

# Questionnaire

Production Managers, Production Coordinators, 1st AD's

TITLE OF PRODUCTION: Night Windows (1<sup>st</sup> AD), Knots (Co- Producer)

SHOOT DATES: NW- Jan 30 to Feb 2 + Mar 12 Knots- Mar 6-9

YOUR NAME: Jessica De Los Santos

ROLE(S): 1<sup>st</sup> AD, Co-Producer

INSTRUCTIONS: Questionnaire below is divided into 4 sections. Fill out appropriate section for the role you played on each film you crewed (PM, 1st AD, PC). (You may not have played the hands-on role in certain categories listed under your role e.g. vehicles -- but you're responsible for gathering the information from your production colleagues, including your DOP, Designer, etc). The point of this is to collectively produce a catalogue of specific resources and advice that other students can use for their student films.

Answer in succinct point form (one word answers are sometimes appropriate). Most important: Be VERY detailed! Names, addresses, phone numbers in particular! DON'T generalize -- much more useful to have very specific stories of things that happened. KEEP IN MIND -- your colleagues are reading these, so be sensitive to everyone's feelings -- find ways to point out problems and solutions without assigning blame per se. Some of the info below might seem to duplicate what you've already presented in your production presentations -- but the point of all this is to post-mortem/review your choices -- summarize what actually happened.

## PRODUCTION MANAGERS

### PREP

Outline the week-by-week prep schedule you followed for your film. Must be very detailed schedule, and include all the stages of: Casting, location scouting, equipment booking, crewing, rehearsals, booking vehicles, tech survey, production meeting -- and other items? With each category, indicate whether you did this too early, too late, or neglected aspects/details.

When did you sign up your PC, DOP and 1st AD?

No PC

DOP signed in September 2014.

1<sup>st</sup> AD signed in December 2014.

What was division of labor between you and PC?

No PC but 3 producers- Me, Mong Tho, and Kristina. I tackled location and equipment. Mong Tho tackled cast and transport. Kristina tackled Actra, insurance, and craft.

What was the best thing you did in prep?

DOP (me) was working on a camera she has never operated. Set up a time to go in and get to know the camera before the shoot.

What did you forget to do in prep?

We had no time for a crew meeting.

### PRODUCTION MANAGEMENT

What software did you use for scheduling, budgeting, script breakdowns?

Microsoft Word and Excel.

What templates did you use?

Ingrid's!

Anything you should have done on the tech scout but didn't?

Tech scout meaning equipment?... Ensured that the slider could handle the weight of the Arri Alexa- which it couldn't.

Any specific insurance issues?

Location damages- which we are still dealing with.

Equipment: list all places you sourced equipment other than York – names, addresses, contact info (including names) – describe in terms of helpfulness, support, any deals, any mishaps.

SIM DIGITAL was amazing. Through the SIM grant we were able to get an Arri Alexa and 3 gorgeous lenses (Ziess Master Primes) for free! Which is about \$4000 worth of equipment. They let me come in days ahead of the shoot to play around with the camera as I have never operated an Alexa before. My tech guy who showed me around the gear was Alex. He gave me more time than I should have gotten and was quite superb with answering my questions!

SIM Digital

1 Atlantic Ave #110  
Toronto, ON M6K 3E7  
(416) 979-9958  
[www.simdigital.com](http://www.simdigital.com)

CUNACK CAMERA CORP really helped us out in a last minute situation. We needed wedges for the track for our dolly shot- which didn't end up happening. But they were very understanding of our situation and gave us a solid deal on what little we needed. Our contact there is Adam Gowland.

Canuck Camera Corp.

2220 Midland Ave  
Toronto, ON M1P 3E6  
416-900-3549  
<http://www.ccc.camera/>

## BUDGETS & COST REPORT

Post your final cost-report – budget template includes the column of actuals – actual amounts you spent – and variances (over or under spent). (If there are any figures that are confidential for you or your director, that's ok – just note as 'confidential' beside item, and mark \$0)  
Confidential.

Post separate notes here to address each category – indicate budget number – e.g. “31–Site expenses” – and any smart advice you garnered from this production – (“Dollar Store on 1347 queen west at has mini Traffic cones for cheap!”)

Anything you forgot to budget for? This is crucial – make this a definitive list.  
Accommodating people's public transit fares.

Biggest regret, budget-wise?

Cheaping out on an equipment van. We had one booked out but one of the producers decided to cancel and get a cheaper smaller car which didn't fit all of the equipment and caused us a lot of hassle and headache transporting everything from rental facility to location and then vice versa.

