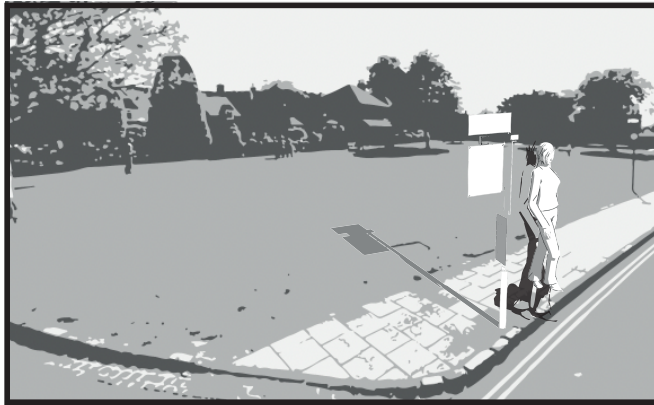


STORYBOARD - EDDIE AND SARAH MEET



SCENE 1/SHOT 1. AERIAL SHOT (ZOOM IN) - VIEW OF BROADWAY VILLAGE GREEN.



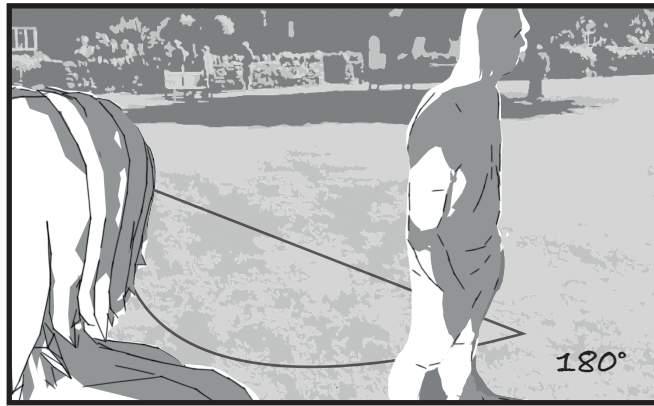
SCENE 1/SHOT 2. ESTABLISHING SHOTSARAH STOOD AT THE BUS STOP.



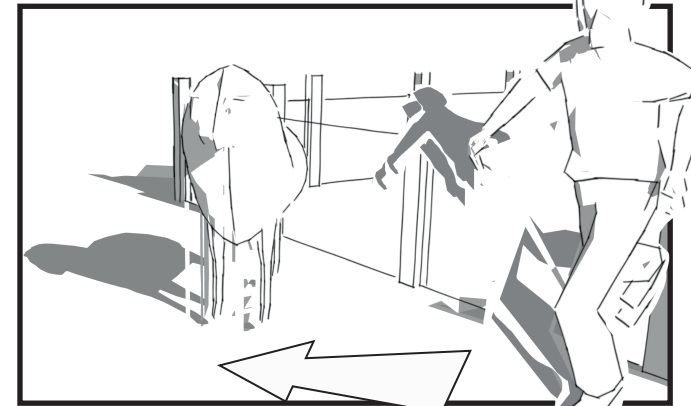
SCENE 1/SHOT 3. OVER THE SHOULDER SHOT - SARAH LOOKING OVER AT EDDIE AND THE SHEEP.



SCENE 1/SHOT 4. WIDE SHOT HANDHELD - DOC STYLE SARAH WALKS TOWARDS EDDIE.



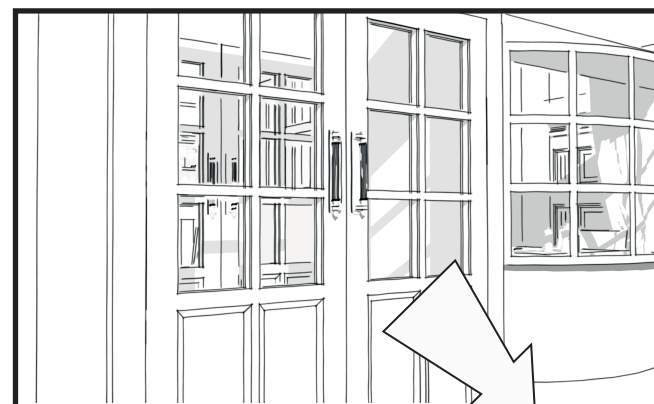
SCENE 1/SHOT 5. OVER THE SHOULDER - LINE OF ACTION 180° - SARH LOOKING AT EDDIE.



