

CHECKLISTS FOR SPECIALTY WORK

**CREATED BY:
THE 2ND AD COMMITTEE**

IN COORDINATION WITH THE:
INFORMATION COMMITTEE
AD/UPM COUNCIL
DIRECTOR'S GUILD OF AMERICA

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STAY TUNED: MORE CHECKLISTS WILL BE ADDED OVER TIME

INTRODUCTION

CHECKLISTS FOR SPECIALTY WORK

These checklists are intended as a useful reminder of questions to ask and things to keep in mind when facing certain specialized shooting situations. No checklist will cover every situation and your particular sequence may require the use of several checklists at once (for instance: a high fall from an exploding helicopter into water). They do not replace industry safety bulletins which should always be consulted and made available.

A GENERAL CHECKLIST THAT IS PERTINENT FOR ANY SPECIALIZED SEQUENCE:

- Make sure you know and understand all elements of the sequence. Familiarize yourself with the script, storyboards & shot list.
- HOW DOES IT WORK? - ASK QUESTIONS - Learn as much as you can as to how a particular sequence works. What goes into it? What type of equipment/techniques are being used? What are the safety issues? What can you do to assist the Stuntmen or SPFX Techs on the day?
- Get Reference Material if you are a 2nd Unit matching to the 1st Unit.
- Contact all Departments and have yourself as the center of the information circle to prevent things from falling through the cracks. Ask them to cc you on all correspondence to the 1st AD, etc... Keep records of who knows what and copies of emails & memos as a back-up.
- Preliminary Meetings - Help establish open communication between departments.
- Do Storyboards exist? Have them available to crew early on so that they can "see" the sequence in order to better understand what is needed.
- GO ON THE SCOUTS - Creative, Departmental, Location and Tech scouts. If unable to go, get as much information as possible from those who did or send your 2nd AD to gather information for you.

AS WITH ALL FILMMAKING, OUR JOB IS TO HELP MAKE IT GOOD, MAKE IT EFFICIENT AND TO MAKE IT SAFE!

THESE CHECKLISTS WERE DEVELOPED BY THE 2ND AD COMMITTEE OF THE AD/UPM COUNCIL WITH INPUT FROM TOP 2ND AD'S AND INDUSTRY EXPERTS IN THE FIELDS OF STUNTS, SPECIAL EFFECTS, AERIAL AND MARINE WORK. THESE CHECKLISTS REPRESENT PART OF A CONTINUING EFFORT TO CREATE ONLINE TOOLS THAT WILL BENEFIT 2ND AD'S AND THE ENTIRE DGA COMMUNITY. IF YOU HAVE ANY QUESTIONS OR SUGGESTIONS, PLEASE EMAIL LisaL@dga.org

2ND ASSISTANT DIRECTOR CHECKLIST #1

CAR CHASES

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- Route? - Director, Locations, Police, Camera Car Driver.
- Use information available: Art Dept's photos, Google earth, Google maps, etc...
- 1st Unit vs. 2nd Unit doing parts of same sequence - Continuity of cars, BG etc..
- Permits: involve Locations with street lock-ups - Times when closures and/or ITC are allowed. Where and what times can Hero/Stunt/Precision cars be parked on street?
- Potential environmental damage? Ex: Asphalt vs. concrete, damage, repairs (time and money). Trench plates? Trash cans, brooms and dust pans for glass clean-up? Kitty litter to absorb fluids/oil? Tow-truck(s) for vehicles?
- How many Police Officers and follow/lead bikes will be needed? - Some camera positions may require an Officer (i.e. in a traffic lane).
- Traffic signals: Time red/green change sequences if they will affect the shot. Can we change or control lights?
- Discuss all barricades, signage, re-routes for civilians, routes for resets, parking, holding, etc...
- Re-route bus & all public transport lines.
- LOCK-UPS: Drive ways, entrances, junctions. AD and PA teams (be creative to achieve safe coverage). Ensure your manpower budget reflects the additional PA's needed.
- Safe 'Run-off' area after completed or aborted stunt? - will need to keep clear of crew/spectators.
- AD staff and safety (Grip/Stunts) for each position if spread out? Will actor/stunt driver need to start/stop camera in vehicle?

