



















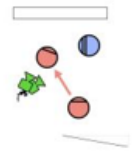
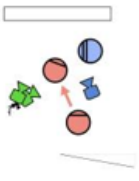








SHOT LIST







Project 22 - Echoes of an Anchor															lens
No.	Scene	Shot	Shot type	Angle	Shot Description	Actors Needed	Locations	EST Setup Time (min)	Shoot time (min)	Set up	Duration	Dialog	Props	Ref	
CALL TIME - Technical team 08:00, actors 08:30															
					GEAR PICK UP		MetFilm School	30			08:00-08:30				
					Actors getting ready	Leah & Nina	MetFilm School	15			08:30-08:45				
1	1	2A	MS	Eye Line	Leah is playing guitar and singing. The camera pan from her silhouette to the mirror.	Leah & Nina	Stage 4	30	20	08:30-9:00	09:00-9:20	No dialogue	Flowers, flower bottles, lamp, 10 books, mirror, studio monitor speaker, microphone, drum pad, drum sticks, mixer, headphones, laptop, audio interface, headphones stand, photos, pens, notebook, electric guitar, guitar stand, suitcase, music score, music score stand, an unfinished sandwich, wind, belt, amethyst, lamp, Marine dial, green ceramic pot, two canvas bag.		50MM
2	1	2B	MS	Eye Line	Leah and Nina talking.	Leah & Nina	Stage 4	10	10	09:20-09:30	09:30-09:40	"You don't (...) Zip it."			35MM
3	3	3A	MFS	Eye Line	Nina sits by the bed, while Leah is lying on her bed, reading. Nina is talking. Leah leaves the books and lie on her back to see Nina's face.	Leah & Nina	Stage 4	30	10	09:40-10:10	10:10-10:20	Entire dialogue	Flowers, flower bottles, lamp, book "The hour of the star", headphones, headphones stand, photos, electric guitar, guitar stand, suitcase		35MM
4	3	3B	CU	Low Angle	Leah's POV: Nina's face from the bottom	Nina	Stage 4	10	10	10:20-10:30	10:30-10:40	Entire dialogue			24MM
5	3	3C	MS	Eye Line	They both laugh unexpectedly. They talk. Nina sits up when Leah is saying "Maybe we are both come from..." Leah sits up as well while Nina is talking. "Can we leave that out?" She sits next to Nina, shoulder to shoulder.	Leah & Nina	Stage 4	25	15	10:40-11:05	11:05-11:20	Entire dialogue			35MM
6	3	3D	MFS	Eye Line	CU of their feet. Nina is talking. She stands up when saying "the ghost won't call". Leah also stands up when saying "say it again". Nina stands up. She follows Nina but stops when Nina says "Liar". Leah watches as Nina leaves	Leah & Nina	Stage 4	15	15	11:20-11:35	11:35-11:50	Entire dialogue			50MM
7	3	3E	MS	Eye Line	Leah falls asleep.	Leah	Stage 4	10	5	11:50-12:00	12:00-12:05	No dialogue			50MM
8	5	5A	MFS	Eye Line	Nina enter the room and accidentally wake Leah up. Leah's monologue.	Leah & Nina	Stage 4	20	15	12:05-12:25	12:25-12:40	Entire dialogue			35MM
9	5	5B	MS	Eye Line	Leah and Nina talking: "then it's not about..."	Leah & Nina	Stage 4	0	10		12:40-12:50	Entire dialogue	Empty bottles, electric guitar, guitar stand, suitcase		35MM
10	5	5C	MS	Eye Line	Leah talking: "staying..."	Leah	Stage 4	5	5	12:50-12:55	12:55-13:00	Entire dialogue			50MM
11	5	5D	MS	Eye Line	Nina talking: "you are saying..."	Nina	Stage 4	5	5	13:00-13:05	13:05-13:10	Entire dialogue			50MM
12	5	5E	MS	Eye Line	Nina: "I can relate..."	Leah & Nina	Stage 4	0	5		13:10-13:15	Entire dialogue			35MM
13	6	6F	CU	Eye Line	Leah leaving	Leah	Stage 4	10	5	13:15-13:25	13:25-13:30	No dialogue			50MM
Lunch Break: 13:30-14:30															
Travel from Metfilm to Walpole Park: 14:30 - 14:45															
14	2	2A	MS	Eye Line	Leah kicks the leaves as she walks. Leah and Nina are walking together down the road.	Leah & Nina	Walpole Park	15	20	14:45-15:00	15:00-15:20	Entire dialogue			35MM
15	2	2B	MFS	Eye Line	Nina watches as Leah walks away.	Leah & Nina	Walpole Park	15	10	15:20-15:25	15:25-15:35	No dialogue			35MM
16	6	6A	FS	Eye Line	Nina comes	Nina	Walpole Park	15	15	15:35-15:50	15:50-16:05	No dialogue	Stringless acoustic guitar		35MM
17	6	6B	CU	Low Angle	Nina takes the guitar, dance and leave.	Nina	Walpole Park	0	15		16:05-16:20	No dialogue			50MM
18	4	4A	FS	Low Angle	Leah's dream. Nina and Leah take stringless guitar and play. (Like a play in theatre)	Leah & Nina	Walpole Park	30	30	16:40-17:10	17:10-17:40	Entire dialogue			35MM

