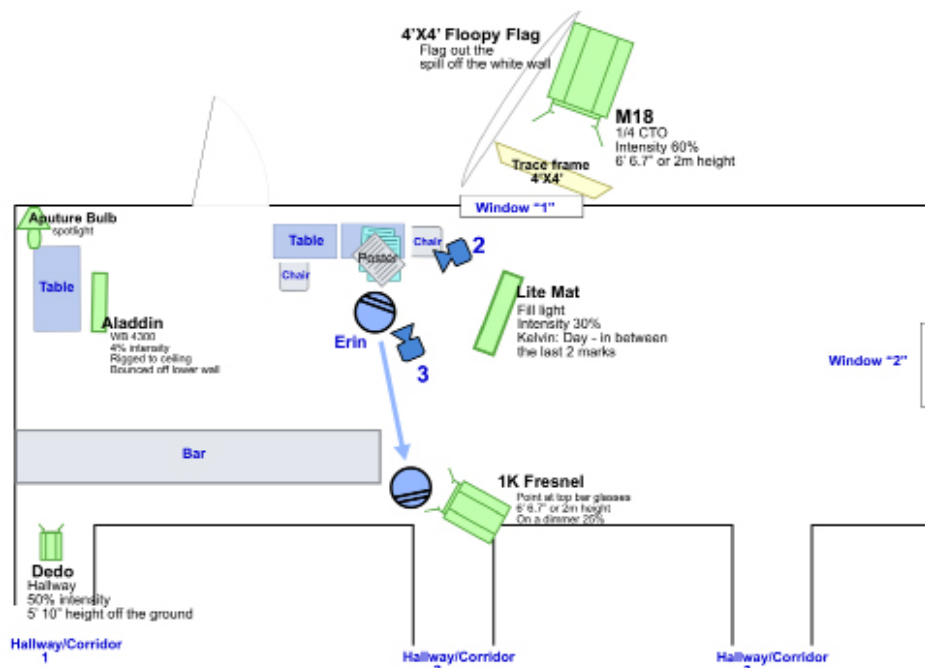
Scenes 6 and 8 are crucial moments in the script. In scene 6 we are first introduced to Erin. We don't know what she's doing there, but she slowly begins to pack things up. She sees a protest sign sitting on the bench and walks away. In Scene 8 we see that Erin has packed up most of the bar, and Ceri returns to find boxes and chairs put up. She is furious and confronts Erin.

We wanted the main source of light for this scene to be the window but we had to enhance the whole space with pools of light. We also wanted to match the light coming in through the door. We didn't move the lights around for both scenes, we just adjusted the intensity and added bounce with a white card. We shot this in the afternoon but we adjusted it to look like morning light by adding a mix of CTO and CTB to the M18 outside the window.

