

BETTER SAFE THAN SORRY

Even with the existence of industry safety guidelines and a location code of conduct, efforts must continually be made to be aware, cautious and thorough. Although this behavior will most certainly prevent many potential problems, be assured that no production company, regardless of size or stature, is totally immune from accidents, grievances, lawsuits and insurance claims. *Be careful!* It's easy to get so busy on a shoot, that from time to time, a few small details fall between the cracks. And small details can quickly turn into big problems that come back to haunt you later on.

To best protect your backside, and that of the company, you should:

- Keep careful inventories and note when something is lost or damaged.
- Put as much information on the back of the production report as possible, including the slightest scratch anyone might receive. When a day passes and there are no injuries, indicate by noting "No injuries reported today" on the back of the production report.
- When someone is injured, complete a workers' compensation (Employer's Report of Injury) report as soon as possible, and get it to the insurance agency. Also attach a copy to the daily production report.
- Have an ambulance on the set on standby when you're doing stunts that are even the least bit complicated or dangerous. Always know the location of the closest medical emergency facility (and post it on the call sheet every day).
- When you're experiencing difficulties with a specific employee, keep a log detailing dates and incidents.
- Confirm all major decisions and commitments in writing; if an official agreement or contract isn't drawn up, write a confirming memo detailing the arrangement.
- Don't sign an agreement and contract until your attorney has reviewed it.
- Don't sign a rental agreement for the use of equipment, motor homes, facilities, etc. until you or someone you trust can check out the quality of what's being rented, and you know exactly what you are getting.

Favors involving any type of exchange are nice (i.e., the company uses a crew member's car in a chase sequence in exchange for repairs to the car) but can also backfire on you. All such agreements should be backed up with a letter in writing stating the exact terms of the exchange and releasing the company from any further obligations.

PRE-PRODUCTION CHECKLIST

You have your script and your financing (or studio deal), and you're ready to go. The following list will help you keep track of what you've done and what remains to be done.

Starting from Scratch

- ☐ Prepare a preliminary schedule and budget
- ☐ Find a good attorney who specializes in entertainment law
- ☐ Establish company structure (i.e., an LLC or partnership)
- ☐ Obtain necessary business licenses from city, county and/or state
- ☐ Apply to the IRS for a Federal ID number
- ☐ If you've established a corporation, get a corporate seal and minutes book
- ☐ Obtain workers' compensation and general liability insurance
- ☐ Sign all union and guild signatory papers (as applicable)
- ☐ Secure a completion bond (if applicable)
- ☐ Open bank accounts (signature cards and corporate resolutions)
- ☐ Apply for all applicable incentive programs and/or tax subsidies (and complete any cultural test if required)
- ☐ Find production offices and stage(s) as needed
- ☐ Start lining up staff and crew

Legal

Note: A production company's legal or business affairs department or an outside entertainment attorney would routinely do this work.

- ☐ Secure the rights to the screenplay (literary purchase agreement)
- ☐ Assignment of rights
- ☐ Distribution agreement
- ☐ Writers agreement
- ☐ Life story rights agreements (if applicable)
- ☐ Review all financing and distribution agreements
- ☐ Sales agency agreement
- ☐ Security interest documents and filings
- ☐ Loan documents (equity investors)
- ☐ Completion agreement
- ☐ Interparty agreement
- ☐ Laboratory pledge holder agreement
- ☐ Laboratory access agreement
- ☐ Make sure script is registered with the WGA
- ☐ Negotiate (or review) and prepare the contract for the writer of the screenplay
- ☐ Order all copyright and title reports
- ☐ Prepare contracts for the producer, director, director of photography, production designer, casting director, costumer designer, co-producer, associate producer, line producer, composer and editor
- ☐ Prepare minors' contracts and all related documentation pertaining to the employment of minors
- ☐ Review contracts regarding literary material to make sure all required payments are made

HERBY'S SUMMER VACATION

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CONTACT LIST

5/11/XX

ANIMAL HANDLERSCUDDLY CREATURES

9870 Forest Hills Drive
 Sherman Oaks, CA
 Contact: Barry

(661) 555-7430
 (661) 555-7432 - fax
 Barry@cuddly.com

ART SUPPLIESGRAPHICS PLUS

7540 Colorful Ave.
 Los Angeles, CA
 Contact: Rose

(310) 555-4332
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 Rose@graphicsplus.com

