

WHO I'D RATHER BE



Production Group:

Aidan Yau - *Writer/Director*

Darren Weston - *Production Sound Mixer*

Jamie Smith - *Editor*

Pedro Filipe Vasconcelos - *Producer*

Tim Warburton - *DOP*

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CREW CONTACT LIST

Production Title Who I'd Rather Be PAGE 2 / 3

POSITION	NAME	PHONE	EMAIL
LIGHTING			
GRIP			
SOUND			
Sound Mixer	Darren Weston	██████████	████████████████████
Boom Operator	Darren Weston	██████████	████████████████████
ART DEPARTMENT			





CREW CONTACT LIST

Production Title Who I'd Rather Be PAGE 3 / 3

POSITION	NAME	PHONE	EMAIL
MAKEUP / HAIR			
WARDROBE			
TRANSPORTATION			
CATERING / CRAFT SERVICES			
POST PRODUCTION			
Editor	Jamie Smith	██████████	██



Production Schedule

Production Schedule	Week 1 (5-11 Oct)	Week 2 (12-18 Oct)	Week 3 (19-25 Oct)	Week 4 (26-1 Oct)	Week 5 (2-8 Nov)	Week 6 (9-15 Nov)	Week 7 (16-22 Nov)	Week 8 (23-29 Nov)	Week 9 (30 Nov-6 Dec)	Week 10 (7-13 Dec)
PRE-PRODUCTION										
Initial Argument										
Pitch										
Pitch Submission							20.11.2020			
Research										
Shooting Script										
Script Breakdown										
Casting										
Shot List & Storyboard										
Create Shooting Schedule										
Location Scouting										
Equipment Prep										
Arts Department Prep										
Production Meetings										
Pre-Production Folder Submission										
PRODUCTION										
Principal Photography										
Re-shoots										
Wrap Out										
POST-PRODUCTION										
Prep Editing										
Editing										
Rough Cut										
Director's Cut										
Music										
Sound Mixing										
Color Correction										

Production Schedule	Week 11 (14-20 Dec)	Week 12 (21-27 Dec)	Week 13 (28 Dec-3 Jan)	Week 14 (4-10 Jan)	Week 15 (11-17 Jan)	Week 16 (18-24 Jan)	Week 17 (25-31 Jan)	Week 18 (1-7 Feb)	Week 19 (8-14 Feb)
PRE-PRODUCTION									
Initial Argument									
Pitch									
Pitch Submission									
Research									
Shooting Script									
Script Breakdown									
Casting									
Shot List & Storyboard									
Create Shooting Schedule									
Location Scouting									
Equipment Prep									
Arts Department Prep									
Production Meetings									
Pre-Production Folder Submission	18.12.2020								
PRODUCTION									
Principal Photography									
Re-shoots									
Wrap Out									
POST-PRODUCTION									
Prep Editing									
Editing									
Rough Cut									
Director's Cut									
Music									
Sound Mixing									
Color Correction									

Production Schedule	<i>Week 20 (15-21 Feb)</i>	<i>Week 21 (22-28 Feb)</i>	<i>Week 22 (1-7 Mar)</i>	<i>Week 23 (8-14 Mar)</i>	<i>Week 24 (15-21 Mar)</i>	<i>Week 25 (22-28 Mar)</i>	<i>Week 26 (29 Mar-4 Apr)</i>	<i>Week 27 (5-11 Apr)</i>	<i>Week 28 (12-18 Apr)</i>	<i>Week 29 (19-25 Apr)</i>
PRE-PRODUCTION										
Initial Argument										
Pitch										
Pitch Submission										
Research										
Shooting Script										
Script Breakdown										
Casting										
Shot List & Storyboard										
Create Shooting Schedule										
Location Scouting										
Equipment Prep										
Arts Department Prep										
Production Meetings										
Pre-Production Folder Submission										
PRODUCTION										
Principal Photography										
Re-shoots										
Wrap Out										
POST-PRODUCTION										
Prep Editing										
Editing										
Rough Cut										
Director's Cut										
Music										
Sound Mixing										
Color Correction										

Shooting Schedule (Draft)

Shooting Schedule	25-Jan	26-Jan	27-Jan	28-Jan	29-Jan	30-Jan	31-Jan	01-Feb	02-Feb	03-Feb	04-Feb	05-Feb	06-Feb	07-Feb	08-Feb
Table Reads															
Equipment gathering															
Rehearsals															
Principal Photography															
Re-shoots															
Wrap-up															

Shooting Schedule	09-Feb	10-Feb	11-Feb	12-Feb	13-Feb	14-Feb	15-Feb	16-Feb	17-Feb	18-Feb	19-Feb	20-Feb	21-Feb	22-Feb	23-Feb
Table Reads															
Equipment gathering															
Rehearsals															
Principal Photography															
Re-shoots															
Wrap-up															

Shooting Schedule	24-Feb	25-Feb	26-Feb	27-Feb	28-Feb	01-Mar	02-Mar	03-Mar	04-Mar	05-Mar	06-Mar	07-Mar	08-Mar	09-Mar	10-Mar	11-Mar
Table Reads																
Equipment gathering																
Rehearsals																
Principal Photography																
Re-shoots																
Wrap-up																

PRODUCTION MEETING NOTES

Production: CODENAME “PUBFEED”

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 1 **Location:** Kimberlin Library, DMU **Date:** 22.10.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:56		
Darren Weston	Production Sound Mixer	18:59		
Jamie Smith	Editor	18:54		
Pedro Filipe Vasconcelos	Producer	19:00		
Tim Warburton	DOP	18:54		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Role Assignment
- Presentation of ideas to the group
- Breakdown of possible themes and genres
- Brainstorming session
- Closing of Meeting

NOTES

- The group started the meeting by greeting each other and then choosing a seating following the safety guidelines.
- After a small discussion the group was able to finally settle on the role of every member of the team, such a subject had already been shortly discussed in the online chat group previously created.
- The team then moved to the presentation of individual ideas followed by feedback of the group on the execution and development of said ideas.
- Pedro presented two ideas that had been lightly developed of two different dramas which followed characters and their inner struggles.
- Darren presented an idea of a horror/comedy where the characters of a fake haunted house show end up in a real haunted mansion and meet a tragic doom.

- Aidan presented two ideas, one where we would follow the life of a family through a time-lapse of a corridor and how the house changes due to the families' life, however the group thought that idea would be a bit short and could either serve for a 1 minute short or a section of another film. He then presented another idea where two friends decide to watch some movies and we see them switch between genres, but the two characters present are always the two friends and the conflicts connect despite the different scenarios. The team thought that idea could be developed into something fun and worthy of the work, so they decided to each develop it further in order to then discuss ideas in the following meeting.
- The group then discussed how multiple genres could be included in this idea and had a small brainstorming session of all the possible storylines and plot threads that could be used in this short.
- Finally the group finished the meeting and said their goodbyes before each went their separate way.

Production: CODENAME “PUBFEED”

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 2 **Location:** Online Video Conference - Discord **Date:** 07.11.2020 **Time:** 19:00 – 20:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	18:55		
Jamie Smith	Editor	18:56		
Pedro Filipe Vasconcelos	Producer	18:57		
Tim Warburton	DOP	18:58		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Presentation of ideas to the group
- Breakdown of possible themes and genres
- Brainstorming session
- General Planning
- Closing of Meeting

NOTES

- The group started the meeting online
- Multiple ideas were presented from multiple sides as possibilities to be then developed into a full screenplay
- The group then proceeded to give their opinions on the ideas and had a session of creative development where the stories merged, and new ideas came to light.
- The team then proceeded to consider the future assessments and individual work that had to be carried out and developed a short list of tasks to be completed
- The session then closed with the next session already scheduled.

Production: CODENAME “PUBFEED”

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 3 **Location:** Online Video Conference - Discord **Date:** 08.11.2020 **Time:** 19:00 – 19:45

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:57		
Darren Weston	Production Sound Mixer	18:53		
Jamie Smith	Editor	19:00		
Pedro Filipe Vasconcelos	Producer	18:59		
Tim Warburton	DOP	19:00		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Presentation of new ideas and written synopsis
- Feedback from the group
- Brainstorming session
- Closing of Meeting

NOTES

- The group started the meeting online.
- A couple people brought their ideas in a more developed written form in order to properly present it to the group.
- The director took those notes to then turn them into a full screenplay
- The group gave feedback on the notes and ideas then also presenting new concepts
- End of meeting

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 4 **Location:** Online Video Conference - Discord **Date:** 10.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	19:00		
Jamie Smith	Editor	18:57		
Pedro Filipe Vasconcelos	Producer		x	
Tim Warburton	DOP	18:57		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Director presentation of script development
- Feedback from the group
- Closing of Meeting

NOTES

- The group went over the developments in the idea proposed and gave new concepts to be explored and opinions in how we should shape the story

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 5 **Location:** Online Video Conference - Discord **Date:** 14.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:53		
Darren Weston	Production Sound Mixer	18:57		
Jamie Smith	Editor	18:54		
Pedro Filipe Vasconcelos	Producer	19:00		
Tim Warburton	DOP	18:57		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Script development
- Research development
- Pitch presentation information gathering
- Closing of Meeting

NOTES

- The group firstly went over the script development and gave their opinions to further the creative development
- The team proceeded to show their individual research and share their pitch presentation notes so that we could work together to get a good result
- The producer then joined all the notes and started a PowerPoint presentation online with the help of all the group.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 6 **Location:** Online Video Conference - Discord **Date:** 16.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:58		
Darren Weston	Production Sound Mixer	19:00		
Jamie Smith	Editor	18:59		
Pedro Filipe Vasconcelos	Producer	19:00		
Tim Warburton	DOP	19:00		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Pitch development
- Closing of Meeting

NOTES

- The group spent the meeting gathering more information and further developing the pitch presentation.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 7 **Location:** Online Video Conference - Discord **Date:** 17.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	19:01		
Jamie Smith	Editor	18:59		
Pedro Filipe Vasconcelos	Producer	18:59		
Tim Warburton	DOP	19:00		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Pitch development
- Closing of Meeting

NOTES

- The group spent the meeting gathering more information and further developing the pitch presentation.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 8 **Location:** Online Video Conference - Discord **Date:** 19.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	19:00		
Jamie Smith	Editor	18:56		
Pedro Filipe Vasconcelos	Producer	18:58		
Tim Warburton	DOP	18:57		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Pitch development
- Finishing the presentation
- Submitting the assessment
- Closing of Meeting

NOTES

- The group spent the meeting gathering more information and further developing the pitch presentation and finishing it so it would be ready for submission.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 9 **Location:** Online Video Conference - Discord **Date:** 30.11.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:59		
Darren Weston	Production Sound Mixer	19:02		
Jamie Smith	Editor	18:57		
Pedro Filipe Vasconcelos	Producer	18:56		
Tim Warburton	DOP	18:57		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Script Development
- Research Development
- Shooting considerations
- Casting considerations
- Closing of Meeting

NOTES

- The group started the meeting by going over the script development and further helping in the creative development of the story
- Then we went over each roles individual research and how it would be used during the shoot
- The team considered the setbacks that might come up due to the current pandemic predicament
- And lastly the team went over the profiles required to start a proper casting process.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 10 **Location:** Online Video Conference - Discord **Date:** 05.12.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	18:59		
Darren Weston	Production Sound Mixer	19:00		
Jamie Smith	Editor	18:54		
Pedro Filipe Vasconcelos	Producer	19:01		
Tim Warburton	DOP	19:00		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Location considerations
- Recce information
- Casting considerations
- Prop considerations
- Closing of Meeting

NOTES

- The group used this meeting to consider the locations that would be necessary for the shoot and subsequently considering the info from a location scouting recce acquired by one of the team members.
- The team then took some time to once again consider what the casting process would be like and who we aimed to cast.
- Finally the group considered and compiled a small list of props and costumes necessary for the shoot.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 11 **Location:** Online Video Conference - Discord **Date:** 09.12.2020 **Time:** 19:00 – 22:00

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	19:02		
Jamie Smith	Editor	19:00		
Pedro Filipe Vasconcelos	Producer	19:01		
Tim Warburton	DOP	19:00		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Research Development
- Script Development
- Production issues and considerations
- Discussion about the Pre-production Folder and any missing information necessary
- Closing of Meeting

NOTES

- The group used this meeting to go over most of what had been done and should be done in the near future, from contacts with partners, and location managers, going over the research that was carried throughout the term and the development of the screenplay and other creative resources. The team also considered any other issues that could arise and ended the meeting going over all the necessary materials that would need to be gathered to finish the pre-production folder starting to cross certain aspects out of that list.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 12 **Location:** Online Video Conference - Discord **Date:** 13.12.2020 **Time:** 19:00 – 19:50

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:00		
Darren Weston	Production Sound Mixer	18:57		
Jamie Smith	Editor	18:55		
Pedro Filipe Vasconcelos	Producer	18:57		
Tim Warburton	DOP	18:56		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Research Development
- Script Development
- Production issues and considerations
- Discussion about the Pre-production Folder and any missing information necessary
- Closing of Meeting

NOTES

- The group used this meeting to go over most of what had been done and should be done in the near future, from contacts with partners, and location managers, going over the research that was carried throughout the term and the development of the screenplay and other creative resources. The team also considered any other issues that could arise and ended the meeting going over all the necessary materials that would need to be gathered to finish the pre-production folder, continuing to cross certain aspects out of that list.

Production: Who I'd Rather Be

Writer/Director: Aidan Yau **Producer:** Pedro Filipe Vasconcelos **DOP:** Tim Warburton

Editor: Jamie Smith **Production Sound Mixer:** Darren Weston

Meeting No.: 13 **Location:** Online Video Conference - Discord **Date:** 16.12.2020 **Time:** 19:00 – 19:50

Disclaimer: This meeting was realised following all the rules and guidelines of safety and prevention of COVID-19 given by our Lecturers.

REQUIRED CREW

Name	Role	Time of Arrival	Excused Absence	Unexcused Absence
Aidan Yau	Writer/Director	19:01		
Darren Weston	Production Sound Mixer	18:59		
Jamie Smith	Editor	19:00		
Pedro Filipe Vasconcelos	Producer	18:55		
Tim Warburton	DOP	18:59		
-	-	-	-	-

MEETING BREAKDOWN

- Opening of Meeting
- Research Development
- Script Development
- Production issues and considerations
- Discussion about the Pre-production Folder and any missing information necessary
- Closing of Meeting

NOTES

- The group used this meeting to go over most of what had been done and should be done in the near future, from contacts with partners, and location managers, going over the research that was carried throughout the term and the development of the screenplay and other creative resources. The team also took this time to finish the folder and go over any aspects that might have been missed.

SYNOPSIS

Our short film contains three characters two young adult males and a female, the first of which is Adam, a leader, energetic and he is the catalyst for the events which take place. The second is Helena, she is not the life of the party but adventurous when it comes to new things. The final character is Tyler, often fixated on his phone, not interested in what is happening around him.

The story begins with our three characters crammed in a darkened disused attic, sat in front of an old TV. Adam is eager to do something, attempting to get Helena and Tyler involved. After being ignored Adam places the first film into the TV, a film noir. This throws our three characters into the films beginning our cross genre subplot.

In the noir Adam and Helena, displays a complicated relationship between the two characters, which ends with Helena leaving hurt from Adams inability to love her. This development of their relationship carries over into the Sci-fi genre.

In this Adam appears held in lock up of a space craft, scared and confused. Helena later appears furious at Adam, claiming has got them killed by failing their mission. The voice of the antagonist is then introduced sentencing them both to death sending Adam and Helena both in fear of their lives. This new feeling of their survival takes the characters into the Horror genre.

This genre begins with Adam found in the kitchen making a midnight snack, before a bloody Helena slams into the window. Adam worried for his safety lets her in, after some debate. Following this the antagonist now the killer in this genre, smashes through the window from the dining room. Adam decides to fight the killer, in order to protect Helena, as of which during the confrontation it is revealed that the killer is Tyler. This heroic development of Tyler and a battle with Tyler carries over into the theme of the western.

Adam now of a heroic nature is preparing for a shoot-out, with a worried Helena by his side. After a brief stand-off Tyler and Adams draw their guns, resulting in both of characters simultaneously being shot and falling to the ground. Helena distraught runs to Adam and hold him in her arms. This transitions into the musical, Helena with Adam in arms begins singing a slow melody which Adam joins in with, as the music build it is revealed that Adam is okay, developing into a celebratory musical finale.

From the musical we are shown the three characters glued to the TV watching the end of the film. Tyler now completely interested asking with excitement if they want to watch one more, which Adam excited responds "let's do it" to.

WHO I'D RATHER BE
(SCREENPLAY)

INT. DARKEND/ DISSUED ATTIC OR ROOM - NIGHT

Our three characters are sat on a sofa, four feet in front of a flickering grey static TV. They sit, staring blankly into the abyss. Adam, snapping back to life raises his hands and slaps his thighs

ADAM

So, what are we doing?? We can't hide away here forever?

HELENA

What do you mean? I'm not hiding?

ADAM

No, I mean let's do something, lets live our lives, choose who we want to be rather than becoming what we are now.

