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<td><strong>Author(s)</strong></td>
<td>Ho, Edwin Chang Yong; Ang, Felicia Miao Fang; Thia, Grace Hui Min; Yap, Trixie Sher Li</td>
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<td><strong>Citation</strong></td>
<td>Ho, E. C. Y., Ang, F. M. F., Thia, G. H. M., &amp; Yap, T. S. L. (2012). El gris perfecto (the perfect grey). Final year project report, Nanyang Technological University.</td>
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PRODUCER WARRANTY

I/We officially guarantee that:

i) The Wee Kim Wee School of Communication and Information, NTU has the right to submit the following video project to festivals and competitions on my/our behalf;

ii) I/We, as producer[s] own or control all of the material contained in the video

iii) Material submitted does not infringe upon or violate any copyright held by a third person or corporation.

Title of Project:

El Guns Perfecto

Name of FYP Supervisor:

Kym Campbell

Names and Signatures of Producer[s]:

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<th>Signature</th>
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<td>Trixie Yap</td>
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Wee Kim Wee School of Communication and Information
31 Nanyang Link, Singapore 637718
Tel: +65 6790 4573, Fax: +65 6791 5214
www.ntu.edu.sg/sci Email: angelinesim@ntu.edu.sg
Director Edwin and Assistant Director Grace having a discussion about the desired shot.

Director Edwin rehearses with actors Nelson, Alejandro and Mar about their hangover scene while steadicam waits for directions at the side.
The three actors pretend to be in deep slumber before Director Edwin shouts ‘Action!’

A close-up shot sees actress Mar blissfully basking in the embrace of our male leads.
Actor Alejandro, production sound designer Sergio and boom operator Roberto sit down for a serious chat before filming starts.

Actress Mar receiving VIP make-up treatment from make-up artist Africa.
Steadicam operator Raul, focus-puller Cristobal, clapper/loader Oscar and data wrangler Pau having an intense discussion about how they should proceed with the next shot.

Director Edwin, script supervisor Felicia and producer Trixie pondering over the camera framing of Juan waking up in the bedroom.
DOP Borja deciding if the lighting and camera framing is suitable for the shot in the living room of Jose’s apartment.

First Assistant Director pinching food from the hangover scene setting as Assistant Director Grace briefs actor Nelson about his next scene.
Director Edwin and script supervisor Felicia reviews footages with actress Mar so that they can give her feedback at the same time.

Focus puller Cristobal waits for steadicam operator Raul to be ready with his equipment before he starts his work.
A small snippet of the amazing party setting that Art Director Edu and his assistant, Iria, had done for the entire afternoon before the evening schedule.

The pictures and bright lights that fill the wall in preparation for our evening shoot at the apartment on Passieg San Joan 60.
Actor Jordi and actress Patricia interacts to spark some sort of chemistry before their on-screen kiss later in the evening.

Despite the long evening and night ahead, Director Edwin stares intensely at the monitor to check on its framing and lights. Boom operator, Roberto, on the other hand prepares his equipment for the next scene. Art Director Edu and actor Alejandro interacts with each other and the camera during off-time.
Main electrician Ivan checks out his light before filming for the party scene.

The crew starts informing their families that they will be home late tonight because of the impending party scene.
Despite a long day earlier on and long night ahead, actor Alejandro maintains his cheerfulness and remains all smiles for the camera.

Smoke and nuanced lights fill the set as the three actors prepare for their slow motion scene.
Amidst all the smoke and bright lights, we see Director Edwin scrutinising the set before the shoot.

Actor Alejandro and actress Mar immerse themselves in their respective roles before their on-screen kiss.

Before the party started, the pots and plants that were perched on above the fireplace for the party scene before.
Actor Jordi and actress Patricia bracing themselves for the kiss of a lifetime.

One thing good about being on the set of *El Gris Perfecto*: actors get to party and act at the same time.
DOP Borja directing the camera crew for the kitchen scene.

A small glimpse into the messiness of the room that holds all our equipment, hard disks and wires.
The camera crew poking fun at steadicam operator Raul’s love for all things hot.

Things start to get steamy as the three actors lie in bed for their morning after.
A pensive moment as the three actors prepare for their awkward morning after the ménage a trios.

Focus puller Deirdre takes a break while First Assistant Director Natalia cancels out the agenda for the day.
Outing to the streets of Barcelona excites the crew as actress Mar reviews the footages for improvement.

The three actors having fun in the sun as the camera tries to catch their candid interaction for the slow motion scene.
Actor Nelson looks seriously at his path ahead while actor Alejandro and actress Mar playfully nudge each other.

The camera and lighting crew huddling to discuss how to shoot slow motion scene of Juan walking down a busy street.
Steadicam operator Raul gives a fierce glare before he does his thing for the beach scene.

Production sound mixer Sergio and his parter-in-crime boom operator, Roberto, adjust their equipment to suit the hostile winds and noisy beach setting.
Director Edwin gives instructions to First Assistant Director Natalia on how lights and camera should be set up for the next shot.

Focus puller Deirdre manages a smile while she checks on the monitor for her accuracy.
The camera, lighting and sound crew prepares for the beach scene upon arrival.

Actors Nelson and Alejandro having a mini-bonding session before their conversation scene on the beach.
The two mentally rehearse their lines as the lighting and camera crew prepare for the next scene.

Hard liquor as their choice of liquid courage before they start stripping for the camera for their skinny dipping scene.
The aftermath of the skinny dipping scene sees Director Edwin getting sabotaged by his two leads. In other words, he gets a taste of his own medicine.

Electricians Ivan and Ruben doing what they do best with lights and their insanely huge diffuser.
Director Edwin and Producer Trixie having a quick discussion on how best to shift the crew to the next set location.

The hectic set-up to conclude our last shoot day at Bar Pastis, near La Rambla in Barcelona.
Producer Trixie checking with the sound team on the noise disruption.

Clapper/loader Oscar using his face for the test shot before the actual rehearsal shot.
Art director Edu and actor Franscesc fuss over the art direction for Bar Pastis while Producer Trixie takes a quick break from her hiding area.

And…it’s a wrap!
**El Gris Perfecto Video Fact Sheet**

Title: El Gris Perfecto - The Perfect Grey  
TRT: 20:28  
Completion Date: 27th March 2012  
Languages: English and Spanish with English and Mandarin subtitles

Logline: A Singaporean-Spanish boy goes on a journey to Barcelona to discover more about his mother after her death. Along the way, he meets different people and finds a deeper meaning in life.

Synopsis: Juan is devastated after the untimely death of his mother, Marie, whom he is very close to. He decides to take a break away from Singapore. He does not know anything about his father, except that his mother met him in Barcelona. Having always felt an intrinsic connection with the city, and inspired by the colourful backdrop of Barcelona in the film “All About Your Mother” by Pedro Almodovar, he decides to travel to Barcelona. Juan finds out more about his mother during his time in Barcelona. He also develops a unique friendship with the people who host him there, Jose and Isabel. El Gris Perfecto is the coming-of-age story of a boy who finds out more about his mother and life, in Barcelona.

**Principle Crew Members:**

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<th>Role</th>
<th>Name and Contact Information</th>
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<tr>
<td>Director and Writer</td>
<td>Ho Chang Yong, Edwin Mobile: 90885809 Email: <a href="mailto:edwinho@me.com">edwinho@me.com</a></td>
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<tr>
<td>Script supervisor, Post-production manager and editor</td>
<td>Ang Miao Fang Felicia Mobile: 91139636 Email: <a href="mailto:oneatninety@gmail.com">oneatninety@gmail.com</a></td>
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<tr>
<td>Assistant Director and Unit Production Manager</td>
<td>Thia Hui Min Grace Mobile: 92973889 Email: <a href="mailto:t06race@gmail.com">t06race@gmail.com</a></td>
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<tr>
<td>Executive Producer and Producer</td>
<td>Trixie Yap Sher Li Mobile: 91375389 Email: <a href="mailto:trixieyapsherli@gmail.com">trixieyapsherli@gmail.com</a></td>
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<tr>
<td>Director of Photography</td>
<td>Borja López Diaz</td>
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<td>1st Assistant Director</td>
<td>Natalia Sánchez Santin</td>
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<td>Art Director</td>
<td>Edu Barcelo</td>
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<td>Production Coordinator</td>
<td>Laura Montero Diaz</td>
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<td>Main Camera Operator</td>
<td>Raul Bujardón</td>
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<td>Camera Assistants</td>
<td>Cristóbal Franco, Deirdre Canle, Oscar Gutierrez DelaTorre</td>
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<td>On-location sound</td>
<td>Sergio Gonzalez Garrido and Roberto Alonso</td>
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<td>Makeup artist</td>
<td>Africa Pérez Oliver</td>
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<td>Wardrobe Unit</td>
<td>Edu Barcelo and Iria Matsson</td>
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<td>Production Assistant</td>
<td>Alba Sobrepera Segarra</td>
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<td>Still photographer</td>
<td>Ariana Zsolt Fotografía</td>
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This work was produced as final-year project in the Wee Kim Wee School of Communication and Information, Nanyang Technological University, Singapore.
Production Schedule & Timeline for *El Gris Perfecto* –
A Final Year Project

ANG MIAO FANG FELICIA
HO CHANG YONG EDWIN
THIA HUI MIN GRACE
TRIXIE YAP SHER LI

Supervisor: Mr. Kym Campbell

Wee Kim Wee School of Communication and Information
Nanyang Technological University
Year 2011/2012
### Timeline

**PRE-PRODUCTION**

<table>
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<th>Month Range</th>
<th>Tasks</th>
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| December 2010/January 2011| ● Generate concept  
                          | ● Research on shooting overseas  
                          |   A – Approached Spain Tourism Board  
                          |   B - EUC (no reply)  
                          | ● Development of script  
                          | ● Begin consultation with FYP Supervisor – Kym Campbell |
| January to February 2011  | ● Finalize story concept  
                          | ● Seek FYP Supervisor Kym Campbell’s approval  
                          | ● Proposal writing for SFC Short Film Grant  
                          | ● Start sourcing for other possible sponsorships/partnerships/investors/funders |
| February to April 2011    | ● Submit past works to competitions/awards for potential funding (Crowbar Awards 2011, National Museum)  
                          | ● Begin work 1st draft of script |
| April to May 2011         | ● Research on similar films/motifs/whatever  
                          | ● Reference films (All About My Mother)  
                          | ● Location references (in Barcelona)  
                          | ● 1st draft of treatment |
| June to July 2011         | ● Editing treatment  
                          | ● Finalize proposal  
                          | ● Castings (In Barcelona)  
                          | ● Crew Call (In Barcelona)  
                          | ● Drafting out of production budget (both in Singapore and in Barcelona)  
                          | ● Location scouting  
                          | ● Research on more possible potential sponsors |
| August 2011               | ● Submission of proposal to potential sponsor  
                          | ● Finalize main cast |
| September 2011            | ● Draft call sheets in detail |
| October 2011              | ● Research for possible film festivals/competitions to enter |
| November 2011 | ● Ensure all necessary paper work is completed  
|              | ● Book logistics  
|              | ● Finalize equipment requirements and bookings  
|              | ● Finalize secondary crew  
|              | ● Start Production Booklet |

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| December 2011 | ● Finalise Production Booklet  
|              | ● Tech Recce  
|              | ● Final Location Recce  
|              | ● Cast Rehearsals  
|              | ● Art preparation  
|              | ● Wardrobe preparation  
|              | ● Collection equipment  
|              | ● Principal Shoot  
|              | ● Pick up Shoot |

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| December 2011 | ● Log & Capture footages  
|              | ● Offline Editing (2 weeks) |

| January 2011 | ● Rough Cut 1  
|              | ● Editing  
|              | ● Rough Cut 2  
|              | ● Editing  
|              | ● Rough Cut 3  
|              | ● Test Audience Screening  
|              | ● Online Editing |

| February 2011 | ● Laying of audio tracks  
|              | - Studio MB  
|              | ● Lock Picture  
|              | ● Colour grading and mastering (post-prod house)  
|              | ● Sound Design and Editing  
|              | - Studio MB  
|              | ● Master to Blu-Ray and DVD |

<p>| February/March 2011 | ● Various Film Festivals Submission |</p>
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Publicity and Marketing Plan

El Gris Perfecto

Situational Analysis

- **Film in Singapore**
  - A growing industry
  - In the stage of nurturing and developing young talents
- **Common problems that student short films face:**
  - General impression of student short films not as favourable as that of other established educational institutions in other countries. It is often seen as lacking professional standards and is not considered a viable or prestigious career or educational option.
  - Hence student short films often face:
    - Difficulties in acquiring funding
    - Difficulties in seeking sponsors, whether in terms of financial assistance or help in-kind

Objectives

- Raise the bar for local student short films with a internationally marketable project
- Raise the standards of professionalism for local student short films
- Bring back expertise from developed film industries overseas
- Share our experiences and advise young filmmakers to break into new boundaries
- Inspire youths who are interested in filmmaking to consider it as a viable educational and career option
Outreach Efforts

1.1. Online Promotional Efforts

Objective

Social networking sites and a film website is an affordable and accessible way to reach out to a mass audience beyond borders. An integrated online communications strategy will be used, incorporating the following elements:

- A website for *El Gris Perfecto* displaying the film’s trailer, production stills, a production blog, press releases and other publicity materials.
- The use of video-sharing websites such as Youtube and Vimeo for screening of the film’s trailer and behind-the-scenes clips.
- The use of social networking sites such as Facebook and Twitter for on-the-go updates of the production process.

1.2. A WKWSCI Event - *Filament*

*Filament* is an annual film festival organised by final-year students of the Wee Kim Wee School of Communication & Information. This event showcases the thesis films of the graduating batch.

Objective

The expected number of attendees per year is around 200. The audience comprises mainly undergraduates. The main draw of the event is the screening of multiple narrative short films and documentaries, which provide a varied and interesting repertoire for the audience.
1.3. Film Festivals

**Objective**

Film festivals provide an ideal channel for kick starting the showcase of a short film, due to the following reasons:

- Film festivals provide a specialised avenue for the screening of short films
- Entry into a film festival is an endorsement of the film’s cinematic and storytelling qualities
- The festival circuit provides opportunities for receiving awards or accolades
- Film festivals target a committed audience group, which might include producers, distributors, sales agents, talent agents, development executives and other industry personnel

**List of possible avenues**

- Bangkok International Film Festival (*Thailand*)
- Berlin Film Festival (*Germany*)
- CFC Worldwide Short Film Festival (*Canada*)
- European Independent Short Film Festival (*Europe*)
- Hong Kong Independent Short Film & Video Awards (*Hong Kong*)
- International Student Film Festival (*United Kingdom*)
- L.A. Shorts Fest (*United States*)
- Mecal Short Film Festival (*Spain*)
- Palm Springs International Film Festival (*United States*)
- Singapore International Film Festival (*Singapore*)
- Singapore International Student Film Festival (*Singapore*)
- Short Shorts Film Festival & Asia (*Japan*)
1.4. Production of Press Kits

Objective

A press kit can be sent to various individuals (i.e. film reviewers such as sindie.com), newspapers (i.e. youth publications) and organisations (i.e. sponsors, distributors), allowing them to have a deeper understanding of the film’s origins and objectives. This helps to generate widespread publicity and possible online and print coverage of the film. The press kit will include:

- Press release
- Backgrounder
- Miscellaneous information CD containing sponsorship credits, music references, cast and crew details and other relevant information
- DVD of behind-the-scenes clips, production stills and the completed film

1.5. Public Cinema Screenings

Objective

Cinema screenings provide a localized outreach platform, targeting a niche target audience of film enthusiasts and industry professionals. The physical venue allows for a more conducive networking environment, allowing the production team to seek further support from established individuals in the local independent film scene. This event is also open anyone from the general public who might be interested in the film, further expanding our reach.

List of possible avenues

- Sinema Old School
- Filmgarde
- Singapore Art Museum
- The Substation
1.6. Informal Sharing Sessions

We will present a film screening followed by a dialogue session with the team, to share our production experiences. These sessions can be held at tertiary institutions such as Nanyang Technological University or Ngee Ann Polytechnic, as well as public youth facilities such as community centres and the People’s Association.

*Objective*

This small and interactive event allows us to reach out directly to and share our experiences to young filmmakers from various media and film schools, as well as to youths who might be interested in the film and media industry. It is our hope that by passing on our experiences and knowledge to our juniors, we will continue to advocate a spirit of camaraderie in the filmmaking community.

1.7. Short Film Distribution

The ultimate goal of our marketing strategy is to attract local film distributors to facilitate a wider distribution of the short film.

