

SHOT LIST - updated 11.01.22

Production Title: Dear Friend, I can no longer hear your voice -
Director: Anne-Marie Creamer

Scene/ Act #	Shot	Shot Type	Movement	Shot Size/Angle
1	A	MS	Stationary	Medium shot. mid height
1	B	LS	Stationary	wide, establishing shot. mid height, opp corner of the room
1	C	LS	Stationary	wide, establishing shot. mid height, opp corner of the room
1	D	LS	Stationary	wide, establishing shot. mid height, opp corner of the room
1	E	medium shot	Tilt	medium shot. mid height
1	F	MS	Stationary	Medium shot. mid height
1	G	LS	Stationary	Medium shot. mid height

1	H	MS	Stationary	Medium shot. Directed to floor
1	I	LS	stationary	Wide, establishing shot. mid height, from the door across the room.
1	J	medium shot	stationary	medium short. More abstract
1	K	long-medium shot	stationary	Medium shot. mid height
1	L	LS	Stationary	Wide, establishing shot. mid height, from the dressing table, across the room
1	M	LS	Stationary	Wide, establishing shot. mid height, from mother and child print beside the bed, towards to washstand and window.
2	A	LS	Stationary	wide, establishing shot. mid height, opp corner of the room

2	B	MCS	Stationary	medium close shot, at one of objects on mantelpiece.
2	C	MCU	Stationary	medium close shot, at one of objects on mantelpiece.
2	D	WIS	tilt shift	Medium shot, tilting upwards
2	E	MS	Dolly	slow dolly shot moving towards the chair.
2	F	MCU	Pedestal	medium close shot
2	G	LS	Stationary	wide, establishing shot. mid height, corner of the room
2	H	MCS	Stationary	MCS

2	I	MCS	Stationary	MCS
2	J	MCS	Stationary	MCS
2	K	CS	Stationary	CS
2	L	MCU	Rack Focus	Medium close shot
3	A	MCU	Tracking	MEDIUM Close shot
3	B	MCU	Tilt	medium wide shot
3	C	MCU	Tracking	Tracking, MCS
3	D	MCU	Tracking	Medium close shot

3	E	LS	Stationary	wide shot mid height
---	---	----	------------	----------------------

	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes
	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT DAY	Yes

	Mrs Eliza Soane's bedchamber, Lincolns Inns field, London, 1815	INT NIGHT	Yes
--	--	-----------	-----

London

January 11, 2022

Shot Description
<p>Cut to medium shot. A still. Opening on a more abstract image of light beams hitting the bed covers. Useful if slight dust particles can be seen to move in the light.</p>
<p>Cut to reverse wide locked shot in the opposite corner, standing beside dressing table looking at bed. Re-framing of this shot is linked to question, needs to be discussed by Ed & Christain, of whether the reflections in the door of the wardrobe are too difficult, time consuming to achieve in our budget and time. - Suggestion is re-frame, cropping out - Left, the shoddy canopy of the bed on extreme left, and Right, the edge of the wardrobe.</p>
<p>Cut to reverse wide locked shot in the opposite corner, standing beside dressing table looking at bed. In After Effects can this be developed so there are very slight changes of dust/ light/ shadow.. This is from the original shot list.</p>
<p>Cut to reverse wide locked shot in the North-West corner, standing beside bed, looking across to the wash-stand. This can be taken as a still from the later shot sequence, tilting from the floor upto the window with the statue outside.</p>
<p>Cut to Tilt shift of medium shot of abstract framing of the room, highlighting abstract details of light and shadow in the room. Aiming throughout for 'uncanny'.</p>
<p>Cut to an image across the bed spread looking at statue on the sewing basket. A still.</p>
<p>Cut to wide shot from corner opposite the door, framed across dressing table, gloves in fore-ground, We have agreed to remove the second cane chair in front of the dressing table, as it will block other useful shots we need later on. Cane chair modelling needs work. Add to the dressing table extra objects agreed from Megascans (bottles, candle stick, old books for mantelpiece, etc). List for this has been sent.</p>

Cut to still shot of floorboard, shadow from statue forming clear silhouette on the floor. Make an animated still by adding slight dust particles moving in the light beams. Note: Need a few more abstract light/ shadow shots like this for coverage.

Cut to wide shot from the door. Replicated still shot of wide angle from the door, across the room. Duration: 3 seconds. Still. Again, as before, crop in, excluding bed canopy on far Left and wardrobe, far right.

Cut to more abstract shot of the god rays in the room. Light falling, a sense of time passing. Shot framed from the dressing table across the bed towards the door.

Cut to s shot, from pov from doorway, towards the firescreen. This is a still shot, taken a frame from the later dolly track past the wardrobe. The word here, Dear friend, are a form of address, and its useful if the fire-screen in the centre becomes a 'hero' object to hold attention for this. As discussed- re-frame to avoid problems of any modelling of the wardrobe on the left, but also improve lighting and focus on the fire-screen object in the centre. colour needs to be consistent with previous shots.

Cut to still from opposite pov. Again, from the pov of dressing table, gloves in foreground. Again, remove cane chair in front of dressing table - and both cane chairs need more work.

Cut to wide shot, from pov of corner opposite the wash stand, across the room. Piranesi and fireplace in view. Animated still. On the original shot list. This shot needs some changes so that light rays build in the room as the voices crescendo and rise. Time and duration of the shot are fixed so use the timing of the rise of the voices as cues for this. Was discussed this could be done in After Effects? Let me know.