Silence follows as Adam flicks his head from Helena to Tyler and vice-versa.

ADAM (CONT'D)

No??? Well, the least we can do is not sit in silence.

Adam jumps out of his seat, crouches towards the TV and sifts through piles of old DVDs. He picks up two cases gesturing the front of the cases to the sofa.

ADAM (CONT'D)

What we watching first? 'Chaos in Tombstone' or 'Ship!
Time to Get Out of Here'?

Adam confusingly looks at this one before looking towards Helena and Tyler. Helena blankly looking back slouched in her chair whilst Tyler firmly gripping and still staring into his phone, Adam knows he's not getting an answer.

ADAM (CONT'D)

Fine.

Picks up another case with a sarcastic smile.

ADAM (CONT'D)

'Darker Streets' it is.

Adam inserts the DVD/VHS before jumping in between Tyler and Helena. The grain and the static of the screen flashes before putting them into a trance.

CUT TO

EXT. COBBLED STREET - NIGHT

Adam appears now wearing a trench coat and a hat walking with a clear destination in mind. He arrives and lights a cigarette. He stands in the street looking up at a window. Focussed, he continues to smoke, just thinking. As if snapping back into reality he checks both ways and crosses the street, walking towards the building, and enters.

CUT TO

INT. FLAT HALLWAY

Adam knowing what he's walking into. He steps into his flat.

INT. ADAMS FLAT

A woman is sat in Adams apartment, suggestively with her legs crossed in front of her. It's Helena. He is unsurprised she is there, but she is definitely not supposed to be there. She has a drink.

Adam removes his hat and sighs.

ADAM

You're back?

HELENA

You knew I would be.

Helena smiles at him; he is not amused. He snatches the bottle from the table and pours himself a drink, standing above her.

ADAM

I've covered for you! What more do you want from me!

HELENA

I want you!

Helena stands up in front of Adam.

ADAM

Well, you can't have me!

Adam grabs Helena by the collar and pulls her towards himself in frustration.

ADAM (CONT'D)

You've given me nothing but trouble!

Helena slaps Adam before she is then thrown onto the bed. She covers her face as she falls onto the bed. Adam steps back and sinks into his chair. Taking a sip from his drink he looks down before looking at her.

ADAM (CONT'D)

You should go... And don't come back!

Helena stands, pleading with him.

HELENA

Can't you take me back. Don't you miss all the fun we had?

Adam stands, both of them now stood next to the door.

ADAM

It's over.

Adam opens the door.

ADAM (CONT'D)

Goodbye, Miss white.

Looking at him, Helena steps out and turns back to Adam.

HELENA

I shall see you soon, Mr Baker.

Helena begins to walk away down the hall. Adam watches her leave. He then closes the door behind him. Stressed but not flustered he removes his coat and wanders to his chair. He picks up his drink, taking a sip and then relaxes into his chair, tilting his head back. Adam begins to fall asleep.

FADE TO BLACK

INT. ALL WHITE ROOM, SAPCESHIP

Adam wakes up in a completely white room strapped to a chair wrapped in what appears to be a thin metallic suit. The shot and the room are completely absent of any colour other than white. He's panicked, not fully come to terms with or understand what is happening. A voice begins to talk to him, no obvious sign of where it is coming from, as if the sound is coming from the air in front of him. There is the constant sound of electricity as if something is quietly whizzing around his head.

Voice *unintelligible*

Bhuebu dubuweb zzuum

ADAM

What's happening? Where am I?

The voice becomes clearer (English - Human - Female - Helena) and speaks back to him

VOICE

Relax. Do you know where you are?

Adam Calms down from his panic. Staggered breath. He stops to think.

ADAM

Yeah... I'm on board our ship. Colony Spear (dash)
572.

Adam looks around the empty room once again with the silence of the voice, he stammers whilst looking forward and up

ADAM (CONT'D)

I'm in the lockup..

VOICE

Do you know why you're in there?

ADAM

No.

VOICE

Do you know what you did?

Adam getting visibly shaken.

ADAM

No!

Multiple voices begin talking.

ADAM (CONT'D)

What's going on?!?!

The voices stop and the sound of depressurisation happens in front of him. A black void opens in the otherwise perfectly white room. Adam is

somewhat blinded by the darkness until a figure appears in front of him. It's Helena also wearing the same metallic suit.

ADAM (CONT'D)

Ca- Captain... Look you got to get me out of here. I don't know what it is I've done; you can't keep me locked up in here.

Helena watches him plead the above, unimpressed but sympathetic she leans in next to him. He eases off.

HELENA

You've killed us...

They both tilt their heads to look at each other, inches away from one another's face. Adam is horrified, she keeps her composure. They resume their previous position with her face above his shoulder talking into his ear.

HELENA (CONT'D)

You jettisoned everything... Everything we needed to complete our mission... It's all gone...

Adam is now distraught trying to hold back his tears. After Helena's finished, she pauses before leaning back and looking down at him. Adam snaps his vision around the room. As if he's looking for something in the empty room. He continues to be distraught.

ADAM

There is something on this ship... Whatever we
picked up from our last stop... It's not safe...

Helena listens, but is sceptical.

2nd VOICE (TYLER)

You are both in violation of Earth's Space
Command's Code of Conduct. You are both to be
sentenced to death immediately.

Both now looking up as if towards the voice, Adam in a panic whilst
Helena is angry. She put her hands on his shoulders for a brief
moment. Before throwing him and his chair violently onto the ground.
(Into the camera)

CUT

INT. KITCHEN - NIGHT

Adam is wearing a dressing gown, making a late-night snack. Pondering
what to pull from the fridge. He grabs the butter and begins to make
some toast. Everything is completely normal. He hears a sound come
from outside the kitchen window. He looks up, but it is not enough to
investigate, he then continues to butter the toast. Before hearing a
much louder sound. His head snaps up towards the window. He moves in
closer, the reflection of the light impairs his vision to the outside.
As he leans in there is a moment of silence. Before a girls panicked
face slams into the glass. She's scared and he is startled, dropping
the knife and falling back into the kitchen side. She pleads with him
to open the door.

HELENA

Please! Please! let me in!!

Hesitant, Adams opens the door which she slams and locks behind her.

ADAM

Are you alright? You've got bloo-

Helena interrupts.

HELENA

Shhhhhh! We have to be very quiet.

Gesturing with her hand.

They both look towards the door and then the window, they hear the sound of footsteps as if someone is walking past the window, but they see nothing.

ADAM

Is someone out there?

Helena gestures Adam to be quiet once more.

ADAM (CONT'D)

Look I don't know who you are, but you've got to-

Adams is interrupted by the sudden sound of smashing glass from the other room. They both look towards the door. Adam standing strong whilst Helena cowers trying to clench at the walls or the door for

comfort. The sound of approaching footsteps and the build-up of tension as a shadow appears first and then disappears in the doorway. Helena panics, unlocks the door and runs. Adam steps towards the doorway.

ADAM (CONT'D)

HELLO? Who are you?

Adam grabs the knife he had previously dropped.

ADAM (CONT'D)

I suggest you leave right now.

Adam steps through the doorway and into the dining room where the sound came from. A bulky masked man is standing with Helena in his arms and a piece of the glass to her neck.

ADAM (CONT'D)

Whoa... Look I don't know what's going on here but let the girl go... Come get me...

He braces, ready for a fight. The masked man accepts the challenge and throws Helena onto the breakfast bar where she hits her head and is knocked out. The man begins to charge at Adam, constantly building up speed, smashing into him and pinning him against the wall. Adam struggling manages to drive the knife into the man's shoulder.

MASKED MAN (TYLER)

Aaaraghghhhh!!!!

Regardless of the wound he only seems to get angrier and stronger, before he hits Adam on the side of the head, knocking Adam to the ground. He mounts him, holding Adam's neck. Adam scrambles trying to grab anything. Helena stumbles over and hits the man with a lamp, partially dislodging the mask. He stumbles backwards whilst Adam staggers to his feet trying to correct his breathing. Now, all injured, Helena and Adam stand before the masked man. The mask falls from his face, revealing the man to be Tyler.

ADAM

What???

TYLER

Sshhhhhh...

Tyler reaches towards the light, switching it off, and in the darkness, he lights a match close to his face.

TYLER

Sleep well...

MATCH CUT FROM LIGHTER

EXT. MEADOW - DAY

Adam is lighting a cigarette with his match and is stood in a meadow looking out at a body of water with the sunlight shining on him. He stands peacefully, dreaming of what he's done and what he knows he has to do. The sun's beams touching the bottom half of his face before looking up towards the heavens. A girl approaches from behind him, a poor girl in large baggy clothes, she has her hair tied back and has been running for miles. He continues to stare off.

HELENA

What are you doing?

Adam continues to look out at the water and sighs.

ADAM

I'm doing what every man is supposed to do. Go home darling, I have to finish this.

Helena begins weeping, fearing she'll not be able to convince him.

HELENA

There has got be another way!

ADAM

We're stuck in this life forever. Unless I finish this... Here and now...

A man (Tyler) steps from the treeline behind Helena. His voice bellows and his gun drawn.

TYLER

How romantic, I have to admit, I did not expect you to choose this place to die. I thought you might have wanted to die protecting the town you loved... But instead, you've chosen to run away...

Helena, caught between the two, steps out of the way. Adam turns to face Tyler, hand on hip. They face each other.

ADAM

This is your last chance, surrender or die...

TYLER

Hahaha... This is the difference between you and I,
I'm not accepting a surrender.

They both look each other in the eye in a standoff. Flashing back and forth between the characters. Adam continues facing forward, but his eyes wander towards the love of his life. She looks back at him. In a moment of tranquillity, he is happy. Adam and Tyler launch the barrel of the gun towards the other and fire. In an instant they have both fallen and are laying on the ground opposite one another. There is only the echo of the valley and the sound of fleeing birds.

HELENA

Noooooo!!!

Helena runs to Adam on her knees, she weeps over him.

Helena holds the fallen Adam and begins to sing a slow melody. Sadness in her voice, until Adam begins singing back to her and clenching her hand he sits up. He pulls himself up and her with him and they begin strolling through the meadow. They sing a call and response song whilst holding hands. Adam is leading and they begin the dance as they walk. They follow the camera as the camera moves back when gradually more and more people begin to follow them, the song is now an upbeat and exciting dance song. The characters, moving fast, remove a piece of their old clothing one at a time with a new piece of clothing thrown at them to replace it until they have a completely new outfit. The camera eventually pans out to the large crowd that has formed behind them, all dancing and celebrating. The instrumental continues to play when the camera pulls away from the TV to reveal the three characters from the beginning still sat watching TV, jaws dropped and silent.

With the screen still being the only source of light on them. They all sit in awe briefly with the music still playing.

TYLER

You want to watch one more?

Adam and Helena look at Tyler, then face forward back to the TV.

ADAM

Let's do it *slapping his thighs again*

*The credits begin to play with the chorus of the song getting louder and playing through to the end where the music eventually fades away**

SHOT LIST

Scene	Shot #	Int/Ext	Shot	Camera Angle	Camera Move	Subject	Description
1 Prologue	1	Int	Wide Shot	Eye Level	Static	Adam, Helena, Tyler	Adam, Helena and Tyler sit on the sofa. They face towards camera (TV)
1 Prologue	2	Int	Reverse wide angle	Eye Level	Static	Adam	Pov from sofa, we see Adam lean down towards TV.
1 Prologue	3	Int	Close Up	High Angle	Static	Adam's Hands	Adam sifting through DVD's.
1 Prologue	4	Int	Mid Shot	Eye Level	Static	Adam	Adam showcases the DVD's towards Helena and Tyler
1 Prologue	5	Int	Close Up	Subject Level	Static	Adam's Hands	Adam puts a DVD in the DVD player.
1 Prologue	6	Int	Wide Angle	Eye level	Push In	Adam, Helena and Tyler	Adam hops back to the sofa, in-between Tyler and Helena, they fixate on the screen (towards camera)
1 Prologue	7	Int	Wide Angle POV	Eye level POV	Push In	The TV	A POV from the characters perspective as they're fixated on the TV.
2 Noir	1	Ext	Mid Shot	Eye Level	Tracking Shot	Adam	Adam, whilst lighting a cigarette, walks down the street
2 Noir	2	Ext	Long Shot	Low Angle	Push In	A window	As if from Adams POV, we push into the window to signify what he is looking at
2 Noir	3	Ext	Mid Shot	Eye Level	Tracking Shot	Adam	Adam enters the building in which the window belongs
3 Noir	1	Int	Mid Shot	Eye Level	Tracking shot	Adam	From behind, we track Adam into his flat as he opens the door.
3 Noir	2	Int	Establishing shot	Wide Shot	Static	Adam and Helena	After Adam sees Helena in his apartment, we stay in the wide shot for the whole dialogue. We track the characters as they move but do not cut away
3 Noir	3	Int	Extreme Closeup	Low Angle	Static	Helena	Helena's lips seductively sipping her glass.

4 Sci-Fi	1	Int	Extreme Closeup	Eye level	Static	Adam	Adam's eyes open. He's panicked
4 Sci-Fi	2	Int	Long Shot	Eye Level	Static	Adam	As we cut away from the closeup, we see Adam strapped to a chair. Panicking
4 Sci-Fi	3	Int	Long Shot	Wide Angle	Static	Adam	Adam placed centre of the sheer white room. Establish a sense of loneliness.
4 Sci-Fi	4	Int	Mid Shot	Dutch Tilt	Static	Adam	For the rest of the dialogue, we linger on an angled shot of Adams distressed face to create an uneasy feel.
4 Sci-Fi	5	Int	Establishing Shot	Wide Shot	Static	Adam and Helena	As Helena enters the room, we see them carry out dialogue from the wide angle.
4 Sci-Fi	6	Int	Mid Shot	OTS	Static	Adam and Helena	Adam and Helena look towards where Tyler's voice comes from.
4 Sci-Fi	7	Int	Mid Shot	Extreme Low Angle	Static	Adam and Helena	Helena throws Adam strapped to the chair into the camera
5 Horror	1	Int	Mid Shot	POV	Static	Adam	From inside a fridge, we see Adam open the door and grab something.
5 Horror	2	Int	Mid Shot	Eye Level	Tracking Shot	Adam	We track Adam around the kitchen, buttering his toast and so forth
5 Horror	3	Int	Mid close up	Eye level	Static	Adam	Adam breaks the 4 th wall to look at the camera. The camera is positioned as where the sound is coming from (the window). He moves towards the camera.
5 Horror	4	Int	Close Up	POV	Push in	Window	From Adams POV, we push into the window as Helena's face slams against the glass.
5 Horror	5	Int	Long shot	Wide Angle	Tracking Shot	Adam and Helena	We track their movement around the kitchen

5 Horror	6	Int	Mid Shot	Eye Level	Whip Pan	Adam, Helena, Door	From Adam and Helena, we whip pan to the door to transition the scene into the next room.
5 Horror	7	Int	Mid shot	Low angle shot	Static	Tyler (masked) holding Helena	Low angle of Tyler and Helena to show Power Dynamics
5 Horror	8	Int	Mid Shot	High angle shot	Static	Adam	Reverse of previous shot, to show power dynamic
5 Horror	9	Int	Mid closeup	Eye level	Static	Adam and Tyler (masked)	A shot along the wall – as Adam is slammed against it by Tyler, they come into frame
5 Horror	10	Int	Long shot	Wide shot	Static	Adam Tyler and Helena	Wide establishing-like shot shows them fight
5 Horror	11	Int	Extreme Closeup	Eye Level	Static	Tyler	An extreme closeup shows the masked man's eye peeking through the broken mask, revealing Tyler.
5 Horror	12	Int	Close up	Subject level	Static	Tyler's hand	Tyler reaches out to turn the light off
5 Horror	13	Int	Closeup	Eye level	Static	Tyler	From darkness, Tyler lights a match that illuminates his closeup face. We match cut
6 Western	1	Ext	Closeup	Eye level	Static	Adam	Adam lights a cigar with a match
6 Western	2	Ext	Establishing shot	Wide angle	Static	Adam and Helena	Helena enters the frame. She walks towards Adam who is faced the other way looking over a stretch of water.
6 Western	3	Ext	Mid shot	OTS	Static	Adam, Helena and Tyler	As Adam turns around to face Helena, we see another figure step out from a treeline behind Helena. We pull focus to him. It's Tyler
6 Western	4	Ext	Close-up	Subject level	Static	Adam and Tyler	A sequence of closeups, getting faster and faster. Classical Western shootout sequence.

6 Western	5	Ext	Extreme Longshot	Wide Angle	Static	Adam, Helena and Tyler	Either sides of the frame, Adam and Tyler fall down as a result of the shootout.
6 Western	6	Ext	Mid shot	OTS	Static	Adam and Helena	With Helena knelt over the fallen Adam, she picks him up from off the ground.
7 Musical	1	Ext	Full shot	Tracking Shot	Static	Adam and Helena	We track them the whole sequence, moving from behind to Infront of them. Towards the end, the camera starts to pull away from the crowd
8 End Scene	1	Int	Mid shot	Subject level	Pull away	TV	We pull away from the TV, which shows the end of the musical sequence, establishing the transition.
8 End Scene	2	Int	Wide Shot	Eye level	Push in	Adam, Helena and Tyler	Reverse shot from TV. They sit on the sofa as we push into them.

