

# **PRODUCTION HANDBOOK 2011**

a guide to making films and videos at  
Loyola Marymount University  
School of Film and Television

**SEVENTH EDITION**

# THE ASSISTANT DIRECTOR

The AD runs the set for the Director. The AD is in charge of on-set logistics – that is, organizing and supervising the movement of personnel and material. They are responsible for maintaining an organized flow of production activity. The Assistant is the First Mate and the Director is Captain. This is true whether the project is a Hollywood feature, a television series, a low-budget independent or a student film. The Director should be kept free from logistical considerations so that they can concentrate on the aesthetic demands of the film.

## WHAT ASSISTANTS DO

The AD makes it possible for the Director – and everyone else on set – to do their job. A good AD creates an atmosphere on set that enables creativity and collaboration. They must be good communicators and have leadership abilities.

The Director's Guild of America represents Assistant Directors in collective bargaining. In the DGA Basic Agreement are the following job definitions:

### THE FIRST ASSISTANT DIRECTOR

Organizes pre-production, including breaking down the script, preparing the strip board and a shooting schedule. During production the AD assists the Director with respect to on-set production details, coordinates and supervises crew and cast activities and facilitates an organized flow of production activity.

Prepares breakdown and stripboard; prepare shooting schedule keeping same within time limitations imposed by budget, cast availability and the requirement of complete coverage of the script

Check weather reports

Prepare day-out-of-day schedules for talent employment and determine cast and crew calls.

Supervise the preparation of the call sheet for cast and crew.

Direct background action and supervise crowd control.

May be required to secure minor contracts, extra releases and on occasion to obtain execution of contracts by talent.

Supervise the function of the shooting set and crew.

### THE SECOND ASSISTANT DIRECTOR

Prepare the call sheets, handle extras requisitions and other required documents for approval by the First Assistant Director, the Unit Production Manager and/or the production office.

Prepare the Daily Production Report and end of day paperwork

Distribute scripts and script changes (after shooting has started) to cast and crew.

Distribute Call Sheets to cast and crew.

Distribute, collect and approve extras vouchers, placing adjustments as directed

by the First Assistant Director on the vouchers.

Communicate advance scheduling to cast and crew.

Aid in the scouting, surveying and managing of locations.

Facilitate transportation of equipment and personnel.

May be required to secure execution of minor cast contracts, extra releases, and on occasion to secure execution of contracts by talent.

Coordinate with production staff so that all elements including cast, crew and extras are ready at the beginning of the day and supervise the wrap at the studio and on location ( local and distant).

Schedule food, lodging and other facilities.

Sign cast members in and out. (SAG time sheets – Exhibit G)

Maintain liaison between UPM and/or the production office and the First AD on the set.

Assist the First AD in the direction and placement of background action and in the supervision of crowd control.

Supervise and direct the work of any Trainee or Intern assigned to the picture.

May assist in the proper distribution and documentation of mileage money by the Producer's appointed representative.

## **WORKING WITH THE DIRECTOR**

The relationship between Assistant Directors and Directors is infinitely variable – it depends on the personalities and working styles of the two people. Some Directors are more than happy to delegate the running of the set to someone else - others want to be involved in every aspect of the production. The working relationship should be discussed by the Director and the AD before production begins.

As the AD develops the schedule to find the most efficient way to shoot the film they check with the Director to make sure their assessment of the script is in sync with the Director's. The AD tries to balance the Director's artistic vision with the available money and time. There are bound to be differences of opinion and a tactful AD knows that the Director is in charge and defers graciously.

## **WORKING WITH THE CREW**

The Assistant Director has to have an ability to deal with people. If you don't like people – if you don't genuinely enjoy working with others – you shouldn't be an AD.

On a student film there is usually a lot of confusion about roles and responsibilities. The Assistant Director should make sure that every crew member understands their job and what is expected of them. Here are a few tips for working with the crew:

### **LOOK LIKE YOU'RE IN CHARGE**

On a student film you'll be working with your classmates – and they made up their mind about you a long time ago. But you should still try to look organized, efficient and professional. It will have an effect on how they respond to you – or don't.

### STAY CALM

What can go wrong – will. It's Murphy's Law. Your carefully constructed shooting plan will fall apart – count on it. How you handle adversity – how you solve the countless problems that arise each day on the set is the true test of an Assistant.

