

DAILY EDITOR'S LOG

ROPE

Slate Take #	Description	CR	SR	Time	Lens	Comments	SU
11 1	RUPERT IN THE HALLWAY- WIDE	A007	A004	1:39		FAV-GOOD LONG TAKE NO LAV - 2nd AC DIDNT LOG	1
11A 1	RUPERT IN HALLWAY- WIDE- C CAM	C004	A004	1:31	24MM	FAV-GOOD LONG TAKE NO LAV - 2ND AC DIDNT LOG TAKE- COULD BE ON ROLL C004 OR C003	2
17E 1 PU	TRACKING- BRANDON- RUPERT- FEET SHOT	B007	A004	1:09		BSF-GOOD OPTION	3
2 PU				Cut		OK-NOTE TO WALK FASTER TO TALENT- WENT FARTHER DOWN HALLWAY HERE	3
3 PU				1:24		BSF-BEST OPTION WITH THIS LENS	3
17F 1 PU	WIDE-HALLWAY OUTSIDE OF CONDO- RUPERTS ENTRANCE	A007	A004	Cut		NG-LIGHT ON IN BACK ROOM- MONITOR SHADOW VERY VISIBLE FOR MOST OF TAKE	4
2 PU				Cut		OK-CAMERA MONITOR SHADOW	4
3 PU				0:55	13MM	FAV-BEST TAKE	4
17G 1	RUPERT APARTMENT ENTRANCE	A007	A004	0:37		OK 2ND AC DIDNT LOG	5
2				0:46		FAV-BEST OPTION 2ND AC DIDNT LOG TAKE	5
17H 1	WIDE- RUPERT- BRANDON- APARTMENT ENTRANCE- FEET- STATIC	A007	A004	3:10		BSF-SERIES WITH MULTIPLE TAKES- LAST 2 TAKES ARE BEST HERE 2ND AC DIDNT LOG TAKE	6
17J 1 PU	SHOE SHOT- CU FROM SIDE- RUPERT ONLY	A007	A004	1:18		BSF-SERIES- GOOD	7
17K 1 PU	REVERSE OF 17J- RUPERT SHOES ONLY	A007	A004	1:45		FAV-SERIES- LAST OPTION IS BEST 2ND AC DIDNT LOG TAKE	8
24 1	RUPERT AT WINDOW- SERIES	B007	A004	3:07	40MM	BSF-SERIES- MAJORITY IS STANDING- DIRECTED TO SIT TOWARD END OF CLIP	9
24A 1	MCU- RUPERT AT WINDOW	B007	A004	4:27	40MM	FAV-LONG SERIES- SKYE PREFERS ACTION AFTER KSCOPE ADJUSTMENT-	10
19 1	WIDE- A CAM ANGLES TOWARD WINDOW/GONG SIDE OF ROOM- FULL SCENE- FULL CAST	A007	A004	Cut	65MM	NG-FALSE TAKE	11
	WIDE- A CAM ANGLES TOWARD WINDOW/GONG SIDE OF ROOM- FULL SCENE- FULL CAST	B007		Cut	65MM	NG-FALSE TAKE	12
2		A007		6:35	65MM	OK-SOME CREW REFLECTIONS IN A CAM- B CAM NOT BAD	11
2		B007		6:35	65MM	OK-SOME CREW REFLECTIONS IN A CAM- B CAM NOT BAD	12
3		A007		5:25	65MM	BSF	11

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19 3	WIDE- A CAM ANGLES TOWARD WINDOW/GONG SIDE OF ROOM- FULL SCENE- FULL CAST	B007	A004	5:25	65MM	BSF	12
19A 1	GONG INSERT- C CAM	C004	A004	2:23	13MM	FAV-SERIES	13
19B 1	2/3 SHOT COVERAGE- MARY-RAGLAN- LEILA- FULL SCENE	A007	A004	Cut	65M	NG-FALSE TAKE	14
2	2/3SHOT- BRANDON-GRANNO-RUPERT- FULL SCENE	B007		Cut	65MM	NG-FALSE TAKE	15
3		A007		Cut	65M	NG	14
3		B007		Cut	65MM	NG	15
3		A007		4:55	65M	OK-DECENT TAKE- JOHN CAUGHT IN REFLECTION A BIT	14
3		B007		4:55	65MM	OK-DECENT TAKE- CLEAN- A BIT WIDE- COVERAGE OF RUPERT IS LIGHT HERE	15
4		A007		4:59	65M	BSF	14
4		B007		4:59	65MM	BSF	15
19C 1	VARIATION OF 19B COVERAGE	A007	A004	7:43	85MM	BSF-SOLID COVERAGE OPTIONS IN THIS	16
1	VARIATION OF 19B COVERAGE	B007		7:43	85MM	FAV-SOLID COVERAGE OPTIONS IN THIS	17
19D 1	FLOATING CU/MCU COVERAGE- TOP 1/2 OF SCENE	A007	A004	2:33	85MM	BSF-SIMILAR TO 19C- TOP 1/2 OF SCENE ONLY	18
1	FLOATING CU/MCU COVERAGE- TOP 1/2 OF SCENE	B007		2:33		FAV-SIMILAR TO 19C- TOP 1/2 OF SCENE ONLY	19
19E 1	FLOATING CU- FULL SCENE- A CAM ONLY	A007	A004	7:03	13MM	OK-SOLID COVERAGE OPTIONS HERE- A FEW MOMENTS WHERE THINGS ARE CAUGHT IN BACKGROUND THAT DON'T BELONG BUT 85% CLEAN	20
1				7:03	13MM	WIDE- FULL SCENE- A CAM ONLY-	21
2				6:42	13MM	BSF-GOOD- THERE WAS SOME EXPOSURE ISSUE IN TAKE ONE AND IT WAS APARRENTLY STILL ONGOING IN TAKE 2 BUT LESS NOTICABLE	21
2				6:42	13MM	BSF-GOOD- THERE WAS SOME EXPOSURE ISSUE IN TAKE ONE AND IT WAS APARRENTLY STILL ONGOING IN TAKE 2 BUT LESS NOTICABLE	20
19F 1	MASTER-WIDE- FULL SCENE	B007	A004	6:00	18MM	FAV-GOOD TAKE	22
20 1	WIDE- FULL SCENE- LIVE STREAM POV	B008	A004	Cut	18MM	NG-FALSE TAKE	23