SCENE 1/SHOT 6. MID SHOT PAN - BOTH ATTEMPTING TO GET THE SHEEP IN THE FIELD.



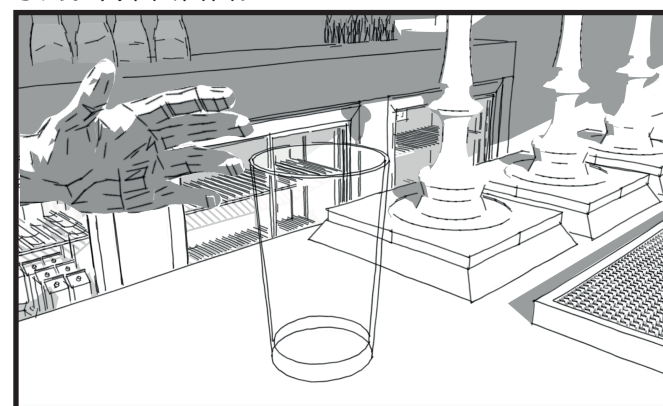
SCENE 1/SHOT 7. MEDIUM TRACKING SHOT - FOLLOWING THE COUPLE WALKING TOWARDS THE CROWN INN.



SCENE 1/SHOT 8. REVERSE LOW ANGLE MID SHOT - OUTSIDE OF THE CROWN INN, REVEALING SOME OF THE INTERIOR.



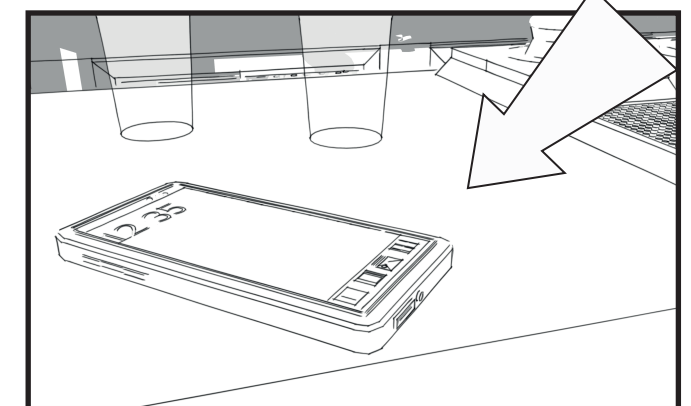
SCENE 1/SHOT 9. HIGH ANGLE MID SHOT - WALKING INTO THE PUB, EDDIE HOLDING THE DOOR OPEN FOR SARAH.



SCENE 1/SHOT 10. CLOSE UP - LANDLORD HANDS A PINT OF CIDER TO SARAH.



SCENE 1/SHOT 11. OVER THE SHOULDER - EDDIE LEANING ON THE BAR AS THE COUPLE GET TO KNOW EACH OTHER.



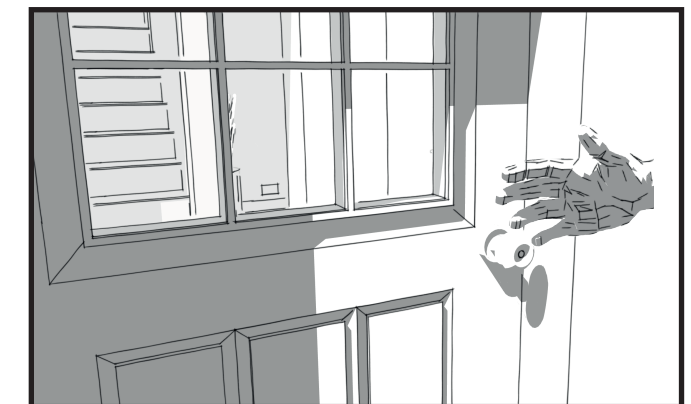
SCENE 1/SHOT 12. CLOSE UP SHOT - SARAH DELETES THE BREAK UP APP.



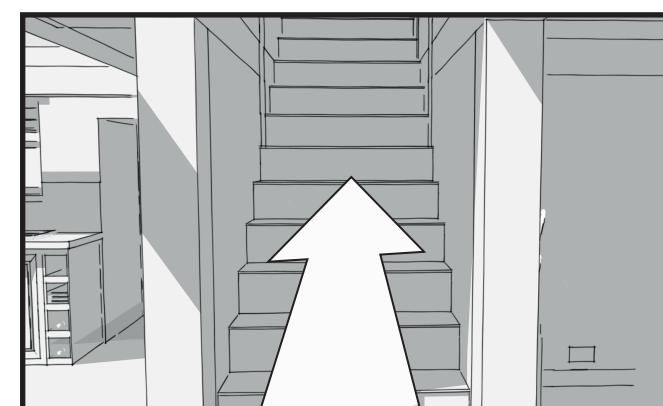
SCENE 2/SHOT 1. WIDE SHOT TIMELAPSE - COUPLE LAUGHING - WE SEE FAMILIES AROUND THEM.