Budget thing you're most pleased about?

Art department. The art for the film looked amazing in my opinion.

With parking tickets by cast/crew, who paid?

N/A

With damages/accidents/losses, who paid?

Still in progress (dealing with location damages). Producers will pay.

Any issues with Whites/PS grants, in terms of \$\$\$?

Unfortunately our script wasn't finalized by the due date of the PS grants and we were not able to apply.

## CREW

Post your final crew list – who actually worked on the film. Update the list, and be precise – if they only worked 4 of the 5 days, tell us why.

1<sup>st</sup> AC- Gebriel Balcha  
2<sup>nd</sup> AC- Michael Maddeaux  
Gaffer- Nicholas St. Amour  
Production Designer- Mong Tho Mach  
Set Dresser- Lina Evans  
1<sup>st</sup> AD- Rodrigo Johnson  
Location Sound- Joelle Leboutte  
Boom Op- Angela Kegel  
DIT- Vanesa Chow – came for one out of four days (sick)  
MUA- Roxanne De Nobrega  
MUA- Carla Hutcherson  
Craft Services- Wong Family  
Set Photographer- Ramona Diaconescu  
PA- Su-Anne Lieu  
PA- Catherine Hannaford

Which crew positions were hardest to fill?  
Grips!

York Crew: any specific crew members who you know are looking for other sets to work on, and who you'd recommend?

I was absolutely in love with my tiny camera and grip crew! Gebriel, Michael, and Nicholas. All in all there was nothing but good vibes from the crew!

Non-York crew: who are keen to work on other student/indie films, list their names and contact info here, along with details about their special skills: in particular, production designer, all art dept roles, steadicam, sound recordist, dolly grip, make-up, costume, animal wrangler, craft, stunts...  
N/A

Which days was your crew was too big? Too small? Give us details, in relation to production logistics e.g. size of location etc.

The crew was smaller than what I anticipated. I was hoping for grips to help speed things along. However with the small size of the location, our skeleton crew seemed quite appropriate for us to get around and move faster. A PC would have been nice!

In hindsight, which crew members were you missing?  
Grips! And DIT.

Which departments were strong? Which were weak?  
Loved my camera and grip department! But it all seemed strong to me. I am very happy with the crewing of this film.

Describe 3 specific crew/production conflicts/problems/mess-ups (major, minor) and how they were resolved? And... in hindsight, how you'd help to resolve it differently next time.

Location was pretty far for most of the crew and so getting people home at a decent hour was crucial so we could have a relatively early call time the next day (keeping the 12 hour turn around in mind of course). I would definitely organize transportation better next time. There were also a lot of issues after the fact in terms of damages to the location being blamed on us- I should have taken more time taking photos of the house before we went in the equipment and crew.

What made the crew efficient?  
Great chemistry and full stomachs!

What made the crew slow down?  
Lack of grips.

What made the crew grumpy?  
Losing an hour of sleep due to daylight savings.

What made them happy?

Good food and having time to play around with the Arri Alexa!

## EQUIPMENT

List EACH supplier and what you got from each (Whites, PS, York, etc).

Be specific: number of HMI's, number of kinoflos, Peewee dolly, 20 feet of track, etc.

Sim Digital- Arri Alexa (plus media cards, batteries, and plates), Zeiss Master Prim Lenses (14mm, 18mm, 100mm).

Canuck Camera Corp.- Track wedges.

Best equipment decision. Worst equipment decision.

Best- ARRI ALEXA!

Worst- Not paying for a better slider.

What got broken? Lost? Stolen?

N/A

Night exteriors: equipment advice?

Watch for flares in night shots... harder to catch but can still happen!

Small interiors: equipment advice?

Strip down the camera if you have to cram it in a smaller space.

Car rig: advice?

N/A

Steadicam: advice?

N/A

Dolly: advice?

N/A

Genny: advice?

N/A

HMI's: advice?

Didn't use them but heres some HMI advice! They take time to warm up before use so keep that in mind! Also the bulbs have mercury in them. So DO NOT touch with your bare hands as the oils from your hands will cause them to burn and burst. If a bulb breaks take extra care in handling it!

Favourite new toy!

ARRI FREAKING ALEXA!

## FIRST AD'S

### PREP

Post your one-line schedule, plus call sheets for each day of the shoot.

Did your call-sheets include: names, roles and contact info of cast/crew? (important to ensure everyone knows who is doing what, including your actors); map, directions, parking info; weather info and specific clothing advice (assume your crew needs to be reminded about practical things like good boots, rain gear, mittens); joke/cartoon of the day?