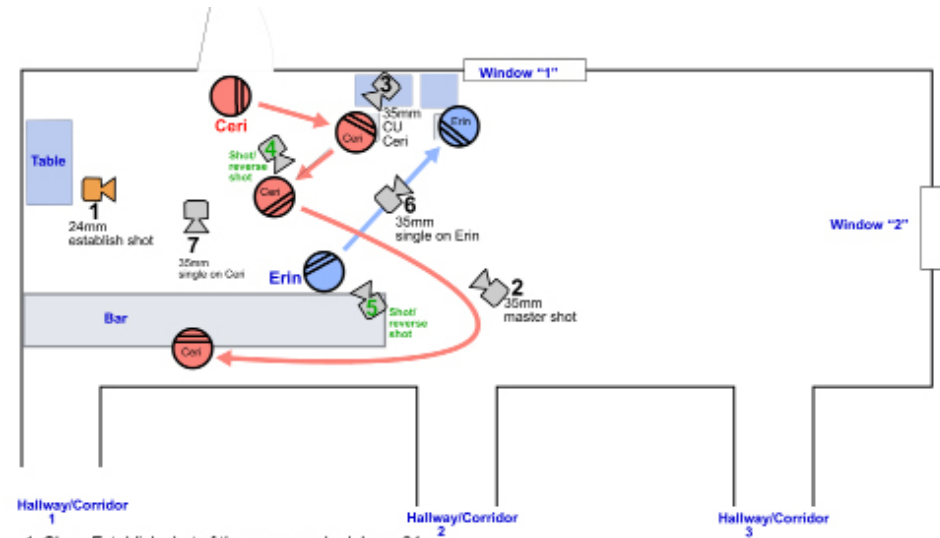
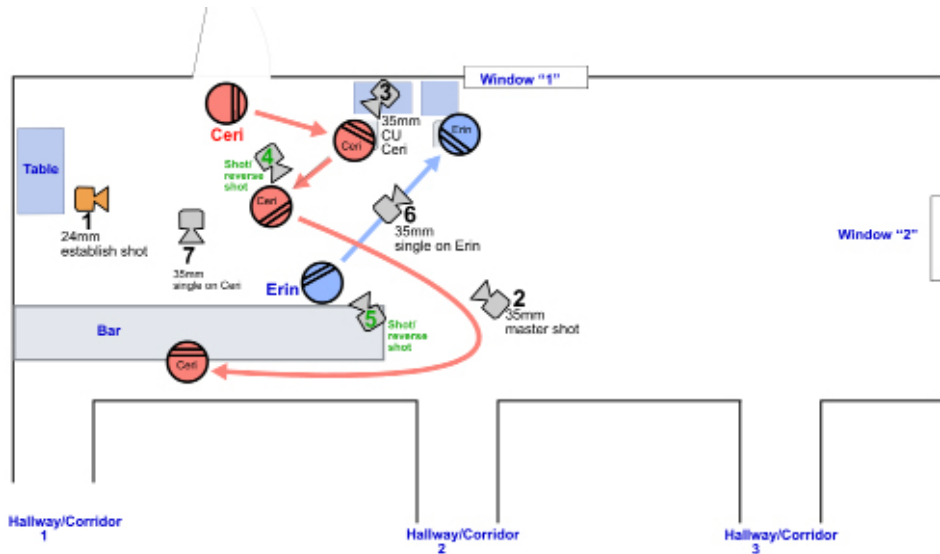
Blocking + Lighting for Scene 6



