

## FOREVER MINE

Shot of cameraman with old style camera taking a photo, front on. Screen flashes white and the photograph is revealed 'flying' down onto a tabletop. Cue title frame. Cuts to main film. Montage of girl who is teary eyed, running through the forest. Close ups of feet, wiping eyes. Cut to shot of girl sitting on edge of slope. She has head in hands and is obviously distressed. Cut to close up over the shoulder. She looks up and sees a dip in the gradient of the hill. Gets up. Shot of mine entrance with Charley scrambling down slope to get in. Cut to shot of Charley exploring the mine. Close ups of her hand exploring the texture of the wall. Close up looking back over Charley's shoulder seeing light outside. Her eyes narrow, searching through the darkness. Another shot next to a hat on the ground looking from the back of the mine out shows Charley walking up to the hat. She picks it up. High angle shot reveals Charley dusting off the hat. Close up of rocks cascading down the hill, a boot appearing to dislodge them. Close up of Charley's face as he hears the noise. She turns around. Close up of hat in hands. She drops it. Shot from back of mine. Charley runs to the entrance of the mine. Shot from outside the mine. Charley looks around, leaves the mine. Close up of the hat lying on the ground. (Picked up by ghostly hand?).

Shot of Charley walking into his house, entering front door. Close up shows her opening the latch. She is greeted by an argument between his parents. POV shot from Charley as she moves around the room, Shot of her putting ear to door. Fragments of conversation are heard...

FATHER

Where did she go?

MUM

What do you mean where did she go? You were supposed to be looking after her!

FATHER

She's old enough to look after herself now!

MUM

How can you say that?

FATHER

How can I say that? You're the one says we should have aborted!

MUM

How would you know, you're always too drunk to remember anything!

FATHER

Bullshit!

Charley leaves door and grabs wallet from side table. Sound of a glass bottle smashing. Cut to shot of bottle smashing on floor boards. Yelling is heard

FATHER

Look what you've made me do...

Shot of Charley slamming the door behind him. (Side on) She leaves the house. (Front on shot as she walks past camera)

It is dark. Wide shot shows Charley knocking on a door. The windows have yellow light coming from them. The house appears warm and friendly. In the same shot the old man who opens the door hugs Charley. He ushers her in.

CHARLEY

Who's that in the photo Grandpa?

Charley points to a photo on the mantelpiece. Over the shoulder shot of Grandpa who picks up the photo and cradles it in her hands. High angle shot reveals the photo. It is a Sepia, grainy photo of a girl smiling happily with her father in front of a mine. Over the shoulder shot of Grandpa for dialogue.

GRANDPA

Thats your great-great Aunt Bec, with her father.

Over the shoulder shot from Charley's perspective.

CHARLEY

How come I don't know them?

GRANDPA

Well Bec died when she was very young. Her father worked in the gold mines, and one day

Bec followed him there. Jim didn't know of course and only found out what had happened

when he got home. (sips) They never found her body.

Close up of Charley's face. He speaks into his mug, eyes downcast.

CHARLIE

I'm sorry Grandpa...

Over the shoulder shot from Charley. Grandpa gets up as he speaks.

GRANDPA

Don't be... It happened a long, long time ago. Would you like some more cocoa?

Cut to full shot of Charley. He dumps his school bag in the corner of the room. Close up getting a torch from an overhead cupboard. Mid over the shoulder shot of Charley looking up the stairs.

CHARLEY

Mum I'm going out!

Cut to shot of Charley scrambling through the bush. Full shots of her walking. Close ups of

branches brushing against her school clothes. Another shot of her at the entrance to the mine. She turns on the flashlight. She starts walking down it, shining the torch around. She reaches the spot where she dropped the hat. A white flash on screen and in bluish light and blurry image the previous events are replayed; when he dropped the hat. Quick cut back to another frontal over the shoulder shot. A girly giggle is heard. A girl in a white petticoat runs across the mouth of the mine, Charley turns around quickly. Cut to shot of her again running out of the mine. She looks wildly around. POV shot looking on both sides of the mine and even up at the trees. The only sounds are of the native Australian birds.

Close up of Charley approaching his Grandpa's door. She tests the lock. ECU of her hand on the knob. Wide shot of him moving through the room the room is dark... CU shows her grabbing the portrait and placing it in her bag. Grandpa appears at the entrance to the room.. He flicks on the light, CU of hand on switch. Cut to wide shot of room.

GRANDPA

Charley!

CU over Charley's shoulder running down porch. His Grandpa appears at the door.

GRANDPA

Charley!!!

Charley runs out of the shot and his Grandpa is left at the door, shoulders slump.

Shot behind Charley, at end of the mine, all is still, silent.... Inside is the ghostly image of the girl, standing at the end of the mine.

Begin montage of Charley's parents scrambling down the slope, calling her name. The small girl is running through the sunlit bush land, laughing in delight. Over the shoulder shot of Father, mother in foreground, in background Charley lies at the entrance to the mine.

Cut to shot of living room, where Grandpa sits beside the fire. He begins to stand. Cut to CU of the photo. Grandpa crosses the camera's field of vision. When the photo appears again on the mantelpiece Charley is added to it, standing alongside Jim and Bec.

## FOREVER MINE

## SCENE 1

Charley is running through the forest, teary eyed/ looks very distressed. Branches brush against his jacket. He slows and sits down. Head between his knees. Can see bruises on his arms (from being hit). (black eye?) Sees a hole over the ridge.

Gets up and starts to explore, starts to enter the mine, but has no torch so cannot go very far. Feels texture of the walls etc. Finds straw boaters hat. Hears rock fall, turns around.

## SCENE 2

Girl returns home, hears mother and father arguing.

FATHER

Where did she go?

MUM

What do you mean where did she go? You were supposed to be looking after her!

FATHER

She's old enough to look after herself now!

MUM

How can you say that?

FATHER

How can I say that? You're the one says we should have aborted!

MUM

How would you know, you're always too drunk to remember anything!

FATHER

Bullshit!

Sound of glass breaking, (beer bottle smashes)

FATHER

Look what you've made me do...

Charley leaves the house.

## SCENE 3, PART 1

Charley knocks on door. It opens and an old man appears.

GRANDPA

Oh Charley, come in.

He hugs her and ushers Charley into the house.

### SCENE 3, PART 2

Charley is sitting down in a chair with a rug over her, Grandpa rattles into the room with biscuits and tea. The two sit around the fire their hands cupped around the mug.

CHARLEY

Who's that in the photo Pa?

GRANDPA

I found it in the attic yesterday. It's of your great-great Aunt Bec, with her parents.

CHARLEY

How come I don't know them?

GRANDPA

Well Bec died when she was very young. Her father worked in the gold mines, and one day Bec followed him there. Jim didn't know of course and only found out what had happened when he got home. (sips) They never found her body.

CHARLEY

I'm sorry grandpa...

GRANDPA

Don't be... It happened a long, long time ago. Would you like some more cocoa?

### SCENE 4

Charley dumps bag in corner of room

CHARLEY

Mum I'm going out!

Scrambles through brush to find the mine. Stops before entering it. Enters mine, where hat was once, it is no more. He looks for the hat, hear girly giggle, sees girl in white petticoat run across mouth of mine. Runs outside and looks around, nobody is there. (Hear sound of Australian bush birds).

### SCENE 5

Goes to Grandpa's house. Slips in through front door, which is unlocked.

GRANDPA

Is that you Charlie? (fidgets  
with glasses in top pocket)

Charley grabs the portrait of Bec and slips it into his bag. He runs out again just as his Grandpa arrives in the room.

GRANDPA

Charley!

Runs to front door, calling Charley's name.