RESEARCH

DIRECTOR'S RESEARCH:

Initial idea

Assuming the role of the director I created the idea of a cross genre film. Although an ambitious idea this would allow my group to flex their creative muscles by mix troupes and iconography from their favourite genres and paying homage to classics, including:

- Noir
- Horror
- Sci-fi
- Western
- Musical

We want to incorporate typical troupes from each genre:

Noir

- Low key lighting
- Trench coats and fedoras (Touch of Evil)
- Romance (Casablanca)



Horror

- Shaky cam (Blair witch project)
- POV
- Fight scene
- Jump scare



Sci-fi

- Futuristic suits
- Aliens/ monsters
- Futuristic environments (all white room - resident evil, metal/ industrial – Blade runner)



Western

- show down or a stand-off, (the good the bad the ugly)
- Costume (guns, hats, boots)
- Open fields/ space



Musical

- A long take final musical number
- tracking camera movement (around the dance and song)

- celebratory ending (Grease)
- Bright colourful clothing
- Choreography



First draft

My original script idea contained all of our selected genres, all appearing in an overarching story, with a message about the importance of watching film. After a group meeting it was agreed that this specific idea was too long for the time frame of the practical film assignment.

An example of a section of my idea:

<p>Mc: Main Character Fm 2: Flatmate 2 Fm 3: Flatmate 3</p> <p>Ext. House – Day Shot opens on a house, where you see a young guy enter the frame carrying suitcases and some bags (Mc).</p> <p>INT. House hallway shot looking at the door – Day MC opens the front door and to enter his new house and meet his flatmates (roommate is seen in the kitchen, and when noticed quickly hides something) conversation of introduction and quick cut tour</p> <ul style="list-style-type: none"> • place shoes here • kitchen • bathroom • MC's room • living room <p>INT. Living Room – Early evening Living room is a fixed shot with a plain living room with each of the three characters sat not talking, unless to say "look at this video I just sent you" other all glued to their phones. MC tries to initiate conversation but feels too awkward and ends up just getting his phone out also.</p> <p>Next Day Mc's Bedroom – MORNING MC wakes up to his alarm, looks around to see his hasn't yet unpacked, and crawls out of bed.</p> <p>Kitchen – Morning MC walks into the kitchen to see FM 2 quickly hide something as he approaches, before greeting him with friendly conversation.</p>	<p>CONVERSATION:</p> <ul style="list-style-type: none"> • how was the first night in the new house • Mc Asks where the bathroom is before being told FM 3 is in there and will take a while <p>MC waits bored and gets his phone out. FM 3 eventually comes out with surrounding steam, MC walks to start his morning routine.</p> <p>Routine montage (staring at phone throughout)</p> <ul style="list-style-type: none"> • Brushing teeth • Cooking • Door covid scan (watch someone down the road gets killed due to failed test) • Gets changed • Grabs shoes • Takes off shoes • Has a shower • Cooks dinner • Sit bored with flat mates in the living room <p>(New technology rules: social media phones shutdown at 10) They attempt to make conversation but ultimately just go to bed.</p> <p>INT. Mc Bedroom – MORNING Mc wakes up to his alarm and being to repeat an identical day to the previous one.</p> <p>INT. Kitchen – MORNING Greeting FM 2 small conversation that FM 3 is always either working out or in the shower.</p> <p>Routine montage begins at a sped-up rate.</p> <ul style="list-style-type: none"> • Brushing teeth
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Second draft

We all brainstormed a new idea for the next meeting and selected our new story. The new idea 'Who I'd Rather Be' was agreed upon, with importance that It still contained all of the selected genres with a plot that pulls straight into the film.

The genre bending idea is an attractive concept to viewers, as different genres keep the audience on their toes and keeps interest high, especially how the sub plot carries across the genres transitioning in a seamless fashion. A cross genre short film also gives great potential for promotional posters as we are really able to play on the cross genre visual.



In addition, our wide range of genre and musical ending gives high temptation in collocation with students of the Music course at De Montfort University to have their score in a short film, who we have contacted with our synopsis.

Our message displayed at the end of the films shows a stronger relationship between the characters because of the films. The characters appearing as part of the genre display how audiences are pulled into films and make you feel part of the experience. This experience can be shared with the people you watch it with. With movie going at a low due to COVID-19 we want to have a message relevant to the importance of support the film industry.

Our new story also only contains three characters:

- Adam
- Helena
- Tyler

During the COVID-19 pandemic it is important we don't create a script that involves too many characters, so that we can operate with less risk as a production. The only section of the script with a more heightened risk is the musical finale which may involve additional dancers. I will tackle this health and safety issue with social distancing measures, incorporated into the formations and choreography of the dancing.



"Lotta Living to Do" from "Bye Bye Birdie"



"Another Day of Sun" from "La La Land"

With the musical taking place in the same place as the western, we have already location scouted Bradgate park and Braunstone Park as potential setting, providing more than enough room.



Other potential difficulties with the musical dance number include dance casting and choreography. I am one of a few teachers of a competitive all-style Leicester based dance group, Code Crew. Grating access to a wide range of dancers, of which I am cable of teaching and choreographing.

The chosen idea:

Who I'd Rather Be

We begin in a darkened room, a living space that's not regularly cleaned. An old bedsit or a disused attic. The furniture is wooden with one dull coloured three-person sofa seemingly crammed in without space to move around. Four feet in front of the sofa sits an old thick TV with a video player. The TV is turned on, its grey static screen flickering onto the sofa where three characters sit. The first, Tyler, (left of screen/sofa) is a young adult male, not too interested in what is happening in the room around him. Fixated on his phone, but seemingly without an enthusiastic interest on what is on his screen or on what's happening around him. He is dead to both the room he is occupying as well as the world he invests his time into. The second, Adam, (middle of screen/sofa) is again a young adult male, energetic, and can never be seen doing nothing. He's a leader and the catalyst to events happening throughout his life and the story ahead. He changes the world around him, rather than the world acting as a force on him. Helena, the final character (right of centre screen), a young adult female, is not the life of the party, but adventurous when it comes to trying out new things. A follower rather than a leader, she dreams of a larger life but has never found the drive to become someone new. She has a dream of independence from her friends and family, wanting to conquer the world around her, but not where she currently resides.

They sit, staring blankly into the abyss and the shadows of the room gathering around them. Adam, snapping back to life raises his hands and slaps his thighs:

Adam: So, what are we doing?? We can't hide away here forever?

Helena: What do you mean? I'm not hiding?

Adam: No, I mean let's do something, lets live our lives, choose who we want to be rather than becoming what we are now.

silence follows as Adam flicks his head from Helena to Tyler and vice-versa

Adam: No??? Well the least we can do is not sit in silence.

Paste

Adam jumps out of his seat, crouches towards the TV a sifts through piles of old DVDs. He picks up two cases gesturing the front of the cases to the sofa

Adam: What we watching first? 'Chaos in Tombstone' or 'Ship! Time to Get Out of Here'?

Adam confusingly looks at this one before looking towards Helena and Tyler. Helena blankly looking back slouched in her chair whilst Tyler firmly gripping and still staring into his phone, Adam knows he's not getting an answer

Adam: Fine...

Picks up another case with a sarcastic smile

Adam: 'Darker Streets' it is

Adam inserts the DVD/VHS before jumping in between Tyler and Helena. The grain and the static of the screen flashes before putting them into a trance until the screen shows a busy street and a man steps into view. It's Adam

#

NOIR GENRE SECTION

Adam, now wearing a trench coat and a hat, walks the cobbled streets. Clear destination in mind. He arrives and lights a cigarette. He stands in the street looking up at a window. Focussed, he continues to smoke, just thinking. As if snapping back into reality he checks both ways and crosses the street, walking towards the building.

Shots of him walking through the building, he knows what he's walking into. He steps into his flat. A woman is sat in HIS apartment, suggestively with her legs crossed in front of her. It's Helena. He is unsurprised she is there but she is definitely not supposed to be there. She has a drink. He removes his hat and sighs.

Development into script

Following this I transferred the idea into a script format, so that the plot can be read and adapted into storyboards and later a shooting script, easily.

The first few pages of the new script:

<p> </p> <p>WHO I'D RATHER BE</p>	<p>INT. DARKENED/ DISUSED ATTIC OR ROOM - NIGHT</p> <p>Our three characters are sat on a sofa, four feet in front of a flickering grey static TV. They sit, staring blankly into the abyss. Adam, snapping back to life raises his hands and slaps his thighs</p> <p>ADAM</p> <p>So, what are we doing?? We can't hide away here forever?</p> <p>HELENA</p> <p>What do you mean? I'm not <u>hiding</u>?</p> <p>ADAM</p> <p>No, I mean let's do something, lets live our lives, choose who we want to be rather than becoming what we are now.</p> <p>Silence follows as Adam flicks his head from Helena to Tyler and vice-versa.</p> <p>ADAM (CONT'D)</p> <p>No??? Well, the least we can do is not sit in silence.</p> <p>Adam jumps out of his seat, crouches towards the TV a sifts through piles of old DVDs. He picks up two cases gesturing the front of the cases to the sofa.</p> <p>ADAM (CONT'D)</p> <p>What we watching first? 'Chaos in Tombstone' or 'Ship! Time to Get Out of Here'?</p> <p>Adam confusingly looks at this one before looking towards Helena and Tyler. Helena blankly looking back slouched in her chair whilst Tyler firmly gripping and still staring into his phone, Adam knows he's not getting an answer.</p> <p>ADAM (CONT'D)</p> <p>Fine.</p> <p>Picks up another case with a sarcastic smile.</p> <p>ADAM (CONT'D)</p> <p>'Darker Streets' it is.</p>	<p>Adam inserts the DVD/VHS before jumping in between Tyler and Helena. The grain and the static of the screen flashes before putting them into a trance.</p> <p>CUT TO</p> <p>EXT. COBBLED STREET - NIGHT</p> <p>Adam appears now wearing a trench coat and a hat walking with a clear destination in mind. He arrives and lights a cigarette. He stands in the street looking up at a window. Focussed, he continues to smoke, just thinking. As if snapping back into reality he checks both ways and crosses the street, walking towards the building, and enters.</p> <p>CUT TO</p> <p>INT. FLAT HALLWAY</p> <p>Adam knowing what he's walking into. He steps into his flat.</p> <p>INT. ADAMS FLAT</p> <p>A woman is sat in Adams apartment, suggestively with her legs crossed in front of her. It's Helena. He is unsurprised she is there, but she is definitely not supposed to be there. She has a drink.</p> <p>Adam removes his hat and sighs.</p> <p>ADAM</p> <p>You're back?</p> <p>HELENA</p> <p>You know I would be.</p> <p>Helena smiles at him; he is not amused. He snatches the bottle from the table and pours himself a drink, standing above her.</p> <p>ADAM</p> <p>I've covered for you! What more do you want from me!</p>
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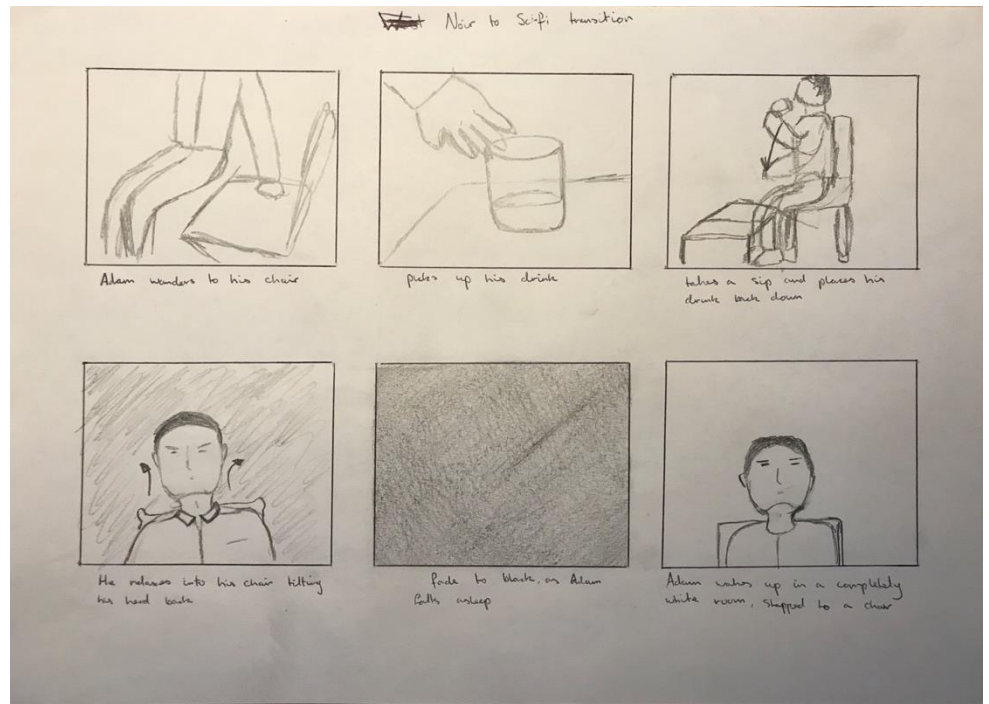
In discussion with Jamie, the editor, we began planning the transitional scenes between the different genres. We want theses transitions to be seemliness with either match cuts/ wipes or fades to keep the

flow of the story, which also helps to keep the plot that takes place over the different genres. I have storyboarded the genres transitions as this is a vital part of our film that needs to be planned in advance so that the shot is set up to execute in the edit.

Storyboards of transitional scenes:

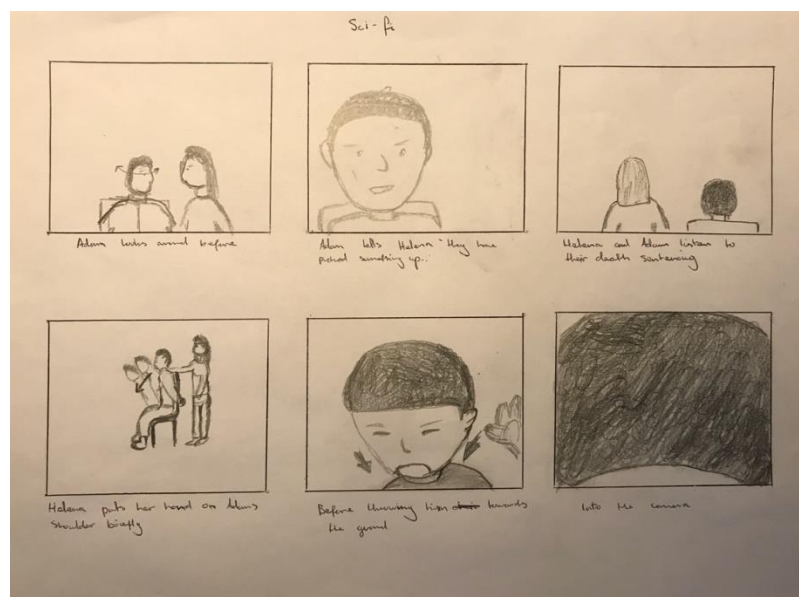
Transition from Noir to Sci-fi

Shows a fade to black with Adam as falls asleep in his chair to a jump back with Adam in a similar sleeping position (kind of fade match cut) but in the Sci-Fi genre this time tied to a chair.



