

s0135



SHOOTING PROCEDURE

t0035

Director Calls for Take	When everything and everyone is ready, it's time for a take. Call for cameras, audio, and talent to be ready and make sure all set lights are turned on. Keep your eye on the clock. A classic mistake is to <i>over-rehearse</i> and then run out of time to adequately shoot the scene. Avoid this.
Recording to Audio and Booming	The boom operator puts the boom in position. The mixer begins recording audio (if you are using a separate recorder) and calls "Speed!" if recording double system or "Ready!" if recording single system.
Recording to Camera and Shooting	The camera operators set their shots, start recording, and call "Ready!"
Slating Take	An A.D., A.C., or P.A. should mark (i.e., call out the info on) and clap the slate. Even if you are not shooting double-system audio and syncing audio in post, slating is still an important practice that makes it considerably easier to find and organize footage in post.
Script Supervising and Continuity	During each take, the script supervisor or continuity person takes careful notes on the placement of props, actors' positions, wardrobe, and line readings and informs the director of any issues, particularly those that will be a problem in post or in representing the brand.
Holding Talent	When they are not needed on set, actors should be in a comfortable nearby holding area so that they are out of the way and readily available when they are needed.
Downloading Digital Media	The digital assistant should be carefully tracking, organizing, and offloading digital video cards (i.e., P2, SxS, SDHC cards, etc.) from the cameras onto a hard drive as the shoot goes so that you never have to stop shooting because all the cards are full. After verifying video and audio on a computer, the digital assistant should wipe the cards and return them to the camera ops. Lastly, all the footage should be <i>backed up on another</i> hard drive as soon as possible after shooting.