



After all the preparation, and with a shooting schedule ready, both producer and director can move on to what most people consider to be real filmmaking: <u>principal photography</u>. It will be the most intense part of the process, and if pre-production was done correctly, the shortest.

What is Principal Photography?

This is the phase of film production in which the movie is filmed, with actors on set and cameras rolling. Principal photography is usually the most expensive phase of film production, generally due to actor, director, and set crew salaries, the costs of certain shots, including any props or on-set special effects. Its start generally marks a point of no return for the financiers, because until it is complete there is unlikely to be enough material filmed to release a final product needed to recoup costs.



The scenes filmed during this stage typically involve the lead actors. This contrasts with secondunit photography or certain VFX shots needing to be completed. Principal photography does not include re-shoots or screen tests done in Pre-Production. B-roll is not always considered a part of principal photography but it can be shot concurrently with principal photography.







The goals of principal photography include:

- Gathering as much footage as necessary to construct the film
 - Staying within the pre-determined budget and schedule

Production Overview



The Hollywood Production Standards are:

- 1. Avg. shooting time six 12 hour workdays per week
- 2. Goal avg. 3½ minutes of completed film per day.
- 3. Includes developing shooting scripts; using storyboards & clapboards; shooting principal photography; viewing dailies; etc.

Key crew members during this phase include:

- Director
- Cast (actors, extras, etc.)
- Camera crew (DP, camera operators, Grips, Gaffer, & "Best Boy")
- Sound crew (Boom operators, "Third Man [cable puller]," & Mixers)
- Special effects crew, etc.





FOR VENDETTA

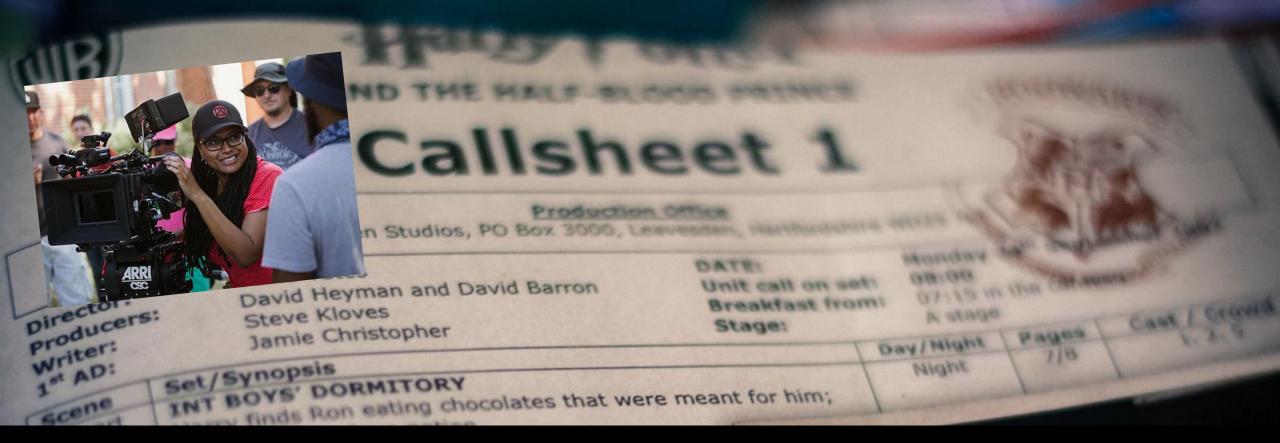
CREW CALL

Trained times as a	
Trained times to Locative Battersea	
Prod Office	20 Minutes
Beglioni Hotel	5 Minutes
Charlotte Hotel	20 Minutes

200.04 CXT. PARILLAMENT	_	$\overline{}$	set/ Description					cegion	Protei	20 Minutes	
290 Age CXT PARLAMENT General stands on bothomic tooking out two Whitahals 292 yes 294 Age EXT PARLAMENT Finds on an Itahs to Liverhand on radio R03 19 294 Age CXT PARLAMENT Flads on an Itahs to Liverhand on radio R03 19 295 Age CXT PARLAMENT Flads on an Itahs to Liverhand on radio R03 19 296 Age CXT PARLAMENT Flads on an Itahs to Liverhand on radio R03 19 296 Age CXT PARLAMENT Flads on an Itahs to Liverhand on radio R03 19 296 Age CXT PARLAMENT Flads on an Itahs to Liverhand on Temporate born Creedy etc. CXT PARLAMENT Flads on the Itahs Control Office of the Itahs CXT PARLAMENT Flads on the	-					DN T	ACC.	Charlon	n Hotel	10 Moutes	
290 Age CXT PARLAMENT Concert stands on bottoms on bottoms and bottoms on	2009		EXT. PARLIAMENT			-	PV9	Cast	Location /	Notes:	_
DECEMBER OF PARLAMENT CONTROL tooking out levels Whitehald NO9 49 68.85 Throat rection enclosed systematic on control tooking out levels Whitehald NO9 49 68.85 Throat rection enclosed Systematic October Oct		- 1	General talks to Lieutenany	on radio		NDs				- Section 19	_
2829W784pt EXT. PARLAMENT The General is shadowed by confusion & uncertainty 284Apt EXT. PARLAMENT The General is shadowed by confusion & uncertainty 286pt EXT. PARLAMENT Redoman take to Limitanant on radio EXT. PARLAMENT Redoman take to Limitanant on redome to the Creedy etc. 286pt EXT. PARLAMENT Redoman take do uncertainty 286pt EXT. PARLAMENT EXT. PARLAMENT Ext. Parlament EXT. PARLAMENT The Vis. Parlament	****			on region			14	60,85	Parliament	Sowhoeled Leases Silver	_
Connectal stands on isothous, looking out helds Whitehald EXT PARLLAMENT Paddo man talks to Limitenant on raido 284Apt EXT PARLLAMENT Redoman talks to Limitenant on raido 286pt EXT PARLLAMENT Redoman talks to Limitenant on raido 286pt EXT PARLLAMENT Redoman talks to Limitenant on raido 280pt 280pt 280pt EXT PARLLAMENT Redoman talks Conneal there is no response from Creedy etc. 280pt 280pt EXT PARLLAMENT Ys - clanding a watching - VEX pan 280pt 280pt EXT PARLLAMENT Ys - clanding a watching - VEX pan 280pt EXT PARLLAMENT You - talk of the service of the servic	290A		EXT. PARLIAMENT						PLEASE SEE	MOVEMENT COCCOS SWI	
2894/284Apt EXT. PARLLAMENT THE General is shadowed by confusion & uncertainty 286pt_286Apt EXT. PARLLAMENT The General is shadowed by confusion & uncertainty 286pt_286Apt EXT. PARLLAMENT The General is shadowed by confusion & uncertainty 286pt_286Apt EXT. PARLLAMENT The General is shadowed by confusion & uncertainty 286pt EXT. PARLLAMENT The State of th			General stands on look and	landon a series a series		NDA				CHECKING FOR DE	TAR
PARTICIPATION OF THE CONTROL OF THE		. 1		powing out two Whitehall			***	60,85	Truck / actio	on vehicles Rase	_
284Apel DXT. PARILLAMENT The General is shadowed by confusion & uncertainty 286get CXT. PARILLAMENT Redoman tests General three is no response born Creedy etc. 286get CXT. PARILLAMENT Ye - standing & watching - VFX pain 280 UNIT TO SHOOT. 280 DXT. PARILLAMENT Vis - standing & watching - VFX pain 280 UNIT TO SHOOT. 280 DXT. PARILLAMENT WHITEMALL The Vis pull away their masks F Vis CAST 1 F Stant CXT. PARILLAMENT WHITEMALL The Vis pull away their masks F SHOOT. 3 H Stanton Whiteman 2 Y H	28294/2	\$4pt	EXT. PARLIANENT								
284Appl DXT PARILIAMENT The General is shadowed by confusion & uncertainty 286pt 286Appl EXT. PARILIAMENT PARILIAMENT Vs. standing & vestion - VFX pan 286pt DXT. PARILIAMENT Vs. standing & vestion - VFX pan 289 DXT. TO SRICEOUS 289 DXT. TO SRICEOUS 289 DXT. PARILIAMENT PARILIAMENT Vs. standing & stensing 280pt DXT. PARILIAMENT Vs. Standing & stensing 2			Radio man talka ta Line			A224			Travel to lo	C As per loc Out	
Description of the Community is shadowed by confusion & uncertainty No.9 Sep Go., 35 Sep S			Lead with resks to Crenteur	int on radio		NJ9	10	60,85	_	Control of the Control	_
Description of the Community is shadowed by confusion & uncertainty No.9 Sep Go., 35 Sep S	2044		EVT BARRALLE						Crew Parkir	90	_
PRINCIPACING CONTROL OF THE PR	****	~	CAL PARLIAMENT					2000	1 Series C	andress Co. B	
Padde control of the publishment of the control o		- 1	the General is shadowed b	y confusion & uncertainty		10,99	59	60,85	(walk to get	(cateriors)	
Redictions have Connect there is no response hom Creedy etc. 286gt EXT. PARLIAMENT V1 - standing 5 weaking - VEX pain 280 UNIT 10 SROOT: 288	*****										
296gst EXT. PARLAMENT V1 - standing & washing - VPX pain 290 UNRT TO SHOOT: 290 EXT. PARLAMENT Music V1 & Solders standing & Sistering 290gst EXT. PARLAMENT / WHITEHALL The V1 put away their masks # And CAST I FELL The V1 put away their masks # EXT. PARLAMENT / WHITEHALL # EXT. PARLAMENT / WHITEHAL	mage, 21	CAP	EXT. PARLIAMENT								
280 LIST, PARILLAMENT V's - standing & washing - VFX pan 280 LIST LTD SMOOT: 280 LIST LTD SMOOT: 280 LIST LTD SMOOT: 280 LIST LTD SMOOT: 380 LIST			Parkoman tells General the	re is no response from Cow	who are	N39	29	60,85			
Vis. Blanding & wisting - VFX pan. 289 UNIT TO SMOOT: EXT PARLIAMENT MINTERALL. The Vis pull away their marks. F sivil CAST CAST CAST CHARACTER Prog. MAJOW CRIST Code. 1 If 1 F 1997 VIT CAST CHARACTER Prog. MAJOW CRIST Code. 2 If 1 F 1997 VIT CAST CHARACTER Prog. MAJOW CRIST Code. 2 If 1 F 1997 VIT CAST CHARACTER Prog. MAJOW CRIST COde. 2 If 1 F 1997 VIT CAST CHARACTER Prog. MAJOW CRIST COde. 3 If Simphen Rea FRICH H H H H H H H H H H H H H H H H H H		- 1		7				makeupha	# & AC's to copyed continues to		
288 EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT More Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening 293pt EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT. PARELAMENT MORE Vs. 4 Soldens standing & listening EXT.	290;	×									
2898 CXT PARLIAMENT WINTERALL NO9			Vs - standing & watching -	VFX pan		1629	10		breakdown	of Crew car parking The	
2848 EXT. PARLIAMENT Marie William W											200
2848 EXT. PARLIAMENT Marie William W			2ND UNIT TO SHOOT:					Articles Bar	se & AD's office:	_	
293gs EXT. PARLIAMENT / WHITEHALL. The Vis pull away their masks # Mind CAST CHARACTER Prop MAJPW CREET Notes # In Mind CAST CHARACTER Prop MAJPW CREET Notes # In Mind CAST CHARACTER Prop MAJPW CREET Notes # In Mind CAST CHARACTER Prop MAJPW CREET Notes # In Mind CAST CHARACTER Prop MAJPW CREET Notes # In Mind CAST CREET Prop MAJPW CREET Notes # In Mind Cast Creet Cree						1 1			Royal Horse	Iguards Hotel, Whitehall Court	tv
2939pt DXT_PARILAMENT / WHITEHALL NO9	294	١.	EXT. PARLIAMENT							The second second	-
DXT PARLAMENT / WHITTHALL. The Vis pull every their masks # Avet CAST CHARLETER Plug BUSHW ON SET Notes Vision CAST CAST CHARLETER Plug BUSHW ON SET Notes Vision Cast Cast Cast Cast Cast Cast Cast Cast				N39	1/8		Crew Dinin	9:	_		
## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## SMMI CAST CHARACTER Plop MUBWY ON SET Notice ## STURITS CHARACTER Plop MUBWY ON SET Notice ## STURITS CHARACTER Plop MUBWY ON SET NOTICE PLOP MUBWY				ord a mental					King Charle	es Street, off Whitehall SW1	
# 6-WE CAST CHARACTER Plug MURW ON SET Notice F 6-WE CAST CHARACTER Plug MURW ON SET Notice F 1	263		EVT DADI IAMENT (WIND	Water 1							_
# Shell CAST CHARACTER Prop BMURW ON SET Notice 1	234	-				NO9	1/9		I		
1			the visibre sway they may	As		1 1			1		
1		-	A. 49								