Though the process of screening this cross-cultural product, we want to bring across the idea that filmmaking sees no boundaries. Lastly, we hope to expose a unique culture less seen to our local audience, as well as to showcase a slice of Singaporean culture to our international viewers.
El Gris Perfecto

by

Edwin Ho
FADE IN:

1A BLACK SCREEN

ISABEL (V.O)
BUENO! Every day is a fiesta no matter what happens! Welcome to Spain!

CUT TO:

1B INT. LIVING ROOM - DAY

The living room looks like it has been through a massive night of partying, with empty bottles and glasses lying around everywhere.

JOSE, JUAN and ISABEL are lying on each other on the sofa. The sun's rays shine onto JUAN's face. He squints, rubs his face and opens his eyes.

JUAN wakes up and wants to get up. His movements wake JOSE and ISABEL up as well. Both of them stretch a little.

ISABEL
Buenos dias chicos.

JUAN
Good Morning.

JOSE
Buenos Dias.

ISABEL
We must have been damn fucked last night.

JOSE
DEFINITELY! That's why we're sleeping here and not in our rooms!

JUAN
Yeah I'm having a hangover.

JOSE
What do you want to do today?

ISABEL
You can't be sleeping all day.
Juan gets up and walks off screen to get a glass of water, ISABEL and JOSE remain on the sofa thinking. He goes back to sit on the sofa and drinks some water.

JUAN
I want to go to this Placa... Placa del Mediaeli or something.

JOSE
Placa del Duc de Medinaeli?

JUAN
YES! That's the one, where they shot the film.

They go back to lying down for a while again.

ISABEL
OK! Vamos chicos! You guys go and clean up while I'll make some breakfast for us.

JOSE/JUAN
Can we lie here for a while more?

ISABEL gets up and looks at the boys. Their eyes are closed. Isabel tickles the boys. They get ticklish and gets up laughing. JOSE grabs ISABEL and carries her up. JUAN tickles her.

ISABEL
Déjame! Déjame! Coño!
[Let me go! Let me go! Fuck!]

JOSE puts her down and the TWO BOYS run off with ISABEL chasing after them.

CUT TO:

2A EXT. PLACA DEL DUC DE MEDINAELI / STREETS - DAY

The sun is shining on the plaza. The weather is nice and people are out taking a walk there.

JOSE, JUAN and ISABEL walk along the plaza, which is lined with palm trees and gothic architecture buildings.

JUAN
This is really nice. I'm actually looking at a film set!
JOSE
We see it all the time. (LAUGHS)

ISABEL
So what are you doing?

JUAN
I was studying film but I decided to stop for a while to travel.

JOSE
That's why you're so in love with films! I like films too, just not as in love as you. (LAUGHS)

JUAN
Yes I fall in love easily, but with films of course. (LAUGHS) What do you guys do actually?

JOSE
We study art history together in the university here.

ISABEL
Just that I'm actually from Asturias, in the North West of Spain.

JUAN
That's cool.

All three of them laugh.

JUAN
I'm just going over there to have a look.

ISABEL & JOSE
Sure.

Juan walks around the fountain. He pauses for a while and look at the fountain.

ISABEL
We were just talking about what to do later in the evening.

JOSE
Yeah, we were thinking of going to this bar called JUAN's Bar. YOUR NAME! (LAUGHS)
ISABEL
It’s a very popular bar. Wanna join us tonight?

JUAN
Yeah sure, why not!

ISABEL
BUENO! Going to be another fun night! (PAUSE)
You stupid boys! Let’s run in the sun!

Isabel breaks into a run.

[SLOW MOTION]
Their feet can be seen walking on the streets.

JOSE is checking his hair.

ISABEL is putting on lipstick while walking.

JUAN is putting on his leather jacket.

The three of them are laughing as they walk down the street.

They are chasing each other.

They are holding on to each other while walking.

[SLOW-MOTION CUT]

CUT AWAY TO:

Birds flying past La Sagrada Familia.

CUT TO:

2B INT. HALLWAY - NIGHT

JOSE opens the door to the house. JOSE, together with JUAN and ISABEL, enter the house. They are laughing and standing at the hallway.

ISABEL
It's a great night!

JOSE
Yeah. You liked the bar?
JUAN
Yeah, it was great. Fun night indeed!

ISABEL
We had fun anyway! I'm going to bed. Buenas noches.

ISABEL kisses JOSE on his lips.

JOSE
(TO ISABEL)
Buenas noches.

ISABEL then kisses JUAN on his lips too.

JUAN
(TO ISABEL)
Buenas noches.

ISABEL then walks back to her room. JUAN looks at Isabel as she walks back and turn around to look at JOSE. They look at each other.

JUAN
Well, good night.

JOSE
Good night to you too.

JUAN begins to turn to walk towards his room.

JOSE
Juan...

JUAN
(TURNS AROUND)
Yes?

JOSE
(PAUSE A LITTLE)
Nothing, just wanted to say, glad you're having fun here.

JUAN
(SMILES)
Thanks for bringing me to the plaza today. All about my Mother was the last film my mum and I watched together.

JUAN turns to walk away.
JOSE stands at the hallway for a while and walks back to his room as well.

FADE TO:

3A INT. DINING ROOM – DAY

A panoramic view of Barcelona.

JOSE
So what do you want to do today? We can just go out even though ISA is not here.

They both stare at each other and continue to eat their breakfast. There was silence for a moment.

JUAN
Can we go to the beach?

JOSE looks up at JUAN.

JOSE
Are you serious? (PAUSE)Right now, it's winter.

JUAN
I know. But I guess it’s fine. It’s gonna be different in winter.

JOSE gives JUAN an unconvinced look.

JUAN
I like the beach and Barcelona's famous for their beaches. I should see that.

JOSE remains silent for a moment.

JOSE
Well, yeah we could. It's not that cold anyway. But we'll have to travel a little out of Barcelona where the beaches are nicer.

JUAN
Sure. Let's do it!

They stand up and leave the table.

CUT TO:
3B EXT. BEACH - DAY

The sky is a bit cloudy.

JOSE and JUAN walk along the side road. The place looks deserted but quaint.

JUAN looks up at the sky.

JOSE is looking on the ground.

They walk towards the beach.

    JOSE
    Let's sit here?

    JUAN
    Yeah.

They sit down on the sand and look at the sea. The wind is blowing their hair.

JUAN closes his eyes and listens to the waves crashing onto the shoreline.

    JUAN
    Isn't it nice, the sounds of the waves?

    JOSE
    Yes, it's beautiful.

    JUAN
    I really love coming to the beach. It makes me feel like I have nothing to worry about, like the ocean carries away everything that you have.

    JOSE
    Yea I know. I love the sea too. My family has a summerhouse by the coast. I love to go there every summer, just doing nothing and lying down by the beach till the sun sets.

JOSE turns and looks at JUAN.
When I was a kid, my mother always brought me to the beach. Those were the perfect times with nothing to worry about. The best memories that I have... of my mother. (PAUSE)

What would life be without these memories...

Yea, so I like to go to the beach to ponder.

There is silence with only the sound of the sea waves.

Can I ask you something?

Yeah?

How did your mother die?

She died in a car accident while she was rushing home for my 21st birthday.

Were you close to her?

Yes, we were really close since young. But as I grew up, we drifted further apart. She got busier with her art gallery and I was just busy having fun with my teenage life – friends, studies, girls. (PAUSE) She never fails to celebrate my birthday together with me... except my twenty-first.

What about your dad?
I know nothing about him. My mum met him at a bar in Barcelona. She named me after him and I guess he didn't even know he had me. (PAUSE)

Well she’s one crazy woman (LAUGHS), always telling me to live life my own way. She thinks I'm too afraid to pursue dreams.

Why do you say that?

I'm always just too afraid to do what's different even if I want to. (PAUSE) Flying off and leaving behind everything now might be the first time I ever dared to step out.

Did you come here for your father?

No... I never needed to know who he is. I just needed to know who my mother was.

Both of them had a moment of silence.

You know what? Let's go for a swim!

The water's is gonna be fucking cold!

Come on, step out of that!

hesitated for a moment.

OK! FUCK IT! Let's do it.

JOSE leads ahead of JUAN. He starts to undress himself and taking off all his clothes. JUAN follows suits.

Both of them jump into the water.
Diving into the water.
Splashes of water.
Wet hair.
Hands in the air.
The sky.

FADE TO:

3C INT. LIVING ROOM – NIGHT

Both JOSE and JUAN have taken their shower after swimming in the sea.

JUAN is sitting on the floor against the wall, with a towel wrapped around his neck.

JOSE walks to where JUAN is sitting down with a bottle of wine and two glasses. JUAN looks at JOSE. JOSE sits next to JUAN.

    JUAN
    We were totally crazy just now.

JOSE pours the wine into the two glasses.

    JOSE
    (LAUGHS)
    I know! Well, at least you did it.

    JUAN
    I didn’t expect myself to do it!

JOSE hands JUAN a glass of wine.

    JOSE
    This will keep us warm.

    JUAN
    We've got to drink more of it to get warmer. I'm still really cold!

    JOSE
    Yeah, me too. OK, let's drink it down.

    JUAN
    Cheers!
They gulp down the wine and JOSE pours more wine into the glasses.

JUAN
So how is Isabel?

JOSE
She should be fine.

JUAN
Are you worried for her?

JOSE nods his head.

JUAN
So you like her?

JOSE keeps quiet for a while and drinks more wine.

JUAN
You like her, yea?

JOSE
I think I do like her. But I'm not sure what I want right now. I think it’s better this way. We’re not bounded by each other. Nothing’s concrete.

JUAN
Sure, as you like.

JOSE
Sometimes life doesn't have to be black or white. Grey can be perfect too.

JOSE turns to JUAN and smiles at him. JUAN turns around too and smiles back. They look at each other.

The door to the house opens. JOSE and JUAN turn to the door.

Isabel walks in. She drops her luggage in the living room. She runs to JOSE and hugs him while crying.

JOSE pushes her hair backwards and looks at her.
JOSE
(WIPES TEARS OFF HER EYES)
Dime.

ISABEL
No puedo sacar mi billete de vuelta para Asturias. Fui a la estacion de tren y no había billetes. Fui al aeropuerto y tambien los vuelos estaban llenos. He estado esperando en el aeropuerto en standby todo el dia y al final todavia no habia billete.
[I can’t get any tickets back to Asturias. I went to the train station and there were no tickets. I went to the airport and it was full as well. I was waiting in the airport on standby for the whole day but in the end there were still no tickets.]

JOSE
(PATS ISABEL)
Venga, cálmate. Estoy seguro de que habra billetes mañana.
[Come on, calm down, I’m sure we can get tickets for tomorrow or something.]

ISABEL
Ya sé, ya sé. Pero mi mama acabar de llamar y dijo que la condicion de mi abuela estaba empeorando y esta en cuidados intensivos. No sé que hacer ahora.(PAUSE)

Y si pasa algo esta noche y no llego a verla por última vez.
[I know, I know. But my mother just called and said that my grandmother's condition has worsened and she's in the Intensive Care Unit now. I don't know what to do. What if something happens to her tonight... and I won't get to see her for the very last time.]

JOSE
(CONTINUES PATTING ISABEL)
Tranquila, todo saladiá bien.
[Relax, everything will be fine.]
JUAN looks at them, not understanding what had happened.

JOSE turns around to JUAN.

JOSE

(TO JUAN)
She can't get any tickets back to Asturias and her grandmother's condition is getting worse.

JUAN gets up to take some paper napkins. He walks over to ISABEL, rubs ISABEL on her shoulders and wipes off her tears with the paper napkins.

JUAN

(SMILES AT ISABEL)
You will get to see your grandmother for sure.

ISABEL

(SMILES AT JUAN)
Muchas gracias.

[Thank you very much.]

ISABEL kisses JUAN on his cheek.

JUAN

Remember what you told me on the first day I was here? Every day is a fiesta no matter what happens.

ISABEL gets up slightly. She turns around and sees the wine glass. She picks it up and raises it up to JOSE and JUAN.

ISABEL

SALUD! To fiesta!

Both JOSE and JUAN look at her. JUAN picks up the other glass while JOSE picks up the bottle of wine.

JOSE/JUAN

To FIESTA!

They clink their glasses and drink up the wine. They finish all the wine.

JUAN

I'll go get more wine.

JUAN gets up. JOSE and ISABEL get up too, to move to the sofa.
JUAN goes to the kitchen and opens another bottle of wine. He walks out of the kitchen to the living room. He sees JOSE and ISABEL kissing on the sofa.

He stops for a moment, unsure if he should walk over.

He walks over, put down the wine and sits next to ISABEL.

ISABEL turns around, kisses JUAN and stops to smile at him. JUAN smiles back and ISABEL continues kissing JUAN. ISABEL pulls JOSE hands to hug around her waist. JOSE starts kissing her back.

The three of them make out on the sofa.

3D INT. JOSE BEDROOM – NIGHT

Tracking through the hallway into JOSE's bedroom.

JOSE, JUAN and ISABEL are on the bed kissing each other in an upright position. They are in their underwear.

[SURREALISTIC]

JOSE is kissing ISABEL and catches a glimpse of JUAN. (FLASHING LIGHTS)

JUAN looks at JOSE and kisses the back of ISABEL. (FLASHING LIGHTS)

JUAN kisses the neck of ISABEL and her head is tilted back and swaying. (FLASHING LIGHTS)

JOSE is hugging ISABEL from behind. (FLASHING LIGHTS)

The three of them hug. (FLASHING LIGHTS)

BLACK SCREEN – Slight flashes of lights and slowly dissolve away.

DISSOLVE TO:

4A INT. JOSE BEDROOM – DAY

Streets outside the apartment. (EXT)

Sunlight shines through the blinds onto the bed. JOSE is on the left, ISABEL in the middle and JUAN is on the right, next to ISABEL. ISABEL is hugging JOSE to sleep.
JUAN wakes up. He sees ISABEL cuddling JOSE to sleep. He looks at them for a moment, turns around, gets off the bed and walks to the bathroom.

CUT TO:

4B INT. BATHROOM - DAY

JUAN bends down to wash his face in the basin and looks up. He sees himself in the mirror. He stares at his reflection, looking hard at himself.

[FLASHBACK]

JUAN KNOCKS ON THE DOOR. AFTER A WHILE, JOSE OPENS THE DOOR.

JUAN and JOSE stare at each other for a while.

JOSE
Hola! Tu debes ser el amigo de Alvaro!
[Hey! You must be Alvaro's friend.]

JUAN stares at Jose, not understanding him for a moment.

JUAN
Arrr... Alvaro’s amigo! Yesss! Hola!

JOSE
Sorry, forgot you don't know Spanish. I'm Alvaro's brother, Jose. Encantado. Come in!

ISABEL
HOLA!

JUAN reaches out his hand. ISABEL steps forward and kisses him on both his cheeks. JUAN pushes Isabel away slightly.

ISABEL
Don’t get so surprised, that’s how Spanish people greet. We give two kisses.

JUAN
Oh yeah, I forgot. I'm Juan, Juan Rodriguez.

JOSE and ISABEL look at each other.
JOSE
You have a Spanish name?

JUAN
Well, yes. I'm half Spanish. My mum's Singaporean and my dad's Spanish... But I don’t know anything about Spain because I've been growing up in Singapore. This is my first time here actually.

[FLASHBACK CUT]

He wipes his face with a towel and walks away.

CUT TO:

5A EXT. PLACA DEL DUC DE MEDINAELI - DAY

The sun is shining. Beautiful sunrays shine on the palm trees and the streets.

Juan sits down on a bench.

[FLASHBACK]

ISABEL
BUENO! Every day is a fiesta no matter what happens! Welcome to Spain!

Isabel holds her drink up in the air for a toast.

Everyone laughs and put their drinks up for a toast. They give cheers to each other and finish their drinks.

ISABEL
AND NOW TO DANCE!!!

CUT TO:

5B INT. LIVING ROOM (DANCE FLOOR) - NIGHT [FLASHBACK]

JOSE and ISABEL turn and see JUAN alone on the sofa. They walk over to him.

They sit next to JUAN. (JUAN is in the middle and JOSE and ISABEL are on both sides of him)
JOSE
Are you bored?

JUAN
No, I'm not.

ISABEL
Then why don't you join us on the dance floor?

JUAN
Well, I've never been to such a party so I'm not so sure what to do.

ISABEL
En Serio?! That's so cute.

JOSE
You don't need to know how to party. Just get drunk and have fun!

ISABEL
Yeah! Just have fun!

ISABEL pulls JUAN out of the sofa and drags him onto the dance floor. JOSE follows suit.

[SLOW MOTION]
The three of them are dancing on the dance floor. They are having fun.

They are laughing and shaking their heads.

They put their arms around each other.

They are moving their bodies.

[SLOW-MOTION CUT]

[FLASHBACK CUT]

CUT TO:

6A INT. JOSE'S BEDROOM - DAY

JUAN puts down his backpack and knocks on JOSE’S door. Jose is packing his room. He turns around.
JUAN
Hey.

