

HAND HELD HOLLYWOOD'S FILMMAKING WITH THE iPAD & iPHONE



Taz Goldstein



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WITH THE
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Peachpit Press
www.peachpit.com

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ISBN-13: 978-0-321-86294-5

ISBN-10: 0-321-86294-5

9 8 7 6 5 4 3 2 1

For the crazy ones.

ACKNOWLEDGMENTS

This book would simply not have been possible without the pioneering spirit of app developers and accessory designers who continue to empower filmmakers around the world. I'd like to thank each and every one of these revolutionaries, and perhaps I will in my next book, "Taz Thanks Way Too Many People."

I'm profoundly fortunate to have a loyal group of friends, family, and peers who have all graciously contributed their time and energy to this project. I don't know how I can possibly construct sentences to convey the sheer volume of gratitude I feel. I'll do my best, knowing I can only fall short.

Seth, Judy, Scott, Avery, and Garret. From page 1, you believed in this book and in my ability to deliver it. Thank you for supporting me as only a family can.

Amy, you were my model, my muse, my first reader, and my life support system. Thank you for your encouragement, your patience, your input, and your willingness to join me on the ride. I love you very much.

Joseph, thank you for your unyielding support, for your thoughtful council, and for "minding the store" in my absence. I couldn't ask for a better collaborator, business partner, or friend.

My heartfelt thanks to everyone at Peachpit Press. Karyn, thank you for placing your trust in a first-time writer. Corbin, thank you for being a magnificent advisor. Charlene, Myrna, and Kim, thank you for sharing your formidable skill sets. Special thanks to my agent, David Fugate at LaunchBooks, for helping me navigate the process.

Thanks to Emil Beheshti, Brandon Epland, Darryl Freni, Reese Golchin, Butch Hammett, Bob Levitan, Omar McAllister, Lama Mouawad, Byrne Offutt, Amy Olk, Scott Schirai, and Jona Shreeves-Taylor for gracing so many of these pages. Thanks to Louie del Carmen, Eric Haase, Mark Doering-Powell, and Jesse Rosten for allowing me to share their stories and talents. Thanks to the previously unmentioned members of the DPL for their unwavering support: Tom Mahoney, Billy Woody, Jerry Oh, Joe Nussbaum, Sean Klosky, Keith Ortiz, and Jonathan M. Green.

Thanks to Stu Maschwitz for his time, wisdom, and willingness to participate. Thanks to Kimberly Browning and Jonathan Houser for their honesty, integrity, and level-headed thinking. Thanks to Mat Sansom for his incredibly well-timed encouragement and council from across the pond.

Thanks to Ken Ray, Dan Bérubé, and Michael Horton for generously providing me with platforms from which I could preach the mobile-media-making gospel. Thanks to Jason Benesh for letting me shoot at the Dirt Cheap Sound Stage in Santa Monica, California. Thanks to Rob Moniot for his friendship and for giving me my first iPhone. Thanks to Ric Wolfe for being my most enthusiastic collaborator. Thanks to Sarah Bein for helping me miniaturize the hurdles that felt unjumpable.

And lastly, thanks to my dog, Pixel, and her best friend, Bambi, for agreeing to participate without involving their agents.

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INTRODUCTION

If you own an iPhone or iPad, or even an iPod touch, you already possess one of the most powerful and versatile production tools ever conceived.

Nothing like starting a book with a big bold statement. Want another one?

By producing and selling more than 400,000,000 of these devices, Apple has helped demolish the barriers to entry-level filmmaking and has revolutionized the way in which professional filmmakers apply their craft.

Boom goes the dynamite!

I know—you're skeptical. I certainly was. As a filmmaker accustomed to working with truckloads of high-end gear and an army of specialized personnel, the idea that my *phone* could play a significant role on set (other than calling a rental house to get more gear) seemed downright silly.

August 15, 2009, is the day everything changed. That's when I downloaded Hitchcock (later renamed Storyboard Composer), a new app that allowed me to quickly create visually expressive storyboards using my existing photos and my iPhone's built-in camera. I had already started using the Notes app to maintain basic shot lists, but Hitchcock was the first app I had ever found that was created specifically for filmmakers. The next day, I began using the app to work out scenes with my cinematographer. It helped us communicate more clearly, work more efficiently, and quickly construct effective scenes.

Not only did I fall in love with Hitchcock, I felt it represented a significant paradigm shift. iPhones weren't just for playing Flight Control anymore. I knew it was only a matter of time before my iPhone would become my most valued

filmmaking tool, and I felt an overwhelming compulsion to share and discuss this revelation with other filmmakers. So, I hunted for websites and online forums that focused on iPhone use in film and video production but found nothing. How could this be? Was I the only iPhone-obsessed filmmaker? I decided to find out by launching a site of my own.

Hand Held Hollywood (HHH) was in beta two weeks later and went live on September 22, 2009. The first posts described apps for reading scripts, an accessory for recording automatic dialogue replacement (ADR), and tools for turning iPhones into pint-sized teleprompters. At the end of the first day, the site had received a total of 24 visitors, and believe me, I was psyched! Weeks later, my joy turned to utter astonishment as the site welcomed thousands of like-minded filmmakers from every corner of the globe.

Since its launch, HHH has taken me on a remarkable journey. I've given lectures at industry events, been interviewed by international news organizations, asked to write articles for major publications, and met many extremely talented filmmakers and app developers.

In fact, it's because of the site's success that I was approached to author this book, and for that reason, I am *deeply* thankful to each and every reader who helped put HandHeldHollywood.com on the map.

About the Book

Like any computer, Apple's mobile devices are only as powerful as the software you add. Fortunately for us, the App Store has become a filmmaker's treasure trove.

The next 350-plus pages explore apps (and accessories) that can help mold your story into a completed screenplay, pitch your project to potential partners, manage your shooting schedule, digitize your production's paperwork, storyboard your shots, block complex scenes, rehearse your actors, shoot your raw footage, record sound effects and Foley, edit and mix your completed work, and even distribute it to millions of potential viewers worldwide.

It's my sincere hope that this book helps you unlock the enormous potential packed into the Apple devices you already own or plan to purchase.

Shooting Video with Your iPhone and iPad

Although I spend only about 20 percent of this book discussing the use of iPhones and iPads as video cameras, it's a topic that tends to spark debate among filmmakers. For that reason, I feel it's important to express my perspective right up front.

Every new iPhone, iPad, and iPod touch comes standard with an HD video camera, allowing anyone to grab high-quality video at a moment's notice. The truth is, these cameras aren't anywhere near as powerful as the professional, high-end gear I typically use on my shoots, but that doesn't mean I consider them any less viable or valuable.

As a filmmaker, I pick my camera based on the stories I'm telling, the environment I'm shooting in, and the resources I currently have (or don't have) at my disposal. Over the past 20 years or so, I've shot on everything from 35mm film to Super-8 and from the Arri Alexa to the Fisher Price Pixelvision. Every camera has its place, and that includes those found in Apple's portable gizmos.

What's that you say? You don't believe a smartphone is capable of shooting video for a serious production?

Don't tell that to Malik Bendjelloul, who recently used an iPhone and a \$0.99 app called 8mm (covered in Chapter 6) to shoot a good portion of *Searching for Sugar Man*, a documentary that opened the 2012 Sundance Film Festival and has continued to win awards around the world.

You might also not want to say anything to Chan-wook Park, the internationally renowned director of *Oldboy*, who, along with his brother Chan-kyong Park, used an iPhone equipped with an mCAM mount and EnCinema SLR adapter (both described in Chapter 7) to shoot *Night Fishing*, which won the Golden Berlin Bear for Best Short Film at the 2011 Berlin International Film Festival.

For some filmmakers, the iPhone is the only camera to which they have constant access. It's been said that the best camera is the one you have with you. Well, it just so happens that the one you have with you *rocks the house*.

A Little Lingo

iOS is Apple's operating system for the iPhone, iPad, and iPod touch. It's what gives these devices their distinct personality and provides developers with a foundation on which to construct their apps. When I refer to *iOS devices* throughout the book, I'm talking about iPhones, iPads, and iPod touches.

Apple's third-generation iPad is officially called The New iPad—easily the most confusing title since Howard Jones's 1984 hit "New Song." To make things simple, I'll be referring to the third-generation iPad as the *iPad 3*, as Apple should have done from day one.

**Searching for
Sugar Man (film)**

hhlinks.com/ef50



**Night Fishing
(film)**

hhlinks.com/i3b8



Info Boxes

As you flip through the pages of this book, you'll notice info boxes floating in the margins. Each box contains useful information, such as an accessory's name, price, company, and website.

When describing an app, the info box will also indicate the device for which the app was intended. Some apps are designed specifically for iPhones, others are meant for iPads, and many are *universal* (intended to work on both). The truth is, this indicator is a generalization. Most of the nonuniversal iPhone apps described in this book will also work on an iPod touch (possibly with diminished performance) or an iPad (using the built-in iPhone emulator). However, nonuniversal iPad apps will never run on an iPhone or iPod touch. It's always wise to double-check an app's compatibility requirements before making a purchase. I talk about that a little more in just a moment.

Most info boxes also contain quick response (QR) codes (**FIGURE I.1**). These seemingly random patterns are actually shortcuts, designed to whisk you to an app in the App Store or to a particular website.

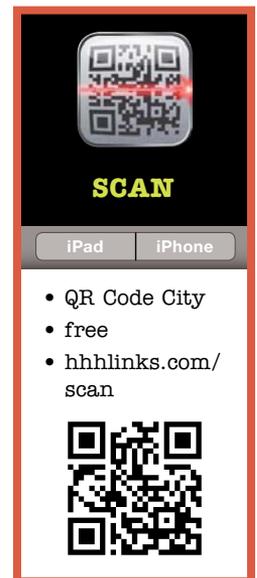
To make use of these codes, download a free QR code-scanning app to your iPhone or iPad. There are plenty to pick from, but my favorite is called Scan (**FIGURE I.2**). It's absurdly easy to use and requires almost no effort on your part. Just launch it, point your camera at a code, and the app will bring you to the encoded link.



FIGURE I.2 Scan is my QR code-scanning app of choice.



FIGURE I.1 Two sample QR codes. One will take you to the Hand Held Hollywood website. The other...um...won't.



Ever-Changing Apps

The best developers are constantly updating and enhancing their apps. Each new version brings change, sometimes subtle, sometimes substantial. For example, an app that was once iPhone-only may now be available on the iPad. An app that used to be rock-solid may now crash like crazy (or vice versa). An app that originally sold for \$3.99 may now be free, or it may be yanked from the App Store completely.

Although I've done my best to ensure accuracy in this book, apps are a moving target. Make sure to confirm an app's price, compatibility, and available features before making a purchase. I'd also suggest you take a moment to read a few of the most recent App Store reviews of any app you're considering. That's often the best way to determine an app's *current* performance.

Where's Android?

You might be wondering why I chose to limit the scope of this book to iOS devices only. After all, Android is a wildly popular, widely available smartphone operating system.

Even though the Android platform is rapidly expanding, it has yet to be adopted by the filmmaking community at large. Although there are a few decent filmmaking tools available to Android users, it's like comparing a Whitman's Sampler to Willy Wonka's Factory.

As industrious developers extend their reach, I'm sure we'll see some nifty production tools make their way to Android. Until then, I strongly recommend sticking with iOS devices—the iPhone and the iPad.

Contacting Me

Care to share your thoughts? Find a malfunctioning link? Feel like saying hi?

The easiest way to contact me is through the Hand Held Hollywood website at <http://handheldhollywood.com/contact>. Please understand that my work schedule keeps me extremely busy. So although I may not have time to write you back, I do read every e-mail I receive.

You can also find me in the Twitterverse at twitter.com/hhhollywood.

If you really feel like stalking me, stop by TazGoldstein.com.

Enough jibber-jabber. Let's make movies!

Hand Held
Hollywood
handheldhollywood.com/contact



PREPPING THE SHOOT

A wise person once said, “Failing to plan is planning to fail.” It’s a little unclear who is responsible for these words (I found the quote attributed to at least five different luminaries), but I can tell you with absolute certainty that whoever said it first was clearly a filmmaker.

Preparation takes many forms. It might be knowing where to look for a hard-to-find prop. It might be having the right tools mastered for your next location scout. It might be understanding the importance of a release form. It all comes down to this: The more you prepare, the greater your chances for success.

Everything in this chapter is about preparation. In some cases, I discuss apps and ideas that could have just as easily been included in Part II, “Production,” but I’m hoping that if I inject them here, you’ll spend more time getting familiar with them *before* your shoot begins. The last thing you should be doing during production is learning an app. Trust me, you’ll be busy with other things.

PRODUCTION DIRECTORIES

"We're setting up the next shot! Quick, we need 300 chickens, a 1963 Chevrolet Impala, and a watermelon-shaped ice sculpture! We also need a stuntman who can jump a 1963 Chevy Impala over 300 chickens into a watermelon-shaped ice sculpture!"

If this has happened to you, I'd really like to see your film. I'd also suggest you download a few of the great production directory apps available for your iPhone and iPad.

