DOCUMENT	PRODUCTION		
AV SCRIPT	**AFTER THE TIDE**		
TITLE		ROWS	RUNTIME
AFTER THE TIDE — AV script		6	10:00

AUDIO / VISUAL 6 ROWS

ROW	AUDIO / WHAT WE HEAR	VISUAL / WHAT WE SEE	LINKED SHOT	DURATION
SECTION 1				
1	Water beneath the landing steps; ropes striking masts. A ferry horn interrupts Mara's first take. ISAAC: "I left the kettle where it was." MARA: "You didn't have to wait." No score; establish the harbour as a changing soundscape.	SCENE 1 — EXT. WHITBY HARBOUR / LATE AFTERNOON. Hold a wide quay before revealing Mara's sea-green jacket and recorder. Alternate her listening with Isaac at the workshop door; insert the red demolition notice. Finish on their shared lift of the sticking handle.	 Shot 1	**1:30** 0:00–1:30
2	Task-lamp hum, shutter knock and cassette hiss. FATHER (V.O.): "Let the place finish its sentence." Childhood laughter warbles and stops. ISAAC: "Slowly." Keep the imperfect recording audible under Mara's response.	SCENE 2 — INT. BOAT WORKSHOP / LATE AFTERNOON. Establish the oak dinghy and amber bench lamp. Track Mara's hand through the dust to the cassette marked HARBOUR / FINISH THIS. Close details of the play button and pencil turning the spool; end with one careful revolution.	 Shot 2	**1:50** 1:30–3:20
3	Headphone-isolated archive audio returns to room tone when Mara lifts one cup. ELLIE: "Don't take out all of it… The damage. It sounds like someone was there." Boat-rib creak, a breath restored to the recording, first rain on glass.	SCENE 3 — INT. BOAT WORKSHOP / BLUE HOUR. Keep cool windows behind warm practical light. Ellie enters in a rust waterproof coat. Use matched eyelines for the headphone exchange; widen as Mara and Isaac catch the boat rib. Insert Undo on the waveform, then hold Mara listening.	 Shot 3	**1:45** 3:20–5:05

AUDIO / VISUAL 6 ROWS

ROW	AUDIO / WHAT WE HEAR	VISUAL / WHAT WE SEE	LINKED SHOT	DURATION
4	Wind, rain, rope and harbour lights' distant hum. MARA: "The same sound." ISAAC: "It isn't the same harbour." Preserve a full twenty-second listening hold without music. New ferry horn recedes. MARA: "That was here."	SCENE 4 — EXT. SHELTERED EAST PIER / NIGHT. Follow Ellie's low torch and the three figures along the inner parapet. Mara repositions the stereo microphone. Connect her hovering STOP hand to Isaac's hand resting beside it, without contact; hold the recorder running and the workshop's single amber window across the water.	 Shot 4	**2:00** 5:05–7:05
5	Quiet room, recorder click and Mara's first factual take. She deletes it. MARA: "Dad. The ferry sounds different now." Breathing settles; one gull wakes. ISAAC: "You got it?" MARA: "Not all of it." No sentimental score.	SCENE 5 — INT. BOAT WORKSHOP / BEFORE DAWN. Mostly empty room, amber lamp low. Isaac sleeps; Ellie labels the last box. Keep the old and new waveform tracks separated, with the join visible. Frame Mara's second recording in a still close-up. Cassette goes into the archive box; pencil stays with her. Switch the lamp off into dawn.	 Shot 5	**1:35** 7:05–8:40
6	Brass keys, easy latch and footsteps. Water returns beneath a complete ferry horn. Let the sound continue over the last image and into the fade; do not cut it with the picture.	SCENE 6 — EXT. WHITBY HARBOUR / DAWN. Repeat the arrival composition with altered light. Mara gives Isaac the keys; Ellie walks ahead. Return to the landing steps as Mara presses RECORD. She lets the horn finish, then follows the others with the recorder still running. FADE OUT.	 Shot 6	**1:20** 8:40–10:00