**1. What is contained in a director’s workbook?**

**Answer:** The director’s workbook will contain everything he/she needs for every scene in the movie. It is usually a large three-ring binder and it contains the shooting script (which will be a lined script), a shot list, storyboards, blocking sheets, character notes and any tear sheets that will be necessary for the director. A tear sheet can be made for the DOP, the production designer and costume designer. The shot list is usually worked on, by the first assistant director. Depending on the budget, storyboard artists are hired to help the director visualize and depict the shots. Blocking sheets – sometimes very specific to each individual shot – can be very elaborate, depending on how the director & DOP want to use the camera in relation to the actors. The director’s workbook should be considered The Bible for the assistants and the crew and comes from a lot of preparation and practice.

**2. What does it mean to "line the shooting script?"**

**Answer:** To line the shooting script means, to draw vertical lines down the length of the page from the beginning of the shot to the end of the shot. For example, the master shot begins at the beginning of the scene and runs to the end. So, for that, one would draw a line from the beginning of the scene to the end of the scene and label it “Master”. The next shot, for example, could be a medium shot. If one wants the medium shot at certain key dialogs, or certain key actions in the scene, then one would draw the vertical line for those specific points, which will indicate where the shot starts and ends. The purpose of this methodology is to gauge how long the shots are so that one can begin to accurately estimate how long it’ll take to shoot each scene.

**3. What is the most important thing for a director to do before shooting has even started? What makes it vital to the process?**

**Answer:**Preparation a) via tear sheets b) via script breakdown/shot list/storyboards. A) Imagine a production designer creates a dark, gloomy set for a Tim Burton flick, while the costume designer sews dresses that look like a dreamy David Lynch film while the DOP lights up the scene like it’s a Disney movie. Who is to be blamed? The director. If a film fails, it is completely and utterly the director’s fault. If the film works beautifully for the audience, it is due to each individual artist’s creation (DOP, costume designer, production designer, actors, make-up, etc). But more importantly, it is successful because the director brings all these artists from diverse backgrounds in to one single story-telling sensibility and vision. Therefore, preparation via tear sheets is vital to the process. B) Without properly breaking down the script and a shot list/storyboard to be able to visually narrate the story, the director is in a limbo and will never be able to properly communicate his/her needs to the crew and actors. For example, the master shot will serve one purpose, the medium shot will be lit differently and concentrate on something else entirely, while the close-ups and reverse can be lit up completely differently and make the audience feel like they are in a different movie. Mess-ups like this happen because the director does not prepare before-hand to communicate his/her needs properly to everyone on the set.