Ruby Marez’s Internship Journal and Production Log

with *j+v films*

My internship with Josh Rubin and Vincent Peone of *j+v films* was an incredible experience and one that gave me many responsibilities where I learned a lot about film making, specifically in commercial shoots and comedic videos for the web.

Part of my internship involved me showing up on sets for production shoots and helping in whatever way Josh and Vinny, my mentors, supervisors, and evaluators for this internship needed my assistance. During my intership, I mostly worked as a production assistant, set-dresser, and in food catering. In the beginning I found some of the new responsibilities to be quite intimidating. As the internship continued and I became more comfortable working on a production set I was assigned tasks on film projects to do before a shoot began, which is called pre-production work. All of my production experiences needed to be written down in a detailed manner in a journal that I created.

Another aspect of my internship required me to read scripts and film making books. This I enjoyed greatly and found to be helpful when I needed to write and film my own material.

The final element of this internship was that I had to create my own written and filmed content as well as post the filmed content online. This meant that I had to conquer my fear of the unknown, which for me is technology and software. I had to learn how to use the following: Google Excel, Final Draft Script Writing Software, iMovie, and website design, in order to create a website where all my filmed content and production work could be easily seen.

In the beginning of my internship I learned from fellow crew in production that one learns much more about filmmaking by being on set and immersing oneself in the production as opposed to going to film school. This was great news for me because I don’t have the time or money at this point to attend film school and at my core I am an experiential learner; I learn by being out in the field doing the work as opposed to sitting in a classroom and reading about a given subject.

I learned the basics of lenses, lights, and how important audio is; often when a production doesn’t come out well it is because the audio was messed-up in some way during the shoot. From this I learned that in the midst of a production something new or unexpected might come up and cause the shoot to shift in a different direction. I also learned from Vinny that having a couple of safety takes for each scene is a wise move in case the light, camera or audio for that particular take is not properly captured.

One of my tasks for my final production shoot with Vinny required me to draft a production call sheet, a production shooting schedule, and to create a budget expense report for the production. In order to complete all three tasks I had to learn how to use Google Excel Spreadsheets. The last time I used Microsoft Excel was during my sophomore year of High School and as a result I was apprehensive. However, Vinny, one of my mentors and supervisors for the internship was very helpful in guiding me with the call sheet and shooting schedule as he checked each draft I sent him and advised me on how to improve upon them.

For one of my homework assignments I had to write comedic sketches that would be read by Vinny and Josh, the mentors and supervisors of my internship. This was a nerve-racking experience as one of the hardest things for me to do as a writer is to send out my work for feedback. Because I had so much respect for Vinny and Josh and think they are both exceedingly talented and funny, I wanted them to like what I wrote and think it was funny. The first time I met with them I had written my script in Microsoft Word docs. After meeting with them they told me what to correct content-wise as well as form-wise. Content wise I didn’t have too much to change. However, form-wise I needed to write my scripts in proper script writing software, either Celtix or Final Draft. I chose Final Draft Scriptwriting Software. Learning the technical aspect of Final Draft Script Writing Software also made me apprehensive, as at this time I was not software savvy. It took me about a week to feel comfortable with using this software efficiently. Now I write with ease on Final Draft and am able to write multiple first draft sketches in one day.

My list of homework assignments aside from writing and production were quite ambitious: I had to perform the sketches I wrote either live and film them or shoot them for the web. Not only had I never shot anything on my own, I had also never written my own material nor produced or edited it. I had to wear many hats in order to complete all my homework assignments and though my internship successfully ended the last week of August in 2012 it has taken me almost a year to create, produce and finalize all of my film and live sketch projects.

This was in part due to the fact that I had to wait on other people’s schedules in order to complete the film assignments; I had to rely on using other friends’ audio or film equipment, had to depend on friends’ editing my work or pay an editor to do the work which meant I had to babysit more to come up with the funds. Moreover I had to edit and re-edit both my written material and the filmed footage several times. There was a lot of cooperation involved and many of my projects could not have been completed without calling upon friends or fellow filmmakers to lend me their time, equipment and/or skills. When I was not able to work with a friend I needed to hire a crew to help me, which cost money, sometimes a lot of money. Moreover, some times there were issues filming live sketches where either the footage wasn’t recognized or the audio was messed up to the point that I wasn’t able to use it for my final homework assignment. That is the most frustrating element of filming live and performing: if you are performing in the show you don’t have time to check that the footage is capturing well; or sometimes glitches happen when a computer won’t recognize the footage and its as if the show was never filmed at all because you can’t move the content off the camera or tape. The lessons to be learned from this is that it is important to always have two cameras filming and to make sure the cameras are compatible with the computers they are going to be downloaded to. All that considered, I feel truly successful in that all my film projects were completed and I was able to amass a group of lovely individuals whom I want to continue working with. Through this internship I was able to find people whom I want to collaborate with to write and film original content.

Among the things I learned being part of this production team is that becoming proficient at the skills aforementioned is important and I would argue necessary for a writer and actor. As an actor having those skills and a customized network of people to collaborate with gives one the freedom, access and audience to produce and publish their own material. This ability to share one’s voice with a multitude of individuals through different mediums is invaluable and a true testament to what technology and social media has done for the individual artist. No longer does one have to rely on studios or network executives to give permission to create one’s filmed content. Technology has made it so that we the artist have at our hands good shooting cameras for a little over a $1,000 and decently priced audio equipment. A MacBook comes with iMovie, which is basic editing software. The artist gets to put his own voice out there and share it on YouTube, Vimeo, Facebook, Tumblr, and other social media platforms on the artist’s terms. Learning those skills and that lesson were the greatest benefit and learning experience I got from this internship.

Another important lesson I learned was to check and triple check my work. When placing phone orders for props, costumes or food I would make sure to call back to confirm the order placed. On the day of pick-up or delivery of the item I would call to confirm that the order was ready to go. Every time I talked to someone on the phone I asked for their name, wrote down the time and date of the conversation, and if applicable asked them to send me an invoice over e-mail.

As a production assistant I was frequently in charge of having the cast and crew sign waivers, releases, and tax forms. One thing I learned from being in charge of this paperwork is how important it is to have a binder and to organize each document according to its type. It is also important to have five extra copies of each form on-hand during production because inevitably someone will fill out something incorrectly or extra crew or cast will be added at the last minute. Another crucial aspect to be held in consideration is the need to be protected from liability at all times by making sure everyone signs a release form before they leave the set.

Another duty I was given during the internship was to be in charge of craft services. This meant I was in charge of seeing over the food, beverage and snacks for a shoot. It is very important to ask the cast and crew you are hiring if they have any food allergies. I learned to ask people about food allergies and any other dietary restrictions (such as kosher) two times over e-mail and make the request in bold font and in all caps. Many times people are in a rush and will gloss over production e-mails not noticing initially the first time I requested that information if applicable.