He walks up to JOSE.

JOSE
Hey.

JUAN
I'm leaving. Thank you for everything in Barcelona.

JOSE
No problem. You're always welcome back here.

JOSE puts his hand behind JUAN's head.

JUAN
GRACIAS. Pity I can't say goodbye to ISABEL. Help me wish her all the best.

JOSE
I’ll tell her that.

JUAN
And here's something for you. (JUAN passes JOSE a folded note)

JOSE
Thank you.

Both of them hug.

JUAN
I'll leave now.

JUAN picks up his bag pack and walks away.

[SOUND OF DOOR CLOSING]

JOSE opens the note and reads it.

NOTE
I think I understood what you meant by 'grey can be perfect too'.
Hopefully, we will see each other again. Take care.

JOSE sits down on the floor and holds the note tightly.
Empty room of Cristina's.
Empty kitchen.
Empty living room.

CUT TO:

7A INT BAR, BARCELONA – DAY

JUAN walks into a bar. It is empty except for a BARTENDER in his fifties, who is behind the bar counter. He sits down in front of the bar.

JUAN
Hola. Can I get a drink at this time?

BARTENDER
(walks over to Juan)
Si.

He stops in front of Juan.

BARTENDER
Que quieres?
[What do you want?]

JUAN
Una cerveza por favor. Gracias.
[One beer please. Thank you.]

BARTENDER
Ok.

The BARTENDER takes out a bottle of beer and puts it in front of JUAN.

JUAN
Gracias.
[Thank you]

BARTENDER
De nada.
[You’re welcome]

JUAN takes a sip of the beer and turns to look at the BARTENDER.

JUAN takes out the photo of the beach and puts it on the bar. He looks at the photo.
BARTENDER
So what you’re doing here?

JUAN
Travelling, gonna catch a train to Madrid later.

BARTENDER
Where you’re from?

JUAN
Singapore.

The BARTENDER looks at JUAN.

BARTENDER
That’s a photo of a beach here. Did you take that while you’re here?

JUAN
Oh, no. It was my mother.

He turns the photo around and shows the BARTENDER the date.

JUAN
She was here in 1979. I came here two days ago. I didn't see you though.

BARTENDER
I wasn't around I think. Anyway I'm Juan Rodriguez. You?

JUAN was about to pick up his bottle. He stops and looks at him.

JUAN
I need to go. Thanks.

He left a 5euro bill and his photo on the table and walks off.

BARTENDER
Your change and photo!

JUAN turns around at the door. The both of them look at each other and JUAN leaves.

CUT TO:

7B INT TAXI, BARCELONA – DAY

A panoramic view of Barcelona.
Cars passing and people on a busy street.

JUAN is in a taxi, his head leaning against the window. The taxi driver peeps at Juan through the front mirror.

The taxi passes by La Sagrada Familia. He turns to look at the landmark.

7C EXT. STREETS - DAY

JUAN walks on the street with his backpack. People are passing by him.

7D EXT. BEACH - DAY

A taxi stops on the road next to the beach. JUAN gets off the taxi and walks towards the beach.

He sits down and looks at the ocean.

Sound of train moving.

FADE OUT:
El Gris Perfecto

by

Edwin Ho
FADE IN:

1A. BLACK SCREEN

Sound of seawaves.

    JUAN
    [I want to go to Barcelona.]

CUT TO:

1B. INT BAR, BARCELONA – DAY

JUAN walks into a bar. It is empty except for a BARTENDER in his fities, who is behind the bar counter. He sits down in front of the bar.

    JUAN
    Hola. Can I get a drink at this time?

    BARTENDER
    (walks over to Juan)
    Si.

He stops in front of Juan.

    BARTENDER
    Que quieres? [What do you want?]

    JUAN
    Una cerveza por favor. Gracias. [One beer please. Thank you.]

    BARTENDER
    Ok.

The BARTENDER takes out a bottle of beer and puts it in front of JUAN.

    JUAN
    Gracias. [Thank you]

    BARTENDER
    De nada. [You’re welcome]

JUAN takes a sip of the beer and turns to look at the BARTENDER.
2A. INT TAXI, BARCELONA — DAY

A panoramic view of Barcelona.

Cars passing and people on a busy street.

JUAN is in a taxi, his head leaning against the window. The taxi driver peeps at Juan through the front mirror.

He turns and looks at a photo of a beach, which he is holding in his hand. He turns the photo around and there are some words on it, “Marie in Barcelona, 16/4/78.”

The taxi passes by La Sagrada Familia. He turns to look at the landmark.

CUT TO:

2B. INT. JOSE’S BUILDING/INT. JOSE’S KITCHEN & HALLWAY — DAY

The taxi stops in front of a building. Juan gets off and the taxi drives away.

[SLOW MOTION]

JOSE and ISABEL are talking in the kitchen.

JUAN is walking up the stairs. (FEET ONLY)

JOSE is making coffee. (HANDS ONLY)

JUAN is walking up the stairs. (HANDS AND SHOULDERS ONLY)

JOSE is talking to ISABEL. (HAND GESTURES OF JOSE AND ISABEL ONLY)

[SLOW MOTION CUT]

JUAN knocks on the door. After a while, JOSE opens the door.

    ISABEL
    (BACKGROUND SHOUTING)
    Mi mama dime mi abuela no esta bien!

JUAN and JOSE stare at each other for a while.

    JOSE
    Hola! Tu debes ser el amigo de Alvaro!
    [Hey! You must be Alvaro's friend.]
JUAN stares at Jose, not understanding him for a moment.

JUAN
Arrr... Alvaro’s amigo! Yesss! Hola!

JOSE
Sorry, forgot you don't know Spanish. I’m Alvaro's brother, Jose. Encantado. Come in!

JUAN follows behind JOSE and they both walk towards the kitchen.

JOSE
Alvaro’s an ass, he’s not in Barcelona and only told me this morning that you’re coming.

JUAN
Oh, I’m sorry about it.

JOSE
We’ve got an empty room anyway.

They reach the kitchen and they see Isabel.

JOSE
And this is Isabel, my flat mate.

ISABEL
HOLA!

JUAN reaches out his hand. ISABEL steps forward and kisses him on both his cheeks. JUAN pushes Isabel away slightly.

ISABEL
Don’t get so surprised, that’s how Spanish people greet. We give two kisses.

ISABEL smiles at JUAN. Juan blushes a little.

ISABEL
Awww he’s so cute.

JOSE
So you haven't told us your name yet.

JUAN
Oh yeah, I forgot. I'm Juan, Juan Rodriguez.
JOSE and ISABEL look at each other.

JOSE
You have a Spanish name?

JUAN
Well, yes. I'm half Spanish. My mum's Singaporean and my dad's Spanish... But I don't know anything about Spain because I've been growing up in Singapore. This is my first time here actually.

ISABEL
Well, you'll know all about Spain in the next few days definitely!

JOSE
So you’re from Singapore?

JUAN
Yea.

ISABEL
That’s cool! Heard it’s an amazing city.

JUAN
Well I guess it’s clean and you can find everything you want.

JOSE
And modern and full of skyscrapers!

JUAN
Yeah. I live on the 20th floor.
(Laughs)

ISABEL
That’s cool! Really different. I’ll love to go there someday. You’ve got to show us around then since we’re being nice and letting you stay here (LAUGH).

JUAN
Yea sure.

JOSE
So how do you know mi hermano?
JUAN
You mean Alvaro?

JOSE
Si.
[Yes.]

JUAN
I met him at the university while he was there on an exchange programme in Singapore.

JOSE
Ahhh yes, I remember now. He was there last summer.

JUAN
And his girlfriend, Laura too.

JOSE
So you know Laura too! Bueno! I'll show you your room then.

Both Jose and Juan walk down the hallway.

JOSE
You'll be sleeping in Cristina's room. She went back to her city for a week. Or you'll have to sleep on the sofa. (Laughs)

JUAN
I'll be happy with just a sofa! At least I have a roof over my head. (laughs)

JOSE shows JUAN his room.

JOSE
So this is your room now.

JUAN
Yeah. Thanks. I think I'll take a rest. Pretty tired from all the travelling.

JOSE
Sure, today both Isa and I will be around so have a good rest!
JOSE CLOSES THE DOOR.

CUT TO:

2C INT. CRISTINA’S ROOM – DAY

JUAN puts down his huge backpack and looks around the room. He sees a photo of Cristina in the room. He takes off his shoes and throws them aside. He then lies down on the bed and stares at the ceiling for a while.

He tosses around onto the side. He sees another picture of Cristina on the bedside table.

Out of curiosity, he opens a drawer to have a look. He rummages through it and finds some medication inside. He also picks up two condoms.

He is stunned for a moment. He puts them back in the drawer and goes to sleep.

FADE TO:

3A INT. CRISTINA’S ROOM – NIGHT

JUAN wakes up and realizes it is already night. He stretches a little and gets off the bed to get a new change of clothes from his backpack.

He takes out a shirt and throws it on the bed. He takes off his top and starts changing. He hears some commotion outside the room.

After dressing up, he walks out of the room.

CUT TO:

3B INT. HALLWAY / LIVING ROOM – NIGHT

JUAN sees unfamiliar faces along the hallway and hears some music. He looks puzzled. He stands at the hallway trying to look for Jose or Isabel.

JOSE sees JUAN from the kitchen while he is making some drinks. JOSE stops what he is doing and walks over to where JUAN is.

JUAN

What's going on?
JOSE
Well, we're having a party tonight!
You’ll have fun!

(Taps JUAN on his shoulders)
Venga! Let’s go over there.

JOSE pulls JUAN by his arms over to where ISABEL and their friends are, at a corner of the living room.

JOSE pulls JUAN to join in their conversation.

ISABEL
Joder! No hay manera que lo haga.
Venga, es solo una estupida apuesta.

[Fuck! There’s no way I’m doing it. Come on, it’s just a stupid bet.]

The others are laughing.

JOSE
(Puts his hands around Juan)
OK, todos un momento, this is Juan, my brother’s friend who is staying in our place for a couple of days.

Everybody says Hola to JUAN.

JUAN
Hola.

JOSE
This is Paola and this is Carlos.

JUAN shakes hand with CARLOS and gives 2 kisses to PAOLA hesitantly and awkwardly. ISABEL passes JUAN a drink.

PAOLA
(TO ISABEL)
Esta noche te buscaremos una chica guapa!
[We will find you a pretty girl tonight!]

ISABEL
Yo no quiero!
[I don't want to!]
JUAN just stands there not doing anything. JOSE notices that.

JOSE
OK... OK... Let's speak in English for Juan. He doesn't understand Spanish.

JOSE turns to JUAN.

JOSE
We’re just talking about a bet that Isabel lost. She was not supposed to not have sex for 30 days or else she’ll have to sleep with a girl.

ISABEL cuts in.

ISABEL
I'm not going to sleep with a girl!

CARLOS
There's no big deal, just a girl!

ISABEL
Try it with a guy then, Carlos. Well, all of you should know I only love Jose (HUGS JOSE).

JOSE
(LOOKS DISGUSTED)
I'd rather be gay then.

PAOLA
Maybe you will like it Isa (LAUGHS).

ISABEL
No I won’t. Then I’d rather sleep with Juan today. He's cute!

Everyone roars in laughter.

JOSE
(PUTS HIS ARM AROUND JUAN)
Juan, you better be careful tonight when you're sleeping. You don't know what Isa might do to you!

JUAN
(AWKWARD LAUGH)
Maybe I should lock myself in the cupboard.
ISABEL
You should be happy that I said that. Let’s stop this, so what’re you doing in Barcelona?

JUAN
I just wanted to travel somewhere so I came here.

CARLOS
Oh, why Barcelona?

JUAN
I saw the movie "All About My Mother" and I fell in love with Barcelona, so I decided to come here.

PAOLA
So you just left like that? I mean, your family didn't bother?

JUAN
(HESITANTLY)
...My mother just passed away a few weeks back and my father is not around so...

There is a silence and everyone just looks at each other.

ISABEL looks at JUAN.

ISABEL
BUENO! Every day is a fiesta no matter what happens! Welcome to Spain!

Isabel holds her drink up in the air for a toast.

Everyone laughs and put their drinks up for a toast. They give cheers to each other and finish their drinks.

ISABEL
AND NOW TO DANCE!!

CUT TO:

3C INT. LIVING ROOM (DANCE FLOOR) – NIGHT

[SLOW MOTION]
People are gathered in the living room. (LEGS WALKING)

PAOLA is smoking on the dance floor.

CARLOS and some people are jumping on the dance floor.

PAOLA and CARLOS are kissing.

ISABEL and JOSE are dancing intimately on the dance floor.

JUAN is sitting on the sofa facing the dance floor. He is looking at ISABEL and JOSE.

[SURREALISTIC - SLOW MOTION]

ISABEL and JOSE are dancing. (CHANGING COLOURS)

ISABEL's hand is around JOSE's neck. (CHANGING COLOURS)

JOSE's hand slides down ISABEL's back. (CHANGING COLOURS)

Both their bodies get closer. (CHANGING COLOURS)

ISABEL is nibbling Jose's ears. (CHANGING COLOURS)

Jose is laughing. (CHANGING COLOURS)

JUAN is still looking. (CHANGING COLOURS)

[SLOW MOTION CUT]

[REALITY]

JOSE and ISABEL turn and see JUAN alone on the sofa. They walk over to him.

They sit next to JUAN. (JUAN is in the middle and JOSE and ISABEL are on both sides of him)

    JOSE
    Are you bored?

    JUAN
    No, I'm not.

    ISABEL
    Then why don't you join us on the dance floor?
JUAN
Well, I've never been to such a party so I'm not so sure what to do.

ISABEL
En Serio?! That's so cute.

JOSE
You don't need to know how to party. Just get drunk and have fun!

ISABEL
Yeah! Just have fun!

ISABEL pulls JUAN out of the sofa and drags him onto the dance floor. JOSE follows suit.

[SLOW MOTION]
The three of them are dancing on the dance floor. They are having fun.
They are laughing and shaking their heads.
They put their arms around each other.
They are moving their bodies.

[SLOW-MOTION CUT]

4A INT. LIVING ROOM – DAY
The living room looks like it has been through a massive night of partying, with empty bottles and glasses lying around everywhere.

JOSE, JUAN and ISABEL are lying on each other on the sofa. The sun's rays shine onto JUAN's face. He squints, rubs his face and opens his eyes.

JUAN wakes up and wants to get up. His movements wake JOSE and ISABEL up as well. Both of them stretch a little.

ISABEL
Buenos dias chicos.

JUAN
Good Morning.
JOSE
Buenos Dias.

ISABEL
We must have been damn fucked last night.

JOSE
DEFINITELY! That's why we're sleeping here and not in our rooms!

JUAN
Yeah I'm having a hangover.

JOSE
What do you want to do today?

ISABEL
You can't be sleeping all day.

Juan gets up and walks off screen to get a glass of water, ISABEL and JOSE remain on the sofa thinking. He goes back to sit on the sofa and drinks some water.

JUAN
I want to go to this Placa... Placa del Mediaeli or something.

JOSE
Placa del Duc de Medinaeli?

JUAN
YES! That's the one, where they shot the film.

They go back to lying down for a while again.

ISABEL
OK! Vamos chicos! You guys go and clean up while I'll make some breakfast for us.

JOSE/JUAN
Can we lie here for a while more?

ISABEL gets up and looks at the boys. Their eyes are closed. Isabel tickles the boys. They get ticklish and gets up laughing. JOSE grabs ISABEL and carries her up. JUAN tickles her.

ISABEL
Déjame! Déjame! Coño!
[Let me go! Let me go! Fuck!]
JOSE puts her down and the TWO BOYS run off with ISABEL chasing after them.

CUT TO:

5A EXT. PLACA DEL DUC DE MEDINAELI / STREETS – DAY

The sun is shining on the plaza. The weather is nice and people are out taking a walk there.

JOSE, JUAN and ISABEL walk along the plaza, which is lined with palm trees and gothic architecture buildings.

JUAN
This is really nice. I'm actually looking at a film set!

JOSE
We see it all the time. (LAUGHS)

ISABEL
So what are you doing?

JUAN
I was studying film but I decided to stop for a while to travel.

JOSE
That's why you're so in love with films! I like films too, just not as in love as you. (LAUGHS)

JUAN
Yes I fall in love easily, but with films of course. (LAUGHS) What do you guys do actually?

JOSE
We study art history together in the university here.

ISABEL
Just that I'm actually from Asturias, in the North West of Spain.

JUAN
That's cool.

All three of them laugh.
JUAN
I’m just going over there to have a look.

ISABEL & JOSE
Sure.

Juan walks around the fountain. He pauses for a while and look at the fountain. His mobile phone rings.

JUAN
Hello?