19	4	4B	CU	Eye Line	Leah plays stringless guitar (CU of her hands)	Leah	Walpole Park	0	10		17:40-17:50	No dialogue	Stringless acoustic guitar	 50MM
20	4	4C	CU	Eye Line	Nina pats her stomach and dances (CU of her shoes)	Nina	Walpole Park	0	10		17:50-18:00	No dialogue		 50MM

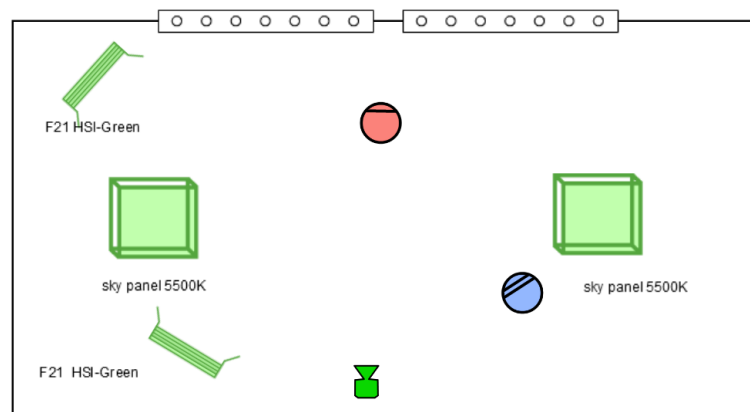
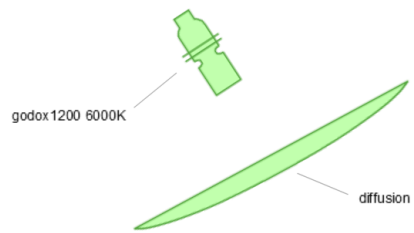
# CAMERA PLAN

	Description	Framing	REF	ANGL E	MOTIO N	SPECIAL	
1	Leah is playing guitar and singing. The camera <u>pan</u> from her silhouette to the mirror.	MS		eye level	PAN 9:00-9:20 (vo)	WATER WAVE EFFECT	
2	Leah and Nina talking.	MS		eye level	pan 9:30-9:40	The camera pans from left to right to a two-shot. The camera position has been changed to the left.	
3	Leah kicks the leaves as she walks. CU of her feet.	CU		Low angle		Two options / Separate long takes for each.	
3	Leah and Nina are walking together down the road.	FS-MS		Low angle	TRACK 15:00-15:20		
4	Nina watches as Leah walks away.	MFS		eye level	STILL 15:25-15:35		
5	Nina sits by the bed, while Leah is lying on her bed, reading. Nina is talking. Leah leaves the books and lie on her back to see Nina's face.	MFS		eye level	Pan 10 : 10-10:20	<ul style="list-style-type: none"> <li>- The tone is darker / with contrast.</li> <li>- "Tonight reminds me of..."</li> <li>- Push forward.</li> <li>- Relationship between before and after.</li> <li>- Change Nina to be sitting cross-legged on the bed.</li> </ul>	
6	Leah's POV: Nina's face from the bottom	MS		eye level	Still(maybe with breath)10:30-10:40	Leah see Nina	