It doesn't matter if you're shooting tomorrow or if you're still two months away from calling "Action!"—at some point, you're going to need to track down something, or someone, for a production. Maybe your space adventure will need a laser-pistol prop. Perhaps your sound mixer will get sick and you'll need to secure a replacement. Maybe you'll be looking to rent a hospital standing set, rather than building one from scratch (a standing set is one that remains in place even when not being filmed and is usually available for long and short-term rental). You can find all this in production directories.

Although Google is a great place to search for odds and ends, production directories will save you time by providing well-organized listings of the most commonly requested film production resources and services. Directories make it easy to shop around, research availability, and compare prices.

Keep in mind, these apps access directory content stored in online servers. That means the directory listings will always be up-to-date, but when you're without an Internet connection, you'll also be without working directory apps.

Let's look at a few of the production directory apps patiently waiting for you in the App Store.

LA 411

Known in Los Angeles as *the bible*, the LA 411 is one of the oldest, most trusted production directories around. Long before iPhones, iPads, and the Internet, spiral-bound versions of this behemoth directory could be found sitting on production company desks in offices all over Los Angeles. An updated version was published every year and carried a not-so-small price tag. Owning the latest edition was as much a symbol of status as it was a useful filmmaking resource.

The paper version is still published annually, but most of the filmmakers I know have gone digital. Not only is the LA 411 available online, but it now has its own free, ad-supported iPhone app.





FIGURE 4.1 Use the LA 411 app to quickly find a greenscreen stage or about 3 billion other things you might need.

As soon as you launch the app, you can quickly perform a search. If you simply want to browse, the app includes 12 master categories: Ad Agencies & Production Companies; Post Production; Sets & Stages; Location Services & Equipment; Production Support; Camera & Sound Equipment; High Def; 3D & Digital Cinema; Grip & Lighting Equipment; Props & Wardrobe; Crew; City Guide; and National Listings. Within each of these categories and their related subcategories, you'll find a plethora of companies and crew members competing for your business (**FIGURE 4.1**).

The app allows you to share listings via e-mail, bookmark favorites, import any listing's contact information into your iPhone's address book, and quickly pull up driving directions.

You don't have to live in Los Angeles to enjoy the benefits of the bible. There are separate 411 apps for Los Angeles, New York, Florida, and New Mexico.

Doddle

Whereas the LA 411 originated in print and then eventually transitioned online, doddle began its life in the digital era and as a result provides more of what you'd expect from an iPhone application. It's slick, interactive, and far more social.

The app has two flavors: a free version appropriately titled doddle and another version called doddlePRO that will set you back ten bucks. For now, I focus on the free version.





To find a listing in doddle, you must first tell the app if you'd like to search by name, by proximity (to you or another contact in your address book), or by country (**FIGURE 4.2**).

Searching by name provides a basic search box with no other filtering. Searching by proximity brings up an extensive alphabetical list of categories and subcategories organized into four main groupings: Vendor, Crew, Talent, and Location. Searching by country lets you start your hunt in a particular geographic region. It may sound a bit confusing, but once you've performed a search or two, it will become second nature.

Let me give you a quick example. Let's say you need to find a food stylist for your next commercial shoot. You'd start by tapping the Find a Listing tab at the bottom of the screen, followed by the Where I Am Now button. This tells doddle that you'd like to find listings in your neck of the woods. Next, tap the Crew button toward the top of the screen to view an alphabetical list of every conceivable film crew position (**FIGURE 4.3**). Scroll to the *f*'s, tap Food Stylist, and watch your screen overflow with names of possible candidates. Search results can be sorted alphabetically, by distance, or by rating.

Tapping a single listing reveals greater detail, including contact info, web links, and reviews left by other doddle users. From here you can initiate contact, mark the listing as a favorite, add your own review, and add the contact info to your iPhone's address book.

If that weren't enough, the app also supplies a thorough listing of U.S. and U.K. film offices, along with a few in South Africa (**FIGURE 4.4**).

Not only is the app free, but you can even add yourself to doddle's directory in up to two categories at no charge. You can post your name, photo, basic contact info, and links to your pages on Twitter, Facebook, IMDB, and more. If you're feeling especially boastful, you can purchase a Premium Listing, which allows you to add a description of your company or skill set, a downloadable PDF of your resume, photos and videos of your work, and more. A Premium Listing isn't cheap, but if it brings you work, it's worth it!

Thus far, I've only discussed doddle's prowess as an interactive, mobile production directory. But there's a whole separate side of this pint-sized powerhouse that I've intentionally left out of the conversation...until now. Doddle users can receive and interact with digital call sheets that have been created with doddlePRO, the paid version of the app! This is a big deal! It's so big, in fact, that you can read all about it in the separate "Call Sheets" section of this chapter. I'm such a tease.



FIGURE 4.2 Doddle lets you search here, there, and everywhere...or by name.

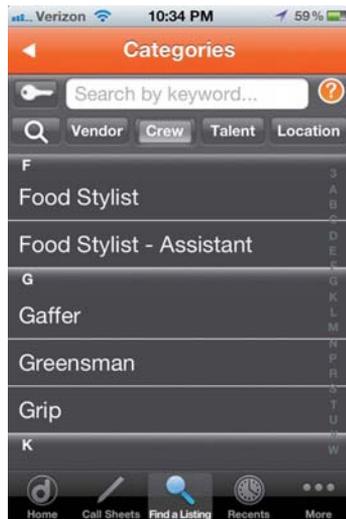


FIGURE 4.3 Doddle's listings are broken into four categories (Vendor, Crew, Talent, Location) and sorted alphabetically.



FIGURE 4.4 Need a listing of film offices in the United Kingdom? Doddle has got you covered.

LOCATION SCOUTING

When I was 8 years old, I would wander down the block to my neighborhood park and shoot reel after reel of 8mm film, staging complex battle sequences between platoons of tiny green plastic army men and wind-up robot toys. It was epic! Or at least it *seemed* epic to a person no taller than a mailbox.

The park location had two significant qualities vital to a young filmmaker: It was close, and my parents let me go there alone. However, at the ripe old age of 10, I began to take notice of equally interesting shooting locations further up the street. With each birthday, the geographic range of my location database expanded. Pretty soon I was racing my bike through neighboring ZIP codes, hoping to find a unique setting in which to set my next robot-invasion flick. I had no idea that there was a name for what I was doing, but now I know better. I was *location scouting*!

It wasn't until much later in life when I learned that there are people who make a career out of location scouting. They're called *location scouts*. Clever, right?

When working on a film, a location scout gathers the best options. After that, the *location manager* steps in to handle all the necessary arrangements (contracts, releases, payments, and so on). Granted, I'm simplifying the process, but those are the basics. As a professional director, I have the great fortune

of working with many talented location scouts and managers. However, on smaller-budget projects I don't always have that luxury. Sometimes, I'll wake up early, grab my iPhone, and scout a few locations myself. If you're a young or independent filmmaker, I imagine you're in the same boat.

Let's take a look at two of the best location-scouting apps available today. Grab your iPhone, hop on your bike, and follow me!



PANASCOUT

iPad iPhone

- Panavision
- \$9.99
- hhhlinks.com/8qly



Panascout

Great news! Every iPhone and iPad comes standard with the most basic location-scouting tool available. It's called a camera, and it works like this: Find a good location, take a picture of it, and, finally, make grand plans to shoot there. As an added benefit, most of Apple's mobile devices will add GPS coordinates to the metadata of each photo. Some apps, including Apple's own iPhoto app, can use this data to present a photo's original shooting location on an interactive map (**FIGURE 4.5**).

Using the standard camera app is a great place to start, but if you're serious about scouting, have a look at Panavision's Panascout for iPhone.

In addition to snapping photos of your desired location, the app will overlay a heap of useful data including your GPS coordinates, the direction you're currently facing (important when trying to predict the movement of sunlight and shadows), the current date and time, the estimated time for sunrise and sunset, and an optional framing overlay that can be set to 2.40:1, 1.85:1, 1.78:1 (16x9), 1.33:1 (4x3), or a custom ratio (**FIGURE 4.6**). All of this data can be incredibly useful when picking your locations and planning shoot times.

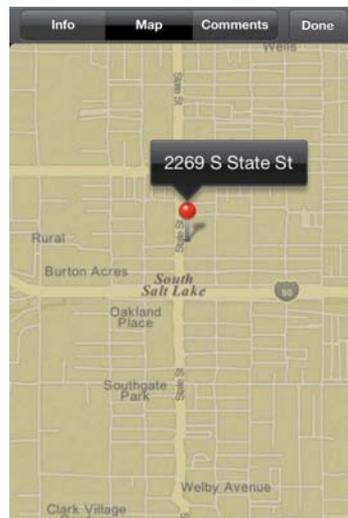


FIGURE 4.5 Apple's iPhoto can show you exactly where you took that awesome location photo.



FIGURE 4.6 Panascout automatically adds useful information to all your location photos.

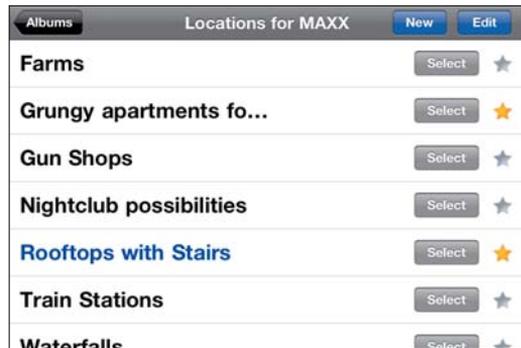


FIGURE 4.7 Use albums and rolls to keep your location shots organized within Panascout.

For example, let's say you've just returned home with an iPhone full of location shots. While reviewing everything, you come across a photo of a dilapidated wooden shack in the middle of a field. Because you took the shot with Panascout, the photo includes a variety of information, including compass data. You realize you were facing west when you snapped the image, which means you could return here during *golden hour* to capture the setting sun's rays gleaming through holes in the shack. If you didn't already know, *golden hour* describes a day's last hour of sunlight, which typically provides gorgeous skies and soft, dramatic lighting. Looking back at the photo, you see that sunset is expected at 7:43 p.m. Because this photo was taken today, tomorrow's sunset time shouldn't be much different. You enter the GPS coordinates into your favorite iPhone navigation app, and you're ready to go!

Panascout helps you keep things organized by letting you sort your shots into user-created albums and rolls (**FIGURE 4.7**). You can add text notes to any image, or if you're feeling especially vocal, you can even record an audio note. When you're ready to share, you can e-mail a location shot straight out of the app. In addition to the photo, your e-mail will include any text notes you've entered, along with the sunrise and sunset times, the time and date the shot was taken, and even a link to the location on Google Maps! If you recorded an audio note, it will also be attached to the e-mail as an .m4a audio file.

In addition to stills, Panascout will also record movies, but they won't include any of the app's on-screen data. I'm really hoping this changes in future versions.

Panavision offers a free Lite version of the app that you should completely avoid. It lacks all the important features and doesn't give you any sense of the full app's value. It's a bit like offering a lite version of a popsicle in the form of an empty stick. Mmmm...stick.



Map-A-Pic Location Scout

For the longest time, Panascout was the only location-scouting app I kept on my iPhone. A few other contenders put up a good fight, struggling in vain to secure a position on my home screen. But ultimately, their lack of unique and useful features prevented them from infiltrating my workflow.

All that changed the day I met Map-A-Pic Location Scout.

While Panascout puts its emphasis on capturing information-rich images, Map-A-Pic focuses on providing extensive organization tools tucked neatly masked behind an unintimidating user interface.

You begin by tapping the New Location button and then choosing to snap a new photo or grabbing an existing shot from your photo library. After adding the first photo, you can name the location, confirm your location on a mini Google map, and add up to nine additional photos to this location's record (**FIGURE 4.8**). Tapping the Save button in the upper right brings you to another screen that displays the same information but adds a street address, the current distance to the location, an area for text notes, the location's GPS coordinates, and the record's creation and modification dates.

The *real* power, however, comes from the ability to add any number of user-defined tags to each location record. For instance, after entering a new location

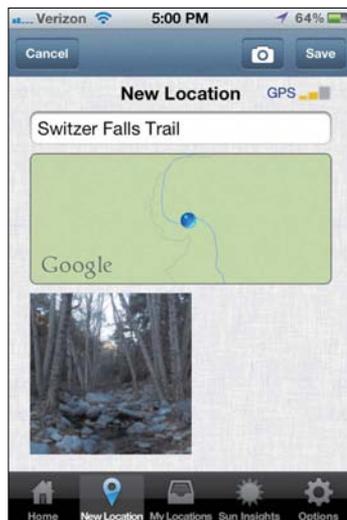


FIGURE 4.8 Each location record within Map-A-Pic can store up to ten location photos.

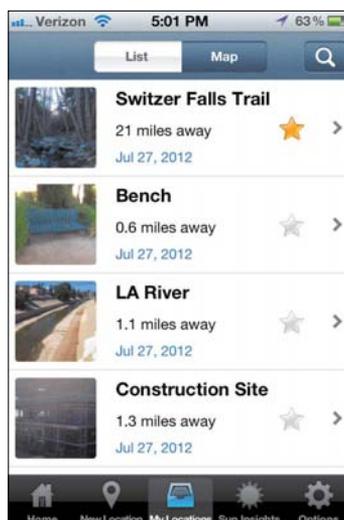


FIGURE 4.9 When you need to recall a location, just scroll through your database. You can also preview your locations on an interactive map.

at the base of a beautiful waterfall, you might assign tags like *waterfall*, *exterior*, *nature*, *romantic*, *forest*, and of course *massive garden hose*. That last tag was suggested by my business partner, Joseph. He has a unique way of sorting things.

