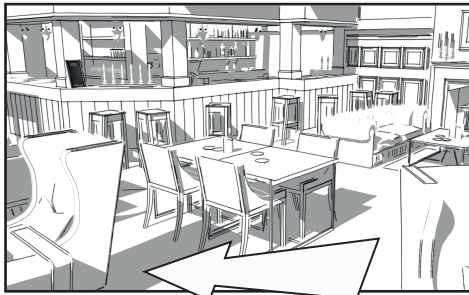


STORYBOARD - THE FAMILIES MEET



SHOT 1 - ESTABLISHING TRACKING SHOT - THE CROWN INN PUB IN BROADWAY.



SHOT 2 - WIDE SHOT PAN - THE PUB INTERIOR TO SET THE SCENE - WAITRESSES WALKING AROUND WITH PLATES AND GLASSES.



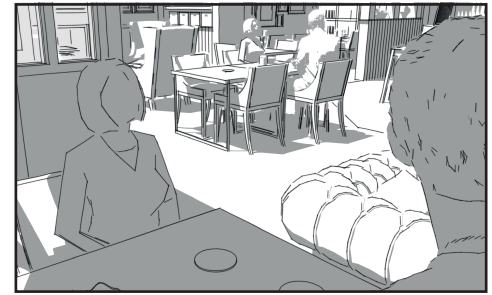
SHOT 2 - MID SHOT - EDDIE AND CAROLE - CAROLE IS TALKING TO EDDIE, BUT HE IS CLEARLY FINDING IT HARD TO CONCENTRATE ON WHAT SHE IS SAYING.



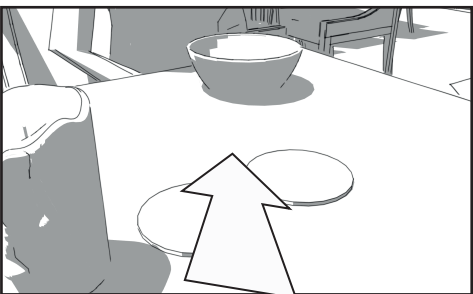
SHOT 4 - CLOSE UP (ZOOM IN) - ON CAROLE - WE CAN SEE THAT SHE FEELS UNCOMFORTABLE, IRRITABLE AND DISTRESSED.



SHOT 5 - CLOSE UP - ON CAROLE, SHE IS SHOCKED TO SEE THE HARRINGTON'S ENTER THE PUB - THE COLOUR DRAINS FROM HER FACE.



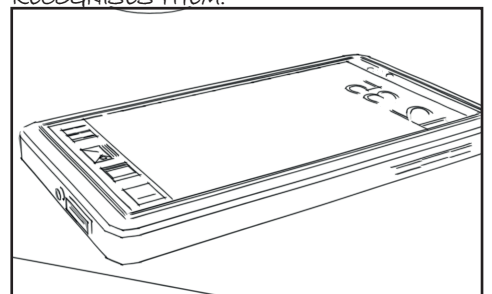
SHOT 6 - WIDE SHOT (FOCUS PULL) - THE HARRINGTON'S SIT DOWN IN THE BAY WINDOW. WE THEN FOCUS ON CAROLE AS SHE LOOKS OVER TO THE COUPLE AND RECOGNISES THEM.



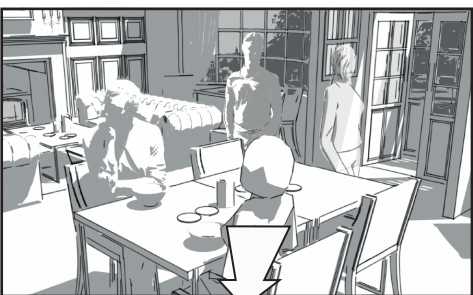
SHOT 7 - CLOSE UP (ZOOM IN) - OF THE SPOON SINKING IN CAROLE'S SOUP. SHE COMPLETELY FREEZES AND IS CLEARLY IN SHOCK



SHOT 7 - WIDE SHOT - THE HARRINGTON'S ARE SAT IN THE BAY WINDOW, DISCREETLY TALKING ABOUT SEEING EDDIE AND CAROLE.



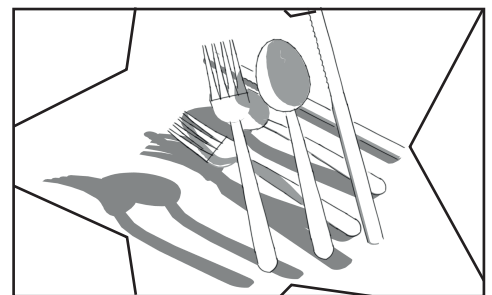
SHOT 8 - EXTREME CLOSE UP - PATSY HARRINGTON'S PHONE RINGS - SHE CAN'T ANSWER IT QUICK ENOUGH.