### KEEP YOUR SENSE OF HUMOR

Hopefully, you've actually got one. God knows you're going to need it.

### THE GOLDEN RULE

How would you feel if someone screamed and yelled at you all day long? Then why do it to the crew? Treat the crew the way you would want to be treated if the roles were reversed.

## WORKING WITH ACTORS

Actors are the most vulnerable people on the set. It's important for the entire crew to do everything they can to put the actor at ease so they are able to focus on performing and to give their best work.

Remember that acting is not easy, even under the best of circumstances. Treat actors with respect and consideration. The more professional and organized you are, the more your actors will respect and trust you. In turn, this allows them to relax and give their best performance.

Have food and drink on the set at all times (Especially water and coffee/tea for those early morning calls.) A candy bar from the vending machine is not sufficient.

Avoid putting the actors in physically uncomfortable situations. If you don't have a dressing room at least find them a private place to change – and to rest between takes.

Make sure there's a bathroom for them to use.

If it's hot, keep plenty of cold beverages and ice available. Try to provide a shaded or air-conditioned space for the actors while they wait. If it's cold – keep them warm.

Use stand-ins for lighting whenever possible.

Keep the actors informed of the activity on the set. What's the next shot? How long will it be?

## EXTRAS

Extras in a film are those background performers, who don't have dialogue, but whose presence and skill at pantomime lend "texture" and an air of reality to the scene. They are sometimes referred to as "atmosphere" or "background actors" (the preferred term used by the Screen Actors Guild). While they don't speak – they do use facial expression, gesture and movement to portray their roles. Background actors are as important to the shot as the sets and costumes. They are not a necessary evil, but rather an important part of the fabric on which the story is painted.

## **UNPAID EXTRAS**

On some low-budget films – and on almost all student films – you will find yourself working with “non-professional” atmosphere. Student films rarely have money to pay extras and rely almost exclusively on the generosity of family and friends to people the background of their scenes.

First of all, keep in mind that there is almost no reason to work as an extra for free. While actors may be willing to work for nothing because they will be getting a videotape of their performance, (which could help get them future work) extras get nothing for their effort. And there are few things on earth more boring than hanging out on a set if you’re an extra. Even your Grandma’s wild enthusiasm is going to fade after 8 hours of unrelied tedium.

Low-budget productions have managed to fill stadiums and amphitheaters with unpaid extras by offering them door prizes like television sets and gift certificates. Students could use Starbucks gift cards and DVDs.

## **SETTING BACKGROUND**

Remember, the story always determines the background action in a scene.

The script may call for background actors. Some screenplays are very specific in this respect – most are not. As the AD reads the script they have to imagine where extras may be needed – a restaurant, for example, would have diners, waiters, bus boys and so on.

Extras may be needed to create a sense of “reality” like a city street or a busy airport neither of which would look “right” if unpopulated.

Background players can be used to create a reality that doesn’t exist – like the bar room scene in Star Wars.

Extras can also be used to simply create movement within the frame thereby adding a dynamic element to the shot.

Make sure that the atmosphere never distracts from the main action. The audience should be focused on the actors - not the extras. Watch for distracting movements, gestures and wardrobe. Also be aware of inaccuracies in props, hairstyles and other elements which can distract the viewer such as soldiers or cops with long hair or a cowboy wearing a wristwatch.

The AD always discusses atmosphere in the shot with the Director to determine the intent and mood of the scene. The Assistant’s reading of the script may not be consistent with what the Director has in mind. Whenever possible these details should be worked out in pre-production.

### **Selecting Extras**

When requesting extras from an extra casting agency there are a number of things they are going to want to know:

#### **Period**

When does the story take place – now – the future – or the past. This could affect

hair styles, beards and mustaches, etc.

Time of year

Is it summer, winter or ... . This will affect how your extras are dressed.

Place

Where does the story take place. People dress differently in Los Angeles in December than they do in New York in December.

Age, Gender and Race

You generally want to have diversity to increase the sense of reality. However, the script may dictate otherwise and the script and the Director are always the final authority.

Upscale / downscale

Affluence, or the lack of it, could affect body types, facial hair, ethnic diversity as well as wardrobe.

Wardrobe

You can request that the extras report in their own wardrobe (for which you will be required to compensate them). "Dress extras" will report in tuxedos and ballgowns.

It's always a good idea to have the extras report with at least one change of wardrobe. You will only be required to pay for it if they actually wear it in a scene – and you just never know.