AUNTY LING
Hello Juan, 你现在在那里？你这样一声不响就走了。你知道我有多担心吗？
[Hello Juan, where are you now? Do you know how worried I am for you? You left without saying anything!]

JUAN
对不起妈咪。（PAUSE）我现在在巴塞罗那。
[Sorry Aunty Ling. I’m in Barcelona now.]

JUAN looks around the place.

AUNTY LING
我了解你的感受，可是至少通知我一下啊。我到处打听你的消息就快疯了。
[I know you’re upset but at least let me know. I was going crazy trying to find you.]

JUAN
我请了一年的假，想到处走走。我需要一些时间。
（Pause）现在一切都ok，你不用担心。
[I took leave from school, I just want some time to travel around. Everything’s ok, I’ll be fine and you don’t have to worry.]

AUNTY LING
OK。不过你要答应我一定要好好照顾自己，一个人在外国凡事都要小心。
[Promise me that you will take good care of yourself OK.]

JUAN sees a man(Elisha) sitting down at a bench having his coffee.
JUAN
OK. 我知道。
[Yes I promise you.]

AUNTY LING
我暂时替你处理你妈的事务和生意，但你一定要回来接管。
[I will take care of your mum’s issues and business for now but you have to come back to take over.]

JUAN
知道了。我一定会回去。
[Yes I know. I promise I'll go back to handle it when I'm ready.]

AUNTY LING
OK. 你肯踏出这一步，我想你妈也会替你高兴。记得要多保重，钱不够用了就跟我说。Bye bye。
[OK. I think your mum will be happy to know that you are doing this actually. Take care of yourself and if you don’t have enough money, tell me. Bye Bye.]

JUAN
OK, 你也多保重。Bye bye.  
[Yes I will. Bye bye.]

JUAN hangs up the phone and walks back to join JOSE and ISABEL.

ISABEL
We were just talking about what to do later in the evening.

JOSE
Yeah, we were thinking of going to this bar called JUAN's Bar. YOUR NAME! (LAUGHS)

ISABEL
It’s a very popular bar. Wanna join us tonight?

JUAN
Yeah sure, why not!

ISABEL
BUENO! Going to be another fun night! (PAUSE)
You stupid boys! Let's run in the sun!

Isabel breaks into a run.

[SLOW MOTION]

Their feet can be seen walking on the streets.
JOSE is checking his hair.
ISABEL is putting on lipstick while walking.
JUAN is putting on his leather jacket.
The three of them are laughing as they walk down the street.
They are chasing each another.
They are holding on to each other while walking.

[SLOW-MOTION CUT]

CUT AWAY TO:

Birds flying past La Sagrada Familia.

CUT TO:

5B INT. HALLWAY - NIGHT

JOSE opens the door to the house. JOSE, together with JUAN and ISABEL, enter the house. They are laughing and standing at the hallway.

ISABEL
It's a great night!

JOSE
Yeah. You liked the bar?

JUAN
Yeah, it was great. Fun night indeed!

ISABEL
We had fun anyway! I'm going to bed. Buenas noches.

ISABEL kisses JOSE on his lips.
JOSE
(TO ISABEL)
Buenas noches.

ISABEL then kisses JUAN on his lips too.

JUAN
(TO ISABEL)
Buenas noches.

ISABEL then walks back to her room. JUAN looks at Isabel as she walks back and turn around to look at JOSE. They look at each other.

JUAN
Well, good night.

JOSE
Good night to you too.

JUAN begins to turn to walk towards his room.

JOSE
Juan...

JUAN
(TURNS AROUND)
Yes?

JOSE
(PAUSE A LITTLE)
Nothing, just wanted to say, glad you're having fun here.

JUAN
(SMILES)
Thanks for bringing me to the placa today. All about my Mother was the last film my mum and I watched together.

JUAN turns to walk away.

JOSE stands at the hallway for a while and walks back to his room as well.

FADE TO:

6A INT. DINING ROOM – DAY

Streets outside the apartment. (EXT)
JOSE and JUAN are sitting down on the dining table having their breakfast.

JOSE
How are you feeling?

JUAN
I'm feeling bien. I'm not such a lousy...

ISABEL runs into the dining room to JOSE, crying.

ISABEL
Necesito regresar a Asturias ahora. Mi mamá acaba de llamar. Mi abuela está en el hospital. Necesito regresar para saber qué está pasando.

[I need to go back to Asturias now. My mother just called. My grandmother is in the hospital now. I have to go back to find out what’s happening.]

JOSE
(PUTS HIS HANDS ON HER HEAD AND RUBS HER BACK)
Cálmate, cálmate. Ve a la estación del tren a buscar los billetes. Te ayudaré a empacar las cosas. Todo saldrá bien.

[Calm down, calm down. Just go to the train station and check for tickets. I’ll help you pack your stuff. Everything is going to be alright.]

JUAN just looks at them.

JOSE gets up and walks with ISABEL to her room to help her pack, leaving JUAN behind.

JOSE and ISABEL walk out of her room to the door.

JUAN stands up and walks over to the door.

ISABEL
I'm sorry Juan, I can't be with you while you are here. I need to go back to my city.
JUAN
Don't worry, have a safe trip.

ISABEL
Thank you. I'm not sure if I’ll see you again but it was fun having you around. I will miss you.

ISABEL kisses JUAN on his lips.

ISABEL then looks at JOSE and touches his face.

ISABEL
Gracias por todo. Te queiro.

[Thank you for everything. I love you.]

ISABEL kisses JOSE on his lips as well.

ISABEL
Ciao guys.

ISABEL takes her luggage and walks off.

JOSE closes the door and walks towards the dining table with JUAN to continue with their breakfast.

They sit down on the chairs at the dining table.

JUAN
What happened to Isabel?

JOSE
Well, her grandmother is in the hospital now. That's why she had to go back to Asturias.

JUAN
I see, I didn't understand what you guys were saying.

JOSE
It's alright. Everything will be fine. So what do you want to do today? We can just go out even though ISA is not here.

They both stare at each other and continue to eat their breakfast. There was silence for a moment.
JUAN
Can we go to the beach?

JOSE looks up at JUAN.

JOSE
Are you serious? (PAUSE) Right now, it's winter.

JUAN
I know. But I guess it’s fine. It’s gonna be different in winter.

JOSE gives JUAN an unconvinced look.

JUAN
I like the beach and Barcelona's famous for their beaches. I should see that.

JOSE remains silent for a moment.

JOSE
Well, yeah we could. It's not that cold anyway. But we'll have to travel a little out of Barcelona where the beaches are nicer.

JUAN
Sure. Let's do it!

They stand up and leave the table.

CUT TO:

6B INT. BAR - DAY

JUAN takes out the photo of the beach and puts it on the bar. He looks at the photo.

BARTENDER
So what you’re doing here?

JUAN
Travelling, gonna catch a train to Madrid later.

BARTENDER
Where you’re from?
JUAN
Singapore.

The BARTENDER looks at JUAN.

BARTENDER
That's a photo of a beach here. Did you take that while you're here?

JUAN
Oh, no. It was my mother.

He turns the photo around and shows the BARTENDER the date.

JUAN
She was here in 1979.

BARTENDER
Oh, then have you been to the beach already?

JUAN
Yes...

6C EXT. BEACH – DAY

The sky is a bit cloudy.

JOSE and JUAN walk along the side road. The place looks deserted but quaint.

JUAN looks up at the sky.

JOSE is looking on the ground.

They walk towards the beach.

JOSE
Let's sit here?

JUAN
Yeah.

They sit down on the sand and look at the sea. The wind is blowing their hair.

JUAN closes his eyes and listens to the waves crashing onto the shoreline.

JUAN
Isn't it nice, the sounds of the waves?
JOSE
Yes, it's beautiful.

JUAN
I really love coming to the beach. It makes me feel like I have nothing to worry about, like the ocean carries away everything that you have.

JOSE
Yea I know. I love the sea too. My family has a summerhouse by the coast. I love to go there every summer, just doing nothing and lying down by the beach till the sun sets.

JOSE turns and looks at JUAN.

JUAN
When I was a kid, my mother always brought me to the beach. Those were the perfect times with nothing to worry about. The best memories that I have... of my mother. (PAUSE)

JOSE
What would life be without these memories...

JUAN
Yea, so I like to go to the beach to ponder.

There is silence with only the sound of the sea waves.

JOSE
Can I ask you something?

JUAN
Yeah?

JOSE
How did your mother die?

JUAN
She died in a car accident while she was rushing home for my 21st birthday.
JOSE
Were you close to her?

JUAN
Yes, we were really close since young. But as I grew up, we drifted further apart. She got busier with her art gallery and I was just busy having fun with my teenage life — friends, studies, girls. (PAUSE) She never fails to celebrate my birthday together with me... except my twenty-first.

JOSE
What about your dad?

JUAN
I know nothing about him. My mum met him at a bar in Barcelona. She named me after him and I guess he didn't even know he had me. (PAUSE) Well she’s one crazy woman (LAUGHS), always telling me to live life my own way. She thinks I'm too afraid to pursue dreams.

JOSE
Why do you say that?

JUAN
I'm always just too afraid to do what's different even if I want to. (PAUSE) Flying off and leaving behind everything now might be the first time I ever dared to step out.

JOSE
Did you come here for your father?

JUAN
No... I never needed to know who he is. I just needed to know who my mother was.

Both of them had a moment of silence.

JOSE
You know what? Let's go for a swim!
JUAN
The water's is gonna be fucking cold!

JOSE
Come on, step out of that!

JUAN hesitated for a moment.

JUAN
OK! FUCK IT! Let's do it.

JOSE leads ahead of JUAN. He starts to undress himself and taking off all his clothes. JUAN follows suits.

Both of them jump into the water.

Diving into the water.

Splashes of water.

Wet hair.

Hands in the air.

The sky.

FADE TO:

7A INT. LIVING ROOM – NIGHT

Both JOSE and JUAN have taken their shower after swimming in the sea.

JUAN is sitting on the floor against the wall, with a towel wrapped around his neck.

JOSE walks to where JUAN is sitting down with a bottle of wine and two glasses. JUAN looks at JOSE. JOSE sits next to JUAN.

JUAN
We were totally crazy just now.

JOSE pours the wine into the two glasses.

JOSE
(LAUGHS)
I know! Well, at least you did it.

JUAN
I didn’t expect myself to do it!
JOSE hands JUAN a glass of wine.

JOSE
This will keep us warm.

JUAN
We've got to drink more of it to get warmer. I'm still really cold!

JOSE
Yeah, me too. OK, let's drink it down.

JUAN
Cheers!

JOSE
SALUD!

They gulp down the wine and JOSE pours more wine into the glasses.

JUAN
So how is Isabel?

JOSE
She should be fine.

JUAN
Are you worried for her?

JOSE nods his head.

JUAN
So you like her?

JOSE keeps quiet for a while and drinks more wine.

JUAN
You like her, yea?

JOSE
I think I do like her. But I'm not sure what I want right now. I think it's better this way. We're not bounded by each other. Nothing's concrete.

JUAN
Sure, as you like.
JOSE
Sometimes life doesn't have to be black or white. Grey can be perfect too.

JOSE turns to JUAN and smiles at him. JUAN turns around too and smiles back. They look at each other.

The door to the house opens. JOSE and JUAN turn to the door.

Isabel walks in. She drops her luggage in the living room. She runs to JOSE and hugs him while crying.

JOSE pushes her hair backwards and looks at her.

JOSE
(WIPES TEARS OFF HER EYES)
Dime.

ISABEL
No puedo sacar mi billete de vuelta para Asturias. Fui a la estacion de tren y no había billetes. Fui al aeropuerto y también los vuelos estaban llenos. He estado esperando en el aeropuerto en standby todo el día y al final todavía no había billete.
[I can’t get any tickets back to Asturias. I went to the train station and there were no tickets. I went to the airport and it was full as well. I was waiting in the airport on standby for the whole day but in the end there were still no tickets.]

JOSE
(PATS ISABEL)
Venga, cálmate. Estoy seguro de que habra billetes mañana.
[Come on, calm down, I’m sure we can get tickets for tomorrow or something.]

ISABEL
Ya sé, ya sé. Pero mi mama acabar de llamar y dijo que la condicion de mi abuela estaba empeorando y esta en cuidados intensivos. No sé que hacer ahora.(PAUSE)
Y si pasa algo esta noche y no llego a verla por última vez.
[I know, I know. But my mother just called and said that my grandmother's condition has worsened and she's in the Intensive Care Unit now. I don't know what to do. What if something happens to her tonight... and I won't get to see her for the very last time.]

JOSE
(CONTINUES PATTING ISABEL)
Tranquila, todo saladiá bien.
[Relax, everything will be fine.]

JUAN looks at them, not understanding what had happened.

JOSE turns around to JUAN.

JOSE
(TO JUAN)
She can't get any tickets back to Asturias and her grandmother’s condition is getting worse.

JUAN gets up to take some paper napkins. He walks over to ISABEL, rubs ISABEL on her shoulders and wipes off her tears with the paper napkins.

JUAN
(SMILES AT ISABEL)
You will get to see your grandmother for sure.

ISABEL
(SMILES AT JUAN)
Muchas gracias.

[Thank you very much.]

ISABEL kisses JUAN on his cheek.

JUAN
Remember what you told me on the first day I was here? Every day is a fiesta no matter what happens.

ISABEL gets up slightly. She turns around and sees the wine glass. She picks it up and raises it up to JOSE and JUAN.
ISABEL
SALUD! To fiesta!

Both JOSE and JUAN look at her. JUAN picks up the other glass while JOSE picks up the bottle of wine.

JOSE/JUAN
To FIESTA!

They clink their glasses and drink up the wine. They finish all the wine.

JUAN
I'll go get more wine.

JUAN gets up. JOSE and ISABEL get up too, to move to the sofa.

JUAN goes to the kitchen and opens another bottle of wine. He walks out of the kitchen to the living room. He sees JOSE and ISABEL kissing on the sofa.

He stops for a moment, unsure if he should walk over.

He walks over, put down the wine and sits next to ISABEL.

ISABEL turns around, kisses JUAN and stops to smile at him. JUAN smiles back and ISABEL continues kissing JUAN. ISABEL pulls JOSE hands to hug around her waist. JOSE starts kissing her back.

The three of them make out on the sofa.

7B INT. JOSE BEDROOM – NIGHT

Tracking through the hallway into JOSE's bedroom.

JOSE, JUAN and ISABEL are on the bed kissing each other in an upright position. They are in their underwear.

[SURREALISTIC]

JOSE is kissing ISABEL and catches a glimpse of JUAN. (FLASHING LIGHTS)

JUAN looks at JOSE and kisses the back of ISABEL. (FLASHING LIGHTS)

JUAN kisses the neck of ISABEL and her head is tilted back and swaying. (FLASHING LIGHTS)

JOSE is hugging ISABEL from behind. (FLASHING LIGHTS)

The three of them hug. (FLASHING LIGHTS)
7C INT. JOSE BEDROOM – DAY

Sunlight shines through the blinds onto the bed. JOSE is on the left, ISABEL in the middle and JUAN is on the right, next to ISABEL. ISABEL is hugging JOSE to sleep.

JUAN wakes up. He sees ISABEL cuddling JOSE to sleep. He looks at them for a moment, turns around, gets off the bed and walks to the bathroom.

CUT TO:

7D INT. BATHROOM – DAY

JUAN bends down to wash his face in the basin and looks up. He sees himself in the mirror. He stares at his reflection, looking hard at himself.

He wipes his face with a towel and walks away.

CUT TO:

8A EXT. PLACA DEL DUC DE MEDINAELI – DAY

The sun is shining. Beautiful sunrays shine on the palm trees and the streets.

JUAN sits down on a bench next to a man in his late thirties (ELISHA) who is having his coffee. JUAN is holding a cup of coffee in his hands. He puts the coffee down. He takes out his journal with the photo of the beach slotted in the journal. He takes the photo and puts it aside and starts writing in his journal.

ELISHA looks over.

ELISHA
Es una foto bonita.  
[It is a beautiful photo.]

JUAN turns around and they smile at each other.

JUAN
Sorry, I don't understand Spanish.
ELISHA
Oh sorry. I was saying it is a nice photo.

JUAN
Thank you. (SMILES)

ELISHA
I thought you live in Spain.

JUAN
No, I'm just travelling in Spain.

ELISHA
The weather is nice today. One thing I love about Barcelona, it never gets too cold.

JUAN nods.

JUAN
It’s nice. You’re living here?

ELISHA
Yes, I’m currently living here but I’m from Israel.

JUAN
I see.

ELISHA
Barcelona is a really nice city, there’s something magical about it.

JUAN
I think so too. I was captivated by it from a film and decided to come here.

ELISHA
Do you like it so far?