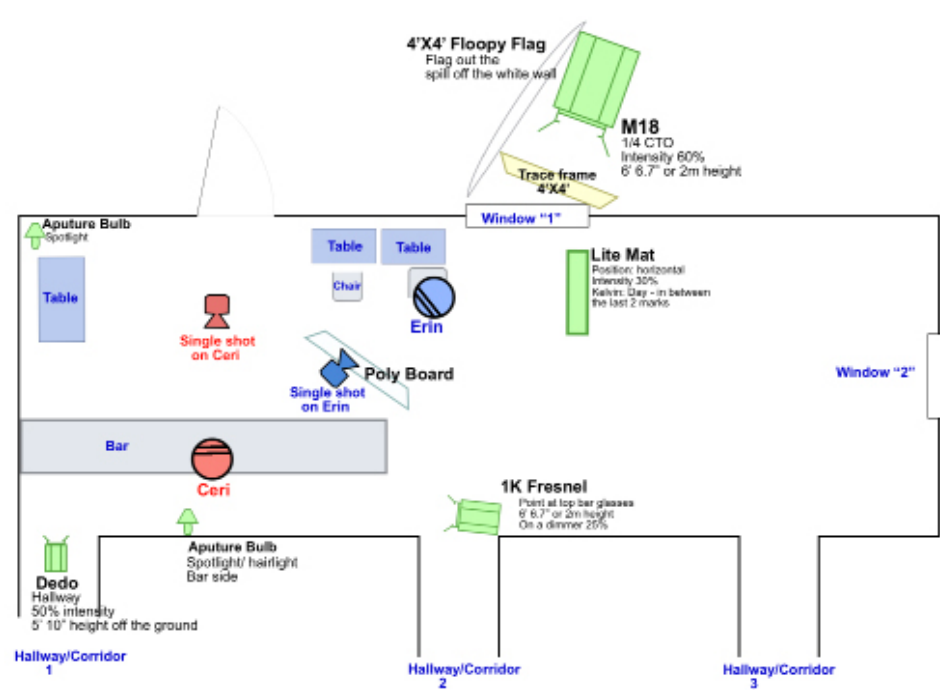
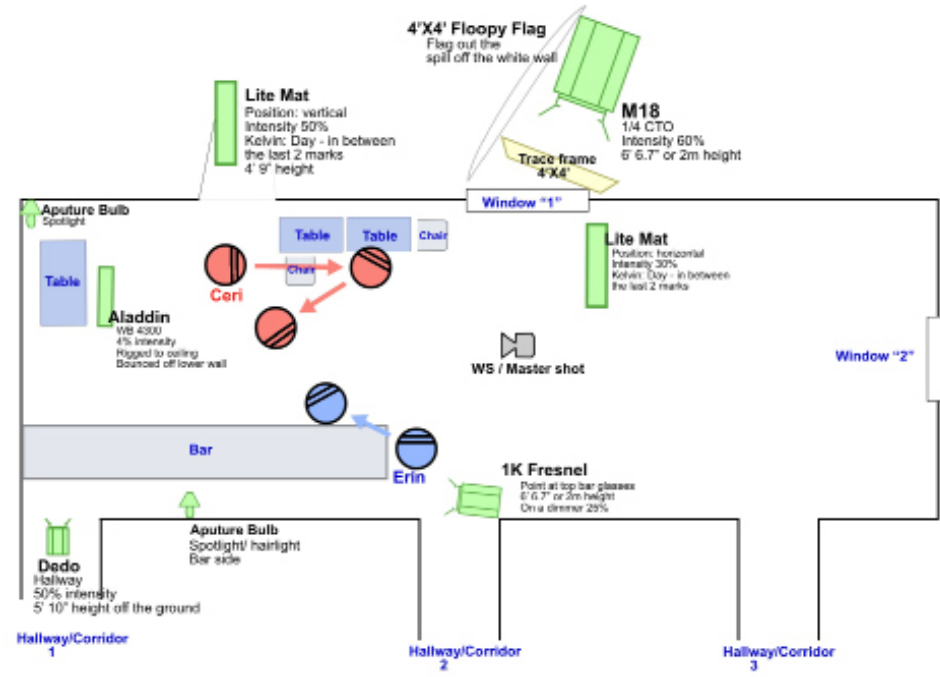
1. WS of Erin walking in. Master shot. Lens 24mm
2. MS of Erin looking at sign/posters. Lens 35mm.
3. OTS of Erin's hands- holding sign "Don't let them drown our homes". Lens 35mm.



Blocking + Lighting for Scene 8



1. Clean Establish shot of the space packed. Lens 24mm.
2. Ceri's entrance into the pub. Lens 35mm. Master shot.
3. CU on Ceri. Lens 35mm.
4. two shot- shot/reverse shot. Lens 35mm.
5. two shot-shot/reverse shot. Lens 35mm.
6. Single shot on Erin. Lens 35mm.
7. Single shot on Ceri. Central frame. Lens 35mm.



Scenes 10- the tipping point



Ceri in the back of the pub- we used one warmer light to contrast the cooler light she would walk into.



We increased the CTO and changed the angle of the light to make this feel more afternoon.



Ceri moves into the front of the bar. Cooler light



Erin starts by the window but moves closer to her mum



Ceri confronts Erin about being able to do what she wants. The mirror was a problem in this shot.



Erin moves closer to the bar, closes into her mum's space. Ceri tries to go about her business as she's confronted.