ATTORNEYS
 BACKGROUND CASTING
 BANK
 CAR RENTALS
 CASTING
 CATERING
 CELLULAR PHONES
 CLEANING SERVICE
 CLEARANCES
 COLOR COPIES
 COMPUTER RENTALS
 COMPUTER SUPPORT
 CONSTRUCTION VENDORS
 COPIER RENTAL
 COURIER/MESSENGER SERVICE
 CRAFT SERVICE SUPPLIES
 CRANE
 CREW GIFTS
 DRAFTING EQUIPMENT & SUPPLIES
 DUMPSTERS
 EDITING ROOMS
 EDITORIAL EQUIPMENT
 ENVIRONMENTAL CONSULTANT
 EQUIPMENT (Camera, Electric, Grip, Condors, etc.)
 EXPENDABLES
 FAX MACHINES
 FILM COMMISSIONS
 FILM STOCK
 FLORIST
 HAZMAT PACKING & REMOVAL
 HELICOPTER CO.
 HOSPITALS
 HOTELS
 INSURANCE AGENCY
 INSURANCE DOCTOR
 LAB
 LABOR RELATIONS
 LEGAL
 LOCATION CONTACTS
 LOCKSMITH
 MAKE-UP & HAIR SUPPLIES
 OFFICE FURNITURE
 OFFICE SUPPLIES
 PAYROLL SERVICE
 PHONE SYSTEM
 PHOTO LAB (1-HR)

FIGURE 6.3

(Continued)

POST OFFICE
 POST PRODUCTION
 PREVISUALIZATION
 PRINTING
 PRODUCT PLACEMENT
 PROP HOUSES
 PROPERTY MANAGER
 PROSTHETICS/MAKEUP FX
 RENTAL CARS/VANS
 RESEARCH LIBRARY
 SAFE
 SATELLITE VENDOR
 SCRIPT DUPLICATION
 SCRIPT RESEARCH
 SECURITY
 SET DEC VENDORS
 SHIPPING SERVICES
 SHREDDING SERVICE
 SIGNS
 SOUND EQUIPMENT
 SOUND TRANSFERS
 SPECIAL EFX VENDORS
 STILL FILM
 STILL PHOTO LAB
 TECHNICAL ADVISOR
 TELECINE
 TELECOMMUNICATIONS
 TENTS
 TRANSPORTATION VENDORS
 TRAVEL
 UNIONS & GUILDS
 VISUAL EFFECTS
 WALKIE-TALKIES
 WARDROBE HOUSES
 WATER DELIVERY SERVICE
 WEATHER SERVICE
 WORKERS COMPENSATION
FIGURE 6.3—cont'd

- ☐ Review permits and other documents having potential legal significance
- ☐ Prepare (or approve) all necessary release forms
- ☐ Prepare contracts for principal cast
- ☐ If applicable, prepare nudity riders
- ☐ Start music clearance procedures
- ☐ If not done by production, send script in to be researched, and secure all necessary clearances
- ☐ Review all location agreements
- ☐ Review all rental and lease agreements
- ☐ As applicable, review contracts for digital effects, mechanical effects, creative and technical services and product placement
- ☐ If applicable, handle all necessary requirements related to filming in a foreign country
- ☐ If applicable, handle all immigration issues

Set Up Production Office

- ☐ Security, if needed
- ☐ Furniture, including:
 - ☐ Drafting tables and stools for the art department
 - ☐ A safe for the accounting department

- ☐ Contact phone company for phone numbers and phone, fax and DSL lines
- ☐ Arrange for a temporary phone system
- ☐ Copier machine
- ☐ DVD/Monitor
- ☐ Computers and printers
- ☐ Production and accounting software programs
- ☐ Fax machine(s)
- ☐ Office supplies
- ☐ Bottled water
- ☐ Coffee maker
- ☐ Microwave oven
- ☐ Refrigerator
- ☐ Extra keys to the office (keep a list of who has keys)
- ☐ Cell phones for key personnel
- ☐ Prepare and post departmental envelopes
- ☐ Prepare a restaurant menu book
- ☐ Secure a cleaning service
- ☐ Establish an account with a courier/messenger service(s)
- ☐ Prepare logs for courier runs and FedEx shipments
- ☐ Prepare sign-out sheets for keys, scripts, etc.
- ☐ Set up recycling receptacles and procedures