Common	-				Pf/vp		ON SET	Notes			_
3	\rightarrow			EAEA	TBO			VFX so	n 16:00 / 00	stume fitting at location 20.30	5
1	-2-		Hugo Weaving				н				_
10 SV Michael Smillore	3	Н.	Stephen Rea				н				_
SVI Michael Smitter	36		Mait Wikinson		20:00	20:30		Costum	e fitting at ho	olel unit base	_
STURTS CHARACTER Plug MUSPer CH 541 X Chad Stahelold STURT COORDINATOR OF A 5 200 X/X Chard Stahelold STURT COORDINATOR OF A 500 XX Chard Learn STURT COORDINATOR OF A 500 XX Chard Learn STURT COORDINATOR OF A 500 XX Chard Learn STURT COORDINATOR OF A 500 Mark Southwarth SCURIFY OF A 600 SUBJECT OF A 600 SUBJE	60	5W	Mchael Simking	PARLIAMENT GENERAL	22:00						
STURTS CHARACTER Plug MUSPRY CH 541 X Oxed Stahelois STURT COORDINATION 19 45 Man Sportworth SCOORDI 7" OY As Req. 20 20 Man Sportworth SCOORDI 7" OY As Req. 20 20 Lanes Colee SCOORDI 7" OY As Req. 20 20 Surpos Huffard Cole Cole P 7" OY As Req. 20 20 Extras S 1	65	SW	William Tapley	RADIO OPERATOR	21:45	22:35	As Req.				
X	_	_									
X Chad Stathelide	-	STUN	(TS	CHARACTER	PNp	MUP/W	ON SET				_
27 Chrief Letter Struct Cooks us / rest, v 17 20 20 20 20 20 20 20 2				STUNT COORDINATOR	19:45		20:30				
As Fig. Society Soci	VAV	Marie	Ucrom	COMMITTED AND AND ARREST ME	OY		29:30				
Carrier Fusher Carrier				STUNT COUBLE "Y"	19:45		29:30				
Carrier Fusher Carrier				SOLDER/"Y"	OT	As Reg.	20:30				
Carrier Fusher Carrier		MAX.	2007-0-7-1	501.0x81"V"	OT	As Reg.	20:30				_
EXTRACS Majury Cell SET Notice	_	general Section	4 0000	CBOWD "V"	OT	An Reg.	20:30				_
1 Pade operator (from 100 soldiers) 2 Officer Types (from 100 soldiers) 2 Officer Types (from 100 soldiers) 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0		∞	e Publish	419.19	_						_
1 Radio operator (from 100 soldiers) 2 Officer Types (from 100 soldiers) 2 Officer Types (from 100 soldiers) 20 20 Vs 20 0 Vs 20 20 Vs 3 Soldiers / Drivers (via action vehicles) 3 Soldiers / Barriers moives (via Art Depticonstruction) 20 20 20 As Req. The best of the dring, holding, holding	-	_				M/UP/W	ON SET	Notes			_
1	EXTRA	<u>-</u>									_
2 Officer Typers (from 100 Solders) 30 Solders 30 Vs 30 Vs 30 20 Vs 30 20 20 Typers (Na action vehicles) 30 Solders / Drivers (Na action vehicles) 30 Solders / Barriers movers (via Art Depteconstruction) 30 Solders / Barriers movers (via Art Depteconstruction) 318 Tetal State Sta				eidiem)		20:30	12AM	Extrast	ransport: Co	surfacy buses running from	
12AM			Page operator (from 100 s	Marin	(ers)			Buttersea unit base from 19:30 Or public transport direct to coshume base			
200 Vs 200 Vs 200 Vs 200 Vs 2130 Example Distance Continues base: 2030 As Req 3030 As Req			Officer Types (from 100 to	ACHTS)							
20.00 Vs 8 Suidons / Drivers (via action vehicles) 20.30 As Req. 10 Soldwar / Barriers movers (via Art Ceptitionatruction) 20.30 As Req. 15 Tetal Tetal Tetal Fig. BAJSW Criscolor and Soldwar (Soldward Cartinology Criscology Colors and Soldward Cartinology Criscology Criscology Colors and Soldward Cartinology Criscology Crisc											_
20.00 Vs 8 Solders / Drivers (via action vehicles) 10 Solders / Barriers movers (via Art Deptocetruction) 20.20 As Req. 20.20 As Rep. 20.20 As Req. 20.20 As Rep. 20.20 A	200					21.30	12AM	Dates o	caffed to crow	ed costume base:	
8 Solders / Drivers (via action vehicles) 10 Solders / Barriers movers (via Art Deptionstruction) 20 30 As Req. 20 30 As Req. The Barry Event for too be dering, holding & among the Barriers movers (via Art Deptionstruction) ST& Tetal Tetal Flag Fla	200		Vs					Method	ist Central H	ad, Storey's Gate, 5111	
8 Solders / Barriers movers (via Art Ceptitionstruction) 10 Solders / Barriers movers (via Art Ceptitionstruction) 20 30 As Req. The Barry control of the development of the Barry control of the development of the Barry control of the Barry	-					20.30	As Req.				