- Hero Car multiples? How many needed? Different versions for different stunts, different times in the story sequence, Tint or clear glass etc...
- 'Go-Mobile' and other 'blind driving' vehicles - Discuss with Stunt Coordinator.
- Consider use of Stab Cars (mobile vehicles driven by Stunts to ram dangerous vehicles out of way) or parked vehicles (in picture) that act as physical barriers to protect people/cameras from vehicles which may be uncontrollable after a stunt (i.e. driver unconscious, brakes damaged, etc...).
- Where will stunt vehicles and precision cars be stored when not on set: before shooting, immediately prior to the take, at lunch and at wrap?
- Instant repairs: Mechanic, Windshields (tints or clear - check with DP), Windows, Tires (and wheels). Did Transportation book a windshield person if needed?
- Extra batteries/power systems for cherries/lights - moving and /or parked.
- What vehicles/camera systems are involved? Ex: Go Mobile, Russian Arm, Ultimate Arm, Process Trailer, etc...
- How many cameras? In vehicles? High on building? Eye-mo's? etc...
- Under-crank camera? 20-22 frames? What is the general driving speed of the stunt?
- Are there SPFX elements involved in the chase? Ex: squib hits, dust hits, etc...
- Wet downs: Visual or practical? Discuss with Director and Stunt Coordinator, DP and 1st AD.
- How long will it take to rig the hero car?
- Props and Art dept: Plates, decals, etc... Hero vehicles, ND cars, Precision cars, moving BG cars, parked BG cars.
- Coordinate any unusual operations; i.e. stabilizing/guide wires, trip wires etc. Indicate unsafe areas while setting up stunt.
- Can the actor *actually* drive the required vehicle (car, truck, motor bike, bicycle?) Stick shift (Don't take their word for it)? Do a test drive with Actor/Stunts/Transpo. Do they have a valid license?

- Real Actor wants to do the stunt? Stunt Coordinator and Director discuss the sequence and edit points.
- Doubling actors? Wardrobe, wigs, etc. - Talk to Director/Stunt Coordinator/DP about lenses and shots as to what is required.
- How many Stunt Drivers, Precision Drivers and ND Background Drivers are needed?
- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- Where will Director (and close team) be during the sequence? Camera car?
- Night/Day & Interior/Exterior - Set lighting concerns, lighting for other areas, Warming tents.
- Ambulance and safety? Ambulance - placement per Stunt Coordinator, clear route to target. Jaws of life, etc...? Know nearest Hospital with ER from different points of a large car route.
- EQUIPMENT - BULLHORNS!, ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences. (EXAMPLES: Bulletin #4 - Stunts, Bulletin #8 - Guidelines for Traditional Camera Cars, Safety Addendum #8A - Process Trailer/Towed Vehicle, Addendum #8B - Camera Boom Vehicles, Bulletin #20 - Guidelines for use of Motorcycles, etc...)
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- Car chase sequence maps: Copied and distributed *if* required. (Check who gets what with 1st AD and Director.) Make sure all Stunt Drivers involved in rehearsals have maps.
- Drive the route one final time - Director, 1st AD, Locations, Police, Camera Car Driver.

- Finalize reset plan - Around the block, or reverse to start point?
- Where will Hair, Make-up and Costumes touch-up the cast? Follow Van?
- Who is providing the miniature cars and map of route for walk-through on the day?
- Ensure that Locations has re-routed all bus & all public transport lines.
- Lock-ups: Reconfirm lock-up points haven't changed since Tech Scout. Cover driveways, entrances and junctions to street as well as the 'Run-off' area.
- Establish a system for lock-ups to confirm (1st AD can't have 40 lock-ups confirming on channel 1!) 2nd AD may carry more than one walkie on multiple channels.
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.
- Double-check that specialty personnel have been called.
- Double-check have enough walkies and channels: Production, Stunts, Precision Drivers, lock-ups, etc...
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic and ask Stunts & Special Effects.
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.

ON THE DAY:

- Post all Storyboards for everyone to see.
- Verify with Locations where nearest bathrooms are in relation to driving grid. Closer is better.
- Ensure Barricades, signage, reroutes for civilians, routes for resets, parking, holding etc. are posted.
- Re-visit Lock-ups one last time - MAKE SURE ALL IS SAFE!

- Check on Safe "Run-Off" Area - Make sure clear of crowd/spectators.
- Have all BG Cars added on the day been prepped on the route? Have they been given maps? Full tank of gas?
- Park Ambulance per Stunts and make sure they have a walkie on the proper channel.
- Make sure that unusual personnel have walkies: City Worker controlling traffic lights, ambulance, etc...
- Safety Meeting/Protocols: Walk through, Rehearsal, Half speed, Full speed etc. Rolling cadence - Who will cue who, what order will things happens. Abort procedure - How and what reasons?
- If something goes wrong - what is the protocol? Who goes in first? Safety wise - Stunt Coordinator, SPFX Tech first so that they can determine what other back-up personnel are needed in a safe fashion.
- Make sure contracts are completed before people get on set and begin working the stunt.
- If a stunt double being used - inform the real actor that the stunt is occurring before it occurs.
- TAKE TWO - Have one person assigned to coordinate the reset with SPFX/STUNTS.
- TAKE TWO - What changed? Make sure anyone that needs to know is aware...additional safety meeting if necessary.
- Notify Department of time to clean-up.

AFTER SHOOTING:

- WALKIES - Get walkies back from vehicles, spfx and stunt performers.
- Coordinate Strike - Additional Crew/Medic with UPM
- Courtesy call to Stunt Player the next day.
- DVD reference to 2nd Unit for pick-up shots if necessary.