Paperwork

- ☐ Have letterhead and business cards printed and distributed to those who need it (the art department will generally provide a logo/artwork)
- ☐ Prepare fax cover sheets
- ☐ Prepare a map of how to get to the production office and/or stage
- ☐ Prepare a phone extension list to be placed next to each phone in the office
- ☐ Set up production files
- ☐ Assemble supply of production forms
- ☐ Prepare a crew list
- ☐ Prepare a contact list
- ☐ Start a purchase order log
- ☐ Prepare and distribute asset inventory logs
- ☐ Start a raw stock inventory and order log
- ☐ If a television series, prepare a list of episodes, production dates, director, writer, and editor for each show
- ☐ Prepare DGA deal memos
- ☐ Prepare crew deal memos
- ☐ Post and distribute safety, sexual harassment, code of conduct and Standards of Business Practices guidelines as required
- ☐ Distribute and post environmental guidelines
- ☐ Prepare a distribution list

Visual Effects

- ☐ Hire a visual effects supervisor
- ☐ Prepare a breakdown of visual effects shots

- ☐ Have conceptual designs and storyboards prepared, clearly defining each effect
- ☐ Determine methodology and exact elements required to accomplish desired effects
- ☐ Send breakdown, designs and storyboarded scenarios out to visual effects houses for bids
- ☐ Determine time and expense necessary to accomplish each effect
- ☐ Adjust script to accommodate budgetary and scheduling limitations if necessary
- ☐ Select visual effects houses to create needed effects (i.e., creatures, animation, computer-generated characters)
- ☐ Have effects supervisor prepare a schedule integrating pre-production, production and post production activities and all work to be done at effects houses
- ☐ Determine which portion of each visual effects shot will need to be shot during production (i.e., process plates) and coordinate with the UPM and first assistant director, so requirements can be integrated into the shooting schedule
- ☐ Determine what special equipment you'll need to order to be used during production (i.e., motion control camera, blue screen)
- ☐ Line up additional, specially trained crew to work on the portions of effects that are scheduled to shoot during production
- ☐ Have effects supervisor prepare a contact list, including which effects houses are doing which effects, phone numbers, and names of who is supervising the work at each of the houses

Note: Complicated stunts and special effects to be shot during production should be assessed and planned during the early stages of pre-production as well. Preparation involves many of the same steps as those listed above.

Cast-Related

- ☐ Secure SAG bond (if applicable)
- ☐ Finalize casting
- ☐ Prepare a cast list
- ☐ Send cast list to SAG
- ☐ Station 12 cast members
- ☐ Prepare cast deal memos
- ☐ Prepare SAG contracts
- ☐ Schedule designated cast for medical exams
- ☐ Fit wardrobe
- ☐ Hire a stunt coordinator
- ☐ Have stunt coordinator line up stunt doubles
- ☐ Hire a dialogue coach, if needed
- ☐ Make sure actors' dressing rooms and mobile homes are properly outfitted
- ☐ Check actors' deals for perks, and make sure they have everything they're contractually due

- ☐ Procure a supply of headshots from actors' agents for hair, makeup, wardrobe, stunts, extra casting, assistant directors and office copy
- ☐ Hang a set of the main casts' headshots on the wall in the production office, labeled with their names and their characters' names (so the office staff knows who's playing which part)
- ☐ Schedule wig fittings and hair coloring
- ☐ Schedule prosthetic fittings and molds, if necessary
- ☐ Schedule actors for lessons (if special skills are required for their roles)
- ☐ Schedule workouts, tanning sessions, etc. (if required)
- ☐ Schedule rehearsal(s) and read-throughs
- ☐ Schedule hair and makeup tests
- ☐ Make sure minor performers have work permits
- ☐ Hire studio teacher/welfare worker(s), as needed
- ☐ Line-up an extras casting agency
- ☐ Interview stand-ins and photo doubles
- ☐ Obtain a good supply of extra vouchers (union and nonunion)

Script and Schedules

- ☐ Finalize script
- ☐ Type script changes
- ☐ Duplicate script
- ☐ Distribute script and all revisions to cast, crew, staff, studio/parent production company, insurance agency, casting agencies, research company/department and product placement agencies/department
- ☐ If for television, send scripts to network executives and Standards & Practices
- ☐ Prepare a revised shooting schedule
- ☐ Prepare a one-line schedule
- ☐ Prepare a day-out-of-days
- ☐ Prepare a script synopsis
- ☐ Have the script timed

