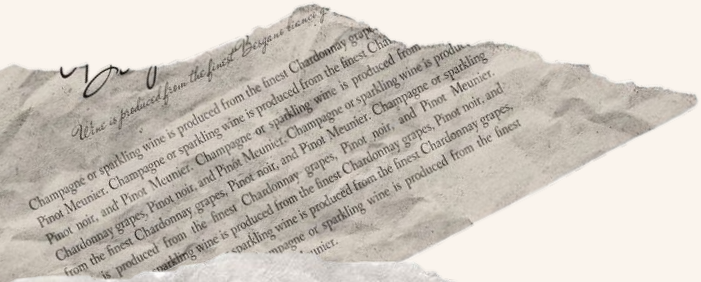


Proof of the Pudding

Writer: Francis MacKenzie
Producer: Finlay Hearton
Director: Sophie Marshalsey
DoP: Oliwia Szostka
Edit: Ethan Lennon
Sound: Gabrielle Häfner



its weight ranges from 150 to 200 lbs. The fleas
are bred more for the show.
The first seven are con-
sidered as almost purely Swed-
ish. The yield of wool at a clip is 8 pounds.
its disposition is docile and it is a fair forager.
is 500 per cent. in 5 years, valued at \$100.
When the ducks are kept
for 7 weeks in a
transfer to a lar-
ger house. It is
possible there is
growing house.
ing the early
to the house
for the outside
ing houses are
ventilated on
members of
a single bird
not been how

Ducks
Houses for ducks are simple at-
tains. They are built plain and
comfortable, and have no fur-
nishings whatsoever. A duck is
differently constituted for under dif-
ferent conditions. The hen needs
warmer houses, and drive the duck
foundlings, than into the duck-
house. A duck does not feel warm
if she can keep her feet warm.
A frozen comb and itching ail-
ment are almost inevitable and will
withstand almost any degree of
cold. Then again, a hen can she
withstand the amount of confinement
and the amount of exercise in a greater
degree than is a hen. She can be built
in a house that is 12 inches by 1
or rough boards. The outside should
be well drained around.
The duck house can be built
of rough boards. The outside should
be well drained around.
The duck house can be built
of rough boards. The outside should
be well drained around.
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of rough boards. The outside should
be well drained around.

Story

Logline: A successful editor attempts to give writing advice to an old friend facing career difficulties due to his writing style.

Synopsis: A struggling writer demands answers from an old friend turned successful editor for answers as to why his stories aren't selling. The root of the problem? Emotions. The two men debate and reconnect under unexpected circumstances.

Points of Departure: The wives in the story are mentioned scarcely, we plan to flesh out Mrs Westbrook & Louise.

Genre: Drama, comedy.

Characters

Westbrook:

35-55, impeccably dressed, emotionally put together, cognizant, bourgeoisie.

Mrs Pearl Westbrook:

Similar ages to her husband, distant, pours herself into music.

Shackleford Dawe:

35-55, irrational, impulsive, times are hard but still a dreamer.

Louise Dawe:

Similar ages to her husband, strain in marriage due to financial difficulties.