Something observed being in production is that art directors and make-up and hair stylists are a very important part of the creative and collaborative process. They can contribute so much to the enhancement and success of any production.

So much of this internship and recording my experiences has been a learning by doing process; in any profession as in life, you will learn as you go. When a production or project begins you never know ahead of time everything to expect and you will never be fully competent or perfectly organized when you first start a project. So many times it is hard for me to start something when I haven’t figured out the exact structure or process beforehand. This causes me to procrastinate because I don’t know how to start. What I have learned from production is to just start. Just go with any idea you have and begin the work. You must begin so that you can finish and you must continue to complete. The last journal entry from my production journal is much more in depth than my first entry as I not only had time and access on-set to write down my notes on my computer but also by this time I had experience working on several professional sets; this made me more aware of what I needed to write down for my journal entry. I also had more responsibilities so there was more to write about. It took working on several productions for me to be able to figure out how to organize my thoughts for the purposes of this journal.

List of Tasks during Internship:

* Learn how to draft call sheets using excel spreadsheet.
* Place Food orders days in advance for cast and crew. Make sure to take account of any allergies and make substitutions whenever possible.
* Purchase hard to find props, costumes and wigs.
* Be in charge of all waivers and W-2 or W-9 forms (depending on the shoot.)
* Submit my own sketches to Josh and Vinny. Receive feedback and make edits suggested.
* Write weekly.
* Keep director and D.P. on schedule during production.
* Keep dialogue between client and production open. Adjust to clients needs when necessary.
* Create a shooting log of best takes on set.
* Keep a copy of storyboard and shooting script on hand to assist director and director of photography.
* Help look at a set before.
* Assist the art director in dressing a set.
* Write out script on Cue Cards.
* Create an expense report and keep all receipts until the end of the shoot.

List of Homework Assignments to be completed by Ruby Marez:

* Create ten finalized sketches in Final Draft Software.
* Perform written sketches live.
* Write, shoot, and edit own reel with original characters and impressions.
* Write, produce, and have edited a web series.
* Read *On Writing* by Stephen King.
* Read *Film Directing Shot by Shot: Visualizing from Concept to Screen*.
* Attend all pre-production meetings and conference calls.
* Attend all production shoots.
* Create a journal of production shoots.
* Learn how to use IMovie and cut and publish own projects from IMovie.
* Learn how to publish to YouTube. Create personalized YouTube page.
* Create blog for media and marketing of filmed work and live shows.
* Create website where all media is easily accessible.

Homework Assignments Completed:

* Eight finalized sketches in separate folder from this doc.
* Attended all productions as a p.a./craft services person.
* Attended all pre-production shoots.
* Learned how to use Final Draft.
* Learned how to use iMovie.
* Learned how to publish filmed work to YouTube.
* Read *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Studio City, CA: Michael Wiese Productions in Conjunction with Focal, 1991. Print.
* Read *On Writing* by Stephen King.
* Performed and filmed eight sketches.
* Created an original character reel available on webpage.
* Created a web-series available for viewing on webpage.
* Achieved success of iMovie editing.
* Created website: http://www.rubymarez.com
* Created blog with my work on it at Tumblr: <http://rubescubez.tumblr.com/>

PRODUCTION EXPERIENCE #1

**Project Title:** *Twinkies Snack-i-sodes*

**Date:** December 12, 2011

**Location:** Private Residence in Brooklyn, NY

**Production Company**: j+v films

**Client:** Hostess

**Project:** Create comedic online commercials for Hostess called “Snack-i-sodes” for times when you would celebrate life with a Hostess Cupcake or Twinkie.

**Goal:** An interactive online experience featuring popular Hostess Snack cakes.

**Length of Day on set:** 10 hours

**My Position:** Production Assistant/Intern

**List of tasks for shoot**:

* Pick up Coffee.
* Assist in any task to help production run smoothly on set.
* Re-setting after each take.
* Lunch organization.
* Clean up of each set.
* Directing talent to hair and make-up.
* Running out with the van to grab last minute items such as tape, lights, and waters.

**Journal Entry:**

As this was the first day of my being an intern for j+v Productions I had basic tasks given to me such as taking coffee orders, standing with the reflecting board to bounce light and re-setting the set before each new take; the latter meant picking up Twinkies thrown onto the ground, gathering props to hand to actors off camera and putting more cream on a plate to hand to one of the actors off-camera.

**Script for Shoot**: Please go to the shared Google Drive folder entitled “All Materials Internship Folder”. Click on that folder two times and from there click on All SHOOTS. Then click on “Twinkies Snack-i-sodes” folder to find the storyboard PDF that contains the script in it or go to my website: [www.rubymarez.com/internship](http://www.rubymarez.com/internship) (type in the password: Antioch).

PRODUCTION EXPERIENCE # 2

**Project Title:** *Obama Novel Plan*

**Date:** January 17th, 2012

**Location:** House of the Redeemer, 7 East 95th Street, New York, NY 10128

**Production Company:** College Humor

**Client:** N.A.

**Project:** Obama has a plan to help out America and it’s debt.

**Goal:** Create a comedic short for College Humor that replicates the look of Obama addressing the nation.

**Length of Day on Set:** 4.5 hours

**My Position:** Production Assistant

**List of tasks for shoot:**

* Help with set-up.
* Assist Josh with any ideas.
* Maintain quiet on set.
* Help with cleanup.
* Handwrite the text that the actor is to read from the journal.

**Journal Entry**:

This was my second production experience. My excitement for the shoot made it impossible for me to fall asleep the night before! I couldn’t wait to get to the set and see what was in store. As an intern it is important to be more seen and less heard so I had to make sure that I was not obstructing in any way while at the same time being helpful and of assistance whenever needed.

One of my tasks that day was simply to observe the set being dressed and let Josh know if I thought the set needed anything. I spoke up to Josh when I thought the set needed to look more Presidential and have an American flag in the background. Josh complimented my idea and wanted use it. However, due to time restrictions of the shoot we were unable to get a flag last minute for the shoot. Still it made me feel really good to have an idea that was helpful and accepted.

Another job given to me on set was to help out with creating a prop for the actor who played President Obama. I was asked to write inside of the prop book the actors’ dialogue so that he could easily read his lines out of the book as if he was reading from his manuscript.

As this was not shot on a closed set and the holding room was right next to where we were shooting I was given the task of making sure that quiet was maintained on the set while we were rolling. That included not being heard laughing while shooting, which is difficult when you are filming comedic material. That day I learned how to hold back my laughter and wait until the director yelled, “cut” before I could release the giggles.

There was a lot of time spent getting the exact lighting for the scene and I observed how crucial lighting can play a part in setting the tone of any scene.

I also observed how the actor had to maintain character for several takes, which was quite impressive.

**Script for Shoot**:

INT. WHITE HOUSE - DAY

Obama stands at the end of the hall where he delivered the speech when he killed Bin Laden.

OBAMA

My fellow Americans. These past few

years represent a challenging time

for America’s economy. We have

faced massive unemployment,

trillions of dollars in debt, and a

stock market on the brink of

collapse. And yet amidst the

bleakest financial landscape in

recent history, there has one

enduring beacon of hope. The Young

Adult Novel. Although millions of

Americans have lost their jobs and

homes, Harry Potter and the Deathly

Hallows still grossed over a

billion dollars. The Hunger Games

books have sold (X) million copies.

Maudlin books about pasty teens

pining after each other seem to be

the only thing making money

anymore.

He walks over to an easel, on which is a chart of "What the Average American Made in 2011", represented as a small bar graph.

OBAMA

This is what the average American

made in the past year.

He pulls out another chart. It features the same small bar graph, this time next to a bar that smashes through the top of the chart. It reads, "What Stephanie Meyers Made on Tuesday".

OOBAMA

And this is what Stephanie Meyers,

author of the Twilight series, made

yesterday on merchandise sales

alone. That’s more than the current

GDP of Greece.

If we could replicate the success of these books a few million times over, we could bring America out of the recession once and for all.

Which is why after extensive discussions with my financial advisors and my teenage daughters, I am to present to you the

Young Adult Novel Economic

Solution.

(MORE)

The words "Young Adult Novel Economic Solution" appear onscreen as the Lower Third.

OBAMA

As of next week, every American

between the ages of 18 and 65 are

required to begin writing their

very own Young Adult novel. It can

be about anything you want. It

could be about:

As he lists off the ideas, they appear next to him on screen.

OBAMA

Pixies. Cheerleaders with

tails. Boys with an edge who just

want to be loved and who are also

half elf. Or has there been a

zombie love story yet? That could

be cool.

And I promise that the government will do its part to help you as

best we can to craft a story that’s simple, yet complex enough to warrant sequels. For instance, we are holding a summit in Washington next month where the top Young

Adult writers in the country will be brainstorming heroic but

non-threatening Greco-Roman male names, and we’ve set up online resources like synonymsforhazel.gov.

"synonymsforhazel.gov" appears in the lower third.

OBAMA

In addition, we will be sending out

a Young Adult Novel Starter Kit to

every home in America.

He pulls out a box marked "Government-Issued Young Adult

Novel Starter Kit".

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OBAMA

Inside, you will find all of the

resources necessary to write your

very own bestselling Young Adult

Novel, like a list of acceptable

ways to build sexual tension

between characters who can’t touch,

and a wheel for choosing blandly

likeable actresses to star in the

film adaptation.

He pulls out a tiny wheel and spins it. It lands on a space that says "That Girl From Vampire Diaries".

OBAMA

Then you just mail back the

manuscript, and a team of former

CIA turned graphic designers will

design an enticing cover, like this

one.

He pulls out a book called "Fairy High School", which features a girl with wings and a wolf turned dramatically away from each other and the tag line "What would you do if you couldn’t be with the werewolf you loved?"

OBAMA

As long as every American citizen

does their civic duty by creating

simmering but not overwhelming

sexual tension between mythological

creatures, there is no way this

plan can fail. Plus, the

opportunity for spin-offs, movie

franchises, and merchandising

ensures our future financial

security, as well as a continuing

supply of ideas for Halloween

costumes.

Now I’d like to leave you with a passage from my own young adult novel, President Wizard.

((clears throat))

"Oh boy," said Barry excitedly. "I

always knew I was a wizard, but now

you’re telling me I’m a President,

too?" Hoofkins nodded his giant

giraffe head. "And now you must go

to the President academy, where all

young Wizard Presidents learn the

magic of politics and friendship."

He closes the book.

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Zac Efron has already signed on to

play the giraffe. He’s looking to make a comeback.

END.

PRODUCTION EXPERIENCE #3

**Project Title:** *Durex Pleasure Bear*

**Date**: February 2012

**Location:** Click3x, West 22nd Street, NY, NY

**Production Company:** Click3x and j+v films

**Client:** Durex

**Project:** Develop an interactive site and video experience featuring a new product: Durex Performax Intense Condom.

**Goal**: Create several comedic web videos showcasing a new product for Durex, called Durex Performax Intense Condom and using the Durex Pleasure Bear puppet to act out various scenarios that couples and singles alike can appreciate.

**Length of Day on Set**: 12 hours

**My Position**: Production Assistant

**List of Tasks for Shoot**:

* Keep a log of the best takes.
* Press play and stop on the audio recording for each take.
* Make a note of the best takes for every scene for the editor.
* Assist Josh and Vinny in dressing the set.

**Journal Entry:**

This was such a fun day on set! I observed a voice-over recording session that was later used to voice a puppet that was used to create several short commercials that day. The puppet was the “actor” for the commercial as well as the mascot for the product. The client, Durex Condoms, wanted to introduce a new product for Valentines Day called Durex Performax Intense Condom by creating several comedic web videos showcasing the new product and using the Durex Pleasure Bear puppet to act out various scenarios that couples and singles can relate to.

In the morning Josh Ruben, one of my mentors for the internship, voiced both the male and female bears’ voice of the puppet. I laughed so much hearing Josh record all the voices. It was fascinating to watch Josh be able to convey so many emotions in a comedic way for both the female and male voice.  It was also quite interesting to be in the recording studio with the creative team for Durex and observe their reactions.

In the afternoon I assisted Vinny in setting up the room for where the commercial would be shot so that the creative team could be in the room with Vinny, Josh and myself. Once the puppeteer came in with his plush bear puppet we set up where they would be placed in relation to the camera. For the shoot, the plush bear sat on top of a table with a cardboard cutout underneath the bear, while the puppeteer sat under the cardboard cutout beneath the table so that neither he nor his hand would be seen in the shots. The puppet (and the puppeteer) was the “actor” for the commercial spots and the mascot for the product, called the Durex Pleasure Bear. The puppeteer was able to stylize the bear so it could go from looking like a male bear to a female bear.

Before any take I would either reset a prop or dress the set according to the scene. After that I operated the audio board and for each take I pressed “play” or “stop” on the corresponding audio track for the scene that was recorded earlier that day by Josh, while the puppeteer moved the mouth of the bear to have the bear “act”. After each shot, I took notes of that take, which is called a field tape log, and documented which take Josh and Vinny thought was the best. For a field tape log one writes down each take, the corresponding tape number or card number, the scene, the time code, as well as annotate in the notes section which take is perceived the best in order to make it organized and easier on the editor when they edit the footage. We were on set from 8am-7pm, however time passed quickly and I had a lot of fun!