SHOT 9 - REVERSE WIDE SHOT - THE HARRINGTON'S STAND UP AND IMMEDIATELY RUSH OUT OF THE PUB.



SHOT 10 - MID SHOT - EDDIE NOTICES THAT HIS MUM RECOGNISED THE COUPLE TOO. THEY SIT IN SILENCE UNTIL THEY HEAR THE CLATTER OF CUTLERY, DOORS SWINGING OPEN AND FAMILIES LAUGHING.



SHOT 11 - CLOSE UP CUT TO THE CUTLERY CLINKING TO BREAK THE SILENCE.

EXPLANATION OF THE STORYBOARD

SHOT 1 - (SEGMENT FROM BOOK)  
'IT'S ALSO MUM'S SIXTY-SEVENTH BIRTHDAY, SO I'VE TAKEN HER OUT FOR LUNCH'.

SHOT 2 - THIS SHOT IS USED TO SET THE SCENE - WE CAN HEAR THE SOUND OF THE MILK STEAMER, CUTLERY BEING THROWN INTO DRAWERS, FAMILIES LAUGHING ETC.

SHOT 3 - (SEGMENT FROM BOOK)  
'IN ALL HONESTY, I'M ONLY HALF LISTENING, BECAUSE I'M BUSY IMAGINING TONIGHT'S TERRIBLE SILENCES AND ODDLY PITCHED LAUGHS - SO IT TAKES ME A WHILE TO REALISE MUM'S STOPPED TALKING'.

SHOT 4 - (SEGMENT FROM BOOK)  
'I LOOK UP. SHE'S FROZEN, STARING OFF TO HER RIGHT, SOUP SPOON HOVERING CENTIMETRES FROM THE BOWL. I FOLLOW HER LINE OF VISION'.

SHOT 5 - CLEARLY VERY UNCOMFORTABLE AFTER THE COUPLE WALK IN TO THE PUB, THE COLOUR DRAINS FROM CAROLE'S FACE. THE AUDIENCE SHOULD FEEL LIKE THEY WANT TO SUPPORT CAROLE AND PROTECT HER FROM THE PEOPLE SHE IS SO OBVIOUSLY THREATENED BY.

SHOT 6 - (SEGMENT FROM BOOK)  
'LIKE MUM, BOTH OF THEM APPEAR TO HAVE STOPPED EATING. I FEEL A VAGUE SHIFT OF RECOGNITION, LOOKING AT THE MANS'S PROFILE, BUT NOTHING MORE'.

SHOT 7 - (SEGMENT FROM BOOK)  
'BUT AS I GLANCE BACK AT MUM, I KNOW EXACTLY WHO THEY ARE. THE ONLY PEOPLE WHO COULD HAVE THIS SORT OF EFFECT ON HER. HER SPOON HAS BEEN DROPPED INTO THE SOUP NOW; ITS HANDLE IS SLOWLY DISAPPEARING LIKE THE STERN OF A SINKING SHIP'

SHOT 8 - (SEGMENT FROM BOOK)  
'I LOOK BACK AT SARAH HARRINGTON'S PARENTS. I DO RECOGNISE THEM. OF COURSE I DO; THEY OFTEN CAME TO PICK ALEX UP FOR PLAYDATES, OR TO DROP LITTLE HANNAH OFF FOR THE AFTERNOON. I REMEMBER THEM ALWAYS BEING FRIENDLY'.

SHOT 9 - (SEGMENT FROM BOOK)  
'I DISTINCTLY HEAR THE WOMAN SAYING, "WE'RE ON OUR WAY"'.

SHOT 10 - (SEGMENT FROM BOOK)  
'AND THEN THEY'RE BOTH UP AND GONE, NOT PAUSING EVEN TO STRAIGHTEN UP THEIR CHAIRS OR APOLOGISE TO THE LADY BEHIND THE COUNTER'.

SHOT 11 - CLEARLY THE MOTHER AND SON ARE FEELING VERY AWKWARD. LOOKING AROUND TO FIND SOMETHING OTHER THAN SARAH'S FAMILY TO TALK ABOUT.

SHOT 12 - (SEGMENT FROM BOOK)  
'MUM AND I SIT STILL FOR A FEW MOMENTS, SILENT AMID THE HUM OF CONVERSATION AND THE CLINKING OF CUTLERY. IT'S NOT UNTIL THE MILK STEAMER STARTS SCREECHING THAT WE LOOK AT EACH OTHER'.