

SHOOT

FREE PACK • 3 OF 3 • SHOOT

HOW WE GOT THE **WHOLE** **TEAM** ON CAMERA IN ONE GO

Nine people, one lunch break, one phone. The plan, the shot list, and how to push people while still being kind.

02 / 08 GIVE EVERYONE A REASON

START WITH THE IDEA, **NOT** THE CAMERA

Most of the team don't want to be on camera, and that's fair.
So the idea has to give them a reason to be in it.

Ours was simple: lads need an excuse to see people, and the haircut is the excuse that's already in their diary. Everyone got one line, so nobody had to carry the whole thing.

*“Lads don't really do ‘let's meet up and talk’.
We need an excuse.”*

03 / 08 BEFORE THE DAY

PLAN IT **PROPERLY**

1

One line each.

Write the script so everyone's got one line, and the people who love the camera get the funny ones.

2

Write a shot list.

For every line: who, where, what they're doing, and why. Give people something to do with their hands (wiping the chair, folding towels, eating their lunch), because busy hands look natural.

3

Send everyone the brief before.

Their line and where they'll be, so nobody's walking in cold.

4

Get anything official in writing.

If your film mentions money for a charity, check their rules. We filmed those lines twice, with and without the numbers, until we had the OK in writing.

04 / 08 ON THE DAY

THEN GO QUICK

5

Film in the quiet window.

We did it at lunch with the shop empty, and we had 45 minutes before the 3pm clients came in.

6

Film the ending first.

The ending had everyone in it, so we did it while we had everyone. I know it sounds weird, but it means you're never chasing people at the end.

7

In order of where the scenes are.

Not the order of the script. Do everything at one end of the shop, then move. It's quicker and nobody's waiting around.

8

Three takes a line.

Straight, then a bit quicker, then in their own words. Have someone read them the line just before, and keep the takes where they laugh.

05 / 08 PUSH, BUT BE KIND

ONE MORE TIME. THANK YOU.

On the day I said “one more time” about twenty times, and I said “thank you” about twenty times too. That’s the balance. You can push for the right take as long as people feel looked after while you do it.

Ask who isn’t comfortable close up, and keep them wide. It’s their film too. And grab the extras while you’re there: ten seconds of the empty room from each corner, close-ups of the tools, and ten seconds of silence for the edit.

“One more time.” “Perfect. Thank you, mate.”

06 / 08 YOUR SHOT LIST • FILL IT IN

YOUR SHOT LIST

WHO	WHERE / DOING WHAT	THE LINE
<i>Me</i>	<i>Walking in past the empty chairs</i>	<i>“Lads don’t really do ‘let’s meet up and talk’.”</i>

Add a “why” to every shot. If you can’t say why it’s there, cut it.

07 / 08 TRY IT THIS WEEK

FOUR THINGS, THIS WEEK

01

Pick one reason that gives everyone a part to play.

02

Write one line each and a shot list.

03

Book a quiet 45 minutes.

04

Film the ending first, push for the take, and say thank you every time.

08 / 08 THIS IS 3 OF 3

PACK 1 OF 3

TEAM

PACK 2 OF 3

LOOK

YOU'VE GOT THIS ONE

SHOOT

WANT **ALL THREE?**

I'm building a place for people who want to run things this way, where I share exactly how we do it as we build it.

- All three packs, straight away
- First in when the community opens
- First look at what I'm teaching next

JOIN THE WAITLIST → LINK IN BIO

Want it set up for you instead? Tick "set it up for me" on the form and I'll be in touch.