

# PROCESS

The general plan for the shoot will be to shoot exteriors in the early morning & evening where the light offers the richest color and save inserts and interior scenes for mid-day when sunlight is harsh but provides a natural ambience for the scene.

Our focus will be on shots and locations that are crucial to tell the story and reserve the rest for moments of downtime or with a splinter crew. In pre-production I will work with producers to plan a course of action that will offer the most efficient use of time and location. Company moves will be kept to a minimum as we work to find ways to combine several scenes into one or two nearby locations that can double for scenery that we may not be able to reach.

We may reserve a day for shooting scenic B-roll without subjects so the crew can travel quickly with pre-built cameras to pick up shots around Southern California. I'm a fan of piling in a Winnebago and traveling on the road for several days at a time. Not only does it provide logistical efficiencies but it also builds a strong connection with the crew and subjects that result in time saved during the shoots.





A silhouette of a person standing on a beach, holding a camera on a tripod, looking out at the ocean during a vibrant sunset. The sun is low on the horizon, creating a bright orange glow that reflects on the water. The sky is filled with wispy clouds, also illuminated by the sunset light. The person is positioned on the right side of the frame, facing left towards the sea.

## CREW

Since we are traveling to numerous locations in a short amount of time, it's essential to assemble a crew that create the right atmosphere to allow our subjects to be as natural as possible. We will have a lean and nimble crew who are as invisible as possible to our subjects.