Background performers should avoid wearing white, red or black clothing. The pros know this – others don't. These colors tend to stand out too much in the background.

Many professional extras have specialized wardrobe such as CHP or police uniforms. Take advantage of this and save your wardrobe person from having to deal with it.

Other

You can also request that the extras bring their own luggage (travelers at an airport, for example). If you're doing a story about the Army, you can request that all the men report with military style haircuts.

Number

How many extras are you going to need for the scene? Keep the size of the set in mind and remember, you can always re-dress the extras to make them look like new people. However many extras you think you need, it's probably more than you have budget for.

## **CATEGORIES OF EXTRAS**

Background Actors fall into one of four categories.

Basic Extra

a performer of ordinary business, including normal actions, gestures and facial expressions, portraying the functions of the extra player's assignment.

### Special Ability

A player, who is assigned to perform work requiring a special ability including riding or handling horses, camels or elephants or handling livestock; non-professional singing or mouthing to playback in groups of 16 or fewer; playing professional or organized athletic sports or officiating at a sports event; driving a vehicle that requires a special license; and playing a musical instrument.

### Stand Ins

Extras whose job it is to “stand in” for the actors while the crew lights the set. The actor is then free to go to makeup, wardrobe, rehearse or rest. Stand-ins are selected for their similarity to the actor they are replacing. Consideration should be given to height, weight and general coloring when selecting stand-ins. Stand-ins are paid at a higher rate than are Basic Extras.

### Photo Double

This is an extra assigned to double the actor in non-stunt sequences. If the actor is being replaced in a stunt sequence a stunt-double would be used. Stunt-doubles are not extras – they are actor members of SAG. All doubles may be required to wear makeup and hair goods as well as wardrobe to match the actor they are replacing.

## **IT’S STILL ACTING, ISN’T IT?**

The opportunity to set background is the AD’s chance to be “creative”. You can treat the background players like “meat puppets” and instruct their every move – or you can consider them “actors” and give them characters to play.

For actors - “who” they are determines “what” they do. If the extra is involved in what they’re doing it will benefit the scene and make the day’s work a lot easier. Let the extra’s imagination work for you. On the other hand, if you’re going choreograph their every move you are going to be one very busy AD.

Sometimes the background is just out-of-focus shapes. If the shot is a close-up, for example, the background will be so blurred and out of focus the viewer wouldn’t be able to distinguish between a human being and a three-legged dog. You don’t want to waste your time setting elaborate background that no one’s ever going to see.

## **LOOK THROUGH THE LENS**

You have to know the frame you’re trying to fill. Where are the sidelines. What’s in – and what’s out-of-focus. Most of us need to look through the lens to get our “sight lines”. Proper set etiquette requires that you ask the camera Operator’s permission before looking through the lens. If there’s a camera move in the shot – have the Operator show it to you.

Pay attention during the blocking and rehearsal. Know where the cast is going to be. Start seeing where you can set background. As you set the background watch out for shadows cast by the extras and any blocking of actor’s movement and/or lines.

There are essentially two basic types of background. General Background consisting of:

#### Crosses

There are two kinds of crosses - general movement perpendicular to the camera axis, which tends to be relatively passive and oblique crosses – that is, movement at an angle to camera axis which tends to be more dynamic.

#### Wipes

A cross between the lens and the actor. This kind of action can indicate a crowded or claustrophobic situation.

#### Static or Sedentary

Seated or standing atmosphere as in an audience or a crowd. Even though not ambulatory this type of background is still animated – using facial expression, gesture and pantomime.

People in restaurants or theater audiences are sitting still, but they aren't motionless. They are eating, talking, laughing. They use facial expression and gesture to reveal character.

The second type is Specific Action consisting of:

#### Bits

Also known as “silent bits”. It is non-verbal interaction with an actor – or other background player – the bartender, who pours the hero a drink, for example.

#### Special Ability

The member of the posse, who has to be able to ride a horse or the football player, who has to catch a pass. These are special skills that require training and practice.

## **PACE AND TRACK**

Watch the rhythm of life – it's random – it ebbs and flows – pulsing with diversity. Study people in public to learn how to set background. As Yogi Berra is reputed to have said, “you can observe a lot just by watching”.