The Banciers movers (via Art Deposition of the Communication (Control Notice Control Notice Cont			Soldiers / Drivers (Va actio	n venicies)		20.30	As Fing.	Then it	evel on foot t	to dining. holding & armoury i	-
STB Total			Soldiers / Barriers movers	(All VV Debocoust-power)				The Ba	nqueling His	yse Whitehal SW1	_
STEANO-INTS							1				
STANO-INS						1	1	Snack,	tea & coffee	on arrival at continue dese	414
STANO-INS	***		Total	1	1				,		
Play MUSPW Play	910					1		holding	area. Tea &	conee in nothing area.	_
Figor Crowd CAMERA, Crop Control Control CONTROL CONTROL CAMERA, Crop Control CAMERA, Crop Control CAMERA, Crop Control CONT					Pi-s	MANNW.	ON SET	Nones			_
Figor Crowd CAMERA, Crop Control Control CONTROL CONTROL CAMERA, Crop Control CAMERA, Crop Control CAMERA, Crop Control CONT	-	-			Freeze	90.90	21.00	Pariam	ant General		_
Figor Crowd CAMERA, Crop Control Control CONTROL CONTROL CAMERA, Crop Control CAMERA, Crop Control CAMERA, Crop Control CONT	STANO	326			-	90.00	21.00	Redon	ian .		_
Figure Crowd CAMERA, 6599 CAMERA, 6599 ART CREATION FORCE T CRESSING SPX As per Paul Corbould (07703 302 455): Part (back) As per Paul Corbould (07703 302 455): Part (back) As per Asian Bode & John Fireming (0785 516 911), As per Asian Bode & John Fireming (0785 516 911), As per Asian Bode & John Fireming (0785 516 911), As per Asian Bode & John Fireming (0785 302 303) Part Trapping (0785 302 302) Part Trapping (0	Ian Mile	740		Usany	-	67.57					
CAMURACISMP As per Paul Corbould (07703 302 456): As per Agrain Biode & John Framing (0760 016 971), As per Oven Polarismon'(7) leage (07705 012 760) Patient (backer) phone on set, 07977 988 993 Canno on Bickers vehicle Ca	From C	rgwg.			_	-				200	
SFX As per Paul Corbould (07703 302 456): Veridours - (standby) Pereburs TBD Cane on Bickers vehicle Cane on Bickers ve							ART DEPT	PROPS	SET DRESS	ING	_
Passer (solarity) Passer (solarity) Facebar's TBD Passer Opening for Control Region for Control Region for Control ACTION VEHICLES As per Kern Cay (07973 753 694). As per Kern Cay (07973 753 694). As per Kern Cay (07973 753 694).	(7,91)			CAMERAGRIP	CHI BLASSIP			A Paters	on/Ty Teiger	(07768 01Z 700)	
Place (solidary) Picobar's TBD Pico	As ser Adrian Biodie & John Fleming (07)				900 S76 9/1).	Swige White	sie (0766	0 322 393):			
Valedown - (standilly) Feebers TBD Came on Eickers venicle Radios Routing for General Routing for General ACTION VENICLES ELECTRICAL As por Micro Action Venicles (2014)				68 293	Outposics 2	arriers	(10 x move	urs dressed as sciolers)			
Figebars TBD Rudow Replay to Control Replay to Control ACTION VEHICLE ACTION VEHICLE As per Keyn Cay (07973 753 964). As per Wern Action Vehicle (de Replay of Action Vehicle) and Replay de Replay (07973 753 964). As per Wern Action Vehicle (de Replay of Action Vehicle) (de Re	no per	2.6	(MACDY)	Conse on Sickers vehicle	Crane on Bickers vehicle			x 10			
ELECTRICAL ACTION VERICLES	ANECOO.	. 79		Clare on boxes serve							
ELECTRICAS As per Keylin Cay (07973 753 694).	Page 100			1				Capaci			-
B x Drivers in constitute				1				COOK ES		THE PERSON NAMED IN COLUMN TWO	-
B x Drivers in constitute								or Lot	Vancon Us	Pys Miller, 07702 197 5989.	42
WFX As per Kevin Cay (07973730 8 x Diners in others)				TELECTRICAS.	PRCAL (0.0573.753.604)			As per Malers Action - dress @ Methodist Hall dranging areas			
	LAs per Kovin Cay (0/9/3)			100 000							
An new Dan Gasse.						2 x Armoured versions					
	15.00	voors	CAN WIEVEY							-	
2 × Tooks	Marchael Committee			1	2 x Trucks		-				