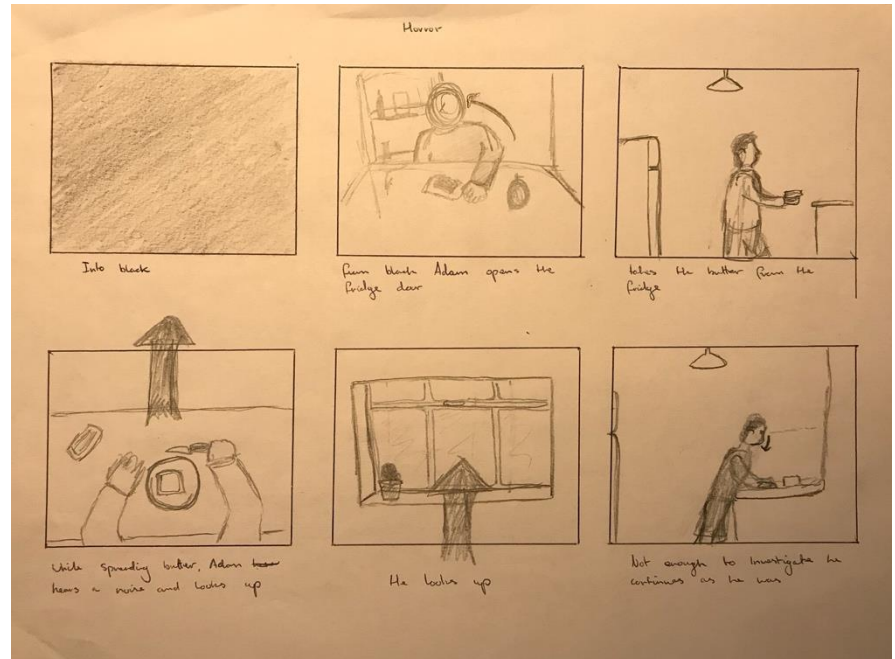
Sci-fi to Horror transition

This shows the brief scenes before Helena throws Adams chair towards the camera in anger, his head will appear to hit the camera blacking out the



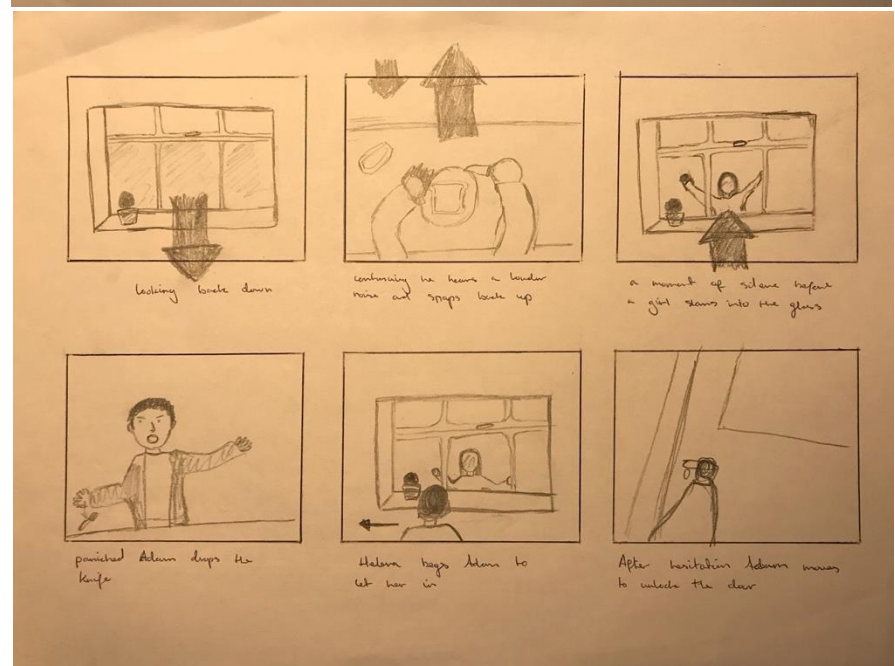
Sci-fi to Horror transition

From the blacked out shot, light will flood as the fridge door opens, as Adam reaches to grab some butter. Shot inside the fridge.



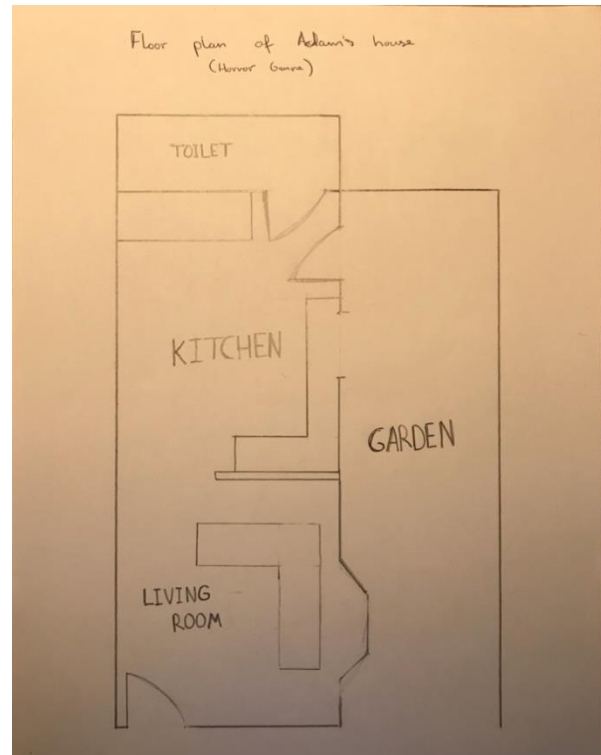
Sci-fi continued

This section shows the POV shot of Adam when he looks up after hearing noises. This shot is often seen in the tense moments of horrors to really bring the audience into the suspense.



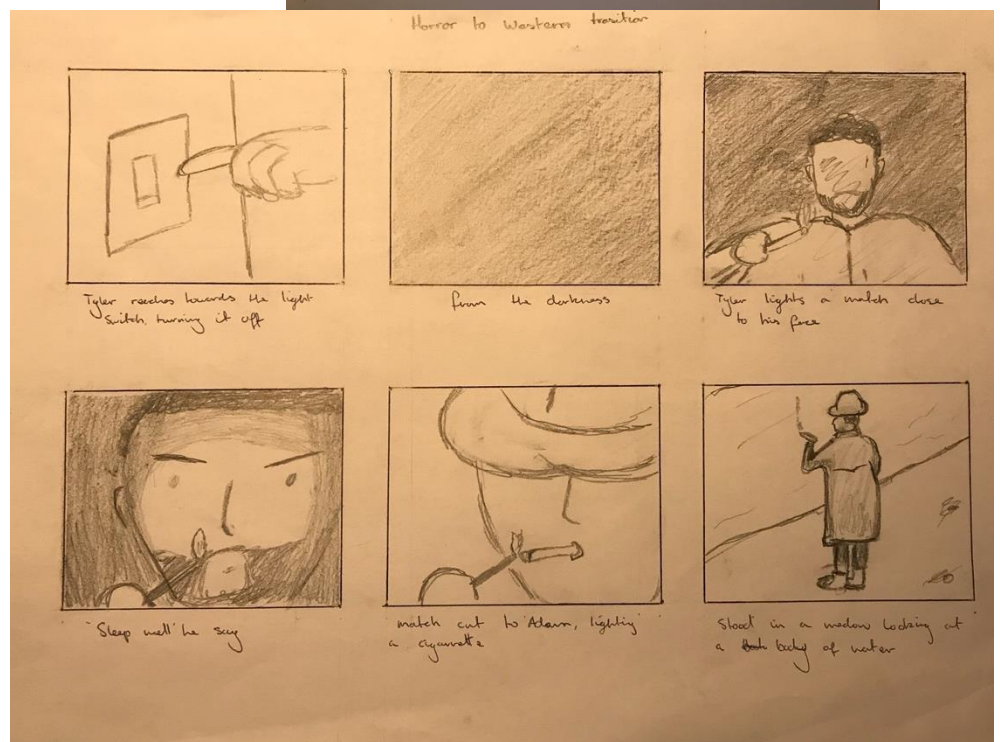
Floor Plan of the Horror

The location for the horror section is Jamie and Tim's house, so I created a floor plan that we could work scenes of off.



Horror to Western transition.

This storyboard shows Tyler reaching for the light and switching it off, from the darkness he lights a match close to his face. The focus of the match will match cut to the western of Adam in a field lighting his cigarette.



From the storyboards I will next be working with the cinematographer, Tim, to create a shooting script, agreeing upon specific shots and segments, while discussing more specifically the shooting style of each genre. This is to be completed and rehearsed before the 15th of February which is start of our planned shooting date.

More specifically this includes factoring in the camera movement when choreographing the musical, being conscious of what will be in shot and how the camera operator can move within it. Deciding when the camera will track our main characters or when our dancers will move in and out of the frame. An example of this is La La Land's "Someone in the crowd". As the camera switches its attention from tracking Mia to her friends and back again, as they move through their apartment.



"Someone in the crowd" from "La La Land"

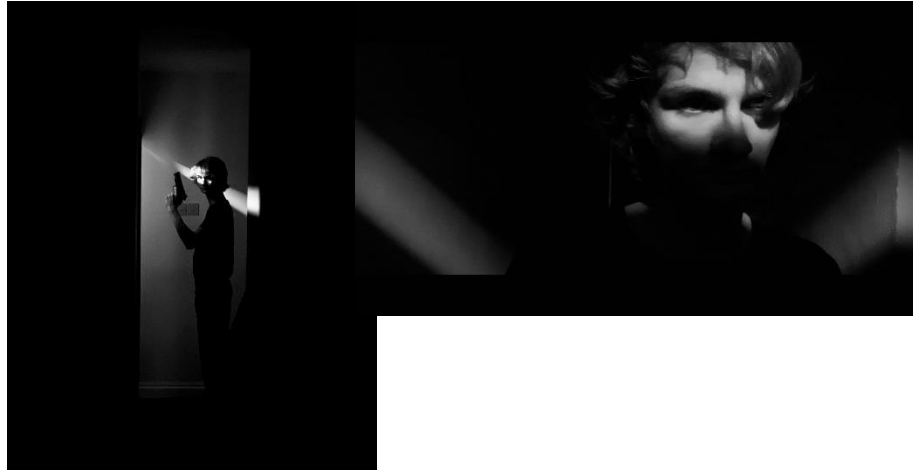
DOP'S RESEARCH:

As Director of Photography, it is my duty to help achieve the visual style of the film through the choice of camera angles, camera shots, lighting, framing and camera movement. The first point to note is that our film is very unconventional as the narrative is told through 5 different genres. Whereas a conventional short or feature film would take place in one fixed genre that has potential to merge or cross genre boundaries, ours distinctly changes with deliberate fashion. Therefore, the so called "conventional film" would have a distinct visual style that matches the genre material and would carry throughout the film, resulting in one clear visual style. However, due to the nature of "Who I'd Rather Be", there will be 5 different visual styles that coincide with each of the 5 genres. The genres the narrative unfolds through are: Noir, Science Fiction, Horror, Western, Musical. I will be structuring this by going through each genre individually and describing the look we want to achieve with each one. However, before that, it is important to note that the general look of this film will be achieved in the post-production stage when we come to colour grade the footage. The reason for this being that all genres look very different and we will have to make a cold Wintery Leicester look like a Western Marshland from the 1860's for example. This can only be achieved through intense colour grading on our budget. Therefore, as Director of Photography I am making the choice to shoot the film in a majoritively RAW video format file over traditional LOG video format file. RAW video format file presents a much flatter image at first showing but allows much more room for tweaking in the colour grading process, which is what we need. There is an example below.



Noir:

For the Noir genre sequence, I was inspired by Classic 1940's Noir, such as *Citizen Kane* (1941) and *Double Indemnity* (1944). It is our intention to push the genre conventions and iconography as much as possible without reaching the point of cliché. These films, and others among this time period use high contrast lighting to create stark shadows with black and white cinematography. As well as this, haze and smoke effects are used to add to the themes of suspense and mystery that the themes of Noir films are usually based around. Furthermore, these types of films tend to consist of scenes shot with minimal cuts, as if the entire scene is filmed from the establishing shot – rarely cutting away. We have decided to put a twist on this trope by mostly adhering to it with exception of cutting away to closeups frequently. The reason for this being that we want to push the iconography as much as we can so cutting to closeups will allow the audience to see props such as Guns, Cigarettes, Trilby Hats, Overcoats, Venetian Blind lighting with therefore establishes that we're in the Noir genre very quickly. These longer takes mixed with close-ups will be very still and stationary with little to no handheld camera movement.



Science Fiction:

Science Fiction is one of the hardest genres to create without a budget, therefore we are aiming for a minimalist feel. Like scenes from *Get Out*, *Lucy* and *CoD: Black Ops*, this genre segment takes place in one over exposed white room to create a supernatural, alien, and unnerving setting. Like being stuck in a minimalist painting. To achieve this, I will have to shy away from the traditional 3-point lighting and adopt a 360 degree like lighting setup so light hits the subject at all angles as the goal is to have no shadows in the scene. As well as this, I intend to shoot the scene in a stable manor with mostly tripod and Steadicam devices as we want no shake – There will also be lots of closeups as it is quite a distressing scene and I want the audience to see the emotion on the characters faces. Using closeups will allow this.

Horror:

The Horror genre section is where things are different. Unlike the others, we don't want the audience to know what genre they're in straight away. The idea is that we film the sequence very traditionally with 3-point lighting, eye level camera shots, steady basic camera movement and so forth. Therefore, the audience will have latched on to the idea that the genre changes every so often, so without any iconography or conventions the audience can recognise we can keep them guessing the genre until we reach a jump scare. Jump scares in Horror films are usually cheap ways of getting a thrill, but we feel that this is a legitimate way of creating one as it has meaning. As soon as the jump scare happens, the camera style will change into that of the Horror genre: Shaky Cam, quick cuts and high angle shots contrasted with low angle shots to show the power dynamics between characters. We feel that this is the best way to do Horror as it is a hard genre to get right.

Western:

For the Western genre I am inspired by the Spaghetti Western films from the 60's by Sergio Leone, such as the Dollars Trilogy (1964-1966). This scene takes place around a shootout in an open field, so will be naturally lit. As previously mentioned, the colour of this scene will have to be mostly achieved in the colour grade as we will be filming in Winter and want to achieve orange and green hues. The shootout will be an homage to the final sequence in *The Good the Bad and the Ugly* (1966), where quick cuts are used repeatedly to accelerate the scene and create tension. Through close-ups, we will be able to establish the classic Western iconography such as the Holster, Pistol, Poncho, Cigars, and hats that Male Western figures wore. As well as this, the camera would often be stationary or with minimal movement. This is something we will be adopting.

Musical

For the Musical genre, I have been mostly inspired by *La La Land* in 2 senses. The first being the colours. The colours in *La La Land* are very bright and vibrant, mimicking the technicolour format of the 1950's. This is something we will adopt as it is the final genre of the film and has a happy ending tone, so the colours and lighting will reflect this emotion. Secondly, *La La Land* features musical sequences shot in long takes which gives it an immersive quality. As appealing as this is, it's unreasonable to suggest we can shoot the whole scene in one continuous take so it's our goal to have as little cuts as possible. Furthermore, the camera movement is very still with smooth tracking shots, once again adding an immersive quality that we want the film to achieve. The decision making behind this is that we want the audience to forget that our characters are emerged into the films they're watching so when we pull them out of the genre sequences and back to "reality" there is an element of surprise and closure.

Conclusion:

In conclusion, this film will have 5 different visual styles that correspond with the genres that the story is told through which in effect will give the film its own unique sense of aesthetic. The unconventional nature allows me to have a broader range of creative output which will enhance the film. Regarding colour, which is an important aspect of the film, the look will be mostly achieved in the editing process when we come to colour grading. Therefore it is important for me to select the correct camera settings such as the video format file.

SOUND RECORDIST'S RESEARCH:

Darker Streets

When looking at the noir scene, I was compelled to research the films of that genre. As well as the films seen on the course up to this point. The 40's and 50's were dominated by films of this ilk, producing riveting films based on detectives and mafiosos. Existing in purely black and white, the films instantly became iconic. Along with the hardened men who wore fedoras and smoked more than a steam train.



The sound in these films are distinct, if you know films well you can immediately tell these older films apart from more modern features. Strong voices from the main actors are coupled with gun shots and the lighting of cigarettes. Narration is also a feature that pollutes these noir films, normally containing the voice of the main character or another mystery voice seemingly in the know. When it comes to our film the aim will be to replicate this style, not only with the initial recording but the final edit also. This will be achieved not only through the visual style of black and white, but the sound also. We will use everything at our disposal to achieve the style that we wish to create. This will range from using certain equipment from the university renting services, to recording our own sound effects for example, the lighting of a match or sound of a weapon firing. If certain sounds or features cannot be recreated or made on set, we will need to add them in the edit.



Sci Fi

Sci Fi has captivated me and the whole group for a long time, watching shows like doctor who and firefly. To witnessing films such as Bladerunner (Scott, 1982) and Aliens (Cameron, 1986), but what sets these films apart is the worlds the films inhabit. The interesting spectacles of a star ship or the sound of a police box nearby, these films ignite imagination and inspire those involved to create fantastic characters and worlds for audiences to enjoy. But CGI and great characters can only convince the viewer of the world so much, the sounds of these places are just as important.



From the hiss of a ships thrusters to the buzz of blaster fire, these sound effects really capture the genre. Some of these small sounds have become instantly recognisable, for example the ignition of a Jedi's lightsabre or mechanical unsheathing of wolverines claws. These sound effects are pivotal for our film as well, this along with music that will elevate the experience for the viewer. When looking into the second scene, our main goal was to create the atmosphere that comes with Sci-Fi. A eerie adventure of a scene that grabs the viewer from the start, even though this scene is short its important to set the atmosphere from the start. This will be achieved with the visuals being shown on screen, but also with small sounds that creep up on the viewer. Sounds like creaking of the ship, tapping and the voices from the actors to make the scene pop.



Horror

Our horror scene is one of the best parts of the film, this has to be backed by our filming and sound effects. Another short but sweet scene that will grab the viewers' attention again, starting out slow and introducing the genre. Small subtleties will be important with this scene, hidden figures, small sounds, and the feeling of impending danger. This will be done with small touches, we researched infrared sound for this scene in particular. This special type of sound is silent to the human ear, but because of sound waves involved in this sound type, it will make the viewer feel uncomfortable. Not to the point of danger, but as a viewer you will be able to feel the tension.