Production Design



The Dawes
Residence



Dawe &
Westbrook
concept style



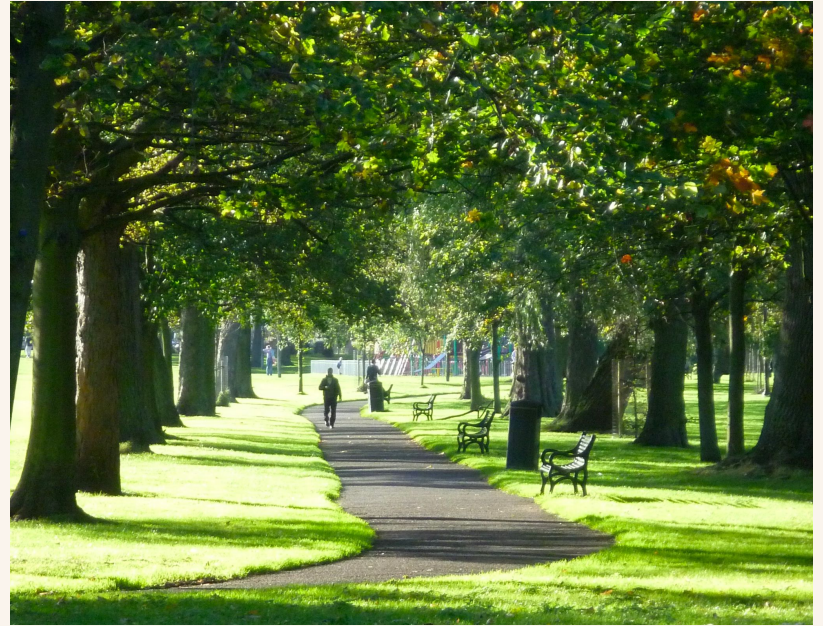
Park Location

Pearl & Louise
concept style



Production Logistics

Location(s): Interior and Exterior.



Risk Assessment:



Film and TV: Production Risk Assessment

Production Title: Proof of the Pudding		
Detailed description of Production/Shoot: (eg, camera operations) One day shoot in <u>one</u> locations. 1 <u>Adjustment</u> . We will be using Black Magic Pro 6K camera with a Tripod. This is alongside Lens case, a <u>Vocas</u> Follow Focus and Matte Box. We will also be using a <u>Vocas</u> Shoulder Rig, MKH50 Shotgun mic, MixPre-3 ii Mixer & Recorder Sennheiser Portable G4 Wireless Radio Mic RotoLight Neo II - 3 Light Kit. Action involves two <u>actor</u> , engaged in a dialogue scene.		
Module name and number. Name and email of module tutor: LMD08118 - Film Adaptation Joe Li - q.li@napier.ac.uk		Prep Date: 17/3/23 Production Date(s): 18 th and 19 th of March Name, email, and mobile phone of Producer: Finlay <u>Hearton</u> , 40534963@live.napier.ac.uk, 07487 661784
Location Address, contact person, email and telephone number: <i>(each location requires a separate RA as the assessed risks may change)</i> Finlay <u>Hearton</u> , 40534963@live.napier.ac.uk, 07487 661784		A REMINDER THAT UNDER THE HEALTH AND SAFETY AT WORK ACT 1974 AND 1993 REGULATIONS, EVERYONE IS RESPONSIBLE FOR SAFE WORKING PRACTICES
Experts/Specialist Contractors	Contact details	Service Provided, Experience/qualification/Insurance details/Risk Assessments and method statements
N/A	N/A	N/A
Emergency Arrangements & First Aid Requirements		
First Aid Kit available on Set Nearest A & E: Royal Infirmary of Edinburgh, 51 Little France Crescent, Edinburgh, EH16 4SA - 0131 536 1000 IN THE EVENT OF AN EMERGENCY CALL 999. Police non-emergency dial 101 In case of fire, leave the building and call 999 KNOW YOUR FIRE EXITS AND ASSEMBLY POINTS – NEVER BLOCK ANY OF THE ENTRANCES OR STAIRWAYS HI-VIZ VESTS TO BE WORN FOR EXTERIOR OPERATIONS		

Hazard N°	The Hazards and Main Risks Identified <i>(What is the hazard and how might it cause harm?)</i>	Who is at risk? <i>(Consider everyone i.e. public)</i>	Control Measures to minimise risk <i>(What can be done to eliminate or reduce the risk? Include who is responsible for implementation)</i>	Risk Level High Medium Low	Signed off by person responsible for implementing control measures
10	Tripod and shoulder rig will be used	Crew	Camera equipment will only be used by trained members of crew as shown by tutors.		Finlay <u>Hearton</u> , (Producer)
11	Slip, trips and falls	Cast and Crew	The set will be checked for litter/debris/tripping hazards. These items will be pointed out to cast and crew or removed if safe to do.	Low	Finlay <u>Hearton</u> , (Producer)
23	Manual Handling, ergonomics	Cast and Crew	Equipment will be carried to the set. Only the crew will operate camera equipment as they have been taught how to. Equipment will be handled correctly.	Low	Finlay <u>Hearton</u> , (Producer)
29	Risk of infection	Cast, crew and public	Risk of Covid-19 infection. Where possible, cast and crew will adhere to social distancing guidelines. Hand sanitiser will be provided and available for cast and crew. When indoors, cast and crew will wear face masks. Hand sanitizer will be used after coughing, visiting the toilet or sneezing. And will also be used before eating or drinking. If any of the cast or crew display Covid symptoms they must not attend the set. If symptoms begin on set the member of cast or crew will leave to <u>self isolate</u> . The sharing of water bottles/food will not be permitted.	Low	Finlay <u>Hearton</u> , (Producer)