**Script for shoot:** N/A

PRODUCTION EXPERIENCE # 4

**Project Title**: *Planet Earth Narrated by Kids*

**Date:** April 14th, 2012

**Location:** Tainted Blue Studios, 723 7th Av. in Times Square, Manhattan

**Production Company:** j+v films partnered with YouTube music company C.D.Z.A

**Client:** BBC America

**Project:** Over Earth Day weekend, PLANET EARTH comes to BBC America in its’ original uncut version for the first time ever on U.S. television. To promote this event BBC America wants to shoot a commercial with kids doing hysterical narrator auditions for PLANET EARTH.

**Goal**: To film kids narrating to the filmed footage of BBC America’s *Planet Earth,* the landmark natural history series, as if they are David Attenborough.

**Length of Day on set**: 8 hours

**Pre-production prep time:** 6 hours

**My Position**: Production Coordinator and Craft Services

**List of My Pre-Production Tasks for this shoot:**

* Make Cue Cards from the script.
* Order a breakfast option near the location that will deliver coffee, bagels, and fruit.
* Locate lunch options nearby that will deliver.
* Buy props: Cue cards, index cards, chalkboard, chalk, and a marker for writing on the cue cards.

Getting exactly what the director of photography, director, and art director wanted was essential so I posed the following questions to Josh and Vinny to fulfill my pre-production prop buying task:

**Questions about My Pre-Production Prop Buying Task:**

1. What size cue cards should I get and should the cards be glossy or matte?
2. Should I put each kid’s blurb on one cue card?
3. What color marker is best for the cue cards?
4. Do I put the writing in all CAPS on the Cue Cards?
5. What size chalkboard?
6. What color of chalk?

**Answers to My Pre-production Questions:**

1. Matte, white, poster board size is preferable.
2. One card per blurb.
3. Big black marker for cue cards.
4. All caps.
5. A small chalkboard, a little bit smaller than an iPad. Preferably the one from toy company Melissa and Doug.
6. White chalk.

**List of Tasks on Production Day:**

* Greet parents and kids, make them feel comfortable and offer them food and drink.
* Have parent sign releases and waivers for on screen talent.
* Rehearse lines with the kids.
* Help pick out wardrobe for each child with Josh.
* Write the name and age of each kid on the chalkboard for each kids’ slate.
* Re-write any changes to script on cue cards.
* Hold up cue cards for the kid when needed.
* Keep holding room clean and fully stocked.
* Order, pay and set up all food that is delivered.
* Offer food, snack and water breaks to crew.
* Handle any last minute errands.

**Journal Entry:**

This shoot was for a commercial for the BBC America program *Planet Earth.*  The goal of the shoot was to film kids narrating already filmed footage of B.B.C. America’s *Planet Earth* as if they were David Attenborough. For this shoot I had a lot to prepare in advance and was also very busy the day of the shoot. I loved being so involved with the project and useful on set.

Preparing ahead of time in a shoot is called pre-production. For this shoot Vinny and Josh sent me a list of all props and art supplies I needed to buy ahead of time. Getting all the items turned out to be quite an errand as many of them were sold by a different vendor at a different location. As this was my first time in charge of purchasing and organizing all items for a shoot ahead of time I did not want to mess-up and wanted to get Josh and Vinny everything they specifically wanted. One item I had trouble tracking down was a small, colorful child-sized chalkboard from the company *Melissa and Doug*. The chalkboard needed to be a small size so that children as young as six years could easily hold it in front of their faces. This prop was needed for a specific shot the director Joe Sabia, and the director of photography, Vinny, had in mind to make it appear as if the child actor is “slating” on camera at an audition. (Slating on camera means to say your name and the part you are reading for, directly into the camera before you audition.) I searched for the item for two days calling every kid’s store, toy store, art store and going to six various donation centers to see if they had a small chalkboard. I finally tracked down the specific Melissa and Doug chalkboard Vinny wanted at an art supply across town. It was the last one left in stock and I was so grateful. Getting that elusive chalkboard was a major coup for me! Victory!

This shoot also marked my first time putting in a food order to a catering company and being in charge of craft services. Wearing multiple hats like this was fun and kept me involved in the shoot. Even though I was a bit apprehensive with all the new responsibilities given to me, I knew Josh and Vinny would only give me what they thought I could handle and that part of production is learning to juggle many things at one time. I love how Vinny and Josh kept challenging me throughout my internship and gave me new tasks so that I wouldn’t become bored and so that I could learn more. Them putting so much faith in me made me trust myself more.

One snafu that occurred during the shoot was that one of the kids showed up three hours late from his call time. This was a bit stressful as we were on a tight schedule. Thankfully other kids showed up early and we shot them ahead of schedule so it all ended up working out. An important lesson to learn from this is that lateness affects everyone and stresses out the production staff. Wasted time and a delayed schedule on set means wasted money so it is very important to always stick as close to a schedule as possible. I also realized how helpful it could be to show up thirty minutes before your call time.

As I was in charge of food catering for the day I ordered bagels, fruit and coffee from Café Metro. The catering service from Café Metro arrived on time and set the food up in a lovely, presentable way with a coffee carafe to keep the coffee warm. (Note – It is always important to schedule with the catering company a pick-up time for the coffee carafe and other catering items for the same day.) Since it was a small crew for the shoot we were able to order lunch by individually selecting lunch items from the deli Toasties. The day before I e-mailed out the Toasties menu to ask the crew to look at what they would want so I could order it ahead of time. (Note - It is important to always remember to tip the deliverymen. This builds rapport with the food catering services. Plus it is the right thing to do. In addition to this, you can always ask them if they give discounts or reduced rates for film shoots.) Lunch was a success and everyone was in good spirits that day. A well-fed crew is a happy crew!

**Script:**

1. The Mating Dance with Birds:   
   “In the great island of New Guinea, the superb male bird of paradise will need luck if he wants to attract the female. But what does he have to do to really impress her? She retires to consider her verdict. Rejection. It’s hard not to feel deflated when even your best isn't good enough.”
2. Gelada Baboons Section:  
   “For Gelada baboons, morning is grooming time. A chance to catch up with friends. But unlike other monkeys, Geladas chatter constantly while they do it. It’s a great way to network, while your hands are busy. But these socials can’t go on for too long. They have a busy daily schedule and there's work to be done.”
3. Panda Baby Bear Section:  
   “It’s eyes do not fully open until three months after birth. But the chances of the cub reaching adulthood are slim. The struggle of a giant panda mother to raise her cub is a touching symbol of the precariousness of life... in the mountains.”
4. Baboons Cross the River Section:  
   “Baboons are somewhat apprehensive bathers.”
5. Ask kids to make sound effects followed by this dialogue:  
   “WEEEEEEEEEEEEEE! BIRDS ARE JUMPING OUT OF TREES!”
6. Croc Attack Section:  
   “The crocodile jaw snap tight like a steel trap. Once they take hold, they never let go. It took over an hour to drawn this full grown antelope. To surprise their prey crocodiles must strike with lightning speed. Here only the narrowest line separates life…from death!”
7. Polar Bears Section:

“A polar bear stirs, Her emergence marks the beginning of spring. After months of confinement underground she toboggans down the slope, perhaps for sheer joy. Her cubs gaze out of her bright new world for the first time. The female calls them. But this steep slope is not the easiest path to take first steps.”