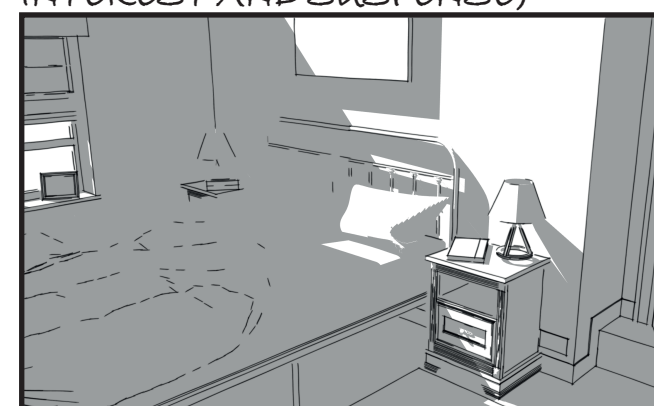
SCENE 3/SHOT 1. ESTABLISHING TRACKING SHOT - EDDIE'S COTTAGE (PIANO MUSIC OVERLAY, ADDING INTEREST AND SUSPENSE)



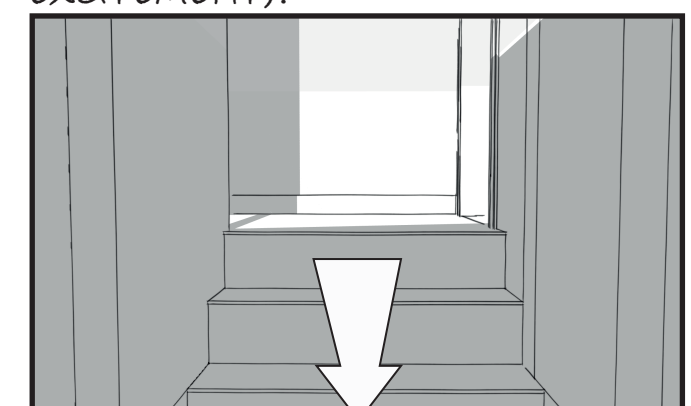
SCENE 3/SHOT 2. CLOSE UP - EDDIE UNLOCKING DOOR - (MUSIC OVERLAY TO ADD ATMOSPHERE AND EXCITEMENT).



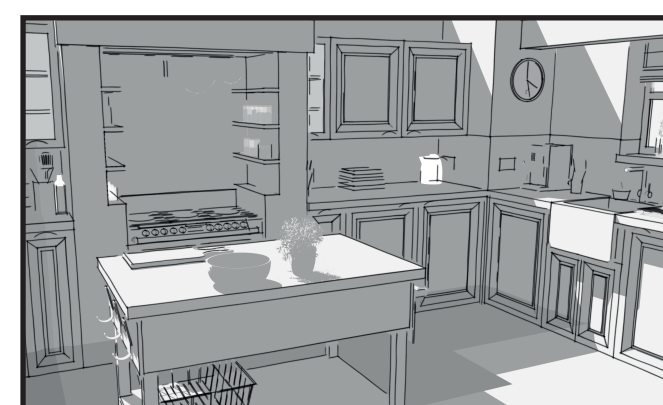
SCENE 3/SHOT 3. CLOSE UP STEADICAM - FOLLOWING THEM UPSTAIRS. (MUSIC OVERLAY)



SCENE 3/SHOT 4. WIDE SHOT - EDDIE'S BEDROOM WITH LOTS OF SHADOWS, CREATING AN EERIE ATMOSPHERE.



