

PRODUCTION OFFICE Lantern Pictures / fictional 10 Harbour Yard, Greyhaven Office: (202) 555-0100 production@example.invalid Producer: Robin Ellis Director: Avery Lane 1st AD: Morgan Hale DP: Alex Vale	THE LAST LIGHT CALL SHEET / DAY 1 OF 3 Tue, Nov 3, 2026 CREW CALL 07:00 SHOOTING 08:00 / MEAL 13:00 ESTIMATED WRAP 18:00	LOCATION / UNIT BASE Keeper's cottage 1 Lantern Lane, Greyhaven / fictional Base: Harbour Yard MEDICAL / EMERGENCY Greyhaven Unit Medical Centre 100 Harbour Road / fictional Medic: (202) 555-0199 Illustrative details only
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APPROVED SAMPLE		
Sample forecast: overcast, 12°C	SUNRISE 06:45 / SUNSET 17:00 Illustrative local times	CREW PARKING / CATERING Unit base; shuttle to set
INDIVIDUAL CALLS ON REVERSE / CREW LOCATION MAP DAY 1 ATTACHED SEPARATELY / FICTIONAL		

SHOOTING SCHEDULE / MAIN UNIT								
SC	I/E	SET / DESCRIPTION	TOD	PGS	CAST	LOCATION		
2	INT	KEEPER'S COTTAGE / KITCHEN - MORNING Mara and Ellie avoid the real reason for the visit over untouched tea.			MORNING	1	1, 2	Keeper's cottage
3	INT	KEEPER'S COTTAGE / CONTROL ROOM - DUSK Mara passes the lighthouse key to Ellie; the first honest conversation begins.			DUSK	1 2/8	1, 2	Keeper's cottage
7	INT	KEEPER'S COTTAGE / KITCHEN - NIGHT Ben collects the handover paperwork; Ellie finally opens the letter.			NIGHT	5/8	1, 2, 3	Keeper's cottage
TOTAL: 3 SCENES / 2 7/8 PAGES / SCRIPT REV 04								

CAST / INDIVIDUAL PREPARATION AND SET CALLS							
#	CHARACTER / PERFORMER	STATUS	PICKUP	HMU	COSTUME	READY	SET
1	Mara / Nina Hart	SW	06:05	06:20	07:00	07:40	08:00
2	Ellie / Casey Vale	SW	06:05	06:20	07:00	07:40	08:00
3	Ben / Ellis Grant	SW	14:45	15:00	15:25	15:45	16:00

All names and calls are fictional. SW = start work / W = work / WF = finish work. Day 2: Ben on hold, no set call.

STAND-INS / BACKGROUND / SPECIAL REQUIREMENTS			
SI1 / SI2	2 stand-ins / matching principal heights	08:00	Camera / lighting block-through
BACKGROUND	None scripted or booked	-	No background call
MEALS	44 planned meals / confirm attendance	13:00	Unit base / aggregate dietary requests

DEPARTMENT NOTES	
CAMERA / DIT	24 fps / 2.39:1. Record camera settings and media custody. Source roll and scene / take on reports.
ART / PROPS / COSTUME	Key custody changes in Scene 3. Match logbook, mugs and wardrobe state to story order.
SOUND	Quiet set for dialogue. Record room tone and listed wild tracks before moving on.
LOCATIONS / TRANSPORT	Cottage: protect floors; west door 0.9 m. Coast: weather review. Stage: keep loading lane clear.
MOVEMENT / EFFECTS	Scene 5 rehearsal and scenic inspection required. Scene 6 plate and reference capture before relight.

ADVANCE SCHEDULE / SUBJECT TO ISSUE						
DAY 2 / Wed, Nov 4 / APPROX CREW CALL 06:00						
1	EXT	HEADLAND ROAD - DAWN Ellie returns to the lighthouse with a recorder and an unopened letter.	DAWN	5/8	2	Headland & coast path
8	EXT	HEADLAND ROAD - MORNING Mara leaves with Ellie. The automated light continues behind them.	MORNING	4/8	1, 2	Headland & coast path
4	EXT	COAST PATH - DUSK Mother and daughter walk the maintenance path together.	DUSK	6/8	1, 2	Headland & coast path

DISTRIBUTION: all heads of department / cast via AD / unit office. Working from script Rev 04 and schedule Rev 03. Contacts are reserved fictional examples.

THE LAST LIGHT	INDIVIDUAL CREW CALLS / DAY 1 Tue, Nov 3, 2026
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DEPARTMENT / QTY	POSITION	LEAD / CONTACT	CALL	REPORT / NOTES
Production office / 2	Producer / unit office	Robin Ellis (202) 555-0111	07:00	Set / general call
Assistant directors / 3	1st / 2nd AD / set PA	Morgan Hale (202) 555-0112	07:00	Set / general call
Director & creative / 1	Director	Avery Lane (202) 555-0113	07:00	Set / general call
Camera / 4	DP / operator / 1st AC / 2nd AC	Alex Vale (202) 555-0114	06:30	Unit base / individual early call
Electric & lighting / 3	Gaffer / best boy / technician	Sam Ives (202) 555-0115	06:30	Unit base / individual early call
Grip / 3	Key grip / dolly / company grip	Jules Reed (202) 555-0116	06:30	Unit base / individual early call
Art & set decoration / 2	Art director / on-set dresser	Rae Park (202) 555-0117	07:00	Set / general call
Props / 2	Prop master / assistant	Noor Bell (202) 555-0118	07:00	Set / general call
Costume & wardrobe / 2	Costume lead / set costumer	Cleo Marsh (202) 555-0119	06:00	Unit base / individual early call
Hair & makeup / 2	Hair & makeup team	Tess Rowan (202) 555-0120	06:00	Unit base / individual early call
Production sound / 2	Mixer / boom operator	Ira Moss (202) 555-0121	07:00	Set / general call
Locations / 2	Location manager / assistant	Owen Lake (202) 555-0122	06:30	Unit base / individual early call
Stunts & safety coordination / 1	Movement coordinator	Kit Arden (202) 555-0123	07:00	Set / general call
Special effects / 1	Practical effects lead	Lou Finch (202) 555-0124	07:00	Set / general call
Visual effects / 1	On-set VFX lead	Bea North (202) 555-0125	07:00	Set / general call
Picture vehicles / 1	Picture vehicle coordinator	Max Wren (202) 555-0126	07:00	Set / general call
Script supervision / 1	Script supervisor	Dani West (202) 555-0127	07:00	Set / general call
DIT & dailies / 1	DIT / data manager	Dev Brook (202) 555-0128	06:30	Unit base / individual early call
Transport / 2	Captain / driver	Drew Ash (202) 555-0129	06:00	Unit base / individual early call
Catering & welfare / 3	Catering / craft service	Pat Linden (202) 555-0130	06:00	Unit base / individual early call

OFF-SET / PREP / POST CONTACTS		
CASTING	Fittings / availability via unit office	On call
POST / EDITORIAL	Proxy specifications and turnover receipt	On call
ACCOUNTS	Purchase orders / timecards / invoice matching	Office hours

RADIO / UNIT SERVICES	
Production / AD	Channel 1
Camera / sound coordination	Assignments confirmed at morning check
Transport / locations	Dispatch through unit base
Meals / welfare	Separate early-call breakfast; lunch per front page

REVISION & DISTRIBUTION
Call sheet issue 01. The issued PDF is retained as the daily record. Any change to calls, locations or special requirements requires a revised issue and department acknowledgement.