Some of the influences for this scene come from the chase of a masked monster or that of the horror of the unknown. Films that capture this type are that of the Babadook (Kent, 2014), Friday the 13th (Cunningham, 1980) and Scream (Craven, 1997). These films really capture the horror of building tension and the release of a monster that is seemingly unstoppable. Darkness and small sounds will engulf the scene filling the viewer with dread, these features will be achieved through working with the set and creating sound effects ourselves. These sounds can be added in post or done live while filming, this will enable us to review footage as well and be able to add sounds where available.



The Western

The Western scene is the final part of our film, we aimed to use the other scenes to build to a final showdown. A classic gunslingers duel will play out, echoed with the antique sounds of the old west. Gunshots, the sound of hay moved by the wind and the whack of a horses whip. All of these sounds are iconic to any that have seen any classic westerns, this will be coupled with the shots you would expect to see in a film of this type. This will all be building towards the final shots of this scene, two cowboys facing off for honour and glory. The voices of the characters will have to change slightly for this scene as well, trying to channel that classic western tone of accent known in this genre.



Some of the influences for this scene come from various films and TV that use this genre, *The Good, The Bad, and The Ugly* (Leone, 1966), *True Grit* (Coen Brothers, 2011) and various other classics. All of these films have such a defined tone and style, they all also come with a recognisable sound. Scores that include vocals, bells and drums fill the ears of viewers, also being adapted further with electric guitars in Ennio Morricone's most famous score from *The Good, the Bad, and the Ugly* (Leone, 1966). Obviously, we do not have the resources to create amazing iconic scores such as those mentioned above, but from the work of our producer Pedro, we have acquired many albums worth of music to use in the film.



Musical

Musical films have always been a favourite of many viewers around the world, from the likes of Disney to more modern-day classics like *Mamma Mia* (Lloyd, 2008). As we end the first part of scene 4, our characters begin to sing and dance carrying our film to its end. We plan to collaborate with the music students, to create music for this scene. This will be our big finale and the music should match it, a grand loud ending to the film that will help sum up the lessons and experience gained throughout. All of this will be imperative, because if it is not the final act is at risk of falling flat.



When coming to creating this scene, we wanted to surprise the viewer one more time. This genre change will be our final one, it needs to use that final surprise to excite the viewers. The music will add to this, the potential song and vocals that come with it will add to this. With the help from the music students as well, the final aims of this scene are to create a catchy musical number that will end out the film. This section as well can be a bit funny in its delivery as well, using different voices for the singing or sound effects to enhance it.



Equipment plans

Our plans are to use the regular boom mikes and clip mikes for our actors in the right circumstances, but I have also been looking at other available recording equipment. For example, the devices below can aid in our film, the Zoom H5 recorder will allow us to cover wide area but also capture the centrepiece of our scene. This will aid in the western scene because we plan to use an outdoor area, this will also be good for when we want to film wide shots. Because of this device we will not have to film around others using boom mikes.

When it comes to scenes with more enclosed spaces, we will be able to use boom mikes. This will be fine in the scenes that are smaller, for example the horror scene and Sci-Fi scene. Both will be filmed in smaller spaces, or a few smaller spaces where certain shots would be unattainable regardless of sound equipment. Hopefully, when it comes to filming and recording the musical scenes, we will be able to use a recording studio. This will all depend on how COVID-19 will effect our shoots, and if the situation when filming on set is presented. If the singing sounds bad while recording live, we will add it in during the editing phase. We will be renting our equipment unless we can source it from elsewhere, this will be done through AV loans the DMU branch. This equipment rental will range from the camera rentals to the sound equipment needed. We will also look for anything that will make our film better, like special equipment that can be used for certain shots or sound like the Zoom H5 shown below.

Search results for 'sound' (3 results)



Olympus LS-100 Multi-Track Recorder

High-end directional microphones able to capture up to an impressive 140dB sound level.

DMU

Multi Track Recorders

Add to basket



Sound Devices 302 Field Mixer

Specifically for audio-for-picture applications.

DMU

Compact Mixers

Add to basket



Zoom H5 Digital Audio Recorder

X/Y recording allows you to cover a wide area yet still capture sound sources in the center.

DMU

Portable Recorders

Add to basket

Sources for Sound FX and Music:

- <https://www.bensound.com/>
- <https://freemusicarchive.org/>
- <https://incompetech.com/>
- <https://freesound.org/>
- <https://www.zapsplat.com/>
- <https://freesfx.co.uk/>
- <https://mixkit.co/free-sound-effects/>

Dark Fantasy Studio:

PubFeed Productions also recently gained access to a big chunk of the Dark Fantasy Studio soundtrack music library and with it the permission to use it in any commercial or non-commercial projects following the terms of the contract shown in the annexed files. With this we will be able to use a wide variety of sounds and music which will help us achieve the different ambiances we are aiming.

Independent Music Composers:

The production group has also contacted multiple individuals who could potentially work to compose the soundtrack for the short film which would not only make it suit our needs better but make the project a more original whole. We have contacted music students from DMU courses as well as one student from Leeds Conservatoire.

EDITOR'S RESEARCH:

Primary Tasks:

Pre-Production:

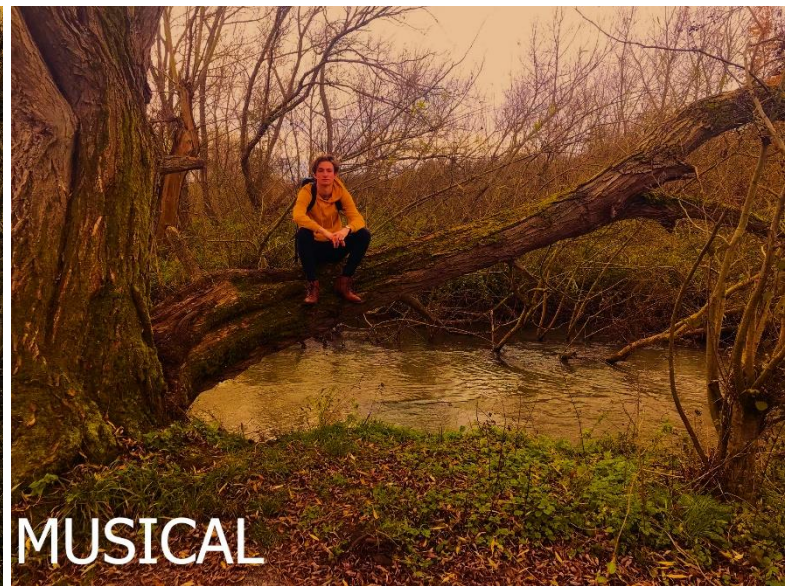
- Preliminary research into genre/genre tropes
- Discussions with DoP regarding lighting and video formats
- Colour grading practice and groundwork for the edit
- Transition exploration

Colour Grading Practice and Vision

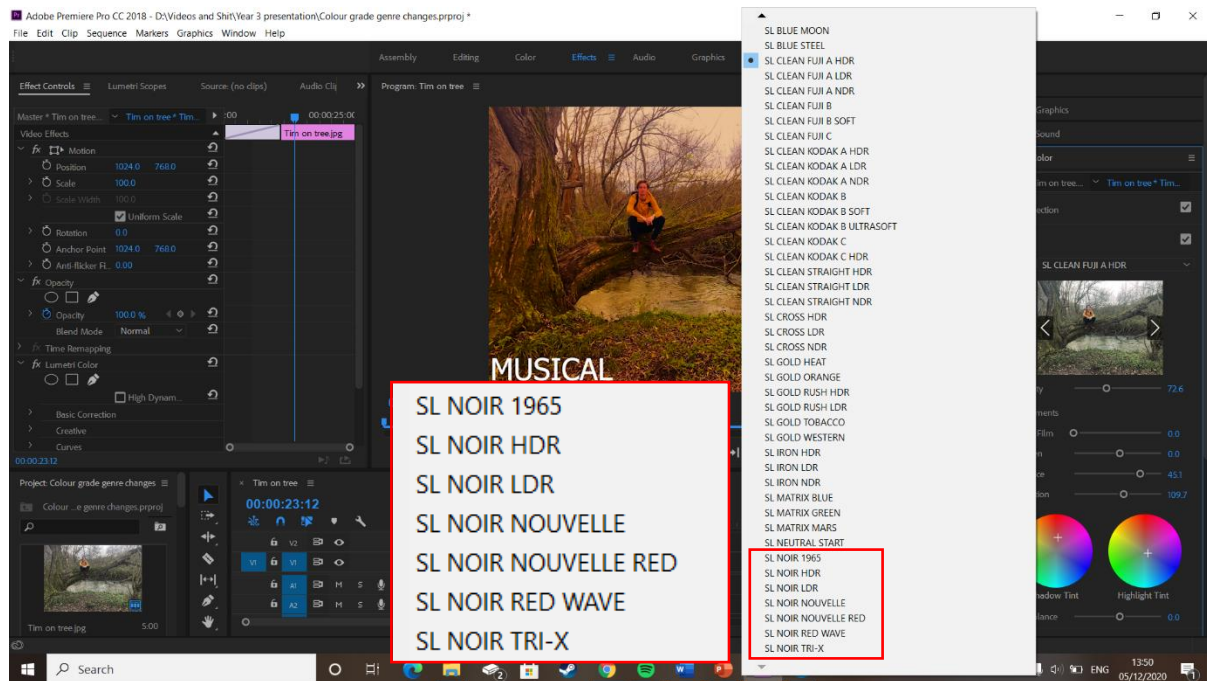
All done in Premiere Pro:



In video format: <https://youtu.be/wFbGmNh8nXQ>



Pre-set Noir options in Premiere:



These default 'looks' are not ideal for a finished product but could provide a starting point. Although I feel maybe using the 'basic correction' and 'creative' tools from scratch would result in a better more unique look for each shot. Maybe creating my own base look, per genre, to work from and change for each shot would work better.

Examples of the default looks with no alterations:

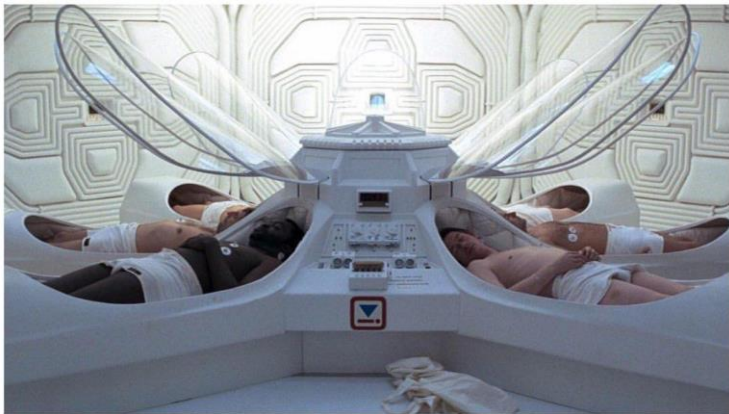


Colour grading examples from existing films:

Noir:



Sci-Fi:



Horror:



Western:



Musical:



Sources of Pre-Existing Sound

List of websites I have used before that provide free sounds:

<https://www.zapsplat.com/>

<https://freesound.org/>

<https://freemusicarchive.org/>

These links provide royalty free sounds and samples that we can use in our film without encountering problems with licensing. Most of the sounds on the website are free to use and there is a large catalogue to choose from when it comes to most generic sounds we may need to use.

Below is a list of the sounds I will need in order to build the atmosphere of each scene and break-up the dialogue. I have also included sound effects or changes in which I myself can

make/change in the edit. These sounds can either be original sounds (preferable) or from external sources, such as from the links above.

Required sound effect/atmospheric sounds:

- Video tape sounds
- TV Static

Noir:

- City streets
- Footsteps (Heels?)
- Lighter (Zippo/Flip)
- Drink/Glass on table

Sci-fi:

- Voice distortion (Use 'Clownfish' application)
- Voice through speakers (Slight disturbance in sound)
- Door de-compression
- Metallic suit rubbing

Horror:

- Fridge opening and closing
- Infrared sound (Suspense)
- Bang on window
- Door slam
- Glass smash (Distant)
- Light switch
- Match igniting
- Thuds and bangs from fight

Western:

- Cigarette burning
- Sound of the water
- Birds and natural sounds
- Gun holster/drawing sound
- Gun shot

Musical:

- (Most sounds will be song dependent)

ActionVFX and CreatorVault Asset Collection:

PubFeed Productions also recently gained access to a big chunk of the ActionVFX and CreatorVault Asset Collection and which might be very useful in the crafting of realistic environments specially when aiming to acquire looks that reflect different genres.

Editor Research Conclusions

Through my research, previous experience and investigation into my chosen editing software I feel I have identified the key areas that I think will be a challenge in the final edit, how I intend on tackling them and where I intend to draw inspiration from. This comes primarily in the form of colour grading which I think if done correctly will enhance the aesthetic of our film. I know how and where I need to collaborate with the sound recordist and camera operator, and have refreshed my own skills using Premiere Pro CC 2018.

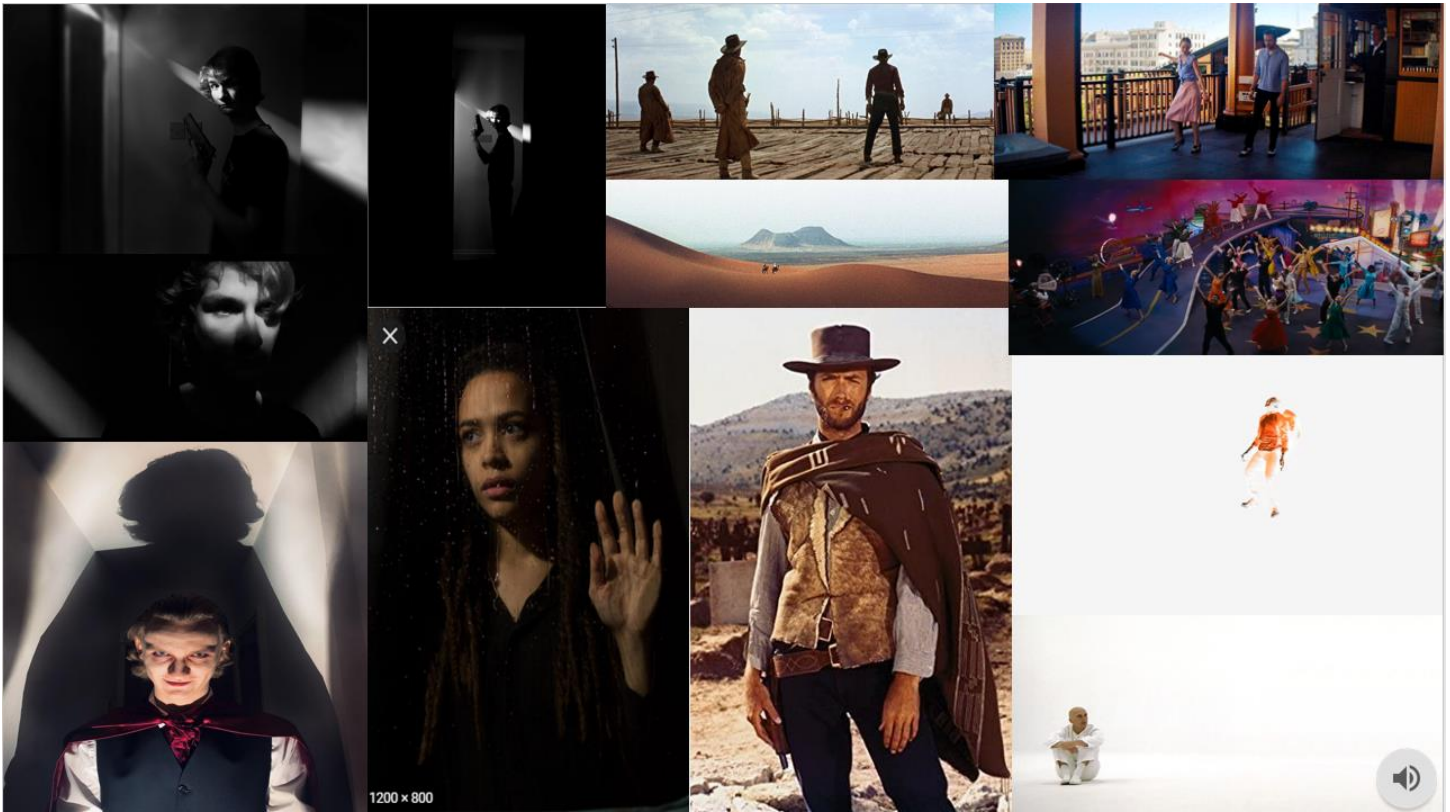
Given my investigation into the default looks and LUTs in Premiere, I have decided that I will attempt to colour grade each shot and scene from scratch rather than using the default options that are available. Although, should I get stuck at all in this process I know what options are available and could potentially use this as a basis to be improved upon. Once again, this will be judged on a shot-by-shot basis.

In order for the genres to be recognised by the viewer I must draw inspiration from known genre tropes and visual styles. Included above are some shots and films from which I would like to draw some visual style from, but I must be careful not to duplicate the aesthetic, but to instead use this as a basis from which the viewer will recognise what they are seeing.