As I mentioned, every location record provides a place to enter notes. I use this field to store important contact information associated with the location, such as the property owner's phone number and e-mail address. Remember, whenever you shoot on location, you need to gather all the necessary release forms (I cover how to use your iOS device to collect release forms later in this chapter).

When it's time to find the perfect location, tapping the My Locations tab brings you to a complete list of all your existing location records (**FIGURE 4.9**). To quickly find what you're looking for, you can search names, sort by distance or date entered, and, most importantly, filter by tags. When you have hundreds of locations in your collection, tags will save your butt. The app will also let you mark favorites and view all your locations on an interactive map.

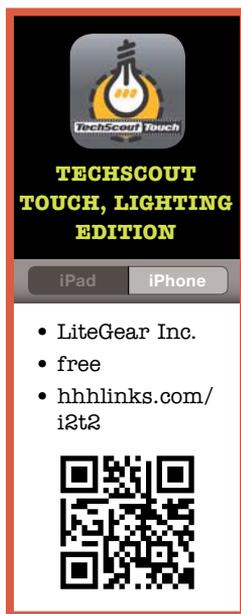
When you need to share a location with your crew, Map-A-Pic will create an e-mail containing the location's name, notes, address, photos, and a link to the location in Google Maps. You can also broadcast locations on Twitter and Instagram...because there's nothing more awesome than hundreds of people unexpectedly showing up to observe your private, unpermitted shoot.

TECH SCOUTING

In addition to location scouts, your career will be peppered with technical scouts, or *tech scouts* as they're more commonly known. Unlike location scouts, tech scouts happen *after* you've secured your locations—typically a few days before you're scheduled to shoot. These are group events, attended by you and many of your department heads.

As soon as you arrive, the questions begin. How much of the location will require set dressing? Can the natural light be incorporated, or must it be contained? Will any departments require equipment not already in their trucks? Where will you put crew parking, catering, and extras holding (the area where extras wait while not in a shot)?

Although the specifics of everyone's agendas may differ, all of the participants share the same goals: to plan effective shots, to maximize a location's existing resources, to identify and solve all potential problems, and to determine exactly what new equipment will be required to pull everything off. It's that last goal that's just now getting a small boost from iOS developers. Current App Store offerings are slim to say the least, but three apps are worth singling out.



TechScout Touch, Lighting Edition

If you're a director of photography, gaffer, or best boy, you should stop reading this book, grab your iPhone, and download TechScout Touch, Lighting Edition. Really, go get it! Why are you still reading?

As long as you're still here, I suppose I should take a moment and tell you about this nifty little utility. Aside from having one of the longest names in the App Store, TechScout Touch, Lighting Edition can help you quickly compile a complete lighting order (a list of all necessary equipment) right from your iPhone!

After launching the app, tap Create New Job and then enter all the vital information. You can include job title, order number, and production company as well as the pickup, shoot, and drop-off dates.

Once your new job has been created, tap Add Gear to start building the order. Equipment is grouped into categories and subcategories, making it easy to drill down to your desired item (**FIGURE 4.10**). For instance, if you were prepping a glamour shoot and wanted to add an LED Ringlight to your order, you'd first tap the LED Sources category and then the Ringlight subcategory. From there, you'd browse the list of options and pick the one you want. For this example, I'll select the Gekko Kisslite Ringlight Kit. Tapping the **+** next to this item would add one to the order (**FIGURE 4.11**). If you change your mind, you can always tap the **-** to have it removed. Using this same process, add all the necessary gear until your order is complete.

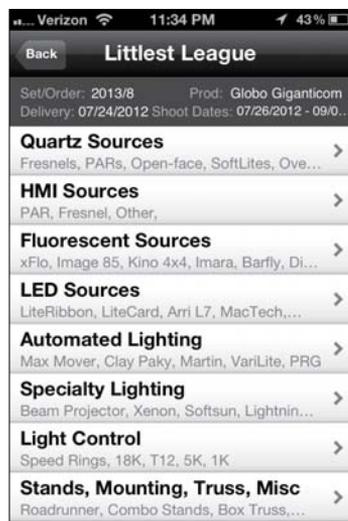


FIGURE 4.10 With more than 3000 items, it's good TechScout Touch, Lighting Edition keeps everything well organized.

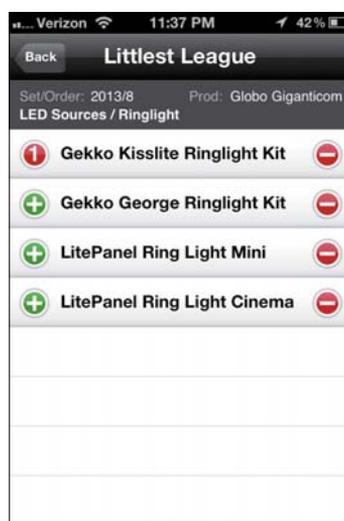


FIGURE 4.11 To add an item to your order, tap its green plus symbol. To remove it, tap the red minus symbol to the right.

When you're satisfied, tap Send Order to e-mail a cleanly formatted, well-organized equipment list to your rental facility, producer, or anyone else (like your mom—you don't e-mail her nearly enough).

The app was developed by LiteGear, a Burbank, California-based company that designs and builds specialty lighting equipment for the film industry. After using their app for a few minutes, I think you'll agree that these guys really know their stuff. The app includes more than 3000 individual pieces of lighting equipment. That said, you might require something that has not yet been added to the app's database. In those rare cases, you can easily add and edit your own items.

The most exciting thing about this app is the last two words in its title. Because the developer chose to call this the *Lighting Edition*, I'm quite hopeful that they have a few more editions up their sleeve. For instance, I believe a *Grip Edition*, a *Special FX Edition*, and even a *Craft Service Edition* would fit very nicely on my iPhone's home screen. A man can dream.

Camera Order

If you just read the description of TechScout Touch, Lighting Edition and said, "I sure wish something like that existed for the camera department!" you should stop talking to a book. It makes you look like a crazy person. Also, you should know about Camera Order, an app made specifically for the camera department.

I'm not going to go into too much detail because this app operates very similarly to TechScout Touch, Lighting Edition, or T.S.T.L.E. (that's what the cool kids call it).

In Camera Order, you begin by creating a new job and then navigating through the various categories of camera gear to find the equipment you'd like to add to your rental list. Equipment is broken up into six main categories: Cameras, Lenses, Filters, Accessories, Support, and Film and Media (**FIGURE 4.12**).

When you locate an item you'd like to add, just tap its . After you've completed your list, you can e-mail a clean, well-organized order straight from the app to your rental house. You can save and duplicate your jobs for use down the line.

More than just a list of equipment, Camera Order serves as a basic reference guide, providing useful data for lenses (maximum aperture, close focus, and front diameter size) and cameras (weight, lens mount, frames per second, digital camera's native ASA) (**FIGURE 4.13**).

Unlike T.S.T.L.E., Camera Order works equally well on all your iOS devices and doesn't distract you with in-app advertising. However, all this awesomeness comes at a price—20 smackers, to be precise—but it's a small price to pay for the convenience this app provides.

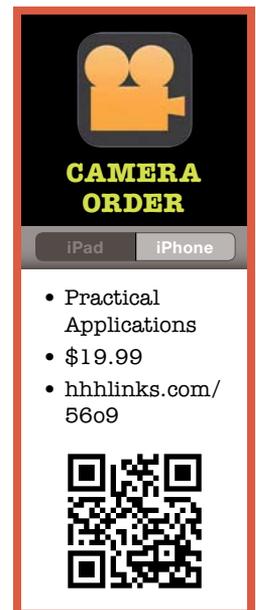




FIGURE 4.12 Camera Order keeps everything organized within categories and nested subcategories.

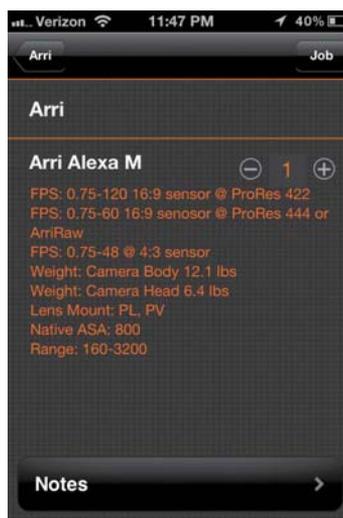
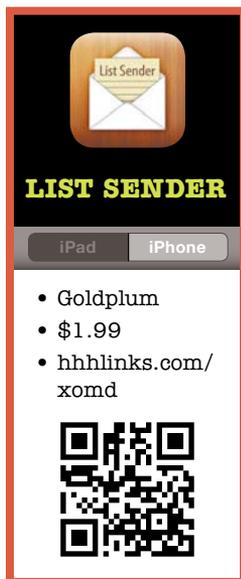


FIGURE 4.13 Launch Camera Order the next time you need to know the details about a specific camera or lens.



List Sender

List Sender essentially performs the same primary function as TechScout Touch, Lighting Edition and Camera Order, but while those apps come with huge databases of professional gear, List Sender comes with nothing but a cute icon. It's this total lack of preexisting content that makes the app so versatile. In List Sender, it's up to you to create *templates* (the app's name for databases) and populate them with items.

For instance, if you work in the grip department, you could build a template that includes *all* the grip equipment you might ever require on a typical shoot. Then, when it's time for a tech scout, you could draft an equipment order (or list) on site by selecting desired items from the grip equipment template you created earlier. Adding items to your list works just like it did in T.S.T.L.E. Find the item you want, and then tap the plus symbol to add it. When your list is complete, you can e-mail a nicely formatted copy to your rental house, your producer, or your mom. (Trust me on this; she'll treasure any e-mails you send.)

Using these same techniques, List Sender can be customized for any department. Because *you're* the one creating the templates, there really is no limit to how the app can be used. That said, building templates takes a lot of time, especially if you're particularly thorough. It's up to you to decide whether the effort is worth the reward.

SCHEDULING

Shooting a film, large or small, is very much like participating in an intricately choreographed square dance—large groups of people scurrying in circles, pushing and pulling, all hoping to ace the next Horseshoe Turn (just in case you're not a big square-dancing fan, a poorly executed Horseshoe Turn can easily turn a party into a pile-on).

A smooth production begins with a solid schedule.

As simple as it may seem, scheduling film and video production can be mind-numbingly tricky. As you likely already know, 99.9 percent of all films are shot out of order. Similar scenes are grouped together in order to maximize every dollar spent and avoid redundant work.

For example, if your crime drama includes several scenes that take place in a prison and they require actors who don't appear elsewhere in the film, it makes no sense to schedule those scenes on multiple days, spread across your production calendar. You'd wind up re-renting (or rebuilding) your jail set multiple times and paying actors for numerous days. By scheduling them all for the same day, you avoid all that additional expense.

Another reason to group scenes is to accommodate someone's (or something's) limited availability. For instance, let's say you're lucky enough to land a name actor for a small role. Unfortunately, she's only willing to give you two days of her time. In this case, scheduling her scenes together will become your highest priority. That said, it's still important to schedule those scenes in an order that makes the most sense logistically and budgetarily.

Seems simple enough, but what happens when the weather suddenly takes an unexpected turn? Or a stunt takes much longer to shoot than expected? Or one of your locations backs out?

It's not just a matter of cramming a bunch of scenes into a bunch of days. Shoot schedules are living, breathing organisms that must remain flexible enough to shift and stretch under ever-changing circumstances. Consider it the elastic waistband on the stain-covered sweatpants we call *production*.

So, are you ready to take on some scheduling mayhem? Not so fast, Captain Calendar! Before you can begin scheduling, you'll first need to *break down* your script. I have yet to find any iOS apps that truly contribute to this process, but there are certainly a number of excellent books on the subject. Breaking down a script involves numbering the scenes for easy identification and pinpointing the elements that appear in each scene so you'll know exactly who and what will be needed at each location. You need a script breakdown because you can't

schedule what you don't fully understand. If you're not confident you can break down your own script, find someone who can.

Once your script has been broken down, you're ready to rock.

Macs and Windows machines have long dominated the film-scheduling arena. However, with three excellent scheduling tools already available in the App Store, iOS devices may soon be taking over...or at least, sneaking in the back door.

Movie Magic Scheduling To Go

Movie Magic Scheduling for Mac and Windows has been the entertainment industry's scheduling touchstone for as long as I can remember. Although a few other scheduling apps have attempted to crash this Hollywood party, they've never managed to get into the V.I.P. section.

When Movie Magic Scheduling To Go (M.M.S.T.G.) hit the App Store in April 2011, it was a clear sign that Hollywood was taking iOS very seriously. It was also a sign that insanely long app names had somehow become acceptable.

Before I get into the app's operation, I want to give you a quick bit of background. Film scheduling is typically done by the assistant director using something called a *strip board* (sometimes called a *production board*). Strip boards were once made of plastic, cardboard, or wood, but they have since been computerized, although the basic concepts and usage have remained largely unchanged. The idea is simple. Every scene in a film gets its own color-coded strip. The color indicates the scene's time of day and type of shot. For instance, a white strip indicates an interior day scene, while a green strip indicates an exterior night scene. All the strips are then put onto a board, which is why it's called a *strip board*. The strips are then shifted, shuffled, reordered, reorganized, and assigned to specific shooting days, until the entire schedule takes shape.

