STORYBOARD

AFTER THE TIDE

35 shots · 6 sequences · with notes

01 Scene 1 · EXT. WHITBY HARBOUR - LATE AFTERNOON

6 shots



SC 1 WIDE

A wide shot capturing the entire quay. MARA stands on the steps frame-left, holding her field recorder toward the water. In the distance, frame-right, ISAAC stands by the workshop door, his toolbox heavy at his side. The weathered boat workshop is visible in the background with the red notice clearly attached to the door. The low tide exposes the dark stone of the harbour. The shot establishes the distance between the two characters and the quiet, heavy atmosphere of the final day.



SC 1A CLOSE-UP

A tight shot on MARA'S hand holding the small field recorder. The red recording light blinks rhythmically. The texture of her sea-green jacket sleeve is visible at the edge of the frame. The focus is entirely on the device and the act of capturing the sound of the water. The background is a soft, out-of-focus blur of the harbour water.



SC 1B CLOSE-UP

A tight shot on the red demolition notice on the workshop door. MARA'S hand enters the frame and turns the paper face down against the wood. The text 'SITE HANDOVER, MONDAY, 09:00' is briefly visible before it is hidden. The wood of the door is weathered and grey.



SC 1C CLOSE-UP

A close-up of the workshop door handle. MARA'S hand and ISAAC'S hand reach in simultaneously to grip the handle. Their fingers overlap as they lift it together. The metal is cold and worn. This is the moment of connection between them, a shared physical effort to open the final door.



SC 1D MEDIUM

Over the shoulder of MARA, looking toward ISAAC at the workshop door. ISAAC stands frame-right, his navy fisherman's sweater textured against the dark wood of the door. He holds the ring of brass keys. MARA'S shoulder is in the foreground, slightly out of focus. ISAAC looks toward the demolition notice, his face weary. The red notice is visible on the door between them.

"I left the kettle where it was."



SC 1E MEDIUM

Over the shoulder of ISAAC, looking toward MARA on the quay steps. MARA stands frame-left, her dark curly hair tied back. She is looking at the demolition notice on the door. ISAAC'S shoulder is in the foreground. The scene is quiet, reflecting the tension of the final day.

"You didn't have to wait."

02 Scene 2 · INT. BOAT WORKSHOP - LATE AFTERNOON

7 shots



SC 2 WIDE

A wide shot of the workshop showing the unfinished wooden dinghy in the centre and the workbench against the rear wall. ISAAC stands on the right, putting his toolbox down, while MARA leans on the workbench on the left. The amber task lamp casts a warm glow over the workbench, contrasting with the dim, dusty room. The scene is quiet, the atmosphere heavy with the presence of the unfinished boat. MARA and ISAAC are positioned to frame the workbench, establishing the layout of their interaction and the proximity of the cassette recorder to their hands.



SC 2A MEDIUM

Over the shoulder of MARA, frame-left, looking at ISAAC. ISAAC stands by the workbench, his hand resting near the cassette recorder. He looks at MARA, his expression steady. MARA's hand is visible in the foreground, hovering near the recorder. The amber light from the task lamp illuminates ISAAC'S face. The focus is on the transition of the recorder from the bench to MARA's possession, highlighting the weight of the moment as ISAAC delivers the father's instruction.

"ISAAC: He said this was for you."



SC 2B MEDIUM

Over the shoulder of ISAAC, frame-right, looking at MARA. MARA holds the cassette, her eyes scanning the handwritten label. The focus is on her reaction, the slight tension in her jaw as she reads her own childhood handwriting. The workbench is visible in the foreground, cluttered with the tide chart and the enamel mug. The amber light catches the texture of the cassette tape, emphasizing the connection to her past.

"MARA: When?"



SC 2C CLOSE-UP

An extreme close-up of the cassette tape lying on the workbench. The handwritten label 'HARBOUR / FINISH THIS' is clear, with 'DON'T TALK OVER THE SEAGULLS' written in smaller, childish script beneath it. A finger enters the frame to press the play button. The dust on the workbench is visible around the edges of the tape. The shot captures the tactile nature of the recording, grounding the scene in the physical reality of the object.



SC 2D CLOSE-UP

A tight close-up on MARA's face as she listens to the recording. Her eyes are closed, her expression shifting from curiosity to a subtle, pained smile as she hears the distant sound of her father's voice and her younger self. The amber light flickers slightly, reflecting in her eyes. Her hand is visible near her ear, holding the recorder. The shot captures the emotional resonance of the sound, the silence of the workshop emphasizing the intimacy of the moment.



SC 2E CLOSE-UP

A close-up of ISAAC'S hand gently covering MARA'S hand on the workbench. He is guiding her, his fingers steadying her tremulous movement. The yellow pencil is held between them. The contrast between the worn wood of the workbench and their skin textures highlights the connection between them. The shot focuses on the hands as a motif of guidance, emphasizing the physical act of repair and the emotional support ISAAC is providing.

