

One sheet per shoot day. Send it the night before, usually as a PDF. Bump the version whenever anything changes.

CALL SHEET

		Production				Version	v__ revised __:__		
Date	Weekday, Month DD, YYYY			Day	__ of __	Director			
Producer				1st AD			2nd AD		
GENERAL CREW CALL				Shooting call				Est. wrap	
				Breakfast				Company move	
Weather		High __ / Low __ Rain __% Wind __					Forecast as of		

Locations Full address, on-site contact, where crew parks

#	Location name and full address		On-site contact		Parking / basecamp / load-in		
1							
2							
Nearest hospital (24-hr ER)		Name, address, phone, drive time				Emergency no.	

Scene schedule In shooting order. Add meal and company-move rows where they happen.

Time	Sc	INT/EXT	Set / description	D/N	Cast	Pages	Loc	Notes

Pages in eighths (1 3/8 = one and three-eighths pages). Cast by ID number from the cast list. D = day, N = night.

Cast ID numbers match the scene schedule.

ID	Actor	Character	Status	Pickup / O/T	H/MU	On set	Remarks

Status: SW start work, W work, WF work finish, SWF start-work-finish (one-day role), H hold. O/T = own transport. H/MU = hair and makeup call.

Background and stand-ins	Department notes	General notes
Type, headcount, call, wardrobe, holding area	Props, wardrobe, art, H/MU, camera, grip/electric, sound, vehicles	

Crew Each person's call time. Double-check pre-calls (earlier than the general crew call).

Position	Name	Phone	Call	Position	Name	Phone	Call
Walkie channels		Meals / catering		Advance schedule (next day)		Running late or lost?	
Ch 1 Ch 2 Ch 3				Date, day count, tentative call, scenes		Text:	

Who is in which scene. Not a Day Out of Days: a DOOD lists cast against shoot days, with status codes.

Mark each scene with the cast ID number (or X). V = voice only / off screen. Pages in eighths (1 3/8). Fill in the shoot day once the schedule is set.

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Example: the production, people, places and phone numbers are fictional (555-01xx numbers are reserved for fiction).

CALL SHEET

CALL SHEET				Production	Night Bus to Kestrel Bay (short film)					Version	v2, revised 9:40 PM Fri			
Date	Saturday, November 14, 2026				Day	2 of 3		Director	Sam Whitlock 555-0121					
Producer	Dana Ellery 555-0112				1st AD	Owen Hale 555-0134			2nd AD	Priya Shah 555-0133				
GENERAL CREW CALL		7:00 AM		Shooting call		8:00 AM		Lunch	1:00 PM		Est. wrap		7:00 PM	
				Breakfast		6:30 AM		Company move	3:30 PM		Sunrise / sunset		6:41 AM / 4:52 PM	
Weather	Partly cloudy. High 61°F / Low 48°F. Rain 20%. Wind 8 mph.								Forecast as of		6:00 PM Fri			

Locations Full address, on-site contact, where crew parks

#	Location name and full address		On-site contact	Parking / basecamp / load-in		
1	Hollis Street Diner, 214 Hollis St, Kestrel Bay		Ana Ruiz 555-0147	Crew lot behind the laundromat, enter from Pine Ave. Basecamp: church lot, 230 Pine Ave		
2	Bus shelter, Hollis St and 3rd Ave		Dana Ellery (producer)	Street parking on 3rd Ave only.		
Nearest hospital (24-hr ER)		Kestrel Bay General Hospital, 24-hr ER, 1200 Harbor Rd, 555-0190, 8 min drive			Emergency no.	911

Scene schedule In shooting order. Add meal and company-move rows where they happen.

Time	Sc	INT/EXT	Set / description	D/N	Cast	Pages	Loc	Notes
8:00 AM	4	INT	DINER - BOOTH. Mara asks Theo for the bus fare	N	1, 2	1 3/8	1	Windows tented
9:45 AM	5	INT	DINER - COUNTER. The cook won't make change	N	1, 3	6/8	1	
11:00 AM	6	INT	DINER - BACK HALL. Mara overhears a call	N	1	5/8	1	Closed set
1:00 PM	LUNCH - 30 min, catered at basecamp							
1:30 PM	8	INT	DINER - BOOTH. Mara and Theo split a pie	N	1, 2	1 2/8	1	BG x6
3:30 PM	COMPANY MOVE to LOC 2 (10 min drive)							
4:15 PM	10	EXT	BUS SHELTER. The bus pulls away without them	D	1, 2	3/8	2	Dusk. Before 4:52 PM
5:30 PM	12	EXT	BUS SHELTER. Theo waves down the night bus	N	1, 2	6/8	2	Gimbal. Hi-vis vests

Pages in eighths (1 3/8 = one and three-eighths pages). Cast by ID number from the cast list. D = day, N = night.

Cast ID numbers match the scene schedule.

ID	Actor	Character	Status	Pickup / O/T	H/MU	On set	Remarks
1	Lena Ortiz	MARA	W	O/T	7:00 AM	7:45 AM	Bring own black boots
2	Jonah Reyes	THEO	W	6:30 AM, 41 Elm Ct	7:15 AM	7:50 AM	
3	Ruth Abara	COOK	SWF	O/T	8:45 AM	9:30 AM	One-day role

Status: SW start work, W work, WF work finish, SWF start-work-finish (one-day role), H hold. O/T = own transport. H/MU = hair and makeup call.

Background and stand-ins	Department notes	General notes
Diner patrons x6 for Sc 8. Call 12:30 PM. Fall casual, no logos. Holding: church hall.	Props: 3 bus tickets (hero + 2 spares), coins. Grip: tent diner windows for Sc 4-8. Sound: fridge off during takes. Camera: gimbal for Sc 12.	Closed set for Sc 6. Talent: bring signed release forms. No drones without the producer's OK.

Crew Each person's call time. Double-check pre-calls (earlier than the general crew call).

Position	Name	Phone	Call	Position	Name	Phone	Call
Director	Sam Whitlock	555-0121	7:00 AM	1st AC	Ben Okafor	555-0143	6:45 AM
Producer	Dana Ellery	555-0112	6:30 AM	Gaffer	Rui Tanaka	555-0158	6:30 AM
1st AD	Owen Hale	555-0134	6:45 AM	Sound mixer	Cal Brandt	555-0162	7:00 AM
2nd AD	Priya Shah	555-0133	6:30 AM	Prod. designer	Ines Varga	555-0170	6:30 AM
DP	Mika Laine	555-0141	7:00 AM	H/MU, first aid	Jo Kim	555-0175	6:45 AM
Walkie channels		Meals / catering		Advance schedule (next day)			Running late or lost?
Ch 1 Production Ch 2 Private Ch 3 Transport		Breakfast 6:30 AM at basecamp Lunch 1:00 PM, catered Vegan x2, gluten-free x1		Sun, Nov 15 - Day 3 of 3 Tentative crew call 3:00 PM Sc 9, 11 EXT. BUS STOP - N (LOC 2)			Text Priya (2nd AD) 555-0133