JUAN
Yes I’m having a good time here. But I’m thinking of where to go next.

ELISHA
There are many places you can go to. Every country has her charm. The world is out there.
JUAN
That's true. But I think I'll stick to Europe for now. (LAUGHS) So why did you move here?

ELISHA
Life was good in Israel but we're constantly prepared for war. In 2006, the war affected my city and it hit me hard (PAUSE). I was sleeping at home, moments later; bombs were raining around me. I was running for my life.

JUAN looks at ELISHA as he pauses for a moment.

ELISHA
I realize that everything I have can be destroyed in one day - my house, my family and friends. I had a constant fear of losing everything I cherish. So I decided to start anew, in somewhere without fear. I came here and fell in love with this city.

JUAN
(SMILES)
I'm glad that you have found your right place.

ELISHA
And you?

JUAN
I'm still searching. (SMILE)

ELISHA
Well, it was nice talking to you. I need to go now. Have a good trip.

JUAN
Thanks. Nice to meet you too.

ELISHA is about to stand up and leave.

ELISHA
Hey young man. You are part of this big world. Home is where your heart feels best at. The rest does not matter. Ciao!
JUAN smiles at him and watches him walk away, and then he looks up to the sky.

CUT TO:

8B INT. LIVING ROOM – DAY

JUAN enters the house and sees JOSE alone in the living room. JOSE turns and looks at JUAN.

JUAN
Hola.

JOSE
Hola...(PAUSE) Isabel left this morning. She managed to get train tickets for today.

JUAN
Oh, OK. When will she be back?

JOSE
No idea... Till her grandmother gets well.

JUAN
I see...(PAUSE). I’ve got a train ticket leaving for Madrid this evening.

JOSE nods. They look at each other for a while. JUAN turns and walks to his room.

JOSE stands there for a while, looking at JUAN. He turns and walks back to his room as well.

CUT TO:

8C INT. JOSE’S BEDROOM – DAY

JUAN puts down his backpack and knocks on JOSE’S door. Jose is packing his room. He turns around.

JUAN
Hey.

He walks up to JOSE.

JOSE
Hey.
JUAN
I'm leaving. Thank you for everything in Barcelona.

JOSE
No problem. You're always welcome back here.

JOSE puts his hand behind JUAN's head.

JUAN
GRACIAS. Pity I can't say goodbye to ISABEL. Help me wish her all the best.

JOSE
I'll tell her that.

JUAN
And here's something for you. (JUAN passes JOSE a folded note)

JOSE
Thank you.

Both of them hug.

JUAN
I'll leave now.

JUAN picks up his bag pack and walks away.

[SOUND OF DOOR CLOSING]

JOSE opens the note and reads it.

NOTE
I think I understood what you meant by 'grey can be perfect too'.
Hopefully, we will see each other again. Take care.

JOSE sits down on the floor and holds the note tightly.

Empty room of Cristina's.

Empty kitchen.

Empty living room.

CUT TO:
9A INT. BAR - DAY

JUAN
I came here two days ago. I didn't see you though.

BARTENDER
I wasn't around I think.
Anyway I'm Juan Rodriguez. You?

JUAN was about to pick up his bottle. He stops and looks at him.

JUAN
I need to go. Thanks.

He left a 5 euro bill and his photo on the table and walks off.

BARTENDER
Your change and photo!

JUAN turns around at the door. The both of them look at each other and JUAN leaves.

CUT TO:

9B EXT. STREETS - DAY

JUAN walks on the street with his backpack. People are passing by him.

9C EXT. BEACH - DAY

A taxi stops on the road next to the beach. JUAN gets off the taxi and walks towards the beach.

He sits down and looks at the ocean.

Sound of train moving.

FADE OUT:

9D BLACK SCREEN
AUNTY LING V.O
Hi. This is Ling here; I can't pick up your call right now. You can drop me a message and I'll get back to you.

SOUND OF SEA WAVES.

JUAN V.O
Aunty Ling. 我已经离开阿根廷，现在回到了巴塞罗那。我将遵守诺言，把妈所留下来的一切办理好。Take care. 在新加坡见。

[Auntie Ling. I left Argentina and am back in Barcelona now. I will keep to my promise to go back and fulfill everything that my mother left behind. Take care. See you in Singapore.]

FADE OUT.
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</thead>
</table>
| 8  | 2B    | MWS BACK VIEW OF JUAN AND JOSE | JOSE: ALVARO’S AN ASS, HE’S NOT IN BARCELONA AND ONLY TOLD ME THIS MORNING THAT YOU’RE COMING.  
JUAN: OH, I’M SORRY ABOUT IT.  
JOSE: WE’VE GOT AN EMPTY ROOM ANYWAY. |
| 9  | 2B    | MS ISABEL AND JUAN IN FOREGROUND | JOSE: AND THIS IS ISABEL, MY FLAT MATE.  
ISABEL: HOLA! |
| 10 | 2B    | MCU JUAN STRETCHES OUT HIS HAND | |
| 11 | 2B    | MS ISABEL KISSES JUAN | ISABEL: DON’T GET SO SURPRISED, THAT’S HOW SPANISH PEOPLE GREET. WE GIVE TWO KISSES. |
| 12 | 2B    | MS ISABEL TELLS JUAN TO NOT BE EMBARRASSED | |
| 13 | 2B    | MCU JUAN BLUSHES | ISABEL: AWWW HE’S SO CUTE.  
JOSE: SO YOU HAVEN'T TOLD US YOUR NAME YET.  
JUAN: OH YEAH, I FORGOT. I'M JUAN, JUAN RODRIGUEZ.  
JOSE: YOU HAVE A SPANISH NAME?  
JUAN: WELL, YES. I'M HALF SPANISH. MY MUM'S SINGAPOREAN AND MY DAD'S SPANISH... BUT I DON'T KNOW ANYTHING ABOUT SPAIN BECAUSE I'VE BEEN GROWING UP IN SINGAPORE. THIS IS MY FIRST TIME HERE ACTUALLY.  
ISABEL: WELL, YOU'LL KNOW ALL ABOUT SPAIN IN THE NEXT FEW DAYS DEFINITELY!  
JOSE: SO YOU'RE FROM SINGAPORE?  
JUAN: YEA.  
ISABEL: THAT'S COOL! HEARD IT'S AN AMAZING CITY.  
JUAN: WELL I GUESS IT'S CLEAN AND YOU CAN FIND EVERYTHING YOU WANT.  
JOSE: AND MODERN AND FULL OF SKYSCRAPERS!  
JUAN: YEAH. I LIVE ON THE 20TH FLOOR (LAUGHS)  
ISABEL: THAT’S COOL! REALLY DIFFERENT. I’LL LOVE TO GO THERE SOMEDAY. YOU’VE GOT TO SHOW US AROUND THEN SINCE WE’RE BEING NICE AND LETTING YOU STAY HERE (LAUGHS) |
| 14 | 2B    | MS CONVERSATION BETWEEN THE THREE OF THEM | |

**PROJECT TITLE: “El Gris Perfecto”**
<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>2B</td>
<td>CU JOSE STIRRING A CUP OF COFFEE</td>
</tr>
<tr>
<td>6</td>
<td>2B</td>
<td>MCU GESTURES OF JOSE &amp; ISABEL</td>
</tr>
<tr>
<td>15</td>
<td>2B</td>
<td>MS BACKVIEW OF JUAN AND JOSE</td>
</tr>
<tr>
<td>16</td>
<td>2B</td>
<td>MS JUAN AND JOSE WALKING DOWN HALLWAY</td>
</tr>
<tr>
<td>17</td>
<td>2B</td>
<td>MS JUAN CLOSES DOOR</td>
</tr>
<tr>
<td>3</td>
<td>2B</td>
<td>MCU JUAN WALKING UP THE STAIRS</td>
</tr>
<tr>
<td>5</td>
<td>2B</td>
<td>MCU Juan walking up the stairs (shoulders and hand)</td>
</tr>
<tr>
<td>7</td>
<td>2B</td>
<td>MS – MCU BACK VIEW OF JUAN KNOCKING ON THE DOOR</td>
</tr>
<tr>
<td>1</td>
<td>2B</td>
<td>WS TAXI STOPS IN FRONT OF BUILDING</td>
</tr>
<tr>
<td>29</td>
<td>2A</td>
<td>MS JUAN LOOKING OUT OF THE WINDOW WITH LA SAGRADA FAMILIA REFLECTION (EXT)</td>
</tr>
</tbody>
</table>

**JUAN:** YES SURE.
**JOSE:** SO HOW DO YOU KNOW MI HERMANO?
**JUAN:** YOU MEAN ALVARO?
**JOSE:** SI.
**JUAN:** I MET HIM AT THE UNIVERSITY WHILE HE WAS THERE ON AN EXCHANGE PROGRAMME IN SINGAPORE.
**JOSE:** AHHH YES, I REMEMBER NOW. HE WAS THERE LAST SUMMER.
**JUAN:** AND HIS GIRLFRIEND, LAURA TOO.
**JOSE:** SO YOU KNOW LAURA TOO! BUENO! I'LL SHOW YOU YOUR ROOM THEN.

**JOSE:** YOU’LL BE SLEEPING IN CRISTINA’S ROOM. SHE WENT BACK TO HER CITY FOR A WEEK. OR YOU’LL HAVE TO SLEEP ON THE SOFA. (LAUGHS)
**JUAN:** I’LL BE HAPPY WITH JUST A SOFA! AT LEAST I HAVE A ROOF OVER MY HEAD. (LAUGHS)

**JOSE:** SO THIS IS YOUR ROOM NOW.
**JUAN:** YEAH. THANKS. I THINK I’LL TAKE A REST. PRETTY TIRED FROM ALL THE TRAVELING.
**JOSE:** SURE, TODAY BOTH ISA AND I WILL BE AROUND SO HAVE A GOOD REST!

**JOSE:** HOLA! TU DEBES SER EL AMIGO DE ALVARO!
**JUAN:** ARRR... ALVARO’S AMIGO! YESSS! HOLA!
**JOSE:** SORRY, FORGOT YOU DON’T KNOW SPANISH. I’M ALVARO’S BROTHER, JOSE. ENCANTADO. COME IN!
<p>| | | |</p>
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<tbody>
<tr>
<td><strong>26</strong></td>
<td><strong>2A</strong></td>
<td><strong>MS JUAN IN TAXI</strong></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>2A</strong></td>
<td><strong>MCU TAXI DRIVER PEEPS AT JUAN</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>2A</strong></td>
<td><strong>WS CUTAWAY OF VEHICLES AND BUILDINGS</strong></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td><strong>5A</strong></td>
<td><strong>WS SUNSET AND BIRDS ABOVE LA SAGRADA FAMILIA</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>2B</strong></td>
<td><strong>WS JUAN WALKS OVER TO PUT HIS BAG DOWN</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>2B</strong></td>
<td><strong>MS – MCU – WS BACKVIEW OF JUAN PUTTING DOWN HIS BAG</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>2B</strong></td>
<td><strong>MS – MCU JUAN TAKES OFF HIS SHOES AND LIES ON THE BED</strong></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>2B</strong></td>
<td><strong>MCU JUAN LOOKS AT THE CEILING</strong></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>2C</strong></td>
<td><strong>MS JUAN TAKES OUT CONDOM</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>2B</strong></td>
<td><strong>MCU JUAN LOOKS AT THE PICTURE</strong></td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>2C</strong></td>
<td><strong>MCU JUAN RUMMAGING THROUGH DRAWER</strong></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>2B – 2C</strong></td>
<td><strong>MCU JUAN’S POV OF THE CEILING</strong></td>
</tr>
</tbody>
</table>
## SHOOTING SCRIPT

**PROJECT TITLE: EL GRIS PERFECTO**

**SHOOT DAY 2**

**CREW CALL TIME 8AM**

<table>
<thead>
<tr>
<th>NO</th>
<th>SCENE</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3B</td>
<td>MS Juan opens the door and walks into the hallway</td>
<td>Juan: What's going on? Jose: Well, we're having a party tonight! You'll have fun! (Taps JUAN on his shoulders) Venga! Let's go over there.</td>
</tr>
<tr>
<td>2</td>
<td>3B</td>
<td>MS Jose meets him and they join Jose's friend</td>
<td>Isabel: Joder! No hay manera que lo haga. Venga, es solo una estupida apuesta. Jose: OK, todos un momento, this is Juan, my brother's friend who is staying in our place for a couple of days.</td>
</tr>
<tr>
<td>3</td>
<td>3B</td>
<td>MS Juan says hola</td>
<td>Juan: Hola.</td>
</tr>
<tr>
<td>4</td>
<td>3B</td>
<td>MS Jose introduces friends</td>
<td>Jose: This is Paola and this is Carlos.</td>
</tr>
<tr>
<td>5</td>
<td>3B</td>
<td>MS Juan greets new friends</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>3B</td>
<td>MS Paola, Carlos, Isabel talking</td>
<td>Paola: Esta noche te buscaremos una chica guapa! Isabel: Yo no quiero!</td>
</tr>
<tr>
<td>7</td>
<td>3B</td>
<td>MS Jose says let's speak in English</td>
<td>Jose: OK... OK... Let's speak in English for Juan. He doesn't understand Spanish. Jose: We're just talking about a bet that Isabel lost. She has to sleep with a girl because she was supposed to not have sex for 30 days. They want to find a girl for Isabel tonight. Isabel: I'm not going to sleep with a girl! Carlos: There's no big deal, just a girl! Isabel: Try it with a guy then, Carlos. Well, all of you should know I only love Jose.</td>
</tr>
</tbody>
</table>
Jose: I'd rather be gay then.
Paola: Maybe you will like it Isa.
Isabel: No I won't. Then I'd rather sleep with Juan today. He's cute!
Jose: Juan, you better be careful tonight when you’re sleeping. You don't know what Isabel might do to you!
Juan: (awkward laugh) Maybe I should lock myself in the cupboard.

Isabel: You should be happy that I said that. Let’s stop this, so what’re you doing in Barcelona?
Juan: I just wanted to travel somewhere so I came here.
Carlos: Oh, why Barcelona?

Paola: So you just left like that? I mean, your family didn't bother?

Juan: ... My mother just passed away a few weeks back and my father is not around so...

Isabel: BUENO! Every day is a fiesta no matter what happens! Welcome to Spain!

Isabel: AND NOW TO DANCE!!!
<p>| | | |</p>
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<tbody>
<tr>
<td>17</td>
<td>3C</td>
<td>MS People jumping</td>
</tr>
<tr>
<td>18</td>
<td>3C</td>
<td>CU Carlos &amp; Paola kissing</td>
</tr>
<tr>
<td>19</td>
<td>3C</td>
<td>MS – MCU Juan sitting at the sofa staring at Isabel &amp; Jose</td>
</tr>
<tr>
<td>20</td>
<td>3C</td>
<td>Wide Jose and Isabel dancing (torso)</td>
</tr>
<tr>
<td>21</td>
<td>3C</td>
<td>CU Isabel put arms around Jose</td>
</tr>
<tr>
<td>22</td>
<td>3C</td>
<td>CU Jose’s hand slides down Isabel’s back</td>
</tr>
<tr>
<td>23</td>
<td>3C</td>
<td>CU Both their bodies gets closer (lower torso)</td>
</tr>
<tr>
<td>24</td>
<td>3C</td>
<td>CU Isabel biting Jose’s ears</td>
</tr>
<tr>
<td>25</td>
<td>3C</td>
<td>CU Jose tilts back the head and laughs</td>
</tr>
<tr>
<td>26</td>
<td>3C</td>
<td>CU Juan looks at them</td>
</tr>
<tr>
<td>27</td>
<td>3C</td>
<td>MS Jose and Isabel turns to look at Juan</td>
</tr>
<tr>
<td>28</td>
<td>3C</td>
<td>MS Jose and Isabel walks to Juan</td>
</tr>
<tr>
<td>29</td>
<td>3C</td>
<td>MS Jose, Isabel sitting down</td>
</tr>
<tr>
<td>30</td>
<td>3C</td>
<td>MCU Jose, Isabel and Juan on sofa talking</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jose: Are you bored?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Juan: No, I’m not.</td>
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<tr>
<td></td>
<td></td>
<td>Isabel: Then why don’t you join us on the dance floor?</td>
</tr>
<tr>
<td>Scene</td>
<td>Description</td>
<td>Dialogue</td>
</tr>
<tr>
<td>-------</td>
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</tr>
<tr>
<td>31</td>
<td>CU Jose, Isabel and Juan on sofa talking</td>
<td>Juan: Well, I've never been to such a party so I'm not so sure what to do. Isabel: En Serio?! That's so cute. Jose: You don't need to know how to party. Just get drunk and have fun! Isabel: Yeah! Just have fun!</td>
</tr>
<tr>
<td>32</td>
<td>MS Isabel pulling Juan out of the sofa</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>MS Isabel pulling Juan out of the sofa</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>WS Three of them dancing (25fps to 120fps)</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>MCU They laugh and shake their heads (120fps)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>MCU They put their arms around each other (120fps)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>MCU They are moving their bodies (120fps)</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>WS – MCU Tracking through the living room with three of them on the sofa</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>CU Juan getting up.</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>MS – MCU Three of them getting up and saying good morning</td>
<td>Isabel: Buenos dias chicos. Juan: Good Morning. Jose: Buenos Dias. Isabel: We must have been damn fucked last night.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scene</td>
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</tr>
<tr>
<td>41</td>
<td>4A</td>
<td>MCU Isabel</td>
</tr>
<tr>
<td>42</td>
<td>4A</td>
<td>MCU Jose</td>
</tr>
<tr>
<td>43</td>
<td>4A</td>
<td>MCU Juan</td>
</tr>
<tr>
<td>44</td>
<td>4A</td>
<td>MCU Juan</td>
</tr>
<tr>
<td>45</td>
<td>4A</td>
<td>MCU Juan</td>
</tr>
<tr>
<td>46</td>
<td>4A</td>
<td>MCU They lie there thinking</td>
</tr>
</tbody>
</table>