Production Experience # 5

**Project Title:** *Assistants*

**Date:** April 25th, 2012

**Location:** Private Residence

**Production Company:** j+v films partnered with Cross Borders and with Reel Life Films

**Client:** N/A

**Project:** An original comedic premise about two assistants, to the assistant, of a rapper named Spooky. On this day we would film several scenes for the original pilot called “Assistants” including a fake Spooky rap video.

**Goal:** Using all these filmed scenes create a sizzle reel for “Assistants”.

**Pre-Production:** 5 hours

**Length of Day on Set**: 12.5 hours

**My Position**: Production Assistant to Josh and Vinny.

**List of Pre-Production Tasks:**

* Assist Cross Borders team in creating a list of snacks for them to bring to the set on the day of shoot.
* Read through call sheet.
* Order lunch for the cast and crew.

**List of Tasks on the Day of the Shoot**:

* Keep Josh and Vinny on schedule for the shoot.
* Keep a log of the best takes.
* Craft Services.
* Assist the art director in staging scenes
* Assist in final breakdown of the set, cleanup and bringing props back to the storage unit.

**Journal Entry:**

Today’s shoot was for an original pilot called "Assistants" written by Luke Kelly-Clyne, a colleague of Vinny and Josh’s.  There were many scenes that had to be shot that day all of which took place inside of a condo in the west village.  Josh and Vinny teamed up with production company Cross Borders as well as with Reel Life Films to create this sizzle reel of the pilot.

We arrived bright and early at 7am and immediately began setting up for the first shot. For this shoot I worked in several capacities assisting Vinny and Josh in whatever area they needed me. In the morning for the first and second scene they needed me to jot down the takes and time code for the field tape log and mark down which take was the best. In the afternoon I was to keep Josh and Vinny on schedule for the day which meant prioritizing shots for each scene and reminding them of what time it was and what certain actors call times were for the day. It was hard for me to be the person in charge of keeping them on schedule because I felt like such a jerk telling them when I thought we were running out of time and had to move on from a scene. I did enjoy working side by side with them and hearing them give the actors directions for how to play a scene. Other times I was useful on set was by closing certain doors for the scenes and maintaining quiet on set. I also got to work with the art director for the first time ever and assisted him in dressing the set and displaying props in the scene. I was a little bit nervous sharing this responsibility, as I am not good at making props, costumes or anything in the visual arts department. Fortunately, Andy, the art director had all the props made and we just had to place them in the scene before the scene started and re-set them after each shot. As we were dressing the apartment to be that of an award-winning millionaire rapper who partied and played with guns, we got to dress the set with a lot of fake cash, fake marijuana, and prop guns! I also was in charge of the lunch order for that day and was able to feed a large cast and crew on sandwiches from the West Side Market Catering Company. At the end of the day I assisted in cleaning-up and taking all the props back to the storage unit with the art director, Josh and Vinny. The day ended at 7:30pm.

**Script for shoot:** Please go to the shared Google Drive folder entitled “All Materials Internship Folder”. Click on that folder two times. Then click on “All SHOOTS”. Then click on “Assistants” folder. To find the shot list please open the document “Shot list for Assistants”. To find the storyboard click on the folder that says “Assistants Storyboard” or go to my website: [www.rubymarez.com/internship](http://www.rubymarez.com/internship) (type in the password: Antioch).

Production Experience #6

**Project Title:** AT&T Live Event

**Date:** Rehearsal Date May 5th, Live Event dates May 22nd & May 23rd

**Location of shoot**: BUNKER Studio in Williamsburg, 400 south 2nd Street, Brooklyn, N.Y. 11211

**Production Company:** j+v films with B.B.D.O.

**Client:** AT&T

**Project:** A two-day live event with a full band and singers plus a one-day rehearsal.

**Goal:** As a way to thank the loyal AT&T fans and celebrate the two million “Likes” on Facebook the AT&T music band will spend two days thanking fans by creating dedications that are both for and about the fans. AT&T’s music band will make a series of hits by amplifying the voice of their fans. The band will create 500 personalized and improvised songs for 500 different fans, all in the spirit of collaborative celebration and ground breaking digital song performance.

**Length of Day on Set:** 12 hours each day for 3 days = 36 hours

**My Position**: Production Assistant and Head of Craft Services

**List of Tasks for Shoot:**

* Order breakfast, lunch and dinner for cast and crew.
* Follow through on tasks given to me by the production coordinator Dan De Lorenzo.
* Maintain a clean and well-stocked craft services area.
* Assist in ensuring cast and crew sign releases, W-2’s and W-9’s.
* Assist in cleanup and maintaining a clean green room.
* Run out to get extra lights, memory cards, etc. for crew.

**Journal Entry:**

For this shoot I was both a production assistant working under a production coordinator and head of craft services with my own production assistants on a project for AT&T, with j+v films and C.D.Z.A. This was a production with a rehearsal shoot on May 5th, 2012 followed by the live event two-day shoot on May 22nd and 23rd, 2012. For this project musical-improv musicians and singers created on the spot over 500 songs for individuals that was later shared on YouTube.  Participants who wanted a song made up for them would go to [ATTthankyounotes.com](http://attthankyounotes.com/" \o "" \t "_blank) and type in their name, city, the musical genre they wanted the song in, and what made them awesome.  On the day of the Live Event the musicians and improvisers would read off participants’ submission and create an original song for them in the moment that was filmed and shared live!  The rehearsal for this shoot on Saturday, May 5th was done in order to prepare for the two-day live event.  On May 5th I was in charge of food catering and snacks for the day.  I had a budget of $600 and a crew of 30. I e-mailed all cast and crew ahead of time asking about any known allergies. On that day of the rehearsal shoot I made sure to ask again to all cast and crew if they had any food allergies so I could make sure everyone was well fed and nourished.

In addition, I worked with the production coordinator Dan De Lorenzo on getting all on-camera talent to sign releases as well as ensure all cast and crew filled out paperwork (W-2's and W-9's) for their payment to be processed.  On the day of the rehearsal I also assisted in running last minute errands to RadioShack and other stores in search of light bulbs, camera cards, and a dimmer switch.  At the end of the day I helped break down the set and organized all paperwork for the production coordinator.