Ceri finds out the water has been shut off. Erin goes behind the bar.



Erin tries to see what's wrong with the tap. Doesn't notice that Ceri has left the space.

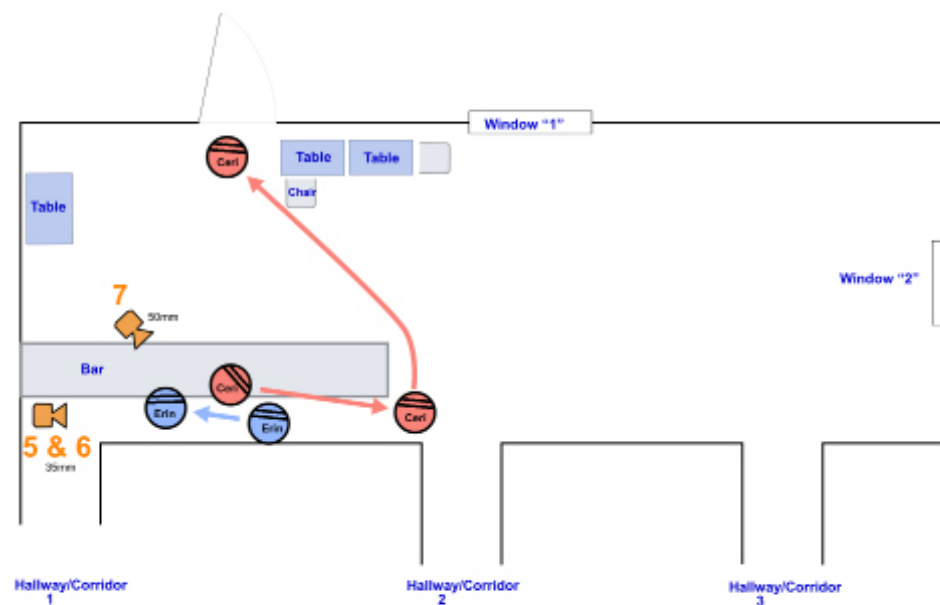
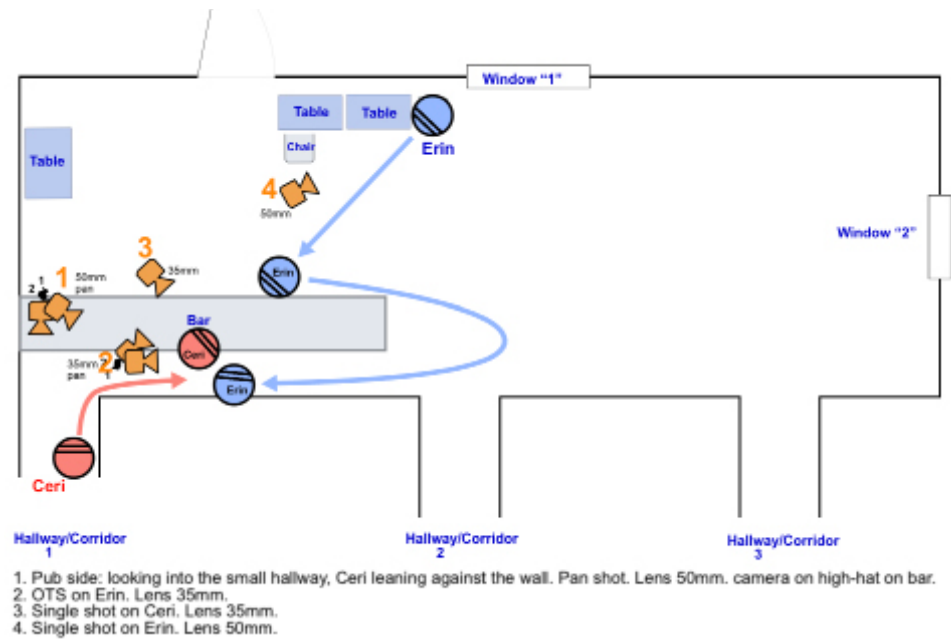
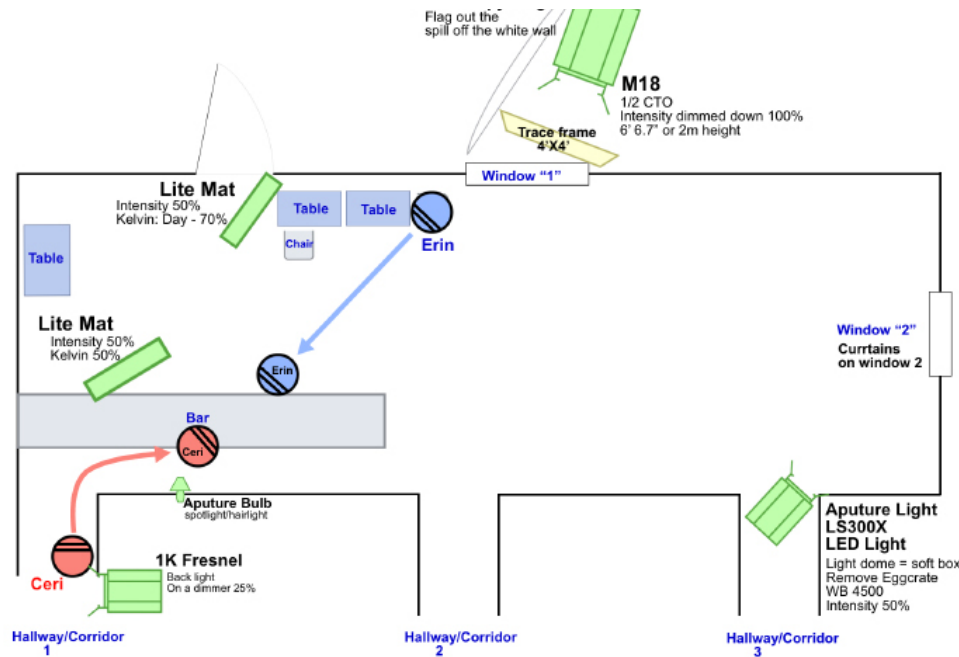