Prepare Breakdowns

- ☐ Atmosphere
- ☐ Production vehicles
- ☐ Picture vehicles
- ☐ Stunts
- ☐ Locations ("Location List")
- ☐ Special effects
- ☐ Visual effects
- ☐ Travel ("Movement List")
- ☐ Continuity breakdown
- ☐ Schedule of second-unit days
- ☐ Product placement wish list
- ☐ Special equipment (condors, Technocrane, mobile lighting systems, camera remote heads, etc.)
- ☐ Schedule of train, boat or helicopter days (whatever might be applicable)
- ☐ Timelines (as applicable)

Budgetary – Accounting

- ☐ Open bank account (if not already in place)
- ☐ Collect departmental budgets
- ☐ Finalize budget
- ☐ Select payroll company
- ☐ Prepare cash flow chart
- ☐ Send script, budget, and schedule to the completion bond company
- ☐ Prepare start paperwork packages
- ☐ Open vendor accounts
- ☐ Prepare a chart-of-accounts

Insurance

- ☐ Send script and budget to the insurance companies for bids
- ☐ Secure insurance coverage
- ☐ Secure a certificate of insurance from payroll company to show proof of workers compensation coverage
- ☐ Make sure Errors and Omissions (E&O) insurance application is submitted or follow all necessary clearances procedures (if an E&O application won't be submitted until the completion of principal photography)
- ☐ Provide information for risk management survey
- ☐ Decide on specific endorsements to meet the needs of your picture
- ☐ Secure special coverages for aircraft, boats, railroad, etc.
- ☐ If necessary, secure special coverages for working in a foreign country
- ☐ Prepare certificates of insurance for vehicles, equipment and locations
- ☐ Send travel breakdown to the insurance company
- ☐ Send stunt and effects breakdown to the insurance company, along with the resumes of the stunt coordinator and effects supervisors
- ☐ Secure animal mortality insurance for key animals you're planning to use in the show
- ☐ Have a supply of workers' compensation accident forms and insurance information for office, second assistant director and company nurse
- ☐ Procure a supply of loss/damage and auto accident claim forms
- ☐ Select a doctor approved by the insurance company for necessary physicals

Post Production–Related

- ☐ Hire a post production supervisor
- ☐ Select lab, telecine and sound house
- ☐ Set up accounts for lab, sound transfers, telecine, supplies, etc.
- ☐ Order editing equipment
- ☐ Set up editing room(s)
- ☐ Get bids from sound effects houses
- ☐ Book dates and facility for predubbing and final mix

- ☐ Route dailies
- ☐ Schedule screening of dailies
- ☐ Prepare a tentative post production schedule
- ☐ Submit lab access letter
- ☐ Have script supervisor meet with editor regarding routing of daily notes and any special requests editor may have

Locations

- ☐ Hire a location manager
- ☐ Complete location agreements
- ☐ Submit signed location agreements to accounting and copies to the production office and assistant directors
- ☐ Issue certificates of insurance to property owners
- ☐ Obtain signed releases from neighboring residents and business owners
- ☐ Obtain permits
- ☐ Hire fire safety and police officers as necessary
- ☐ Set up security
- ☐ Arrange for intermittent traffic control, if needed
- ☐ Post for parking
- ☐ Prepare maps to locations
- ☐ Order signs with name of show and directional arrows
- ☐ Procure heaters, fans and air conditioners as needed
- ☐ Procure layout board and drop cloths
- ☐ Locate closest medical emergency facilities
- ☐ Locate closest hotels/motels, if necessary
- ☐ Set up phones, power and utilities
- ☐ Locate parking lot(s) if shuttling is necessary
- ☐ Arrange for extra tables, chairs and tents
- ☐ Allocate areas for extras, dressing rooms, eating, hair, makeup, school room, rest area for minors and parents, special equipment, animals, etc.
- ☐ Allocate parking areas for equipment, vehicles and VIP cars
- ☐ Locate alternative sites to be used as cover sets
- ☐ If needed, hire service to clean locations after each one is wrapped
- ☐ Do final walk-through with property owners, have them sign Location Release form

Distant Locations – see Distant Location Checklist in Chapter 19

Foreign Locations – see Chapter 20

Order

- ☐ Raw stock (or digital tape stock for shooting on HD)
- ☐ Camera equipment
- ☐ Empty cans, camera reports, black bags and cores (from lab)
- ☐ Steadicam package
- ☐ Video assist equipment
- ☐ HD monitors (if applicable)
- ☐ Digital imaging equipment (if applicable)