Movie Magic Scheduling for Macs and Windows machines can help you break down scripts and then virtualize the creation and management of your strip board. M.M.S.T.G. turns your iPad into an extension of the ubiquitous desktop application (**FIGURE 4.14**). It's not a self-contained, stand-alone scheduling app, which is a bit of a disappointment for filmmakers anxiously hoping to see the full application emerge on Apple's mobile platform. So, if you're not using Movie Magic Scheduling on your desktop or laptop computer, you can skip this app. Move along. Nothing to see here.

This isn't a book about traditional computers, so I won't go into detail about the operation of Movie Magic Scheduling. Suffice it to say, it does a wonderful job





Sheet #	Pages	Scenes	Location	Time	Strip Numbers
Sheet #1	6/8 pgs	1	BEDFORD FALLS	Night	
			Voice over prayers for George.		
Sheet #2	2 3/8 pgs	2	HEAVEN	Night	
			Joseph and Clarence discuss George Bailey.		
Sheet #3	1 2/8 pgs	3	FROZEN RIVER AND HILL	Day	1, 3
			George saves Harry from drowning.		
Sheet #4	5/8 pgs	4	MAIN STREET BEDFORD FALLS	Day	1, 5
			George and boys go to drugstore.		
Sheet #5	3 4/8 pgs	5	DRUGSTORE	Day	1, 2, 6, 11
			George with Mary and Violet. Mr. Gower gets telegram.		
Sheet #6	3 4/8 pgs	5	DRUGSTORE	Day	
			George with Mary and Violet. Mr. Gower gets telegram.		
Sheet #7	1 2/8 pgs	6	PRESCRIPTION ROOM OF DRUGSTORE	Day	1, 6
			Mr. Gower puts poison pills in box.		
Sheet #8	2/8 pgs	7	DRUGSTORE	Day	1, 2
			George reads sign "ASK DAD HE KNOWS".		
Sheet #9	2/8 pgs	8	STREET	Day	1
			George runs to Bldg. and Loan.		
Sheet #10	1 1/8 pgs	9	OUTER OFFICE - BLDG. AND LOAN	Day	1, 4, 15, 18, 22
			Intro Uncle Billy.		

FIGURE 4.14 Movie Magic Scheduling To Go brings strip boards to the iPad. (Screenshot created using Movie Magic Scheduling application owned by DISC Intellectual Properties, LLC dba Entertainment Partners. For more information, http://www.entertainmentpartners.com/scheduling_to_go.)

of building complex schedules using the strip board technique. Assuming you're a Movie Magic user and you have a schedule ready to go, you can import it into M.M.S.T.G. from an e-mail attachment or via iTunes File Sharing.

After opening your newly imported file, you can scroll through the full board by flicking your finger up or down on the iPad's screen. You can also change a few layout options, edit the schedule by dragging strips between days, and move strips to the *boneyard*—what the app calls its holding area for unused strips.

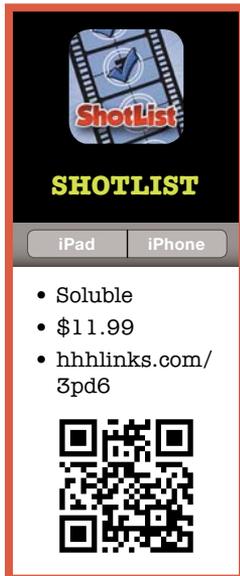
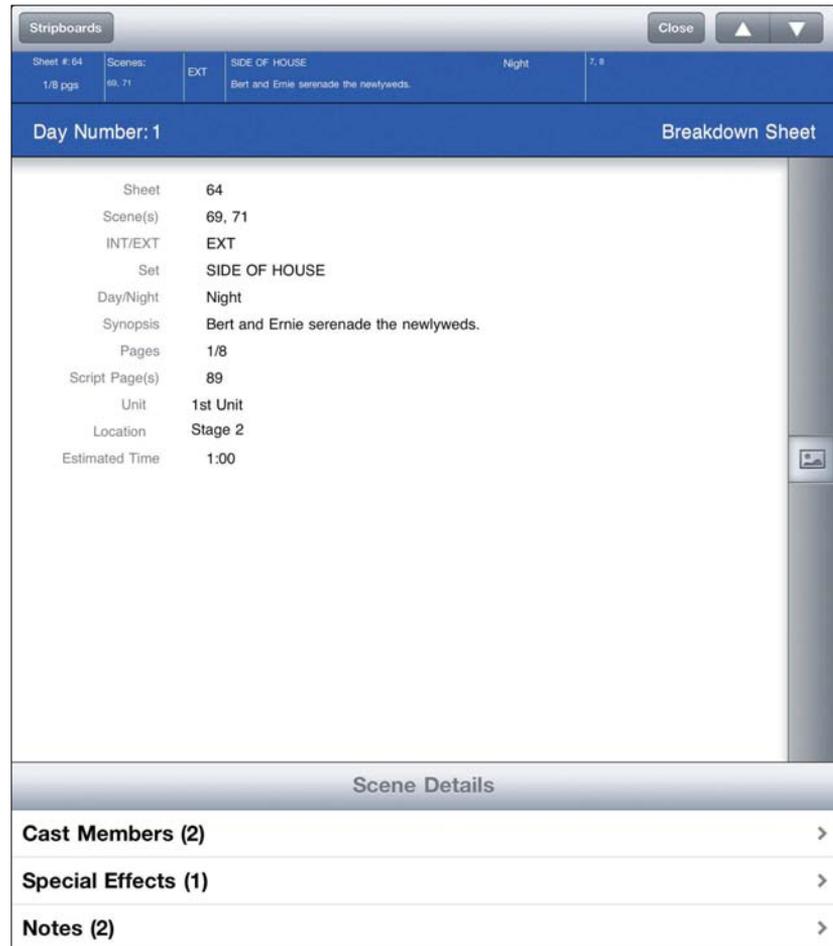
Tapping any strip instantly displays that scene's *breakdown sheet*, a simple form containing all of the scene's required elements broken down by category (Cast Members, Extras, Stunts, Props, Costumes, Vehicles, and so forth)

(**FIGURE 4.15**).

You can't generate new scene strips from within the app, but you can create additional days by adding day break strips. You can also incorporate special notes, such as company moves, by adding banner strips. All the changes you make to the schedule will be saved and can be exported via e-mail or iTunes File Sharing.

There are other features to explore, but manipulating existing schedules is this app's primary function. I have no idea if we'll ever see a full-featured version of Movie Magic Scheduling for iOS, but until we do, users of the desktop app can still benefit from this handy app.

FIGURE 4.15 Tap any strip to view that scene's breakdown sheet.



ShotList

\$499. That's how much you'll have to shell out for the Mac or Windows version of Movie Magic Scheduling. And, of course, that doesn't include the additional 30 clams you'll be dropping for the iPad app! I know for a fact that these professional-grade budgeting applications are worth every penny, but many new filmmakers simply can't afford to fork over that kind of cash.

\$12. That's how much ShotList will run you. Things are looking up, right?

Unlike M.M.S.T.G., ShotList is a totally self-contained scheduling app, which is both a blessing and a curse. Although it doesn't depend on an expensive desktop app for its data, it lacks the ability to work with industry-standard file formats (like Movie Magic Scheduling files).

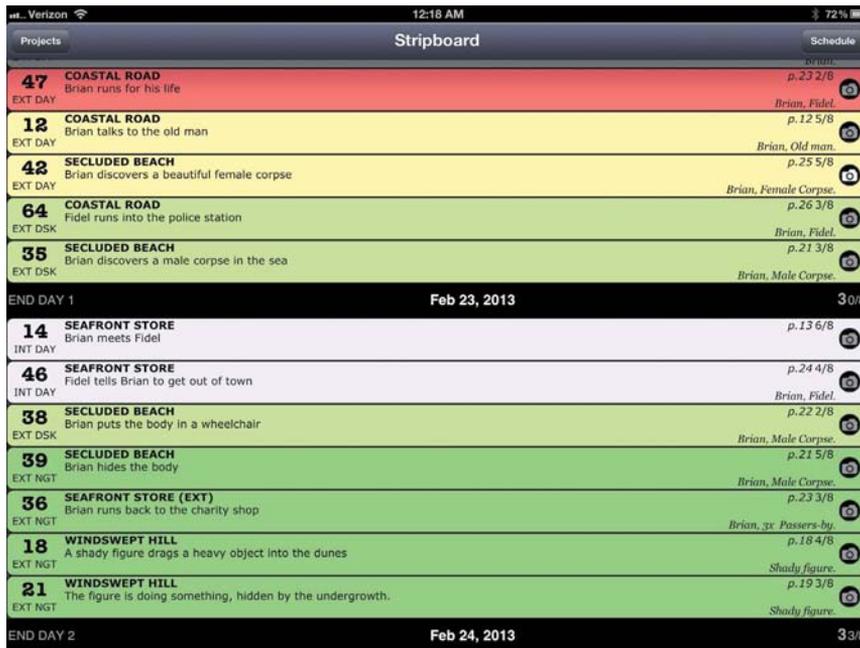


FIGURE 4.16 ShotList embraces the industry-standard strip board metaphor.

Using the app is fairly straightforward. After creating and naming a new project, you need to start adding scenes. Like most production scheduling tools, ShotList uses the same strip board metaphor I described earlier, with each scene being assigned to its own color-coded strip (**FIGURE 4.16**).

To add a new strip, switch into scheduling mode, and then tap the plus symbol to the left of an existing strip. Your new strip will be created directly underneath. Enter all the vitals, such as the scene number, the location, the time of day, the included cast, and more (this is where a script breakdown really comes in handy). You can also import up to six images per scene strip. These might be storyboard frames or location photos and can be pulled from your photo library or camera.

After turning all your scenes into individual strips, it's time to arrange them into the ideal shooting order. Strips can be dragged up and down, alone or in groups. After organizing a day's worth of shots, add an *end of day* strip. This black divider shows the precise shooting date and calculates how many script pages will be shot that day. Depending on the complexity of your shoot and the talent of your crew, you can expect to shoot anywhere from two to eight pages in a day. Naturally, if you're shooting an effects-heavy action sequence, you might shoot only a half-page. Likewise, if you're shooting a 15-minute conversation between two guys in La-Z-Boy recliners, you might be able to pull off 15 pages.

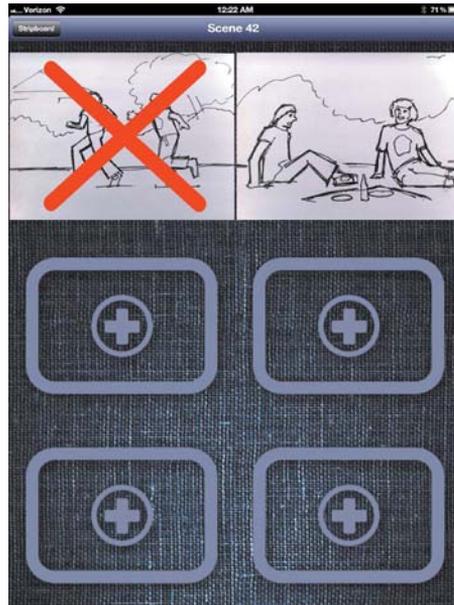


FIGURE 4.17 Every strip in ShotList can store up to six images. This works great when using storyboard panels for reference.

Remember I mentioned that you can import storyboard frames into a scene strip? Once you're in production, those frames can be crossed off one by one as you grab the associated shots (**FIGURE 4.17**). When you've completed the entire scene, you can toggle that strip's status from *ToDo* to *Done*. This turns the strip gray and makes you feel all warm and fuzzy.

At the end of your shoot day, if you failed to complete one or more scheduled scenes, return to ShotList and shuffle your remaining strips once again. Like I said, your schedule should always remain flexible, and that's why an app like ShotList will make a powerful addition to your workflow.

ShotList project files can be exported to and imported from a Dropbox account, which makes sharing schedules a painless process. While the app can't export a PDF of your full strip board, it can e-mail a one-line schedule (a condensed version of the full schedule that excludes certain information such as script pages and notes). It's also worth mentioning that the app can't currently print, but the developer is working to add that and other helpful functionality.