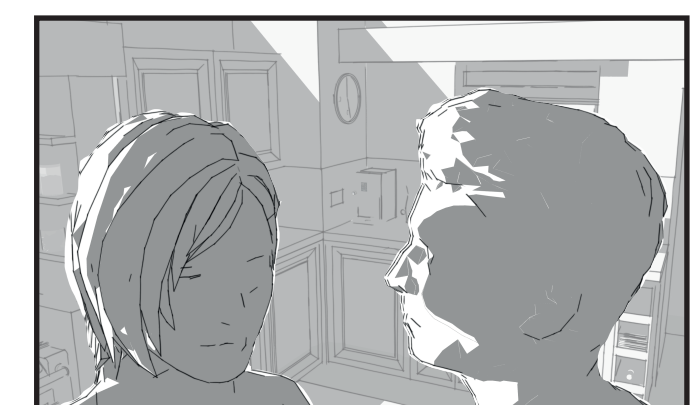
SCENE 3/SHOT 5. REVERSE SHOT - BACK OUT OF THE BEDROOM AND DOWNSTAIRS (MUSIC OVERLAY).



SCENE 4/SHOT 1. ESTABLISHING SHOT OF KITCHEN - LOOKS QUITE COLD. THE HOUSE IS LIVED IN, BUT NOT LOVED, YET.



SCENE 4/SHOT 2. MEDIUM TRACKING SHOT - SARAH WALKING INTO THE KITCHEN TO GET A DRINK.



SCENE 4/SHOT 3. CLOSE UP STATIC - THE COUPLE KISS (MUSIC OVERLAY)

AN EXPLANATION OF THE STORYBOARD

SCENE 1/SHOT 1. (SEGMENT FROM BOOK) IT WAS FURNACE-HOT THE DAY I MET EDDIE DAVID. THE COUNTRYSIDE HAD BEGUN TO MELT AND POOL INTO ITSELF; BIRDS HOLED UP IN STOCK-STILL TREES AND BEES DRUNK ON SOARING CENTIGRADE. IT DIDN'T FEEL LIKE THE SORT OF AFTERNOON FOR FALLING IN LOVE WITH A COMPLETE STRANGER. IT FELT EXACTLY LIKE EVERY OTHER 2 JUNE ON WHICH I'D MADE THIS WALK. QUIET, SORROWFUL, LOADED. FAMILIAR.

SCENE 1/SHOT 2. (SEGMENT FROM BOOK) I HEARD EDDIE BEFORE I SAW HIM. I WAS STANDING AT THE BUS STOP, TRYING TO REMEMBER WHAT DAY OF THE WEEK IT WAS - THURSDAY, I DECIDED, WHICH MEANT I HAD NEARLY AN HOUR TO WAIT. HERE, IN THE LIVID HEAT OF THE DAY, FOR A BUS IN WHICH I COULD CERTAINLY FRY. ON A BOILING CURRENT I HEARD THE SOUNDS OF CHILDREN PLAYING IN THE PRIMARY SCHOOL. THEY WERE INTERRUPTED BY THE BLAST OF SHEEP FROM SOMEWHERE UP AHEAD. BAAAA, IT SHOUTED. BAAAA!

SCENE 1/SHOT 3. (SEGMENT FROM BOOK) THE SHEEP WAS ANSWERED BY A GREAT GALE OF MALE LAUGHTER, WHICH BARRELLED OFF INTO THE COMPRESSED HEAT LIKE A JET OF COOL AIR. I STARTED TO SMILE BEFORE I'D EVEN SEEN THE MAN. THEY WERE A LITTLE WAY AWAY, ON THE VILLAGE GREEN. A MAN WITH HIS BACK TO ME, A SHEEP A FEW FEET AWAY. STARING AT THE MAN THROUGH THOSE SIDE EYES. IT TRIED ANOTHER BAA AND THE MAN SAID SOMETHING I COULDN'T HEAR.

SCENE 1/SHOT 4. (SEGMENT FROM BOOK) 'HELLO' I SAID. 'OH HELLO', THE MAN SAID, GLANCING ROUND. OH, HELLO. AS IF HE'D KNOWN ME FOR YEARS. 'FOUND MYSELF A SHEEP'. THE SHEEP LET OFF ANOTHER FOGHORN BAA, NEVER TURNING FROM THE MAN'S FACE. 'IT'S ONLY BEEN A FEW MINUTES,' THE MAN TOLD ME, 'BUT WE'RE BOTH VERY SERIOUS ABOUT EACH OTHER.' 'I SEE'. I SMILED. 'IS THAT LEGAL?'

SCENE 1/SHOT 5. (SEGMENT FROM BOOK) SOMEHOW I WAS STANDING RIGHT BY THEM. THE MAN, THE SHEEP AND ME ALL TOGETHER ON THE BLEACHED VILLAGE GREEN. THE MAN WAS LOOKING UP AT ME. HE HAD EYES THE COLOUR OF FOREIGN OCEANS, I THOUGHT, FULL OF WARMTH AND GOOD INTENTIONS. HE WAS RATHER LOVELY.