How many days before shooting did you lock your schedule? Was it soon enough? What caused the delays?

Locked it 2 days before the shoot. There were problems locking the main actress and when we finally did she had a few schedule restrictions I had to work around.

Tech survey: detailed schedule – what day, who attended, how much time per location.

3 days in location 1 (apartment) and 1 day in location 2 (bookstore)

Did you review blocking/coverage of each scene with DOP, 1st and Director?

Yes.

Review all art dept logistics?

Yes. Some delicate art that had to be protected and announced to crew to take precaution of its whereabouts in the location.

Solve all unit issues (power, green room, washrooms, parking)?

Some issues with lack of free parking. Had to resolve paying for parking for crew, with PM.

Production meeting: Date? How many days from going to camera?

3 weeks before camera.

Should it have been earlier/later? Who attended? Who was missing who should have been there?

I was unable to attend because of work. PM organized the meeting.

Did you do a script reading? Was it useful?

No, because our lead actress was locked in very late in the game.

One-line: did you thoroughly discuss each scene/production day?

Yes, with director, DOP, and PM.

Most productive thing about the production meeting?

Least productive thing?

Things you'd change about the production meeting next time?

#### ON SET

For each shooting day, list the following (this is essentially the info a DPR - Daily Production Report - contains):

Day & Date;

Your timing of each call sheet (when you hoped to finish each scene) vs. when you actually finished it.

For each scene, record how many set-ups your director planned vs. how many were actually shot.

Call time – was cast/crew on time?

Time the first blocking actually started;

When wrap was called; when everyone actually wrapped out;

Was crew able to secure set/equip and walk away – or did crew have to wrap out of location?

Length of time for each unit moves and set shift (include start and end times);

Time you got first shot;

Length of time to shoot each scene; number of set-ups that were shot in each scene (reminder: set-ups

are camera angles – so popping a lens isn't a new set-up – moving the camera is)

What caused your day to go overtime/undertime?

What did you compromise on?

Best thing that happened on set each day...?

Blocking: What was the longest blocking, and why? What was the quickest blocking?

Longest- Last scene we shot was a long take and all timing had to be perfect. Also it contained the most sensitive and crucial part of the film (the suicide) so it had to be perfect.

Quickest- bathroom scenes- didn't have much dialogue or movement.

Any scenes where you didn't start with a blocking? Why? (This should be extremely rare!)

No.

Did you, your director, your DOP and crew follow SPLURTS for every scene? (Set dec, Private block/block, Lighting, Uppdate, Rehearse, Tweak, Shoot)

From what I can remember yes. At time we wouldn't have time and would just role on rehearsal.

Walkies? How many? Where'd you get them from? Was your 3rd AD in charge of the walkies? Did you use proper sign-out sheets?

No walkies.

Daily lunch meetings to revise the sched? With DOP and PM? Meetings at wrap? Meetings before call?

We constantly went over the schedule at lunch and wrap to go over any delays or shots that had to be cut if necessary to end the day on time.

Describe 3 specific bad moments on set that you experienced as 1st AD – and identify solution.

Not planning ahead for the forecasted snowstorm... everyone came an hour late to set but good thing I had scheduled all the night scenes for that day so we were okay to start an hour behind.

Not taking pictures of the location before hand. Some damages had to be cleaned up and fixed. Good thing the owner didn't really care.

Letting the DIT/editor have more say in certain matters than what he really should have been allowed to. It slowed things down and at times made set run very unprofessional.

Describe 3 specific good moments – and make recommendations based on same.

Letting the director have more takes of the more important scenes. He thus respected my being strict on getting minimal takes of less important scenes.

Letting the crew pull a prank on the director during one of the takes. It took away some time from the shoot but at the time we really needed a boost in morale and I think it did just that!

Being a support system for the director when the rest of the crew feels differently about what he wants for a certain direction of a scene. Having a happy director always carries the mood of the whole set!

How did you control crew chatter?

The crew was pretty good in this area.

## ACTORS

3 happy anecdotes about AD's and actors on set.

On our late night shoot, the main actor kept spotting me with food in my hands that friends delivered to me personally or that I had pulled out of my bag and so there was none for him. It was awkward but funny because he thought I had a secret stash and was hogging craft.

I had to be a stand in as the main actor played his character drunk and I had to try to keep the conversation going as he rambled drunk so he could stay in character. I don't think I did the best job on my end but he stayed in character. It was impressive.

I walked in a couple of times on the actors getting ready for their intense dramatic scenes. Both time they were crying and yelling at themselves. Because they're such good actors I thought it was real and almost tried to give them hugs until I realized they were yelling lines from the script.