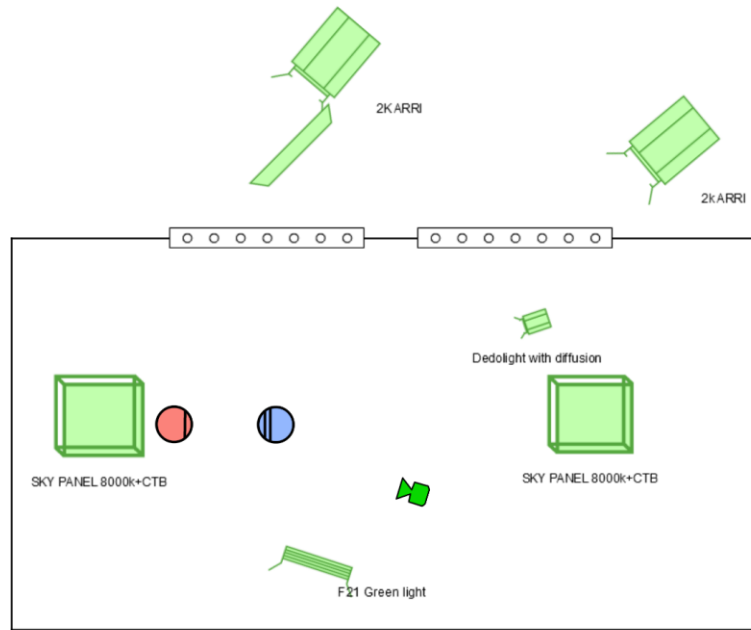
7	They both laugh unexpectedly. They talk. Nina sits up when Leah is saying 'Maybe we are both come from....' Leah sits up as well while Nina is talking. 'Can we leave that out?' She sits next to Nina, shoulder to shoulder.	ms <del>ms</del>	(just for reference, not so close) 	eye level	11:05-11:20		
						The actor pulls back a bit, moving from Nina out of frame to center on the two-shot. Nina puts her feet down from the bed to put on her shoes as a transition.	
		MS					
8	CU of their feet. Nina is talking. She stands up when saying 'the ghost won't call' Leah also stands up. 'say it again'	MS/long take/track		eye level	TRACKING 11:35-11:50		
10	She follows Nina but stops when Nina says 'Liar'. Leah watches as Nina leaves			eye level			
11	Leah sits down on sofa after Nina leaves. She closes her eyes.	MS		eye level	STILL 12:00-12:05		
12	Leah's dream. Nina and Leah take stringless guitar and play. (Like a play in theatre)	FS		Overhead	STILL 17:10-17:40	Water wave	

13	Leah plays stringless guitar (CU of her hands)	CU		eye level	STILL 17:40-50	
14	Nina pats her stomach and dances (CU of her shoes)	CU		eye level	STILL	
15	Nina enter the room and accidentally wake Leah up.	MFS		eye level	TRACK STILL 12:25-12:40	
16	Leah talking	MS	NEW :  OLD : 			Nina does not look at Leah while Leah is speaking, until "but somehow, she was." Then, Nina turns her head. The handheld camera moves from a sleeping shot to a two-shot.
15	Nina talking	MS	OLD: 	eye level	STILL 12:50-12:55 13:05-13:10	Change to Leah's over-the-shoulder shot. Single shot (Chinese).
16	Leah and Nina talking	MCU		eye level	Zoom out (?)	(Transition method) Cut points.
17	Nina come, take the guitar, dance and leave.	FS		eye level	PAN15: 50-16:05	Water ripple effect. Pan left from "you."
18	Leah's feet from stepping out the door	CU		eye level		
19	Nina's feet (from toe to top)/guitar	CU		eye level	Tracking 16:05-16:20	