The Call Sheet

A call sheet is a chart issued to the cast and crew of a movie, listing the production schedule. In addition to the schedule, the call sheet also includes a list of contact information for other cast and crew members. They are issued starting the week, because schedules change frequently, and trying to plan further ahead can get complicated. As a general rule, when preparing the sheet, the scheduler assumes that everyone is available at any time, unless informed otherwise.



The data on a call sheet can be difficult to interpret at a glance for people not familiar with it. Typically, the production schedule is listed by "call time," as in went people are expected. Call times vary, depending on that day's schedule. In addition to listing call times, the sheet includes the location of the call, and informs what is planned for the day.



EVERYONE is expected to read their call sheets and show up on time ready to work. If there are questions or scheduling conflicts, the coordinator must be contacted to discuss the issue. As a general rule, last-minute conflicts are viewed as a MAJOR PROBLEM, because the scheduling relies on the coordination of so many people that one's person's absence or lateness can upset the entire production.



A Typical Daily Shoot

The day begins with the crew arriving on the set/location by their call time. Actors have their own separate call times. Since set construction, dressing and lighting take hours or even days, they must be set up in advance.

The grip, electric and production design crews are usually a step ahead of the camera and sound departments: for efficiency's sake, while a scene is being shot, they are already setting the next one.





While the crew prepares their equipment, the actors are wardrobed in their costumes and attend the hair and make-up departments. The actors rehearse the script and blocking with the director, and the camera and sound crews rehearse with them and make final tweaks. Finally, the action is shot in as many takes as the director wishes.

