

## At call time:

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**1<sup>st</sup> AD**—Have the “morning meeting” with your crew. Let the ATL give a quick overview of the day in reverse-credit order. Example:

- 1<sup>st</sup> AD: “Welcome to 01f18! Today we’re shooting in Mr. and Mrs. Jones’ living room so please be respectful of the space and use tennis balls on all the stands. Camera and sound staging will be in the kitchen, G&E will stage outside under the carport, Crafty/2<sup>nd</sup> AD will be on the back patio and the green room for the actors will be in the master bedroom. Production Designer, do you have anything you want to add?”
- PD: “The living room is a hot set so please don’t touch anything in the living room. Also, we’ll be breaking a glass in this scene so don’t touch any of the prop glass. Thank you!”
- 1<sup>st</sup> AD: “Thanks, PD. DP, do you have anything?”
- DP: “G&E, we’ll have a big build today so let’s work hard but be safe. Camera team, we have some tough moves planned so be ready. Thanks, everyone.”
- 1<sup>st</sup> AD: “Producer, would you like to say anything?”
- Producer: “Like 1<sup>st</sup> AD said, please be respectful of the location. Let me know if there are any issues. 2<sup>nd</sup> AD has my number if you need me while I’m out on a run.”
- 1<sup>st</sup> AD: “Thanks, Producer. Director, would you like to say anything?”
- Director: “Hi, everyone, thanks for being here. This movie has some pretty intense scenes so make sure we’re staying quiet and respecting the actors while they work. I’m excited to get started!”
- 1<sup>st</sup> AD: “Thanks, Director. Are there any questions before we start? Alright, let’s safely and efficiently unload the cars.”

## When you arrive on set:

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**Director**—block with the actors in the space

**DP**—watch the action and make blocking suggestions if welcome and appropriate

**1<sup>st</sup> AD**—follow the director around so you know what the action is supposed to be and so you can answer any preliminary questions your crew might ask before the new deal (ex: PD might ask if we see a certain window)

**2<sup>nd</sup> AC**—Grab the actor tape and camera tape, the director’s viewfinder, etc. and head to set. Make your v-shaped camera marks and your t-shaped actor marks and place them somewhere on you so you can grab them quickly. Mark the actors’ positions as the director decides them and move them when necessary.

**Director & DP**—Using the director’s viewfinder, find your camera set ups. As you set each one your 2<sup>nd</sup> AC should be measuring the camera height and placing the camera mark directly under the viewfinder.

**2<sup>nd</sup> AC**—When you lay your camera marks, make sure they each have the following information:

- Camera height
- Focal length
- Type of shot (handheld, sticks, dolly, etc.)
- Shot size (M2S, WS, CU, etc.)
- Set up order (on the tab of each camera mark, notate which # of set up this is; i.e. #1, #2, etc.)

**1<sup>st</sup> AD**—When you’re getting close to a New Deal, call for the 2<sup>nd</sup> AD to “prep the slate for the New Deal.” This gives them the opportunity to fill out the information on their clipboard so you’re not waiting for them in order to start the New Deal. After all the camera marks are laid, make sure the director is ready for a New Deal. When they are, call all department heads to set for a New Deal. (“All department heads to set. We have a New Deal.”)

## When you're holding a New Deal:

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**2<sup>nd</sup> AD**— Arrive to set with the clipboard and the iPad to record the New Deal. When everyone is ready, start your recording on the clipboard and then point it at the New Deal.

**1<sup>st</sup> AD**—When everyone has arrived and the 2<sup>nd</sup> AD is ready, you'll start the New Deal. (“Welcome to our [first, second, third, etc.] New Deal of the day. The director will now show us the action.”)

**Director**— Make sure your actors are ready and then say, “action.” When the action is over, say, “cut.”

**1<sup>st</sup> AD**—After the director says, “cut,” you will say, “that’s a cut on the action. Are there any questions on the action?” and give your crew a chance to ask questions. If there are no more questions, move on to the coverage. “The director will now show us the coverage.”

**2<sup>nd</sup> AD**—As the director goes through the coverage, get a CU on each camera mark before re-framing back to your WS of the director going through the coverage.

**Director**—Walk over to each camera mark and stand on it facing the direction the camera will be facing. You will say something similar to this:

- “Our first set up will be a medium close up [show shot size with your hands as if you were the subject] right here [point down at the camera mark] at a height of 5’6” on a 50mm lens. It will be on sticks. The right of frame will be this part of the wall [walk up to the wall and physically show your crew where your edges of frame will be] ...”, etc.

**1<sup>st</sup> AD**—When the director has finished going through the coverage you will say, “that’s a cut on the coverage. Are there any questions on the coverage?” If there are no more questions you will say some variation of: “1<sup>st</sup> team, you’re dismissed. 2<sup>nd</sup> team, let’s build it.”

**2<sup>nd</sup> AD**—Escort 1<sup>st</sup> team back to the green room and make sure they have everything they need.

**DP**—Immediately after the New Deal you will have your G&E meeting with your key grip and your gaffer. They will delegate tasks down to other crew members if you have them. Give each of them two specific tasks (within their department) to complete. After that, tell your camera team your settings (ISO, aperture, color temperature).

## Set Etiquette and Protocol:

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- If you have a question or an issue, speak to your department head first. If you are G&E or camera department head, speak to the DP. If you’re the DP or a different department head, speak to the 1<sup>st</sup> AD.
- If you’re BTL, never talk to the director or the actors unless told otherwise by the director.
- Don’t watch the actors while they’re acting (unless you’re watching the monitor at video village).
- Don’t be on set if you’re not needed but don’t be so far away that you can’t be there quickly if you are needed.
- Do not ever yell across set. Always use your walkie.
- When you’re calling for someone on walkie say, “Call for [so-and-so].” When responding say, “Go for [your name].” Make sure you’re holding down the button before you speak so you don’t cut off words.
- The 1<sup>st</sup> AD controls channel 1. Don’t talk over them or try to call someone on walkie if the 1<sup>st</sup> AD is talking. Use channel 2 if you need to have longer walkie conversations (i.e. “Move the light lamp right. Okay too far. No go back. Keep going,” etc.)
- The 1<sup>st</sup> AD should never leave set for any reason. If the 1<sup>st</sup> AD needs to leave set because of an emergency or 10-1, the 2<sup>nd</sup> AD should replace them on set.
- The 2<sup>nd</sup> AD should always know where 1<sup>st</sup> team is.
- The DP is the head of the G&E and camera departments. They can touch lights, stands, shaping tools, lenses, the camera, etc. Theirs is the only position that can move between departments (but only those three departments).