 In the days leading up to the two day live event, there was a production call between all the coordinators, assistants, the art director, the director Joe Sabia, the D.P.'s and with Vinny and Josh to make sure all were on the same page and had completed any tasks necessary before the day of the shoot.

On the day of the shoot I was again in charge of craft services and again had production assistants assigned to me to help me out.  Having Josh and Vinny as my two bosses provided me with the best example of how to treat those who are working for you as they consistently demonstrated an appropriate template of how to be kind and also be direct.  Josh and Vinny are two of the best guys in this industry and they showed me how you can be professional, get a project done, and have fun, all this while creating a stress-free and friendly work environment where people work hard out of their own personal drive and work ethic. Vinny and Josh are excellent role-models that inspire everyone on the set to have respect and consideration for them. Due to their leadership the two-day shoot and the rehearsal shoot ran smoothly and everyone had a lot of fun.

**Craft Services Journal Entry**:

As head of craft services for this shoot I was allotted $600 per day. Breakfast was at 8:00am, lunch at 2pm. Within the $600 budget I also had to make sure to provide for enough waters, snacks and coffee orders. Another production assistant went out ahead of time to stock up on snacks at Costco and purchased Pop Tarts, an assortment of chips, as well as cereal bars. Coolers with drinks were at the location. For the shoot I also made sure to have teas and cough drops for the singers, as they needed to take care of their voices for this two- day singing event. I also made sure to have fresh veggies and fruit, in particular apples and oranges for everyone.

On May 5th I had a cast and crew of 30. For May 22nd and 23rd the amount increased as more crew was hired and more AT&T clients showed up to see what we were up to. In total I ordered food for 55 people on the 22nd and 23rd. Note: It is very important to always have food for the clients when they show up. For the shoot on May 5th, I wanted to order from Urban Rustic in Williamsburg and tried to see if they would do a breakfast and lunch deal for us for our shoot. I let them know that the guys who work for College Humor had ordered from them before with other College Humor shoots. Unfortunately, Urban Rustic had already been hired out for another private event that day so we weren’t able to order from them.

Consequently I ordered from Bully’s, another catering service, for breakfast all three days, and lunch on one of the days. I let the catering service know that they needed to bring tablecloths, utensils, paper plates and supplies us with burners under hot trays. They also had to be able to come back to pick up the burners, tray liners and coffee carafes.

One example of a challenge I faced on this shoot was when Josh wanted me to order from Calexico, a Mexican restaurant for the May 5th rehearsal shoot. This date is also Cinco de Mayo and is heavily celebrated in New York, which meant ordering from a Mexican restaurant on a Mexican holiday would be quite challenging. At first when I called the restaurant and asked them if I could place an advanced pick-up order for 30 people on that day they shot me down. When I told Josh about this he simply said, “Ruby. Be aggressive.” That was it. I realized I had to get that food order from Calexico no matter what, especially since Urban Rustic had already turned me down for catering. I wasn’t sure what I would do to convince the restaurant but I knew no matter what I had to get that food order from Calexico; I called back and asked to speak to the manager. I explained to him that this was for a shoot, that it was very important to my boss and that I was an intern just trying to do a goo job and would really appreciate it if he could let us place the order. He eventually budged and let me place the order. Success! I love that Josh pushed me to go back and ask again. So often I shy away from being aggressive and end up not getting what I want. Having that permission to go back and request what I needed was scary at first but ultimately proved to be quite good for me. To Josh's credit, ordering from Calexico boosted the morale amongst the cast and crew, so much so that we ordered from them again on May 23rd!

**Script for *Promo Shoot on May 5th*, Rehearsal Day**: Please go to the shared Google Drive folder entitled “All Materials Internship Folder”. Click on that folder two times. Then click on All SHOOTS. Then click on “Twinkies Snack-i-sodes” folder to find the storyboard PDF that contains the script in it or go to my website: [www.rubymarez.com/internship](http://www.rubymarez.com/internship) (type in the password: Antioch).

**Script for Live Event on May 22nd and 23rd: N/A as this was improvised**.

PRODUCTION EXPERIENCE # 6

**Project Title**: “Copper Miniatures”

**Date**: Saturday August 4th, 2012

**Location:** Windmill Studios, 287 Kent Avenue, Brooklyn, N.Y.

**Production Company**: 4 Tree House Productions

**Client:** B.B.C. AMERICA

**Project:** Shoot a commercial/teaser for the upcoming BBC America show “Copper.”

**Goal**: To create the set of the Draft Riots.

**Pre-production prep time:** 6 hours

**Length of Day on set:** 12 hours

**My Position:** Production Coordinator

**Script:** N.A. (there would later be a voiceover that would be done in post for this.)

**PRE-PRODUCTION TASKS:**

1. Make a Call Sheet using Microsoft Excel including the following information:

* Title of production.
* Production Company or Companies.
* Crew Call Time.
* Talent Call Time (if different).
* Equipment Arrival Time.
* Location of shoot.
* Directions to location.
* Weather report with an image of that days weather and including sunrise and sunset times if shot outside.
* Nearest Hospital to the set.
* Names, emails and cell phones of people with whom to contact directly in regards to the call sheet and client.
* LOGO/Image of the Clients’.
* Names and Email addresses of Employees of the Clients.
* Names, email addresses and sometimes cell phone numbers of all the crew and talent with each individuals call times and location of their call times listed as well in the same row.
* Equipment Rental information and contact person for the equipment and when they will drop off the equipment.
* Sometimes you can put the shooting schedule into the body of the call sheet if the call sheet has room for that. In this case there was enough room for me to add the shooting schedule in the call sheet so I created it as a separate document.
* Any other pertinent info/notes listed at the bottom.

1. Once first draft of call sheet has been finished, send to producer in charge and await instructions on whether the call sheet is good to go.
2. View producers’ requests for changes, make edits, send to producer again and wait for them to re-review. Once Producer approves it in charge send out to entire crew and cast.
3. Handle Food Orders:

* In a separate email, I had to ask all crew and talent involved if they had any food allergies/dietary restrictions and to inform me if they do. After that, I was given permission to e-mail an online menu of the place from which I would be ordering lunch to everyone who would be on set that day and ask them to tell me what they wanted me to order for them. It’s always fun when that can happen but it is only possible with a smaller crew (this shoot was small with only 8 of us on set that day).
* Call the lunch place ahead of time and inform them of the quantity of orders that would be placed the following day to make sure they would be able to handle these requests.
* Discuss with producer what would be bought for breakfast and snacks and how/when this should be handled.

**Day on Set Journal Entry**:

This was a really cool project as we shot the entire project using miniatures. I had never seen anything like it and since there were no actors and a small crew we all worked together using light tricks to bring the still set to life.