I have compiled a comprehensive list of the sounds I will require from the sound recordist. Although failing this, I have collected a few links that I believe will deliver the sounds I need without issues of copyright or licensing. Sometimes the sounds on these websites can be too generic, low quality or in the case of music, will not be an original score and not fit the true feeling we want to present in the film. These sounds will be a last resort so our film does not suffer from an absence of noise, which may break the immersion of the viewer.

The transitions from genre to genre must be smooth but also clearly visible. This will be a challenge as none of the default offerings from Premiere will execute this and so I must consider manually keying in from shot to shot, frame by frame. This will be a long process and so I must make my producer aware of this to fit into scheduling, but I must also be aware of this myself in the edit.

Mood Board



Casting

CASTING CALL

WHO I'D RATHER BE

Contact - pubfeedproductions@gmail.com

Who I'd Rather Be is a genre-bending *Short Film* about the adventures that films can vicariously provide to watchers and a love letter to the art that is Filmmaking.

ADAM (Male, 19-25 y.o., 5'11 – 6'3 ft, White)

Charismatic and energetic young man, Adam is adamant on enacting change around him instead of waiting for it. Quick talker, strong vocal range and expressive.

TYLER (Male, 18-24 y.o., 5'9 – 6'0 ft, White)

Quiet and unenthusiastic, Tyler offers a contrast to Adam, being a lot more reserved and not usually willing to venture into new territories. Distracted, not very engaged in group activities, seems to be missing something in his life but is unwilling to look for it.

Helena (Female, 19-25 y.o., 5'4 – 5'7 ft, White)

Interested and active, Helena dreams of larger things in life but has never contemplated the opportunity of becoming someone new. Determined, and focused Helena dreams big and aims to become independent while open to new adventures.

Shooting Mid-Feb 2021

CONTACT PUBFEEDPRODUCTIONS@GMAIL.COM

FOR MORE INFORMATION

PUBFEED PRODUCTIONS WILL:

- Comply with all COVID-19 regulations.
- Offer to cover the costs of any necessary transport.



Plans for Casting:

Currently we have people interested in all the main roles, we are working on getting audition tapes and availability schedules from all of them to finalize the planning. The production also considered that it would be beneficial to have Jamie Smith (The Editor) as one of the roles since it would reduce the amount of people present during the shootings making it easier to respect the Covid-19 regulations. Jamie is also currently working on developing a casting tape so the creative team may attain if he correctly fits within the role required.

Despite the interested parties the team decided to contact certain drama societies and groups at DMU to have them post our casting call so that we can have a wide variety of possibilities when it comes to the cast.

If accepted, we are planning to have the casting call posted in:

- *DMU Performing Arts Social Media*
- *DMU Drama Social Media*
- *DMU Theatre Society*
- *The Mandy Network*

Furthermore, we are still aiming to contact other experienced contacts of PubFeed Productions to attain their availability and interest in the roles proposed.

The production is also planning to perhaps use some of the crew to fill in for any Extras that might be necessary during shooting or using some of our contacts to make the production easier and more accessible to the current predicaments.

For the final scene with the musical dance number the production plans to use Aidan Yau's (The Director) contacts for any necessary extras since he was part of a dancing society and knows people with experience in the matter.

Locations

Location Planning:

Currently we have two possible locations for the interior shots which will be a hefty part of the shoots and will be filmed first to facilitate the shoots. Ideally, we would film most of the interior shots in only one of these locations so as to make the Covid-19 procedures and safety requirements more accessible as well as the transport more streamlined. The team is planning on rearranging the furniture to make the locations slightly different and using different rooms during different scenes.

For the interior shoots we have available:

- ~~123-456789-0123, LE1 2AB, Leicester~~
- ~~987-654321-0987, LE3 3CD, Leicester~~ (Backup)

We have considered multiple locations for exterior shots and have narrowed it down to two possibilities that could potentially serve for all our intended exterior shots. As these locations are quite large the team believes to be able to get different shots adequate for the different genres intended to portray. At the moment we are waiting for response on the location operatives to be sure we are able to shoot in those locations.

For the exterior shoots we have considered:

- Bradgate Park, Newtown Linford, Leicester LE6 0HE, United Kingdom
- Braunstone Park & Skatepark, Cort Cres, Leicester LE3 1QN, United Kingdom

The team is also considering shooting one of the scenes in a greenscreen in order to properly get the look required, for this purpose we are working on booking the Queen's Building Studio and we have the Vijay Patel greenscreen studio as a backup option if the availability of our first choice does not coincide with our intended schedule.

Greenscreen locations considered:

- TV studio at the Queens Building, Mill Lane, Leicester, LE2 7DR, United Kingdom
- Greenscreen studio at Vijay Patel, 8 Newarke Cl, Leicester LE2 7BJ, United Kingdom

The team is also working to contact Leicester police department to be allowed filming with a replica weapon in one of the exterior locations considered. The production will have to delineate the area as a filming area and warn anyone near that we are carrying the shoot.

<https://www.leics.police.uk/advice/advice-and-information/f/af/filming/guidelines-for-filming/>

LOCATION SCOUTING RECCES:

PRODUCTION _____ PubFeed Productions _____ **SHEET NO.** _____ 1 _____

SCOUT Darren Weston **DATE** _____ 01/12/2020 _____

LOCATION: _____ Bradgate Park, Newtown Linford, Leicester LE6 0HE, United Kingdom _____

SITE _____ Bradgate Park _____

PHONE NO. _____

CONTACT _____ <https://www.bradgatepark.org/forms/contact-us> _____

AVAILABILITY: _____

DAYS OF THE WEEK _____ 7 days a week _____

TIMES OF THE DAY _____ 24h _____

SPECIAL ARRANGEMENTS _____ Police and location permission to shoot with replica weapons _____

MISCELLANEOUS: _____ Great open spaces and western-like look _____

PARKING: _____ Some spaces available on site _____

—
—

DISTANCE/TIME FROM HOME: _____ 30mins – Car _____

—
—

POWER CAPABILITIES: _____

—
—

OBSERVATIONS:

Pictures from the location:



PRODUCTION _____ PubFeed Productions _____ **SHEET NO.** _____ 1 _____

SCOUT _____ Tim Warburton/Jamie Smith/Aidan Yau _____ **DATE** _____ 13/12/2020 _____

LOCATION: _____ Braunstone Park & Skatepark, Cort Cres, Leicester LE3 1QN, United Kingdom _____

SITE _____ Braunstone Park & Skatepark _____

PHONE NO. _____ +44 116 454 1003 _____

CONTACT _____ parks@leicester.gov.uk _____

AVAILABILITY: _____

DAYS OF THE WEEK _____ 7 days a week _____

TIMES OF THE DAY _____ 24h _____

SPECIAL ARRANGEMENTS _____ Police permission to shoot with replica weapons _____

MISCELLANEOUS: _____ Great open spaces _____

PARKING: _____ Some spaces available on site _____

—

DISTANCE/TIME FROM HOME: _____ 7mins – Car _____

—

POWER CAPABILITIES: _____

—

OBSERVATIONS:

Pictures from the location:



PRODUCTION _____ PubFeed Productions _____ SHEET NO. _____ 3 _____

SCOUT _____ Tim Warburton/Jamie Smith _____ DATE _____ 12/11/2020 _____

LOCATION: _____ 1000 Little St, LEICESTER, LE1 1HG _____

SITE _____ 1000 Little St, LEICESTER, LE1 1HG _____

PHONE NO. _____ 0115 954 1111 _____

CONTACT _____ 0115 954 1111 / 0115 954 1112 _____

AVAILABILITY: _____ 7 days a week _____

DAYS OF THE WEEK _____ 7 days a week _____

TIMES OF THE DAY _____ 24h _____

SPECIAL ARRANGEMENTS _____

MISCELLANEOUS: _____

PARKING: _____

DISTANCE/TIME FROM HOME: _____ 2mins – Car _____

POWER CAPABILITIES: _____

OBSERVATIONS:

PRODUCTION _____ PubFeed Productions _____ SHEET NO. _____ 4 _____

SCOUT _____ Pedro Vasconcelos _____ DATE _____ 22/11/2020 _____

LOCATION: _____ ~~82 D Street, 153-000, 153-000~~ _____

SITE _____ ~~22-0000-0000, 153-000, 153-000~~ _____

PHONE NO. _____ ~~153-000~~ _____

CONTACT _____ ~~153-000-0000, 153-000~~ _____

AVAILABILITY: _____ 7 days a week _____

DAYS OF THE WEEK _____ 7 days a week _____

TIMES OF THE DAY _____ 24h _____

SPECIAL ARRANGEMENTS _____

MISCELLANEOUS: _____

PARKING: _____

DISTANCE/TIME FROM HOME: _____ 2mins – Car _____

POWER CAPABILITIES: _____

OBSERVATIONS:

PRODUCTION _____ PubFeed Productions _____ **SHEET NO.** _____ 5 _____

SCOUT _____ Tim Warburton/Jamie Smith _____ **DATE** _____ - _____

LOCATION: _____ 8 Newarke Cl, Leicester LE2 7BJ, United Kingdom _____

SITE _____ Vijay Patel, Green Screen Room _____

PHONE NO. _____ 0116 257 7577 _____

CONTACT _____

AVAILABILITY: _____ To be Determined _____

DAYS OF THE WEEK _____

TIMES OF THE DAY _____

SPECIAL ARRANGEMENTS _____

MISCELLANEOUS: _____ Booking the room in advance _____

PARKING: _____

DISTANCE/TIME FROM HOME: _____ 2mins – Car _____

POWER CAPABILITIES: _____

OBSERVATIONS:

PRODUCTION _____ PubFeed Productions _____ SHEET NO. _____ 6 _____

SCOUT _____ Pedro Vasconcelos _____ DATE _____ - _____

LOCATION: _____ De Montfort University,, The Gateway, Leicester, United Kingdom _____

SITE _____ Queens Building, TV Studio _____

PHONE NO. _____ [REDACTED] _____

CONTACT _____ Paul Harmer - [REDACTED] _____

AVAILABILITY: _____ To be Determined _____

DAYS OF THE WEEK _____

TIMES OF THE DAY _____

SPECIAL ARRANGEMENTS _____

MISCELLANEOUS: _____ Booking the room in advance _____

PARKING: _____

DISTANCE/TIME FROM HOME: _____ 2mins – Car _____

POWER CAPABILITIES: _____

OBSERVATIONS:

- Green Screen Available

PROMPT FOR COMPOSER COLABORATORS:

Our film is a multi-genre short film that has a constant change in sound and visual styles. The over-arching story is a trio of friends watching five old movies to pass the time. Their imagination takes a hold and they begin to put themselves in the shoes of the characters they see. They become the characters on the screen as they live through their experiences. The story of these three characters develop through five separate genres, as one of them becomes the villain, and the other two the heroes in their respective stories. This gives us the opportunity to explore a number of different stylistic approaches in the soundtrack, the background sounds and the feelings the film is able to push onto the viewer through our use of colour.

The genres we have chosen to best present our characters are noir, sci-fi, horror, the western and a final musical number. As you can imagine, the different genres all provide a very different mood, and have different kinds of stories to tell. We believe we can achieve a different feeling in the audience from each genre purely from a visual standpoint, however a unique and original score that plays on the established tropes of these genres would really help our film to shine.

We have made the conscious decision to include a musical section as our final genre to be the big finale piece to the film. We believe that if done right, and with expert guidance, we can really blow away our audience and wrap up our story very well. We're looking for it to be exciting, a quick build up, and it to feel like a grand celebration, as our heroes are finally triumphant and happy. We believe this section will be just over a minute long and will lead back to the characters in their real lives and into the final credits.

In order for our other genres to work well too, we are looking to use background music to set the scenes, establish to the audience which genre we are moving into and to control the mood of the audience in a way we want them to feel. The music will sell to the audience what is new about the characters as the story develops. The music itself will be stylised towards what our audience will have heard before from each genre, noir for example using a Jazz soundtrack.

Variety in sound and visuals are really the crux of our production and so working on this we hope to discover new sounds and techniques we can use, whilst still following established genre tropes and styles. Meanwhile making our own impression on these traditionally linear styles to follow our very specific story.

On-screen, we will be able to present a story that's both entertaining and unique in its approach. With changing genres, we hope to create a story that our audience won't have seen presented in this way before and to achieve this, sound has become a critical element!

EQUIPMENT, PROPS AND WARDROBE:

EQUIPMENT LIST

<u>Item</u>	<u>Quantity</u>
Video:	
Camera (Sony ALPHA A7 III)	1
Camera (AS7 MKII)	1
F&V S100 Slider Rail	1
Dolly for Manfrotto 504HD	1
Manfrotto 504HD Video Tripod	1
Hague DSLR Motion Cam Stabilizer	1
Sony NP-FW50 Battery	2
Lighting:	
<u>5-in-1 Reflector Kit 106cm (42") Interfit</u>	1
<u>Fiilex Four Light Kit with Softbox</u>	1
Sound:	
Beyerdynamic DT100 Heaphones – 3.5mm Jack	1
Rode Boom Pole	1
Rode NTG-2 with Softie	1
XLR CABLE – 5m Long Yellow	1
Zoom H5 Digital Audio Recorder	1

PROP LIST:

<u>Item</u>	<u>Quantity</u>
CRT TV (With video player/DVD player)	1
Video tape/DVD cases with custom cover inserts	1
Cigarette/Fake cigarette	Pack
Flip lighter	1
Drinking glass	1
Bottle of drink	1
Chair straps/handcuffs	1
Toast	Pack
Knife for toast	1
Fake glass	1
Lamp (Used as weapon)	1
Matches	Pack
Cigarette (Roll up)	1
Gun (Revolver)	1

WARDROBE LIST:

<u>Item</u>	<u>Quantity</u>
Long Coat	1
Noir Style Hat	1
Simple Clothes	3
Chromatic Jacket	2
Casual clothes	3
Cowboy Hat	2
Western style Clothing	3
Suits	2
Dress	1

MARKETING AND DISTRIBUTION STRATEGY

The team has contacted a third-year media student with some experience who has accepted to lead most of the social media movement leading to the release of the short film. We plan to slowly post teasers, developments of the shoots, trailers, promotional pictures and much more. As we progress into development, we plan to start the campaign in multiple fronts to accrue a following and increase the demand for the eventual release of the short.

The campaign includes:

- Instagram - posts, stories, interactions with the public
- Facebook – a page with info of the development, pictures of production, and public interaction.
- Twitter – info of the development, teasers
- YouTube – Behind the scenes content, video teasers
- Website – A simple website to serve as a hub of all content and information available for the film

We aim to expand our marketing strategy including contacting certain short film distributors and pages to attain if our short film could be considered into their collection. The campaign will also incentivize the word of mouth from our followers and ideally lead to some fan labour. We believe the concept and execution of our short might result in some brilliant interactive social media campaigns.

The team will be focused on taking extra stills and recording extra material which will all be beneficial to the marketing of the finished project. PubFeed Productions aims to buy some google and Facebook ads in order to get the word out to as many interested parties and possible and to really gain some traction on social media.

Lastly we plan to move onto the festival season and possibly send out finished short to multiple festivals gaining a bigger buzz and hopefully coming out of the events with some success.

