

## SET PROTOCOLS

### SETUP/PREP

Departments arrived based on their call time/call sheet. Departments begin general setup (camera, grip and electric, audio, art direction, make up, set dressing, props etc.) Could be anywhere from a few minutes to hours. Departments communicate issues, readiness with 1<sup>st</sup> AD (2<sup>nd</sup> or 2<sup>nd</sup> 2<sup>nd</sup>)

### BLOCKING/REHEARSAL

Staging (director/actors establish marks/cues)

Blocking (camera setups/moves establishing marks/cues relative to actors marks/cues – adjustments may be made to physical action because of camera restrictions, etc.)

Depending on rehearsals, location scouting, etc. Staging and Blocking may be worked out or developed on set.

Marking actors happens during blocking (see marking actors notes- done by ACs)

Camera adjustments/focus/framing

Director/Script supervisor runs lines with Actors – adjusts marks/cues

Director works with DP/Camera –adjusts marks/cues/movement

### LIGHTING

DP works with Gaffer/Bestboy/Electric - Lighting Dept. Lights Set.

This happens before actors arrive or during blocking in general broad sense.

Fine tuning/adjustments happen just before shots (this is where/why stands-ins with general characteristics of actors – height/weight/color are used)

AD may give set over to DP/Gaffer to set up lighting and all other activity stops.

“DP’s set!”, “Gaffer’s set”.

### REHEARSALS/PREP

1<sup>st</sup> AD (2<sup>nd</sup>/2<sup>nd</sup> 2<sup>nd</sup> ADs) checks with various departments

(Camera, Sound, Lighting, Director, Talent) as to their readiness/general setup.

Adjustments are made upon request by Director or via AD.

Experienced crew will perform these duties with little or no need for AD. AD is facilitator/runs set/communicates changes/adjustments).

If Director/Department head requests/or AD wants AD calls for the following Run Throughs/Checks/Rehearsals) (AD careful not to interrupt Director or Departments doing their work – Director may call for all these things):

- 1) Rehearsal/run through for actors
- 2) Rehearsal/run through for camera
- 3) Frame check for Boom
- 4) Sound check for Recordist
- 5) Adjust lighting
- 6) Last Looks for Wardrobe, Makeup, Costume.

1<sup>st</sup> AD runs through rehearsal/check while other departments (quietly) finish their work – set dressing, makeup etc.)

When departments are ready AD asks Director if he/she wants to go or the Director may indicate they want to go. If no then adjustments 1-6 above. If, yes, then...

## CALLING THE ROLL

- 1<sup>st</sup> AD - **"Waiting on..."**  
Though not technically part of calling the roll, 1st ADs may keep the set focused by frequently calling out which department is responsible for a delay in rolling a take. If the lights need to be adjusted, the 1st AD calls out, "Waiting on gaffers". If the actors are still in their trailer, the 1st AD calls out "Waiting on talent", etc. However, such calls can be regarded as applying excessive pressure to the department in question, and especially in the case of actors, are often avoided.
- 1<sup>st</sup> AD - **"Final checks, please" /"Last Looks"**  
Once everyone is in place, and rehearsals and blocking have finished, the 1st AD calls out, "Final checks" or "Checks". This is the signal for any last minute adjustments, especially to hair, makeup, wardrobe and props.
- 1<sup>st</sup> AD **"Quiet on Set", "Quiet all around" "Lock it down"**  
2<sup>nd</sup> Ads/2<sup>nd</sup> 2<sup>nd</sup>s/3rds/PAs stop repeats. You may also hear:  
**"Picture is up" or "Rehearsal up" or "Run Through for..." and then "Quiet on Set", "Quiet all around" or "Lock it up"**  
"Lock it down" is also a signal (particularly on location) to ensure nothing interrupts the take, crucial for Third Assistant Directors, as this is their primary responsibility during a take.  
  
If a director, department or operator is not ready (usually audio or camera) at this point they will call out:  
**"Not ready"** (if not ready)
- 1<sup>st</sup> AD **"Holding on.... Camera/Sound/etc." or "Waiting on...."**  
  
When that operator, department is ready they will call out:  
**"Ready"** (if ready)
- 1<sup>st</sup> AD – **"Quiet on Set", "Quiet all around", "Picture up", etc.**  
In dual system situations, audio comes first
- 1<sup>st</sup> AD – **"Sound Ready"**  
Recordist **"Ready"**  
1<sup>st</sup> AD **"Roll Sound"**  
Recordist – **"Speed" or "Rolling"**  
(when recording equipment is at recording/playback speed)

1<sup>st</sup> AD                    **“Camera Ready”**  
(Camera A Ready/Camera B Ready – Multi-camera)

Operator                **“Ready”**

1<sup>st</sup> AD                    **“Roll Camera”**

Operator                **“Rolling”**  
(camera is at recording speed)

  

CO  
1<sup>st</sup> AC, or  
2nd or  
1<sup>st</sup> AD                    (depending on what’s most convenient or logical – usually 2<sup>nd</sup> AC  
**“Marker”**)  
**“Mark it” or “Marker”** (not always necessary to say, if MOS)

Operator will signal to 2<sup>nd</sup> AC to slate shot, operator or DP will signal 2<sup>nd</sup> AC to position Slate in frame correctly.

  

CO-                        **“Set” or “Frame”** - adjust focus/framing (if necessary) calls “Set”  
when done and ready.

  

1<sup>st</sup> AD                    **“back ground action”** (if back ground action is called for)

  

Director                **“and Action”**  
(waits 3-5 seconds after “Set”)  
Director can talk/give direction over scene but should avoid talking over dialogue.

  

Director                **“and Cut”**  
(end of shot, waits 3-5 seconds after end of action)

  

CO                        **“Cut”**  
(if take is unusable, technical error. Be careful about using this)

  

1<sup>st</sup> AD                    **“Tail Slate”**  
(if a tail slate is called for by shot)

  

1<sup>st</sup> AD                    **“Good for Camera?”**  
1<sup>st</sup> AD                    **“Good for Sound?”**  
Notes on set are taken by AD, 1<sup>st</sup> AC, Script Supervisor/Continuity, and Sound Recordist

Director may give notes, make adjustments. Depending on Directors wishes:

  

1<sup>st</sup> AD/Director- **“Back to One” or “Reset”, “Lets go again”**  
(everyone moves back to original positions, time for another take,  
**“Back to two”** means 2<sup>nd</sup> mark, etc.)  
Director may give notes, make adjustments. Depending on Directors wishes:

  

1<sup>st</sup> AD                    **“Moving on”** (After consultation with Director/moving to next shot)  
1<sup>st</sup> AD                    **“Next shot is a Close Up”, “Moving to a Close Up”** (Calling out next shot)

  

REPEAT

1<sup>st</sup> AD            **“That’s a Wrap”** (end of day)  
1<sup>st</sup> AD            **“That’s a location Wrap”** (moving locations)  
1<sup>st</sup> AD            **“Dummy Check”** (make sure no Dummies left their gear)

**ALTERNATIVE**

*Instead of traditional “Sound Ready....Camera Ready”*

1<sup>st</sup> AD -            *“Turnover”*  
*While some ADs say both “Roll sound” and “Roll camera”, “Turnover” signals both the camera and sound departments to start rolling. The sound department will roll first.*

Recordist-        *“Speed”*  
CO                 *“Rolling”*

2<sup>nd</sup> AC             *“Scene number and take”*

Director           *“Action”*

**END ALTERNATIVE**