**What I learned on set:**

1. Prioritizing your shots. Much like in writing, you have to kill your darlings and nix shots you originally wanted when you are up against time. Vinny, the Director of Photography who is also one of the people overseeing my internship said that the most important thing for a Director to do when he first arrives on set is to call the first shot. That way the lighting department knows where to set up as does the D.P., the set dresser can begin dressing the set and you can begin blocking with the actors.
2. On this particular day I was told to pick up bagels and coffee and to take individual food orders and order from Calexico. Something important to realize is that you should always call ahead of time when doing food catering to see if the place you are ordering from can deliver/if you are within their delivery zone.
3. It’s always best if there is access to at least one van/car on set so that you can run errands faster.
4. You should always have an envelope for petty cash and receipts.
5. I learned also that the Red Scarlet Camera is the most affordable way to capture 4K, raw video.
6. If the wheels on a dolly are stuck you can use WD-40 or Pledge to get the wheels rolling again!

I also learned how to make a call sheet using excel pre-production and an itemized expense report on Google docs during production. A few tricks I learned in Excel:

1. To print only what you need highlight what on the document you want printed and go to FILE🡪PRINT🡪SET PRINT AREA.
2. To have the grid boxes for the Excel Document show up when you print it do the following: FILE🡪PAGE SETUP 🡪 SHEET 🡪 GRIDLINES

**New Terms I learned**:

*Frankenstein it* – to take parts from various things and put them together to create what you need.

*Kill it*- format the disk and wipe out whatever else is on it.

**Day of shoot tasks**:

1. When filming first scene I moved a piece of cardboard that had the miniature figurines blued on top of it which created shadows on the miniature set.
2. Operated one set of light dimmers to go from sunrise to sunset and operated another dimmer to represent the interior of the sets bar lights flickering on.
3. Assisted in moving the cloud backdrop to show a sky when camera was filming.
4. Picked up breakfast bagels, cream cheese, coffee and paper goods with Vinny in the AM.
5. Set up breakfast and coffee station on a clean, accessible, out of the way table (Always best to put down tablecloth or paper towel on the table).
6. Threw out coffee cups and other trash from food-catering table throughout the day and kept craft services table clean, tidy and re-stocked with snacks and beverages.
7. Confirmed crews lunch orders and called it in to be paid with the Producers credit card. Set up a pick up time for lunch that allowed for enough time to pick it up and set it up before call time for LUNCH BREAK. Union rules state that lunch must be held no later than 6 hours after the crew/talent call time.
8. Picked up lunch orders and set it up on craft services table.
9. Cleaned up area after lunch. Re-stocked waters
10. Picked up coffee or other caffeinated beverages post lunch.
11. Picked up requested items from DP. In this case- a can of pledge to make the wheels on the dolly less sticky.
12. At end of shoot assisted in cleanup.

**OBSERVED ON SET**:

1. Filming of miniatures.
2. There was a large canvas backdrop of the sky with clouds.
3. Dialogue between all positions to make sure specific shots achieved. The D.P., director and the lighting department must be in agreement on what they want the shot to be.
4. When the shot you want isn’t being achieved with the camera in the set dolly position, you can troubleshoot this sometimes by adjusting the placement of props, the set, or other elements in order to get the shot you want.
5. Some shots had to be nixed due to time. Time is MONEY always and this is even truer when filming. Rental of spaces and equipment add up quickly.

Call Sheet I made for “Copper Miniatures”:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **"Copper Miniatures" Commercial** |  |  |  |  |
| **Saturday, August 4th, 2012** |  |  |  |  |
| **Production Company: Four Story Tree House** |  |  |  |  |
| **CLIENT: BBC AMERICA** |  | **WEATHER:** |  |  |
|  | **Matt Stein:  Mattstein@bbc.com Rachel Garcia: RachelGarcia@bbc.com** | 88°Fhigh |  |  |
|  |  | Isolated T-Storms |  |  |
| **CREW CALL TIME: 8AM** |  |  |  |  |
| **LOCATION:** | **WINDMILL STUDIOS** |  |  |  |
| TRANSPORTATION: L train to Bedford | **STUDIO A** |  |  |  |
|  | **287 Kent Avenue** |  |  |  |
|  | **Brooklyn, NY 11211** |  |  |  |
|  | **Contact: ADAM WILSON:  718-384-7300** |  |  |  |
| **CREW** |  |  |  |  |
| **POSITION** | **NAME** | **EMAIL** | **CALL TIME** | **LOCATION** |
| PRODUCER/WRITER | Joe Sabia | [sabiajoe@gmail.com](mailto:sabiajoe@gmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| DIRECTOR/DP | Vincent Peone | [vincentpeone@gmail.com](mailto:vincentpeone@gmail.com" \t "_parent) | 7:30AM | THE BAGEL STORE |
| ART DIRECTORS/MODEL BUILDERS | Lori Nix | [lorinix@lorinix.net](mailto:lorinix@lorinix.net" \t "_parent) | 8AM | WINDMILL STUDIOS |
|  | Kathleen Gerber | [katgerber@hotmail.com](mailto:katgerber@hotmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| PRODUCTION COORDINATOR | Ruby Marez | [rubymarez@gmail.com](mailto:rubymarez@gmail.com" \t "_parent) | 7:30AM | THE BAGEL STORE |
| GAFFER | Jason Beasley | [jasontbeasley@gmail.com](mailto:jasontbeasley@gmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| ASSISTANT CAMERA | Kenny Wu | [kwu1218@gmail.com](mailto:kwu1218@gmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| DIT/SWING | Dylan Steinberg | [dylanrsteinberg@gmail.com](mailto:dylanrsteinberg@gmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| SOUND ENGINEER | Matthew McCorkle | [matt@equalsonics.com](mailto:matt@equalsonics.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
| ORIGINAL SCORE | Michael Thurber | [michaelrobertthurber@gmail.com](mailto:michaelrobertthurber@gmail.com" \t "_parent) | 8AM | WINDMILL STUDIOS |
|  |  |  |  |  |
| **EQUIPMENT RENTAL** |  |  |  |  |
| **ELEFANT FILMS** | 63 Adelphi St. Brooklyn, NY 11205 Phone: (888) 435-3326 | WILL ARRIVE FRIDAY EVENING |  |  |
|  |  |  |  |  |
| **SHOOTING SCHEDULE** |  |  |  |  |
| 8:00 AM | CALL TIME |  |  |  |
| 8-8:30 AM | BREAKFAST/ LOAD IN |  |  |  |
| 9:30 AM | FIRST SHOT UP |  |  |  |
| 1:30 PM | BREAK FOR LUNCH |  |  |  |
| 8:00 PM | WRAP |  |  |  |
|  |  |  |  |  |
| **NOTES:** |  |  |  |  |
| **\*LORI & KATHLEEN WILL BRING MODELS TO WINDMILL STUDIOS FRIDAY EVENING** |  |  |  |  |
| **\*ELEFANT EQUIPMENT TRUCK WILL ARRIVE FRIDAY EVENING** |  |  |  |  |
| **\*DYLAN WILL BRING CAMERA TO SET SATURDAY MORNING** |  |  |  |  |
|  |  |  |  |  |
| **NEAREST HOSPITAL:** |  |  |  |  |
| **The Brooklyn Hospital Center** |  |  |  |  |
| **99 Division Ave** |  |  |  |  |
| **Brooklyn, NY 11211** |  |  |  |  |
| **Between Berry & Bedford** |  |  |  |  |
| **(718) 599-6200** |  |  |  |  |
|  |  |  |  |  |
| **FOR QUESTIONS CONTACT:** | Vincent Peone: 845.594.4222 |  |  |  |
|  | Ruby Marez: 610.739.0689 |  |  |  |