2ND ASSISTANT DIRECTOR CHECKLIST #2

EXPLOSIONS & FIRE WORK

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- POWER LINES - Can what you need to accomplish with a particular explosion or other gag be accomplished within the parameters of existing power lines?
- If shooting at night - noise restrictions? How late can explosion occur?
- Contact the Fire Department. Do we need a fire truck? Do we need an FSO?
- Due to aspects of the location or the stunt/spfx sequence, are other specialty personnel needed to assist - Marine Coordinator? Aerial Coordinator? Armorer?
- What other specialty personnel and equipment - steadicam, crane, operators?, etc... are needed?
- TRANSPORTATION - If vehicles involved - how many do we need? How many hero cars? How many explosion cars? What does SPFX/Transpo need to do to prepare. Where is each car at any given time?
- HOW DO WE CLEAR DEBRIS? WHO IS RESPONSIBLE FOR CLEAN-UP? Do we need a pick-up truck? Car Hauler? Specialty Mechanic? Windshield Guy? Stakebed? Tow Truck?
- WATER TRUCK- Is one needed? In an explosion several might be...how many? How long does it take the driver to re-fill the water truck?
- PREP - How long does each department need to rig the gag? Days in advance or hours in advance? What needs to happen from other crew members in order to expedite the success and timeliness of the prep - clearing equipment, scaffolding, set dressing, cars available, etc...
- CREW - Do you have enough prop assistants, costumers, etc... to prepare performers beforehand with unusual prop pieces, guns, armor? Additional PA's to cover lock-ups, etc...?

- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- Number of takes? How will one take differ from next? Camera Placement?
- Is there blood? How much blood? How long is the reset? Anticipated number of takes? Doubles on Costumes or Set Dressing?
- COSTUMES - Fittings? Know your wardrobe - (make sure cotton, polyester is bad) - send out before hand to be fireproofed (CAN NOT BE WASHED AFTER FIRE PROOFING).
- Is fire protection gear needed underneath the costume? Nomex gel above on exposed skin?
- HAIR/WIG FITTINGS - Doubles? What needs to be done so that they match the actor? Does wig need to be fireproofed?
- Is there a type of fire retardant needed? Will SPFX provide or does it need to be ordered?
- AMBULANCE - What does Stunts/SPFX require? If need ambulance, contact the ambulance company yourself in order to prevent call time issue problems. Make sure they are there in plenty of time and discuss possible discreet parking locations upon its arrival.
- Would it be helpful to have a list defining any specialty equipment slang for crew to be able to reference, examples: Barricade (fire retardant)? Squib? Torch? Load?
- How is the equipment getting in? Parking, etc..
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- EQUIPMENT - BULLHORNS!, ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences. (EXAMPLES: Bulletin #4 - Stunts, Bulletin #10 - Guidelines regarding the use of artificially created smokes, fogs and lighting effects, Bulletin #16 - Recommended guidelines for safety with Pyrotechnic Special Effects.)
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic and ask Stunts & Special Effects.
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.
- Double-check that specialty personnel have been called.
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.
- FIRE EXTINGUISHERS - ON SPFX TRUCK? MORE NEEDED? Where do they go and are there enough SPFX Techs to cover each one?
- Eye/Ear Protection for Cast/Crew around camera? Camera protection? Plexiglas? (order as needed)

ON THE DAY:

- Post all Storyboards for everyone to see.
- Park Ambulance per Stunts and make sure they have a walkie on the proper channel.
- Do we need a pyro test for the FSO?
- SAFETY MEETING - Run Down, Walkie Protocol, Where are the fire extinguishers? Procedure for when cut is called? Abort procedure?
- Are there restrictions on walkie talkie or cell phone usage near the explosion?

- Who is the safety person for each camera? Ask the Stunt Coordinator - Is it a stunt player or a grip?
- If something goes wrong - what is the protocol? Who goes in first? Safety wise - Stunt Coordinator, SPFX Tech first so that they can determine what other back-up personnel are needed in a safe fashion.
- If there are two units shooting in the same area make sure that both units are in communication with each other so that they don't conflict.
- Does anyone require ear plugs? Do the actors? Ear plugs to make-up to tone to the actor's skin.
- Distribute eye protection for Cast/Crew around camera. Set-up camera protection as needed.
- If a stunt double being used - inform the real actor that the stunt is occurring before it occurs.
- Make sure contracts are completed before people get on set and begin working the stunt.
- Make sure that entire cast/crew is alerted before sound of explosion (especially: sound, animal wranglers, children) - YELL OUT "FIRE IN THE HOLE".
- TAKE TWO - Have one person assigned to coordinate the reset with SPFX/STUNTS.
- TAKE TWO - What changed? Make sure anyone that needs to know is aware...additional safety meeting if necessary.
- Notify Department of time to clean-up.

AFTER SHOOTING:

- WALKIES - Get walkies back from vehicles, spfx and stunt performers.
- Coordinate Strike - Additional Crew/Medic with UPM
- Courtesy call to Stunt Player the next day.
- DVD reference to 2nd Unit for pick-up shots if necessary.