GRANDPA

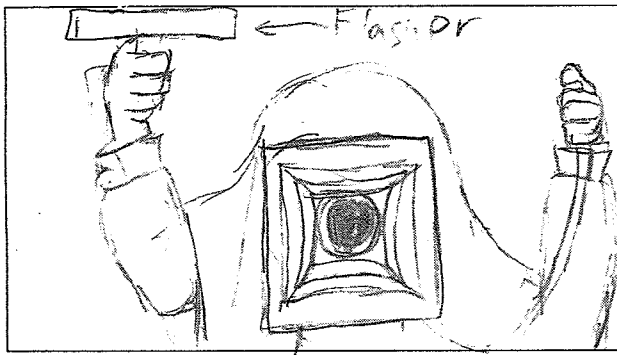
Charley!!!

(Charley is seen running down the road?)

#### SCENE 6

Charley is at the front of the mine. Montage with parents running down hill in cold light where they find his body. They are racked with grief. The other is a 'ghostly' scene of Charley and the little girl in the picture holding hands and running through the bush smiling and laughing. The Grandpa puts the photo back on the mantelpiece. He gets up and walks across the camera. When he moves the photo now has Charlie added to it, alongside Bec and Jim, smiling.





Scene: 1

Shot: MS

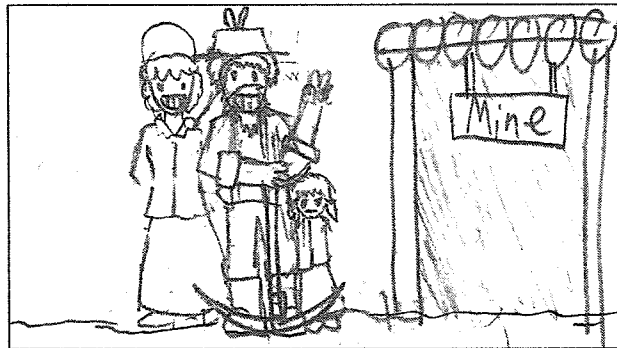
Notes:



Scene: 5

Shot: MS

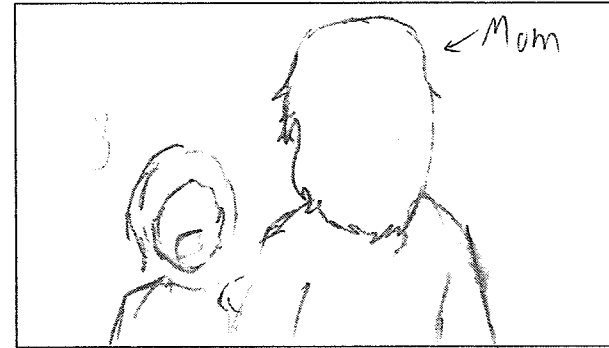
Notes: camera following Charley or Charley running past camera



Scene: 2

Shot:

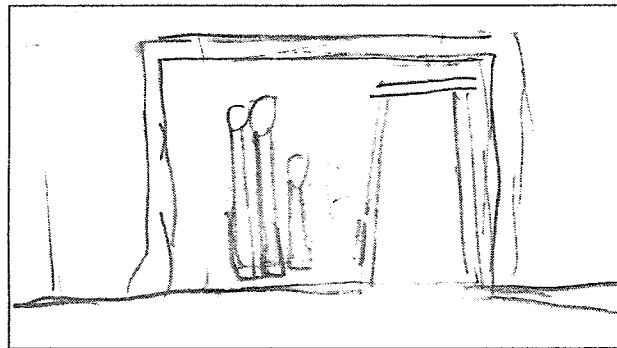
Notes: & poses Faces are less goofy (hopefully) Flash at the end



Scene: 6

Shot: MS (B&W?)

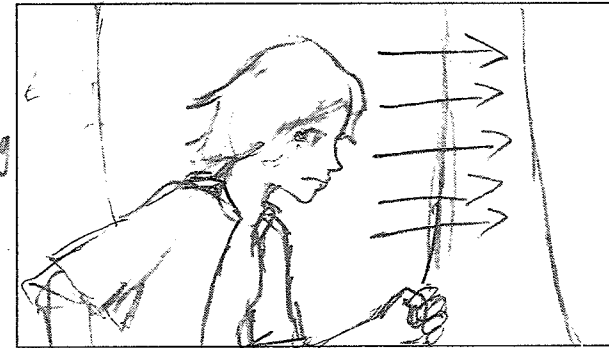
Notes: Screen is slightly shaking, like it's hand held. They're arguing.



Scene: 3

Shot: same as 2 with pan out to WS

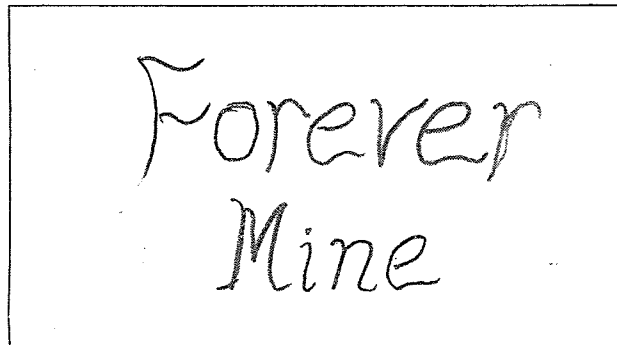
Notes: same shot as 2 at beginning Zooms out to show it on a fireplace



Scene: 7

Shot: MCS

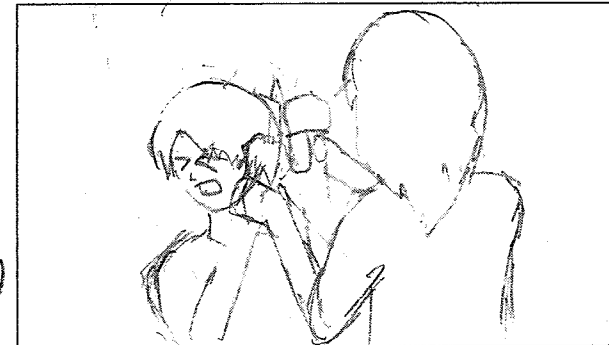
Notes: camera following



Scene: 4

Shot: Title Screen

Notes: Fading in from Scene 3 Better font (hopefully)

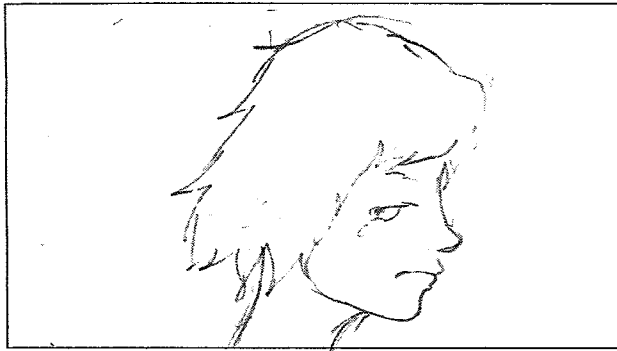


Scene: 8

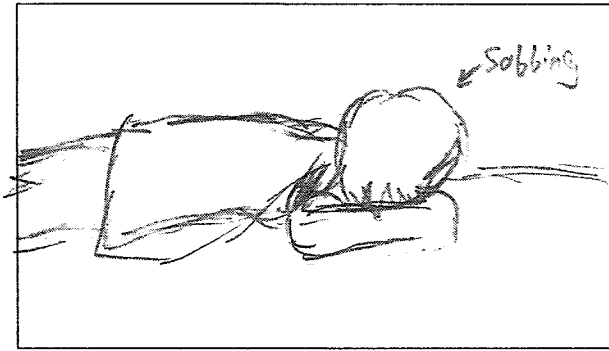
Shot: MS (B&W?)

Notes: They're struggling with each other, camera is shaking harder.