Erin hears the door close and stands up to find out her mum has left.

Scene 10 was a major point in the whole film. This is when each character reveals what they want. Erin wants her mum to leave, and Ceri wants to say good-bye to her town. Ceri tries to maintain a sense of normalcy whilst Erin confronts her about her routine being meaningless in an empty town.

We had to differentiate the lighting a bit to make it feel more like afternoon, we lowered the light, increased the CTO by half and brought up the orb lights with remote controlled bulbs.

Blocking + Lighting for Scene 10



5. High-angle shot of Ceri fiddling with water tap. Lens 35mm.
6. Straight on shot of Ceri & Erin fiddling with water tap. Lens 35mm. camera on applebox.
7. Single shot on Erin. Lens 50mm.

Scenes II- the beach



Nature shot of the estuary by the sea. Not used in the film.



Ceri walks along the dirt path. Not used in the film.



Ceri looks tiny standing by the sea. Not used in the film.



Shot of Erin and Ceri trying to reconcile. Not used.



Erin opens up to her mum. Not used in the film.



This is the only shot that was used for this whole scene. The director and editor felt this was the simplest way to show this scene. The juxtaposition of their faces was something we intended to see since the beginning.

We had to shoot this scene on the sunniest day of all. Luckily there were a lot of clouds moving past us and we waited for the clouds to give us the right coverage. We wanted the weather to feel bleak and increment. We wanted the sea to be a bit more violent and we got some of that. We had an initial idea that they would stand for this scene, but the actors preferred to sit down. We had to adjust to the new blocking. We did some tests before the cast arrived.