2ND ASSISTANT DIRECTOR CHECKLIST #3

HELICOPTER WORK

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- Check with Locations & Pilot for environmental issues in the area of flying and landing zone. Is a wet down required?
- Coordinate with Locations, Helicopter Pilot and Stunt Coordinator to ensure that permits are completed beforehand with all necessary details. Reference Tech Scout notes.
- If filming in foreign countries make sure pilot has cleared all permits for filming with local authorities and governments.
- Contact production aerial company and insure proper insurance has been added.
- Check with Locations to ensure that local businesses and police have been notified of all rehearsal and shoot days. Make the UPM and 1st AD aware of any problems.
- Get GPS coordinates and proper landing zone marker information to the pilot.
- Does your Pilot have the appropriate Movie Manual (Motion Picture and Television and Flight Operations Manual)? Plan of activity? (Note: When not filming in close proximity, no plan of activity is necessary: i.e. Helicopter ferrying from point to another, not within 500').
- Discuss staffing with Pilot & Locations to ensure enough staff including AD staff and PA's. Should there be a production rep monitor? What additional support is needed for Flight and Ground crews. Is there need for a Ground Coordinator to be with the 1st AD?
- What and how many camera system(s) will be used and what are the constraints? What is the rigging time? (Add additional time to cover yourself)
- SPECIAL EFFECTS - Make sure there is a meeting with the Director, 1st AD, Pilot, SPFX Coordinator, Stunt Coordinator and Props regarding necessary specialty elements.

- Can Helicopter be dressed by Art Department beforehand? If not, get time estimates from the Art Department. If skins or wax painting need to be done on helicopter, include removal time.
- When multiple helicopters are used, make sure all pilots have a meeting prior to filming.
- Are stunt doubles, actors or mannequins involved?
- If using "real" actor, are they alright with heights? Flying? Harnesses?
- If Real Person is used, what type of support is needed? (i.e. medic, ambulance, hot tub for water work etc...)
- Will a harness be needed? Who's supplying? What type of harness? Is it a special harness that needs extra fitting time, etc... TELL COSTUMES!
- If using a double - hair/mu/ward fittings? Does double have tattoos that need covering? Does double need a wig? If so, how is wig secured for fall?
- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- EQUIPMENT - BULLHORNS!, ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)
- Create a contingency plan for accidents, equipment malfunction and inclement weather. Is there a cover set?
- Make sure that if flying becomes delayed you have a plan for hotels, transportation for the flight crew, etc..

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences. (EXAMPLES: Bulletin #4 - Stunts, Bulletin #3 - Helicopters & any pertinent addendums)
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- Helicopter staging? Refueling? Camera reloads? How far and how long will it take and how long is each flight and run? Locate, secure and confirm landing zone(s). Make sure Transportation is in the loop.
- How many people can be in the helicopter? Who's going? Check with the pilot to ensure there are enough onboard safety harnesses.
- Make sure the camera dept has ordered enough film. Where will reloads occur? How will film be transported? How will the director see the footage?
- How many rehearsals and takes are needed on the day? Confirm with flight crew to ensure enough fuel. Will there be a dry run during the day for night work?
- What color and model is the camera ship and/or picture ship?
- What are the weather conditions on the day of the sequence? Find out ahead of time. What are the minimum and maximum conditions allowed?
- Create a checklist of all elements that must be in place before the rotors turn.
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic and ask Stunts & Special Effects.
- For high altitude flying, make sure the medic has oxygen available.
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.
- Double-check that specialty personnel have been called.
- Double-check that you have enough walkies and channels: Production, Stunts, Helicopter Pilot, Ground Coordinator, lock-ups, etc...

- If pilot or others appear on camera, what support is needed at take-off point? (Costumes, Hair, Make-up, etc...)
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.

ON THE DAY:

- Post all Storyboards for everyone to see.
- Get a Weather/Wind Forecast - Give to 1st AD/UPM/Stunts & SPFX.
- How many rehearsals are needed on the day? What is the flight path for lock-ups?
- Assign an AD or PA to monitor the landing zone. Wet Down? Make sure all trash and loose objects are clear. Keep non-essential personnel away.
- Make sure there is ground transportation for the camera crew, actors, and aerial crew to and from hanger or landing zone.
- Make sure the flight crew and pilot has breakfast/lunch and craft service available.
- Night flying - give the pilot time to scout and analyze the lighting set-up beforehand.
- Dry run during day for night flights.
- SAFETY MEETING - Run Down, Walkie Protocol, Procedure for when cut is called? Abort procedure? Helicopter Reset? General proximity to Helicopter safety...how to approach, keeping clear, etc...
- Does anyone require ear plugs? Do the actors? Ear plugs to make-up to tone to the actor's skin.
- In some cases, keep track of time the helicopter is in the air for production.
- Be aware of turnaround issues for the Pilot, when/if he is on a SAG contract.

AFTER SHOOTING:

- WALKIES - Get walkies back from Pilots, Ground Coordinator, SPFX and Stunt performers.
- Be sure to obtain all wardrobe, props and paperwork before final dismissal of flight crew.

- Coordinate Strike - Additional Crew/Medic with UPM
- Courtesy call to Stunt Player the next day if applicable.
- DVD reference to 2nd Unit for pick-up shots if necessary.