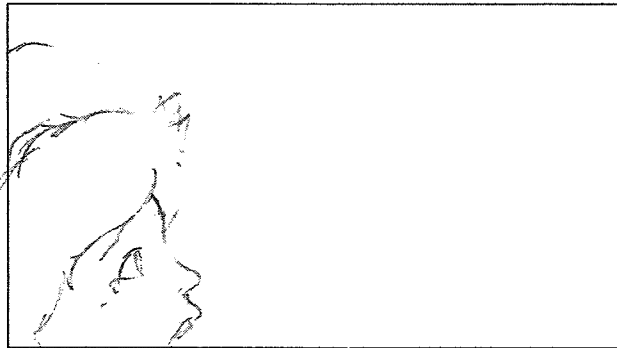
(Alternative: Show the middle section instead of 1.1)



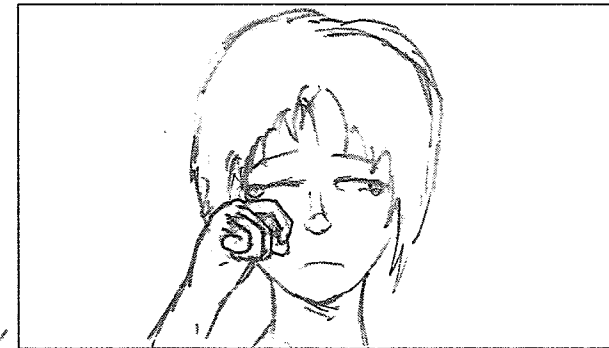
Scene: 9.1  
 Shot: CU  
 Notes: Camera following Charley



Scene: 12  
 Shot: MS  
 Notes:



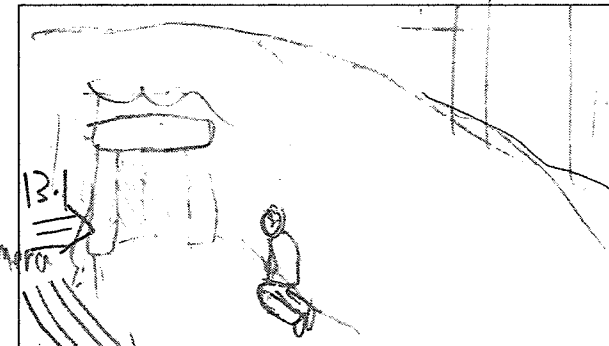
Scene: 9.2  
 Shot: CU  
 Notes: Camera still going where Charley is running to, but Charley moves out of the camera going backwards and down, as if she's tripped



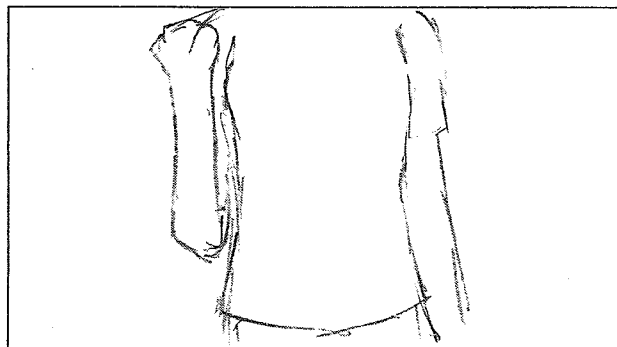
Scene: 13.1  
 Shot:  
 Notes: Charley stands up in to the camera. Camera is static, with Charley coming up into the shot.



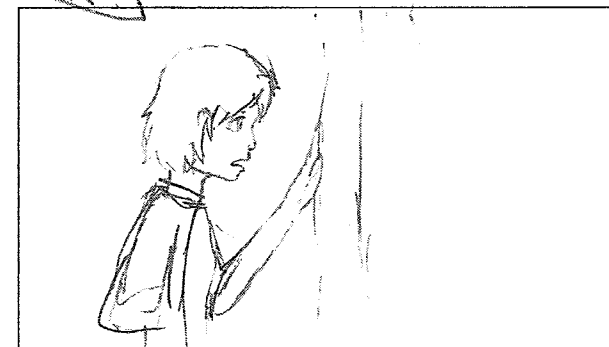
Scene: 10  
 Shot: MS (B&W?)  
 Notes: Charley falls down. After 2-3 seconds, slowly turns head.



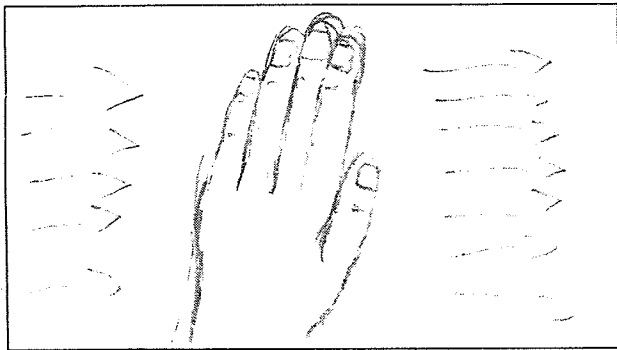
Scene: ~~13~~ 13.2  
 Shot: WS  
 Notes: Camera pans from 13.1 to this shot. Follows Charley as she turns head



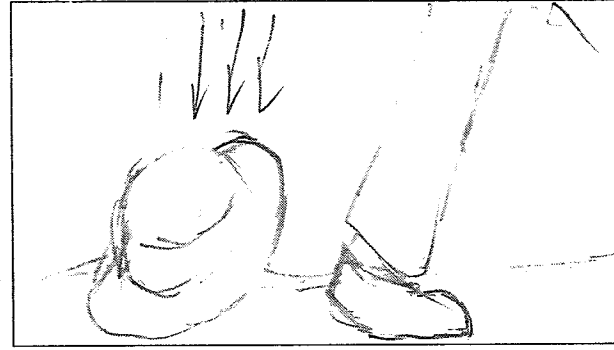
Scene: 11  
 Shot: MS (B&W?)  
 Notes: showing man's torso and fist (Fade out at end?)



Scene: ~~13~~ 14.  
 Shot: MS  
 Notes: Charley walks into the camera, feels the entrance for awhile, and disappears inside



Scene: 15  
 Shot: ECU  
 Notes: Hard brushing across mine wall



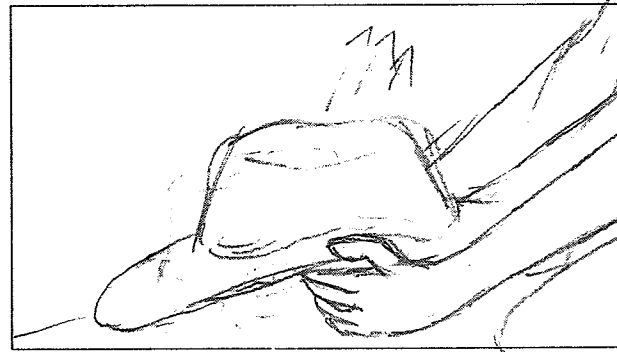
Scene: 16  
 Shot: CU  
 Notes: Hat falling down as Charley's legs walks off camera



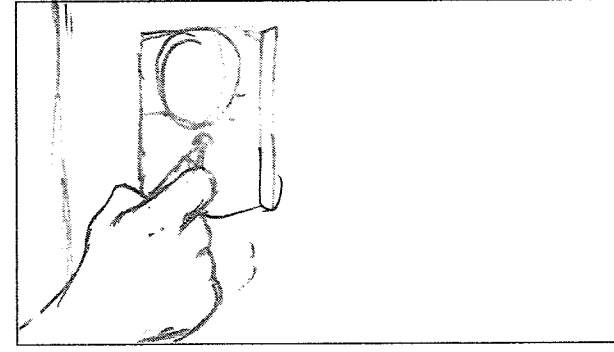
Scene: 16  
 Shot: LS to MS/CU  
 Notes: Charley walks along the side then towards the hat, squatting down



