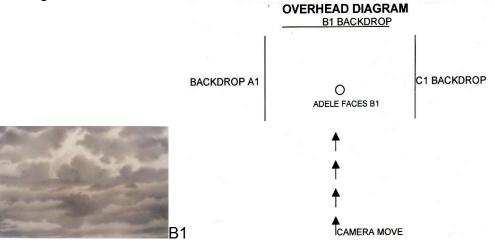
#### **HOMETOWN GLORY**

#### 3:32

0:00 1.INTRO

Extreme wide angle of Adele sitting on black stool with her back to camera in silhouette against cloud backdrop (B1), dwarfed by illuminated walls of soundstage surrounding her. Backdrops A1 and C1 are in silhouette. LIGHT FADES UP SLOWLY ON B1 AS SONG BEGINS. Camera, on techno crane, moves along floor toward Adele, framing her in a head to toe shot.



0:09 2.INTRO

Camera circles right around Adele, seeing her right profile in a wide angle in silhouette. BACKDROP A1 IS REVEALED BEHIND HER AS LIGHTS FADE UP ON IT.

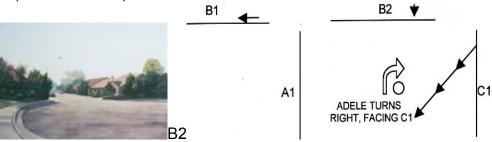
C1



#### 0:16 3.I've been walking in the same way as I did

ADELE TURNS TO HER RIGHT ON STOOL FACING C1 and begins singing line 3, looking toward camera as KEY LIGHT FADES UP ON HER FACE. Camera cranes up and begins slow diagonal push into tight c/u angle of Adele, facing camera. FADE OUT LIGHT ON B1

B1(OFF SCREEN) IS REPLACED BY B2



Page 2

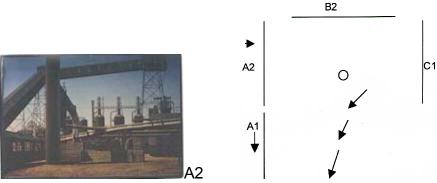
0:48 7.Pause

# 0:24 4.And missing out the cracks in the pavement and tutting my heel and strutting my feet

Camera moves left around Adele in a c/u angle to see her right profile, in front of B2.

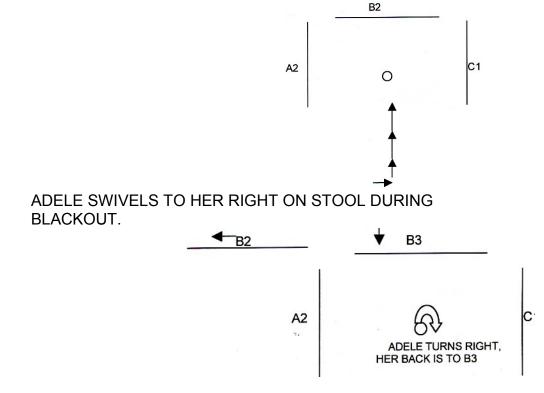
## 0:32 5."Is there anything I can do for you dear? Is there anyone I could call?

Camera pulls back to wide angle of Adele as she begins singing line 5. LIGHTS FADE UP ON B2 BEHIND HER. FADE OUT LIGHT A1 A1 (OFF SCREEN) IS REPLACED BY A2



### 0:40 6.No, and thank you, please madam, I ain't lost, just wandering"

Camera pushes into tight close-up of Adele as she begins line 6, as. As she finishes line 6, ADELE'S KEY LIGHT AND LIGHT ON B2 SLOWLY FADE TO BLACK ON "WANDERING". BLACKOUT.

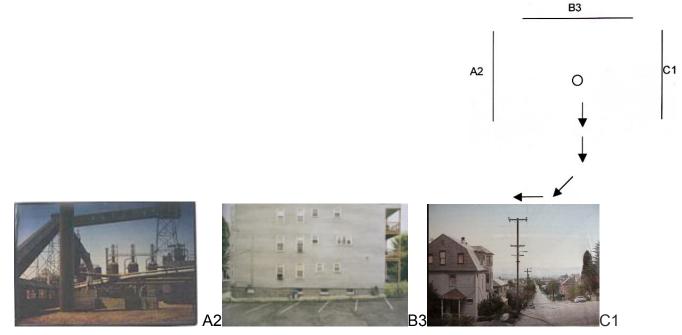


B2 IS REMOVED, REVEALING B3 BEHIND IT.