People in real life don't all move at the same speed – or in the same direction. Some people have a place to be – they're focused – they're in a hurry. Others wander – window shopping – killing time – maybe depressed – or stoned.

Not everyone's moving – some are talking on cell phones, taking a cigarette break or waiting for a bus.

People don't all move in parallel lines, either. The patterns of human movement are chaotic. Some people move as individuals – others in pairs or groups.

## **WARDROBE**

Character can be defined by wardrobe as with cops – soldiers – hookers, etc.



Some extras have their own police uniforms, tuxedos and ball gowns – for the use of which they must be compensated.

In some cases you may need to apply makeup to your extras - the posse that's been on the trail for a week and is grimy with dust or disaster survivors that are bruised and bloody.

## **CLASS AND STATUS**

People in a heterogeneous society aren't all the same. Socio-economic class, race, ethnicity, gender and age help determine behavior – what people do and how they do it.

## **INTERACTION**

People talk to each other – they conduct business – argue – laugh and make small talk – all done, of course, in pantomime. It's going to be lot easier for your background actors to accomplish this if they have a “character” to play.

Try to get a rehearsal with extras before you shoot whenever possible. You don't want to ruin a take because your extras were bumping into each other – or the stars.

Repeating action for multiple takes

Take 2 will require duplicating the movement so the editor has the freedom to use pieces from all the takes of a scene.

You can choreograph the action by having the extras move on specific lines of dialogue or a bit of action. Have the extras take their own cues. This means they have to pay attention to what's going on in the scene – and that's not a bad thing.

You can also plot movement using the script and indicate next to the lines where the movement of each extra occurs. This can get complicated if you have a lot of people moving.

## **MAKING 10 LOOK LIKE 20**

Make sure you have additional wardrobe and props (like briefcases, bags of groceries) on hand. Have the extra cross out of frame – then make a quick change – put on a hat, take off a jacket or pick up a package - then cross back. Position extra clothes and props at key points – with a PA to help wrangle.

## **HANDLING EXTRAS**

You'll need to provide a place for the extras to wait between scenes – a “holding” area. This area needs to be sheltered from the elements, whether it's rain, sun or cold. You need to provide water and restrooms. And if you don't want them “grazing” at the crew's Craft Service table, you'll need to provide refreshments.

## A FEW TIPS

Take the time to make sure the extras know the story you're filming – and the scene in which they are appearing.

Make sure the background players know that it's what they do all the time they're on camera that matters. It's not enough to just get to their marks.

Everyone's enthusiasm wanes as the hours drag on. Do the wide shots first – then move in closer. In closer shots the background tends to be out-of-focus – if the energy level has diminished, it will be less noticeable.

Cut people loose as you no longer need them. Wrangling large groups of people is exhausting. The noise and confusion only add to the demands of production.

If possible, get to know the names of the extras – and use them.

Avoid treating background actors like cattle or second-class citizens – they're people – and they're important to the filmmaking process.

## OTHER OPTIONS

If you're trying to fill in a theater audience or sporting event with real people and the expense make any large crowd financially prohibitive – and you just don't have enough friends or family, what's the alternative?

### Cutouts

Cutouts have been used in films since the 1920s. They fill in large areas of seating and work well as long as the camera stays on a parallel axis.

Gonzo Bros at:  
2834 Colorado Ave  
Santa Monica, CA 90404-3631  
310-828-4989  
[www.gonzobrothers.com](http://www.gonzobrothers.com)

### Inflatables

For a 3 dimensional look the inflatable works better than the cutout. There are no real camera-movement limitations. Inflatables have been used in such movies as *Seabiscuit*, *Wimbledon*, *The Aviator*, and *Cinderella man*.

To increase realism about 10 inflatables are placed in a row, then a real person – then another 10 dummies.



graduation scene with 200 inflatables

The Inflatable Crowd Company  
1011 Pico Boulevard Suite 4  
Santa Monica, CA 90405  
310 399 8101  
www.inflatablecrowd.com

## **SAFETY**

The State of California enacted legislation in 2000 that imposes criminal liabilities on managers who violate the law regarding safety. The Directors Guild of America has informed its members that Directors and Assistant Directors could be considered “managers”.

However, any person who is responsible for a danger and does nothing to remove it is – and always has been – subject to a charge of criminal negligence. Whether ADs are legally liable or not, ethical and moral behavior requires us as Assistants to take responsibility for the welfare of our coworkers and to do everything we can to avoid putting them at risk.