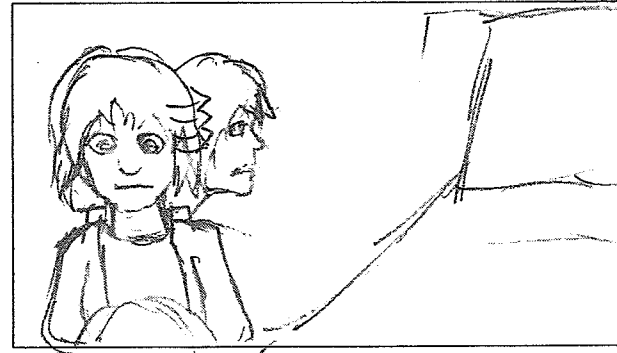
Scene: 20  
 Shot: LS  
 Notes: Charley runs out of mine, looks around, and lastly walks out of the camera on the direction show



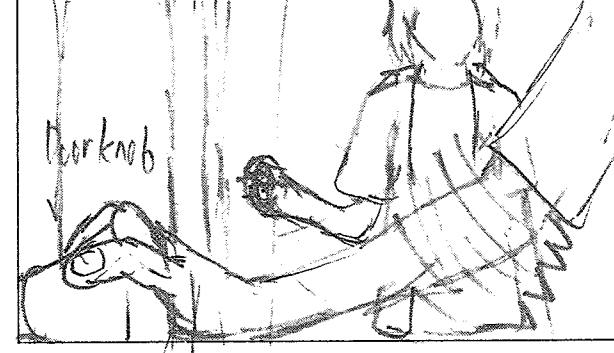
Scene: 17  
 Shot: CU  
 Notes: Charley picks up hat



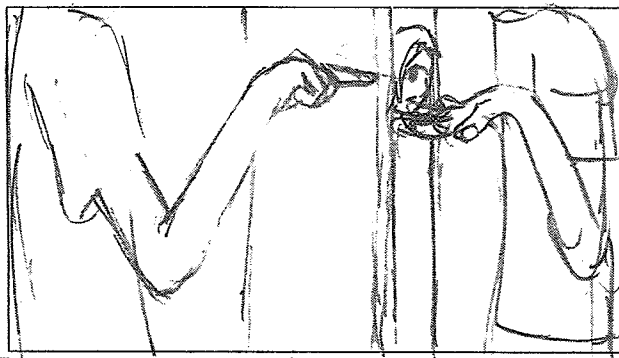
Scene: 21  
 Shot: ECU  
 Notes: Charley turning key and putting hand on door knob



Scene: 18  
 Shot: MS  
 Notes: Charley looks at hat for a while, turns head after hearing a sound



Scene: 22  
 Shot: MS → CU  
 Notes: Shows Charley opening the door, there are some muffled arguments coming from the other door. Charley walks towards it and place hand on door knob

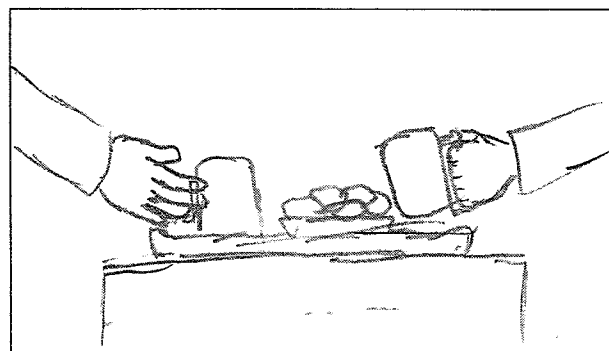


Scene: 23

Shot: CU

Notes:

Parents arguing  
Charley peeking

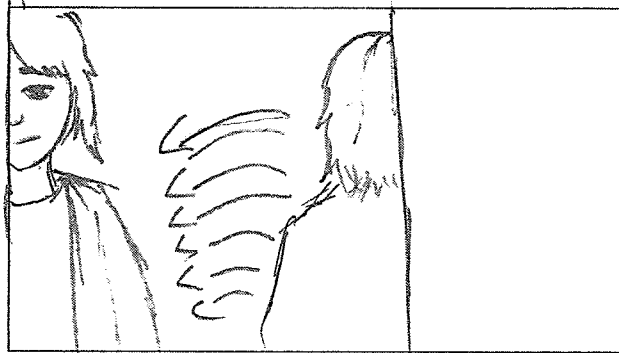


Scene: 27

Shot: CU

Notes:

Grandpa puts  
tray on table  
charley



Scene: 24

Shot: MS

Notes:

Charley pet  
a little more, then  
walks away

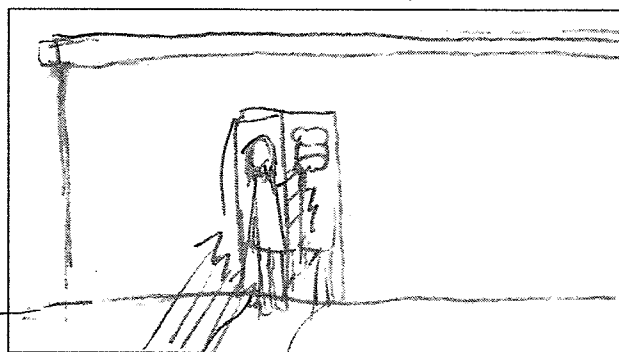


Scene: 28

Shot: CU / MS

Notes:

Grandpa sits  
down, charley  
points to photo

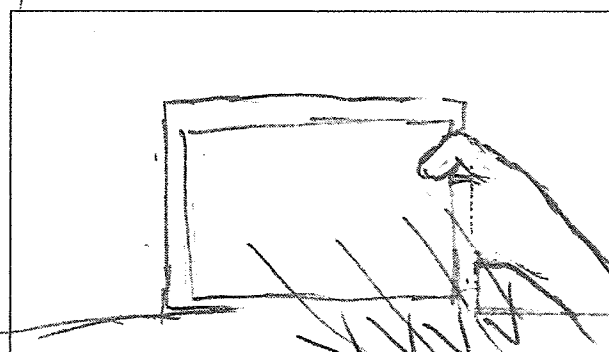


Scene: 25

Shot: LS

Notes:

Charley walks  
towards house,  
Grandpa comes out to  
greet her, and they  
walk into the house

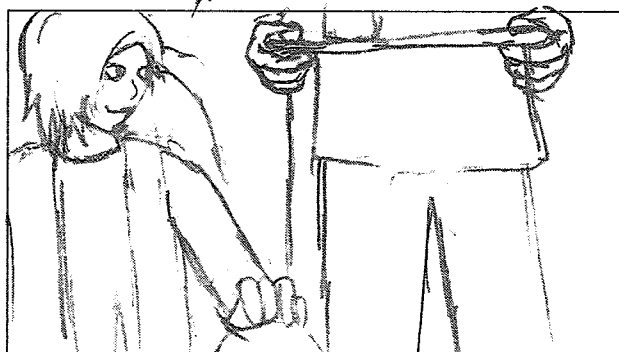


Scene: 29

Shot: CU

Notes:

Grandpa  
taking photo  
down



Scene: 26

Shot: MS

Notes:

Grandpa  
carrying stuff

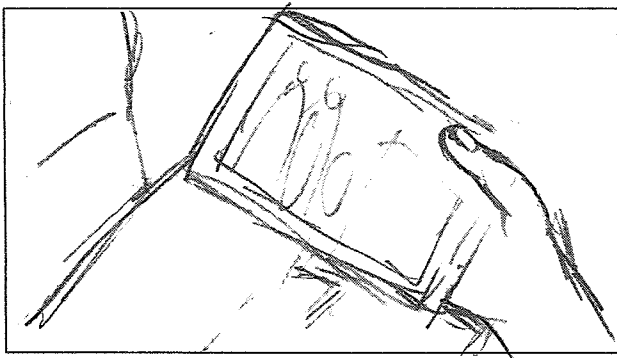


Scene: 30

Shot: CU / MS

Notes:

Grandpa looking  
at photo



Scene: 31  
 Shot: CU  
 Notes: cu on photo



Scene: 35  
 Shot: MS/CU  
 Notes: charley talking



Scene: 32  
 Shot: CU/MS  
 Notes: Grand pa talking



Scene: 36  
 Shot: MS/CU  
 Notes: Grand pa talking, then getting up to put back photo



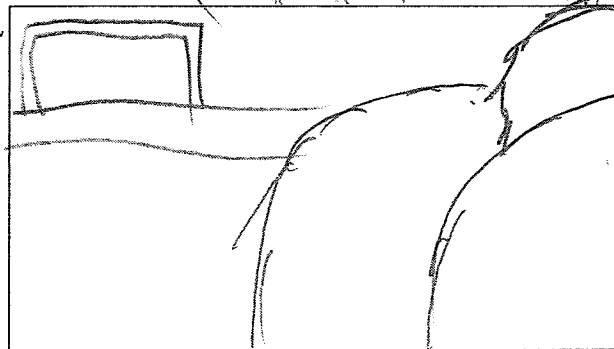
Scene: 33  
 Shot: CU/MS  
 Notes: charley talking



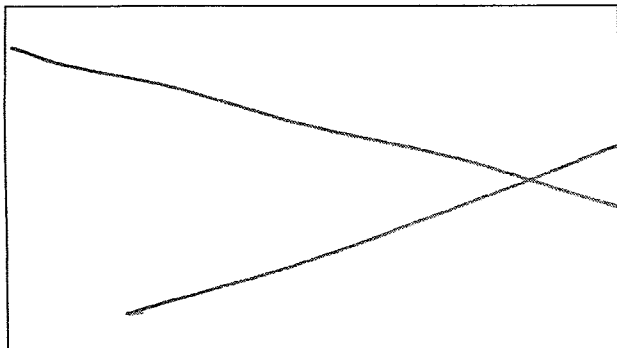
Scene: 37  
 Shot: POV from Photo  
 Notes: pov from Photo charley is looking and Grandpa walks past her, after awhile, she looks up



Scene: 34  
 Shot: C  
 Notes: Grand pa talking



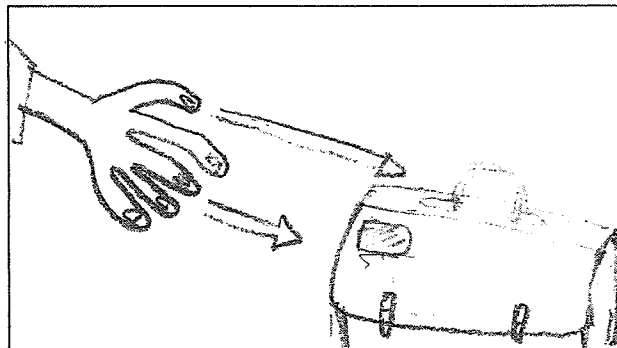
Scene: 38  
 Shot:  
 Notes: charley looking at photo



Scene:

Shot: 39

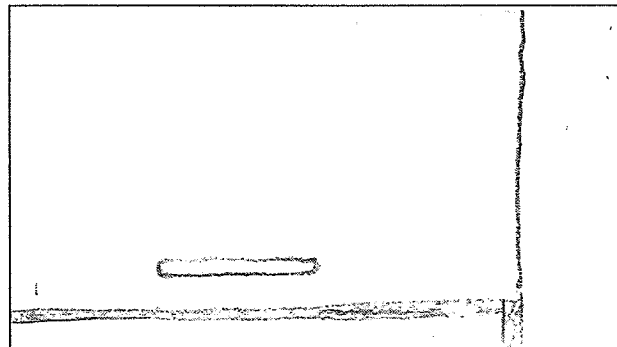
Notes:



Scene: 39

Shot: EU

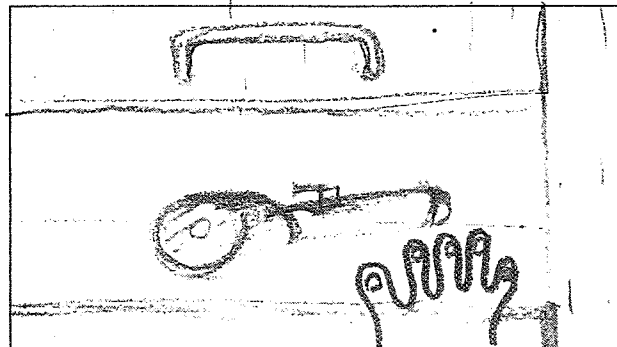
Notes: Grabs bag



Scene: 41

Shot: EU

Notes: ~~Grabs Torch,~~  
opens hatch,  
~~closes it~~



Scene: 40.2

Shot: EU

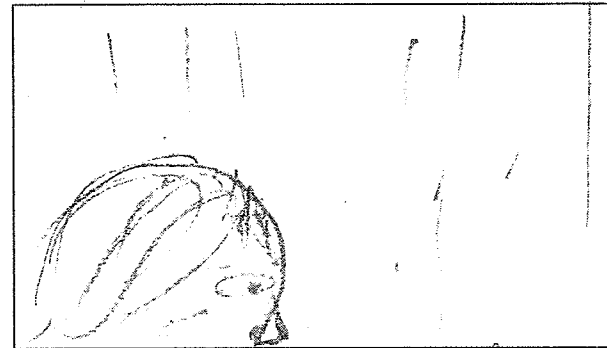
Notes: Grabs torch,  
closes hatch



Scene: 41

Shot: MB/CU

Notes: walks away  
camera follows  
till stops.



Scene: 42.1

Shot: EU.1

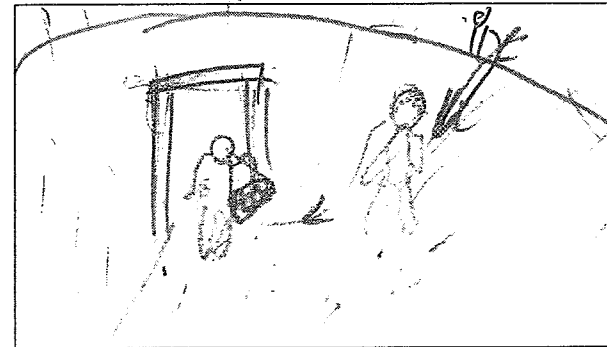
Notes: cut when tree  
comes on screen



Scene: ~~42.1~~ 42.2

Shot: LS 2

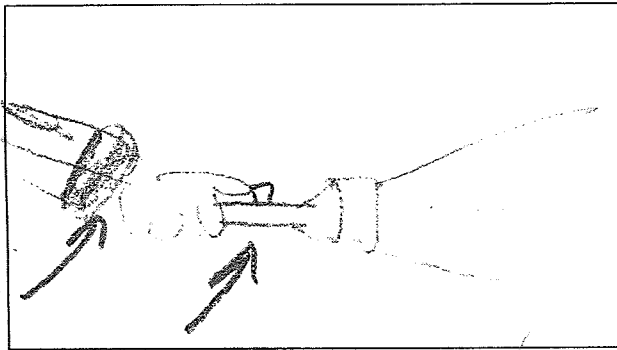
Notes:



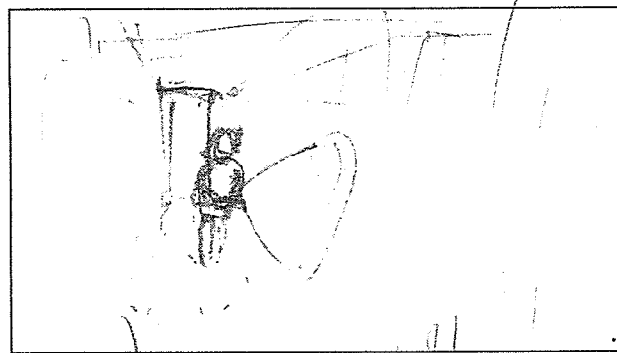
Scene: 43

Shot: LS

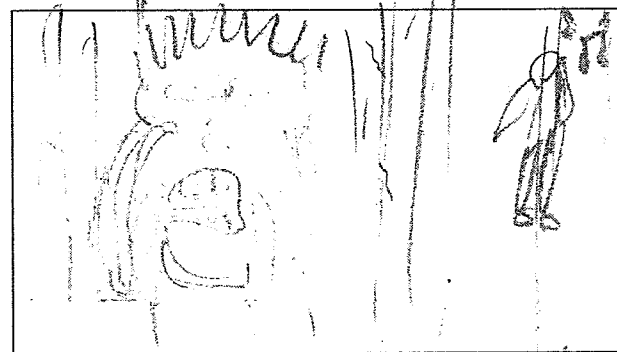
Notes: Reaches into  
satchel bag



Scene: 44  
 Shot: CU  
 Notes:  
 hand comes up...  
 picks torch on



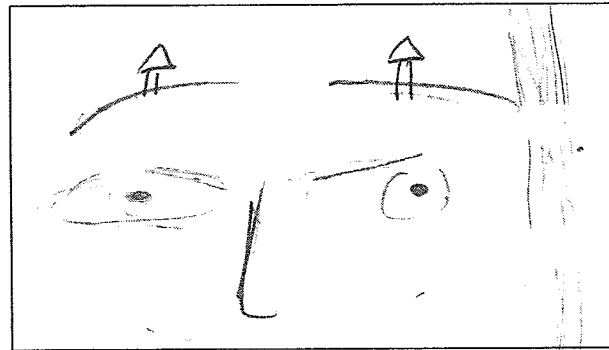
Scene: 45  
 Shot: 45  
 Notes:  
 walking, shining  
 torch on walls.



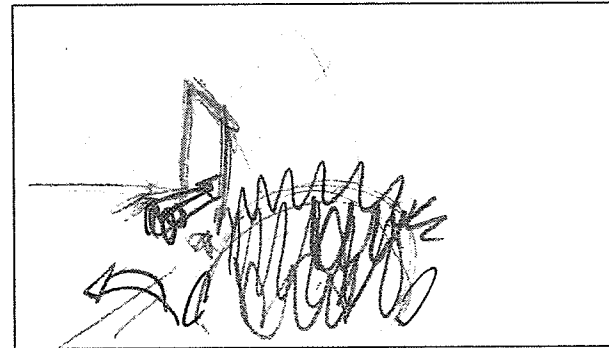
Scene: 46  
 Shot: CU/MS  
 Notes: parents  
 calls Charley's  
 name.



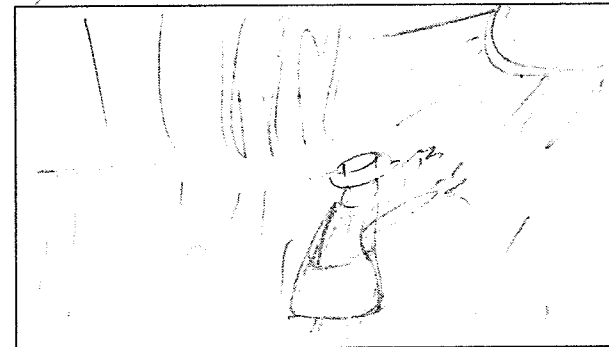
Scene: ~~46~~ 47  
 Shot: CU  
 Notes:  
 Charley  
 swings around.



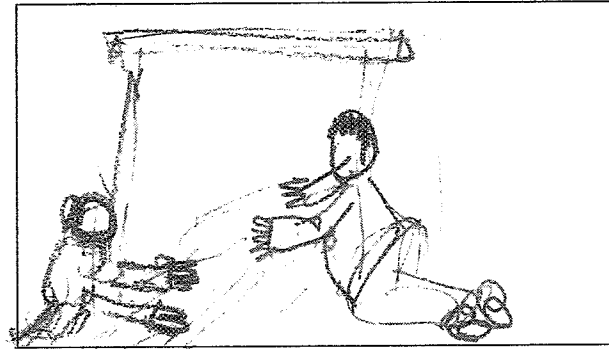
Scene: 48  
 Shot: ECU  
 Notes:  
 squinting  
 eye brows raise



Scene: 49  
 Shot:  
 Notes:  
 "Charley!"  
 runs over embankment  
 legs sticking out of  
 mine

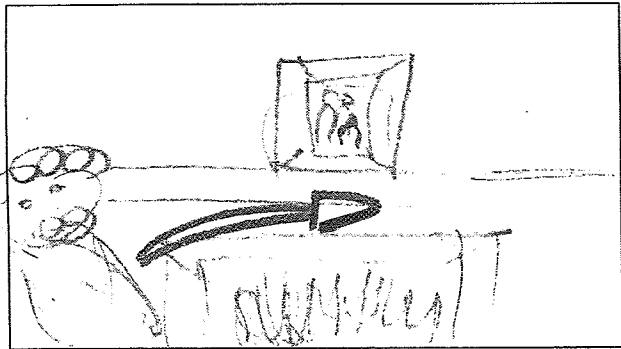


Scene: 50  
 Shot:  
 Notes:

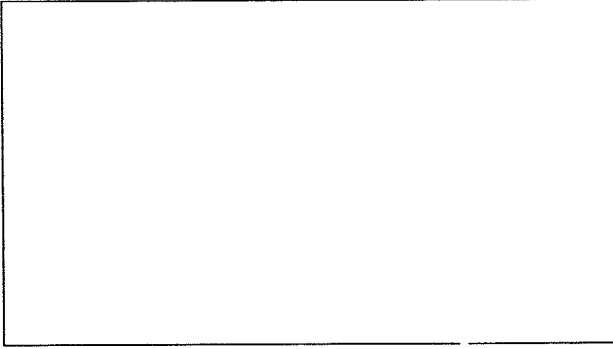


Scene: 5  
 Shot: 5102  
 Notes:  
 shaking  
 Charley.

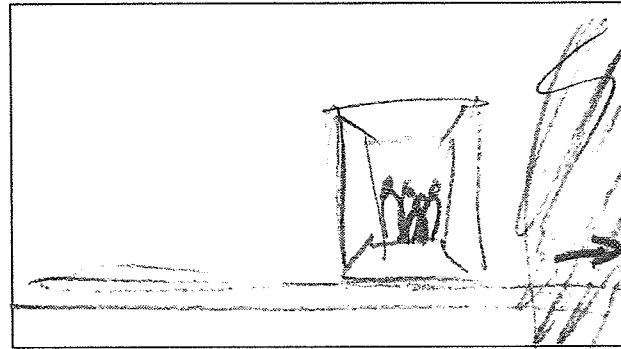




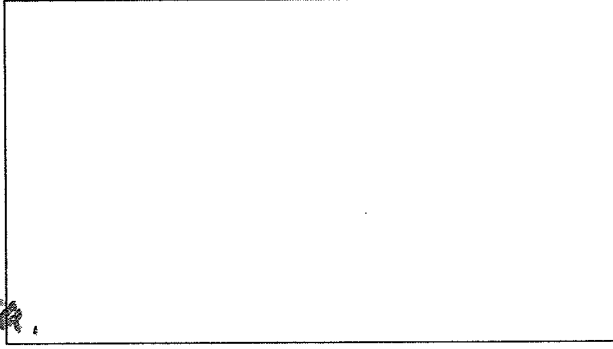
Scene: 6  
Shot: 52.1  
Notes:  
Walks  
across camera



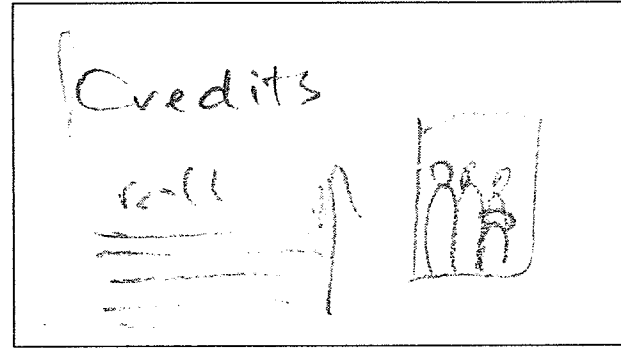
Scene:  
Shot:  
Notes:



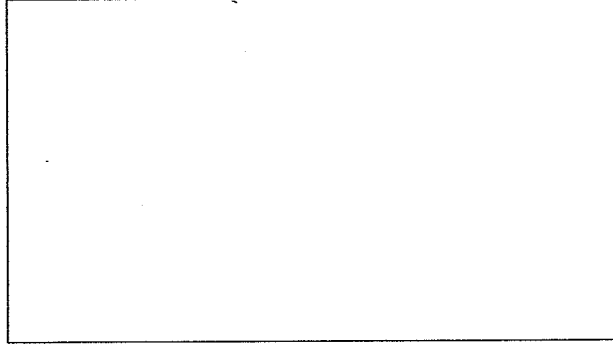
Scene: 6  
Shot: 52.2  
Notes:  
girl added  
to photo,  
walks across camera.