ARRI Amira 4K UHD (Full Sensor)
Taken on Oct 22, 2020 at 9:31 AM with Arri Alexa Pro Director's Viewfinder
SY23.Aberystwyth.Aberystwyth.SY23
Lut 52.401 Lut -4.0009
@ 50mm, 100mm, 150mm, 200mm
Tilt: -1° Bearing: 181° (N)

85mm
Keep CF Prime



ARRI Amira 4K UHD (Full Sensor)
Taken on Oct 22, 2020 at 9:38 AM with Arri Alexa Pro Director's Viewfinder
SY23.Aberystwyth.Aberystwyth.SY23
Lut 52.401 Lut -4.0009
@ 50mm, 100mm, 150mm, 200mm
Tilt: -3° Bearing: 24° (N)

50mm
Keep CF Prime



ARRI Amira 4K UHD (Full Sensor)
Taken on Oct 22, 2020 at 9:37 AM with Arri Alexa Pro Director's Viewfinder
SY23.Aberystwyth.Aberystwyth.SY23
Lut 52.401 Lut -4.0009
@ 85mm, 100mm, 150mm
Tilt: -2° Bearing: 113° (NW)

85mm
Keep CF Prime

Scenes 12- the ending



Lighting for this scene was supposed to be evening work lights.



Ceri and Erin will have their last drink at the bar.



This is the last shot between the lights flicker.



Ceri accepts the fact the the town has cut the power.



We had to switch from one lighting set up to the other whilst keeping the camera rolling



We wanted the lighting for feel motivated by the lantern we only enhance a bit with and overhead aladdin



This is the first time Ceri and Erin sit together in the space and we wanted this last moment to be intimate.



This is the last shot of the two of them singing- we shot through the window and moved away to the town.