SCENE 1/SHOT 6. (SEGMENT FROM BOOK) 'RIGHT, LET'S BE HAVING YOU,' HE SAID. HE MOVED TOWARDS THE SHEEP, WHO GLARED AT HIM BEFORE TURNING AND RUNNING. 'YOU GO OVER THERE,' THE MAN CALLED AT ME. 'THEN WE CAN FUNNEL HIM INTO THE LANE. OW! SHIT!' HE HOPPED AWKWARDLY OVER THE GRASS AND THEN RAN BACK FOR HIS FLIP-FLOPS.

SCENE 1/SHOT 7. (SEGMENT FROM BOOK) WE WERE STANDING RIGHT NEXT TO THE PUB. 'YOU OWE ME A PINT.' HE LAUGHED AND SAID THAT SEEMED REASONABLE. AND SO THAT WAS THAT.

SCENE 1/SHOT 8. REVERSE LOW ANGLE MID SHOT OF THE CROWN INN EXTERIOR. WE MUST SEE A REVEAL INTO THE INTERIOR, TO SHOW A SNEAK PREVIEW OF THE MODEST, COUNTRYSIDE STYLE DECOR. THIS SHOT IS USED TO SHOW MORE ABOUT THE CHANGE OF LOCATION AND THE INTERIOR CAN HELP TO TELL A STORY AND CREATE AN IMPRESSION OF THE AREA.

SCENE 1/SHOT 10. EDDIE, THE THE CHIVALROUS GENTLEMAN OPENS THE DOOR FOR SARAH. THE AUDIENCE MUST FEEL LIKE THEY ARE VIEWING THEIR RELATIONSHIP BLOSSOM FROM THE VERY START OF THE FILM. WE ARE TAKING THE AUDIENCE ON A JOURNEY, THROUGH THE UPS AND DOWNS OF THEIR RELATIONSHIP, AND SO THEY MUST FEEL LIKE THEY ARE PART OF IT.

SCENE 1/SHOT 10. (SEGMENT FROM BOOK) 'SARAH MACKAY,' I SAID. 'M-A-C-K-E-Y'. THE LANDLORD HANDED ME A PINT OF CIDER. THE MAN FROM THE VILLAGE GREEN JUST LAUGHED 'AS IT HAPPENS, I KNOW HOW TO SPELL MACKAY. BUT THANK YOU, MY NAME'S EDDIE DAVID.'

SCENE 1/SHOT 10. (SEGMENT FROM BOOK) 'SO I SEE,' EDDIE SAID. HE WAS LEANING SIDWAYS ON THE BAR, WATCHING ME. TENNER FOLDED BETWEEN LARGE BROWN FINGERS. I LIKED THE SCALE OF THIS MAN. THAT HE WAS SO MUCH TALLER, SO MUCH BROADER, SO MUCH STRONGER THAN ME. REUBEN AND I HAD BEEN THE SAME HEIGHT.

SCENE 1/SHOT 11. (SEGMENT FROM BOOK) IT WILL BE MANY MONTHS BEFORE YOU CAN EXPECT TO DEVELOP AUTHENTIC FEELINGS TOWARDS ANOTHER MAN, I'D BEEN TOLD THIS MORNING. THE ADVICE HAD COME COURTESY OF A PREPOSTEROUS APP CALLED THE BREAKUP COACH, WHICH MY CLOSEST FRIEND IN LA, JENNI CARMICHAEL, HAD DOWNLOADED TO MY PHONE, THE DAY AFTER REUBEN AND I HAD ANNOUNCED OUR SEPARATION.

EDDIE WENT TO THE LOO SOON AFTER AND I DELETED JENNI'S DATING APP FROM MY PHONE. REBOUND OR NOT, I HADN'T FELT THIS HAPPY IN A MAN'S COMPANY - IN ANYONE'S COMPANY, REALLY - IN A VERY LONG TIME.

SCENE 2/SHOT 1. (SEGMENT FROM BOOK) WE LAY THERE FOR HOURS, A PART OF HIM ALWAYS TOUCHING A PART OF ME. MY HEART EXPANDING AND CONTRACTING LIKE HOT METAL. SOMETHING WAS GOING TO HAPPEN. SOMETHING HAD ALREADY HAPPENED. WE BOTH KNEW.