BUDGET

Production Co. – PubFeed Productions

Producer – Pedro Vasconcelos

Project Title – Who I'd Rather Be

Director – Aidan Yau

Budget Date – 17/12/2020

Shoot Days – 6/7

	General	Amount	Notes	Cost
1	Cast and Crew	-		£0
2	Props, Set Design and Wardrobe	-		£169
3	Locations	-		£0
4	Travel and Transport	-		£45
5	Post-production Assets	-		£55
6	Marketing and Distribution	-		£100
	TOTAL			£367

	Cast and Crew	Amount	Notes	Cost
1	Producer	1	20% of any earnings	£0
2	Writer/Director	1	20% of any earnings	£0
3	DOP	1	20% of any earnings	£0
4	Sound Recordist	1	20% of any earnings	£0
5	Editor	1	20% of any earnings	£0
6	Actors	3	Copy, Credit and Extras	£0
7	Extras	?	Copy, Credit and Extras	£0
8	Marketing Head	1	Copy, Credit and Extras	£0
	TOTAL			£0

	Props, Set Design and Wardrobe	Amount	Notes	Cost
1	Replica Revolver	1	https://cutt.ly/JhLBr1n	£60
2	CRT TV (With video player/DVD player)	1		£50
3	Video tape/DVD cases with custom cover inserts	?		£10
4	Cigarette/Fake cigarette	pack		£5
5	Flip lighter	1	Covered by the crew	£0
6	Drinking glass cup	1	Covered by the crew	£0
7	Bottle of drink	1		£5

8	Chair straps/handcuffs	1		£5
9	Toast	pack		£1
10	Knife for toast	1	Covered by the crew	£0
11	Fake glass	1		£25
12	Lamp (Used as weapon replica)	1	Covered by the crew	£0
13	Matches	pack		£1
14	Cigarette (Roll up)	?		£5
	TOTAL			£167

	Locations	Amount	Notes	Cost
1	136 Cambridge Street, LE3 0JR, Leicester	-		£0
2	22 Roman Street, LE3 0BD, Leicester	-		£0
3	Bradgate Park, Newtown Linford, Leicester LE6 0HE, United Kingdom	-		£0
4	Braunstone Park & Skatepark, Cort Cres, Leicester LE3 1QN, United Kingdom	-		£0
5	TV studio at the Queens Building, Mill Lane, Leicester, LE2 7DR, United Kingdom	-		£0
6	Greenscreen studio at Vijay Patel, 8 Newarke Cl, Leicester LE2 7BJ, United Kingdom	-		£0
	TOTAL			£0

	Travel and Transport	Amount	Notes	Cost
1	Actors	-		£25
2	Crew	-		£15
3	Equipment	-		£5
	TOTAL			£45

	Post-production Assets	Amount	Notes	Cost
1	Dark Fantasy Studio Music Library	-		£20
2	ActionVFX and CreatorVault VFX Assets	-		£20
3	Extra Sound Fx and Music	-		£10
4	Extra Assets	-		£5
	TOTAL			£55

	Marketing and Distribution	Amount	Notes	Cost
1	Website Management and Domain	-		£15
2	Promotional pictures and campaigns	-		£0
3	Behind the Scenes content	-		£0
4	Social media management	-		£0
5	Social media paid advertisements	-		£15
6	Short film festival submissions	-		£70
	TOTAL			£100

ANNEX

1. Who I'd Rather Be – Original Concept Story:

We begin in a darkened room, a living space that's not regularly cleaned. An old bedsit or a disused attic. The furniture is wooden with one dull coloured three-person sofa seemingly crammed in without space to move around. Four feet in front of the sofa sits an old thick TV with a video player. The TV is turned on, its grey static screen flickering onto the sofa where three characters sit. The first, Tyler, (left of screen/sofa) is a young adult male, not too interested in what is happening in the room around him. Fixated on his phone, but seemingly without an enthusiastic interest on what is on his screen or on what's happening around him. He is dead to both the room he is occupying as well as the world he invests his time into. The second, Adam, (middle of screen/sofa) is again a young adult male, energetic, and can never be seen doing nothing. He's a leader and the catalyst to events happening throughout his life and the story ahead. He changes the world around him, rather than the world acting as a force on him. Helena, the final character (right of centre screen), a young adult female, is not the life of the party, but adventurous when it comes to trying out new things. A follower rather than a leader, she dreams of a larger life but has never found the drive to become someone new. She has a dream of independence from her friends and family, wanting to conquer the world around her, but not where she currently resides.

They sit, staring blankly into the abyss and the shadows of the room gathering around them. Adam, snapping back to life raises his hands and slaps his thighs:

Adam: So, what are we doing?? We can't hide away here forever?

Helena: What do you mean? I'm not hiding?

Adam: No, I mean let's do something, lets live our lives, choose who we want to be rather than becoming what we are now.

silence follows as Adam flicks his head from Helena to Tyler and vice-versa

Adam: No??? Well the least we can do is not sit in silence.

Adam jumps out of his seat, crouches towards the TV a sifts through piles of old DVDs. He picks up two cases gesturing the front of the cases to the sofa

Adam: What we watching first? 'Chaos in Tombstone' or 'Ship! Time to Get Out of Here'?

Adam confusingly looks at this one before looking towards Helena and Tyler. Helena blankly looking back slouched in her chair whilst Tyler firmly gripping and still staring into his phone, Adam knows he's not getting an answer

Adam: Fine...

Picks up another case with a sarcastic smile

Adam: 'Darker Streets' it is

Adam inserts the DVD/VHS before jumping in between Tyler and Helena. The grain and the static of the screen flashes before putting them into a trance until the screen shows a busy street and a man steps into view. It's Adam

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NOIR GENRE SECTION

Adam, now wearing a trench coat and a hat, walks the cobbled streets. Clear destination in mind. He arrives and lights a cigarette. He stands in the street looking up at a window. Focussed, he continues to smoke, just thinking. As if snapping back into reality he checks both ways and crosses the street, walking towards the building.

Shots of him walking through the building, he knows what he's walking into. He steps into his flat. A woman is sat in HIS apartment, suggestively with her legs crossed in front of her. It's Helena. He is unsurprised she is there but she is definitely not supposed to be there. She has a drink. He removes his hat and sighs.

Adam: You're back?

Helena: You knew I would be.

she smiles at him; he is not amused. He snatches the bottle from the table and pours himself a drink, standing above her

Adam: I've covered for you! What more do you want from me!

Helena: I want you!

Helena stands up to him

Adam: Well you can't have me!

Adam grabs her by the collar and pulls her towards himself in frustration

Adam: You've given me nothing but trouble!

Helena slaps Adam, she is then thrown onto the bed. She covers her face as she falls onto the bed. Adam steps back and sinks into his chair. Taking a sip from his drink he looks down before looking at her

Adam: You should go... And don't come back!

Helena stands, pleading with him

Helena: Can't you take me back. Don't you miss all the fun we had?

Adam stands, both of them now stood next to the door

Adam: It's over.

Adam opens the door

Adam: Goodbye, Miss White.

Looking at him, Helena steps out and turns back to Adam

Helena: I shall see you soon, Mr Baker.

Helena begins to walk away down the hall. Adam watches her leave. He then closes the door behind him. Stressed but not flustered he removes his coat and wanders to his chair. He picks up his drink, taking a sip and then relaxes into his chair, tilting his head back. The screen fades to black as he falls asleep

SCI-FI GENRE SECTION

Adam wakes up in a completely white room strapped to a chair wrapped in what appears to be a thin metallic suit. The shot and the room are completely absent of any colour other than white. He's panicked, not fully come to terms with or understand what is happening. A voice begins to talk to him, no obvious sign of where it is coming from, as if the sound is coming from the air in front of him. There is the constant sound of electricity as if something is quietly whizzing around his head.

Voice: *unintelligible sound*

Adam: What's happening? Where am I?

The voice (English – Human – Female - Helena) speaks back to him

Voice: Relax... Do you know where you are??

Adam Calming down from his panic. Staggered breath. He stops to think

Adam: Yeah... I'm on board our ship... Colony Spear (dash) 572.

Adam looks around the empty room once again with the silence of the voice, he stammers whilst looking forward and up

Adam: I'm in the lockup...

Voice: Do you know why you're in there?

Adam: No.

Voice: Do you know what you did?

Adam getting visibly shaken

Adam: No!

Multiple voices talking

Adam: What's going on?!?!

The voices stop and the sound of depressurisation happens in front of him. A black void opens in the otherwise perfectly white room. Adam is somewhat blinded by the darkness until a figure appears in front of him. It's Helena also wearing the same metallic suit.

Adam: Ca- Captain... Look you got to get me out of here. I don't know what it is I've done; you can't keep me locked up in here.

Helena watches him plead the above, unimpressed but sympathetic she leans in next to him. He is eased off

Helena: You've killed us...

They both tilt their heads to look at each other, inches away from one another's face. Adam is horrified, she keeps her composure. They resume their previous position with her face above his shoulder talking into his ear

Helena: You jettisoned everything... Everything we needed to complete our mission... It's all gone...

Adam is now distraught trying to hold back his tears. After Helena's finished, she pauses before leaning back and looking down at him. Adam snaps his vision around the room. As if he's looking for something in the empty room. He continues to be distraught

Adam: Captain... There is something on this ship... Whatever we picked up from our last stop... It's not safe...

Helena listens, but is sceptical

2nd Voice (Tyler): You are both in violation of Earth's Space Command's Code of Conduct. You are both to be sentenced to death immediately.

Both now looking up as if towards the voice, Adam in a panic whilst Helena is angry. She put her hands on his shoulders for a brief moment. Before throwing him and his chair violently onto the ground (Into the camera)

HORROR GENRE SECTION

Adam is now in a kitchen at night. He's wearing a dressing gown, and making a late night snack. Pondering what to pull from the fridge. He grabs the butter and begins to make some toast. Everything is completely normal. He hears a sound come from outside the kitchen window. He looks up, but it is not enough to investigate, he then continues to butter the toast. Before hearing a much louder sound. His head snaps up towards the window. He moves in closer, the reflection of the light impairs his vision to the outside. As he leans in there is a moment of silence. Before a girl's panicked face slams into the glass. She's scared and he is startled, dropping the knife and falling back into the kitchen side. She pleads with him to open the door. Hesitant, he opens the door which she slams and locks behind her.

Adam: Are you alright? You've got bloo-

Helena: Shhhhhh! We have to be very quiet.

They both look towards the door and then the window, they hear the sound of footsteps as if someone is walking past the window but they see nothing

Adam: Is someone out there?

She gestures him to be quiet once more

Adam: Look I don't know who you are, but you've got to —

The sound of smashed glass comes from the other room. They both look towards the door. Adam standing strong whilst Helena cowers trying to clench at the walls or the door for comfort. The sound of approaching footsteps and the build up of tension as a shadow appears first and then disappears in the doorway. Helena panics, unlocks the door and runs. Adam steps towards the doorway

Adam: HELLO? Who are you?

Adam grabs the knife

Adam: I suggest you leave right now.

Adam steps through the doorway and into the dining room where the sound came from. A bulky masked man is standing with Helena in his arms and a piece of the glass to her neck

Adam: Whoa... Look I don't know what's going on here but let the girl go... Come get me...

He braces, ready for a fight. The masked man accepts the challenge and throws Helena onto the breakfast bar where she hits her head and is knocked out. The man begins to charge at Adam, constantly building up speed, smashing into him and pinning him against the wall. Adam struggling manages to drive the knife into the mans shoulder, he lets out a groan and only seems to get angrier and stronger, before he hits Adam on the side of the head, knocking him to the ground. He mounts him, holding Adam's neck. Adam scrambles trying to grab anything. Helena stumbles over and hits the man with a lamp, partially dislodging the mask. He stumbles backwards whilst Adam staggers to his feet trying to correct his breathing. Now, all injured, Helena and Adam stand before the masked man. The mask falls from his face, revealing the man to be Tyler.

Adam: What???

Tyler: Shhhhhhhh...

Tyler switches the light off. In the darkness he lights a match close to his face

Tyler: Sleep well...

Camera pans towards the match

WESTERN GENRE SECTION

Adam is lighting a cigarette with his match and is stood in a meadow looking out at a body of water with the sunlight shining on him. He stands peacefully, dreaming of what he's done and what he knows he has to do. The sun's beams touching the bottom half of his face before looking up towards the heavens. A girl approaches from behind him, a poor girl in large baggy clothes, she has her hair tied back and has been running for miles. He continues to stare off.

Helena: What are you doing!?!?

Adam continues to look out at the water and sighs

Adam: I'm doing what every man is supposed to do. Go home darling, I have to finish this.

She weeps, fearing she'll not be able to convince him

Helena: There has got be another way!

Adam: We're stuck in this life forever. Unless I finish this... Here and now...

A man (Tyler) steps from the treeline behind Helena. His voice bellows and his gun drawn

Tyler: How romantic, I have to admit, I did not expect you to choose this place to die. I thought you might have wanted to die protecting the town you loved... But instead you've chosen to run away...

Helena, caught between the two, steps out of the way. Adam turns to face Tyler, hand on hip. They face each other

Adam: This is your last chance, surrender or die...

Tyler: *laughs* This is the difference between you and I. I'm not accepting a surrender.

They both look each other in the eye in a standoff. The camera cuts between the characters. Adam continues facing forward, but his eyes wander towards the love of his life. She looks back at him. In a moment of tranquillity, he is happy. Adam and Tyler launch the barrel of the gun towards the other and fire. In an instant they have both fallen and are laying on the ground opposite one another. There is only the echo of the valley and the sound of fleeing birds. Before Helena, now on her knees, weeps over a fallen Adam.

Musical Genre Section

Helena holds the fallen Adam and begins to sing a slow melody. Sadness in her voice, until Adam begins singing back to her and clenching her hand he sits up. He pulls himself up and her with him and they begin strolling through the meadow. They sing a call and response song whilst holding hands. Adam is leading and they begin the dance as they walk. They follow the camera as the camera moves back when gradually more and more people begin to follow them, the song is now an upbeat and exciting dance song. The characters, moving fast, remove a piece of their old clothing one at a time with a new piece of clothing thrown at them to replace it until they have a completely new outfit. The camera eventually pans out to the large crowd that has formed behind them, all dancing and celebrating. The instrumental continues to play when the camera pulls away from the TV to reveal the three characters from the beginning still sat watching TV, jaws dropped and silent. With the screen still being the only source of light on them. They all sit in awe briefly with the music still playing.

Tyler: You want to watch one more?

Adam and Helena look at him, then face forward again

Adam: Let's do it *slapping his thighs again*

The credits begin to play with the chorus of the song getting louder and playing through to the end where the music eventually fades away

2. Who I'd Rather Be – Script Version 1:

Mc: Main Character

Fm 2: Flatmate 2

Fm 3: Flatmate 3

Ext. House – Day

Shot opens on a house, where you see a young guy enter the frame carrying suitcases and some bags (Mc).

INT. House hallway shot looking at the door – Day

MC opens the front door and to enter his new house and meet his flatmates

(roommate is seen in the kitchen, and when noticed quickly hides something) conversation of introduction and quick cut tour

- place shoes here
- kitchen
- bathroom
- mc's room
- living room

INT. Living Room – Early evening

Living room is a fixed shot with a plain living room with each of the three characters sat not talking, unless to say "look at this video I just sent you" other all glued to their phones. MC tries to initiate conversation but feels too awkward and ends up just getting his phone out also.

Next Day

Mc's Bedroom – MORNING

MC wakes up to his alarm, looks around to see his hasn't yet unpacked, and crawls out of bed.

Kitchen - Morning

MC walks into the kitchen to see FM 2 quickly hide something as he approaches, before greeting him with friendly conversation.

CONVERSATION:

- how was the first night in the new house
- Mc Asks where the bathroom is before being told FM 3 is in there and will take a while

MC waits bored and gets his phone out.

FM 3 eventually comes out with surrounding steam, Mc walks to start his morning routine.

Routine montage (staring at phone throughout)

- Brushing teeth
- Cooking
- Door covid scan (watch someone down the road gets killed due to failed test)
- Gets changed
- Grabs shoes
- Takes off shoes
- Has a shower
- Cooks dinner
- Sit bored with flat mates in the living room

(New technology rules: social media phones shutdown at 10)

They attempt to make conversation but ultimately just go to bed.

INT. Mc Bedroom - MORNING

Mc wakes up to his alarm and being to repeat an identical day to the previous one.

INT. Kitchen - MORNING

Greeting FM 2 small conversation that FM 3 is always either working out or in the shower.

Routine montage begins at a sped-up rate.

- Brushing teeth
- Cooking
- Door covid scan (watch someone down the road get killed due to failed test)
- Grabs shoes
- Takes off shoes
- Has a shower
- Cooks dinner
- Sit bored with flat mates in the living room

INT. Living room

Social media shuts down they have a brief conversation of nothing more than a little small talk before dispersing.

INT. MC Bedroom - NIGHT

Mc gets into bed and as soon as his head hits the pillow.

Match Cut

INT. MC Bedroom - DAY

Mc is woken by his alarm; he turns his alarm off and proceeds to repeat the previous day scene.

This shows a week worth of similar living, but in one of the quick cut sequences, when Mc put his phone down to put on his shoes he forgets to pick his phone up, and so you are taken to

Mc walking a coming across a dvd player, and dvds and bringing it home.

Or

Mc bored decides to look through a cupboard in the house discovering the items.

INT. Living room - NIGHT

Mc is sat looking and researching the items he found, mentioning them to his flat mates who take little interest. When social media closing happens Mc decides to stay and plug in the tv and dvd player.

Mc picks from four films, choosing the sci-fi film.

Mid shot of the TV flashing on Mc as he looks intensely towards the film.

Fade to black

Close up of DVD ejecting from DVD player.

INT. living room - Early Morning (Still dark)

Mc is woken by a noise.

Scared he creeps out of the living room passing different pieces of equipment and substances (later shown to be workout equipment and protein powder), eventually making his way towards the glowing door. Mc nervously reaches out to open the door before the door swings open. Steam pours out, (from the shower) as Mc falls backward paralysed in fear. Only for Fm 3 to exit.

The world around him cuts back to his normal life, revealing the weights and protein power as Fm 3 exits the shower.

Fm3: What are you doing? You waiting to use the bathroom?

Mc smiles in relief before standing and responding.

Mc: yeah, thanks. You sure do like your showers hot.

Mc heads into the bathroom to begin his day.

Routine montage

Mc begins the montage with a positive look on his face, but as the montage goes on his face being to fall back to boredom.

Or

Mc begins montage with adapted shots to a sci fi, e.g. puts on space boats at the door/ when getting his covid check pretends to have a shoot-out.

The sci fi adapted montage breaks when Mc encounters Fm2 in a usual passing in the hallway. In a look of disappointment Mc asks

Mc: Hey, you even seen a film before?

Fm 2 looks up from his phone and responds in an unsure tone.

Fm2: what like those really long things are grandparents used to watch?