2ND ASSISTANT DIRECTOR CHECKLIST #4

HIGH FALLS

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- Is the fall free or tethered?
- Falling onto fall pad or boxes?
- How long to rig and/or rehearse fall? Days? Hours? If only hours, can filming be done around rehearsals?
- Is a platform being built? How many people on the platform? Do safety railings need to be removed for filming?
- Will Stunts need grip help in securing and resetting?
- Will a harness be needed? Who's supplying? What type of harness?
- Is it a special harness (i.e. needs extra fitting time and prep time)?
- Are harnesses for crew and equipment at top needed? Who's providing?
- If Descender rig, need actor & double's exact weight?
- Actor or Stunt Double? Mannequin?
- If double - hair/mu/ward fittings? Does double have tattoos that need covering? Does double need a wig? If so, how is wig secured for fall?
- Need multiples on costumes?
- Does the actor (assuming a double does fall), need to be up there? (Is there a shot of the actor at the top before the fall?)
- Is the actor alright with heights?

- Does mannequin work for test dummy? Need special dummy for test?
- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- How do people & equipment get to top? Is route different for crew vs. Actor/Stunt?
- How long does it take to get to the top?
- Are there extra cameras on the day? Where are they to be staged?
- If cameras staged in further locations (for example: roof of another building), how long does it take to get up there?
- How many takes are expected?
- Are there any shots where equipment needs to clear? (Actor on platform just before the fall, Actor on ground after fall, etc.)
- Does the AD Department have enough Add'l personnel? (Lock-ups, body by add'l cameras, body by Stunt Coordinator or Stunt Double, etc...)
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- Do you need an ambulance standing by? If so, check w/ Stunt Coordinator as to where. Make sure the Ambulance crew is given plenty of time and discuss discreet parking locations upon it's arrival.
- Make sure studio safety person knows what day and what time stunt is expected to happen, as well as when tech scout and/or meetings regarding stunt occur.
- EQUIPMENT - BULLHORNS! ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences. (EXAMPLES: Bulletin #4 - Stunts, Safety Bulletin # 22 - Guidelines for Use of Elevating Work Platforms, Safety Bulletin #18 - Air Bags, etc...
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- Consider how to communicate with above from below...Walkies? Microphone? Bullhorn?
- Revisit how people & equipment get to the top of stunt/staging/camera areas...have things changed?
- For setting up cameras, need stand-in? Is stand-in alright w/ heights? Will mannequin work?
- Make sure there is a Medic present during all rehearsals.
- Where do actor and/or double stage during reset?
- How long to reset for take two? If boxes, others standing by?
- Will stunts need grip help in securing & resetting?
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.
- Double-check that specialty personnel have been called.
- Double-check that you have enough walkies and channels: Production, Stunts, Precision Drivers, lock-ups, etc...
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic and ask Stunts & Special Effects.
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.

ON THE DAY:

- Post all Storyboards for everyone to see.
- Get a Weather/Wind Forecast - Give to 1st AD/UPM/Stunts & SPFX
- Park Ambulance per the Stunt Coordinator and make sure they have a walkie on the proper channel.
- Water & Craft Service to cast/crew up high.
- SAFETY MEETING - Run Down, Walkie Protocol, Where are the fire extinguishers? Procedure for when cut is called? Abort procedure?
- Who is the safety person for each camera? Ask the Stunt Coordinator - Is it a stunt player or a grip?
- If something goes wrong - what is the protocol? Who goes in first? Safety wise - Stunt Coordinator, SPFX Tech first so that they can determine what other back up personnel are needed in a safe fashion.
- Make sure medic knows when rehearsing and when you plan on doing stunt for real.
- If a stunt double being used - inform the real actor that the stunt is occurring before it occurs.
- Make sure contracts are completed before people get on set and begin working the stunt.
- TAKE TWO - Have one person assigned to coordinate the reset with SPFX/STUNTS.
- TAKE TWO - What changed? Make sure anyone that needs to know is aware...additional safety meeting if necessary.
- Notify Departments of time to clean-up.

AFTER SHOOTING:

- WALKIES - Get walkies back from vehicles, spfx and stunt performers.
- Coordinate Strike - Additional Crew/Medic with UPM
- Courtesy call to Stunt Players the next day.
- DVD reference to 2nd Unit for pick-up shots if necessary.

2ND ASSISTANT DIRECTOR CHECKLIST #5

SQUIBS & GUN SHOTS

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- Due to aspects of the location or the stunt/spfx sequence, are other specialty personnel needed to assist - Marine Coordinator? Aerial Coordinator? Armorer?
- If shooting at night - noise restrictions?
- Actual Gun Shots? Confirm that the locations department has contacted the police department prior to the shooting day for permit.
- CREW - Do you have enough prop assistants, costumers, etc... to prepare performers beforehand with unusual prop pieces, guns, armor? Additional PA's to cover lock-ups, etc...?
- PREP - How long does each department need to rig the gag? Days in advance or hours in advance? What needs to happen from other crew members in order to expedite the success and timeliness of the prep - clearing equipment, scaffolding, set dressing, cars available, etc...
- Discuss if security is needed for squib pre-rigged sets for safety, etc...
- GUNS - do you need a real gun? Will a non-gun work?
- PROPS - GUN WORK - What type of load is in the gun - 1/4 load, 1/2 load, full load? How many rounds? How is it shipped if coming from another location? Customs?
- If an actor needs to fire a weapon, do they need to go to gun school? What type of training do they need?
- SQUIB HITS - Where is the hit needed? Areas of the body to avoid - head, temples, etc...
- Are Stunt Doubles needed due to squib placement?