Hazard N°	The Hazards and Main Risks Identified <i>(What is the hazard and how might it cause harm?)</i>	Who is at risk? <i>(Consider everyone i.e. public)</i>	Control Measures to minimise risk <i>(What can be done to eliminate or reduce the risk? Include who is responsible for implementation)</i>	Risk Level High Medium Low	Signed off by person responsible for implementing control measures
44	Littering	Cast and Crew	All litter will be disposed off in a appropriate bin, or removed from the site to be disposed. PPE will be disposed of appropriately.	Low	Finlay <u>Hearton</u> , (Producer)
1	Access/egress difficulties:	Cast and Crew	Cast and crew will take care when carrying equipment into location. Crew will make sure to not carry <u>overly-heavy</u> loads of equipment.	Low	Finlay <u>Hearton</u> , (Producer)

IMPORTANT: If circumstances change or if you have concerns about possible risks, you should contact the Producer immediately.

Production Risk Assessment Template ENU Screen & Performing Arts (4 Sept 2022)

Miscellaneous Production Logistics:

- Casting Call
- Budget
- Schedule

NON-IRON SHIRTS
Color attached Cotton
Poplin reinforced with
Moisture Resistant
Grey and White Board
Suits 18" to 17" .. 25/-
J. T. Parrish Ltd.
SHIELDS ROAD, NEWCASTLE, 6

LATE NIGHT FINAL
Evening Chronicle
No. 55,611 NEW YORK MONDAY AUGUST 17, 1974 A NAPIER UNIVERSITY NEWSPAPER

FOX'S
Glacier
MINTS

ACTOR WANTED



Looking for a lead male actor aged between 30-50, available between the 25th and the 27th of March. This is an unpaid job but we are happy to cover transport/food costs and provide the final short film/stills for portfolio.

IF INTERESTED PLEASE EMAIL:
40534963@live.napier.ac.uk
for more details!

The Proof of the Pudding
is an Edinburgh Napier short student film based on the famous O. Henry story. Set in a print company in Edinburgh during the 1970s, it centres on a disagreement between two old friends and the consequences.

Confident and powerful, Mr Westbrook is the successful editor of a major newspaper. Impeccably dressed, he's a suave, bourgeois man.

Style // Cinematography

ACT 1



As Westbrooke walks through Princes Street, I imagine I will use a shoulder rig or even a gimbal and a wide lens for a smooth tracking shot as he reaches the park. I hope to capture the two men's awkwardness toward each other, especially that of Westbrooke by keeping the wide lens

ACT 2



The lens will get tighter with a smaller depth of field as the two become more comfortable and passionate in their conversation, similar to the intercut sequence of the wives. The cutaways during their discussion will be shot through close ups mostly. We will be shooting in daylight, hopefully in relatively clear conditions.

ACT 3

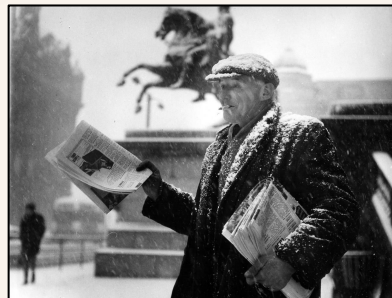


The only scene in low light will be the theatre which will be a lot of fun to play around with, with the high contrast lighting.

Style // Directorial Inspirations

References + Feel:

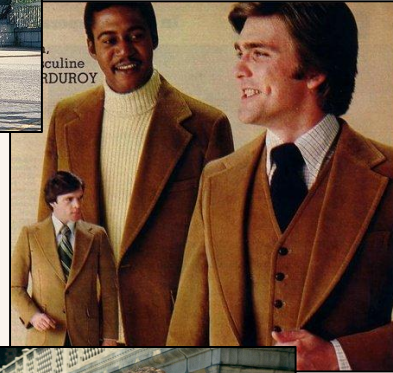
Midnight Cowboy, Zodiac, All The President's Men, Scotland in the 1970s