Mc: yeah, I know it seems long but if we start now, you'll be done ready for dinner.

INT. living room

Mc: pick a film?

Fm2 points to the film noir, and they begin to watch the film, similar to Mc they are both glued to the TV.

Zooms into the TV
Jump cut

Close up of DVD eject.

Fm 2 is sat in amazement eyes still glued to the TV.

FM 2: wow...

Mc: I know right

Mc begins to move around to take the DVD out. Before checking his watch, and realising he needs to go and cook. Mc leaves to the kitchen.

Kitchen - Night

Mc smiles while preparing his food before realising something (his chicken) is missing. Mc slams the fridge closed in anger.

The wipe of the fridge door reveals Fm2 is sat at the table in film noir style.

A back and forth stand-off conversation begins, which grows more and more heated till they both pull out a gun. The whole genre style is broken as Fm 3 enters the scene to reveal them holding utensils.

They also try to continue but with the appearance of Fm 3 they cannot fall back into the film, as Fm 3 mocks them. Fm 2 and Mc begin trying to convince Fm3 to watch a film, to which it doesn't agree.

Living room - NIGHT

Later in the living room Fm2 and Mc begin to convince Fm3 to watch a film, after some disagreements Fm 3 reluctantly agrees and they select a musical at random.

Mc and Fm 2 excitedly watch the screen as Fm 3 reluctantly watches along with them.

Fade to black, cut to

The film ejects.

After the film ends Mc and Fm 2, prepare to break into song but nothing happens. They look over in disappointment to Fm 3 who has fallen asleep.

Fm 2: well we tried.

Fm2 leaves and Mc follows making his way to his room.

Mc's room

Disheartened Mc gets into bed and sets his alarm, and goes to sleep.

The next morning

Mc's room - DAY

Still upset from last night's failure Mc crawls out of bed.

Hallway

Mc bumps into Fm 2 on his phone, Mc tries to start conversation but Fm2 doesn't seem interested. As they pass the living room, they hear the credits of the film and the DVD player eject.

Fm2 and Mc wait hopeful.

Fm 3 bursts out the door in a joyous mood to sarcastically sing.

Fm 3: What a waste of time!!! Anyway, we need to clean we got a new flat mate coming today.

Mc and fm2 give fm 3 a shocked face as Mc attempts to follow to argue with Fm 3, Fm 2 holds him back and they begin to have a conversation.

Mid shot Between Mc and Fm2 you can see Fm 3 begin to cook some food in the background. The sound of FM 3'S pots and pans slowly begin to loop and he begins to create a song. Mc and Fm 2 don't realise this, unaware they begin to bop along to the song. They both eventually realise and turn their heads towards Fm 3 as he complete breaks into song and dance.

Mc and Fm 2 rush to join in.

**Breaking into
The musical number**

- Consisting of dancing through the house
- Long takes
- utilising objects to cook or brush their teeth
- Cleaning

The musical genre cuts as the door opens and the new flat mate enters. He enters with a bored expression looking down at his phone. When he steps inside, he looks up to see his new flat mates out of breath still holding their previous dance positions.

The new flat mate asks: So, what have you guys been up to?

Mc: You even seen a film?

3. AV LOANS NEW REGULATIONS



**DE MONTFORT
UNIVERSITY
LEICESTER**

AV LOANS



New AV Loans Booking Processes V1.3

The AV Loans service has been changed to minimise the number of people collecting and returning equipment at the same time. We ask that you arrive to collect and return equipment at the agreed upon times.

The AV Loans website can only be used to view the catalogue of equipment available to you. The booking calendar on the site has been disabled.

All requests for equipment loans must be made by email. **It will not be possible to book equipment via the website or phone.**

In order to avoid queues at the AV Loans counter, it is important for you to **collect and return equipment at the times agreed in the booking process**. A finite number of collections and returns will be allowed each day.

Please do not visit the AV Loans counter unless you have a collection or return. One person can help you carry equipment but large groups will not be permitted.

Booking Process

1. Bookings can only be requested a minimum of one working day in advance. Please fill out the online [BOOKING REQUEST FORM](#) which will ask for the following information.
 - a. Your full name.
 - b. P Number or Staff Username.
 - c. Your phone number for AV Loans to call you back.
 - d. Which project the equipment is going to be used for. The specific purpose of your loan, e.g. studio portraits for your module coursework.
 - e. Your proposed duration of loan, preferred collection date and time, preferred return date and time (the default loan duration is 3 days, more than this will be subject to the extended loans process - [Extended Loan Request Form](#)).
 - f. The list of equipment you would like to request based on the equipment available to you on the AV Loans website.
 - g. Your request should be for no more than 15 individual items.
 - h. Confirmation that you agree to the Terms and Conditions of the Loan.
2. If your first choice of equipment, collection or return time is not available, a member of AV Loans will call you back to discuss alternatives.
A limited number of collection and return slots will be available throughout the day.
3. The booking will be processed and you will receive a confirmation email. It is important that you read our Terms and Conditions; a link will be included in the email.

Please be aware that by collecting the equipment you will be agreeing to the AV Loans terms and conditions found on the website – [Terms and Conditions](#).

Collection process

1. Users are to arrive at the allotted time to avoid queuing.
2. Wear a face covering and stand back from the counter until asked to come forward.
3. Expect to be asked to return or re-book if you do not arrive at your allotted time.
4. Users are to confirm their identity by presenting their ID card. You may be asked to briefly remove your face covering.

Returns process

1. Users are to arrive at the allotted time to avoid queuing.
2. Wear a face covering and stand back from the counter until asked to come forward.
3. Expect to be asked to return if you do not arrive at your allotted time.
4. Equipment will be checked for missing items.

All of the AV Loans equipment will be quarantined for *72hrs between loans. It will be cleaned and fully tested after quarantine. We will contact you if we find any issues with equipment at this point. New bookings will not be possible until any issues have been resolved.

* <https://hub.jhu.edu/2020/03/20/sars-cov-2-survive-on-surfaces/>

Usage guidelines

1. Users will not attempt to collect or return equipment themselves if they are showing any symptoms of Covid-19. We cannot issue equipment to others on their behalf.
2. Users must inform AV Loans if they develop symptoms or have to quarantine whilst they have equipment on loan. Arrangements will be made for an appropriate return. Access to AV Loans will be removed for anyone abusing this.
3. Whilst reasonable measures are taken in the AV loans area, customer are advised to take precautions when handling equipment to protect themselves and others from contamination from Covid-19
 - a. Wash hands before use and after use.
 - b. Wear a face covering if putting equipment such as camera up to the face.
 - c. Do not share kit if possible.
 - d. Do not attempt to clean equipment unless asked to do so by a member of the AV loans team as this could result in damage.

Please note, due to the uncertainty of the pandemic these processes and guidelines are subject to change. Please check back regularly for updates.

4. COVID – 19 FILM PRODUCTION REGULATIONS



BA FILM STUDIES 2020-21

COVID-19 Film Production Method Statement

The purpose of this method statement template is to guide you through the safe planning of your film shoot, working methodically through **each department** and through **each stage** of the production (including Recces, Pre-Production meetings, rehearsals).

This method statement should be produced with the consultation and **input of all crew members**. A draft should be circulated to all crew **and tutors** at the beginning of your official pre-production period (before recces and other activities such as rehearsals). This is because the method statement should cover how you will safely enact all pre-activities – not just the shoot. An updated version including project-specific details of the shoot, needs to be circulated to all cast and crew **(and tutors)** along with the call sheets and **LMS Offsite Activities Risk Assessment, 7 days prior to Day 1 of shooting**.

Health Declarations and Training:

Training

All students must undertake the 'ScreenSkills Coronavirus Basic Awareness on Production Training' (online) **within the first two weeks of term**. You will need to set up a free online account with ScreenSkills in order to do this. This involves approximately 40 minutes of online learning followed by a 20-minute test. When the training and test are complete, you will be issued with a digital certificate which you will need to evidence to your tutors.

<https://www.screenskills.com/online-learning/learning-modules/coronavirus-basic-awareness-on-production-training/>

Further to this, each shoot will be assigned x2 Student/Grad **COVID Supervisors**, and these supervisors will undergo further COVID-19 Training to be provided via the university.

Health Declarations

A **COVID-19 Daily Health Declaration** is to be completed daily by each crew/cast member before call time when shooting. Temperature taken on arrival on set (by the COVID supervisor, using distance thermometer provided by university). (See separate health declaration document).

Confirm who is looking after the training log, and who is liaising with COVID supervisor to monitor the Health Declarations, and gathering paperwork together.

Planning Meeting

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A **COVID planning meeting** should take place before all pre-production activity that involves people meeting and traveling (before all recce).

After the Tech Recce of the location(s), each production should have their own COVID protocol meeting to be attended by all HoDs, first AD and student COVID supervisors, to discuss and confirm the approach for every location prior to shooting.

Complete the method statement. Then use this to complete the **Production Risk Assessment** and the **LMS Offsite Activities Risk Assessment**.

(Please see separate Risk Assessment templates for **Production Risk Assessment** and the **LMS**

Please confirm your plan /schedule for a COVID planning and protocol meeting for all HODs to attend.

Offsite Activities Risk Assessment).

COVID-19 Film Production Steps:**To be completed by Producer with input from all Crew Heads of Department****Cleaning**

Locations cleaned before and after shoot and same with any prep days

Frequent touch areas (identified in advance) to be cleaned regularly throughout day

Provide a detailed cleaning protocol and consider how necessary materials will be sourced.

Travel

Complete travel plan according to vehicle guidelines below. Avoid public transport if it is possible to do so.

All travellers to wear masks, and travel with windows open wherever possible.

Vehicle Regs:

Nine-seater: maximum 5 people in a dice shape

Cars: maximum 2 people (driver plus person sitting behind passenger seat)

Luton: 2 people on front seat with middle seat free

Transit van: 2 people on front seat with middle seat free

Complete travel plan according to vehicle guidelines

Shooting Space

(Students are encouraged to concentrate mainly on exteriors except for where the interior space will be very large). Interiors must comply with the following regulations.

Measure each location room, and allocate 4m² per person if space is empty, and 6m² if furnished.

For example - a space that is 5 x 6 meters = 30 m², so 7 people if unfurnished, or 5 people if furnished.

Set up safety stations around the set and unit base / green room.

Stick down 2-meter markers wherever possible

Keep doors and windows open as much as possible.

Measure each location and allocate 4m² per person if space is empty, and 6m² if furnished.
Detail your plan for who/how/when the above measures will be implemented.

Zones and Departments for Shooting

This needs to be allocated according to complexity of action and size of location, and noted on your Method Statement. For example:

- **'Set' (filming area) - red/orange:** Cast, Director, First AD, Camera, Boom, Script Supervisor

Camera Dept to pre-agree a safe protocol. For example, if it is a two-person camera dept (DoP and First AC) - **Only one person will be able to touch and operate camera.** The other person can be setting up lighting and/or observing and instructing from a separate monitor.

Sound Dept to pre-agree a safe protocol. If this department is more than one person, then for example the boom operator only to be in 'set'/filming area. Recordist to be positioned further away (off set area).

See below department breakdowns for more detail.

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- **'Off Set' (Monitor area) – yellow:** Departments stand-by area – camera, DIT, Sound, Production Designer (also overseeing Hair, MU, Costume). (Script supervisor will do continuity checking of these aspects as the on-set person i.e. instruct the actor who will do their own adjustments). These people are allowed on set only by invitation of the First AD. Producer also in this area.
- **Unit Base – Blue:** DIT, Production, Catering, Sanitation, Rest of Crew

This needs to be allocated according to complexity of action and size of location, and noted on your Method Statement.

Covid Supervisor

Liaise with the Covid supervisor about their roles and responsibilities.

- Covid supervisor available for some prep days, and shoot
- Safety station – only the Covid supervisor hands out face coverings / wipes etc
- Use of masks/face coverings, and safe disposal
- Ongoing mask checks
- Gloves / face shields
- Hygiene /hand sanitation, also to include paper towels
- Wiping equipment
- Hazard, white and fluorescent tape, including in Covid kit
- Supervisor stays after wrap to ensure correct pack down of equipment and location.

Liaise with the Covid supervisor about their roles and responsibilities. Details below:

In case of hazards occurring, the production must evidence the application of **hierarchy of controls** in order to show the best way to manage the risk.

Hierarchy of Controls

(Starting with most effective, going down to least effective)

1. **Elimination – physically remove the hazard**
2. **Substitution – replace the hazard**
3. **Engineering controls – isolate people from the hazard**
4. **Administrative controls – change the way people work**
5. **PPE – protect the worker with personal protective equipment**

Cast

Actors to socially distance according to UK government guidelines or alternatively belong to a declared “bubble”.

The production must evidence the application of **hierarchy of controls** in order to show the best way to manage the risk of the interaction and activity of the actors.

Consider and outline the following with all cast:

- Transport
- Green room
- Hair and make-up
- Costume
- Catering
- Safe use of toilets and changing areas

Provide detailed information around cast arrangements (using pointers above)
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Sound

Actor puts on their own sound mic, under supervision of sound recordist. Radio mic provided in a zip lock bag (clean). If battery fails, give them a new pack.

Boom operator remains minimum 2 meters away from actors. Sound Recordist in another area

Confirm detail of arrangements around sound team and sound provision.

(off set area). Only the recordist plugs in the jack into the recorder.

Art Department

Art Department to confirm their working processes and cleaning systems.

Consider how and when each set is prepped, to include, where relevant, props and / or puppets.

Consider how props will be safely placed and re-set (one person only touching them, and actors to re-set their own hand-props). Art Dept to work with First AD on developing this plan.

Art Department to confirm their working processes and cleaning systems.

Camera Team

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Cinematographer and camera team to confirm their working processes and cleaning systems.

You will need to consider and pre-agree how the DoP and First AC/Focus Puller will work together without being close. Sharing of objects and kit must be avoided wherever possible. Anyone touching equipment to wear gloves wherever possible.

Moving shots needing somebody in a grip role: first of all, avoid and minimise this as much as possible in your shot list.

If it must be done, **then face shields will be required as well as masks**. The Dolly operator must face the back of the camera operator. **Any such shot will require student COVID supervisor and Producer sign off.**

You will need markers and tape to demarcate areas.

Think about the prep space, and how easy it is to access the shoot space.

Cinematographer and camera team to confirm their working processes and cleaning systems.

Lighting

Gaffer and lighting team to confirm their working processes and cleaning systems.

You will need to wear gloves for work. Gloves become yours. Do not share. Put them in a sealed

Gaffer and lighting team to confirm their working processes and cleaning systems.

bag between uses. Keep them in separate bag.

Working Day and Shoot Protocol

First AD directs departments and people who need to step onto set. On cut, everybody freezes, then First AD manages who moves and when.

Guideline day length: 10 hour working days with 1 x 1hr break (or 2 x 30 mins).

FIRST AD WILL MANAGE MOVEMENTS DURING BREAKS.

Work slowly and carefully and allow time for this in the shoot schedule.

It is estimated that the COVID protocols will add approx. 60% more time onto your schedule – so the shoot will span a larger number of days. You should make sure that you take this into account when scheduling the production phase.

- The ideal scenario is that the break happens outside (weather dependent), or in a large space.
- All crew members need to bring their own packed lunch and drinks.
- Public transport to be avoided for crew (used only where necessary)

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- Masks or face covering wearing is mandatory. Social distancing must be observed wherever possible.
- No touching of other departments' equipment. If something needs moving, ask that department.
- Allow more space and time for rehearsals.
- After recces and rehearsals (when blocking has been planned), have the director and DoP explain their plan for shots and coverage, and also include other departments, so everybody knows how the space will be used. This activity will then be directed by the First AD during takes (and between takes for set up and re-setting).
- If crew rehearsals cannot easily be viewed by all crew, consider filming them on an iPad, iPhone so they can view outside.
- Electronic devices e.g. iPads not to be shared without a thorough clean with anti-bac wipe.
- Do not pass paper around (e.g. call sheets, scripts, shot lists). Ensure everyone has own copies that they keep for themselves wherever possible.
- Clear signposting of 2-meter space, safety stations, and sanitising reminders.
- The shooting protocol will be added to the call sheet and be part of the morning briefing.

First AD H&S Briefing Content:

- Importance of social distancing at all times
- Demonstrate 2 meters
- Sanitation station on set
- Wash hands regularly and at every opportunity
- Do not handle or move others' kit or property
- Sequential working on set, department by department, as directed by First AD
- Look out for danger points – e.g., when we cut, monitor clusters, camera clusters
- Work slowly and carefully. Don't compromise on safety to work faster
- Slips/trips
- Fire lanes, assembly points

Catering

Cast and crew will be instructed to bring own packed lunches.

Distanced seating whilst eating (ideally outside).

Everyone must wash hands thoroughly before eating.

Craft / drinks tables

Craft table is allowed for provision of water only. This is for emergency / extra water only – as all crew will be instructed to bring personal water with them each day.

Only one person is allowed to work the craft table, wearing gloves put on for this use only, and following hygienic measures.

All utensils and cups to be kept covered when not in use.