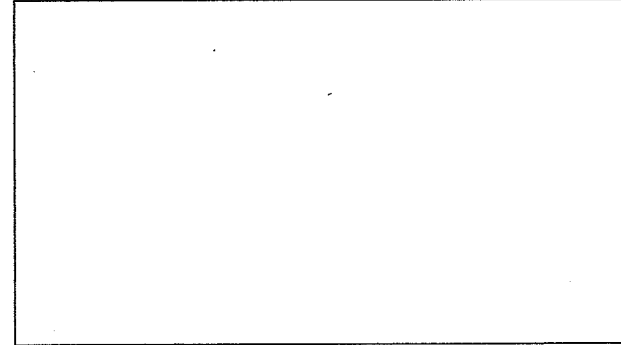
Scene:  
Shot:  
Notes:



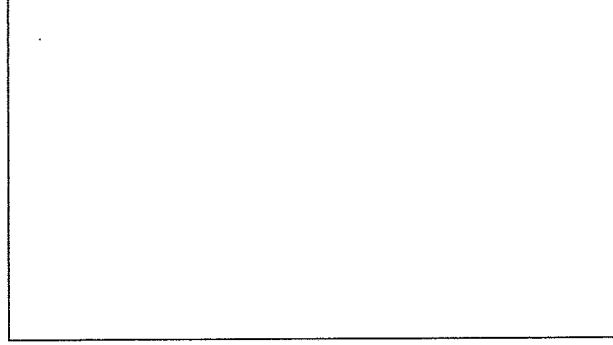
Scene: 7  
Shot: credits  
Notes:



Scene:  
Shot:  
Notes:



Scene:  
Shot:  
Notes:



Scene:  
Shot:  
Notes:



Scene	Shot	Shot Size	Duration (s)	Description	Location	Lighting
Prologue	1	MS	2 to 5	Shows the front of a vintage camera, with the cameraman holding up the flash. The cameraman is saying "Alright, is everyone ready?"	Outside Mine	Day, sunny
	2	MS	5 to 10	Camera swings around to show a family consisting a man, his wife and his daughter. The man is saying "Whenever you're ready, guv" The cameraman responded with "Alright, smile...." Then there's a flash	Outside Mine	
	3	CU zooms to LS	10 to 15	The flash fades out to show the family in a similar position, only that they are frozen and in a sepia tone, showing that this is them in a photograph. We then pan out backwards slowly to show the photograph in a frame, sitting on top a fireplace. We then have a fade to black	Lounge Room, Saxton St	Indoor, dark fireplace light. (Preferably no torch)
Title Screen	4	NA	5 to 10	We see the title screen fade in	NA	NA
	5	MS	2 to 4	We see a girl running though the forest. The camera's following her on her side while a little bit in front of her, looking at her face. She looks to be in tears	Warrandyte State Park	Day, overcast
	6	MS	3 to 5	Cut to a slightly blurred scene, the camera is violently haking, and it shows athe girl fighting with her mother. There is much yelling, with the mother saying "Listen here... " and the girl saying "No!"	Studio, 26 Saxton St	Cold, indoor

**Scene 1**

7	MS zooms to CU	2 to 4	This time the camera is side on of the girl, showing her shoulders and head. She is still in tears	Warrandyte State Park	Day, overcast
8	MS	5 to 7	Same composition as shot 6. The fighting has escalated, with the mother and daughter physically struggling, with the mother yelling "listen to me!"	Studio, 26 Saxton St	Cold, indoor
9	CU	3 to 5	Camera is side on but closer to the girls face, showing that she has closed her eyes and is still crying. Her head than goes off the camera in a down forward way.		Day, overcast
10	CU	3 to 5	Close up of the girl's jaw, with her hand holding it. It then zooms out to show her lying on the ground looking up.		Cold blue light, indoor
11	MS	5 to 7	This shot shows her mother, looking down, shaking, and holding up a fist. She says "Look at what you've made me done!"		
12	CU	2 to 5	We see the camera looking level at the girl, who is on the ground laying curled up belly first, with her head buried in her hands, trembling as if she's crying.	Outside Mine	Day, overcast
13	MS	10 to 15	Front on shot, She wipes tears away, sniffs and looks up to right. Pan camera right and zoom out, to reveal mine entrance.		
14	MS	5 to 10	Side on shot at the edge of the mine. The girl is shown walking towards it curiously. After awhile, we see her entering.		

	15	ECU	3 to 5	Shot of her hand feeling the mine wall.	Inside Mine	
	16	Low Angle: FS	5 to 10	Camera on the ground looking down the mine, Charley is feeling wall of mine whilst walking towards hat, backlit, on right third of shot is straw hat/ribbon etc. Charley sees hat and walks towards it.	Inside Mine	Mine
	17	MS	2 to 4	Charley crouches down, back lit		
	18	CU	2 to 4	Charley's hand picks up hat.		
	19	MS (17)	5 to 10	Charley feels the texture of the hat, dusts it off? A sound is heard, Charley turns around quickly		
	20	CU	2 to 5	Side on shot, hat falls to ground beside feet.		
	21	LS (13)	5 to 10	Charley runs out of the mine, looks swiftly in all directions.	Outside Mine	Day, overcast
<i>Dialogue</i> <b>Scene 2</b>	22	CU	2 to 5	Charley's hand, key turns in lock.	Studio, 26 Saxton St	
	23	MS	5 to 10	Over the shoulder shot, Charley enters the house. Hear muffled voices. Charley walks to door where argument is coming from.		Indoor
	24	MS	dialogue	From inside room of argument, bottom half of parents bodies, door opens slightly ajar, 1/2 Charley's head peers in.		
	25	MS	2 to 5	Side on of door, Charleys face in front (cannot be seen) she closes the door and walks away.		Day, overcast
	26	LS	5 to 10	Charley walks up to the front door, knocks, it opens and Grandpa ushers Charley inside.	Outside, 26 Saxton St	Dark, twilight

**Scene 3**

27	MS	5 to 10	Over shoulder shot from Charley. Grandpa enters room with tray carrying mugs and biscuits.	Lounge Room, Saxton St	Indoor, dark fireplace light. (Preferably no torch)
28	CU	2 to 5	Side table, Grandpa places tray on it		
29	MS	10 to 15	Over Grandpa's shoulder as he puts tray on table, "who's that in the photo Grandpa?"		
30	CU	2 to 5	Grandpa's hand takes photo from mantelpiece, photo must be clearly visible to camera.		
31	MS	5 to 10	Over Charley's shoulder, Grandpa takes photo and sits down in chair, appears to study the photograph.		
32	CU	2 to 5	Over Grandpa's shoulder showing hands on the photograph.		
33	MS	dialogue	Over Charley's shoulder, Grandpa looking down at photo: "That's your great great Aunt Charlotte, with her father."		
34	MS	dialogue	Over Grandpa's shoulder (He is looking down still), Charley "how come I don't know them?" Grandpa looks up.		
35	MS	dialogue	Over Charley's shoulder, Grandpa: "Well Bec died.. (sips) they never found her body)		
36	MS	dialogue	Over Grandpa's shoulder, Charley looks away "I'm sorry Grandpa"...		