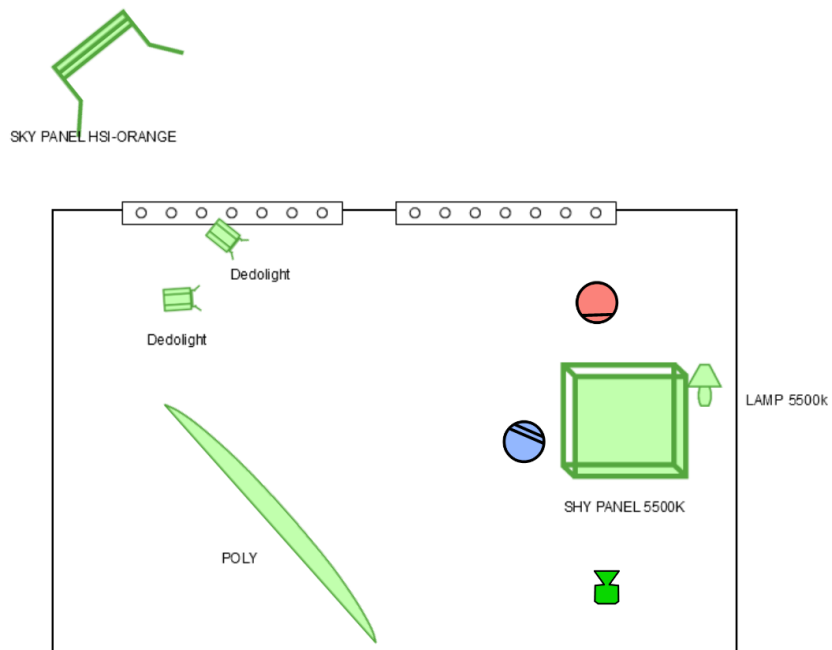
# lighting plan



SC1 CAMERA:5500K T2.0 800ISO 1/50s



SC2 CAMERA T2.0 2800WB 800ISO 1/50S



SC3 CAMERA T2.0 5500WB 800ISO 1/50S



SC4 CAMERA T2.8 9000WB 800ISO 1/50S





Apeture 300D with CTO

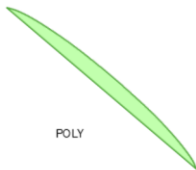


APETURE 300D WITH CTO

SC5 CAMERA:T1.5 9000WB 12800ISO 1/50S



APETURE 300D



POLY



SC6 CAMERA T1.5 9000WB 12800iso 1/50s

# The scripted scene with notes

INT. LEAH'S APARTMENT. DAY.

In Leah's small apartment, a cluttered space with items scattered around. Leah, 25, sings and writes by the window, with her guitar in hand. The gray sky outside mirrors her reflective mood. A mirror and an unfinished sandwich on her desk.

still  
medium

LEAH(V.O.)

I'm always looking for something to happen, anticipation lingering like a chronic ache.

In the mirror, Nina's face appears behind her.

NINA

You don't have to wait for her call, as you don't have to leave. You know, not choosing is a choice.

LEAH

(writes in her lyric notes) ...not choosing is a choice.

NINA

(joking) Zip it.

EXT. PARK. DAY.

The two walk together in the park.

NINA

Do you really have to go?

LEAH

I'm tired of hearing nothing in Chinese but my echo and the call. Many Chinese words don't exist in English. As language loses its precision, so do those feelings. I'm not built to carry on a cross like this.

NINA

When we're juggling odd jobs, scarfing down meals to carve out time for music -isn't that carrying something?

LEAH

I can't see the end of this repetitive work. And the thrill of making big decision is... unmatched.

a little  
push in  
medium  
shot

2.