Juan says to go to the Placa:

Juan: I want to go to this Placa... Placa del Mediaeli or something.
Jose: Placa del Duc de Medinaeli?
Juan: YES! That's the one, where they shot the film.
<table>
<thead>
<tr>
<th>NO</th>
<th>SCENE</th>
<th>DESCRIPTION &amp; COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>7C</td>
<td>MS – WS Tracking through curtain and revealing three of them on the bed</td>
</tr>
<tr>
<td>22</td>
<td>7C</td>
<td>CU Juan wakes up (face/eyes)</td>
</tr>
<tr>
<td>24</td>
<td>7C</td>
<td>MS Juan gets out of the bed</td>
</tr>
<tr>
<td>23</td>
<td>7C</td>
<td>MCU Isabel hugging Jose</td>
</tr>
<tr>
<td>25</td>
<td>7C</td>
<td>WS Master</td>
</tr>
<tr>
<td>26</td>
<td>7D</td>
<td>MS Juan washing his face and looking at the mirror (master)</td>
</tr>
<tr>
<td>27</td>
<td>7D</td>
<td>CU Juan looking at himself in the mirror (shot-reverse-shot)</td>
</tr>
<tr>
<td>1</td>
<td>7A</td>
<td>WS – MS Passing by the showers into living room with Juan sitting there</td>
</tr>
<tr>
<td>4</td>
<td>7A</td>
<td>MS Master</td>
</tr>
<tr>
<td>2</td>
<td>7A</td>
<td>MCU Shot reverse shot from Juan asking Jose about Isabel</td>
</tr>
</tbody>
</table>

Juan: We were totally crazy just now.
Jose: I know! Well, at least you did it.
Juan: I didn’t expect myself to do it!
Jose: This will keep us warm.
Juan: We’ve got to drink more of it to get warmer. I’m still really cold!
Jose: Yeah, me too. OK, let’s drink it down.
Juan: Cheers!
Jose: SALUT!
Juan: So how is Isabel?
Jose: She should be fine.
Juan: Are you worried for her?
Juan: So you like her?
Jose: You like her, yea?
Jose: I think I do like her. But I’m not sure what I want right now. I think it’s better this way. We’re not bounded by each other. Nothing’s concrete.
Juan: Sure, as you like.
Jose: Sometimes life doesn’t have to be black or white. Grey can be perfect too.
<table>
<thead>
<tr>
<th>Minute</th>
<th>Shot</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>7A</td>
<td>MS Isabel coming through the door</td>
</tr>
<tr>
<td>5</td>
<td>7A</td>
<td>MCU Isabel and Jose talking with Juan out of focus in the background</td>
</tr>
</tbody>
</table>
|      |      | Jose: Dime?  
|      |      | Isabel: No puedo sacar mi billete de vuelta para Asturias. Fui a la estacion de tren y no habian billetes. Fui al aeropuerto y tambien los vuelos estaban llenos. Estaba esperando en aeropuerto en standby todo el dia y al final todavia no habia billete. |
| 6 | 7A | CU Shots of Jose patting Isabel’s back |
|      |      | Jose: Venga, calmate. Estoy seguro que tendremos billetes mañana.  
|      |      | Isabel: Yo se, yo se. Pero mi mama acabar de llamar y dijo que la condicion de mi abuela estaba empeorando y esta en intensivo. No se que hacer ahora. (pause) Y si pasa algo esta noche y no llego a verla a ultimo momento.  
|      |      | Jose: Tranquila, todo esta bien. |
| 8 | 7A | MCU Jose turns to Juan and explains to him |
|      |      | Jose: She can’t get any tickets back to Asturias and her grandmother’s condition is getting worse. |
| 7 | 7A | MS Juan looks at them not knowing what happened |
| 9 | 7A | MS Juan gets up to take paper napkins |
| 10 | 7A | MCU Juan rubbing Isabel’s back and wiping off her tears |
|      |      | Juan: You will get to see your grandmother for sure.  
|      |      | Isabel: Muchas gracias. |
| 11 | 7A | MCU Juan’s solo shot about everyday being a fiesta |
|      |      | Juan: Remember what you told me on the first day I was here? Every day is a fiesta no matter what happens. |
| 12 | 7A | MCU Isabel solo shot kissing Juan |
| 13 | 7A | MS – MCU Isabel saluds to fiesta |
|      |      | Isabel: SALUT! To fiesta!  
|      |      | Jose / Juan: To fiesta!  
|      |      | Juan: I’ll go get more wine. |
| 14 | 7B | WS – MCU Juan going into the kitchen and going back to the living room to see Isabel and Jose kissing |
| 15 | 7B | MS – MCU Reflections on mirror of the three of them |
| 16 | 7B | CU Jose kissing Isabel |
| 17 | 7B | CU Juan looks at Jose (eyes) |
| 18 | 7B | CU Juan kisses Isabel’s neck |
| 19 | 7B | CU Jose is hugging Isabel from
<p>| 20 | 7B | MS Three of them together as camera passes through an object |  |</p>
<table>
<thead>
<tr>
<th>NO</th>
<th>SCENE</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>TIME</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5B</td>
<td>WS Three of them enter the house</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>5B</td>
<td>MS Three of them talk a bit</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Isabel: It’s a great night! Jose: Yeah. You liked the bar? Juan: Yeah, it was great. Fun night indeed! Isabel: We had fun anyway! I’m going to bed. Buenas noches.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>5B</td>
<td>MCU Isabel kisses Jose (Shot Reverse Shot)</td>
<td></td>
<td>Jose: Buenas noches.</td>
</tr>
<tr>
<td>4</td>
<td>5B</td>
<td>MCU Isabel kisses Juan (Shot Reverse Shot)</td>
<td></td>
<td>Juan: Buenas noches.</td>
</tr>
<tr>
<td>5</td>
<td>5B</td>
<td>MS Isabel walks back to the room</td>
<td></td>
<td>Juan: Well, good night. Jose: Good night to you too.</td>
</tr>
<tr>
<td>7</td>
<td>5B</td>
<td>CU Juan replies</td>
<td></td>
<td>Juan: Yes?</td>
</tr>
<tr>
<td>9</td>
<td>5B</td>
<td>CU Juan replies</td>
<td></td>
<td>Juan: Thanks for bringing me to the plaza today. “All About My Mother” was the last film my mum and I watched together.</td>
</tr>
<tr>
<td>6</td>
<td>5B</td>
<td>CU Jose calls Juan</td>
<td></td>
<td>Jose: Juan…</td>
</tr>
<tr>
<td>8</td>
<td>5B</td>
<td>CU Jose talks to Juan</td>
<td></td>
<td>Jose: Nothing, just wanted to say, glad you’re having fun here.</td>
</tr>
<tr>
<td>10</td>
<td>5B</td>
<td>MS Jose stands at the hallway and walks back to his room</td>
<td></td>
<td></td>
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<tr>
<td>11</td>
<td>6A</td>
<td>MS Isabel runs in to Jose.</td>
<td></td>
<td>Jose: How are you feeling? Juan: I’m feeling bueno. I’m not such a lousy… Isabel: Necesito regresar a Austurias ahora. Mi mama acaba de llamar. Mi abuela esta en el hospital. Necesito regresar para saber que esta pasando.</td>
</tr>
<tr>
<td>14</td>
<td>6A</td>
<td>MS Jose and Isabel walks away</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>6A</td>
<td>MS Jose and Isabel walking to the door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>6A</td>
<td>MS – MCU Juan looks at both of them</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>6A</td>
<td>MS Juan continues with his breakfast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>6A</td>
<td>MCU Juan walking towards the door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>6A</td>
<td>MCU Shot reverse shot of Juan and Isabel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>6A</td>
<td>MS Master 2 (Juan and Jose stare at each other)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>6A</td>
<td>MCU Juan’s solo shot in conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>6A</td>
<td>MCU Jose’s Solo shot in conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>6A</td>
<td>MS Master both leaving the table</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>8B</td>
<td>WS Juan enters the house</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>8B</td>
<td>MS Jose sits down and turn to look at Juan and Juan walks over to say hi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>8B</td>
<td>MCU Shot Reverse Shot of Juan and Jose Conversation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>8B</td>
<td>MS - Look at each other and both walk away.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>8B</td>
<td>WS Juan puts down his bag</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>8C</td>
<td>CU Juan putting down his bag</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>8C</td>
<td>CU Juan knocks on the door and walks over to Jose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>8C</td>
<td>MS Jose looks out and Juan</td>
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</tbody>
</table>

**Isabel:** I’m sorry Juan, I can’t be with you while you are here. I need to go back to my city. 
**Juan:** Don’t worry, have a safe trip. 
**Isabel:** Thank you. I’m not sure if I’ll see you again but it was fun having you around. I will miss you. 

**Juan:** What happened to Isabel? 
**Jose:** Well, her grandmother is in the hospital now. That’s why she had to go back to Asturias. 
**Juan:** I see, I didn’t understand what you guys were saying. 
**Jose:** It’s alright. Everything will be fine. So what do you want to do today? We can just go out even though Isa is not here. 

**Juan:** Can we go to the beach? 
**Jose:** Are you serious? (PAUSE) Right now, it’s winter. 
**Juan:** I know. But I guess it’s fine. It’s gonna be different in winter. 
**Juan:** I like the beach and Barcelona’s famous for their beaches. I should see that. 
**Jose:** Well, yeah we could. It’s not that cold anyway. But we’ll have to travel a little out of Barcelona where the beaches are nicer. 
**Juan:** Sure. Let’s do it! 

**Juan:** Hola. 
**Jose:** Hola...(PAUSE) Isabel left this morning. She managed to get train tickets for today. 
**Juan:** Oh, OK. When will she be back? 
**Jose:** No idea... Till her grandmother gets well. 
**Juan:** I see...(PAUSE). I’ve got a train ticket leaving for Madrid this evening. 

**Juan:** Hey.
<table>
<thead>
<tr>
<th>Scene</th>
<th>Description</th>
<th>Dialogue</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>MS Jose looks out and Juan walks into frame saying Hi</td>
<td>Juan: Hey.</td>
</tr>
</tbody>
</table>
| 35    | MS Conversation between them                                               | Jose: Hey.  
Juan: I'm leaving. Thank you for everything in Barcelona.  
Jose: No problem. You're always welcome back here. |
| 36    | MCU Shot Reverse Shot                                                       | Juan: GRACIAS. Pity I can't say goodbye to ISABEL. Help me wish her all the best.  
Jose: I'll tell her that.  
Juan: And here's something for you.  
Jose: Thank you.  
Juan: I'll leave now. |
| 37    | MS Juan passes Jose the note                                                |                                                                        |
| 38    | MS From the back of Jose, Juan walks out picking up his bag and door closes |                                                                        |
| 39    | CU Jose reading the note                                                    |                                                                        |
| 40    | MS Jose open the note to read it                                            |                                                                        |
| 41    | WS Jose sitting on the floor                                                |                                                                        |
| 42    | WS Empty room of Cristina                                                  |                                                                        |
| 43    | WS Empty kitchen                                                           |                                                                        |
| 44    | WS Empty living room                                                       |                                                                        |
| 45    | MCU Juan falling asleep                                                    |                                                                        |
| 46    | MCU Juan sleeping on bed                                                   |                                                                        |
| 47    | MS Juan getting off the bed and walking to his bag                         |                                                                        |
| 48    | CU Juan getting fresh clothes out of his bag                               |                                                                        |
| 49    | MS Juan putting his fresh clothes                                          |                                                                        |
## SHOOTING SCRIPT

**PROJECT TITLE:** “El Gris Perfecto”

### SHOOT DAY 5

<table>
<thead>
<tr>
<th>NO</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVE- MENT</th>
<th>EQUIPM ENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>AUDIO</th>
<th>LENS MM.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

#### LOCATION: STREETS NEAR PLACA

**TIME:** 0830 – 1200 (Crew to arrive at 0830 to set-up)

1. **5A** WS Side Static Three of them running around

2. **5A** CU Side Moving Feet walking

3. **5A** CU SO Side Moving Jose checking his hair

4. **5A** CU SO Side Moving Isabel putting on her lipstick

5. **5A** MCU SO Side Moving Juan putting on his leather jacket

6. **5A** MCU SO Moving They are laughing

7. **5A** MS SO Side Moving They play with one another

8. **5A** WS SO Moving They hold onto each other and walk down the street

#### LOCATION: PASSEIG DE COLOM

**TIME:** 1200 – 1230 (full crew not required)

9. **9B(1)** MS- MCU SO Static Juan on the street walking 40

#### LOCATION: MAR BELLA BEACH
10  9B(2)  S-Wide  Side  Static  Taxi stops at the beach; Juan gets off and walks towards the beach.

11  6B  WS  Frontal  Static  Juan and Jose's POV of the sea

12  6B  MS-MCU  Side SO  Moving  Steady  Following Juan and Jose as they walk towards and sit on the beach

13  6B  LS  Frontal  Static  Conversation  Jose: Let's sit here?

14  6B  MCU  Side  Static  Conversation  Juan: Yeah.

15  6B  MCU  Side  Static  Conversation  Juan: Isn't it nice, the sounds of the waves?

16  6B  LS  Back  Static  Conversation  Jose: Yes, it's beautiful.
Juan: I really love coming to the beach. It makes me feel like I have nothing to worry about, like the ocean carries away everything that you have.
Jose: Yea I know. I love the sea too. My family has a summerhouse by the coast. I love to go there every summer, just doing nothing and lying down by the beach till the sun sets.
Juan: When I was a kid, my mother always brought me to the beach. Those were the perfect times with nothing to worry about. The best memories that I have... of my mother. (PAUSE) Jose: What would life be without these memories...
Juan: Yea, so I like to go to the beach to ponder.
Jose: Can I ask you something?
Juan: Yeah?
Jose: How did your mother die?
Juan: She died in a car accident while she was rushing home for...
my 21st birthday.
Jose: Were you close to her?
Juan: Yes, we were really close since young. But as I grew up, we drifted further apart. She got busier with her art gallery and I was just busy having fun with my teenage life – friends, studies, girls. (pause) She never fails to celebrate my birthday together with me... except my twenty-first.
Jose: What about your dad?
Juan: I know nothing about him. My mum met him at a bar in Barcelona. She named me after him and I guess he didn't even know he had me. (PAUSE) Well she's one crazy woman (LAUGHS), always telling me to live life my own way. She thinks I'm too afraid to pursue dreams.
Jose: Why do you say that?
Juan: I'm always just too afraid to do what's different even if I want to. (PAUSE) Flying off and leaving behind everything now might be the first time I ever dared to step out.
Jose: Did you come here for your father?
Juan: No... I never needed to know who he is. I just needed to know who my mother was.
Jose: You know what? Let's go for a swim!
Juan: The water's is gonna be fucking cold!
Jose: Come on, step out of that!
Juan: OK! FUCK IT! Let's do it.

