

# Assistant Director Runs the Set

## Driving Principle: Efficiency and Communication

Instead of just being an enforcer on set, you want to come in with the most efficient plan and communicate well to prevent delays. You're only human and as an AD those are really the only two things that you actually control. You only set yourself up for failure if you make an unrealistic plan or agree to run a day that is unrealistic.

### 1. The call sheet

### 2. Start the day off strong to build and maintain momentum

- Morning Meeting or First Rehearsal

### 3. Setting up a scene

- Collect key people: Director, DP, Scripty, Writer, Cast, Props

- Private Rehearsal

- Marking Rehearsal

- Lighting Mode

- ~~-2<sup>nd</sup> Team Rehearsal~~

- 1<sup>st</sup> Team Rehearsal

- Picture is Up

- Moving on or New Deal (New Setup)

**4. A Morning Meeting:** You're setting up a scene or have a big day that doesn't really include dialogue/blocking that necessitates a rehearsal.

- Call the whole crew together

- Talk through the order of events

- Involve key players like stunt coordinator

- Safety

### 5. Maintaining momentum

- Giving estimates to basecamp

- Bringing up next cast members and BG (other elements)

- Send an AD or PA ahead to clear / confirm next set is ready

- Pre-set cars or some BG

### 6. Hitting obstacles

Say that your the 1<sup>st</sup> AD, the DP turns to you and says she's lit and ready. You call for the cast and you find out that there's an issue with the costume and it will take 20 minutes for the seamstress to fix it. What do you do?

-Do anything to keep being productive: Walk the next set with Director and DP, do another rehearsal for BG (don't wear cam ops out though), is there an insert to shoot while you wait. Don't forget to update the UPM/Producer.

### **7. The lunch break**

- Finding the natural breaking point
- Set and manage expectations

### **8. Running out of time**

- Discussions with the Director & DP