3 'difficult moments' on set involving actors and ADs.

Dealing with their schedule restrictions.

Smart tips about working with your 3rd AD's and actors.

N/A on the 3rd AD. Don't forget your actors' names!

Smart tips about AD's working with walkies.

N/A

Smart specific advice about blocking background performers. Could touch on: cueing, choreographing action, entrances, exits, 2nd and 3rd cues, giving succinct direction to background performers...

N/A

## LOCATIONS, STUDIO & UNIT

List each of your locations, and with each, itemize the following info:

General description (e.g. house, apartment, church, garage, park, marina...)

House in Scarborough.

Big windows. Modern house look. Minimum furniture.

Good parking?  
Huge driveway plus on street.

Good washrooms/green room?  
Basement had its own kitchen and washroom- was used for craft, make up, and waiting area for actors.

How did you find it?  
Kijiji!

How soon before shooting did you book it?  
2 weeks.

Any logistical/practical problems? (e.g. no bathroom, narrow staircase, no where to store equipment)  
Small hallways made it difficult to move big equipment from one room to the other.

Any creative problems? (e.g. too small to hang lights)  
Had to cut the dolly shot because the owner was uncomfortable with the weight of the track on the floors...

Sound issues?  
Nothing that can't be fixed in post!... I hope.

Best thing about the location?  
BIG windows makes a DOP very happy!

Worst thing about the location?  
The owners breathing down our necks.

In hindsight, what would have been solutions?  
Distract them?

Would you recommend this location to other shoots?  
No... but after us I doubt the owners would ever have a film shoot at their house ever again.

York locations: list which York locations you used (and what they were standing in for)  
Aesthetically, did they work for the needs of the story/script?  
How did you access them (through TUUS/Marco Sestito?)  
Best thing about each York location.  
Worst thing about each York location.  
Would you recommend for future shoots?  
N/A

York studios: list which York studios (104, 115, 130) you used, and for which sets.  
For each set, itemize the following:  
What was the set? (bedroom, 9th ring of hell, etc.)  
Scale (2 walls, 3 walls, 4 walls, limbo, etc.)  
How much time/labour to build and set dec? How much would have been ideal?  
Cost of building and set dec?  
Any logistical/practical problems? (e.g. can't shoot a reverse)  
Any creative problems? (e.g. couldn't afford enough set dec)  
Best thing about each studio set?  
Worst thing about each studio set?  
N/A

## UNIT

For each location, list your solution for: green room, washrooms for cast/crew, lunch room, kitchen facilities, make-up room (share with green room?), costume room (share with green room?), unloading-off-the-truck storage for equip, AD/PM office (share with green room?)...

List each Unit rental item (these could include tables, chairs, traffic cones, porta-potties, tents, heaters, green boards, plywood sheets, etc.), followed by: cost, supplier (name, address, phone, email)...

List Unit purchase items, cost and supplier: these could include Caution tape, pylons, disposable booties, etc.  
N/A

How did you protect floors in your locations (greenboard, booties, cardboard, etc.)?  
Sound blankets and rugs everywhere!

Hand warmers: brand (e.g. Hot Snapz), source (e.g. Costco), price, how many did you buy for your crew?  
Bought 20 packs for Night Windows balcony scene! They came in extremely handy and the cast loved me for it!

On set safety: what did you have? (Fire extinguisher, caution tape, etc.) What should you have had?  
Had a first aid kit. Should have had a fire extinguisher but I believe the location had their own.

Night shoots: any special unit items? Flashlights?  
N/A

#### ACTORS -Knots

List name/role who was ACTRA. List name/role who was non-ACTRA.

Actra-

Scarlet played by Nicole Huff

Clay played by Scott Clarkson

Alta played by Mish Tam

Young Scarlet played by Madison Cusson

Non-Actra-

Gong Gong played by Eddie Yiu

On set, did director rehearse with actors while DOP was lighting?  
Sometimes, if there weren't a lot of big lights to be moved.

Directing them on set, did Directors use motivations/action verbs, adverb adjustments, as-ifs – or were there scenes/shots where there was result-based direction? (sometimes you have to!)  
Both.

Describe 3 times where director gave an effective direction and it really helped the scene/performance.  
Dealing with young Scarlet. It is always hard director kids- Kris decided to let the kid have free range of what she wanted to do. From there she instructed her where to spend more time and we just kept the camera rolling.

For the most part Kris was very private in giving direction to the actors so I didn't hear much of it. I was also working on the camera side of things while she was giving her advice so I didn't catch much to be honest.

