

# FIRST AD'S

## PREP

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

Handed in via binder/digital copy in folder.

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?

Yes. All of the things listed above were included. Instead of a 'joke of the day', I included funny clip art pertaining to the movie.

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

NET FOLK: I locked the oneline 3 full days before principal photography. It was being made the week prior, and I was allowing time for sudden changes. It was definitely enough time. I talked with the key roles in the days prior to make sure everyone was okay with the schedule.

ONLY FOR THE AFTERNOON: I locked the shooting schedule 2 days before shooting. There was a rough schedule days before. Since everything was in one location, during the day, I knew we'd be looking at a simple 2.5 - 3 day shoot, with all early call times. It was difficult for the PM to lock a location, which is the only thing that delayed the schedule. Everything was sorted a few days in advance of the shoot.

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

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

NET FOLK: 5 days before the shoot, I had a meeting with the director, PM and DOP. We talked loosely about blocking and shots. This allowed me to finalize the schedule. When we were on location the day before, we ran through a more thorough blocking. Before each shooting day, we made sure blocking was clear to everyone. The only thing that was harder to plan/ block was the subway. We scouted the subway 4 days before the shoot and made a rough plan. As it seemed likely we were going to get kicked out, we tried to make a few tentative backups.

ONLY FOR THE AFTERNOON: Yes. 2 days before we went over general blocking with the director, DOP and PM. The following day we did the same, but on location as we brought in our equipment and decked for art.

Review all art dept logistics?

NET FOLK: I was in touch with the PD about a week before the shoot to ask how art was coming along. He assured me all was well. The art team planned to deck the locations we had access to the day before principal photography. They didn't have much to reset after everything was prepped. The only thing they were worried about was the party scene. They had gotten in contact with the extras through our Facebook group to talk to them about costumes. On the day, they monitored extra's continuity.

ONLY FOR THE AFTERNOON: There was not too much art for this shoot. The director and the PD did some shopping, and used stuff from the director's house. They decked the night before. Since it was only one location, this was ample time and everything got done.

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

NET FOLK: We thought we did. It looked as though everything had been taken care of 2 days prior to the shoot. However, on the first day of shooting, our greenroom location for the big party scene fell through. We were forced to stage extras in a house twice as far, and walk them over in small groups. It was a hassle, but it was our best option at the time. Aside from that, everything was planned for when locations were locked.

ONLY FOR THE AFTERNOON: Yes. The PM and I solved parking the day before, just in time for the call sheet. Everything else was readily available. We had two adjacent rooms booked at the hotel. With a small crew, it was ample space and all the necessities were cared for.

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

NET FOLK: The director, PM, DOP and I met every day in the week leading up to the shoot. There was still a lot that hadn't been planned. The DOP and director hadn't settled on a shot list. Locations weren't 100%. Craft was up in the air. This all led me to intervene, and help a lot with the PM side of production, and make sure the DOP and director were meeting and discussing the shotlist. I set a deadline for everyone, and after being stern; it looked like things were much better. There wasn't really time for a full production meeting with all members of the crew. I met with my 2<sup>nd</sup> AD, and had constant contact with all other heads of the departments to let them know what was going on. The day before, I met with the director, DOP, PM, art, costume, sound and my 2<sup>nd</sup>. Everyone confirmed the call sheet, and was on time the next day. Even though there should've been a meeting because of the size of crew, everything was discussed and solved before we went to camera.

ONLY FOR THE AFTERNOON: We didn't have a full crew production meeting. I met with the director, PM, and DOP a few times in the week prior to the shoot. We had several meetings and all of the information was passed on to the rest of the crew. I met with the 2<sup>nd</sup> AD the day before to run him through the plans.

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

NET FOLK: (refer to previous answer)

ONLY FOR THE AFTERNOON: Everything was fine the way it happened. Because the production was so small, all in one location and only had two actors, there was no need for a large meeting.

Did you do a script reading? Was it useful?

NET FOLK: Yes! The one thing that was going right in pre-production was the director's constant contact and rehearsals with the actors. The director, DOP and I had our own reading to better understand the script. Then we all met with the actors and the DOP and I sat in on their rehearsal. The director had one more rehearsal after that. It was incredibly helpful for my breakdowns, and for the shotlist.

ONLY FOR THE AFTERNOON: The director and I sat down together to review the script and to figure out how we were going to schedule the shots and the days. The script is basically one long scene (about 14 pages), which we needed to break apart. This happened before I locked the online, about a week from the shoot. He did several readings with the actors in the same week, which was helpful to him.

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

NET FOLK: Yes. I was very worried about this production. I made sure to push the director and DOP on the logistics and significance of each scene and shot, and how they were to be executed.

ONLY FOR THE AFTERNOON: Yes. The director, PM, DOP, and myself all discussed exactly what was going to happen when, and how. Everyone was very thorough in their respective departments.

Most productive thing about the production meeting?

NET FOLK: It seemed like nothing was done before it happened, and a lot was accomplished during and after the meetings.

ONLY FOR THE AFTERNOON: I found that the director and DOP had been very good at planning what they wanted to see happen with the film. They had been prepping for months and revising shotlists. This helped the PM and I greatly because we were able to get direct answers for what they needed from us.

Least productive thing?

NET FOLK: There was a lot of tension between the director and DOP from the get go. This led to me feeling like I had to be very strict with them in order to get things done.