- Is there blood? How much blood? How long is the reset? Anticipated number of takes?
Doubles on Costumes or Set Dressing?
- Number of takes? How will one take differ from next? Camera Placement?
- What specialty personnel and equipment - steadicam, crane, operators?, etc... are needed?
- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- AMBULANCE - What does Stunts/SPFX require? If need ambulance, contact the ambulance company yourself in order to prevent call time issue problems. Make sure they are there in plenty of time and discuss possible discreet parking locations upon its arrival.
- EQUIPMENT - BULLHORNS! ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)
- Would it be helpful to have a list defining any specialty equipment slang for crew to be able to reference, examples: Barricade (fire retardant)? Squib? Torch? Load?

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences.
(EXAMPLES: Bulletin #1 - Recommendations for safety with Firearms, Bulletin #4 - Stunts)
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- REVISIT - PROPS - GUN WORK - What type of load is in the gun - 1/4 load, 1/2 load, full load? How many rounds?
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.

- Double-check that specialty personnel have been called.
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic and ask Stunts & Special Effects.
- Eye/Ear Protection for Cast/Crew around camera? Camera protection? Plexiglas? (order as needed)
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.

ON THE DAY:

- If there are two units shooting in the same area make sure that both units are in communication with each other so that they don't conflict.
- Post all Storyboards for everyone to see.
- Park Ambulance per Stunts and make sure they have a walkie on the proper channel.
- SAFETY MEETING - Run Down, Walkie Protocol, Where are the fire extinguishers? Procedure for when cut is called? Abort procedure?
- Who is the safety person for each camera? Ask the Stunt Coordinator - Is it a stunt player or a grip?
- Are there restrictions on walkie talkie or cell phone usage near the squibs?
- Establish a perimeter around rigged squibs per SPFX.
- If something goes wrong - what is the protocol? Who goes in first? Safety wise - Stunt Coordinator, SPFX Tech first so that they can determine what other back-up personnel are needed in a safe fashion.
- GUN SHOTS - Give Locations four hours notice on day of shooting in order to warn police department & studio security of gun shots.
- If a stunt double being used - inform the real actor that the stunt is occurring before it occurs.
- Make sure all contracts are signed before shooting.
- Does anyone require ear plugs? Do the actors? Ear plugs to make-up to tone to the actor's skin.

- Distribute eye protection for Cast/Crew around camera. Set-up camera protection as needed.
- Make sure that entire cast/crew is alerted before sound of squib hit (especially: sound, animal wranglers, children) - YELL OUT "FIRE IN THE HOLE".
- TAKE TWO - Have one person assigned to coordinate the reset with SPFX/STUNTS.
- TAKE TWO - What changed? Make sure anyone that needs to know is aware...additional safety meeting if necessary.
- Notify Department of time to clean-up.

AFTER SHOOTING:

- WALKIES - Get walkies back from vehicles, spfx and stunt performers.
- Coordinate Strike - Additional Crew/Medic with UPM.
- Courtesy call to Stunt Players the next day.
- DVD reference to 2nd Unit for pick-up shots if necessary.

2ND ASSISTANT DIRECTOR CHECKLIST #6

WATER WORK

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- Test the water for bacteria.
- What water work specialty personnel are needed? Boat Captains? Water/Boat Coordinators? Water Safety/Lifeguards? Diving Personnel?
- What other specialty personnel and equipment - steadicam, crane, operators?, etc... are needed underwater or on water?
- Do any cast or crew need SCUBA certification? Need minimum of three days to complete.
- If SCUBA diving is involved, production company should consider DAN (Divers Alert Network) insurance for all divers. Dive professionals MUST have their own, but Company should get it for cast. This type of insurance will provide coverage for any injury sustained while diving.
- Call the certification agency to ensure that the Divemaster has the proper level of professional certification as a "Master Diver". This includes first aid training, rescue training and supervision of diving activities training.
- REHEARSALS: Are pre-rehearsals necessary? When do they begin? Who is involved?
- VISUAL EFFECTS - Are they needed? What specifically will affect the sequence?
- VIDEO PLAYBACK - Is video playback necessary? Will Director/Stunts need to see playback of the sequence on the day?
- AMBULANCE - What does Stunts/SPFX require? If need ambulance, contact the ambulance company yourself in order to prevent call time issue problems. Make sure they are there in plenty of time and discuss possible discreet parking locations upon its arrival.

- EQUIPMENT - BULLHORNS! ADDITIONAL WALKIES (MAKE SURE YOU ARE COVERED TO PREVENT PULLING WALKIES ON THE DAY!)
- Consider getting waterproof walkies or walkie "condoms" to cover normal walkies in. It will save the company money when walkies are dropped in the water, which will happen.