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20	WIDE- FULL SCENE- LIVE STREAM POV	B008	A004	2:27	18MM		23
2							
3				2:18	18MM	BSF-BEST OPTION FOR WIDE	23
20A	WIDE- ANGLED TOWARD KITCHEN/ENTRYWAY SIDE OF CONDO	A007	A004	Cut		NG-FALSE TAKE	24
1							
2				Cut		NG	24
3				2:18		BSF-FIRST ACTUAL TAKE	24
4				1:51		FAV-BEST OPTION	24
19G	WS-TOY CAR CU	C004	A004	2:47	13MM	OK-GOOD OPTION- GOING FOR EXTENDED END ON NEXT ONE	25
1							
2				4:11	13MM	BSF-SERIES- GOOD LONG TAKE - MULTIPLE OPTIONS OF TEQUILA PLACEMENT	25
19H	CAR- WIDE LENS CU	C004	A004	4:37	13MM	BSF-SERIES- MULTIPLE OPTION FOR CAR CU HERE	26
1							
19J	MAP OVERHEAD SHOT	B008	A004	6:46		BSF-LONG SERIES- FIRST TAKE IS OVERHEAD- SECOND IS CLOSER TO THE TABLE- LAST 1/3 OF CLIP IS EXTRA OPTIONS FOR THE END OF THE SCENE	27
1							
21	WS- RUPERT- GRANNO- LIVING ROOM	B008	A004	Cut	24MM	NG-lots of crew reflections- MISSING PROPS	28
1							
2				Cut	24MM	OK-SOFT FOCUS THROUGHOUT - MULTIPLE RESETS	28
3				6:09	24MM	OK	28
21A	MS- RUPERT- GRANNO- LIVING ROOM	B008	A004	Cut	24MM	NG-EARLY CUT FOR TD	29
1							
2				Cut	24MM	NG-FALSE TAKE	29
3				Cut	24MM	NG-FALSE TAKE	29
4.1				Cut	24MM	NG	29
4.2				Cut	24MM	NG	29
5				0:02	24MM	OK	29
6				0:02	24MM	OK	29
7				3:35	24MM	BSF-BEST OPTION FOR LAST 1/2 OF SCENE- FOCUS IS SOFT BUT THE BEST IT COULD BE	29
21B	GRANNO PLAYING PIANO WITHIN SCENE- RUPERT	B008	A004	2:59	24MM	BSF-GOOD OPTION	30
1							
2				3:12	24MM	FAV-BETTER THAN PREVIOUS	30

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21C	RUPERT- CU - LIVING ROOM	B008	A004	4:24	24MM	OK-LONG SERIES- LAST IS CLOSEST TO BEST	31
1							
2				1:02	24MM	FAV-BEST TAKE- DON'T USE TAKE 1	31
21D	GRANILLO-RUPERT-LIVING ROOM	B008	A004	0:21	24MM		32
1							
2				6:02	24MM		32
3				4:15	24MM	OK-BEST OPTION OUT OF THESE TAKES- IMPROV SECTION BETWEEN "THAT'S AN INTERESTING/EXCELLENT TAKE" AND "YOU AND BRANDON LEAVE FOR MICHIGAN TONIGHT?"	32
21E	GRANNO SPECIAL BY THE WINDOW	B008	A004	4:20	24MM	BSF-SERIES- LAST TAKE IS BEST	33
1							
21F	GRANNO-RUPERT-BY THE WINDOW	B008	A004	1:06	24MM	OK-EARLY CUT FOR TD	34
1							
2				2:44	24MM	BSF-NOTES FOR FRAMING	34
21G	GRANNO MCU- LOWER ANGLE THAN 21F	B008	A004	3:30	24MM	OK-WHITE SPECK ON BACK OF GRANNOS HEAD	35
1							
2				4:03	24MM	FAV-BEST TAKE	35

SCENE 19- WHEN BRANDON SETS THE TEQUILA ON THE COFFIN IT SOUNDS HOLLOW- ADD SOME DENSITY TO THE SOUND IN POST

SHOT 21A HAS A BUNCH OF FALSE TAKES- BE WEARY WHEN CHECKING