"ISAAC: It needs winding back by hand."



SC 2F CLOSE-UP

A close-up of MARA, looking toward ISAAC. Her expression is resolute, her jaw set as she asserts her professional expertise. The amber light highlights the determination in her eyes. The background is a soft, out-of-focus blur of the workshop, emphasizing her presence. The shot captures the shift in power, as she reclaims her role in the face of the damaged recording.

"MARA: I make my living doing this."

03 Scene 3 · INT. BOAT WORKSHOP - BLUE HOUR

6 shots



SC 3 WIDE

The workshop is bathed in the deep blue light of dusk. MARA sits at the workbench, headphones on, eyes locked on the laptop screen. ISAAC stands by the rib rack, holding a tool. ELLIE enters from the left, moving toward the workbench. The room feels cramped with the boat rib looming on the right. The shot captures the trio in their separate zones, establishing the quiet, focused atmosphere before ELLIE breaks the silence by placing the cup down.



SC 3A MEDIUM CLOSE-UP

Over the shoulder of ELLIE, who stands at the workbench, we see MARA looking up, one headphone pulled back from her ear. MARA'S expression is guarded, her hand resting near the laptop. ELLIE is a blurred silhouette in the foreground, her presence pressing into MARA'S space. The laptop screen is visible in the background, showing the jagged waveform. MARA'S jaw is set, showing her resistance to the intrusion.

"My dad says you can make it sound like it used to."



SC 3B MEDIUM CLOSE-UP

Over the shoulder of MARA, we see ELLIE leaning in slightly, her face lit by the dim blue light. ELLIE looks intently at the laptop screen. The focus is on ELLIE'S eyes, which are wide and searching. Behind her, the workshop wall is visible, empty where ISAAC removed the tools. ELLIE'S posture is earnest, her hands clasped around the waterproof torch.

"Don't take out all of it."



SC 3C CLOSE-UP

A tight insert of the laptop screen and trackpad. The sound waveform has a jagged break at its centre. MARA'S fingertip hovers over the trackpad, hesitating before the edit. Cool blue window light and a faint amber reflection fall across the worn workbench.



SC 3D MEDIUM

MARA and ISAAC stand together, both gripping the heavy boat rib as it lowers toward the floor. The weight of the object forces them to lean in toward each other. ISAAC'S face is weary, looking down at the wood, while MARA looks at him, her eyes softening. The boat rib dominates the frame, acting as a physical bridge between them. The movement is slow and deliberate, emphasizing the shared physical burden.

"It was mine."



SC 3E CLOSE-UP

An intimate single close-up of MARA alone. Her face fills the frame, from forehead to the top of her sea-green collar. 85mm lens, eye level, locked camera. Her dark curly hair is tied back. She listens to the restored breath: tension gives way to a tiny, private recognition. A soft blue window glow meets a low amber practical. The wooden workshop dissolves into a completely soft background. Hold on her eyes and expression. One face, a tight reaction shot.

04 Scene 4 · EXT. EAST PIER - NIGHT

6 shots



SC 4 WIDE

The three figures move slowly along the pier walkway. ELLIE leads with the torch beam cutting through the rain, MARA stands at the stone parapet adjusting the microphone stand, and ISAAC watches her. The harbour lights flicker in the background. This establishes the cold, damp environment and the trio's positions. MARA is focused on the recorder, her hands steadying the equipment against the wind. The scene is quiet, save for the rain. The shot captures the trio's isolation against the dark, vast harbour.



SC 4A CLOSE-UP

MARA's face is illuminated by the soft glow of the recorder's levels. Her eyes are fixed on the screen, brow slightly furrowed. She reaches out to adjust the mic, her fingers precise and practiced. The background is a blurred wash of dark rain and distant, out-of-focus harbour lights. Her expression shifts from anticipation to a subtle, hardening realization as she hears the mechanical sounds of the pier, her jaw tightening as she processes the change.



SC 4B MEDIUM

Over MARA's shoulder, we see ISAAC standing close. The new ferry horn blasts, a jarring, discordant sound. MARA flinches, her hand jerking toward the recorder's STOP button. ISAAC moves his hand instinctively toward hers to steady her, but stops just short of contact, his fingers hovering in the air. The tension is high; the horn's intrusion breaks the silence. The amber workshop light is visible in the distance, a stark reminder of what has changed.



SC 4C MEDIUM

Over ISAAC's shoulder, MARA is seen looking toward the workshop across the water. Her hand rests on the recorder, her expression pained. The sound of the receding horn lingers. ISAAC watches her, his face shadowed, his hand still held near hers. The rain continues to fall, creating a rhythmic, somber backdrop. The framing emphasizes the distance between them and the weight of the moment.

"ISAAC: It isn't the same harbour."



SC 4D CLOSE-UP

A tight frame on MARA's hands resting on the recorder. The glowing levels pulse rhythmically in the dark. She slowly lowers her hand, her fingers trembling slightly before coming to rest. The texture of her waxed jacket sleeve is visible against the cold stone of the parapet. This moment of stillness follows the realization, grounding the scene in the physical reality of the recording equipment.