MOST FILM PRODUCTIONS FOLLOW THIS PROCEDURE:

- 1. The assistant director (AD) calls "picture is up!" to announce filming will start, and then "quiet, everyone!"
- 2. When all are ready, the AD calls "roll sound" and the sound mixer records a verbal slate of the take's information, and say "sound speed", or just "speed" when ready.
- 3. The AD says "roll camera", answered by "speed!" by the camera operator once the camera is recording.
- 4. The clapper, who is in front of the camera, calls "marker!" and slaps it shut.
 - 5. If the take involves extras or background action, the AD will cue them ("action background!").
- 6. The director tells the actors "action!". ADs may echo "action" on large sets.

A take ends when the director calls "cut!", and camera and sound stop recording. The script supervisor will note any continuity issues and the sound and camera teams log technical notes on their reports. If the director wants additional takes, the whole process repeats. Once satisfied, the crew sets up the next camera angle until the whole scene is "covered." When shooting is finished for the scene, the AD calls a "wrap" and the crew dismantles the set for that scene.





Later in the day, the director approves the next day's schedule and sends a report to the producer. Finally, the director, producer, other crew, and, sometimes, the cast, gather to watch that day's footage, or dailies, to review their work.

Continuity

One area that seems to be a constant issue is that of continuity. If it's overlooked, the film will suffer. Continuity can be sorted into 3 areas.

- Acting Continuity
- Props Continuity
- Costume Continuity

1. Acting Continuity - Actors need to do the same action and say the same line in different takes. If an actor picks up a glass with the right hand and then wave with their left hand, they have to do so in all the shots! Directors have to remind actors about continuity. The script supervisor and the AD usually help the director in this area.

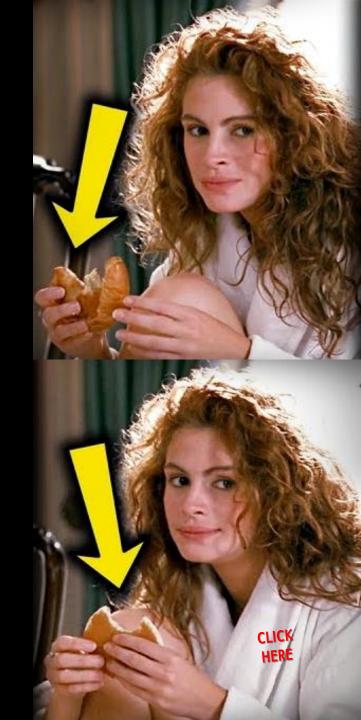
2. Costumes - Generally, the wardrobe department will keep tabs and photos of all costumes worn by the actors. Photos of an actor before shooting the first take of a scene are a must. This photo reference can come in handy later. If an actor takes a break and takes off his tie, it is reasonably easy for him to forget to put the tie when the shoot resumes. This can cause continuity issues. A photo of what an actor wears, can ensure the actor will be in the correct clothes rather than an confusing "blooper".





3. Props Continuity - It is a very important to get prop continuity correct. Some directors shoot a master wide shots before actual shooting of a scene. Photos of the whole film set are taken to exactly know where everything is.

If there is action such as a fight, props may be moved and then have to be replaced for the next take. A photo might prove crucial for continuity's sake. A good Continuity Person will pick up on all of these mistakes and advert any potential disasters.



A film production should have a sharp continuity person on set who watches continuity like an eagle. The continuity person should take photographs of the set and the actor's costumes. If all of this is observed properly, headaches will be avoided. This ensures that the editor has maximum cutting choices in the edit.





- 1. What is considered a major problem during the shooting of a movie?
- 2. Why is continuity extremely important before and during principal photography?
- 3. In which ways a Script Supervisor can monitor script continuity before and during the shoot?
- 4. Which are the types of continuity that must be monitored on the set?
- 5. What is a Call Sheet and who prepares it?



Next:

MISE EN SCÈNE

lim Sofo © 2024