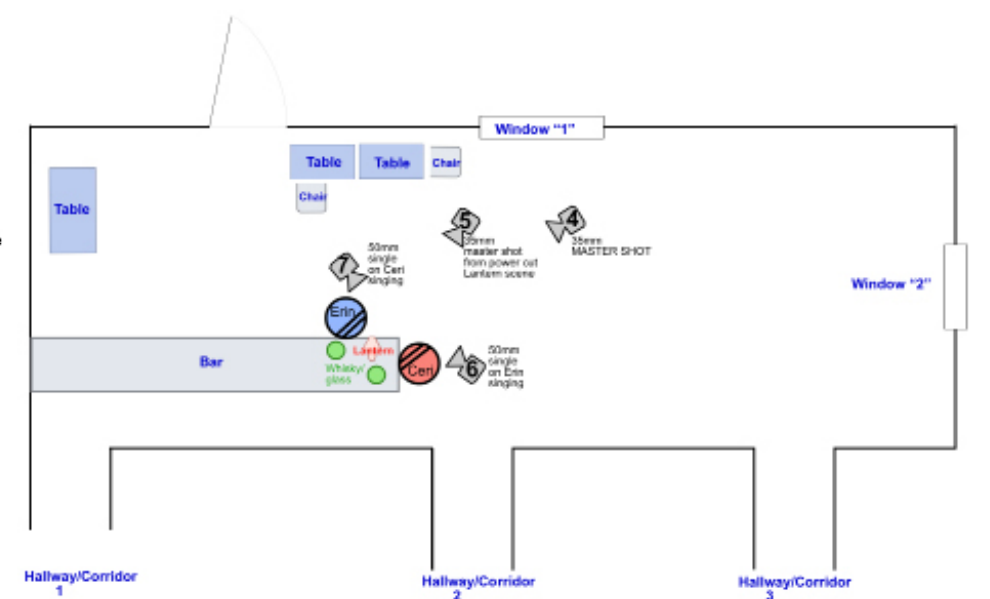
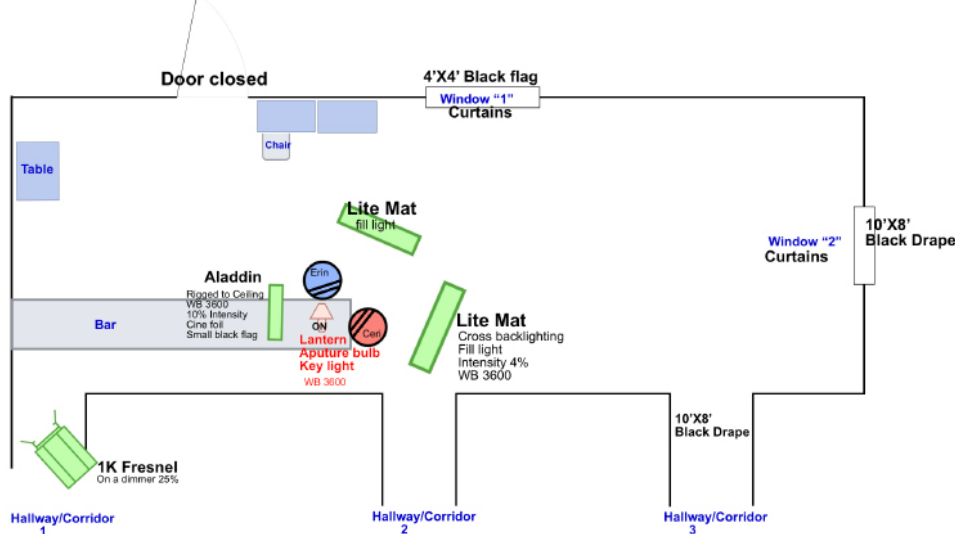
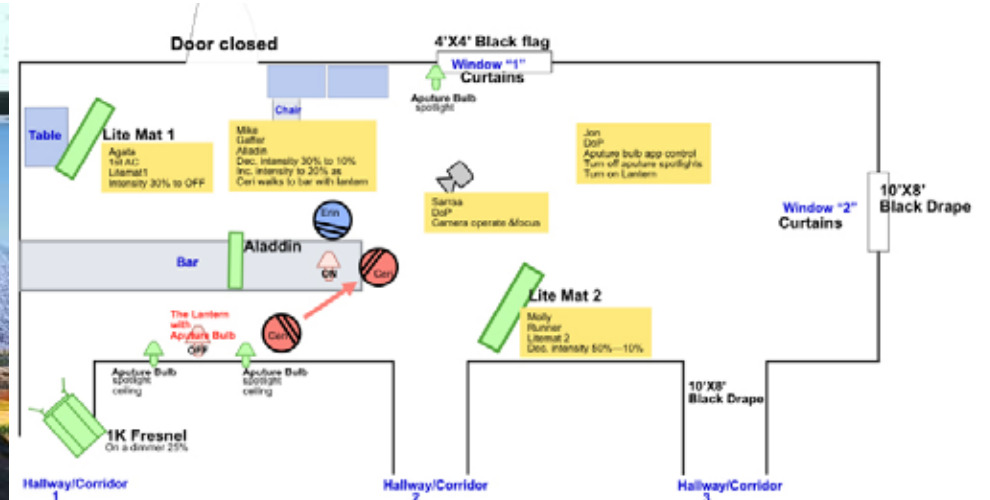
The lantern did most of the job, an overhead aladdin wrapped the light around them and an LED panel for fill

This was the most technically challenging scene. We had to create an effect of flickering lights, and we had a whole lighting change that had to happen on camera. We timed everything and used the effects of the LED bulbs to create the transition. We had to have a crew person operate each fixture to get the timing and change done right. In the end after a few trials we were able to do it.

Blocking + Lighting for Scene 12



The original lantern and the modified version fitted with the Aperture bulb.



- 4. MASTER shot. Lens 35mm.
- 5. Starting from powercut. Two shot. Lens 35mm.
- 6. Single shot on Erin dialogue and singing. Lens 50mm.
- 7. Single shot on Ceri dialogue and singing. Lens 50mm.



The End :)