# 0:50 8.Round my hometown, memories are fresh

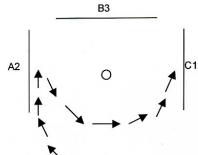
## 0:58 9.Round my hometown, ooh, the people I've met

Lights fade up to reveal backdrop B3 behind Adele at beginning of line 8 as camera quickly pulls back and cranes up to a high wide overhead angle, revealing backdrops A2 and C1 on either side of B3. LIGHTS FADE UP ON A2 AND C1 AS THEY ARE REVEALED.



#### 1:06 10. Are the wonders of my world, are the wonders of my world

Camera quickly cranes down to a wide low angle of Adele, at beginning of line 10, featuring C1 full frame behind her. Camera moves to the right around Adelle, featuring B3 full frame behind her, then continues around to Adele's left profile, featuring A2full frame behind her.

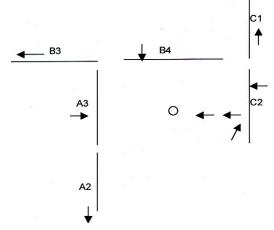


#### AFTER C1 & B3 ARE OUT OF FRAME, THEY ARE IMMEDIETLY REPLACED WITH C2& B4



#### Page 4 1:13 11.Are the wonders of this world, are the wonders and now

Camera moves in to a c/u angle of Adele's left profile at end of line 11 as LIGHTS FADE OUT ON ALL BACKDROPS.



A2 IS REPLACED WITH A3 WHILE CAMERA IS IN C/U ON ADELE

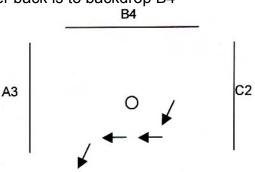


## 1:21 12. I like it in the city when the air is so thick and opaque

Camera remains in c/u on Adele as she beings line 12. Camera moves left slowly across her face

#### 1:29 13. I love it to see everybody in short skirts, shorts and shades

LIGHTS FADE UP ON ALL THREE BACKDROPS, A3, B4, AND C2. Camera continues in c/u as it moves left across Adele's face as she performs line 13. Her back is to backdrop B4

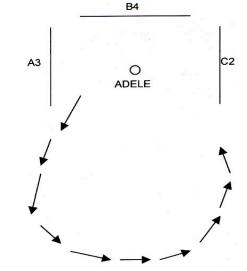


#### 1:37 14. I like it in the city when two worlds collide

#### 1:44 15. You get the people and the government, everybody taking different sides

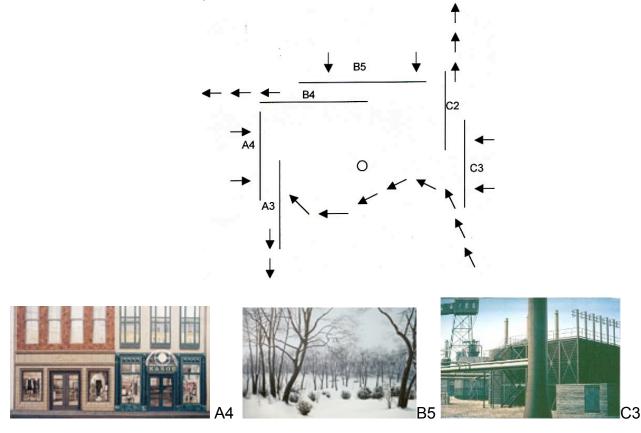
Camera begins pulling back quickly from c/u of Adele as she begins Line 14. Camera cranes up and back to an extreme wide angle, seeing all three backdrops surrounding Adele. Camera is "possibly" mounted on dolly track to allow us to pull back to our widest angle thus far. Camera passes electrician on raised scissor list in foreground.





1:52 16. Shows that we ain't gonna stand shit, shows that we are united 17. Shows that we ain't gonna take it ,

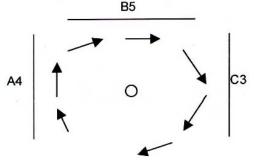
On line 16, camera at high angle begins moving back toward Adele, as C2 IS ROLLED OUT OF WAY AND C3 IS ROLLED INTO PLACE. SIMULTANEOUSLY, B4 IS ROLLED OUT AND B5 IS ROLLED INTO PLACE. Camera turns toward A3 (with Adele in foreground) to see A3 REPLACED BY A4. During this section, the camera focuses briefly on the stagehands changing backdrops, then returns to Adele's performance.



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#### 2:01 18. Shows that we ain't gonna stand shit, shows that we are united

Camera cranes up to a high overhead angle of Adele surrounded by the STAGE HANDS AS THEY FINISH PLACING THE THREE NEW BACKDROPS AROUND ADELE – A4, B5, AND C3. Camera circles (or spins) around her in an overhead angle.

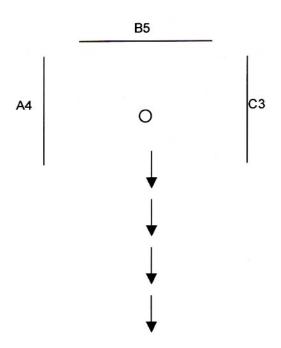


# 2:08 19. Round my hometown, memories are fresh. round my hometown, ooh, the people I've met

As Adele begins line 19, the camera quickly cranes back down to a tight overhead c/u angle of Adele, then lingers on her face in c/ups throughout the chorus. Camera is in constant motion.

#### 2:24 20. Dooooooooo da da da da da da da da da

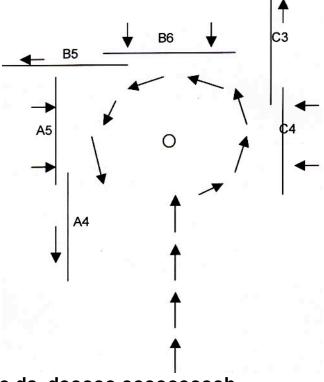
On line 20, the camera quickly pulls back and cranes down to the floor to an extreme wide low angle, seeing all three backdrops surrounding Adele.



#### 2:31 21. Dooooooooo da da

At the beginning of line 21, the camera quickly cranes up to a high, wide angle. STAGEHANDS BEGIN REPLACING ALL THREE BACKDROPS WITH A5, B6, AND C4 SIMULTANEOUSLY. The

camera then pushes back into a medium wide angle of Adele, then begins a 360° move around her in wide angles. When the camera is behind Adele, we see the crane arm and the video crew standing on the soundstage as the camera pans by them.



## 2:39 22. Doo da doo da doo da dooooo ooooooooh

During the 360° move around Adele, the camera pans off of Adele at the end of line 22 on to a backdrop, and continues to pan quickly. **CUT.** 



# SWITCH TO STEADICAM AFTER LINE 22.

During the change over from techno crane to steadicam, all back drops are changed and a fourth backdrop is introduced. Adele is now SURROUNDED ON ALL FOUR SIDES BY BACKDROPS A6, B7, C4, AND D1.

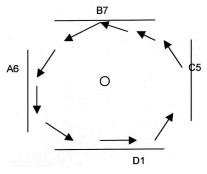
# 

#### 2:47 23. Yeaaaaaaaaaaaaaahh Yeaaaaaaaaaaaaaa

Steadicam continues to pan across the backdrops as we circle 360° around Adele. The framing and speed of the pan matches exactly the framing and speed of the previous techno crane shot, as to make the edit invisible. We immediately pan left to discover Adele in a tight c/u angle on the beginning of line 23, then stay tight for two 360° moves around her.

# 2:55 24. Are the wonders of my world, are the wonders of my world 3:02 25. Are the wonders of this world, are the wonders

The camera pulls back to a wider angle of Adele as it continues circling 360° around her. Adele occasionally spins on her chair in the opposite direction of the camera move, then changes direction and spins in the same direction as the camera move.



# 3:10 26. Of my world, of my world, yeah, 3:18 27. Of my world, of my world, yeah

At the beginning of line 26, the camera pulls back to a wider angle, resting on a wide angle of Adele with her back to camera, silhouetted against a sky backdrop. This shot mirrors the opening shot of the video. Stagehands enter the shot and roll the sky backdrop out of frame. Behind the backdrop, we reveal a massive stage door, which is slowly being opened. The backdrop and stage door move in opposing directions. Adele stands and begins walking toward the door. The steadicam circles around her once as she walks and sings the final choruses. Adele walks out of the studio and out into the daylight as the camera slowly pulls back. FADE OUT.