## **GENERAL RULES**

The Assistant Director can help insure that the set is safe by encouraging and enforcing some general safety guidelines.

Demand good housekeeping on the set. Walkways and work areas should be kept free of equipment and debris.

Enforce “no smoking” policies on set. Provide designated smoking areas with butt cans.

Have fire fighting equipment (extinguishers, sprinklers, hoses, etc.) on set and make sure it’s all in working order.

Make sure the departments route their cables properly and cover them with mats and/or crossovers in traffic areas.

Don’t allow pranks or horseplay on the set. Distracting crewmembers from their jobs could result in injury.

Make sure the crew is informed of clothing requirements (heat, cold, rain, snow, etc.) and that protective equipment such as safety glasses or hearing protection is available when needed.

Conduct SAFETY MEETINGS for all stunts or other potentially hazardous activity.

Be aware of general location safety concerns such as terrain; nasty critters and vegetation.

CALL SHEETS are the way to communicate safety information to the cast and crew. In the case of unusual circumstances such as stunts and special effects, SAFETY MEETINGS should be held with all the involved parties.

# THE CALL SHEET

The Call Sheet is an instrument of communication. It informs your cast and crew of what work will be done; where it will be done; when it will be done and who will do it.

The Call Sheet is derived from the Shooting Schedule. It is a distillation of all the relevant information regarding the next day's filming – call time, location and scenes to be shot.

The Director and the AD should go over the list of scenes to be filmed the next day. There should be agreement on not only the scenes themselves, but the order in which they will be shot.

The Assistant Director is responsible for filling out the Call Sheet and seeing to it that all members of the cast and crew receive a copy. The Director should approve the Call Sheet before it is copied and distributed.

The Call Sheet should be neat and legible – after all, the whole point is to inform people and that means they actually have to be able to read the document.

A map to the location should always be attached to each Call Sheet before it is handed out.

The sample Call Sheet has been greatly simplified for student use.

## THE HEADER

Includes the Title, Production Number and Shooting Date. It also includes the name of the Producer, Director and Assistant Director as well as the nearest hospital with a phone number and a location contact with a phone number.

## THE SCENE LIST

This is the day's work listed in the order in which it will be done. Following the "set description" are the character names of the actors appearing in the scene. The scene number is listed as well as the page count and whether it is Day or Night. The second line has a very brief – 3 or 4 word – description of the action in the scene. The location address is also included in this section.

## CREW CALL

List the position, the individual filling that position and their call time. "O/C" means "own call" – that individual will determine for themselves when to arrive on set

## CAST CALL

List the actor; their character number from the strip board; the character they are playing; where they should report to; they time they should report and the time they are expected to be on set. "W/N" means "will notify" – and it's used when an actor's call time is

uncertain. It is important that the actor knows they will be needed – and they should stay near a phone and wait for a call.

### **ATMOSPHERE**

Also known as “extras”. Extras may often be “ND” or “non-descript”, but occasionally extras are cast to play specific non-speaking parts like policemen or doctors.

### **MISCELLANEOUS AND SPECIAL INSTRUCTIONS**

This is where brief notes for the departments can be made to remind everyone of critical elements. General notices to the cast and crew can be made in this area.

### **ADVANCE SCHEDULE**

A very brief, one-line description of the next day or two’s work and location.

### **ABBREVIATIONS**

Some common abbreviations used in making Call Sheets:

D	Day
N	Night
INT	Interior
EXT	Exterior
w/n	will notify (we don’t know when we’ll need you, but we will need you on this day - we call and let you know)
o/c	own call (does not have to report with crew call)
atmo	atmosphere (extras)
ND	non-descript
H	hold (does not work this day - but still on the show)

# CALL SHEET

day 1 of 12

Title THE BIG SHOW Producer Tom Hagen  
 Production # 00-00-460-1234 Director Norman Bates  
 Shooting Date April 1, 2005 Assist. Director Luca Brazzi  
 Nearest Hospital Cedars Sinai Location Contact Ms. Mildred Pierce  
 phone 310-555-1111 phone 310-555-1111

1/8	INT KITCHEN (Paul, Kathy) - they hatch plot -	4	D	2347 Morongo Ave Pacoima, CA
1 6/8	INT BASEMENT (Paul, Kathy, Bob) - bury the body -	8, 31	D	see map attached
2 0/8	EXT HOUSE (Paul, Kathy, Det. Moe, atmo) - cops arrive - they're busted -	38, 40	N	
3 6/8	Total			