ONLY FOR THE AFTERNOON: We are all friends, so we wasted a fair bit of time joking around. However, this was good for moral and our working relationships.

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

NET FOLK: I would like to go into it knowing that everyone is more prepared than they were. We could've had more accomplished sooner, leading to a smoother, air-tight production.

ONLY FOR THE AFTERNOON: Perhaps we should've held a production meeting with our whole crew. Even though everyone knew what they were doing, and knew each other, it might have been good for moral to have everyone get a chance to talk before production started.

ON SET

ONLY FOR THE AFTERNOON (only)

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...?

Shoot Date: Nov. 14/14

Crew Call: 7:00 am

Time you got first shot in can: 8:45

# set-ups before lunch: 7

Lunch (max 6 hrs after crew call): 12:00pm

# set-ups after lunch: 9

Overtime for actors? One hour over for actress. The PM got her approval and signature.

Overtime for crew? No.

Wrap: 5:30

Time last person leaves location: 6:30

This was our biggest day, page and blocking wise. We had to get everything that was planned for this day, on the day because the director wanted to have more time for the more intimate scene the next day.

---

Shoot Date: Nov. 15/14  
Crew Call: 7:00 am

Time you got first shot in can: 8:45  
# set-ups before lunch: 10

Lunch (max 6 hrs after crew call): 1:00pm  
# set-ups after lunch: 5

Overtime for actors? No.  
Overtime for crew? No.  
Wrap: 4:30

Time last person leaves location: 5:45

This was the day with the more intimate scene. It took a while to block, and then each take took quite a while to film. I was really glad that we left as much time as we did for it. And there was no overtime for anyone!

---

Shoot Date: Nov. 16/14  
Crew Call: 10:00:am  
Pre Call: 8:30am

Time you got first shot in can: 9:00  
# set-ups before lunch: 8

Lunch (max 6 hrs after crew call): 2:30  
# set-ups after lunch: 0 – we wrapped after lunch

Overtime for actors? No.  
Overtime for crew? No.  
Wrap: 3:30

Time last person leaves location: 4:25

I thought the day with the elevator and hallway would require more time, so I planned for it to be a full day, just in case we were to get caught. Everything went remarkably well, and we were able to wrap before lunch. I apologized to the actors for having to make plans to be on set the whole day when that was not the case. The crew was really happy to be wrapped early.

---

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

There was an intimate scene with the two actors and a lot of dialogue, which took the most blocking and rehearsal. It was planned for, and a whole day was allotted, as the director wanted the time to make sure everything was right. The next day, the scene in the elevator and hallways took the least amount of time because it was pretty straight forward walking.

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, Update, Rehearse, Tweak, Shoot)

Yes.

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?

6 – from York, because that's the number they give out to fictions usually. I only has a 2<sup>nd</sup>, and yes, he was in charge of them. The same people got walkies each day, and there were so few of us, so there was no need for a sign out sheet. Everything got back in it's proper place each day.

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

Not for this shoot. Thank goodness. Everything was prepped, and worked well when executed.

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

- On the first day, I had to ask the actress to stay an hour later. The PM got her signature and she said it was alright, but I felt bad that we seemed to be off to a rocky start, time wise. She was more than willing to stay, which made the situation a lot better.
- There was an incident with the gaffer yelling at the PD to move out of frame, instead of nicely saying to do so. There was some tension there that escalated. I intervened and told the gaffer that he can't speak to people on this set that way. This resulted in tension between us. I'm still glad I stood up for what I felt was right, and later, I think this incident made this person respect me more.
- The last day with the hallway and elevator stuff, which we did without permission, was nerve-racking. We had to be very tactful and quite. Everything consequently went really well. I think it was better to be worried and plan for it than not, and I think that's why we pulled it off.

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

- We wrapped crew out on time every single day. No one had to stay past 12 hours. This felt great. I'm glad I pushed for it.
- The actors seemed very happy, as did the director. I pushed my 2<sup>nd</sup> to constantly offer them food and drinks, and to make sure that all their needs were being met. I also told each of them when they first arrived that I'd be more than happy to accommodate them if they needed anything. They were also close to the general age of the crewmembers, so it was easy to have a conversation with them.
- I think moral overall was really high for the most part. I think that had a lot to do with the fact that the people working on this set were people who'd had a lot of set experience at York, knew each other, and were friends outside of this project in some cases. There were also not any major crises to deal with. The PM and I had planned for everything. I think this made everyone feel secure in our abilities at the time.

How did you control crew chatter?

I just asked people to lower their levels, and reminded them that we were in a hotel with other guests in the suites next to us. Everyone was very good about keeping that in mind.

ACTORS

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

One of the crew member's had the same name as the actress. This made for a lot of confusion when people would just shout out their names.

I can't think of any more.

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

Just the one about having to request the actress to stay later. It wasn't too bad, and she had a really good attitude about it.

Overall, the actors were great to work with. They showed up on time, brought everything they needed, had a great spirit and were easy to get along with. The whole crew seemed to respond well to both of them.

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

I didn't have one, so this doesn't really apply. My 2<sup>nd</sup> did a great job at keeping them happy.

Smart tips about AD's working with walkies.

Don't leave walkies open. Nothing bothers me more than when people do that and then someone says something inappropriate, and everyone hears.

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...

For this set, we didn't have BG, so this does not apply.

What you'd do differently next time with your actors and 3rd AD...

Does not apply.