

The following memo is a template from an Amazon Studios Pilot. Please replace all info as it applies to your production



Picrow, Inc. dba Pictures In a Row

DAILIES PROCEDURE MEMO

TO: AD's, Camera Dept, Production Sound Dept, Script Supervisor, Transportation Dept, Editorial/Post Dept, Production Office, Post Facilities – **Encore Hollywood, Bling Digital**

FROM: Peter Chomsky

DATE: October 2, 2013

RE: DAILIES PROCEDURES / TRAFFICKING

The following is a complete rundown of the trafficking and transfer specs covering all aspects of the “dailies”. Please read all sections carefully as they pertain to your department. This memo will help to establish clear communication so that we are consistent and understanding of all roles outside of our own departments. Should you have any notes, questions or comments, please contact **Peter Chomsky** on his cell phone ###-###-####.

ON-SET

FILM BREAKS at LUNCH and WRAP

CAMERA DEPT

- ALEXA— Shoot Apple ProRes 4:4:4, 23.98, 1080p, Log C
- If you use GOPRO—Record at 25 fps – However, there is a firmware upgrade that will record 23.98fps. If our GOPROs used for this Pilot have this upgrade then we can record at 23.98.
- If you use EX1—with kipro, Apple ProRes 4:2:2 (HQ) 23.98.
- If any new camera formats are introduced, contact **Peter Chomsky**
- Shoot framing chart on first day of dailies or on test day.
- Number camera rolls consecutively throughout the production. **Camera Mag report will be sent out before call everyday with information on the latest camera rolls used, please refer to this document so no rolls are ever duplicated. – Please assign each camera a different letter.

- VFX shots should be indicated on the slate/camera reports with a “V” preceding the scene info. Ex. Sc. V20A-1.
- GREY SCALE: When possible, please shoot at set/location changes, process with dailies.
- Use smart slate. Every shot must be slated. If slate is not possible before a shot, there must be a tail slate.
- Please use Time of Day TC within the camera that is jammed from Sound. It is very important NOT TO CROSS MIDNIGHT within a shot during any night shoots.
- The slates TC should match the camera and sound TC
- If a tail slate is used, it must be noted on camera reports.
- MOS should be noted on the slate and camera reports.
- Be as descriptive as possible on all camera reports. Please have camera only put one camera roll per camera report page. Do not put multiple cards on one slip of paper.
- If possible, when switching to a new frame rate, please begin a new mag to ensure all mags only contain one rate each. – new frame rates to be noted on the camera reports
- Include the Camera reports and DSL with both BREAK and WRAP footage splits.
- If multiple cameras are being used, sync must be jammed before each new setup.
- All SxS cards and Sound Cards along with Camera and Sound reports go to our DIT – **Scott Resnick** on set
- At BREAK and WRAP, our DIT will provide a shuttle drive along with camera and sound reports to go to Transport.
- For weekend shoot dates, please continue the regular procedure of both BREAK and WRAP camera splits. Lab will be working every night production shoots. – Please contact **Jesse Korosi** if there are any delays.
- Our DIT will wipe the SxS cards after backing up to all three of his drives with MD5 Checksum.
- If you receive a card with media on it, please return it to our DIT, **Scott Resnick** do not erase!
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FILE MANAGEMENT

- Camera and Sound will bring picture and sound materials to our DIT, **Scott Resnick**, on set.
- **Scott** will verify all media on the SxS cards with MD5 Checksum software and will manually scrub through all material. He will also load all audio files from the CF audio cards.
- Media will be backed up on 3 hard drives—1) 8tb drive for Production, 2) Four 2tb shuttle drives Post Production in LA-- 3) our DIT’s internal RAID drive on set.
- Dailies and Master media will also be backed up to a hard drive at **Bling Digital Los Angeles** for LTO backup (2 copies).