	37	MS	dialogue	Grandpa leans over, "Don't be it happened a long time ago" (begins to stand, putting photo back) "Would you like some more cocoa?"		
	38	MS	5 to 10	POV from the photo, placed on mantelpiece facing Charley. (Charley is looking at the fire etc... contemplating, then eyes look directly at the camera which is the photo)		
	39	MS	2 to 5	Over Charley's shoulder, she is looking at the photo on the mantelpiece.		
Scene 4	40	CU	2 to 5	Hand grabs satchel bag	Studio, 26 Saxton St	Indoor, overcast
	41	CU	2 to 5	Hand grabs torch		
	42	MS	5 to 7	Charley looks over shoulder, back at house, argument can be heard. Charley walks out of the door.		
	43	MS	5 to 10	Side on of Charley running through the bush.	Warrandyte State Park	Day, overcast
	44	LS (13)	10 to 15	Charley scrambles down the side of the slope, and stands at the entrance to the mine.	Outside Mine	Mine
	45	FS	2 to 5	Charley standing at entrance, reaches into pocket, backlit shot from inside mine.	Inside Mine	
	46	CU	2 to 5	Side on, torch in hand appears, light is flicked on.		
	47	LS	5 to 10	Backlit, looking down tunnel, Charley is shining light on the walls, exploring.		
		48	MS	2 to 5	Parents walking, call Charley's name, appear to be looking for her	Warrandyte State Park

<b>Scene 5</b>	49	CU	5 to 10	"Charley" (muffled/far away) Charley turns around to face mine depths. Girly giggle, Charley swings around again to face back of mine.	Inside Mine	Mine
	50	ECU	2 to 5	Charley's eyes squinting toward back of mine, girly giggle increases in sound, Charley's eyebrows raise		
	51	MS	5 to 10	Parents walking, call Charley's name, come next to mine slope, Charley's legs poking out of tunnel	Outside Mine, above	Day, overcast
	52	LS	2 to 5	Girl running through sunlit, grassy paddock, looks happy.	Grassy paddock, ambiguous location	Day, Sunny, very bright
	53	CU zooming to ELS	10 to 20	Parents calling Charley's name urgently, crouched by her side, shaking her.	Outside Mine	Day, overcast
	54	MS zooming to ECU	10 to 15	Grandpa is seated in armchair in front of fire. Gets up and moves across camera, when he's gone the photo on mantelpiece has changed.	Lounge Room, Saxton St	Indoor, dark fireplace light. (Preferably no torch)
<b>Credits</b>	55	NA	Credits	Roll credits	NA	NA

## **Christian Slattery**

**20 - 26 July**

At the start of the film production process I brainstormed an idea for the film. I then took on the role of scriptwriter and put my ideas to paper, producing both a screenplay and a treatment. I produced my screenplay on the ingenious program Celtx, which allowed me to easily manipulate my script. Deng helped at this stage to refine the initial film direction. Few problems were encountered at this stage as during the brainstorming stage I had fully mapped out the plot and resolved the ending.

With the script complete, over the holidays I adopted the role of a location scout and took lots of photo's of the locations for the film, such as in the mines and the bush. At the start of the term Deng began work on the shot list and I completed "The Pitch". After presenting the pitch to rapturous applause I then helped Deng finalise the shot list. This was a tedious stage of the film production process, however it was not difficult as the script was very clear in its direction. When working on the shot list though some aspects of the script were changed, including how the film is resolved at the end.

With the shot list complete Deng adopted the role of storyboard artist. Currently he is about  $\frac{1}{4}$  of the way through adapting the shot list to a storyboard. This is a lengthy stage of the process that we envisage will be completed by the end of next week.

**27 - 2 July**

During this week Deng continued working on the storyboard in the role of storyboard artist. His artistic skill is a real asset to this stage however due to the large amount of drawing required I had to help complete a small amount of the storyboard. Also this week I browsed the website; [www.freesample.com](http://www.freesample.com) and collected some tracks that could be used for the film. This included one haunting piano piece, which would be ideal for the opening scene of the film.

### **3 - 9 August**

This week was very exciting as filming was scheduled to begin. Due to unforeseen circumstances my Grandparents decided to go on holidays earlier than anticipated. This meant that instead of filming on Friday, filming had to be rescheduled for Wednesday. This fast tracked the pre-production process, as it required the photograph of the mine to be constructed faster than first anticipated. This occurred on Wednesday and I am extremely happy with the end result. The sepia photo looks old, and when viewed on camera it appears even more so.

On Wednesday evening I began filming at my Grandparents house. I took on the role of Cameraman, Gaffer and Cinematographer. At first it was easy as the shot list was quite clear, however as filming progressed the filming became progressively more complicated. Coordinating the shot order was very hard and I repeatedly found myself confused about the order of the shooting. An undesirable outcome of the low lighting was the grainy photography produced. This however was a trade off as some of the shadows created by the fire were very intriguing and in some ways haunting. The final problem I encountered was having enough space for the zoom out shot of the fire, even when placed against the far wall of the room it was troublesome to fit the fireplace in the shot, I overcame this however by utilizing the tilt ability of the tripod, whilst not ideal the final cut is quite successful.

Some of the successes of the principal photography stage was the shot angles and compositions collected. I was very pleased with the acting, which is quite convincing, and the number of shots filmed means that we had plenty of options when it came to editing. Also the location appears better on film than I had imagined, the timber appearing rich and chocolaty, complementing the warmth created by the fireplace.

On Thursday back at school we imported the footage onto the computer and cut together a preliminary edit of the scenes involving 'grandpa'. Pleasingly the sound was of high quality



and the footage appears as imagined in previsualisation.

Saturday was then the next scheduled date for shooting. I had to collect some of the props for the shooting, such as the ribbon, torch and satchel bag. Also I ensured my sister was dressed as in the shots from Wednesday, guaranteeing continuity. At the mines I began by filming the shots of my sister. Again low lighting was an issue, however the backlighting of the shot came out better than I had hoped. The light spilling through the mine entrance cast some nice effects on the camera lens. The outside shots of the mine were complex to coordinate however due to the heavy-duty nature of the tripod the tilting was very smooth.

After completing the Principle Photography phase there are some things I would do differently. Whilst the shot list was very clear, I would create an alternate one with more directions and grouped via camera position. This would ensure the camera is not jumping and smooth transition shots would be achieved. Whilst this wasn't an issue, it was only because I spent so much time thinking about which shots were linked. Also the storyboard needs to be far more closely coordinated with the shot list. There were some times when I had to work off my own intuition.

### **10 - 16 August**

Now that we had the majority of our footage this week was spent editing the film, the postproduction process. We began by revising the shots involving my grandpa, making the cuts tighter and more fluid. Then we were able to slowly construct the rest of the film. The amount of footage we had available was very helpful in doing this as it gave us a lot of options. The most difficult part however was when we realized that some of the shots did not conform to lighting continuity, this means that we will have to re-shoot at a later date. During the later stage of the week we had completed a successful cut of the film with the footage we had available and were able to work on credits and place some music. We have chosen some music from Sarah Blasko and implemented some placeholders. To do this Deng and I took on the role of sound editors.

**17 - 23 August**

Camp Week, production halted

**24 – 30 August**

This week we continued the post-production process. We continued tightening the final edit and placed yet more royalty free music. Also we began to add some of the sound effects like the small child's giggle. Little was done on the film this week as we are anticipating getting more footage from this weekend, so I have been working on finishing my production journal.