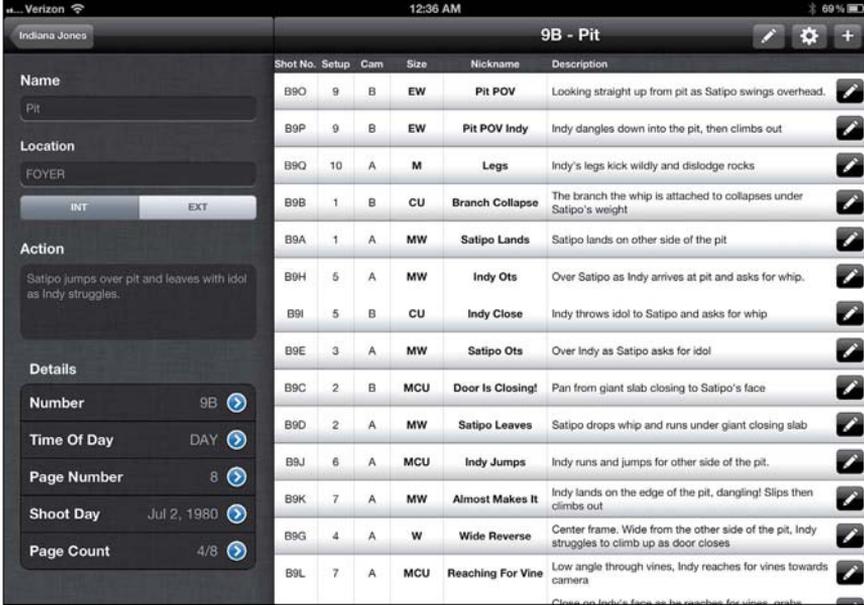
ShotList is not going to replace high-end, desktop-based scheduling solutions. But as it turns out, that's just fine by the developer, who describes his app as being perfect for planning smaller shoots in detail. I agree completely.

Shot Lister

The newest scheduling app to materialize in the App Store is Shot Lister. If apps were judged purely on their letter count, Shot Lister would be exactly two letters better (or worse) than ShotList. As it turns out, this is not necessarily the most accurate way to compare apps, so let's look a little deeper.

Although you will recognize a few similarities to the previous two apps, Shot Lister takes an *extremely* different approach to scheduling. Most notably, it's the only app in the bunch that breaks things down to the *shot* level. In other words, if you plan on shooting eight distinct shots for a particular scene, Shot Lister lets you organize those shots into a desired shooting order within any given shoot day. It even lets you schedule those shots across multiple shoot days! That feature alone is worth the price of admission. Although the iPhone and iPad versions don't look or operate exactly alike, both versions perform equally well.

To schedule a film, begin by adding a new project and giving it a name. Then add a scene by tapping **+** in the upper-right corner and entering all the vital information (scene name, scene description, location, time of day, scene number, script page count, and so on). Add a shot to your new scene by tapping the familiar **+** and entering the shot's name, a description, its size (close-up, medium, wide, and so on), and more. Repeat this for every shot in your scene (**FIGURE 4.18**). When you're done, return to your scene list, and create your next scene. This continues until all your scenes have been added.



Shot No.	Setup	Cam	Size	Nickname	Description
B9O	9	B	EW	Pit POV	Looking straight up from pit as Satipo swings overhead.
B9P	9	B	EW	Pit POV Indy	Indy dangles down into the pit, then climbs out
B9Q	10	A	M	Legs	Indy's legs kick wildly and dislodge rocks
B9B	1	B	CU	Branch Collapse	The branch the whip is attached to collapses under Satipo's weight
B9A	1	A	MW	Satipo Lands	Satipo lands on other side of the pit
B9H	5	A	MW	Indy Ots	Over Satipo as Indy arrives at pit and asks for whip.
B9I	5	B	CU	Indy Close	Indy throws idol to Satipo and asks for whip
B9E	3	A	MW	Satipo Ots	Over Indy as Satipo asks for idol
B9C	2	B	MCU	Door Is Closing!	Pan from giant slab closing to Satipo's face
B9D	2	A	MW	Satipo Leaves	Satipo drops whip and runs under giant closing slab
B9J	6	A	MCU	Indy Jumps	Indy runs and jumps for other side of the pit.
B9K	7	A	MW	Almost Makes It	Indy lands on the edge of the pit, dangling! Slips then climbs out
B9G	4	A	W	Wide Reverse	Center frame. Wide from the other side of the pit, Indy struggles to climb up as door closes
B9L	7	A	MCU	Reaching For Vine	Low angle through vines, Indy reaches for vines towards camera

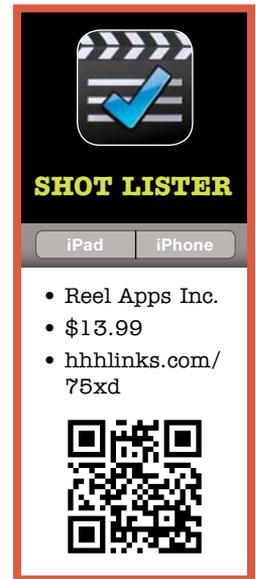


FIGURE 4.18 Shot Lister's Scene view displays every shot that makes up a scene. The app comes with a sample schedule that really helps reduce the learning curve.

FIGURE 4.19 Shot Lister helps you schedule each shoot day, shot by shot, and then informs you when you're running behind or ahead of schedule.

Start	Shot No.	Setup	Cam	Size	Nickname	Description	Duration
7:00 AM 9B - Pit 12:00 Hrs							
Blocking and Lighting							75
8:15	B9A	1	A	MW	Satipo Lands	Satipo lands on other side of the pit	50
9:05	B9B	1	B	CU	Branch Collapse	The branch the whip is attached to collapses under Satipo's weight	30
9:35	B9C	2	B	MCU	Door Is Closing!	Pan from giant slab closing to Satipo's face	30
10:05	B9D	2	A	MW	Satipo Leaves	Satipo drops whip and runs under giant closing slab	40
10:45	B9E	3	A	MW	Satipo Ots	Over Indy as Satipo asks for idol	45
11:30	B9F	3	A	M	Indy POV of door	Long lense. From the pit we see the giant slab closing. Indy climbs up and slides under	40
12:10	B9G	4	A	W	Wide Reverse	Center frame. Wide from the other side of the pit, Indy struggles to climb up as door closes	50
1:00 Lunch							60
2:00 Turn Around							40
2:40	B9H	5	A	MW	Indy Ots	Over Satipo as Indy arrives at pit and asks for whip.	30
	B9I	5	B	CU	Indy Close	Indy throws idol to Satipo and asks for whip	
3:10	B9J	6	A	MCU	Indy Jumps	Indy runs and jumps for other side of the pit.	40
3:50	B9K	7	A	MW	Almost Makes It	Indy lands on the edge of the pit, dangling! Slips then climbs out	30
4:20	B9L	7	A	MCU	Reaching For Vine	Low angle through vines. Indy reaches for vines towards camera	30
	B9M	7	B	CU	Reaching Close	Close on Indy's face as he reaches for vines, grabs them, then slips, climbs out	
4:50	B9N	8		MW	Slab POV	From the other side of the hallway the giant slab closes with Indy struggling behind it	30
5:20 Enter Pit							20
5:40	B9O	9	B	EW	Pit POV	Looking straight up from pit as Satipo swings overhead.	30

Ready to schedule? Tapping the Shoot Day tab at the bottom of the screen brings up a list of all your scheduled shoot days, of which you currently have none. Add one by tapping **+** and assigning it a date and a nickname (which will make it easy to quickly identify later), as well as call, lunch, and wrap times. Your new shoot day will be added to the list. On a side note, when using Shot Lister on an iPad, you can switch between list and calendar views by rotating the tablet between portrait and landscape orientations.

Tap your new shoot day, and you'll be brought to that day's schedule. From here you can add shots by once again tapping **+** and picking any of the scenes you created earlier that now appear in a pop-up list. Once a scene is added, all of the shots associated with that scene will appear on the day's schedule. Now you can reorder them as necessary, giving each an estimated duration for completion. You can add notes with their own durations, perfect for scheduling setup times, lunch breaks, and company moves (**FIGURE 4.19**).

After you've structured the schedule, the real fun begins. On the day of your shoot, switch Shot Lister into Live Production mode, and you'll be staring at an attractive but unrelenting shot clock that will let you know if you're on time, ahead of schedule, or falling behind. Armed with this knowledge, you can make quick decisions and reorganize the rest of your day if necessary. Sick!

Shot Lister's amazing hour-by-hour control comes at a small cost. It's a *brilliant* tool for planning individual shoot days, but it's not ideal when structuring "the big picture"...at least, not yet. When crafting a master schedule, full scenes are constantly being shifted between days. That's why a strip board presentation is so popular—it allows you to see many days at once and easily slide scene strips between them. Shot Lister does not provide a multiday strip board view. Therefore, it's not as easy to move scenes from one day to another. Is this a deal-breaker? Absolutely not! While Shot Lister may not be the perfect app for an assistant director who is preparing to schedule an entire film, it's the perfect app for keeping directors informed and on track, which typically translates into highly productive shoot days.

CALL SHEETS

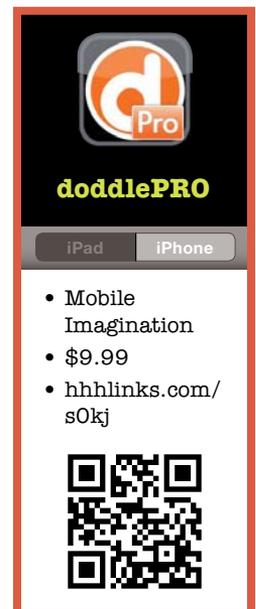
You've secured your location and scheduled your shoot day. Now it's time to share that information with everyone else, which means it's time to create a call sheet.

Typically prepared by the assistant director, a call sheet contains all the details pertaining to a particular day of production. It informs the crew where they need to go and what time they are expected to arrive (their *call time*). In addition to listing the day's scheduled scenes, a call sheet also includes useful information such as a weather forecast, times for sunrise and sunset, crew contact details, safety warnings for pyrotechnics and stunts, and the address of the nearest hospital.

For years, call sheets have remained largely unchanged, as have the methods for their distribution: faxing, e-mailing, and being handed out on set. Thanks to the wonders of modern technology and the work of several innovative app developers, call sheets are getting an iOS makeover.

DoddlePRO

I've mentioned *doddle*, the free production directory that should already be gracing your iPhone's home screen. *Doddle*'s big brother, *doddlePRO*, has a bit of a split personality. Not only does this ten-dollar app offer the same production directory, but it also grabs paper-based call sheets by the collar and drags them kicking and screaming into the digital era.



DoddlePRO greatly simplifies the process of call sheet creation and even automates a few of the steps (**FIGURE 4.20**). For instance, when adding a new shooting location, you can type in the address manually, copy it from a list of recent locations, or import it straight from your address book or Doddle's own production directory. With your location entered, a map will indicate all the nearby hospitals and police stations. Just tap one, and it's added to your call sheet. Some items are added without any interaction at all, such as the location's sunrise and sunset times (**FIGURE 4.21**).

This simplicity is mirrored throughout the app. For example, when entering contact information for a cast or crew member, you are presented with time-saving buttons that quickly indicate if that person is meant to report to the location, wait for a pick-up, or simply be on call. It's just as easy to dial in unique call times for each person on the sheet (if you don't assign a custom time, the general call time will be inserted).

When you're ready to share your completed call sheet, you can e-mail it to your entire cast and crew, individual departments, or just a few select people. Only call sheet creators need to spend money on DoddlePRO. The free version of the app also functions as a Doddle call sheet reader.

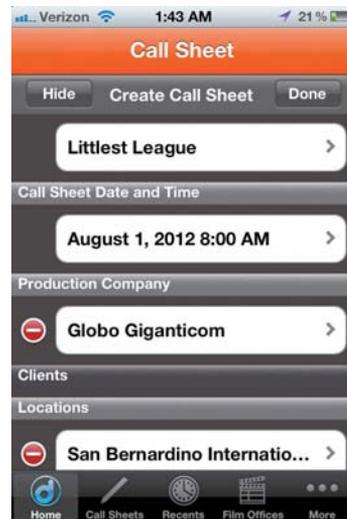


FIGURE 4.20 When creating call sheets in DoddlePRO, save time by importing information directly from your address book and the Doddle online directory.



FIGURE 4.21 DoddlePRO automatically fetches the weather forecast for your call sheets, as well as sunrise and sunset times.



FIGURE 4.22 Anyone with the free doddle app can view and interact with doddle's online call sheets.

Wait! What happens when members of your cast or crew don't have doddle or, worse yet, don't own an iOS device? Are they left out in the cold? Of course not! DoddlePRO automatically generates and e-mails a PDF version of your call sheet along with a link to the doddle version, ensuring that everyone gets the necessary information. What happens if members of your cast and crew don't have an e-mail account and insist you *fax* them the call sheet? Fire them. I'm sure they could use the extra time to feed their dinosaurs.

Cast and crew members savvy enough to own the free doddle app can view and interact with your virtual call sheets right on their iPhones. They can tap the weather icon to see the updated forecast (**FIGURE 4.22**) or the map icon to get instant driving directions. They can even tap another crew member to view that person's details and initiate a phone call or text message.

Yes, this is all well and good, but what about a one-line review that doddle's marketing department can stick on a T-shirt? Completely logical question! Here you go: "DoddlePRO is the smart way to create smarter call sheets, smarterly!" Dear doddle marketing department, I wear an XL.

Pocket Call Sheet

After reading all the lovely things I had to say about doddlePRO, you might be wondering why I'd bother recommending another call sheet app. There are two reasons: doddlePRO isn't for everyone, and Pocket Call Sheet is super cool.

DoddlePRO's unique interface comes with a (small) learning curve. I'm sure there are plenty of assistant directors out there who'd rather keep things simple



POCKET CALL SHEET

iPad iPhone

- Snake Byte Studio
- \$6.99
- hhlinks.com/qa/di



and not spend any time providing tech support for crew members frustrated by doddle's newfangled interactive call sheet (filmmakers can be a stubborn bunch).