NINA

Then you're squandering your future.

LEAH

What's the future? An illusion that  
may or may not come.

Leah walks ahead.

NINA

(whisper) At least you have options.  
You're not... trapped. Not like me.

INT. LEAH'S APARTMENT. DAY.

The room looks empty and cold with less stuff. A suitcase  
sits against the wall with the guitar beside it. Leah is  
lying on her bed, lost in the pages of *The Hour of the Star*.  
*Nina stands by the window.*

NINA

Tonight reminds me of rare flashes of  
joy, like the summer night in the  
square...

LEAH

That day you picked me up, you  
scavenger.

They both laugh unexpectedly. Leah leans into Nina's arms,  
Nina patting Leah's thigh.

LEAH

I've never felt so connected to  
someone in such a short time. Maybe  
because we both come from places where  
we're seen as others.

NINA

Why can't it just be about who I am? I  
feel like a fleeting connection, a  
fling before you leave. (almost  
tearing up) You said you'd stay. Is it  
about the call?

LEAH

Can we leave that out?

NINA

You dodged the questions again. Not  
answering is also an answer. The ghost

niche  
shoe  
a little  
pull out

close up

Created using Celtx

NINA  
reaction

3.

won't call.

LEAH  
Say it again.

NINA  
I dialed the number. It doesn't exist.  
(look at Leah) You already knows it,  
didn't you? Liar.

Leah watched Nina leave the room somewhat unpleasantly. She closes her eyes in the dim light.

EXT. DREAMLIKE PARK - DUSK

Leah's dream. Nina walks down the misty path of a fog-laden park, Leah trailing a step behind.

LEAH  
It's foggy now. Everything's slipping  
out of sight.

NINA  
(feeling blue) The fog is like a  
shroud covering everything.

Leah picks up the stringless guitar on the bench, pretends to play the stringless guitar and sings, trying to cheer Nina up. The sound of music begins.

LEAH  
(pats her stomach and stops playing  
the guitar) Hey! A drum.

Nina delicately imitates Leah by patting her own stomach.

NINA  
Then, is the heart a metronome?

LEAH  
BINGO! (continue playing the guitar)  
Do you know why I love the guitar?

NINA  
Playing it feels like an embrace.

INT. LEAH'S APARTMENT. DAY.

The heating is off. Both are bundled in thick clothes, and the apartment is even barer than before. Nina accidentally bumps into the guitar, which wakes Leah up.

long  
shore  
follow  
their  
movem  
ent

Created using Celtx

4.

LEAH

Is that the call?

Nina sits down on the bed, close to Leah.

NINA

Stop that. Tell me the truth.

LEAH

Okay... as a kid, I invented her and even gave her a phone number. One day, on a whim, I called it. To my shock, someone answered. It was her voice, just as I'd imagined. She said it was 1996, a time before I was born, and that she was my sister. I know I once had a sibling who passed away young. What I didn't know is that my parents gave me her full name. Not a syllable of the name belongs to me, but somehow, she was.

NINA

(softly) I can relate. Homeland is a curse, a shadow of past that never recedes, but here we can begin again.

LEAH

Staying is the cost of memory. I'm tired of goodbyes, of losing. We need an anchor.

NINA

You are saying goodbye right now. Don't you think music is our anchor?

LEAH

Then it's not about physically being anywhere but to trust in something simple and steady, like wild animals.

NINA

We are animals too.

LEAH

That's... a cultural difference.

NINA

So, what's your decision?

a long  
shove  
hand held  
and pen  
with low  
angle

medium  
push in  
handheld

Created using Celtx

5.

LEAH  
(in theatrical tone)

Stay or leave—it's never a permanent  
choice.

NINA  
(joking) Zip it.

EXT. PARK - DUSK

Nina walks alone through the park. She stops in front of a bench, where a stringless guitar rests, a scrap of paper taped to it reading 'FOR FREE'. She stares at it for a moment, her expression unreadable.