SC 4E MEDIUM

MARA stands by the parapet, her eyes fixed on the amber window across the water. She looks tired, the fight gone from her posture. She speaks softly, her voice barely audible over the rain. ELLIE is visible in the background, out of focus, holding the torch. The shot captures the finality of her acceptance, her gaze lingering on the distant light.

"MARA: That was here."

05 Scene 5 · INT. BOAT WORKSHOP - BEFORE DAWN

5 shots



SC 5 WIDE

A wide shot of the workshop. MARA sits at the workbench frame-right, illuminated by the amber lamp. ISAAC is slumped in the wooden chair frame-left, eyes closed. ELLIE is crouched by the archive boxes frame-right, labeling them. The dinghy sits in the centre of the room, casting long shadows. The scene is quiet, the only movement is MARA leaning toward the microphone and ELLIE's hand moving across a box. The low amber light creates a warm pool around the workbench, contrasting with the dim, cool dawn light filtering in from the workshop entrance.



SC 5A CLOSE-UP

MARA is framed tightly, her face illuminated by the glow of the laptop screen and the amber lamp. Her eyes are focused on the screen, fingers hovering over the keyboard. She leans in to speak into the microphone, her expression set and determined. The background is a soft, dark blur of the workshop. This shot focuses on her intent as she prepares to record her voice, capturing the subtle tension in her jaw as she balances the audio tracks.

"Whitby Harbour. October eighteenth. Five forty-two in the morning. Wind north-east. Three people listening."



SC 5B CLOSE-UP

ISAAC is captured in a close-up as he wakes, his eyes flickering open. He looks toward the workbench, his face showing a mix of exhaustion and curiosity. The light from the amber lamp catches the side of his face, highlighting the texture of his navy fisherman's sweater. The shot emphasizes his reaction to MARA's voice, his gaze shifting from the dark room to her silhouette at the bench. He is still, listening intently to the recording.

"You got it?"



SC 5C MEDIUM

Over the shoulder of MARA, looking toward ISAAC in the wooden chair. MARA's shoulder is in the foreground, out of focus. ISAAC is in the mid-ground, nodding slowly in response to MARA. The amber lamp casts a warm glow on both of them, bridging the gap between the workbench and the chair. MARA's expression is soft as she removes her headphones, her hand resting on the cassette tape. The shot captures the moment of shared understanding between them.

"Not all of it."



SC 5D MEDIUM

Over the shoulder of ISAAC, looking toward MARA at the workbench. ISAAC's shoulder is in the foreground, out of focus. MARA sits at the workbench, placing the cassette into the archive box. The photograph of the bent boat rib is visible on the bench beside her. She keeps the pencil in her hand, her movements deliberate. The shot focuses on her final action of the scene, the closing of the box marking the end of the recording process.

06 Scene 6 · EXT. WHITBY HARBOUR - DAWN

5 shots



SC 6 WIDE

MARA stands by the workshop door, frame-left, locking it. ISAAC stands opposite her, frame-right. ELLIE is visible in the background, walking away along the quay. MARA turns and hands the brass keys to ISAAC, who pockets them. The workshop door is in the background. The quay extends across the foreground, leading to the landing steps. The scene is quiet, reflecting the dawn, with MARA's posture showing a sense of completion as she watches ISAAC and ELLIE begin to walk away.



SC 6A MEDIUM

Over the shoulder of MARA, frame-left, looking at ISAAC, frame-right. ISAAC takes the keys and drops them into his pocket without looking at her. The background shows the blurred quay and the grey water of the harbour. The focus is on the casual nature of the handover, contrasting with the weight of the moment. MARA's hand is still extended from the transfer, her expression neutral.



SC 6B MEDIUM

Over the shoulder of ISAAC, frame-right, looking at MARA, frame-left. MARA stands by the door, her hand having just released the keys. The workshop door is visible behind her. The grey dawn light catches the texture of her waxed jacket. MARA watches him, her gaze lingering on the keys as they disappear into his pocket.



SC 6C CLOSE-UP

Tight insert of MARA'S hand holding the small field recorder. Her palm supports its base and her fingers wrap securely around the sides. Her thumb presses the RECORD button; the red indicator lights. The recorder dominates the frame, with a little of her sea-green jacket cuff visible at her wrist. 50mm lens, locked camera. Soft grey-blue harbour water and stone quay blur behind the hand at dawn. Show the physical contact between hand and device, believable finger joints and the familiar recorder from the opening scene.



SC 6D CLOSE-UP

MARA's face in profile, looking towards the harbour. She is listening intently, her eyes slightly narrowed, her jaw relaxed. The sound of the ferry horn is audible, and she remains perfectly still, waiting for the sound to fade. Her expression is one of quiet acceptance. The background is a soft, out-of-focus grey blur of the harbour at dawn.