Pocket Call Sheet is a deceptively simple app with a super-clean interface and surprisingly few controls. It works well on iPhone but is a joy to use on an iPad. Its output looks, feels, and smells like industry-standard call sheets (FIGURE 4.23)—the kind that won't trigger cold sweats from crew members who "like things the way they are, damn it!" (filmmakers can be a grumpy bunch).

With Pocket Call Sheet launched, tapping the  in the upper-right corner will open the Production page. After entering all of your project's general information (title, studio, shooting days, producers, assistant directors, production office info, and so on; FIGURE 4.24), you can move on to your shoot day's particulars (cast and crew call times, locations, and more).

FIGURE 4.23 Pocket Call Sheet makes call sheets that look just like any other call sheets—and that's a very good thing!

PRODUCTION COMPANY: Ernest Pictures							DATE: Saturday, October 27, 2012	
STUDIO: Snake Byle Studio							SHOOTING DAY: Day 1 of 45	
EXEC PRODUCER(S): Ronald Allen, Isabella Blue							FIRST SHOOTING DAY: Saturday, October 27, 2012	
PRODUCER(S): Theresa Breen							SUNRISE: 5:24	
DIRECTOR(S): Gigi Burns							SUNSET: 20:03	
PRODUCTION OFFICE: 100 Studio Way, Boston MA 02112							WEATHER: Sunny	
PHONE NUMBER: 555-555-5541							COMPANY REPORT TO: Stage 17	
PROD./EPISODE #: 127							COMPANY SHOOTING CALL: 9:00	
GENERAL CREW CALL: 7:00								
Dark Days								
TODAY'S SCHEDULE								
SATURDAY, OCTOBER 27, 2012 - Day 1 of 45								
SC#	INT/EXT	SCENE HEADING	D/N	DESCRIPTION	PAGES	CAST	LOCATION ADDRESS	NOTES
49	INT./EXT.	Train Station	D13	David follows Charles into the station.	2/8	1, 2, 5, 6	100 Station Way, Boston, MA, 02112	Parking on Main St.
27	EXT.	Parking Lot	N20	David watches people exit the station.	3/8	1, 3	122 Dark Lane Drive, Boston, MA, 02112	
67	INT.	David's Basement	N30	David releases a snake into the basement.	1 1/8	1, 3	100 Studio Way, Stage 17, Boston, MA, 02112	
--- END OF DAY 1 ---					TOTAL PAGES:	1 6/8		
PROPERTY								
SC#	DESCRIPTION							QUANTITY
27	Knife							1
67	Surgical Equipment							1
CAST								
#	CAST	ROLE	STATUS	PICK UP	CALL TIME	HAIR & MU	SET CALL	NOTES
1	Alex Hughes	David	W	7:00	7:30	8:00	9:00	
2	George Innes	Charles	W	7:00	7:30	8:00	9:00	
3	Sarah Morgan	Isabella	W	7:00	7:30	8:00	9:00	
STAND-INS, ATMOSPHERE, MUSICIANS								
#	CAST	ROLE	STATUS	PICK UP	CALL TIME	HAIR & MU	SET CALL	NOTES
4	Background Group #1	Boston PD Officers	H	N/A	10:00	10:30	11:00	
5	Background Group #2	Station Employees	W	N/A	10:00	10:30	11:00	Please wear dark sunglasses.
6	Background Group #3	Train Passengers	W	N/A	10:00	10:30	11:00	
ADVANCE SCHEDULE								
MONDAY, OCTOBER 29, 2012 - Day 2 of 45								
SC#	INT/EXT	SCENE HEADING	D/N	DESCRIPTION	PAGES	CAST	LOCATION ADDRESS	NOTES
38	EXT.	Field	D40	Det. Charles Brown approaches the crime scene.	5/8	2, 4	199 Open Plains Way, Boston, MA, 02112	
34	INT.	David's Basement	N20	David accidentally leaves a window open. Isabella looks through, notices something inside.	2 1/8	1, 3	100 Studio Way, Stage 17, Boston, MA, 02112	
--- END OF DAY 2 ---					TOTAL PAGES:	2 6/8		
ADVANCE SCHEDULE								
TUESDAY, OCTOBER 30, 2012 - Day 3 of 45								
SC#	INT/EXT	SCENE HEADING	D/N	DESCRIPTION	PAGES	CAST	LOCATION ADDRESS	NOTES
46	INT.	David's Basement	D33	David composes a letter for the detectives.	1 0/8	1, 3	100 Studio Way, Stage 17, Boston, MA, 02112	
--- END OF DAY 3 ---					TOTAL PAGES:	1 0/8		
This call sheet was produced: Friday, July 27, 2012, 21:27:24 PDT								



FIGURE 4.24 Don't let the minimal interface fool you. Pocket Call Sheet gets the job done, and then some.

There's no automatic lookup for things like sunrise time, sunset time, and the weather, so you'll have to enter those things yourself. The same is true for emergency contact information such as local hospitals, police stations, and firehouses.

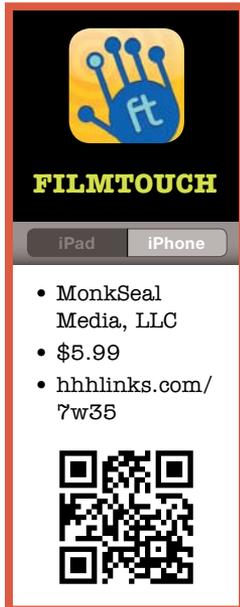
Once all the details are entered, tap Produce Email to generate your finished call sheet. You have the option of sending it to everyone listed on the call sheet, as well as any additional contacts. The call sheet can appear as an HTML-formatted document (the same coding language used to create web pages) and can be attached to the e-mail as a PDF file. There's even an option to add a signature with your finger or a stylus.

When it's time to create the next day's call sheet, the app is smart enough to copy everything over from the previous day's sheet, while advancing the shoot date by one. Naturally, everything is editable in the new call sheet.

Before you start using the app, you should be aware of two things. First, in order to add someone to your call sheet, that person must first exist in your iOS device's address book. There's no way to manually enter a name. Second, while the app is smart enough to replicate a previous day's call sheet information into a new call sheet, it doesn't "remember" things. In other words, if I have Jada, Nick, and Andre all on the call sheet for Monday but then remove Nick on Tuesday because I caught him jumping his skateboard off some tanks

marked *Nitroglycerin*, there's no shortcut for putting him back on the call sheet for Wednesday (once I realized the nitro tanks were props). If I wanted him back, I'd have to reenter his details. Neither issue is a deal-breaker, but they are inconvenient.

Minor annoyances aside, Pocket Call Sheet is a well-designed, professional tool that takes call sheets as seriously as you do, maybe more so.



FilmTouch

I can't tell you how this app has changed my life because I just learned about it a few days ago. I can't praise its ease of operation, because I'm still figuring it out. I can't even point out how useful it is, because I haven't used it long enough.

So, why am I bothering to mention a tool I barely know? Because FilmTouch is a *very interesting* app. Very interesting, indeed.

Rather than create call sheets, FilmTouch imports your existing PDF call sheets, extracts all the crew member names and their positions as well as company names, and then stores that data in a massive shared, searchable database. Sadly, the system does not support feature film call sheets, but it works quite nicely with commercial and music video call sheets. Furthermore, it works only with text-based PDF files. Scanned call sheets are a no-go.

You begin using FilmTouch by importing a call sheet. The easiest way to do this is as an e-mail attachment. The app will upload your call sheet to its server for processing, and a few minutes later, a new, properly named project magically appears on the My Jobs tab. If you upload multiple call sheets, the app organizes the resulting projects by year. If you tap a project, you are presented with a scrolling list of all crew members associated with that project or, more specifically, its originating call sheet (**FIGURE 4.25**). By tapping a crew member's name, you get their contact information (as it existed on the call sheet). In other words, you now have a complete record of everyone you've worked with! How sick is that? Wait, it gets sicker.

If you tap the  next to any crew member's name, you'll be taken to a list of every project they're associated with, even if it originated from someone else's call sheet. It's like having your very own IMDB...for a price.

The app will run you six buckaroos, but if you want to keep uploading call sheets after the initial two-month free trial, you'll have to purchase a subscription extension. They range in price from \$2.99 a month to \$19.99 a year. Is it worth it? Don't know. But, like I said, FilmTouch is a *very interesting* app. Very interesting, indeed.

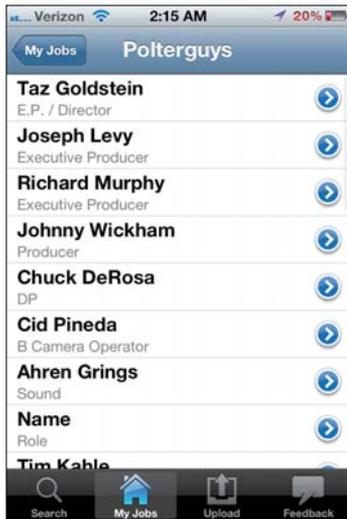


FIGURE 4.25 FilmTouch doesn't *create* call sheets. It *reads* call sheets, extracts their information, and adds the data to its master database. I'd say that ranks about 80 percent awesome and 20 percent disturbing.

Lua

OK, fine. One more.

Lua is not officially available as of this writing, but I thought it was worth sneaking into the chapter. Put simply, Lua lets you set up a private online digital community for your production crew. It invites discussion, streamlines communications, and can even broadcast important crew-wide text messages. With an intuitive web interface that feels like it snuck out of Apple's underground laboratories, Lua is more of a service than an application, although its forthcoming iPhone app is the reason it's on my radar.

I've included Lua in this chapter because it provides a powerful document distribution system, perfect for daily call sheets. In its initial public release, Lua will not help you generate your call sheets. However, during a recent demo, I was told that an assisted call sheet creation tool is certainly in the works.

RELEASE FORMS AND CONTRACTS

I learned a few important lessons during my early years as a filmmaker.

- Never be afraid to ask for free stuff.
- Feed your crew well no matter how small your budget.
- Always, and I mean *always*, get a signed release.

There are several different types of release forms, all of which serve the same general purpose—to cover your butt or, in slightly more mature language, to ensure that you are legally permitted to exploit whatever is being released.

The forms you'll be using most often are the talent and location releases, although there are several others, including crew releases, music releases, photo releases, and more. The specific language in your release depends largely on what you're shooting, as well as any union affiliations you may have.

Let's look at an example. Any time you shoot an actor for your film (with a camera, not a Taser), you must also get their permission to use their likeness in your film. You do this with a talent release. Just because someone shows up to set, lines memorized, and delivers a stunning performance, that doesn't mean they're agreeing to let you include them in the finished film. Even if they stand there at the wrap party, celebratory beer in hand, and announce, "I agree to let you include me in the finished film," they may feel differently the next day, or whenever they sober up. By getting a signed release form, you are guaranteed the right to use their likeness and performance in your film, your marketing, your bonus material, and everything else relating to the project.

"Yeah, but my lead actor is my roommate, so I don't *really* need a release, do I?"

Yeah. You *really* need a release. Let's say you're preparing to submit your recently completed masterpiece to the Sundance Film Festival. Suddenly, you get a text from your roommate/ lead actor. He explains that he just landed a *huge* role in the next Tyler Perry flick (*Medea Eats a Sandwich*). He says he doesn't want your movie coming out and screwing up his chances at stardom. He demands you shelve your film. You don't think much of it until he utters these devastating words: "I never signed a release!" You, my friend, are boned.

Now that I've sufficiently scared the crap out of you, allow me to soothe your psyche with a refreshing cup of reality. Getting signed release forms is no big deal. All you have to do is ask. Most actors don't think twice, probably because they've signed dozens of them already. If someone gives you grief about it, you can always alter the language slightly to accommodate their concerns. If they give you a *lot* of grief, kick them off the project. Do you really want someone that problematic involved with your film?

Even knowing the potential pitfalls, many indie filmmakers *still* make the mistake of not collecting signed releases. Why? The excuse I hear most often is, "I didn't have any forms with me." Clearly, these people don't own an iPhone or iPad. With either of these devices on hand, filmmakers will always have access to release forms. Here's how.

Easy Release

While it's not the first release form tool to grace the App Store, Easy Release is certainly one of the best. It's so good, in fact, that my description of it might lead you to believe I own stock in the company. To prevent any misconceptions, I'll begin by pointing out the app's biggest flaw: It provides release forms only for talent and locations. Considering these are the two release forms you'll be using most, I'm willing to overlook the limitation. With that incredibly harsh critique out of the way, let the love-fest begin!

Working equally well on iPads and iPhones, Easy Release lets you quickly collect and share signed release forms. Even though the included templates are terrific, you may need to make a few alterations in the text or use completely different language. With the app's Custom Release feature, you can duplicate and edit existing templates and create new templates from scratch. Because my company has been using the same talent release form for years, I simply copied its text and pasted it directly into a new Easy Release custom template.