SCENE 3/SHOT 1. BEFORE THE PAIR ARRIVE AT EDDIE'S COTTAGE, AN ESTABLISHING TRACKING SHOT IS USED TO SET THE SCENE AND EXPLORE THE CHANGE OF LOCATION. A GENTLE MUSIC OVERLAY WILL BE USED TO PRODUCE A CALMING, YET ISOLATED FEEL ABOUT THE LOCATION OF THE COTTAGE AND SHOULD BE USED TO EXPLORE HOW THE COUNTRYSIDE IS INCREDIBLY BEAUTIFUL, BUT IT CAN ALSO BE VERY BLEAK AND LONELY AT TIMES.

SCENE 3/SHOT 2. THE CLOSE UP ON EDDIE, SLOWLY TWISTING THE DOOR HANDLE WITH GENTLE MUSIC, AND A SLIGHT CRESCENDO, WILL HELP TO STIMULATE THE AUDIENCE AND CREATE EMOTION WITHIN THE SCENES.

SCENE 3/SHOT 3. THE AUDIENCE SHOULD SENSE WHAT WILL HAPPEN WITH THE STORY AT THIS POINT, WE MUST NOT MAKE IT OBVIOUS, BUT WE SHOULD MAKE IT SUGGESTIVE. SHADOWS, THE DARK NARROW STAIRCASE, THE CHARACTERS HOLDING HANDS AND THE CAMERA, STEADILY, FOLLOWING UP THE STAIRS. THE MUSIC WILL HELP TO SUGGEST THE NEXT STAGE WITHIN THE STORY.

SCENE 3/SHOT 4. AN ESTABLISHING SHOT, WITH A BREAK IN THE MUSIC CREATING SILENCE, MAKING THE ROOM FEEL QUITE EERIE. WE NEED THE AUDIENCE TO FEEL LIKE THE HOUSE IS LIVED IN, BUT NOT THOROUGHLY LOVED. EDDIE IS A SINGLE MAN, VERY KEEN ON PRODUCING INTERESTING FURNITURE FOR HIS CUSTOMERS, AND FOR HIS HOME, BUT THE AUDIENCE MUST FEEL THAT HE IS YEARNING FOR SOMEONE TO SHARE HIS HOME, AND HIS LIFE WITH.

SCENE 3/SHOT 5. THE AUDIENCE MUST FEEL LIKE THEY ARE ON A JOURNEY WITH SARAH AND EDDIE, WE WANT TO FEEL LIKE WE ARE VIEWING THE START OF SOMETHING BEAUTIFUL. THE MUSIC OVERLAY WILL HELP TO CREATE SUSPENCE AND INTEREST FOR THE VIEWERS, AND WILL HELP TO CREATE EMOTION WITHIN THE SCENE.

SCENE 4/SHOT 1. WITH THE RELATIONSHIP BETWEEN SARAH AND EDDIE TASTEFULLY SUGGESTED IN PREVIOUS SCENES, THE MUSIC WILL STOP AND EVERYTHING WILL BE STRIPPED BACK, WE SEE HOW STILLNESS IN THE KITCHEN IS. THE AUDIENCE WILL FEEL LIKE THEY ARE THERE, IN THE MIDDLE OF NOWHERE, IN EDDIE DAVID'S COTTAGE.

SCENE 4/SHOT 2. (SEGMENT FROM BOOK) I GOT A GLASS OF WATER IN HIS KITCHEN AND HEARD HIM BEHIND ME I STOOD THERE FOR A WHILE, EYES CLOSED AS I FELT HIS BREATH ON MY BARE SHOULDER. THEN I TURNED ROUND AND LEANED AGAINST THE SINK AS HE KISSED ME.

SCENE 4/SHOT 3. THE COUPLE KISS AND THE MUSIC BEGINS AGAIN. THE AUDIENCE SHOULD FEEL CONNECTED TO THE CHARACTERS, AS WE HAVE GONE THROUGH THE EMOTIONS OF THE DAY AS THEY HAVE BEGUN TO GET TO KNOW EACHOTHER, AND BECOME FAMILIAR WITH CHANCE MEETINGS THAT THEY MAY HAVE HAD OVER THE YEARS, WHILST LIVING IN THE AREA.

THE FIRST MEETING OF SARAH AND EDDIE SHOULD TAKE THE AUDIENCE ON A JOURNEY. MUSIC SHOULD BE USED TO CREATE INTRIQUE AND EXCITEMENT. THE STORY SHOULD TAKE THE VIEWER ON A JOURNEY OF EMOTIONS AS WE LEARN TO FALL IN LOVE WITH THE CHARACTERS AND THE BEAUTIFUL STORY.