Describe 3 times where director got stuck, and couldn't communicate what they wanted (or where the actor wasn't understanding) – and describe the solution.

Director doesn't speak Chinese and there are some Chinese lines. I would imagine it would hard to direct a language you don't understand. This kind of had to be sorted out by trial and error unfortunately, which took a lot of time.

The child actress also refused to listen to her at times. So again the director sort of just let her play around and we kept the camera rolling.

Other than that the rest of the cast was pretty solid I would say.

In production, how did your actors travel to set?

Depending on the time, they would either have their own ride, take public transit, or we would send someone to pick them up.

What made them happy/grumpy on set?

One of our actors was sick during the set so he really just wanted to go home as soon as possible and it made him grumpy throughout the set unfortunately.

How will you treat them different next time?

Better planning and less waiting time going from one scene to the other.



What slowed things down? What was efficient?

One of the actors decided he didn't want to come for the last day of set because he wasn't feeling well. So the whole one line had to be changed to accommodate that. As a result there was a lot of waiting time for certain actors as they weren't needed in some scenes which had to be shot immediately so we could get the sick actor home.

MUA was amazing and accommodated our schedule in scenes where they had to go back and forth on make up.

Did they feel like meat puppets or were they allowed to create/invent/play on set?

They said they had fun!

## CASTING

Casting director? Consultant? Include contact info if they're interested in working on other films.

N/A

List each where you posted (Casting Workbook, Mandy, etc)

With each, detail: how many actors applied for each role, and how many you booked for auditions.

Casting Workbook.

One of our actors I got from a grocery store that I work at... we found out after we casted him that he was an actor 40 years ago in Hong Kong.

What space did you use for your casting? List address, cost, contact info, dates and times you booked/used – and summarize your experience – what was good and bad about the space (e.g. noise, accessibility, waiting area, etc.)

We held auditions at YorkU.

Any nightmares/headaches? Parents of child actors?

Dealing with the Chinese lines and the child actress.

Practical issues: how did you get your actors the sides/script?

Either by email or personal delivery.

Session: how many actors?

5 actors.

How many showed up / didn't show up? Do you know why?

I wasn't in charge of casting.

How much time scheduled per actor? Did you run late?

N/A

How many takes per actor? Did you redirect using Weston method? (motivations/adverbs/as-ifs)

N/A

Did you do callbacks?

No.

## DESIGN SETS & PROPS

Where did you find your designer?

Mong Tho is a film student!

How many people on the art dept crew (list positions)?

2- production designer and set dresser. Our PA's also doubled as Art PA's.

How many would have been best?

Maybe 2 more PA's.

Where did you get your props/set dec? (%): Your own \_\_, Borrowed \_\_, Rented \_\_, Bought \_\_.

Bought, borrowed, own.

Where did you rent/buy your set dec/props? (List names of suppliers, phone, email, contact person, street address)

Bought from Ikea, and Chinatown.

Favourite art dept stories: at least one happy and one sad.  
Walls were damaged- sad.  
I got to take home a prop lamp!- happy.

Favourite clever art department tricks  
If you microwave a tampon and put it in a mug, it creates the steam effect and holds for a good minute.

Things which didn't work technically.  
Flicker from the digital clock.

Things which didn't work aesthetically.  
The lamp in the dad's room. But I didn't mind it.

#### COSTUME, HAIR & MAKEUP

List each crew member for these roles, and specify the roles (were parts doubled up?)  
Costume was Lina Evans. Hair and Make up were the amazing Roxanne De Nobrega and Carla Hutcherson.

Where did you find them? Include contact info if they want to work on other sets.  
Lina goes to York (the one in our class). Roxanne we worked with on another set and she brought along Carla with her. They are pretty exclusive!

Did you need more? Less?  
They were more than sufficient!

Costumes: where did you get your rentals?  
N/A

Where did you purchase any costumes?  
Walmart I believe.

Best tip for sourcing costumes:

Did you create/build any costumes? Details please.  
N/A

What sort of change room on set?  
Washroom in greenroom.

Hair/makeup: did you do camera tests before shooting?  
No.

Any hair/makeup/costume triumphs?  
It all looked great.

Disasters?  
N/A

Continuity mess-ups?  
None that I know of...

Describe 2-3 occasions where things got held up of hair/make-up/wardrobe – and describe the solutions you found.  
They were great! No waiting time on them at all.

#### ANY OTHER THOUGHTS OR COMMENTS?

Callsheets and DPRs for Night Windows can be redelivered upon request.