Creating a new release is a fairly quick process. Begin by tapping the  in the upper right and then tapping either Model (talent) or Property (location). From there, you are presented a list of all releases available in that category—this will include the default, as well as any custom release templates you've created. Pick one, tap Next, and you'll be asked to enter various bits of information about the production, the location (if it's a location release), and some specifics about who will be signing the form. After that, your device's camera will pop up. If you're creating a talent release, take a photo of your actor. If you're creating a location release, snap a shot of the location. Finish up the photo, and fill in the remaining fields, which will vary depending on your settings.

Finally, you'll be brought to the summary screen where you can make any last-minute changes (**FIGURE 4.26**). When everything is up to snuff, it's time to get that autograph! Tap the Signature field, and hand your iOS device to the signer. They'll be given the chance to read through the entire release before signing, which they can do with their finger or a stylus (**FIGURE 4.27**).

Once the form has been signed, you can immediately generate a snazzy-looking PDF of the completed release and e-mail a copy to the signer (**FIGURE 4.28**).

To achieve maximum efficiency on set, create your release forms ahead of time, making sure to input all the vital information, and then save them for later use. Then, when you're ready for a signature, just reopen the appropriate saved release, get the signature, and move right along.



FIGURE 4.26 Double-check all the information you've entered into Easy Release *before* asking your performer to sign. If you change anything afterward, the form will need to be signed again.

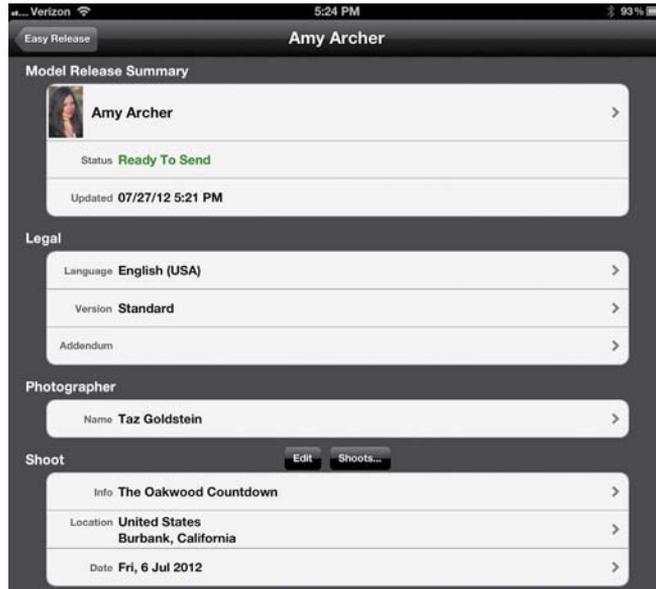


FIGURE 4.27 The signer can use a finger or a stylus right on the iPad or iPhone screen.

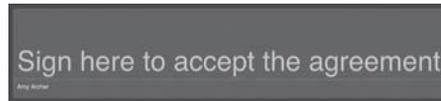
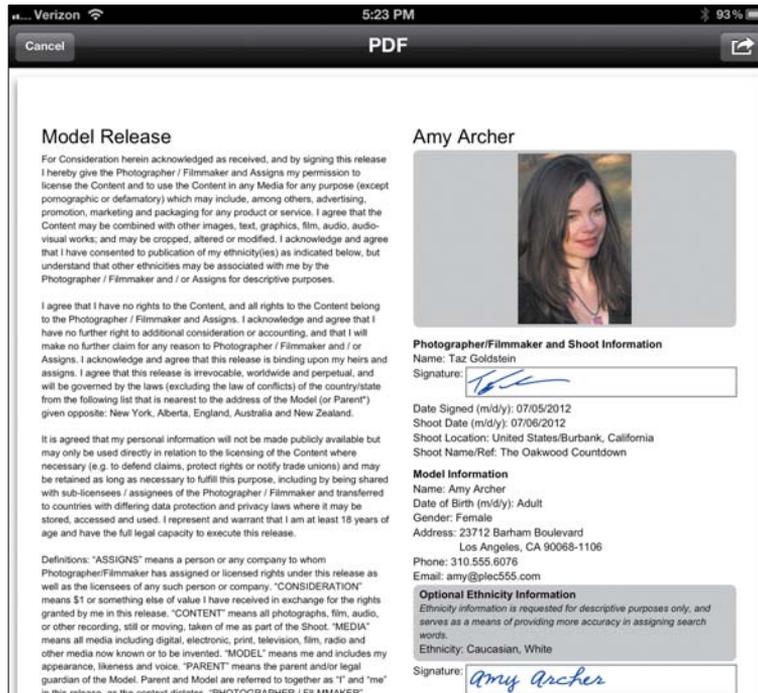


FIGURE 4.28 After you gather the required signatures, Easy Release will generate a PDF of your completed release form.



Easy Release will run you \$9.99 for the basic feature set, but if you prefer a life of luxury, you can spend an additional \$3.99 for the Advanced Customization Pro-Pack. The extra green buys you the ability to create multiple brands and assign any of them to new releases. This is especially useful if you work freelance for several different companies. You also gain greater control over existing fields and the ability to create your own custom fields. Finally, the Pro-Pack allows you to share your custom release templates with other Easy Release users as well as your other iOS devices. For me, the additional purchase was a no-brainer, but if you have no need for the extra customization, don't feel compelled to spend the cash.

Form Tools PDF

One of my new favorite apps, Form Tools PDF, employs a fundamentally different approach to completing release forms.

When filling out a form in Easy Release, you must first enter relevant information into a succession of labeled fields. After that, the app generates a new PDF file containing the completed release form. It's not until the *last step* that your finished form is blinked into existence. Conversely, when using Form Tools (as well as the next app, Cinema Forms), you *begin* with a fully realized form that incorporates blank lines that must be filled in with the pertinent data. In other words, it works the same as filling out paper forms. I'm not suggesting this approach is better, but I do think it will feel more familiar to those unaccustomed with digital forms.

Form Tools PDF was meant to work with your existing forms, and as such, it doesn't come with any of its own. To import your existing forms, you must first convert them into PDF files (unless they're already PDF files, in which case you get a gold star). On the bright side, if your release forms include a custom masthead or logo, those will be brought along for the ride. On an even brighter note, since Form Tools PDF works with any PDF file, you can use the app for just about any production form that needs filling, not just release forms.

You can import a PDF document from an e-mail attachment, via iTunes File Sharing, or from any app that provides the Open In menu (Dropbox, PDF Expert, and so on). As soon as a PDF is imported, Form Tools PDF immediately turns it into a new form. From there, you can add and position various form elements, including text boxes, date fields, drop-down menus, check boxes, and photo boxes.

Adding new form elements is a snap (**FIGURE 4.29**). Just tap anywhere on the document. You'll be offered three main options: Text Box, Check Box, and Photo Box. Pick the one you want, and it will be added in place. From





FIGURE 4.29 Use Form Tools to turn any PDF into an interactive form.



FIGURE 4.30 Each form element you create within Form Tools provides several adjustable parameters.

there, you can adjust its parameters, which vary based on the element type (**FIGURE 4.30**). There's no need to add a special element for signature collection since the app includes a Pen tool that can draw anywhere on the form.

It's worth noting that while the PDF file standard includes its own form elements, Form Tools PDF does not currently support them. Therefore, if you import a PDF document that contains form elements, you'll have to re-create them inside Form Tools PDF.

Once you've added all the necessary elements, it's time to put the form into use. Simply by switching the application's mode from Edit Form to Quick Fill Form, the form is ready to be filled in and signed (**FIGURE 4.31**). When you have a completed form and you need to get another, just tap Entries (which displays a list of every entry associated with this form), and then tap New Entry. The form will be cleared out and made ready for the next signer. Every signer is considered a separate entry, and all entries remain associated with that form.

Exporting and sharing is as easy as tapping . You can e-mail a PDF of a single entry or a multipage PDF of *all* entries. You can even export your entries as an Excel-compatible CSV file (which won't include photos or signatures). Finally, you can choose to e-mail a FORM file that can be shared with other iOS devices running Form Tools PDF.

Based on its versatility alone, I highly recommend this app.

ACTOR RELEASE

I am informed that you are producing a Pilot presentation presently entitled "Olewest Countdown" (the "Program") and that you have requested that I grant you the right to photograph me and record my voice for inclusion in the Program.

For good and valuable consideration, receipt of which is hereby acknowledged, I (the undersigned) do hereby confirm the consent heretofore given you with respect to your photographing me in connection with the Program, and I do hereby grant to you, your successors, assigns and licensees, the personal right to photograph me and make recordings of my voice in connection with the Program and include in the Program all such photographs of my likeness that you may obtain. I agree that you may record all of said photographs on tape, film or otherwise and use said photographs and recordings, including the use of my voice and likeness therein contained, in connection with the exhibition, advertising, promotion, exploitation, and any other use of the Program as you may devise throughout the universe in perpetuity in any and all media now known or hereafter devised. You shall have the right to substitute the voice of another person or persons for my voice and you may use my name, voice and likeness and other information concerning me in connection with the Program as you see fit. I expressly acknowledge that you have no obligation to use my voice, likeness or name in connection with the Program and further acknowledge that you may delete or edit or change or renege all or any of the results and proceeds of my services.

I hereby release you, your agents, successors, licensees and assigns, and each of them, from and against any and all claims, liabilities, demands, actions, causes of action, costs and expenses, whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, suspected or unsuspected, which I ever had, now have, or may, shall, or hereafter have by any reason, matter, cause or thing whatsoever, arising out of my performances, your photographing me, the broadcast or use of such photographs or recordings, or otherwise in connection with the Program. I hereby specifically waive the provisions of California Civil Code Section 1542 and all similar statutes which provide: "A general release does not extend to claims which the creditor does not know or suspect to exist in his favor at the time of executing the release, which if known by him must have materially affected the settlement with the debtor." I realize that in taking photographs and for recordings of me, which is at substantial cost to you, you are relying upon the rights granted to you hereunder.

I agree to indemnify you and hold harmless any or all third parties from any and all liability, judgments, claims, losses and expenses (including reasonable attorney's fees) in connection with any representation or agreement made by me hereunder.

Amy Archer 7/27/12 5:40 PM
 Signature Date

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FIGURE 4.31 This completed release form is ready to be exported.

Cinema Forms

Unlike the previous two apps, Cinema Forms doesn't allow you to import your own release forms, or edit the text of the supplied templates. OK, that's not entirely true. It does come with *one* talent release template that allows you to paste in a block of your own text, but for the most part, this is a take-it-as-it-comes sort of tool. However, what the app lacks in flexibility, it more than makes up for in versatility.

When you buy this \$9.99 iPad app, it comes standard with talent and location release forms, but that's not all. Cinema Forms also provides a breakdown sheet, a shot log, a location scout worksheet, an asset inventory log, cast and crew contact lists, a preproduction checklist, and a call sheet (**FIGURE 4.32**). (I originally considered putting Cinema Forms in the call sheet section of this chapter.) That's a total of ten very useful, professional forms. While that may seem like a lot, it's nothing compared to what's available from within the app's built-in form store, which currently offers more than (drumroll, please) 90 film production form templates!

You can buy additional template packs for \$3.99 to \$7.99, or you can buy the whole catalog for \$29.99 (**FIGURE 4.33**). Naturally, that price may rise as the developer adds new forms.



CINEMA FORMS

iPad
iPhone

- Ikan International Corp
- \$9.99
- hhlinks.com/t73s





FIGURE 4.32 Cinema Forms comes with a bounty of useful production forms.

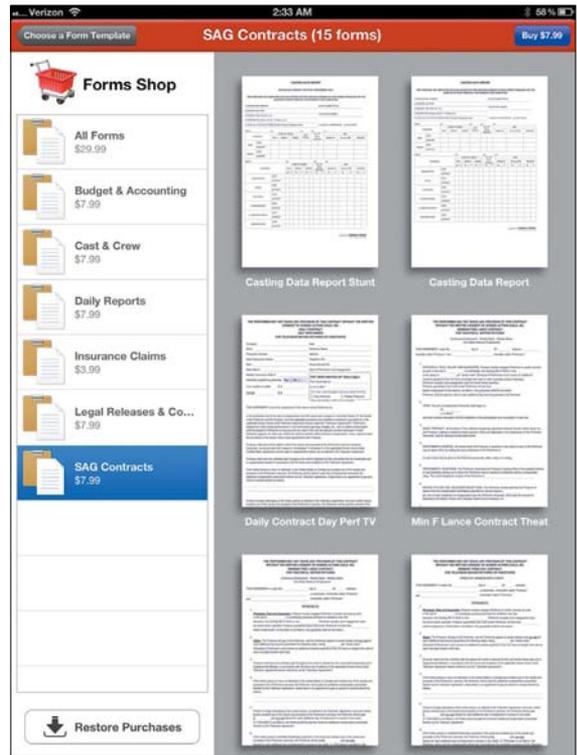


FIGURE 4.33 Cinema Forms has its very own form store where it sells nearly 400,000,000 different production forms, or maybe it's around 100. Either way, it's awesome.

To use the app, simply launch it, tap the **+** in the upper left, and then pick a template. You'll be asked to enter your company name and, optionally, a show name and production number. After that, your desired form will appear on-screen and get automatically geotagged (your current location will be inserted into the form's metadata). All that's left to do is fill in the blanks. It's just like Mad Libs, but instead of filling in fart jokes, you'll need to enter real, far less humorous information.