Expense Report Sheet I made using Google Excel:

|  |  |  |  |
| --- | --- | --- | --- |
| **"COPPER MINIATURES" EXPENSE LIST** | Saturday, August 4th, 2012 |  |  |
|  |  |  |  |
| **ITEM** | **FROM WHERE** | **COST** | **PAID FOR BY** |
|  |  |  |  |
| Bagels and Coffee | The Bagel Store | **42.23** | PETTY CASH |
| Water and Bananas | Deli | **32** | VISA CARD |
| Flat Washers from B&G Hardware | B&G Hardware | **1.38** | PETTY CASH |
| Tap Bolt from B&G Hardware | B&G Hardware | **3.94** | PETTY CASH |
| Lunch | Calexico | **104.52** | VISA CARD |
| Pledge Spray | King's Pharmacy | **5.43** | PETTY CASH |
| Coke Zero for Kenny | Duane Reade | **2.43** | PETTY CASH |
| Ruby Cab | AM | 15 | By Ruby |
|  |  |  |  |

Below is my own personal list of items to always have on set with you if you work in production.

IMPORTANT THINGS TO ALWAYS HAVE ON SET:

* PENS, PENCILS, A SHARPIE MARKER AND A HIGHLIGHTER.
* MASKING TAPE, DUCT TAPE, ELECTRICAL TAPE.
* SCISSORS, BOX CUTTER, AND A BOTTLE OPENER.
* CLIPBOARD WITH CALL SHEET, SHOOTING SCHEDULE AND STORYBOARD.
* CHARGERS AND SURGE PROTECTORS FOR COMPUTERS, PHONES, ETC.
* ENVELOPES FOR RECEIPTS. AND BUTERFLY CLIPS
* AN EXPENSE REPORT SHEET.
* EXTRA BATTERIES FOR YOUR MOUSE OR OTHER ITEMS THAT ARE BATTERY DEPENDENT.
* EXTRA BULBS IN CASE ONE GOES OUT.
* EXTRA GLOVES TO HELP MOVE LIGHTS.
* WHITE PIECE OF PAPER TO WHITE BALANCE.
* BLACK COVER UP PAPER FOR LIGHTS.
* DOLLIES.
* A PRINT OUT OF THE SCRIPT, SCRIPT NOTES AND EDITING LOG DOCUMENTS.
* EXTRA RELEASES, W-2’S AND W-9’S.
* EXTENSION CORDS.
* 3 PLUG-INS.
* PAPER TOWELS.
* SOAP.
* AN EXTRA BOOM.
* SPRING CLIPS.
* WINDEX TO CLEAN UP.
* A SCRIM BAG.
* MINTS.

My Personal Snack List for Craft Services:

Trader Joe’s has delicious and inexpensive options for snacks on set.

* Clif Bars - $ 0.99 (Located in the nut aisle before the nuts.)
* Luna Bars - $0.99 (Located in the nut aisle before the nuts.)
* Apples - $.50 each depending on the brand. They also sell bags of bananas for around $4.00 with about 8 apples per bag. (Located in the produce aisle when you enter Trader Jo’s.)
* Bananas $.19 each! (Located in the produce aisle when you enter Trader Jo’s.)
* Tangerines/Clementine’s – Sold by the box with about 15 in each box. Available when in season. (Prices vary). (Located in the produce aisle when you enter Trader Jo’s.)
* Trail Mix $ - Prices vary by the options. They also have various selections in little packets. (All located towards the end of the “nut aisle”. )
* Veggie Platters – Usually $3.99 when in stock. (Located in the salad and veggie section.)

TOTAL HOURS OF PRODUCTION: 107.5 hours

TOTAL HOURS OF JOURNALING: 15 HOURS

TOTAL HOURS OF READING SCRIPTS: 4 HOURS

TOTAL HOURS WRITING SCRIPTS: 44 HOURS

TOTAL HOURS CREATING WEBSITE: 10 HOURS

TOTAL HOURS EDITING VIDEOS: 8 HOURS

TOTAL HOURS: 188.5

FINAL THOUGHTS:

This internship was one of the greatest experiences in my graduate- school education. It reinforced what I had already learned about the principles of comedy writing and performance and taught me a great deal about what one needs to know about filmmaking. Through this experience I was able to get acquainted with much of the intricacies of film production; it awakened me to how important it is for all the aspects of production to coalesce in order to have a successful, quality final product.

A take-away I learned from this internship is that there seems to never be enough time in the day to get all the shots one wants. However, if you go into a shoot knowing this is likely, you can achieve more and will be more relaxed. Also, just like in improv and acting you just have to make a choice and begin.

Something that is as vital to me as everything else is the opportunity to experience first-hand the importance of doing things in a way that is conducive to sustainability of the environment. It always breaks my heart to see how much is wasted and not recycled on sets from water, to food to coffee cups. Many times no one can take it home because we don’t have means of transportation to bring it home due to the fact that we travel via subway. If we could implement a system where a charity would come at the end of a shoot and pick-up the items we no longer need, that would be terrific! I wish there was a way to change all the waste that occurred on sets in an affordable and sustainable way.

Finally, I learned so much, am so grateful and feel so lucky to have worked under Josh and Vinny, two film makers whom I have great respect for, as artists and as people. Josh and Vinny assemble the best crew and talent and frequently work with the same people, which I think is a very smart thing to do: first, because it feels like you are working with your friends and people you like, second, it is a way to build your own production team. Doing this enables you to have your own language, short-cuts and same work-sensibilities. I hope to follow this example and create my own production family just like them. I hope to work with them in the future, as they are two of the coolest, funniest, and smartest guys in the profession today and I still feel like I have much to learn from them. This was a demanding and fruitful internship that will serve me well in my professional life.