Camera p.o.v. returns to its initial position. Camera p.o.v; standing in doorway, bed to left, window to right unseen, looking diagonally across the room. Camera slowly begins to dolly forward. This is the first few seconds of the original long moving dolly shot across the room. Its the first time the camera starts to move. Again, if needed re-frame shot to crop out the wardrobe, far right. Agree this after discussion with Christian and Ed on if this is needed.

Cut to still shot of vase, firescreen, top of mantelpiece and detail of bottom of Piranesi. The first of two paired shots, like a couple. Medium-close shot. (If Christian can model the top of the mantelpiece so the edges are crisp and in keeping with the cool glowing colour of marble edges, we can use more of this shot).

Cut to second still shot of opposite end of mantelpiece, chies blue and white vase. Medium-close shot. (If Christian can model the top of the mantelpiece so the edges are crisp and in keeping with the cool glowing colour of marble edges, we can use more of this shot).

Taken from one the original shot list, where it was a still. A tilt shift from the pov beside the bed, looking across to the fireplace. Movement tilts upwards towards the Piranesi, seen in a wide shot.

Slowly, long slow tracking/ dolly shot begins, from doorway towards the chair near the washstand. As discussed, we need discussion between Ed and Christian, on if the model of the mahogany wardrobe on the right will hold up to a hi res render as we dolly past it. Will the reflections in the wood texture be achievable in our budget and time? If it is decided we can use the framing of this shot as is then can we slightly re-frame the shot to cut out the wardrobe? Or, should we shift this dolly to the other side of the room where we could dolly into the wall behind the bed, in the floor space between the bed and the sewing basket? There are two pictures on that part of the wall, with a large print of Mother and Child and a small Piranesi, in the shadows against the wallpaper. This shot is being discussed tomorrow, so feed back to me.

Camera moves up the side of the bed and over the bedspread. Camera sees a portrait bust at a distance on top of the sewing basket.

Cut to wide shot, returning again to the pov from doorway, across the room. Seen already. This is animated from a still and the transition to the greyscale 'mausoleum' appearance is good. Shot is on original shot list, will need updating from the final room build. Lighting obviously needs to be consistent with the late afternoon light of the rest of the piece. Can we slightly extend the duration of this as this is a greatly slowed down from a 4 second video of the transition? I built it with two flanking stills and the 4 second transition stretched to 30 seconds.

Cut to medium-close shot of the Piranesi prints above the fireplace.
Duration: overall across the 3 images, 15 seconds.

Over this and the next still - Still of the Pirandesi over the door.

Still, of print beside the bed of the Mother and child, and the small Piranesi

Cut to still of a abstract still shot of the light and shadow in the room.

Cut to Work-basket, medium close shot. Using rack focus. Duration: 5 seconds 17. Video. rack focus. We are not using the drawing of Eliza, so we'll need to remove that asset. Add instead Eliza's books.

Cut to tracking shot along the mantelpiec, salowly moving past the objects. As discussed, we need to see if we can re-frame it, or be a little bit more distant from the objects on the mantelpiece, so that the issues with softness and chalkness of the marble mantelpiece are sorted out, We are discussing with Ed and Christian if the top bit of the fireplace can be remodelled by Christain to give crisp edges and more cool glowing colour. Obviously, this shot is low res, so detail is not good. Light needs to fit with late afternoon light and shadow, fit in with the light and color overall. So, keep the shot, just slightyl altering framing and modelling.

cut to camera tilts upwards, from position in front of the fireplace, looking towards the window to briefly show silhouette of statue outside the window. Needs dust in the god rays.

Cut to tracking shot moving from the mantelpiece towards the gloves on the dressing table. close up slowly moving pan of the embroidered kid gloves on the mahogany dressing table.

Slow pan over, medium close to the embroidered kid gloves. This tracking shot along the gloves needs to be re-made. We can now turn this into a medium-close shot, but not an ECU. Model of the gloves has been re-made by Christian already. It may need some painting in ZBrush. camera moves into more abstract 38 sequence, made from B&W collages, that take Piranesi's carceri images (impossible labyrhintine prisons) prints and John Steazaker's collages as a loose reference. I will need to remake these again from the final stills and video sequences from the final room build.

The room is again seen by the same opening shot, from the doorway (seen several times), looking across the room to the dressing table in the opposite corner of the room. Currently, this is a still shot, from the original shot list again. It needs to be animated so that the shadow of the statue moves across the room, as dusk falls and shadows loom, and colour begins to drain from the room.

Total Time (minutes):

9 mins 59 seconds, inc

Stills	20
animated stills	3
video	10

Cast	Still or video	Shoot Time
n/a	Still	11 seconds
n/a	Still	13 seconds
n/a	Still	3 seconds
n/a	Still	8 seconds
n/a	still	8 seconds
n/a	still	4 seconds
n/a	Still	3 seconds

n/a	Animated still	7 seconds
n/a	still	3 seconds
n/a	Still	8 seconds
n/a	Still	17 seconds
n/a	Still	18 seconds
n/a	animated still	25 seconds
n/a	video	5 seconds

n/a	still	8 seconds
n/a	still	8 seconds
n/a	video (or can be an animated still)	19 seconds
n/a	video	57 seconds
n/a	n/a	18 seconds
n/a	video, (made in AE)	57 seconds
	stills (3).	15 seconds, across 3 stills

n/a	Still	12 seconds
n/a	still	12 seconds
n/a	still	5 seconds
n/a	video	6 seconds
n/a	Video	1 minute 30 seconds.
n/a	video	23 seconds
n/a	n/a	30 seconds
n/a	n/a	24 seconds

n/a	animated stil, or maybe done as video!	21 seconds
-----	--	------------

cluding 30 seconds credit

Total Time

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

N/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

n/a

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y

Y