For a dash of panache, you can customize the forms with your company logo, address, and contact information. If you're creating a release form or any other document that requires a signature, one can be added with a finger or stylus, just like Easy Release. Signed forms can be printed wirelessly via AirPrint (Apple's wireless printing standard) or shared as PDF files via e-mail or Dropbox.

Because the app is tied into iCloud, you can rest assured that your data is safely backed up and protected. By the way, when it comes to releases and other legal forms, *never* believe anyone who says, “You can rest assured that your data is safely backed up and protected.” Signed documents are crucial, and you need to ensure your forms are secure (by backing up your iPad to your computer, uploading everything to Dropbox, and so on).

Cinema Forms is a fairly new app, so it still has a few rough spots, but if you have a recurring dream of having instant access to a library full of production forms, you should really consider therapy...and, you should check out Cinema Forms.

DIGITIZING DEAD TREES

When I lean back and let my mind mosey into the infinite fields of possibility, I imagine a utopian society in which everyone picks up after their dog, *Small Wonder* is back on the air, and film production no longer generates piles of paperwork. Sadly, the world does not bend to my will (yet), and filmmakers are a long way from going paperless.

We print piles of talent releases, location agreements, camera reports, call sheets, script revisions, rental agreements, crew contracts, and much more. Some of the apps I’ve discussed in this chapter will help reduce your dependency on the printed page and the waste it generates, but until every department embraces a digital workflow, filmmaking will continue to generate a cornucopia of documents. Fortunately, our iOS devices can help us collect, manage, and sort through it all.

One enormous advantage of digitizing your production’s paperwork is that it all becomes searchable. You’ll never have to scale a mountain of contracts just to find a particular form. Instead, whip out your iPad or iPhone, tap in a few keywords, and your desired document will materialize before you.

If you *must* generate paperwork, at least you can now digitize the documents, and then recycle them without fear of destroying anything important.

There are two primary ways of digitizing documents with your iPhone and iPad—with a physical scanner or with a scanning app. Let’s look at examples of both.

Go, Doxie Go

Nothing beats the quality of a dedicated hardware scanner. That said, most scanners are large, bulky devices that occupy too much desk space and are never as easy to use as their retail boxes would have you believe.

DOXIE GO PORTABLE SCANNER

iPad iPhone

- Apparent Corporation
- \$199.00
- getdoxie.com



If you have a desktop scanner connected to a Mac or Windows machine and you've managed to figure it out (congratulations, by the way), then getting your scanned documents onto your iPad or iPhone is a snap. Simply use your scanner's software to save your scanned documents as PDF files. Then import those files into your iOS devices as e-mail attachments or via iTunes File Sharing. Some iOS apps also support importing PDFs via a cloud storage service like Dropbox or iCloud. I covered a bunch of PDF reading apps, along with various importing techniques, in Chapter 2.

Desktop scanners are fine for office use, but what happens when you're shooting on location? Do you really want to lug around a massive scanner everywhere you go? If you'd like to keep things portable but still be able to scan documents into your iPad, you, my friend, need a Doxie Go (\$199).

Unlike other scanners, the Doxie Go was designed to be used away from your computer. In fact, its documentation warns against connecting it to a computer during a scan, claiming that such a connection would impede the device's performance. Bottom line, the Doxie Go was meant to be used on the go (**FIGURE 4.34**).

Measuring only 10.5" x 1.7" x 2.2" and weighing less than a pound, this thing is compact! You'll barely notice it in your backpack, briefcase, or shoulder bag. For every two-hour charge, the Doxie's internal battery will power through around 100 scans at its default setting of 300dpi (600dpi is available, but it eats more battery). It's worth pointing out that once the battery is depleted, you'll have to wait until it's at least partially recharged before continuing to scan. In other words, you can't plug it in and use it at the same time. First charge it; then use it. Plan accordingly.

As you might imagine, a scanner this small is meant to scan one sheet at a time, which makes it perfect for things such as talent releases and call sheets. If you have a two-sided document, you'll have to scan one side and then flip it over and scan it again.



FIGURE 4.34 The Doxie Go scanner is a battery-powered, wireless wonder that can scan production paperwork to SD memory cards, USB thumb drives, and its own internal memory.

Aside from scanning production paperwork, the Doxie Go has another invaluable use for documentary filmmakers—scanning photographs. Recently, I produced a documentary, a good portion of which was shot in a restaurant located in the heart of Balltown, Iowa. The owners of the restaurant had dozens of astounding photos that we knew we wanted to include in the film. Unfortunately, the easiest way to capture them involved the director wasting valuable time by schlepping a full-sized desktop scanner to his hotel room where the images were scanned overnight. I wish we had a Doxie Go at that time! We could have scanned the photographs, imported them into our iPads to double-check the quality, and returned the original photos to their owners, all without ever leaving the restaurant. For this reason alone, my Doxie now has a permanent place in my gear collection.

By now, you're probably wondering how the scans get from the Doxie Go onto your iPad or iPhone. You have great timing, because I was just about to explain that. There are two primary ways to transfer the scans, one more mind-blowing than the other.

The first way is the easiest but will work only with the iPad. Although the Doxie has its own built-in storage, you'll need to plug in your own SD memory card or flash drive in order to pull this off—the Doxie has slots for both. You'll also need Apple's iPad Camera Connection Kit, a set of two adapters that will set you back about \$29 (**FIGURE 4.35**). One adapter gives your iPad a USB port, while the other adds an SD card slot.

With either an SD card or flash drive inserted into the back of the Doxie, the device will scan documents directly to your removable media. When you're done scanning, remove the SD card or flash drive from the Doxie, grab the appropriate Camera Connection Kit adapter, and plug your memory card (or stick) into your iPad (**FIGURE 4.36**). All of the scans become instantly available for import from within the Photos app. Each imported scan is added to your camera roll as a separate JPEG file. Now, clear the card, recharge your scanner, and repeat!



FIGURE 4.35 Apple's iPad Camera Connection Kit allows your iPad to access SD memory cards and USB devices.



FIGURE 4.36 I use the Camera Connection Kit to import saved scans from an SD memory card.



EYE-FI

iPad iPhone

- Eye-Fi
- free
- hhhlinks.com/56d6




EVERNOTE

iPad iPhone

- Evernote
- free
- hhhlinks.com/amOg



Once you have the scans on your iPad, you can go one step further and upload them to an Evernote account. This will make them available to anyone you choose, and more importantly, it will make them searchable, thanks to the text recognition process Evernote automatically applies to JPEG images. Once you've uploaded your scans to Evernote, they will also become available on any of your other devices, including your iPhone and most desktop computers. Think about that for a moment...you can scan production paperwork on set and have those documents uploaded, sorted, made searchable, and shared with your entire production staff within minutes. In your face, fax machine!

The second method of transferring requires a very cool piece of tech called Eye-Fi, which is basically an SD memory card with a built-in Wi-Fi transmitter (**FIGURE 4.37**).

Once you've used your desktop computer to set up the Eye-Fi card (not the most intuitive process), pop it into the back of your Doxie Go and start scanning. Moments after a document passes through the scanner, the Eye-Fi card will *wirelessly* transmit the image directly to your iPad or iPhone running the free Eye-Fi app. Does that sound awesome? It should! Why? Because it's awesome! Same as before, you can upload your scanned documents to an Evernote account if you'd like them to become searchable. Even better, if your Eye-Fi card is connected to a local Wi-Fi network with Internet access, it can upload scans directly to Evernote all by itself. Then you can access the documents via the Evernote app for iPhone and iPad. I know it's a bit confusing, but that's what happens when you have too many options.

On the downside, using the Eye-Fi card will reduce your Doxie's battery life. Once again, plan accordingly.

You can order a 4GB Eye-Fi card directly from Apparent, the makers of the Doxie, for about \$30, or you can grab one at your local Best Buy for around \$40.



FIGURE 4.37 The Eye-Fi SD Card turns your Doxie into a totally wireless scanner, capable of transmitting files directly to your iPhone or iPad.

DocScanner

When a new iPhone or iPad is unveiled, it almost always sports an improved camera with higher resolution and updated optics. These hardware revisions do more than simply up the pixel count. They invite developers to create more powerful and versatile *camera-dependent* tools. Document “scanning” apps are a prime example of this. As cameras improve, so do the results of photographed documents. When you need to scan production paperwork and you don’t have a physical scanner like the Doxie at your disposal, using a camera-based scanning app is a terrific alternative.

There’s no shortage of document-scanning apps in the App Store. They all orbit around the same basic idea—after you take a photograph of a sheet of paper (or whiteboard) with your iOS device’s built-in camera, the app crops, rotates, distorts, and color processes your photo to generate a digital re-creation of the original document. Each app carries out this process a little differently. Some do all the work without any interaction, while others let you fine-tune each parameter along the way. Finished documents can be e-mailed, uploaded, printed, and shared depending on the options offered within a given app.

I keep a few scanning apps on my iOS devices at all times, but the one I rely on most is called DocScanner.

Forget for a moment that DocScanner produces the best-looking photo-based scans I’ve seen from any iOS device. What I find most remarkable about this app is its autodetection features that kick in the moment you launch the app. Simply pointing your iPhone’s or iPad’s camera at a document will cause DocScanner to automatically identify the edges of the paper, even if it’s rotated or skewed. The best edge detection occurs when your document is placed on a surface that’s colored differently than the paper you’re scanning. In other words, a white document on a white table might make the app gasp in terror, but a white document on a dark table will work wonders (**FIGURE 4.38**).

Before you snap the photo, prepare to witness a second bit of *prestidigitization* (not a real word, but I’m considering petitioning Webster). As soon as DocScanner identifies the edges of the document, it will also attempt to detect the type of item you’re scanning, classifying it as either a document, receipt, business card, whiteboard, or miscellaneous. The app doesn’t always guess correctly, but I’ve found it to be surprisingly accurate.

Seconds after you tap the scan button, your document will be scanned and waiting for you within the app’s document library (**FIGURE 4.39**). If you’d like, DocScanner can even perform OCR in any of 36 available languages, making your scan fully searchable. If that weren’t enough, your scans can also be



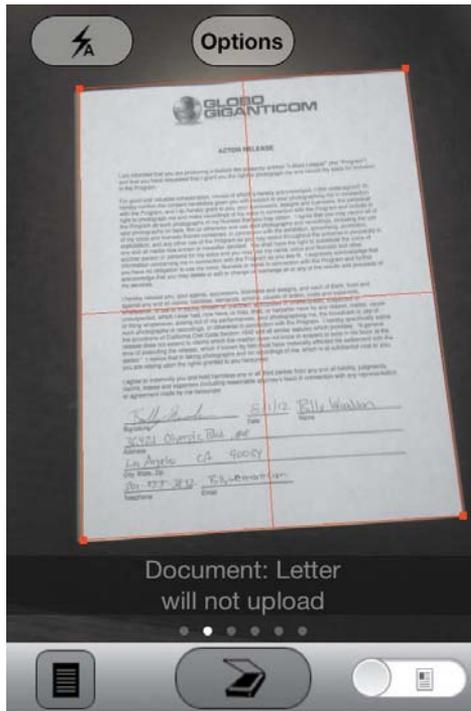


FIGURE 4.38 When scanning a document with DocScanner, the app does most of the work for you, making it your lowest-paid crew member.



FIGURE 4.39 After DocScanner works its magic, your corrected scan appears on-screen.

automatically uploaded to iCloud and Evernote (allowing you to take advantage of Evernote's awesome sharing tools). There are a few other whiz-bang features, like networking to an external scanner, but I believe I've pimped this app sufficiently.

Like most apps, DocScanner isn't perfect. It can yield some funky results if conditions aren't ideal. Also, because the app just received a *major* overhaul, there are bound to be a few pestering bugs that will need to be squashed. The app's growing pains aside, if you love the idea of digitizing your production paperwork and don't want to carry (or pay for) an additional piece of hardware, take a look at DocScanner.

A QUICK WORD ABOUT BUDGETING

When I was building the outline for this book (using the insanely awesome OmniOutliner for iPad, by the way), I had hoped to include a big fat section on film-budgeting apps.

As a director, I usually leave the budgeting to someone else, but I felt it was a topic that belonged in the book. Plus, I recalled using at least one or two decent film-budgeting apps in the past. As it turns out, one of those apps is no longer available in the App Store, and the other was, in fact, total crap. Sadly, as of today, there are no film-budgeting apps I can comfortably recommend.

Don't fret! There are several terrific, high-quality film-budgeting applications available for your Mac or Windows machine (Movie Magic Budgeting, anyone?). If you truly want to budget your flick on an iOS device, take a look at Apple's Numbers. It's a dirt-cheap, surprisingly powerful spreadsheet app available for iPad, iPhone, and the Mac.

Creating a movie budget from scratch is madness, especially when there are several decent film budgeting templates floating around the interweb. Do a Google search for *Free Excel Film Budget Template*, and you should find a few options. Fortunately, Numbers can import most Excel documents without too much fuss.

In case you have a rare reading condition that forces you to gloss over adjectives, I'd like to point out that I just used the word *decent* to describe those templates. They are most definitely not awesome, and none of them will replace the feature set of a dedicated film-budgeting application.

The moment someone releases a good iOS film-budgeting app, rest assured I'll be yapping about it on HandHeldHollywood.com.

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