17 6B CU SO Static Inserts
18 6B LS Back Moving Steady Camera following Juan and Jose as they run into the sea
# SHOT LIST

**PROJECT TITLE:** “El Gris Perfecto”

**SHOOT DAY 6**  
**CREW CALL:** 8.00AM

<table>
<thead>
<tr>
<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVEMENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>AUDIO</th>
<th>LENS MM.</th>
</tr>
</thead>
</table>

**LOCATION: TIBIDABO**  
**TIME: 0615 – 0645**  
*ONLY DIRECTOR, DOP, 1st and 2nd CAM ASSISTANTS*

1  
2A  
WS  
SO  
Stati  
Panoramic view of Barcelona

**LOCATION: PLACA DUC DE MEDINACELLI**  
**TIME: 0800 – 1000**

2  
5A(1)  
WS  
Front  
Three of them walking on the plaza (MASTER)  
Juan: This is really nice. I'm actually looking at a film set!  
Jose: We see it all the time (LAUGHS)  
Isabel: So what are you doing?  
Juan: I was studying film but I decided to stop for a while to travel.  
Jose: That's why you're so in love with films! I like films too, just not as in love as you. (LAUGHS)  
Juan: Yes I fall in love easily, but with films of course. (LAUGHS) What do you guys do actually?
Jose: We are schoolmates, studying art history in the university here. Isabel: Just that I'm actually from Asturias, in the North West of Spain. Juan: That's cool. Juan: I'm just going over there to have a look. Jose / Isabel: Sure.

Isabel: We were just talking about what to do later in the evening. Jose: Yeah, we were thinking of going to this bar called JUAN's Bar. YOUR NAME! (laughs) Isabel: It's a very popular bar. Wanna join us tonight? Juan: Yeah sure, why not? Isabel: BUENO! Going to be another fun night! (PAUSE) Let's run in the sun! You stupid boys!

| 3 | 5A(1) | MS | SO | Juan, Jose, Isabel conversation | " |
| 4 | 5A(1) | MS | Back | Juan, Jose, Isabel conversation (over-the-shoulder) | " |
| 5 | 5A(1) | WS | Side | Juan walks around the fountain |
| 6 | 5A(1) | MCU | Front | Juan's phone conversation |

Juan: Hello?
Aunty Ling: Hello Juan, where are you now? Do you know how worried I am for you? You left without saying anything!
Juan: Sorry Aunty Ling. I’m in Barcelona now.
Aunty Ling: I know you’re upset but at least let me know. I was going crazy trying to find you.
Juan: I took leave from school, I just want some time to travel around. Everything’s ok, I’ll be fine and you don’t have to worry.
Aunty Ling: Promise me that you will take good care of yourself OK.
Juan: Yes I promise you.
Aunty Ling: I will take care of your mum’s issues and business for now but you have to come back to take over.
Juan: Yes I know. I promise I’ll go back when I’m ready.
Aunty Ling: OK. I think your mum will be happy to know that you are doing this actually. Take care of yourself and if you don’t have enough money, tell me. Bye bye.
Juan: Yes I will. Bye bye. Love you.

<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>5A(1)</td>
<td>Elisha sitting on the bench</td>
</tr>
<tr>
<td>8</td>
<td>5A(1)</td>
<td>Juan POV of plaza</td>
</tr>
<tr>
<td>9</td>
<td>5A(1)</td>
<td>Three of them running around</td>
</tr>
</tbody>
</table>

**TIME: 1000 – 1200, LUNCH 1200 – 1230**

<table>
<thead>
<tr>
<th>Time</th>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>8A</td>
<td>Juan and Elisha conversation</td>
</tr>
</tbody>
</table>

Juan: I took leave from school, I just want some time to travel around. Everything’s ok, I’ll be fine and you don’t have to worry.
Aunty Ling: Promise me that you will take good care of yourself OK.
Juan: Yes I promise you.
Aunty Ling: I will take care of your mum’s issues and business for now but you have to come back to take over.
Juan: Yes I know. I promise I’ll go back when I’m ready.
Aunty Ling: OK. I think your mum will be happy to know that you are doing this actually. Take care of yourself and if you don’t have enough money, tell me. Bye bye.
Juan: Yes I will. Bye bye. Love you.

Elisha: Es una foto bonito.
Juan: Sorry, I don’t understand Spanish.
Elisha: Oh sorry. I was saying it is a nice photo.
Juan: Thank you.
Elisha: I thought you live in Spain.
Juan: No, I’m just travelling in Spain.
Elisha: The weather is nice today. One thing I love about Barcelona, it never gets too cold.
Juan: It's nice. You're living here?
Elisha: Yes, I'm currently living here but I'm from Israel.
Juan: I see.
Elisha: Barcelona is a really nice city, there's something magical about it.
Juan: I think so too. I was captivated by it from a film and decided to come here.
Elisha: Barcelona is a really nice city, there's something magical about it.
Juan: I think so too. I was captivated by it from a film and decided to come here.
Elisha: Do you like it so far?
Juan: Yes I'm having a good time here. But I'm thinking of where to go next.
Elisha: There are many places you can go to. Every country has her charm. The world is out there.
Juan: That's true. But I think I'll stick to Europe for now. (LAUGHS) So why did you move here?
Elisha: Life was good in Israel but we're constantly prepared for war. In 2006, the war affected my city and it hit me hard (PAUSE). I was sleeping at home, moments later; bombs were raining around me. I was running for my life.
Elisha: I realize that everything I have can be destroyed in one day – my house, my family and friends. I had a constant fear of losing everything I cherish. So I decided to start anew, in somewhere without fear. I came here and fell in love with this city.
Juan: I'm glad that you have found your right place.
Elisha: And you?
Juan: I'm still searching.
Elisha: Well, it was nice talking to you. I need to go now. Have a good
trip.
Juan: Thanks. Nice to meet you too.
Elisha: Hey young man. You are part of this big world. Home is where your heart feels best at. The rest does not matter. Ciao!

<table>
<thead>
<tr>
<th></th>
<th>8A</th>
<th>MCU</th>
<th>Side</th>
<th>Static</th>
<th>Juan and Elisha conversation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
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</tr>
<tr>
<td>12</td>
<td></td>
<td>WS</td>
<td>SO</td>
<td></td>
<td>Palm trees and sun rays</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>WS</td>
<td>SO</td>
<td></td>
<td>Blue Sky</td>
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</tr>
</tbody>
</table>

LOCATION: BAR PASTIS
TIME: 1230 – 1730
<table>
<thead>
<tr>
<th>14</th>
<th>1B, 6B, 9A</th>
<th>WS</th>
<th>SO</th>
<th>Static</th>
<th>Juan enters the bar, Juan and Bartender conversation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td>Juan: Hola. Can I get a drink at this time?</td>
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<td></td>
<td>Bartender: Si.</td>
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<td>Bartender: Que quieres?</td>
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<td></td>
<td>Juan: Una cerveza por favor. Gracias.</td>
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<td></td>
<td>Bartender: OK.</td>
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<td>Juan: Gracias.</td>
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<td></td>
<td></td>
<td>Bartender: De nada.</td>
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<td></td>
<td>Bartender: So what you’re doing here?</td>
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<td>Juan: Travelling, gonna catch a train to Madrid later.</td>
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<td></td>
<td>Bartender: Where you’re from?</td>
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<td></td>
<td>Juan: Singapore.</td>
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<td></td>
<td>Bartender: That’s a photo of a beach here. Did you take that while you’re here?</td>
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<td></td>
<td>Juan: Oh, no. It was my mother.</td>
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<td></td>
<td>Juan: She was here in 1979.</td>
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<td></td>
<td>Bartender: Oh, then have you been to the beach already?</td>
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<td></td>
<td>Juan: Yes...</td>
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<td></td>
<td>Juan: I came here two days ago. I didn't see you though.</td>
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<td></td>
<td>Bartender: I wasn’t around I think. Anyway I’m Juan Rodriguez. You?</td>
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<td></td>
<td>Juan: I need to go. Thanks.</td>
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<td></td>
<td></td>
<td>Bartender: Your change and photo!</td>
</tr>
<tr>
<td>15</td>
<td>1B, 6B, 9A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Bartender's POV of Juan with reference</td>
</tr>
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<td>&quot;</td>
</tr>
<tr>
<td>16</td>
<td>1B, 6B, 9A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Juan's POV of Bartender with reference</td>
</tr>
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</tr>
<tr>
<td>17</td>
<td>1B, 6B, 9A</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
<td>Juan placing the 5 euro bill and photo on the table</td>
</tr>
<tr>
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</table>
## SHOT LIST
### PROJECT TITLE: “El Gris Perfecto”

### SHOOT DAY 1
Crew call: 7:00AM

<table>
<thead>
<tr>
<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVEMENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>DOP COMMENTS</th>
<th>LENS MM.</th>
</tr>
</thead>
</table>
| 1  | 2B(1) | MS - MCU  | SO    | Static      |           | Back view of Juan knocking on the door and Jose opens the door (Changing focus from Juan to Jose). They stare at each other (Shot-reverse-shot). Conversation between them (Shot-reverse-shot) | 1+1 no ref.  
                              |                |         |                      |                                                       | 1+1 with ref. “Arr...Alvaro's amigo....”             | 43       |
| 2  | 2B    | MWS       | SO    | Tracking    | Steady    | Following the back view of the 2 guys into the kitchen until they stop next to Isabel.    | Long shot. Cut @ 16 only in editing. No shooting cut until 21 incl. | 32       |
| 3  | 2B    | MS        | Side  | Static      | Steady    | Foreground with Isabel and Juan, Jose in slight background. Juan stretch out his hand.    |                                              | 32       |
| 4  | 2B    | MCU       | Side  | Static      |           | Juan stretch out his hand.                                                              |                                              | 32       |
| 5  | 2B    | MS        | SO    | Static      |           | Isabel backview is seen kissing Juan, and Juan steps back slightly (Juan’s reaction)    | 1+1 no ref.                                  | 50       |
| 6  | 2B    | MS        | SO    | Static      |           | Isabel telling Juan (backview) not to get surprised.                                   |                                              | 50       |
| 7  | 2B    | MCU       | SO    | Static      |           | Juan blushes.                                                                          |                                              | 32       |
| 8  | 2B    | MS        | Side  | Moving      | Steady    | Conversation between the 3 of them, changing of focus from one to another.              | Wreck focus or deep focus                   | 32       |
| 9  | 2B    | MS        | Back  | Static      | Steady    | Ends on backview of Juan and Jose and follow.                                          |                                              | 32       |
| 10 | 2B    | MS        | back  | Moving      | Steady    | Both guy walking down the hallway and Jose showing Juan to Cristina’s room. (backview) |                                              | 32       |
| 11 | 2B    | MS        | SO    | Static      |           | (Shoot from inside the room) Jose & Juan finishes his words and Juan closes the door.   | Inside master.  
                              |                |         |                      |                                                       | Cut steady to room from inside, door opening.       | 28       |
| 12 | 2B    | MS        | Front | Static      |           | Jose & Isabel talking in the kitchen (Slow Mo, high frame rate)                        | 120 fps                                      | 32       |
| 13 | 2B    | CU        | Side  | Static      |           | Jose is stirring a cup of coffee                                                        | 120 fps                                      | 50       |

LOCATION: APARTMENT – KITCHEN, HALLWAY
SET-UP: 0700 – 0800
SHOOT: 0800 – 1130
<table>
<thead>
<tr>
<th>Scene Number</th>
<th>Type</th>
<th>Location</th>
<th>Time</th>
<th>Description</th>
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<tbody>
<tr>
<td>14</td>
<td>2B</td>
<td>MCU</td>
<td>Side</td>
<td>Static Gestures of Jose &amp; Isabel 120 fps</td>
</tr>
<tr>
<td>15</td>
<td>2B(1)</td>
<td>MCU</td>
<td>Side or back</td>
<td>Static Juan walking up the steps showing the legs only 120 fps. Side or back if not enough space.</td>
</tr>
<tr>
<td>16</td>
<td>2B(1)</td>
<td>MCU</td>
<td>Side</td>
<td>Static Juan still walking up the stairs revealing on shoulders and hands on the handrails 120 fps</td>
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<tr>
<td>17</td>
<td>2B(2)</td>
<td>WS</td>
<td>SO</td>
<td>Static From the opposite street, a taxi pulls in and stop in front of a building. Jose steps out with his bag-pack. Taxi drives off, he presses the buzzer and enters the building. 40</td>
</tr>
<tr>
<td>18</td>
<td>2A</td>
<td>MS</td>
<td>Side</td>
<td>Static Juan peeping looking out of the window with the reflection of La Sagrada Familia. (EXT) 32</td>
</tr>
<tr>
<td>19</td>
<td>2A</td>
<td>MS</td>
<td>Side</td>
<td>Static Juan leaning his head on the window of the taxi Ref. World Press. Rain/sun. Drops on window, maybe rainbow 32</td>
</tr>
<tr>
<td>20</td>
<td>2A</td>
<td>MCU</td>
<td>SO</td>
<td>Static Taxi driver peeping at Juan through the front mirror Ref to taxi driver. 50</td>
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<tr>
<td>21</td>
<td>2A</td>
<td>Wide</td>
<td>Side</td>
<td>Static Cutaway of vehicles moving on the road and buildings. 32</td>
</tr>
<tr>
<td>22</td>
<td>5A</td>
<td>WS</td>
<td>SO</td>
<td>Static Sunset and birds above La Sagrada Familia 32</td>
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<tr>
<td>23</td>
<td>2B –</td>
<td>WS</td>
<td>Side</td>
<td>Static Juan closes the door and walks over to put down his bag. 28</td>
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<tr>
<td>24</td>
<td>2C</td>
<td>MS-MCU-WS</td>
<td>Back &amp; Side</td>
<td>Moving Steady Backview of Juan putting down his backpack and looks around the room. He walks around and look at the picture of Cristina and goes sit 32</td>
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<tr>
<td>25</td>
<td>2C</td>
<td>MS-MCU</td>
<td>Side-SO</td>
<td>Moving</td>
</tr>
<tr>
<td>26</td>
<td>2C</td>
<td>MCU</td>
<td>TOP</td>
<td>Static</td>
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<tr>
<td>27</td>
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<td>MS</td>
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<td>Static</td>
</tr>
<tr>
<td>28</td>
<td>2C</td>
<td>MCU</td>
<td>TOP</td>
<td>Static</td>
</tr>
<tr>
<td>29</td>
<td>2C</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
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<td>30</td>
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<td>MCU</td>
<td>SO</td>
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SHOT LIST
PROJECT TITLE: “El Gris Perfecto”

SHOOT DAY 2
Crew call: 8.00AM

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<th>N</th>
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<th>ANGLE</th>
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<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>DOP COMMENTS</th>
<th>LENS MM.</th>
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<tbody>
<tr>
<td>23</td>
<td>2B – 2C</td>
<td>WS</td>
<td>Side</td>
<td>Static</td>
<td>Juan closes the door and walks over to put down his bag.</td>
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<tr>
<td>24</td>
<td>2C</td>
<td>MS-MCU-WS</td>
<td>Back &amp; Side</td>
<td>Moving</td>
<td>Steady</td>
<td>Backview of Juan putting down his bagpack and looks around the room. He walks around and look at the picture of Cristina and goes sit down on the bed.</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>25</td>
<td>2C</td>
<td>MS-MCU</td>
<td>Side-SO</td>
<td>Moving</td>
<td>Steady</td>
<td>Juan takes off his shoes and lie on the bed.</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>26</td>
<td>2C</td>
<td>MCU</td>
<td>TOP</td>
<td>Static</td>
<td>Juan looking at the ceiling and turns around.</td>
<td></td>
<td>40</td>
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</tr>
<tr>
<td>27</td>
<td>2C</td>
<td>MS</td>
<td>Side</td>
<td>Static</td>
<td>Juan opens the drawer and rummage through the drawer and takes out the condom and he sees a picture of cristina on the bedside table (Change of focus to the picture).</td>
<td></td>
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<tr>
<td>28</td>
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<td>MCU</td>
<td>TOP</td>
<td>Static</td>
<td>Juan rummaging through the things in the drawer.</td>
<td></td>
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<tr>
<td>29</td>
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<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Juan look at the picture with reference to the picture frame</td>
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<tr>
<td>30</td>
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<td>Static</td>
<td>Juan’s POV of the ceiling</td>
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<tr>
<td>31</td>
<td>3A</td>
<td>MCU</td>
<td>TOP</td>
<td>Static</td>
<td>Juan lying on bed sleeping.</td>
<td>Same than 2C #30</td>
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<tr>
<td>46</td>
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<td>MS</td>
<td>Side</td>
<td>Moving</td>
<td>Steady</td>
<td>Juan getting off the bed and walk to his bag pack. (feet only)</td>
<td>Opposite side view than 2B #24</td>
<td>40</td>
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<tr>
<td>47</td>
<td>3A</td>
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<td>TOP</td>
<td>Static</td>
<td>Juan getting fresh clothes out of his bagpack.</td>
<td></td>
<td>32</td>
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<tr>
<td>48</td>
<td>3A</td>
<td>MS</td>
<td>SO</td>
<td>Track Up</td>
<td>Steady</td>
<td>Juan putting his fresh clothes.</td>
<td>Single man ref.</td>
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<tr>
<td>49</td>
<td>3A</td>
<td>MCU</td>
<td>TOP</td>
<td>Static</td>
<td>Juan putting on his shoes</td>
<td></td>
<td>32</td>
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**LOCATION: LIVING ROOM**  
**TIME: 1100 – 1400, LUNCH 1400 – 1445**

