

ERIC

JOE

ERIC (V.O)

[INTRO SEQUENCE]

ERIC

Hello, and welcome to the Production Phase my name is Eric Rustum—

Joel speaks very loudly, directly into the mic.

JOE

And my name is Joe.

ERIC

and today we'll be talking about some very important things to remember while you are on set!

[EXPLANATION SEQUENCE]

ERIC

First thing we'll talk about is audio. Getting good sound on set is probably the most important part of filming for your senior narrative—

JOE

Getting good sound is probably the most important—

Eric gives Joe a look.

JOE

Sorry.

Most of you will probably just be using a boom mic attached to your audio recorder. Often it's a good idea to have one person holding the audio recorder and one person holding the boom mic, but often you might not have enough crew members for that.

ERIC

When holding a boom mic, you want to make sure you get high enough that you are able to hear everything that's going on in the scene and also so that you're not blatantly in the frame. You want to make sure you are pointing the boom mic directly at the actor's sternum, which is the prime area to catch their voice and everything that goes on around them. This may lead to some uncomfortable positions, but you can take breaks in between takes so you don't get too

tired. Sometimes holding the boom mic at a low angle under the frame can be okay, but when you do that outdoors you could potentially catch the sound of the wind and planes more easily, so you should do that only if it's absolutely necessary.

ERIC

If you are taking a break or waiting around while the directors plan their next shots, you could go to a quiet location and record 30 seconds of ambience. Ambience? Ambience? Whatever. Ambeyoncé is important because it sets the atmosphere of any setting, and cuts in audio can sometimes be covered with those sounds.

[Transition]

ERIC

The next thing we'll talk about is slating. "Slate" is the last thing the director calls within the order of things you say before you yell "Action!".

"Quiet on the set, camera rolling sound speed slate!" "[Slate by Joe]".

ERIC

For the senior narrative, slating is simple. Or it should be...You call the scene number, which your director gives to you, you call the take number, and in the roll section of the slate you should call the audio file number. These are all extremely useful pieces of information for the editor of the film to be able to see. Therefore, as a slate you want to make sure the slate is visible for the camera. Ideally you want to fill the frame with the slate, and that may require the camera operator to pull focus. When the video you are taking doesn't have sound, you put your thumb in between the clappers. Otherwise, the stick always starts up at the beginning of the shot and then claps. Here's a good example from scene 2 of my senior narrative, done by Kate.

Kate the Slate!

[example]

ERIC

Kate the Slate did a great job by saying the information loud enough and coming up with a quirky word to go along with the letter. The only problem is that technically on a film set when you have a slate really close to someone's face, you are supposed to say "soft sticks" and softly clap the slate. Luckily, my friend Trevor Tonge was so focused on his role he didn't even flinch, but for other actors it may startle them and impede their performance.

[END OF SEQUENCE]

Joe is holding a slate.

ERIC

I hope you guys learned a little bit more about those two elements of production! Now let's move on to some more general tips about what will be helpful for you on your shoot day.

Joe claps the slate.

[EXPLANATION SEQUENCE]

ERIC

When you move from shot to shot, keeping track of your preferred takes on a sheet of paper will end up saving you a lot of time in the editing room. During my senior narrative, our production manager, Kirsten Andrews, printed out our shot list for the scenes we were filming as well as a chart meant to keep track of notes about particular shots. Not only did this save us time in the editing room, but it also allowed us to obtain coverage much quicker.

[Transition]

ERIC

While one of your priorities on set is to "get the shot," another important one should be making sure that you are being courteous to your actors and your crew members and not wasting their time. It's time that they are giving to you! Everything you do, you should do with the intention of getting them home as soon as possible while still putting enough effort into your film and having fun. For example, you should definitely set up beforehand so your actors don't have to wait around to get started. Things like this will encourage your actors and crew members to stick with your film to the end.

Here's a JOE TIP!

[Transition to JOE TIP!]

Joe is holding an index card in front of him as he sloppily reads what's on it.

JOE

"Sometimes the order of shots on your lined script and your shot list doesn't fit the order that you would want to shoot in. You might have limited time with extras or a particular actor. So on the day of your shoots, you may want to create a quick order of shots that makes sense to you."

Joe smiles.

[END OF JOE TIP! AND EXPLANATION SEQUENCE]

ERIC

Being on set can be really stressful. In my narrative we had a party scene and we had to handle about 20 people in one room. But because I had dependable partners and a lot of

pre-production work to help us through the process, we made it to the end. Thanks for watching,
I hope these tips were helpful, I'll see you in the Post-Production Phase!

JOE

I'll see you in the Post-Production phase.

ERIC

Yes, and Joe will also see you in the Post-Production phase.

JOE

(seductively)

Yeah, I'll see you in the post-production phase.

ERIC

Ew dude what the fu—

[OUTRO SEQUENCE]