Director's Notes

Production Ideas:

- ❑ *Gritty, city-slicker, stylised take on Edinburgh in the 1970s with a specific focus on the boom in the print industry. Inspiration from the culture and fashions of the 70s: warm colour palettes, striking silhouettes, bold design/prints.*
- ❑ *Create an engaging dynamic between the two main characters through witty dialogue, realistic-to-formalistic camerawork and controlled pacing through the editing.*
- ❑ *Realist approach to contrast key moments in the film which will be highly stylised for dramatic emphasis - ex. Shakespearean delivery of lines and theatrical mise-en-scene vs. handheld documentary-style camerawork and social realism influence.*



Realism to Formalism - Act 1 (Realism)



Realist Approach

Objective camerawork.

Observational feel.

Naturalistic/minimal editing.

Documentary/journalism inspired visuals.

Ken Loach influence.

Realism to Formalism - Act 2 (Stylism)



Stylised Approach

Intercutting in editing.
Fast-paced editing.
Stylistic transitions
(cross dissolve, camera
flash).
Edgar Wright
influence.

Realism to Formalism - Act 3 (Formalism)



Formalist Approach

Formalist setting -
theatre.

Total abandonment
from reality.

Influence from
Shakespeare and
theatre plays.

Style // Edit & Sound

Edit+Sound references/feel

Diegetic//

- Sharp and Thwipy foley > postsync
- Sound to dramatize movement

versus

- Stripped back
- Naturalistic
- Very documentary, what you see is what you hear



Shaun of the Dead



Edit //

- *Highly Stylized*
- *Sharp and Snappy*
- *Match Cuts and Jump Cuts*

Non-Diegetic//

- Typewriter, press printer whirr, pen on paper
- Effects related to world + integrated

Main Edit Reference will be Chris Dickens, especially his work on Hot Fuzz and Shaun of the Dead

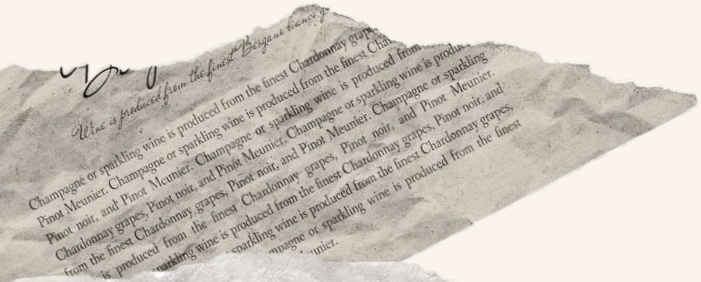
Good sense of Story and Timing will be essential to the edit



Proof of the Pudding

Thank you for listening!

Writer: Francis MacKenzie
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its weight ranges from 150 to 200 lbs. The fleecing. The yield of wool at a clip is 8 pounds. Its disposition is docile and it is a fair forager. It is 500 per cent. in 5 years, valued at \$100.

25.

ng, averaging at the second shearing, and length prevent its external growth but for knit goods it is excellent.

Ducks

Houses for ducks are simple affairs. They are built plain and comfortable, and have no furnishings whatever. A duck is differently constituted from a hen and must be cared for under different conditions. The hen needs warmer houses and drier foundations, than does the duck. A duck does not feet warm, if she can keep feet warm, a frozen comb and will hardly lay, and will almost certainly abort. Then again, a duck cannot withstand almost any degree of cold. The amount of down she has is more or less in proportion to the amount of down she has in a house that is a greater degree than is a hen. The duck is given to exercise in a greater or rougher house. The roof should be made water-tight and 2-inch by 1-inch strips, should be covered with roofing-paper, shingles or tin. The outside should be well drained around the bottom, that it may not be damp. If the house is well drained on the outside and the earth floor is covered with hay, straw leaves, it will be perfectly satisfactory. There must not be any factory in the house, as the birds

When Sold

Ducklings are kept in a brooder house until for 7 weeks, and then transferred to larger houses. It is necessary for the ducks to be able to eat and drink freely. There is no suitable growing house. Only as a means of getting the early start. When the ducks are to be sold, they are taken to the outside of the house and kept there for the night. The ducks are then taken to the outside of the house and kept there for the night. The ducks are then taken to the outside of the house and kept there for the night.