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<tr>
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<td>8</td>
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<td>SO</td>
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<tr>
<td>10</td>
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<td>Side-SO</td>
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<td>SO</td>
</tr>
<tr>
<td>12</td>
<td>MCU</td>
<td>SO Side</td>
</tr>
<tr>
<td>13</td>
<td>MS</td>
<td>Side 3/4</td>
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<tr>
<td>14</td>
<td>MS-WS</td>
<td>Side</td>
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**LOCATION: LIVING ROOM (SURREALISTIC SCENE)**  
**TIME: 1445 – 1900**

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<tr>
<td>37</td>
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<td>MCU</td>
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**LOCATION: LIVING ROOM (AFTER-PARTY SCENE, MORNING)**

**TIME: 1900 – 2100**

<table>
<thead>
<tr>
<th>38</th>
<th>4A</th>
<th>WS-MCU</th>
<th>Tracking</th>
<th>steady</th>
<th>Tracking through the living room to see the after party and seeing the 3 of them sleeping on the sofa.</th>
<th>Shot ends with frontal master position</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>4A</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
<td>Juan getting up.</td>
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<tr>
<td>40</td>
<td>4A</td>
<td>MS-MCU</td>
<td>SO</td>
<td>Static</td>
<td>Three of them getting up and saying good morning</td>
<td>front</td>
<td>40</td>
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<tr>
<td>41</td>
<td>4A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Isabel</td>
<td>portrait</td>
<td>50</td>
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<tr>
<td>42</td>
<td>4A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Jose</td>
<td>portrait</td>
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</tr>
<tr>
<td>43</td>
<td>4A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Juan</td>
<td>portrait</td>
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<tr>
<td>44</td>
<td>4A</td>
<td>MCU</td>
<td>Side</td>
<td>Static</td>
<td>Jose</td>
<td>1+ref.</td>
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<td>45</td>
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<td>MCU</td>
<td>Side</td>
<td>Static</td>
<td>Juan</td>
<td>1+ref.</td>
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<tr>
<td>46</td>
<td>4A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>They lie there thinking.</td>
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<tr>
<td>47</td>
<td>4A</td>
<td>MS</td>
<td>Back</td>
<td>Static</td>
<td>Juan says to go placa until Isabel gets up</td>
<td></td>
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<tr>
<td>48</td>
<td>4A</td>
<td>MS</td>
<td>SO</td>
<td>Track out</td>
<td>Boys sleeping with reference to back Isabel butt and to the final scene.</td>
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<tr>
<td>49</td>
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<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Isabel reaction of getting up</td>
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## SHOT LIST

**PROJECT TITLE:** “El Gris Perfecto”

**SHOOT DAY 3**  
Crew call: 9:30AM  
Lunch: 1445 – 1530

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<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVEMENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>DOP COMMENTS</th>
<th>LENS MM.</th>
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<td>LOCATION: APARTMENT – LIVING ROOM</td>
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<td>1</td>
<td>4A</td>
<td>WS-MCU</td>
<td>SO</td>
<td>Tracking</td>
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<td>Tracking through the living room to see the after party and seeing the 3 of them sleeping on the sofa.</td>
<td>Shot ends with frontal master position</td>
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<tr>
<td>2</td>
<td>4A</td>
<td>CU</td>
<td>Side</td>
<td>Static</td>
<td></td>
<td>Conversation</td>
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<td>3</td>
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<td>CU</td>
<td>Side</td>
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<td>Conversation</td>
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<td>Conversation from behind the window</td>
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<td>5</td>
<td>7A</td>
<td>Wide – MS</td>
<td>SO</td>
<td>Track-in</td>
<td>Steady</td>
<td>Master – from Jose and Juan conversation to Isabel and Jose making out</td>
<td>Low-key. Shower at the bottom. Natural window light mix with artificial inside. Silhouette crossing. Ends in still, front, asymmetric empty wall where Juan. Jose come into frame and sit symmetric.</td>
<td>32</td>
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<tr>
<td>6</td>
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<td>MS</td>
<td>Side</td>
<td>Static</td>
<td></td>
<td>Jose’s POV</td>
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<td>7</td>
<td>7A</td>
<td>MS</td>
<td>Side</td>
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<td>Juan’s POV</td>
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<td>8</td>
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<td>MCU</td>
<td>Off-side</td>
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<td>Jose and Isabel conversation</td>
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<td>9</td>
<td>7B</td>
<td>WS-MCU</td>
<td>SO-Side</td>
<td>Moving</td>
<td>Steady</td>
<td>Three of them on bed</td>
<td>Following Juan to discover the Jose&amp;Isabel kissing with him: when stops, camera follows a</td>
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<tr>
<td>10</td>
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<td>CU</td>
<td>Side</td>
<td>Static</td>
<td>Jose kissing Isabel</td>
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<tr>
<td>11</td>
<td>7B</td>
<td>CU</td>
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<td>Static</td>
<td>Juan looks at Jose - eyes</td>
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<tr>
<td>12</td>
<td>7B</td>
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<td>Side</td>
<td>Static</td>
<td>Juan kisses the neck of Isabel</td>
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<tr>
<td>13</td>
<td>7B</td>
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<td>Side</td>
<td>Static</td>
<td>Jose is hugging Isabel from behind</td>
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<tr>
<td>14</td>
<td>7B</td>
<td>MS</td>
<td>Side</td>
<td>Track out</td>
<td>Three of them together and camera passes through an object.</td>
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LOCATION: APARTMENT – JOSE’S BEDROOM
TIME: 1730 - 1900

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<tbody>
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<td>7C</td>
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<td>17</td>
<td>7C</td>
<td>MS</td>
<td>A little top</td>
<td>Static</td>
</tr>
</tbody>
</table>

LOCATION: TOILET NEXT TO JOSE’S ROOM
TIME: 1900 - 2100

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>19</td>
<td>7D</td>
<td>MS</td>
<td>Side-back</td>
<td>Static</td>
</tr>
<tr>
<td>20</td>
<td>7D</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
</tr>
</tbody>
</table>
**SHOT LIST**

**PROJECT TITLE:** “El Gris Perfecto”

**SHOOT DAY 4**
Crew call: 8.30AM

*PACK-UP AT 1945 (Last day of apartment shoot)*

- Sparks & camera crew to load shooting equipment on tech vans; Art D & wardrobe to undress set

<table>
<thead>
<tr>
<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVE-MENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>DOP COMMENTS</th>
<th>LENS MM.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6A</td>
<td>WS</td>
<td>Static</td>
<td></td>
<td></td>
<td>Streets outside apartment (from bedroom balcony)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>6A</td>
<td>MS</td>
<td>Static</td>
<td></td>
<td></td>
<td>From behind of Jose</td>
<td>Open as side track to left to Master 1</td>
<td>32</td>
</tr>
<tr>
<td>3</td>
<td>6A</td>
<td>MS</td>
<td>Frontal</td>
<td>Static</td>
<td></td>
<td>Juan talking</td>
<td>Picado with Isabel reference</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>6A</td>
<td>MS</td>
<td>Handheld</td>
<td></td>
<td></td>
<td>Long take of conversation following Juan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6A</td>
<td>MS</td>
<td>Handheld</td>
<td></td>
<td></td>
<td>Long take of conversation from door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>8C</td>
<td>LS</td>
<td>Handheld</td>
<td></td>
<td></td>
<td>Juan walking down the stairs into Jose’s room</td>
<td>Hallway as scene 7, #1. Pretty far from Juan (side). American or entire body.</td>
<td>32</td>
</tr>
<tr>
<td>7</td>
<td>8C</td>
<td>MS</td>
<td>Back</td>
<td>Static</td>
<td></td>
<td>Jose POV of Juan</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>8</td>
<td>8C</td>
<td>CU</td>
<td>Back</td>
<td>Top</td>
<td>Static</td>
<td>Close-up of Juan’s note over-the-shoulder</td>
<td></td>
<td>50</td>
</tr>
<tr>
<td>9</td>
<td>8C</td>
<td>CU</td>
<td>Static</td>
<td>SO</td>
<td></td>
<td>Jose reading Juan’s note (POV of note)</td>
<td>Low-angle</td>
<td>40</td>
</tr>
<tr>
<td>10</td>
<td>8C</td>
<td>WS</td>
<td>Side</td>
<td>Static</td>
<td></td>
<td>Empty Cristina’s room</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>11</td>
<td>8C</td>
<td>WS</td>
<td>Side</td>
<td>Static</td>
<td>Empty corridor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>8C</td>
<td>WS</td>
<td>Side</td>
<td>Static</td>
<td>Empty living room</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LOCATION:</strong> APARTMENT – HALLWAY, LIVING ROOM</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TIME:</strong> 1545 - 1745</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>8B</td>
<td>MS</td>
<td>So</td>
<td>Static</td>
<td>Juan entering house from corridor</td>
<td>Low angle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>8B</td>
<td>MS</td>
<td>Side</td>
<td>Static</td>
<td>POV of Jose</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LOCATION:** APARTMENT – HALLWAY, LIVING ROOM
**TIME:** 1745 - 1945

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>5B</td>
<td>WS</td>
<td>SO</td>
<td>Static</td>
<td>Corridor with three people entering</td>
</tr>
<tr>
<td>16</td>
<td>5B</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Isabel kisses Jose</td>
</tr>
<tr>
<td>17</td>
<td>5B</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
<td>Isabel kisses Juan</td>
</tr>
<tr>
<td>18</td>
<td>5B</td>
<td>MS</td>
<td>Side</td>
<td>Static</td>
<td>Isabel walks back to the room</td>
</tr>
<tr>
<td>19</td>
<td>5B</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
<td>Juan and Jose conversation</td>
</tr>
<tr>
<td>20</td>
<td>5B</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
<td>Juan and Jose conversation</td>
</tr>
<tr>
<td>21</td>
<td>5B</td>
<td>MS</td>
<td>SO</td>
<td>Side</td>
<td>Through the door inside the living room, of Jose standing alone</td>
</tr>
</tbody>
</table>

40
SHOT LIST
PROJECT TITLE: “El Gris Perfecto”

SHOOT DAY 5

General crew call: 8.30AM, Streets near Placa
Wardrobe crew call: 7.45AM, Calle de Bailen 68
Make-up crew call: 7.45AM, Calle de Bailen 68
Actor crew call: 7.45AM, Calle de Bailen 68

<table>
<thead>
<tr>
<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVEMENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>DOP COMMENTS</th>
<th>LENS MM.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5A</td>
<td>WS</td>
<td>Side</td>
<td>Static</td>
<td></td>
<td>Three of them running around</td>
<td>120 fps</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>5A</td>
<td>CU</td>
<td>Side</td>
<td>Moving</td>
<td></td>
<td>Feet walking</td>
<td>120 fps</td>
<td>50</td>
</tr>
<tr>
<td>3</td>
<td>5A</td>
<td>CU</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>Jose checking his hair</td>
<td>120 fps</td>
<td>50</td>
</tr>
<tr>
<td>4</td>
<td>5A</td>
<td>CU</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>Isabel putting on her lipstick</td>
<td>120 fps</td>
<td>50</td>
</tr>
<tr>
<td>5</td>
<td>5A</td>
<td>MCU</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>Juan putting on his leather jacket</td>
<td>120 fps</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>5A</td>
<td>MCU</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>They are laughing</td>
<td>120 fps</td>
<td>40</td>
</tr>
<tr>
<td>7</td>
<td>5A</td>
<td>MS</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>They play with one another</td>
<td>120 fps</td>
<td>40</td>
</tr>
<tr>
<td>8</td>
<td>5A</td>
<td>WS</td>
<td>SO</td>
<td>Moving</td>
<td></td>
<td>They hold onto each other and walk down the street</td>
<td>120 fps</td>
<td>40</td>
</tr>
</tbody>
</table>

LOCATION: STREETS NEAR PLACA
TIME: 0830 – 1200 (Crew to arrive at 0830 to set-up)

LOCATION: PASSEIG DE COLOM
TIME: 1200 – 1230 (full crew not required)

| 9 | 9B(1) | MS-MCU  | SO     | Static    |           | Juan on the street walking | 60fps or 120fps. Ref of Closer | 40      |

LOCATION: MAR BELLA BEACH
TIME: 1245 – 1800, RUNNING LUNCH: 1300 - 1345 (Crew to set-up from 1245 onwards)

<p>| 10 | 9B(2) | S-Wide  | Side   | Static    |           | Taxi stops at the beach; Juan gets off and walks towards the beach. | Long and still. Like landscape. All the action until Juan sits | 32      |</p>
<table>
<thead>
<tr>
<th>No.</th>
<th>Format</th>
<th>Frame</th>
<th>Shot</th>
<th>Action</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>6B</td>
<td>WS</td>
<td>Frontal</td>
<td>Static</td>
<td>Juan and Jose’s POV of the sea</td>
</tr>
<tr>
<td>12</td>
<td>6B</td>
<td>MS-MCU</td>
<td>Side SO</td>
<td>Moving</td>
<td>Steady</td>
</tr>
<tr>
<td>13</td>
<td>6B</td>
<td>LS</td>
<td>Frontal</td>
<td>Static</td>
<td>Conversation</td>
</tr>
<tr>
<td>14</td>
<td>6B</td>
<td>MCU</td>
<td>Side Static</td>
<td>Static</td>
<td>Conversation</td>
</tr>
<tr>
<td>15</td>
<td>6B</td>
<td>MCU</td>
<td>Side Static</td>
<td>Static</td>
<td>Conversation</td>
</tr>
<tr>
<td>16</td>
<td>6B</td>
<td>LS</td>
<td>Back Static</td>
<td>Insert</td>
<td>Camera following Juan and Jose as they run into the sea</td>
</tr>
<tr>
<td>17</td>
<td>6B</td>
<td>CU</td>
<td>SO Static</td>
<td>Insert</td>
<td>Camera following Juan and Jose as they run into the sea</td>
</tr>
<tr>
<td>18</td>
<td>6B</td>
<td>LS</td>
<td>Back Moving</td>
<td>Steady</td>
<td>Sky and sea</td>
</tr>
<tr>
<td>19</td>
<td>6B</td>
<td>Wide SO Static</td>
<td>Static</td>
<td>Sky and sea</td>
<td></td>
</tr>
</tbody>
</table>
SHOT LIST
PROJECT TITLE: “El Gris Perfecto”

SHOOT DAY 6
CREW CALL: 8.00AM

<table>
<thead>
<tr>
<th>N</th>
<th>SCENE</th>
<th>SHOT TYPE</th>
<th>ANGLE</th>
<th>MOVEMENT</th>
<th>EQUIPMENT</th>
<th>DESCRIPTION &amp; COMMENTS</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
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</tr>
</tbody>
</table>

LOCATION: TIBIDABO
TIME: 0615 – 0645
*ONLY DIRECTOR, DOP, 1ST and 2ND CAM ASSISTANTS

1 2A WS SO Static | Panoramic view of Barcelona |

LOCATION: PLACA DUC DE MEDINACELLI
TIME: 0800 – 1000

2 5A(1) WS Front | Three of them walking on the plaza (MASTER) | Juan goes off-screen and returns to screen |
3 5A(1) MS SO | Juan, Jose, Isabel conversation | Juan goes off-screen and returns to screen |
4 5A(1) MS Back | Juan, Jose, Isabel conversation (over-the-shoulder) | Juan goes off-screen and returns to screen |
5 5A(1) WS Side | Juan walks around the fountain (cont’d: after the phone conversation) |
6 5A(1) MCU Front | Juan’s phone conversation |
7 5A(1) WS SO | Elisha sitting on the bench |
8 5A(1) WS SO | Juan POV of plaza |
9 5A(1) EWS Top | Three of them running around |

TIME: 1000 – 1200, LUNCH 1200 – 1230

10 8A WS Front Static | Juan and Elisha conversation |
11 8A MCU Side Static | Juan and Elisha conversation |
12 8A WS SO Static | Palm trees and sun rays |
13 8A WS SO Static | Blue Sky |

LOCATION: BAR PASTIS
TIME: 1230 – 1730
<table>
<thead>
<tr>
<th>Frame</th>
<th>Shot</th>
<th>Type</th>
<th>Camera</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>1B, 6B, 9A</td>
<td>WS</td>
<td>SO</td>
<td>Static</td>
</tr>
<tr>
<td>15</td>
<td>1B, 6B, 9A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
</tr>
<tr>
<td>16</td>
<td>1B, 6B, 9A</td>
<td>MCU</td>
<td>SO</td>
<td>Static</td>
</tr>
<tr>
<td>17</td>
<td>1B, 6B, 9A</td>
<td>CU</td>
<td>SO</td>
<td>Static</td>
</tr>
</tbody>
</table>