PRODUCTION SOUND DEPT

- Recorded on the Sound Devices 788 T, and saved to CF cards at BREAK and WRAP. A backup to both internal and external hard drive for each sound roll will be made at the conclusion of each day. If possible, CF cards will go along with the dailies shuttle drive as a back up for dailies.
- For any recording using a second machine, please label these starting with FX001
- Additional backup will remain on a firewire drive on set.
- The backup drive will be sent at the end of production to the Production Office.
- Polyphonic files should be recorded
- Track layout: Ch 1—Mixdown, Ch. 2 –Mixdown (-10db) Ch.3-10-- ISOs
- Record Non-Drop frame timecode at 23.976, 48K, 24 bit sampling rate.
- Number sound rolls consecutively throughout production, starting at 001.
- Jam sync smart slate at least every four hours and after moves.
- Give as much pre-roll as possible (a minimum of 10 seconds)
- At film breaks, include sound reports with CF card audio master and give to our DIT.
- Send a copy of the Sound Report to the Production office

CONTINUITY

- Confirm that camera, sound, and script notes have consistent scene/take numbers; as well as circle takes.
- Reports should note which scenes for the day have been completed, as well as incomplete scenes and shots owed.
- Reports should go to Transport along with the Camera Reports at BREAK & WRAP. – the yellow copies of the DSL/ Editor's Log should be sent at each film break.
- All lined script pages, logs, and facing pages should be sent to the production office as soon as possible.

TRANSPORATION

- Collect Pelican case with dailies shuttle drive along with camera & sound reports and backup sound CF card inside from the DIT, [Scott Resnick](#). Collect DSL/ Editor's Log from the Script Supervisor.
- Although company will break all material at lunch, we will not need to transport until company returns from lunch and Scott is done downloading material.
- At wrap, all material must leave set as soon as possible.
- All drops go to [Jesse Korosi at SIM Digital](#). Address: 738 N. Cahuenga Blvd. Hollywood, CA 90038
- Post Production will have a Pelican case with shuttle drive and CF cards (for Sound), that will need to be returned to our DIT on set after the lunch film BREAK.
- Night shoots will be handled the same as regular day shoots

PRODUCTION OFFICE

- Receive all script supervisor paperwork (lined script pages, logs, and facing pages). Scan and email all paperwork to the following distribution list:

Email Production Reports to:

DIGITAL DAILIES & DISTRIBUTION

DAX SYSTEMS

- All material will be uploaded directly from Post Production at [SIM Digital](#).
- Distribution releases: See list at end of memo.
- All distribution permissions shall be coordinated through [Peter Chomsky](#).

BLING DIGITAL - LA

- Our media will be transferred to the [Bling](#) server by, _____ who will be receiving media after BREAK and WRAP.
- [ENCORE HOLLYWOOD](#) will need new ProRes 422 (HQ) 23.98 masters to be created for non Alexa media that were not recorded as ProRes 4444/422 (HQ) or 23.98
- Print all and separate into Circle and BNeg takes in the Avid. Picture bin to be provided that will contain all and only the master video clips.
- All inserts should be placed at the end of the day's dailies.

- Send BREAK and WRAP footage total and verification email to the following distribution:
- Sync audio to Ch. 1&2 Mixdown. Audio bin in Avid will have all ISOs.
- Apply Color Correction at **SIM Digital** as per our DP's request.
 - 1) Avid Media- Version 6.5, 23.98 film project, 48K, 24 bit, DNX 36 Resolution, 16:9 full frame, Video- .MXF files, Audio- .MXF files – NOTE: Post will be running Avid v6.5
 - 2) Encode dailies for DAX (H.264 QT, Stereo AAC audio, 640x360, deinterlaced), and upload files to DAX Systems for digital dailies distribution. All files should be ordered in ascending scene order, with the A/B/C cameras in order for both DAX and DVD. – Watermark the DVD's ONLY – “Property of **Picrow, Inc** . <date>”
 - 3) ISO files created for DVD Dailies Master – Watermarked same as above.
 - 4) DVD Master for Los Angeles – Watermarked same as above.
- Scan camera/sound reports and script supervisor report and email with all dailies lab reports per the following distribution list:
 - All Avid media should be: 1) Copied over to the ISIS for LA Post Prod. Office
 - ISO files should be: 1) copied over to the ISIS for LA Post Prod. Office
 - Send out Camera Mag Report daily to inform camera which camera rolls to start the day with, so no camera rolls are duplicated. Email to the following distribution:
 - DVD menu and DVD Label should have the following information:
 - The After – Pilot Episode #101, Reel Name, Camera Rolls, Scenes, Shoot Date, Create Date, TRT, 16x9 Aspect Ratio, Chapter Markers by Scene
 - Once Dailies DVD's are ready send notification to:

For major late night issues, call **Peter Chomsky**. – Please e-mail this info. (minor or major) in cases where issues may cause a delay in dailies delivery to:

- Bling to copy over Avid Media and ISO files to a client supplied firewire drive and to Avid ISIS.
- Please make copies of all camera/sound reports and dailies lab reports and place in an envelope for pickup by Editorial.
- Send email notification when dailies drive and paperwork are ready. If they are not ready by 8a, please send an email by 8a with the ETA of when the dailies will be ready, in addition to the email that will be sent when ready for pickup. Email notifications go to:

All master files will be backed up to a 8tb drive and sent to Encore Hollywood to be loaded to their SAN at least 4 days prior to online.

EDITORIAL DEPT.

- Receive Avid Media and ISO files and Sound Masters on a firewire shuttle drive.
- Transfer Avid Media to ISIS and confirm receipt of avid bin, all media, and dailies report. Confirm receipt of all script supervisor paperwork.
- Hand off the hard drive to Post PA to verify and transfer ISO files.

POST PRODUCTION DEPT.

- Transfer ISO files from firewire drive and create DVD's for dailies distribution.
- Make DVD dubs and distribute per the attached dailies DVD distribution list
- Archive dailies master DVD's in a Dailies Dubs Binder.
- Return the firewire drive to Bling LA.
- Return Pelican case with shuttle drive and CF card (for sound) from the wrap drop.

CONTACT INFORMATION

POST PRODUCTION / EDITORIAL DEPT

CO-PRODUCER –

POST SUPERVISOR-

POST COORDINATOR –

EDITOR—

ASST. EDITOR—

DIT—

PRODUCTION SOUND MIXER—

BLING DIGITAL
Los Angeles OFFICE
738 N. Cahuenga Blvd.
Hollywood, CA 90038
Ph. 323-978-9000

BLING OPERATIONS MANAGER—Gavin Barclay

Email:

DAILIES PRODUCER / SUPERVISOR— Jesse Korosi

Email:

DAILIES TECHNICIAN—Paul Kim

Email:

DAILIES COLORIST—TBD

Email:

CTO SIM DIGITAL—Chris Parker

Email:

ACCOUNTING—Jillian Daignault

Email:

ENCORE HOLLYWOOD

6344 Fountain Ave
Hollywood, CA 90028
Ph. 323-466-7663
Fax: 323-988-6690

PRODUCTION—Genevieve Fontaine
Email:

HEAD OF PRODUCTION—Jason Parks
Email:

VP OPERATIONS—Morgan Strauss
Email:

EVENING POST SUPERVISOR—Chris Jones
Email:

SWING OPERATIONS—Jess Tollefson
Email:

DIRECTOR OF TECH OPERATIONS—Mike Walker
Email:

COLORIST—Tony Smith
Email:

ADMINISTRATION / SALES—Robert Glass
Email:

VAULT/ SHIPPING MANAGER—Danny Garcia
Email:

SAMPLE DIGITAL (DAX)

CLIENT SERVICES COORD.—Jordan Crane
Email:

AFTER HOURS SUPPORT—
Email:

DAX Dailies Distribution List

TBD

DAILIES DVD DISTRIBUTION LIST

TBD