- ☐ Grip and lighting equipment
- ☐ Grip, electric and camera expendables
- ☐ Dolly(s), crane(s) and condor(s)
- ☐ Generator(s)
- ☐ Sound equipment
- ☐ DAT tapes (or DVDs) for the sound mixer
- ☐ Walkie-talkies, bullhorns and headsets
- ☐ Cellular phones, BlackBerrys, wireless Internet products
- ☐ Make-up/hair hydraulic lift chairs
- ☐ Portable DVD and monitor (if dailies are shown on set)
- ☐ Catering

Transportation

- ☐ Motor home(s), trailers and star wagon(s)
- ☐ Honeywagon(s)
- ☐ Camera car(s) and process trailer(s)
- ☐ Water truck
- ☐ Production trailer
- ☐ Hair and makeup trailers
- ☐ Wardrobe trailer
- ☐ Crew cabs and vans
- ☐ Grip and electric truck
- ☐ Camera truck
- ☐ Sound/video truck
- ☐ Prop truck
- ☐ Set dressing truck
- ☐ Effects truck and trailer
- ☐ Fuel truck
- ☐ Picture cars

Shipping

- ☐ Get bids on shipping from freight forwarders who specialize in shipping for the entertainment industry
- ☐ Select a shipping company
- ☐ Hire a shipping coordinator if necessary
- ☐ Secure a customs broker if necessary
- ☐ Determine mode(s) of transportation
- ☐ Determine most time- and cost-effective routes
- ☐ Create a master shipping schedule
- ☐ Instruct crew as to how to pack, label and manifest items to be shipped
- ☐ Let everyone know when their boxes/containers/trailers need to be ready for shipping
- ☐ Arrange for special haz-mat packing
- ☐ Arrange for the shipping of weapons
- ☐ Arrange for the special shipping and handling of dailies
- ☐ Open accounts with airlines as necessary
- ☐ Establish "known shipper" status with the airlines for the production or for your shipping company rep as necessary
- ☐ Arrange for international shipping as necessary (carnets, certificates of registration, temporary bonds, etc.)

- ☐ Secure all necessary bonds and permits
- ☐ Have someone on the other end to handle the receiving and distribution of items shipped

Travel/Housing

- ☐ Hire travel coordinator, if necessary
- ☐ Hire a housing coordinator, if necessary
- ☐ Look into the best flights and shortest routes to and from all locations
- ☐ Scout out the availability of hotels, motels and rental units as required
- ☐ Establish travel needs with an in-house travel coordinator or outside travel agent
- ☐ Negotiate with hotels and motels on group rates and amenities
- ☐ Assemble list of rental agents for cast and crew looking for alternate housing
- ☐ Contact actors' agents regarding travel and housing arrangements
- ☐ Secure rental homes, condos and apartments for cast and VIPs as necessary
- ☐ Make sure that all those traveling internationally have passports that are valid for at least six months past the date of departure
- ☐ Provide those traveling with the latest travel and airline guidelines and laws
- ☐ Schedule flights, ground transportation to and from airports, meet and greet services, rental cars and hotel accommodations as required.
- ☐ Complete travel authorizations (TAs) or purchase orders to reflect reservations made
- ☐ Prepare movement lists and individual travel itineraries

Animals

- ☐ Contact a company that trains animals for film, TV and commercials
- ☐ Contact the American Humane Association for guidelines in the proper care, use, handling and safety of animals
- ☐ Make arrangements for the shipping of animals if applicable
- ☐ Research quarantine guidelines as necessary
- ☐ Secure animal mortality insurance if necessary
- ☐ Secure all necessary permits, veterinary and health certificates
- ☐ Make arrangements for the housing and feeding of animals if necessary
- ☐ If they don't come through the company you're getting your animals from, locate and hire competent:
 - ☐ Animal handlers
 - ☐ Trainers
 - ☐ Wranglers

Specialty Items

- ☐ Previsualization
- ☐ Technical advisor(s)
- ☐ Rear screen/process photography
- ☐ Blue or green screen for visual effects shots
- ☐ Motion control camera
- ☐ Playback
- ☐ 24-frame video playback
- ☐ Stock footage
- ☐ Cyscs and backdrops
- ☐ Mockups
- ☐ Models
- ☐ Safety divers
- ☐ Nursery and baby nurse(s)