GENERAL WATER WORK: SURFACE/SWIMMING

- CHECK OUT YOUR MARINE DEPARTMENT WITH AMPLE TIME. You will come to rely on a good marine dept. You will need to trust them: Reputation? Responsible? Knowledgeable? Experienced? Have the right equipment and plenty of it?
- Know how to access nearest medical facility with appropriate equipment. HYPERBARIC CHAMBER? Make sure medical facilities are open and staffed during filming hours.
- Check with Marine Advisor for special needs that can be anticipated: i.e., floatation/surface support, thermal protection, warm dry holding area, personal swimming gear (masks, fins, etc...), propelling devices, special medical equipment: oxygen, ambulance, etc...
- Check with Marine Advisor regarding any local animals that the company might encounter, i.e.: jellyfish, sharks, etc...
- Check the Red Tide conditions with Marine Advisor.
- General special equipment needed for production? For example - Camera: special cameras, camera housings, Grip: arms, dollies, cranes, equipment protection, Set Lighting: equipment to interface with water work, underwater lighting, etc..., Craft Service: additional water, ice, electrolyte drinks, warm drinks for personnel in cold water, etc..., SPFX: hoses, fire extinguishers, etc...
- Check with Marine Department and Locations - what other agencies are involved? Police? Harbor Police? Coast Guard? Additional Safety Divers? Instructors?
- How to communicate underwater?

WORKING IN TANKS

- Know specifics of the Tank: size, depth, capacity, visibility, temperature, access points, etc...

- Confirm that all cast/crew/background working in or around the tank can swim.
- Do any areas around the tank need to be blacked out?
- Know approximate timing of filling, cleaning/filtering, heating.
- How much prep time does the Art Department need? How much prep time does Grip & Set Lighting need?
- Is a rehearsal day necessary/feasible? Can rehearsal occur day of?
- Specialty equipment/personnel needed for safety and access on possible prep/rehearsal day? Lifeguard? Safety Diver/Divemaster?
- Medical Personnel on Rehearsal/Prep Day?
- Know what is necessary for load-in. What equipment goes where? When? How/ when can tank be accessed? Know the source of water - filling and emptying procedures, if applicable.
- Know frequency of cleaning & testing of water - if it's warm, it can get unsanitary with a lot of people in the tank.
- General rules with tanks: Everything is GFI (ground fault interrupter/slang word: "shock block"). NOTHING gets plugged in, in the vicinity without checking in with a certified 728 crew member.
- Have a way to dry the deck around the tank to avoid slip & falls. Know which department is providing towels and have a lot of them in case people fall into the tank.

WORKING IN NATURAL BODIES OF WATER

- Know water depth, temperature, currents, tides, weather & other boat traffic on the day, etc...
- Open Ocean? Inlet or Harbor?
- Who needs Prep? On the day or before?
- There MUST be a medic at prepping location. Know the prep schedule!
- What personnel is needed? Safety? Security? Access location area?

- How is the equipment loading in the day of? Land support? Boat Support?
- Marine animal concerns?
- Quality of the water? Bacteria? Pollution?

WORKING UNDERWATER - SCUBA

- Know type of underwater environment. Open water? Overhead environment? Entanglement issues? Visibility issues?
- Equipment: Who is providing it? How many people need it? Know what you might need extras of - weights, fins, etc... What is the source of air refills? How many extra tanks are needed?
- SPECIAL EMERGENCY EQUIPMENT? Check with Marine Coordinator & Divemaster for what must/should be on hand. Make sure that oxygen is available and able to be provided to more than one diver at a time. Ambulance? **KNOW HOW TO ACCESS NEAREST HYPERBARIC FACILITY!** Make sure that the nearest Hyperbaric Chamber is staffed during filming hours - they are not always open 24 hours. ALL divers should have DAN insurance.
- Know ahead of time who needs to be in the water. All divers must be certified and show proof of certification to the Dive Master.
- Actors **CANNOT** be exempt from certification, **MUST** be certified and **MUST** be familiar and comfortable with all equipment.
- Must have a safety diver in the water with every actor.
- Make preparations for actors, divers and crew comfort. Comfort = safety! Provide a warm, dry place to relax, appropriate food and drink. Provide ample time for bathroom breaks. Be careful when providing a hot tub as they increase the possibility of decompression illness...check with the Divemaster before providing.
- Know experience/comfort level of every diver. Is additional training time necessary in Prep? Can Marine Coordinator participate in Casting and/or Prep? There are depth limits for beginner divers - know what the planned depth is for each dive and do not exceed these depths.
- Is a Rehearsal or Prep day needed? Additional equipment/ personnel needed for that day? Medic?