Reaching into her pocket, she pulls out her phone, lifting it to her ear. Then she pauses, lowers the phone and instead reaches out for the guitar. Her footsteps light and brisk, as if she was dancing with the one she loved in her arms.

NINA (V.O)  
Hey Leah. Now I know how to play the  
song you used to sing.

wide  
shot  
still.

## A mood board

The entire film uses a contrast of blue and yellow in its color palette. The interior design concept features a high color temperature blue base light (even deep blue) that casts a blue tint on the shadows in the scene, with yellow sunlight streaming in through the windows. The fill light provides a desaturated light yellow to enhance the character's saturation.

The blue base light symbolizes the music's suggestion of the girl's anxiety and fear about the future, while the yellow sunlight highlights the protagonist's longing for what lies ahead. However, this color application is primarily on the walls to create a yellowish tone background. The character's color design employs a desaturated light yellow to establish a sense of indecision, making it feel as though the character is caught between blue and yellow, while also enhancing the texture of their skin.

In the image below from "Two Flowers," the base light is handled as light red (we will use blue), with a light green on the walls (we will use yellow), and character highlights in a desaturated light yellow.





For the outdoor shots, due to limited conditions, the main light source can only rely on the sunlight. The overall image should have a warm tone, using a silver reflector to add some white fill light or white edge highlights.

(The warmth may not be as pronounced as below; it's just a reference.)

For the night scene, if the final scene takes place at night, apply the yellow from the walls in the earlier interior shots to the overall color tone of the night scene. This will enhance the emotional uplift.



The overall visual style of the film leans towards brighter tones, with the contrast (the brightness ratio between the characters and the environment) and lighting ratio (the light and shadow on the face) not being too pronounced. The use of backlighting is very important in this film.

For the interior scenes, refer to the image below based on our previous discussions.









## Reflective notes

The filming experience was very interesting. In the morning, we shot in the studio, where we had four scenes that required different lighting atmospheres to fit the story. Time was quite tight, but because our shots were long takes without cuts, we couldn't shoot according to the lighting setup. To efficiently complete the shooting schedule, I conducted some tests on unfamiliar lighting effects in the studio and shared the resulting images with the director for discussion.

During pre-production, I designed a larger aperture, allowing me to create the desired ambient lighting outside the building. Inside, I used only small-power P60 and Dedolight equipment, significantly improving our workflow. Before shooting, I provided the lighting plan to every member of the lighting team to ensure they clearly understood the lighting setup. In the end, we completed the shooting schedule on time and according to plan in the studio.

In the afternoon, we filmed at a park next to the school. Our initial plan was to shoot two scenes after lunch while there was still sunlight. However, the weather was quite poor, and it got dark shortly after three. We quickly decided to choose one scene that needed daylight and moved the other scene to the evening. While filming the last scene, we faced a challenge: just a few shots away from completion, light rain started to fall. I first instructed the crew to move all camera and lighting equipment to a safe area. After assessing the rain situation, I bought two umbrellas at a supermarket, covered the camera with a raincoat, and used the umbrellas to complete the final shots.

### **\*\*Creativity\*\***

Since the entire film is driven by dialogue, the director wanted to tell the story through a series of long takes. One of her basic requirements was to create a unique aesthetic style that would hold the audience's attention for an extended period. After extensive discussions, we referenced many works by Hou Hsiao-hsien.

For the aspect ratio, we chose 1.66:1, which is slightly taller than 16:9, helping to maintain a certain width while minimizing the actors' relationship with the environment and enhancing focus on their performances and dialogues. We combined a lot of handheld shots with fixed and panning movements, avoiding the use of a dolly to save time and prevent the mixing of different movement styles, unless there was a special design involved.

In terms of camera angles, the Chinese girl should be shot at eye level, reflecting her contemplative nature, while the foreign girl can have a slight low angle to convey her vivacious character. During moments of inspiration and dream sequences, an exaggerated low angle can be used if possible, as these sequences feature a richly colored dusk sky and point sources of light from street lamps, creating a beautiful and meaningful atmosphere.