Preparing for Stage Work

- ☐ Telephones
- ☐ Security
- ☐ Power
- ☐ Heaters, fans, air conditioners
- ☐ Generator (if necessary)
- ☐ Dressing rooms
- ☐ School room
- ☐ Rest area for minors and parents
- ☐ Tables and chairs
- ☐ Area for background talent
- ☐ Make-up and hair
- ☐ Darkroom
- ☐ Access to lot medical department or nurse/medic on set

The assistant directors will prepare a portable file box (or a legal-size accordion file) with the following paperwork to stay on the set at all times. This box should contain the following:

Copies of:

- ☐ All signed location agreements
- ☐ All permits
- ☐ Actors' deal memos
- ☐ SAG guidelines

Blanks of:

- ☐ Location agreements
- ☐ Workers' compensation accident report forms
- ☐ Automobile accident report forms
- ☐ SAG contracts (a few of each kind)
- ☐ SAG Time Sheets (Exhibit Gs)
- ☐ SAG Taft/Hartley report forms
- ☐ Crew start paperwork packages – regular and loanout
- ☐ Copies of safety guidelines and Filmmaker's Code of Conduct
- ☐ Certificates of insurance

- ☐ Petty cash envelopes
- ☐ Release forms (an assortment)
- ☐ Extra vouchers
- ☐ Walkie-talkie sign-out sheets

Extra copies of:

- ☐ Staff and crew lists
- ☐ Call sheets
- ☐ Scripts and script changes
- ☐ Miniature-sized scripts
- ☐ Cast lists
- ☐ Contact lists
- ☐ Shooting schedules
- ☐ Day-out-of-days
- ☐ Maps to the locations
- ☐ Crew cell phone numbers

Keep on the set at all times:

- ☐ A complete first-aid kit
- ☐ Aspirin/Tylenol
- ☐ Several flashlights
- ☐ An assortment of office supplies
- ☐ A designated set mobile phone
- ☐ A small copier machine (if you have the room and the additional cost is within your budget), laptop computer and printer

CREATING YOUR OWN PRODUCTION MANUAL

The best way to establish your company's policies is to have your own production manual. Having a company manual provides a substantial degree of professionalism to the smallest of production units. Assemble your manual in large three-ring binders, and make sure all staff and freelance production personnel receive one. Keep a record of who manuals are given to and when revisions are made.

The manual should contain the following:

- A complete listing of company operating procedures, including crew startup and payroll reporting procedures
- A contact list containing the names, addresses, and phone numbers of the company's insurance representative, outside legal advisor, travel agent, vendors, storage facilities, labs and post production facilities, applicable union and guild representatives, payroll service, permit service, script research service, music clearance service, messenger service, equipment rental houses, repair contacts, IT and telecommunication reps, etc.
- A company staff list, including department designations and phone number extensions
- Samples of the forms and releases you wish to be used on all company shows

- Pertinent union and guild rates and regulations, including rules governing the employment of minors
- Insurance guidelines, contacts, forms and claim reporting procedures
- Safety guidelines
- Filmmakers' code of conduct
- And anything else relevant to your company operations

FOR YOUR OWN GOOD

Start a show as healthy as you can be. Make sure to get plenty of sleep and exercise, eat well and take plenty of vitamins as soon as you know you're going to be starting a new show and through as much of pre-production as you can manage. If you haven't already heard or have experienced it first hand, productions tend to be grueling, and are even more so when you're on a tight budget and schedule and expected to do the work of three. You'll need all the energy and stamina you can muster up, so your body can withstand varying degrees of stress, long

hours and sleep deprivation. Your fitness will also have a lot to do with your tolerance quota when it comes to dealing with a wide assortment of personalities, egos and last-minute changes – not to mention all the rabbits you'll be continuously expected to pull out of your proverbial hat.

Get your routine doctor appointments out of the way and stock up on all your prescriptions and supplements before you go into production.

Thanks to my friends Jerram Swartz, Ira Shuman and Ron Lynch for their help with this chapter and for all their helpful notes.

FORMS IN THIS CHAPTER

- Asset Inventory Log
- Equipment Rental Log
- Mobile Phone/BlackBerry Sign-Out Sheet
- Walkie-Talkie Sign-Out Sheet
- Distribution Log
- Crew Information Sheet