- Have multiples ready for rehearsals and mishaps. On camera costumes? Off camera dry clothes? Towels? Allow for expenditure of equipment such as airfills, etc...
- How much time will people need to be in the water? What is safe? Know anticipated length and number of takes. Have a plan for extensive resets and camera reloads.
- Ensure good and constant communication between Marine and Stunt Departments.
- Make sure everyone involved knows system of communication in use - surface to water and underwater. For example - hand signals, comm system, etc...
- Ensure that there is sufficient room to store SCUBA tanks and other gear - tanks must be SECURE.
- Make sure all depts. are aware of special considerations with regards to their people working in water. For example - increased likelihood of hyperthermia or hypothermia, increased fatigue, increased likelihood of claustrophobia, increased likelihood of equipment malfunction, etc...
- All boats must have an emergency recall system and all divers need to know what it sounds like in the event of an emergency.
- Company might consider utilizing Nitrox if multiple days of SCUBA diving will occur. It increases bottom time, decreases surface intervals and decreases the likelihood of decompression sickness.

WORKING WITH BOATS

- Ensure that the crew understands the safety and emergency procedures on boats. For example - boat to boat transfers of people and equipment, man overboard procedures, calling for assistance (Marine VHF emergency CH16), etc...
- Know type and utilization of boats: picture boats, camera boat, shuttle boats (zodiacs?), safety vessels, holding boat for crew and equipment, etc...
- Notify the Coast Guard prior to and on the day of shooting.
- Additional equipment and personnel to help wrangle non-production traffic?
- What are the staging points? How much time to get from staging point to crew/actors in water or boat? Are bathroom facilities, food and drink easily accessible?
- What are the refueling needs and options for all equipment in use?

- Safety personnel and equipment? Shuttle boats? Traffic wranglers? Medic? Rescue diver? Jet skis with tow sleds?
- Know location of launch ramps for boats. Familiarize yourself with the load-in and wrap procedures.
- Have someone keep a close watch on the weather forecasts throughout the day - WEATHER CAN CHANGE QUICKLY ON THE WATER!
- Know the regulations of where you want to film. For example - inside vs. outside of breakwater. What equipment is allowed and which departments are involved - Fire Department? Harbor Master vs. Coast Guard?
- Have Personal Floatation Devices available for every person on the vessel and easily accessible to all.
- SPECIAL CONSIDERATIONS IN BOAT WORK - INFORM THE CREW! Seasickness - best to take medication prior to boarding! Have plenty of sunscreen available and be prepared for warmer dress than is ordinary. Bring dry layers, non-slip shoes, etc...
- Have a plan for keeping things dry in a very wet environment. For example - Radios, food, extra clothing, equipment, cameras, etc...

WEEK OF:

- SAFETY BULLETINS - either attached to call sheet or create a safety board - present each day that posts the bulletins or other pertinent information on each day's stunt sequences. (EXAMPLES: Bulletin #7 - Recommendations for Diving Operations, Bulletin #4 - Stunts, Bulletin #17 - Water Hazards)
- In Safety Instructions include: communication of safety procedure, who to notify of intention to enter water environment, check-in and check-out procedures, emergency action plan, etc..
- Provide slates for divers to communicate complex messages underwater.
- PERMITS - SPFX/LOCATIONS - Know the permit so that you know what each department needs to take care of beforehand in order to make sure that everything goes smoothly on the day...cross reference with your notes.
- Are there additional medical supplies needed that the medic or the production office should procure? Ask the Medic, Marine Coordinator, Dive Master, Stunts & Special Effects.

- Who is supplying the towels? Facility to wash & dry towels?
- Confirm that there are warm, dry areas to hold cast/crew in-between takes/work in water that have to get wet.
- Where are Hair, Make-up and Costumes going to do touch-ups? Is a blow dryer needed? Power?
- Run-down of logistics with Transportation, Locations, Best Boys and pertinent departments to prevent parking or pre-call or set-up issues on the day.
- Does anyone need a pre-call for parking/downloading? Go over parking/calls with Transportation & Locations.
- How long do Divers need to get ready? Pre-calls?
- How long of a surface interval will be required BETWEEN dives? Dependent on depth and duration of each dive and can be planned in advance.
- Double-check that specialty personnel have been called.
- Lunch and food breaks - flexible. French hours? Risk loss of momentum to formally break.

ON THE DAY:

- Post all Storyboards for everyone to see.
- Confirm the certification level of all divers: pros, cast & crew with the Divemaster.
- If have Ambulance, park per the Marine Coordinator and make sure they have a walkie on the proper channel.
- Who is with each camera? Safety Diver with underwater cameras?
- SAFETY MEETING - Run Down, Walkie Protocol, Procedure for entering & exiting the water? Procedure for when cut is called? Abort procedure? Emergency recall procedure?

- Dive briefing by Divemaster to include: info about the site, maximum depths, dive duration and a review of hand signals.
- If something goes wrong - what is the protocol? Who goes in first? Safety wise - Marine Coordinator, Dive Master, Stunt Coordinator first so that they can determine what other back up personnel are needed in a safe fashion.
- If a stunt double being used - inform the real actor that the stunt is occurring before it occurs.
- Make sure all contracts are signed before filming.

AFTER SHOOTING:

- WALKIES - Get walkies back from boats, divers, Marine Coordinator, Location personnel, etc...
- Coordinate Strike - Additional Crew/Medic with UPM
- DVD reference to 2nd Unit for pick-up shots if necessary.