Producer	Tom Hagen	o/c	Prod Degnr	Eve Harrington	o/c
Director	Norman Bates	7:30a	Script Suprver	Norma Desmond	7:30a
Asst Dir	Luca Brazzi	5:30a	Makeup Artist	Rocky Balboa	5:30a
Camera	Vincent Vega	7:30a	Prod Assistant	Jimmy Jump	5:30a
Gaffer	Lyle Gorch		Prod Assistant	Forest Gump	7:30a
Grip	Tector Gorch				
Sound	Harry Caul				

Nick Charles	1	Paul	location	7:00a	8:00a
Esther Blodget	2	Kathy		6:00a	8:00a
Norman Main	8	Det.Moe		w/n	w/n
Joel Cairo	11	Bob		10:00a	w/n

Part of	2 uniforms	location	2:00p	2:30p
Part of	1 detective			

Transpo: det car, squad car

**DRESS WARMLY FOR NIGHT EXTERIOR SHOOTING**

Elect/Grip: rig for N/EXT

April 2, 2005	3 7/8	EXT DESERT	scs: 18, 47, 90	D	Pearblossom Hwy, Mojave, Ca
April 3, 2005	4 1/8	INT CAFE	scs: 1, 46, 87,	D/N	83 Mains St. Mojave, Ca
Assistant Director	<u>L. Brazzi</u>	Production Manager	<u>Vito Corleone</u>		

Form CDS/palmer 2002

# THE PRODUCTION REPORT

The Production Report is the “document of record” for the shooting day. As such, it is a quasi-legal document and extremely important. It must be completed accurately and religiously.

The Production Report is also a measurement tool. It gives the production team essential data to determine if the project is on schedule and on budget. It provides the Producer with information that allows critical creative decisions to be made before crises occur.

The Production Report is used to verify that an employee was injured on-set in the case of Worker Compensation. Any injuries – even those not requiring medical attention – should be noted in the event there is a claim at some later date.

Delays of any kind are entered as well as any loss or damage to equipment. Once again, this record may be of value in substantiating any insurance claims in which the production may be involved.

The Second Assistant Director is usually delegated the task of filling out the Production Report – and, as with the Call Sheet – a template is made that has as much of the constant data as possible already entered.

As with the Call Sheet, the Production Report must be filled out neatly and legibly.

The Production Report is comprised of several sections:

## THE HEADER

This is the identifying information. The Title, day and date, Producer, Director and AD. Also indicated is the day of days – in the case of our sample this is the first day of twelve days of shooting.

The Header also contains the Box Score – the number of days scheduled for the production with revised and actual numbers. This information is updated regularly as the production progresses.

## THE SCENE LIST

The Set and Location of that day’s work.

## THE CREW LIST

All the on-set personnel with in and out times.

## THE CAST LIST

The Character name is listed first with the actor’s name second. In and out times are recorded.

For both Crew and Cast any “non-deductible” meals are indicated. The time taken to eat an “n.d.” meal is not deducted from the employee’s pay – obviously, not an issue for student films since you’re not paying anyone. On a professional show it is a way to bring those, who arrived on-set early, into sync with the rest of the crew so everyone can break for lunch at the same time.

## **SCENES AND PAGES**

This is an accounting of all the scenes and pages in the script and a record of what has been filmed and what remains to be filmed. This information is kept by the Script Supervisor and given to the AD at wrap.

## **FILM INVENTORY**

An accounting of all the film used by the production. For student filmmakers this is a good way to determine if you're going to need to make a run to Kodak to buy some more raw stock.

## **SET-UPS**

The number of set-ups in a day are one measure of a crew's productivity.

## **SCENE NUMBERS**

The script numbers of the scenes shot this day are listed.

If only a portion of a scene is shot (for example, one side of a telephone conversation) it is noted by using the abbreviation "pt".

## **DELAYS**

Any production delays are noted here.

## **TIME LOG**

The Script Supervisor provides this information to the AD at wrap.

## **ADVANCE SCHEDULE**

The next day's set and location are noted.

## **COMMENTS**

Any comments that are not related to production delays may be entered here.

## **APPROVALS**

The Production Report is signed by the Assistant Director and the Production Manager verifying its accuracy.



