

# Shot List

Title: \_\_\_\_\_ Air Date \_\_\_\_\_

Tape \_\_\_\_\_

Shoot Date: \_\_\_\_\_ Page \_\_\_ / \_\_\_

Shot #	Editor: <input checked="" type="checkbox"/> Imported	Scene/Description/	Best Take
1		Intro 1 MS: They say that 60% of good video...	
2		Intro 2 MCU: An external microphone is almost always...	
3		Intro CU: It also keeps mechanical noises...	
3a		Shotgun Intro (MCU): Another option is to use a high-quality...	
3b		Shotgun Proximity (MCU), slow zoom out: Here, too, proximity...	
4		Outro CU: Recording good audio is one way...	
5		Lapel kit contents (still)	Done
6		Adding batteries	
7		Receiver/Transmitter names	
8		Receiver into camera w/wo mono adapter	

Producer:

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9		Channel check	
10		Receiver on, put in place	
10a		Headphones in place to monitor	
11		Lapel mic into transmitter; channel check	
12		Transmitter to belt	
13		Mic under shirt and attached to shirt w/ loop	
14		Turn off and return to case	
15		Shotgun kit contents with adapter	
16		Plug in XLR cable w/ strain relief	
<b>Notes to Editor:</b>			

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Shot #	Editor: <input checked="" type="checkbox"/> Imported	Scene/Description/	Best Take
17		Shotgun into shock mount; add to boom pole	
18		Turn on mic, monitor w/ headphones	
19		Boom position, mic pointing	
20		Talent shot w/o mic in frame	
21		Turn off mic, back in kit	
22			
23			

Producer: