

New Online  
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# Studio/Location Production Manual

How to \$tart Making MONEY in Film & Video

Above & Below the line info  
Production Key Word Glossary  
Production Resume Do's & Don't  
Production Film Forms  
Production Agreements  
Deal Memos  
Indie Film Distribution info & Contacts  
Over 400 Production Resource Links



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## A Foreword

Your success in Film Production Training is a direct result of your active participation. In the Film Industry there is an constant need for professionally trained production personnel. With this manual, we have done our best to prepare the ground work and offer you the skills and tools necessary for a career in the film industry. It will be expected from your peers as early as your first production assignment.

If there is one thing to learn from this invaluable information, it is that getting involved will pay off tremendously in the long run. You could study for hours on end for tests and compose the most polished papers, but what really earns you a job is immersing yourselves in organizations revolving around the field and in turn building the concrete skills crucial to the succeeding in this business.

As a film professional, getting heavily involved in any production immediately following the studying of the info in the manual can garner subsequent internships and undoubtedly secure a job in the field by the time you're ready. We encourage you to take full advantage of the wealth of resources at your fingertips in this manual.

The scary thing is that many people sit back on the fact they are simply acquiring new skills. In reality, that only gets a student's foot in the door. Employers in this field as I have discovered after many interviews, won't ask you about your grades. They want to know what sets you apart from the status quo, what kind of relevant skills you have accumulated over the learning period and/or what makes you so qualified over the next person.

One final word... We constantly receive encouraging letters from past readers expressing their appreciation and gratitude after their first assignment. We hope to hear from you too and that you'll keep in touch. To better serve you, and to improve our manual even more, we always encourage your comments and criticism. From all of us, best of luck with your new career. Our reputation in the film industry is unparalleled.

Best,

Philip Marcus

Author, Producer, Director.

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# CODE OF CONDUCT

## “FILM FRIENDLY”

### *Please read CAREFULLY..*

It will make you familiar with good work habits that will make for a good rapport with the community so we will continue to be welcome to film in our own city. “Film Friendly” was instituted by the California Film Commission to keep productions in Los Angeles from having problems with “runaway productions.” These are productions that go out of state or out of country to film. Problems with these projects would create a loss of revenue for the state, and California does not want this. As long as production companies adhere to these rules, communities will not have problems with filming in their communities.

**STUDIO PROCEDURES** - These are the very basics, so please take the time to read them carefully.

**THE P.A. CHECKLIST** - This is very important. Read it and know it before you go out on a job. Common sense and a note pad is a P.A.’s best friend. Sometimes the simplest things will keep you working.

**PETTY CASH** - This is how you keep receipts and fill out petty cash vouchers. If you are working as a runner, often you will be given a float, which is a cash advance for purchases you may be asked to get for the production. Keep all receipts taped neatly to a piece of paper. When filling out a voucher remember to print neatly. You usually turn these in at the end of the day.  
**DO NOT LOSE YOUR RECEIPTS - YOU WILL BE HELD**

**RESPONSIBLE FOR THAT AMOUNT.** Make sure you always have cash on hand for needed purchases.

**CREW DEAL MEMOS** - What you fill out when you are hired. This is an agreement between the Production Company and you. Remember, your pay scale will depend on the kind of production you are working on - high budget, big money, low budget, lower pay. Most productions will use a payroll co. to pay out at the end of the week. Some smaller first time projects may pay you individually at the end of the day or week. Hint - if you are working as an intern, never use your own personal money to buy anything for the production; chances are you will end up volunteering your money as well as your time!

**CREW LIST** - When you work on a production you will be added to the crew list. This is usually distributed so everyone knows how to get a hold of you. Have several of them on hand and keep them updated. Have in your car, in your bedroom, in your shower, on your person.

**CONTACT LIST** - This is a list of vendors that your production company is using. Often as a P.A., your responsibility will be to run to these vendors, so get familiar with them, and the best way to get there.

**CERTIFICATES OF INSURANCE** - Often when you start as a PA, you will be asked to be a runner. You will be asked to pick things up from vendors. When you are running for a production, you will get temporary insurance ~ called “Certificates of Insurance.”

## **YOUR DUTIES AS A PRODUCTION ASSISTANT**

*Please read CAREFULLY...*

First, let me start by saying that the whole movie industry is held together by Production Assistants and Gaffer’s Tape!!!

**PRODUCTION ASSISTANTS (P.A.)** - You work in Film, TV, Videos, and Commercials. Their basic job is to assist the heads of departments. For example, if you were to work in the lighting dept. you would assist the Gaffer. If you were to work in the art dept., you would assist the Art director. Production assistants are entry-level jobs. Most people work their way up after their first few P.A. jobs. This is why we provide you with a crew list in this manual. Please read it to familiarize yourself with the duties of each of the crew members.

Most of the crew titles are also listed in your manual, and are pretty self-explanatory, but there is one crew title I would like to point out:

**UNIT PRODUCTION MANAGER (UPM)** - The one who hires the crew, including P.A’s. The UPM is also in charge of scheduling and day-to-day operations, and they assume partial responsibility for the budget of the project. The UPM is usually the boss you report to when you are working in the production department. If you are in the art dept., the Production Designer or Art Director is your boss; so essentially you report to the head of whatever department you are working under.

When running, be sure to ask the Production Company for some - insurance companies provide a stack to them. Remember if you get a ticket, that’s your problem - production companies will not pay for your violations. Don’t forget, if production asks you to go to Rancho Cucamonga! for a run, when you get there always call the production office to see if anything else is needed - check in always and often!

**BREAK DOWN SHEETS & SHOOTING SCHEDULES** - If you work in the production department you may be asked to break down some scenes for the production office. This info is a part of our Movie Magic Course. If you are interested, please write your name on the Movie Magic Course list at the PAA office.

**CALL SHEETS** - They are given to all cast and crew members as the call for the next day's work. They have all the information concerning the next day's work, location, and other important shooting information. Call sheets are very essential to a P.A.'s job, because they are accurate records documenting the days you work. Should one want to join a union later on down the road, call sheets prove to be very helpful. You should get a call sheet for every day that you work; if you don't receive one, ask your Assistant Director for one. **NEVER** leave set without one, and make sure you **SAVE THEM**.

**RESUMES** - Very important in this business. You can't get a job without one, but how do you get one without experience? You start out by working on low budget films and student productions - films in which you can get actual "hands-on" experience. Most likely you will begin as an intern; please don't be afraid to take non-paying jobs for a few days. Often, internships turn into paying work if you do a good job. Enclosed in the manual is a sample cover letter for you to send out. This is a way to introduce yourself to future employers, letting them know your eagerness and availability - basically, your situation. I know that there are plenty of productions that would be more than happy to train you on set in return for your help for a few days.

Well, I think I've covered most of the important issues. If you have any questions please don't hesitate to ask when on the set. Don't forget to take a whack at creating a cover letter.

**ADDITIONAL RESOURCES** - The **LA 411** It's the most widely used resource in the Production Industry. It is a book similar to the Yellow Pages, but it's geared exclusively towards the commercial production world. In it you will find info on everything from Production offices to studios to prop houses, you name it. Some may find it a little pricey (\$60), but if you buy it, the book will be an accurate resource for the next several years.

**The Blue-Book** is sort of the same thing, only it's geared more towards feature film production.

**IMDB.com** Is the official motion picture industry website to check on the legitimacy of anyone claiming to work in the industry. Go to <http://www.imdb.com> and input their names, or even film titles.

I recommend reading film production books. Most book stores have great book selections on this subject.

***Remember: You get out of this whatever you put into it!***

# STUDIO CODE OF CONDUCT

Rapidly gaining acceptance among production companies shooting on-location in California, the *Code of Conduct* is being looked at in other cities around the world where on location takes place and where production company/community friction is most evident.

**1** - When filming in a neighborhood or business district, proper notification is to be provided to each merchant or neighbor who is directly affected by the company (this includes parking, base camp, and meal areas.) The filming notice should include:

- Name of company
- Name of production
- Kind of production (e.g. feature film, movie of the week, pilot, etc.)
- Type of activity and duration (i.e. times, dates, number of days, including prop and strike.)
- Company contact (first assistant director, unit production manager, location manager.)

The Code of Conduct should be attached to the filming notification which is distributed to the neighborhood.

**2** - Production vehicles arriving on location in or near a residential neighborhood should enter the area at a time no earlier than that stipulated in the permit, and park one by one, turning off engines as soon as possible. Cast and crew shall observe designated parking areas.

**3** - When production passes are issued for the ID of the employee, all crew members shall wear it while at the location.

**4** - The removal, moving, or towing of the public's vehicles is prohibited without the express permission of the municipal Jurisdiction or the owner of the vehicle.

**5** - Do not park production vehicles in, or block driveways without the express permission of the municipal jurisdiction or driveway owner.

**6** - Cast and crew meals shall be confined to the area designated in the location agreement or permit- Individuals shall eat within the designated meal area, during scheduled crew meals. All trash must be disposed of properly upon completion of the meal.

**7** - Removal, trimming and / or cutting vegetation or trees is prohibited unless approved by the permit authority or owner.

**8** - Remember to use the proper receptacles for disposal of all napkins, plates, and coffee cups you may use in the course of a working day.

**7**

**9** - All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated by the location agreement or permit. Also remember to remove all signs posted to direct the company to the location.

**10** - Every member of the cast and crew will keep noise levels as low as possible,

**11** - Articles of clothing that do not display common sense and good taste should not be worn by crew members. Shoes and shirts must be worn at all times, unless otherwise directed.

**12** - Crew members shall not display signs, posters or pictures on vehicles that do not reflect common sense or good taste (i.e. pin-up posters).

**13** - Do not trespass onto other neighbors' or merchants' property. Remain within the boundaries of the property that has been permitted for filming.

**14** - The cast and crew shall not bring guests or pets to the location, unless expressly authorized in advance by the company.

**15** - Make sure all catering, craft service, construction, strike and personal trash is removed from the location.

**16** - Observe designated smoking areas and always extinguish cigarettes in butt cans.

**17** - Cast and crew will refrain from the use of lewd or improper language within earshot of the general public.

**18** - The company will comply at all times with the provisions of the filming permit.

## **STUDIO PROCEDURES**

### **NETWORK**

Might as well start at the top. Most crew members are hired on a personal recommendation, often from another crew member. The common lament, "It isn't what you know, but who you know," has some validity. Producers don't want lazy, reckless, or incompetent workers, but seldom have the opportunity for interviews. There's something about a recommendation from someone that knows you that eases uncertainty. For instance, have you ever gone, or not gone, to see a particular movie because of a personal recommendation?

Never underestimate the value of recommendations. Work on expanding your list of contacts and improving your visibility among them. Film schools, screenings, parties, union meetings,

conventions, trade association events, and, of course, film sets, are where you find crew people. A good place to find producers is at Post-Production facilities.

## **COMMUNICATE**

One of your toughest decisions will be how much to spend to ensure your accessibility. Most crew members have answering machines and pagers. Some crew members even have cellular phones, in case they get stuck at a remote location or in traffic when their pager is full.

When producers/production managers are hiring, they often have a list of several names, anticipating that many crew people will be unavailable. Producers love to get their “ducks in a row” as soon as possible. When they begin hiring they won’t wait around all day for returned phone calls or play phone tag. The easier it is for a producer to reach you, the less chance you will miss out on a job. Being on a job is the best place to network and hear about upcoming work.

## **ADVERTISE**

As cheap and useful as business cards are, many crew members still don’t carry them. Ask yourself which you are more likely to keep and remember - a hand-written name and number on a scrap of paper, or a sharp business card. Resumes, fax covers, invoices, and letterheads are also inexpensive advertising because they sell product - your product. You.

## **MEMBERSHIPS**

So, the only clubs you’d care to join won’t have you as a member? You’d better get over it. The top moneymaking members of your craft are in the unions. One major advantage of union membership is contacts. Many right-to-work states have production associations or other organizations designed to entice production to the area. If there is no such organization where you live, consider starting one. Memberships help to validate you as a serious professional and we can personally testify that hanging around crew members is fun.

## **EDUCATE**

Learn your craft. No matter who you know, it’s what you know that makes you valuable. The best crew members never stop learning how to improve their skills. Trade publications and technical books should be a regular part of your reading diet. Workshops, There are many local and International Film & Television Workshops - (the best are usually the oldest.) Low budget, no budget, and student films provide on-the-job training and a chance to meet people who may one day be hiring.

## **RESUMES**

Not many of us can credit a resume as the sole reason we are hired, but resumes are becoming increasingly popular, particularly on the West Coast. While a great resume might not always help, a bad one will most definitely do damage. Keep them short, to the point, normal, and professional. A goofy explanation of your experience and skills will not substitute for quality credits. Excessive artwork may lead someone to believe that your true talent lies outside of your

stated profession. The producers we contacted all admitted that when they look at resumes, they only look at credits and references. What they look for is a reference they recognize.

## **RESEARCH**

Publications such as *The Hollywood Reporter* and *Variety* have future film production listings, and while some of them are seeking funding, some of them are real. Publications that target actors, like *Bellow the Line* and, often list casting calls, which usually precede crew selection for upcoming productions. The film commissions in your state, region or city will often be the first ones to hear about upcoming productions and may be asked to recommend crew members. Be sure your resume is on file and you are listed in every free directory (see below for a listing of state film commissions). In cities and areas that require permits, the permit office can be a good place get information.

## **DIRECTORIES**

Many state, regional, and city film commissions publish directories that list crew members. These are usually free to the production companies that inquire about filming in a specific location. Be sure you are listed in all of the film commission directories that apply to your area. Other private directories charge. Promises of getting your name into the hands of producers are usually overstated. Blind hiring from a directory listing or advertisement is rare.

## **ATTITUDE**

Attitudes are infectious. Some crew members seem to think constant hitching is a sign of experience. No question about it, some jobs are a pain from first call to first wrap, but we can't think of a single incident in which misdirected complaining helped. If a gripe is warranted, tell only the person who needs to hear it. Often that's all it takes. If you can maintain a good attitude while everyone around you is whining and compounding a bad situation, word will get out and people will want to work with you again.

## **INTEGRITY**

If you work in the business long enough, someone, at some point, will lie to you. Producers double book, claiming there is no money (in reality this means no money for you but plenty for above-the-line perks); "The check is in the mail" is a common refrain. You may be tempted to join in the double talk and deception, but our advice to you is to maintain your integrity. Such a trait is worth more than money. If you agree to a job, and a better one comes along, you will damage your reputation by blowing off your first booking. If the rate is too low, say up front that you will only do the job if nothing better comes along.

The crew members you recommend reflect back on you. If you're unavailable and suggest a friend who isn't capable of doing the work, the producer is likely to downgrade you status. Chances are others will hear about it. Be honest in your referrals and you won't become tainted.

Do not claim to be qualified if you're not. When the truth becomes apparent - and it will - your reputation is in for a beating, especially if time is lost or someone is hurt due to your inexperience. Call times are not suggestions; in other words, ***Be On Time***. Keep the production's number on hand so that you can contact them if you are unavoidably delayed. This goes for company moves, too.

The work that lazy crew members fail to take care of is either done by other crew members, or it diminishes the overall quality of the production, which seldom goes unnoticed. We cannot stress enough that your reputation is your greatest asset.

### **HANG WITH IT**

At some point or another, most of us have contemplated giving up and going into a line of work a little less sketchy than show business - we may find ourselves going crazy waiting for the next job, or perhaps we get a hold of a job only to end up surrounded by people who are less than easy to a) trust or b) get along with. However, if you're willing to tough it out, that ideal job (the one with the good rate, good coffee, cool PA.'s, production support, and above all, respect) is only a phone call away...

### **RESPONSIBILITIES AS A P.A. AND A RUNNER**

Production Assistants and Runners should be responsible to the Production Coordinator or one other designated person only. They should not take directions from everyone in the office. The Production Coordinator/other designated person will organize each PA.'s duties and schedule runs based on production priorities. If an emergency arises and a PA. is not available, the Production Coordinator will make alternate arrangements.

Anyone requesting a pick-up or delivery must fill out a ***Request for Pick-Up*** or ***Request for Delivery Form***, provided by the ***Production Coordinator***. Place the completed form, along with any item to be delivered, in the ***PA.'s*** designated box. Each form will contain:

- 1) The name of the person requesting the pick-up/delivery.
- 2) The desired time of pick-up/delivery.
- 3) Street directions.
- 4) The name of the individual picking up/delivering.
- 5) The actual date and time of each pick-up/delivery.

The signature of the recipient. Keep all completed pick-up/delivery forms on file through the end of production.

***PA.'s*** should call the ***Production Office*** after each run (unless they have a pager) to see if they need to go elsewhere on their way back.

### **DRIVING YOUR OWN VEHICLE FOR BUSINESS PURPOSES**

If an employee is driving a personal vehicle during the business day for business purposes and has an accident, insurance regulations specify that an employee's own insurance is primary. The company's non-owned auto liability policy covers the production company - not the individual.

All employees using personal cars for business purposes especially **PA.'s** and **Runners** - need to show proof of auto insurance.

### **MILEAGE REIMBURSEMENT**

To qualify for mileage reimbursement P.A. runners must fill out **Mileage Logs** showing beginning mileage, destination, purpose, and ending mileage for each run. Estimated mileage is not acceptable, and mileage to and from home is not reimbursable.

Employees who receive mileage reimbursement are not reimbursed for gas receipts.

In order to be reimbursed for mileage expenses, submit the **Mileage Log** together with a properly filled out check request to the **UPM** or **POC** for approval. Once approved, the production office will pass it on to Accounting for payment.

### **ADDITIONAL TAXABLE INCOME**

The Federal Government has set an allowable limit for mileage reimbursement, drive-to and per diems. Any amount over such limit (see your accountant for limit guidelines) is considered taxable income and will be taxed along with weekly payroll checks.

Box rental monies are also considered taxable income, but are not generally taxed on a weekly basis. Those receiving box rentals will instead receive a 1099 at the end of the year and each will be responsible for the taxes on this additional income.

### **INVOICING**

The crew should turn in their invoices for salary, services, equipment, box rental, vehicle rental, car allowance, or mileage at the end of each week for payment the following week. Each invoice must include the employee's name, the corporation name, address and social security number (or federal ID number). Include a complete description of what the invoice is for (services rendered, equipment rental, etc.) and a week-ending date on the invoice. The **UPM** must approve all invoices before payment can be made.

### **PURCHASE ORDERS**

Use **Purchase Orders** whenever possible for purchases and/or rentals with vendors who have or will have an account with the company. Obtain **Purchase Orders** from the **POC** or **Production Accountant**. Fill them out completely and have them approved before buying or renting. If the purchase order is for more than \$500 the **Producer** should approve it. If you don't know the exact amount or the purchase or rental, indicated an estimate amount that will not be exceeded. Distribute copies of each purchase order as follows:

- 1) To the vendor (the original.)
- 2) To the **Production Manager**

3)To the *Accounting Dept.*

4)To the *Dept. Head*

The **POC** should keep a running purchase order log indicating date, vendor, item(s) being purchased or rented, amount of purchase/rental, date of rental return, and the department to which each **PO** is assigned. Also note in the log any purchases that will become part of the company's inventory at the end of the show.

### CHECK REQUESTS

For payments that require a check, obtain a check request from the POC or the **Accounting Department**. Fill it out completely. The **Production Manager** must approve it before payment can be made. Be as complete as possible on the form when dealing with such questions as: Is this a Purchase? Rental? Location Fee? Petty Cash Advance? Deposit? If it's a Deposit, is it refundable or should it be applied to the final bill? If this is a partial payment or the first of many, what are the terms of the purchase, rental, or service, and what is the expected total amount? Indicate whether to mail the check or hold for pick up by the person making the request. Also indicate how quickly the check is needed - next week, tomorrow, immediately, etc. If immediately and the **UPM** is not present, the **UPM** can give verbal approval by phone or walkie-talkie. If the **UPM** is not available, the **Producer** can approve the request.

If the **Check Request** is for the purchase of tools, props, wardrobe, or anything else that can be considered inventory, note it on the check request so that it can be added to the **Inventory Log**.

### PETTY CASH

**Petty Cash** is used for small purchases and check request generally for items under \$100, such as gas/oil for company vehicles, parking fees, expendable supplies, small props and miscellaneous office supplies. Use a **Check Request Petty Cash** and follow the same producers. Those receiving **Petty Cash Envelopes** to keep track of all **Petty Cash** expenditures. Anyone receiving a **Petty Cash** advance from the **Production Manager** or account in CASH will need to sign the slip. When turning in the petty cash receipts, the person receiving the money should be responsible for finding and voiding the original Received of Petty Cash slip. Number all receipts and tape them to 8-1/2 x11 sheets of paper in sequence. Label and identify each clearly. List the corresponding numbers on the front of the envelope along with a description of each item. **Petty Cash** can not be used for salaries or box rentals or for meals, unless prior approval by the **Production Manager**.

**Petty Cash** receipt must all be originals. Approximate costs are not generally accepted except for such things as phone calls and parking meters. Note any **Petty Cash** purchase for inventory items and add them to the **Inventory Log**. Submit **Petty Cash** once a week, or before you run out of money. Date, list and total all expenditures. Do not seal the envelope . Once approved,

accounting will issue you a check in the amount of your expenditures, keeping your initial draw at the same balance.

At the completion of principal photography and/or wrap, the balance of receipts and remaining cash must be accounted for as quickly as possible.

## **DISTRIBUTION**

When distributing copies of scripts, schedules, various lists, call sheets, production reports, etc., prepare a ***Distribution List*** to ensure that everyone receives all necessary information. Your distribution list should look like this:

NAME    TITLE    LOCATION    TEL#    EXT.

## **RECYCLING**

Use a box or trash can for empty drink cans or bottles. Place another empty box or can near the copier machine for paper that can be recycled (old scripts, outdated schedules, etc.) Make sure that are no paper clips or staples attached to the paperwork.

Have one of your ***Production Assistant*** drivers locate the closest recyclable items as often as it is convenient.

The 2 categories of jobs in production are ‘**ABOVE THE LINE**’ and ‘**BELOW THE LINE**’. Above The Line refers to people who get a flat fee and profit sharing. Listed Above The Line are Producers, Directors, Writers, and Key Talent. Listed in Below The Line are the crew members that usually get paid as a daily or weekly rate.

# **ABOVE THE LINE**

## **THE PRODUCING TEAM**

**EXECUTIVE PRODUCER** - He or she is the person who makes the original business decisions, whether financing, co-production and distribution deals at the studio level.

**PRODUCER** - Hires staff and crew; communicates with four to seven people while assigned to a major studio; raises the capital; ensures the picture stays on budget; can take control in post-production; hires the writers and director.

**LINE PRODUCER** - The ***Line Producer*** assists in the budget layout; he represents the ***Producer*** on the set.

**ASSOCIATE PRODUCER** - His responsibility is mainly to second the ***Producer*** in carrying out his/her duties.

**WRITER** - Writes the script; works with the ***Producer*** and the ***Director***.

**DIRECTOR** - In charge of the total creative aspect of the picture; artistically responsible for the direction of the *Actors* and for the final cut.

**KEY TALENT** - The main talent for the film; the “STARS” (principals)

## **BELOW THE LINE**

### **THE PRODUCTION DEPARTMENT**

**UNIT PRODUCTION MANAGER (UPM)** - In charge of the whole production; works with the *1st AD* to support what the *Director* needs; controls day to day operations and the management side of the business.

**1ST AD (ASSISTANT DIRECTOR)** - Responsible for the logistics, production staff, schedule, and may delegate work to the production manager; generally calls “*quiet on the set*”, “*roll sound*”, “*roll camera*”, “*mark it*”. He/She is the crew boss on the set.

**2ND AD (ASSISTANT DIRECTOR)** - Works with the *Actors*; schedules call times for make-up and *Talent’s* wardrobe; responsible for the *Talent* scheduling.

**2ND 2ND** - Works with the extras; responsible for scheduling *Extras* and directs them while they are on the set; also distributes *Call Sheets*.

**PRODUCTION COORDINATOR** - May be of two types, one, generally in office and coordinates the influx of information with *Production Manager*, two, may have assistants to help obtain *Location Permits*; also coordinates all outside sources of vendors. catering, police depts, fire depts, and security.

**LOCATION MANAGER** - In charge of locating all exterior and interior *Locations* to be used in the picture; also in charge of *Location City Permits*, petitions, and parking for *Crew* and *Production Vehicles*.

**TRANSPORTATION CAPTAIN** - In charge of all *Picture Vehicles*, *Production Vehicles*, parking logistics, vehicle permits and security.

**SCRIPT SUPERVISOR** - Maintains the *Continuity* of the picture: makes notes of every minute detail of each scene; works side by side with *Director*.

**CASTING DIRECTOR** - Matches the roles to the *Talent*. In charge of casting *Principal Talent*, *Day Players*, *Bit Parts*, *Extras*, etc.

**PRODUCTION ACCOUNTANT /AUDITOR** - Maintains the payroll and all costs related to the filming; provides reports that reflect the relative “on-budget” status.

**STUNT COORDINATOR** - Coordinates stunts to be performed and works out the logistics.

**SPECIAL EFFECTS COORDINATOR** - Coordinates and organizes all special effects.

**PRODUCTION ASSISTANT (PA)** - Assists *Heads of Department*; duties vary depending on department assigned to.

### **THE ART DEPARTMENT**

**PRODUCTION DESIGNER** - *Art Dept* boss; defines the style of the picture; decides what type of “Look” will be used to maintain picture continuity.

**ART DIRECTOR** - works closely with the *Production Designer*; delegates assignments to each *Art Department*.

**SET DECORATOR** - Delegates and assigns duties to the *Painters* and *Set Constructors* as to how and when it will be done; actually decorates the set.

**PROP MASTER** - Responsible for all *Props* handled by *Actors* used in each scene; tags props and stores them for next use.

**WARDROBE** - Wardrobe generally makes and provides all costuming for the *Talent*.

**MAKE UP ARTIST** - Applies make up for the *Talent*.

**STORYBOARD ARTISTS** - Transfers *Script* into visual format.

### **THE CAMERA DEPARTMENT**

**DIRECTOR OF PHOTOGRAPHY (DP or DOP)** - Heads up the *Camera Department*; decides on type of lighting and takes meter readings. *DP*'s are second only to the *Director* while shooting.

**CAMERA OPERATOR** - Operates the *Camera*; oversees maintenance and equipment lists.

**1ST ASSISTANT CAMERAMAN-(1ST AC)** - Follows focus; measures the distance from lens to subject and focuses the lens during shooting; handles and interchanges *Camera Lenses*.

**2ND ASSISTANT CAMERAMAN (2ND AC)** - Marks floor for focus distance; handles *Slate* and writes *Camera Reports*.

**3RD ASSISTANT CAMERAMAN (LOADER)** - Loads the *Film Magazine*; marks the canisters, maintains *Inventory Log*; ships exposed footage to labs.

**VIDEO ASSIST TECHNICIAN** - Cues and runs video tapes for playback (may be part of *Sound Dept.*)

**STILL PHOTOGRAPHER** - Shoots *Production Stills* for publicity.

### **THE ELECTRICAL DEPARTMENT**

**GAFFER** - In charge of the *Electrical Department*; chooses lights, where to set up and how to focus them; takes light meter readings and decides where to tie in for power.

**BEST BOY** - The *Gaffer's* assistant, can also hang the lights.

**ELECTRICIAN** - Handles cables, generators, is responsible for on set electrical function; works with the *Gaffer* and *BestBoy*.

### **THE GRIP DEPARTMENT**

**KEY GRIP** - Determines needs for any and all camera support gear, light stands. and any set rigging.

**DOLLY GRIP** - Controls support system for the camera. Lays tracks for the *Dolly*; operates the *Dolly* and *Crane*.

**GRIP** - Handles the *Scrims* or *Barn Doors* placed over lights that control shadows; may position *Apple Boxes* where needed; responsible for all *Set Rigging*.

### **SOUND DEPARTMENT**

**RECORDIST/ SOUND MIXER** - Records the sound and adjusts levels; controls the *Nagra* recorder; responsible for *Final Mixes* of all sources.

**BOOM OPERATOR** - Holds the *Microphone* on a *Boom* to place it near the *Talent*.

# PRODUCTION KEYWORDS

Terms and phrases you will often hear on set, the majority of which are self-explanatory.

**1000 FOOTER MAG** - 1000 feet magazine. Contains raw stock or negative.

**400 FOOTER MAG** - 100 feet magazine. Contains raw stock or negative.

**24 FPS** - 24 frames per second is Film industry standard

90ft per minute - Footage amount of negative shot each minute, based on 24 frames per second.

**APPLE BOX** - A box that the talent stands on in order to achieve a correct camera angle. Full, 1/2, 1/4 or Pancake.

**ABOVE THE LINE** - Generally people that get paid a flat fee, plus residuals, plus may get the blame.

**BELOW THE LINE** - All people on an hourly rate. Used to determine budgets.

**BIT PARTS** - Actors roles that last less than a day.

**BODY DOUBLE** - An actor that may be used instead of the main actor for shooting purposes.

**BREAKDOWN** - Version of the script broken down as to schedule talent, locations, props, etc.

**CALL TIME** - Time to be at work. Should actually be early, and on the set or where *call sheet* indicates.

**CAMERA APERTURE** - The “F” stop or “T” stop setting on the lens that controls the amount of light striking the negative.

**CGI** - Computer Generated Imagery. It is the application of the field of computer graphics or, more specifically, 3D computer graphics to special effects in , films, television programs, commercials.

**COVERAGE** - How each scene will be covered. All angles of the same scene, as covered by different angles.

**CRAFT SERVICES** - Another word for caterer. Used between regular meals.

**DAILIES** - Scenes shot that day; synchronized with sound and viewed that or next day.

**DAY** - Shooting during daylight hours.

**NIGHT** - Time for shooting during darkness.

**OPTICALS** - Industry term for lab special effects.

**PICTURE CARS** - Cars that are used in the scene.

**POST PRODUCTION** - Editing after the principle photography is completed.

**P.O.V.** - Point of view.

**PRE-PRODUCTION** - The preparation stage before principle photography.

**PRINCIPLE PHOTOGRAPHY** - The actual shooting of the movie.

**PRODUCTION VEHICLES** - Working vehicle, not used on the screen in the movie.

**RAW STOCK** - Unexposed camera negative.

**REVERSE ANGLE** - The opposite angle that the camera is shooting.

**RUSHES** - Scenes that need to be viewed following day they were shot. Also *Dailies*.

**SET DRESSING** - The actual items used to create the set; furniture, appliances, window coverings, etc.

**SIDES** - Actual scenes of the script, given to each talent.

**SLATE** - Clap board used to identify scene number, take, and other relative information. Also used later to synch the sound to the picture.

**STAND IN** - Person that stand in place of an actor, to check for lighting, camera angles, etc.

**TALENT** - All actors.

**TURNAROUND** - Is the time required before having to return for work.

**VIDEO ASSIST** - A device placed in a film camera that is used to record the image

For the complete Pocket Size Film & Video Glossary go to:

[www.Jobsinshowbiz.com/glossary.html](http://www.Jobsinshowbiz.com/glossary.html)

**AVERAGE INDEPENDENT FILM CREW DAY RATES****PRODUCTION DEPARTMENTS****PER DAY**

<b>PRODUCTION DEPT.</b>	Low	high
Production Assistant	\$150	\$200
KeySet P.A.	\$175	\$250
Production Coordinator	\$175	\$250
Production Manager	\$300	\$600
IstA.D.	\$300	\$600
2ndA.D.	\$250	\$500
2nd2ndA.D.	\$175	\$300
Script Supervisor,	\$200	\$500
Location Manager	\$175	\$400
Location Scout	\$150	\$200
Transportation Capt.	\$175	\$300
Craft Services	\$150	\$250

**ART DEPARTMENT**

Production Designer	\$350	\$700
Art Director	\$250	\$650
Set Decorator	\$200	\$350
Set Construction	\$200	\$350
Prop Master	\$200	\$350
Make Up	\$175	\$250
Wardrobe	\$200	\$350

**TECHNICAL DEPARTMENTS PER DAY**

<b>ELECTRIC / LIGHTING DEPT.</b>	Low	High
Gaffer	\$200	\$350
Electric	\$200	\$300
Best boy electric	\$175	\$250

**GRIP DEPT.**

Key Grip	\$250	\$350
Grip	\$200	\$300
Best Boy Grip	\$175	\$250
Dolly Grip	\$175	\$250

**SOUND DEPT.**

Sound Recordist/mixer	\$200	\$350
Boom operator	\$150	\$250
Cable Puller	\$150	\$200

**CAMERA DEPARTMENT**

Director of Photography	\$350	\$700
Camera Operator	\$250	\$500
IstA.C.	\$250	\$400
2ndA.C.	\$250	\$400
Camera Loader	\$175	\$250
Video Assist Tech.	\$150	\$200
Still Photographer	\$150	\$250

## **RESUME DO'S AND DON'TS**

### **DO'S**

Make sure your resume is easy to read. Use concise, unambiguous sentences and avoid over writing or “flowery prose”.

Know your audience. Use the vocabulary and speak the language of your targeted field. Keep the overall length of your resume short. Depending upon your experience, one or two pages is ideal.

Stress your past accomplishments and the skills you used to get the desired results.

Focus on the information that's relevant to your own career change, stress what skills are transferable to support your career objectives.

Begin accomplishment statements with action verbs instead of pronouns like: I, we, or even, the company.

Neatness counts. A poorly structured, badly typed resume is a reflection of the applicant.

### **DON'TS**

Your salary history or reasons for leaving a previous job should never be included on a resume.

If your considering enclosing a photograph of yourself, don't ! You may bear a striking resemblance to someone the reader doesn't like.

Don't include personal references on your resume. A potential employer is interested in references only after they are seriously considering hiring you. At that time you may be asked to provide reference information.

Don't stretch the truth ! Misinformation or untruthful statements will inevitably come back to haunt you.

Avoid references to hobbies, activities and memberships that are not business related or haven't any application to your current career goals or objectives.

Last but certainly not least, don't have any unreasonable expectations of what a resume can do. Employers do not hire resumes. They hire people.

# John Doe

[johndoe@email.film](mailto:johndoe@email.film)

Home: 310 555-1212 Cell: 310 555-1414

## Production Assistant

PROJECT TITLE "LAST RUN"  
PROJECT GENRE SAG. FEATURE  
PRODUCTIONS Director: Ted Rotter  
SUNSHINE PICTURES Los Angeles, Ca

PROJECT TITLE "ONE PAGE"  
PROJECT GENRE SAG. FEATURE  
PRODUCTIONS Director: Alain Boyer  
ORION PICTURES Las Vegas, Nv

PROJECT TITLE "SQUEEZE PLAY"  
PROJECT GENRE SPORTS DOCU  
PRODUCTIONS Director: Michael Claude  
SUNSHINE PICTURES Dallas, Tx

PROJECT TITLE " UNDER ONE FLAG"  
PROJECT GENRE SHORT FILM  
PRODUCTIONS Director: Sophie Marks  
SUNSHINE PICTURES Los Angeles, Ca.

**SKILLS:** Production Assistant Training Seminar, *Movie Magic*, *Macintosh Savvy*, *Knowledge of S.A.G. rules*, *Knows the city in & out*, *Knows ALL 24hrs hardware stores !*

Sample 'Cover Letter'

**John Doe**

[johndoe@email.film](mailto:johndoe@email.film)

**Home: 310 555-1212 Cell: 310 555-1414**

## **Production Assistant**

To Whom it may concern:

Dear Sir or Madame,

This letter is to inform you of my interest in working as production assistant on your project.

I have completed the Production Assistant Association training program, and feel ready to undertake any assignment you may ask of me. I am knowledgeable, thorough, determined, courteous, have a pleasant personality, and ready to help you in making your project a success.

Please call me at your convenience.

Cordially,

John Doe,  
Production Assistant

## SAMPLE CAST CALL SHEET

01/5/13						
Director	Kenny Powers	Shoot Day 5 of 10			Sunrise:	6:00 am
Producer	John Smith	<b>Sample Project</b> <b>Sample Production Company</b> <b>1234 Fake St.</b> <b>Beverley Hills, CA 90210</b>  <b>(310) 555-0001</b>			Sunset:	8:00 pm
Producer	Robert Smith				Hospital	Local Hospital
Producer					Address	12345 Local St.
Assistant Director						Eaglecenter, KS 91234
					Emergency 911	
SET DESCRIPTION	CAST	D/N	PAGES	LOCATION		
1	EXT. TOWN		MORNING	1/8	742 Evergreen Terrace Springfield, KS 91234	
15	EXT. TOWN	25,27	DAY	2 3/8	742 Evergreen Terrace Springfield, KS 91234	
17	EXT. TOWN	25	DAY	1/8	742 Evergreen Terrace Springfield, KS 91234	
48	EXT. TOWN	11,21	NIGHT	1/8	742 Evergreen Terrace Springfield, KS 91234	
49	EXT. TOWN	12	NIGHT	2/8	742 Evergreen Terrace Springfield, KS 91234	
50	EXT. TOWN	21	NIGHT	1	742 Evergreen Terrace Springfield, KS 91234	
51	EXT. TOWN	27	NIGHT	1/8	742 Evergreen Terrace Springfield, KS 91234	
60	EXT. TOWN	26	NIGHT	1/8	742 Evergreen Terrace Springfield, KS 91234	
87	EXT. TOWN	32,33	AFTERNOON	1/8	742 Evergreen Terrace Springfield, KS 91234	
88	EXT. TOWN	11,28	AFTERNOON	2/8	742 Evergreen Terrace Springfield, KS 91234	
89	EXT. TOWN	21,26	AFTERNOON	2/8	742 Evergreen Terrace Springfield, KS 91234	
				4 0/8 pages		
ID#	CAST	CHARACTER	PHONE	CALL	WRAP	REMARKS
11	Javier Bertsch	GUNTHER SCOTT	(310) 555-2009	7:00 am	5:00 pm	
12	Neil Funes	HUNTER BAILEY	(310) 555-2010	7:00 am	5:00 pm	
21	Elnora Saunier	PATRICIA MORGAN	(310) 555-2030	7:00 am	5:00 pm	
25	Allan Konkell	TOM DIRE	(310) 555-2019	7:00 am	5:00 pm	
26	Clayton Frasco	TV GUY	(310) 555-2020	7:00 am	5:00 pm	

# SAMPLE CREW CALL SHEET

## CALL SHEET

PRODUCER(S):  
Name, Contact  
DIRECTOR:  
Name, Contact  
1st AD:  
Name, Contact

MEALS SERVED:  
Lunch 1 TIME  
Lunch 2 TIME  
Craft Services

## PRODUCTION NAME

### LOCATION NAME(S)

Address  
Address

### PARKING INFORMATION

details details details details details  
blah blah blah blah blah blah blah blah

### NOTES

Information on weapons, safety, clothing  
suggestions, compliments and lovin'.

## DAY X of Y

Today's date

Crew call: TIME  
Talent call: TIME

Today's weather  
Sunrise/sunset

HOSPITAL NAME  
Address  
Address  
Phone

SCENE		DESCRIPTION	CAST	LOCATION
SCENE 1	INT./EXT. D/N	Description	Cast Number(s)	Location Name
SCENE 2	INT./EXT. D/N	Description	Cast Number(s)	Location Name
SCENE 3	INT./EXT. D/N	Description	Cast Number(s)	Location Name
SCENE 4	INT./EXT. D/N	Description	Cast Number(s)	Location Name
SCENE 5	INT./EXT. D/N	Description	Cast Number(s)	Location Name

CAST #	CHARACTER	ACTOR	PHONE	EMAIL	CALL TIME
1	Name	Name	555-555-5555	aaa@aaa.com	00:00AM
2	Name	Name	555-555-5555	aaa@aaa.com	00:00AM
3	Name	Name	555-555-5555	aaa@aaa.com	00:00AM
4	Name	Name	555-555-5555	aaa@aaa.com	00:00PM
5	Name	Name	555-555-5555	aaa@aaa.com	00:00PM

PRODUCTION	NAME	PHONE	EMAIL	CALL TIME
DIRECTOR	Name	555-555-5555	aaa@aaa.com	00:00AM
PRODUCER	Name	555-555-5555	aaa@aaa.com	00:00AM
1ST AD	Name	555-555-5555	aaa@aaa.com	00:00AM
SCRIPT SUP.	Name	555-555-5555	aaa@aaa.com	00:00AM
PROD. ASST.	Name	555-555-5555	aaa@aaa.com	00:00AM
CAMERA	NAME	PHONE	EMAIL	CALL TIME
DP	Name	555-555-5555	aaa@aaa.com	00:00AM
1ST AC	Name	555-555-5555	aaa@aaa.com	00:00AM
G & E	NAME	PHONE	EMAIL	CALL TIME
GAFFER	Name	555-555-5555	aaa@aaa.com	00:00AM
KEY GRIP	Name	555-555-5555	aaa@aaa.com	00:00AM
BEST BOY ELEC.	Name	555-555-5555	aaa@aaa.com	00:00AM
BEST BOY GRIP	Name	555-555-5555	aaa@aaa.com	00:00AM
SOUND	NAME	PHONE	EMAIL	CALL TIME
MIXER	Name	555-555-5555	aaa@aaa.com	00:00AM
BOOM OP	Name	555-555-5555	aaa@aaa.com	00:00AM
CATEGORY	NAME	PHONE	EMAIL	CALL TIME
POSITION	Name	555-555-5555	aaa@aaa.com	00:00AM
POSITION	Name	555-555-5555	aaa@aaa.com	00:00AM

# SAMPLE DEAL MEMO

## Deal Memo

**Film Production Company:**

**Name:**

**Date:**

**Address:**

**SS#:**

**Production:**

**Position:**

**Start date:**

**Pay Rate:**

**Payment:**

**Invoice:**

**(or) Payroll:**

**Company Name:**

**Address:**

**Fed ID#:**

Copyright provisions: Work performed under this agreement shall be considered a work made-for-hire under provisions of the Copyright Act of 1976.

In invoicing as an independent contractor, I understand that I am responsible for my own worker's compensation, disability, social security, federal and state unemployment insurance, and withholding taxes.

**On behalf of Employer:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**SIGNATURE:** \_\_\_\_\_

**Contractor/Employee:** \_\_\_\_\_ **DATE:** \_\_\_\_\_

**SIGNATURE:** \_\_\_\_\_

Sample Deferred Compensation Contract

## **Contract for Deferred Payment and Profit Sharing Agreement Description of and Assignments of Interest of Profits**

[FULLNAME] (hereinafter referred to as "NAME"), doing business as [COMPANY] (hereinafter referred to as the "company") for the production and distribution of the feature length motion picture tentatively entitled [TITLE] (hereinafter referred to as the "film"), shall serve in the capacity of its producer.

The leading actors/actresses in the film will be [INSERT NAMES]; the crew will consist of [INSERT NAMES AND JOB FUNCTIONS].

The tentative budget for the production of said film, exclusive of costs related to distribution or promotion, is \$[BUDGET], and [NAME] agrees to contribute \$[AMOUNT1] of that amount either personally, or raised from other sources to be repaid out of the profit percentage assigned by [NAME]. Further, [NAME], as the producer of the film, anticipates that a capital amount of at least \$[AMOUNT2] will be required to complete the production of the film, and an additional [AMOUNT3] will be required to promote and/or distribute the film. These amounts and [INVESTOR]'s \$[AMOUNT4] contribution will be the investment for the production and distribution of the film.

The shooting of the film will take [NUMBER] days and commence on or about [DATE] and be completed on or about [DATE], with the locations and periods broken down as follows: [INSERT LOCATIONS AND ESTIMATED DURATION OF EACH LOCATION SHOOT].

The editing period thereafter is expected to take approximately [NUMBER] months, coming to completion on approximately [DATE].

The first moneys received by the company for the film will be applied to payment of all outstanding accounts payable for the production and distribution of the film until paid in full, next to the repayment to the investors of the entire amounts of their contributions actually expended for the production and distribution of the film, and thereafter, all moneys received by

the company for the film will be paid by the company as follows:

- Producer ([NAME]) - \_\_\_\_\_ %
- Investor ([INVESTOR]) - \_\_\_\_\_ %
- Leading actor in the film ([ACTOR1]) - \_\_\_\_\_ %
- Supporting actor in the film ([ACTOR2]) - \_\_\_\_\_ %
- Writer for the film ([WRITER]) - \_\_\_\_\_ %
- [CAPACITY] ([OTHER]) - \_\_\_\_\_ %

TOTALING - 100%

The afore listed percentages will be payable to each of the persons set forth in parenthesis after each of the positions only in the event each of these persons actually performs the customary services for his/her position through the completion of the production of the film. Any person not providing such services will receive no percentage, unless otherwise agreed to by the producer. Any person after earning his percentage may assign all or any part of the same by written notification thereof to the company.

By signing this agreement the parties hereto agree to all terms and conditions set forth herein on [DATE].

Signature, capacity, and date for each of the above mentioned:

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\_\_\_\_\_  
[WITNESS]

\_\_\_\_\_  
[DATE]

Notary Seal:

*This is a sample contract provided for example only and may not be legally binding in your jurisdiction; when creating legal documents, seek the consultation of an attorney.*

## CREW INFORMATION SHEET

Please fill in the following information completely and return this form to the Unit Production Manager. Thank You.

FILM

NAME

POSITION

DEPARTMENT

HOME ADDRESS

MAILING ADDRESS (if different)

HOME PHONE #

PAGER #

HOME FAX #

MOBILE PHONE #

E-MAIL ADDRESS

Check here if you DO NOT want any of the above information on the Crew List

Check here if you just want your pager and mobile numbers on the Crew List

SOCIAL SEC #

BIRTHDAY (month/day)

START DATE

UNION

EMERGENCY CONTACT

RELATIONSHIP

HOME PHONE #

MOBILE PHONE #

WORK PHONE #

**(To be posted on the set)**

## **Film Production Company**

# **CROWD NOTICE—RELEASE**

PLEASE BE ADVISED THAT FILMING/TAPING IS TAKING PLACE IN CONNECTION WITH THE PRODUCTION OF A TENTATIVELY ENTITLED \_\_\_\_\_ PEOPLE ENTERING THIS AREA MAY APPEAR IN THE PICTURE. BY ENTERING THIS AREA, YOU GRANT TO THE RIGHT TO FILM AND PHOTOGRAPH YOU AND RECORD YOUR VOICE AND TO USE YOUR VOICE AND LIKENESS, WITHOUT COMPENSATION, IN CONNECTION WITH THE PICTURE AND THE DISTRIBUTION AND EXPLOITATION THEREOF, AND YOU RELEASE AND IT'S LICENSEES FROM ALL LIABILITY IN CONNECTION THEREIN. YOU AGREE AND UNDERSTAND THAT WILL PROCEED IN RELIANCE UPON SUCH GRANT AND RELEASE.

Production Co Name: \_\_\_\_\_ DOES NOT ASSUME RESPONSIBILITY FOR ANY INJURY TO YOUR PERSON OR DAMAGE OR LOSS TO YOUR PROPERTY.

**THE USE OF CAMERA AND RECORDING EQUIPMENT IS PROHIBITED DUE TO UNION AND COPYRIGHT REGULATIONS.**

SMOKING IS PROHIBITED IN THIS AREA. THANK YOU!

# Film Production:

## *Personal Release*

I, \_\_\_\_\_, have agreed to be photographed and/or recorded by Film Production Company (the "Production Company") and that they and their successors shall own all rights of every kind in said photography and/or recording. I am granting a release to allow employees, agents and guests of the Production Company (the "Production Persons") to record, film, photograph, or videotape material and/or segments of a program featuring my voice, image, and property (the "Material").

I hereby grant Production Persons, their successors, licensees and assign the nonexclusive right, but not the obligation, to use the Material in connection with and as part of the Film Production Title and for advertising, promotional and publicity purposes.

I hereby grant Production Persons, their successors, licensees and assigns from and against any and all claims, causes of action, suits, cost liabilities and damages whatsoever that I now or hereafter may have against them in connection with preparation, production and use of the Material.

I warrant that I am fully authorized to grant the rights described in the letter.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Print Name: \_\_\_\_\_

Parents' signature (if minor): \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

By:  
 Production:  
 Scene:  
 Date:  
 Note:

# Film Production: *Location Agreement*

Dear Ladies and Gentlemen:

I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grants to **Film Production** ("Producer"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, both real and personal, located at

\_\_\_\_\_ (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner's name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the film, \_\_\_\_\_ tentatively entitled

(the "Picture").

2. Producer may take possession of said premises commencing on or about \_\_\_\_\_ subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required.

3. Charges: As complete and no payment for all of the rights granted to Producer hereunder.

4. Producer may place all necessary facilities and equipment, including temporary sets, on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted. Signs on the Property may, but need not, be removed or changed, but, if removed or changed, must be replaced. In connection with the Picture, Producer may refer to the Property or any part thereof by any fictitious name and may attribute any fictitious events as occurring on the Property. Owner irrevocably grants to Producer and Producer's successors and assigns the right, in perpetuity, throughout the universe, to duplicate and recreate all or a portion of the Property and to use such duplicates and recreations in any media and/or manner now known or hereafter devised in connection with the Picture, including without limitation sequels and remakes, merchandising, theme parks and studio tours, and in connection with publicity, promotion and/or advertising for any or all of the foregoing.

5. Producer agrees to use reasonable care to prevent damage to the Property, and will indemnify and hold Owner harmless from and against any claims or demands arising out of or based upon personal injuries, death or property damage (ordinary wear and tear excepted), suffered by such person(s) resulting directly from any act of negligence on Producer's part in connection with the work hereunder.

6. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recordings made hereunder, shall be owned by Producer and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Producer or any other party arising out of any use of said still pictures, motion pictures, videotapes, photographs and on sound recordings, whether or not such use is or may be claimed to be, defamatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, nor any other party now or hereafter having an interest in the Property, shall have any right of action, including, but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights granted by Owner to Producer. If there is a breach by Producer hereunder, Owner shall be limited to an action at law for monetary damages. In no event shall Owner have the right to enjoin the development, production, distribution or exploitation of the Picture.

7. Force Majeure: If because of illness of actors, director or other essential artists and crew, weather conditions, defective film or equipment or any other occurrence beyond Producer's control, Producer is unable to start work on the date designated above and/or work in progress is interrupted during use of the Property by Producer, then Producer shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above.

8. At any time within 1 month from the date Producer completes its use of the Property hereunder, Producer may, upon not less than five (5) days prior written notice to Owner, reenter and use the Property for such period as may be reasonable necessary to photograph retakes, added scenes, etc. desired by Producer upon the same terms and conditions as contained in this agreement.

9. Owner warrants neither he or anyone acting for him, gave or agreed to give anything of value, except for use of the Property, to Producer or anyone associated with the production for using said Property as a shooting location.

10. Owner represents and warrants that he/she is the owner and/or authorized representative of the Property, and that Owner has the authority to grant Producer the permission and rights granted in this agreement, and that no one else's permission is required. If any question arises regarding Owner's authority to grant the permission and rights granted in this agreement, Owner agrees to indemnify Producer and assume responsibility for any loss and liability incurred as a result of its breach of the representation of authority contained in this paragraph, including reasonable attorneys' fees.

**Owner/agent:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Phone/Email:** \_\_\_\_\_

**Contact person on premises:** \_\_\_\_\_ **Phone:** \_\_\_\_\_

**By:** \_\_\_\_\_

**On behalf of:** \_\_\_\_\_, **Lessee**



# Script Supervisor Log Sheet Sample

TITLE COMPANY						Sc: 36		
Director: Director Crew: Crew Names								
Script Supervisor: Peter Skarratt								
Description / Details	Take	P	Tm	Notes	Cam Roll	End Roll	Cam Roll	End Roll
<b>36</b>  WS Park entrance looking out of park gates as JOHN drives off in his truck. Track back to o/s Skip watching LoF in fg  Day: 14 Date: 20/09/2012	1	P	:50	NG truck drive off too slow. O/S Head stand ins	A027	YB 15	A027	YB 15
	2		:50	Car too slow				
	3		:55	Car still slow				
	4		:30		A028		A028	
	5	P	:35	Pref take				
	6	P*		VFX pass with balls				
<b>36A</b>  WS looking towards Gates with " Closed" banner across. JOHN drives to camera and pulls up into profile CS. He looks into side mirror" I'm sorry dad" and drives out.  Day: 14 Date: 20/09/2012	1		:15	Again for performance	A028	YB 15	A028	YB 15
	2	P	:20	Too teary?				
	3		:20	Dull light				
	4	P	:22	Better light and very nice performance				
	5	P	:20	Good also - variation on perf				
<b>36B</b>  High angle CS on burnt remains and season pass. JOHN hand enters LoF and picks it up.  Day: 14 Date: 20/09/2012	1		:25	too much smoke	A028	YB 15	A028	YB 15
	2	P	:25					
	3	P	:20	in sun and better for smoke	A029		A029	
<b>36C</b>  WS Looking towards Park entrance. Crane up and move R-L as car with trailer enters RoF and drives through gates away from camera  Day: 14 Date: 20/09/2012	1		:40	NG car position on road	A029	YB 15	A029	YB 15
	2		:40	Sunny but move feels too fast				
	3	P	:40	Bumpy move at beg				
	4	P	:35	Camera move a bit quick				
	5		:35	Rolled but no action	A030		A030	
	6		:10	Sun came out				
	7	P	:40	Good move and in sun				
	8		:50	Light a little dull at the beg				
	9	P	:50	Good - move slower. Pref take				
<b>36D</b>  Low angle Close on Park sign. Tilt down to see " Home of Skip " sign. Car with Trailer drives through R-L  Day: 14 Date: 20/09/2012	1		:15	Car already going through gates when tilting	A030	YB 15	A030	YB 15
	2		:12					
	3	P	:15	Timing of car the same				
	4	P	:10	Timing of car changed as an option. Comes in a bit later				
<b>36E</b>  Tighter MWS on Park entrance and cars going through R-L  " Home of Yogi Bear" sign lying on the grass for takes 1 -3. Removed for tk 4 Day: 14 Date: 20/09/2012	1			NG for cars - not moving	A030	YB 15	A030	YB 15
	2	P		Better for cars. Skip sign lying on grass				
	3	P						
	4	P		Good cars at end. No sign on grass in this take				

## Script Breakdown Sample

No SIM 1:54 PM 57%

Bab... x Bab... x BA... x bab... x bab... x Wel... x RE... x WO... x

**DAY 3**

"World on Fire" BLUE Rev. 25/06/2012 85.

140 CONTINUED: (2) 140

The other kids look around. He's not there. 30 children on bus,  
1 Bus driver, cast  
3 children cast included

141 EXT. RECREATION PARK - DAY 141

Katie steps back off the bus. 30 Children on bus,  
1 Bus driver

1 day call costumer Dylan! KATIE Dust and debri on Katie and Dylan only

It's getting darker. A GUST OF WIND now rocks the entire area, whipping the grounds... bending branches...

CUT TO:

142 EXT. TOWN OF MAPLE GROVE - DAY 142

3 day calls That GAIL FORCE WIND is even stronger here, blowing through the town, knocking people off their feet. The Local Reporter tries to gather herself. Lifts the camera -- 25 Bg in scene  
15 Stunt players in this scene, 4 costumes changes plus dbls, need to look like different people, will be shot montage

143 CAMERA POV 143

turning, spinning. Finally lands on GIANT WALL OF ASH as it barrels down on her, instantly COVERING FRAME. Heavy wall of dust, cast is not in VFX shot

144 THE ASH WALL 144

crushes everything in its path. Within seconds the entire town and all those people are swallowed whole. VFX shot, will remove back ground before dust cloud

CUT TO:

145 INT. MATTHEW'S TRUCK - MOVING - DAY Emily in scene, pre ash 145

1 day call? see on day Matthew has the truck going as fast as it will carry them. Suddenly, in front of them --

146 A GEYSER 2x driving dbls for this sequence. May need day call, listed to be shot in another location when we are moving on. 146

erupts from the ground. The truck swerves, missing it.

147 INT. MATTHEW'S TRUCK - MOVING - DAY 147

He regains control. His phone RINGS. Emily answers, putting it on speaker...

Pre ash (CONTINUED)

Don't Shoot the Costumer

## FILMMAKERS BEST LINKS:

### MUST GO TO LINKS:

[www.HollywoodCineFest.org](http://www.HollywoodCineFest.org) International Vegas Cine Fest Film Festival

[www.VegasFilmSociety.com](http://www.VegasFilmSociety.com) Filmmakers discounts and networking

[www.VegasShortFest.com](http://www.VegasShortFest.com) Short Films Festival

[www.VegasScreamFest.com](http://www.VegasScreamFest.com) Horror Film Festival

### Alphabetical order:

[The actingcorps.com](http://Theactingcorps.com): Acting School California, Meisner Technique, Actor's Boot Camp. Acting school in Los Angeles California offering acting boot camp, college reading classes, scene study and more.

[Austin Film Resource](#): Non-Profit comprehensive directory for the Austin, TX filmmaking community. Everything, film, video & media.

[Article Circulation.com](http://ArticleCirculation.com): Article Circulation is a free article and press release submission site and also provides free website content to webmasters and content managers.

[Artslynx.org/index.htm](http://Artslynx.org/index.htm): Artslynx is designed as a portal to the best information on the arts available on the web. It's curated link libraries and extensive original material (especially in the areas of theatre and dance) are specifically optimized for researchers, scholars, educators, students, and professionals working in the arts.

[Auctionmovies.com](http://Auctionmovies.com): We provide auction services for independent films and music for films.  
[@nzone.com](http://@nzone.com)

### AVID

[Association of Independent Commercial Producers](#)

[Ari Gold Films](#): News site & info about Ari Gold, director of "Helicopter", "Culture" and the films of actor of "Groove."

[The Ad Critic](#): Find any AD's you've seen on TV  
[Assistant Directors.Com](#)

[American Cinematographer](#)

[Always Independent Films.com](#): Screening "GV3" and the trailers for "Graffiti Verite" & "GV2"  
[Academy of Country Music Awards](#)

[AsianAmericanFilm.com](#): The latest scoop on Asian American Films and Filmmakers  
[Africana.Com](#): The Digital Bridge

[Artists Television Access](#): Video Screenings  
[Atom Films](#)

[Artists on the Attack](#): Multi-Media Artists and Filmmakers

[Afronet](#)

[Association of Independent Video and Filmmakers](#)

[@LA](#): Broadcasting Links in Southern CA

[Alwaysif.com](#): Instant Indie Entertainment

[Adryenn.Com](#): Haven of Info, Links, Discussion Groups, Chat and More

[All Movie Guide](#)

[Allmusiclibrary.com](#): The site is a Royalty Free Music library. The highest quality royalty-free, buyout, and production music tracks available. All music from All Music Library comes with an UNLIMITED

[Blue Process](#): Multimedia-Indie Video Website Developers and Streaming Experts

[BeatSuite.com](#) is a new online Production Music Library for professional media developers. The coolest, hippest and funkiest new production music from some of the best producers and composers in the business!

[Broadcast & Sound Technicians](#): Info about

[Big Film Shorts](#)

[Buzzzco](#)

[Billboard Magazine](#)

[Box Office Report](#)

[Bay Video.Com](#): Network TV News Service

[BlackPeopleMeet.com](#): BlackPeopleMeet.com is the largest black dating site for black singles in the U.S. Founded in 2002, BlackPeopleMeet.com has built the largest community of African-American singles looking for love, relationships, friendship and dates. Our mission is simple: Creating Relationships. Connecting Lives.

[Black Web Portal.com](http://BlackWebPortal.com)

[Burst.Com](http://Burst.Com): Great Audio & Video for the Internet

[BET.Com](http://BET.Com)

[Blackflix.com](http://Blackflix.com): The best of Black Film Black Filmmaker Foundation: Provides a forum for the Black Cinema Movement

[BoonDocks.Net](http://BoonDocks.Net)

[BlackVoices.Com](http://BlackVoices.Com)

[B-Movie Theater](http://B-Movie Theater)

[CD Universe](http://CD Universe): Your one-stop destination for anything you can think about CD. This CD directory designed to help its users find the CD information, source, companies, products and services..

[cd duplication](http://cd duplication): Community Musician provides CD duplication and replication, DVD manufacturing for audio and data projects.

[Clickflick.Net](http://Clickflick.Net): A revolutionary way to distribute films (pay-per click) where filmmakers get paid handsomely per click. Pay-per click where filmmakers submit their films for FREE and get royalties on every download. Each film is 100% protected. People can vote on films. 200,000 - 300,000 guaranteed visitors per month worldwide to start. Top rated films go to film festivals through as a means of distribution. Actors/models can submit their head shots/film reels/dvd's for \$30 a year so filmmakers and viewers can see who's out there and cast their features through there.

[CrewPix.com](http://CrewPix.com) is an online photo album for the film community featuring hundreds of pictures submitted by film crews around the world! CrewPix currently receives a Million hits per month.

[Coverscript.com](http://Coverscript.com) - An Industry professional offering services, including script analysis and consulting. Other pages include Ghostwriting, Rewrites, Film and Writing Resources and Tips for the Screenwriter.

[Copper Moon Digital](http://Copper Moon Digital) : Specializes in the creation of interactive video-based DVD presentations for a variety of uses. These uses include professional training, education, information, historical, and other non-theatrical DVD titles.

[CastingConnection.com](http://CastingConnection.com): Helps filmmakers find actors and crew. Free to list your casting/crewing needs, been around since 1997 mostly Northern CA talent, but expanding to other indie markets.

[Christopher S. Nibley](http://Christopher S. Nibley): Director of Photography

[Create your own Camera Boom](http://Create your own Camera Boom): A How-to-Guide to creating your own home-made-crane from inexpensive hardware supplies.

[TheCelebrityCafe.com](#): The Online Entertainment Q & A Magazine

[ChangingLINKS.com](#): is for new information and entertainment

[ChangingLinks.com](#): New Information and Entertainment

[Connections](#): Personal Diary Service for Film & Video Technicians-book highly skilled UK-based technicians

[Cleveland Film Society](#)

[Caucus for Producers, Writers and Directors](#)

[Cartoon Bank](#)

[Canadian Filmmakers Distribution Center](#)

[City-Alert.Com](#)

[Cyber Film School Moviemaking](#)

[CNN](#)

[Cannes Film Festival](#)

[Coming Soon!](#) : Latest Entertainment News  
[CinemaNow](#)

[CMJ Film Festival](#): Independent Film Channel  
[Casting Connection](#)

[Communicator Awards](#)

[CultureJam.Com](#): Indie Realmedia Weekly On-Line Festival

[CNN Video Select](#)

[CineMedia](#): The Internet's Largest Film and Video Directory

[Cinema Free Net](#): Movie Connector

[The Cinema Connection](#): Production Resources and Connections

[Canadian Filmmakers Distribution Center](#)

[CinemaSpot.com](#): Movie reviews, listings, trivia, celebrities

Crew. Net: Crew Jobs Listed Daily

Draztikbeatz.com: The Hip-Hop / Rap Resource representing for the Salt Lake /Utah Area. Free rap/hip-hop music for artists and producers.

Dark Knight Productions: The Home of Twisted ain't it? and Stupid ain't it? Short films that are weird, bazaar, or just out right twisted or just stupid! Some are comedy and others are on the line of horror. All are rated (R) because of the strong language.

Divine Light Productions: Underground, Experimental, Independent Films

DoCollege.com: Everything you've ever wanted to know about College and College related Contacts

Directtextbook.com: The site searches new and used bookstores showing a listing of availability and price for around 2 million books at online stores and student book exchanges.

DynaPrinting.com: Your complete Creative Printing needs

Delinquent: A psychological thriller by filmmaker Peter Hall (Original score by "Gang of Four")

DV Cafe: DV Tech Talk, newsletter, resources, useful tips, informative articles and entertaining interviews on art & technology.

Directors Network: Premier TV Commercial Talent Agency for Directors & Directors of Photography

DirectorsNet

Dark Horizons: Reviews of Upcoming Films

Done Deal: Latest News on Script Sales in Hollywood

Detroit Filmmakers Coalition

Directorsworld: The daily directing resource

Digital Idiots.com: The best place to learn about digital filmmaking. Tutorials on every aspect of Digital filmmaking

Discount Video of Minneapolis, MN

Docuseek.com: 1800 Educational and Social issue documentaries from four leading distributors

Entertainment Directory: Business to Business

Entertainment Careers: Discover Fame - Info on how to start an entertainment careers. Get entertainment careers info, including acting, dance, modeling, film production & broadcasting.

EchoFilmFest.org: A New type of film festival for Indie Film Creators. "We do not Screen films but rather Review them."

[Exstream.to](#): 3D Animation Site that provides webdesigners with "Tulip software."

[Entertainment Careers. Net](#): Jobs Internship

[Enter Future Filmmaker](#): Explanation of the history and process of Filmmaking

[E-Groups](#)

[Estudionetwork.Com](#)

[EditorsNet](#): Forum for Film and Video Editing

[Eurweb.com](#)

[Exposure.Co.UK](#): Internet Resource for Low Budget Filmmaking

[E! Online News](#)

[Film Arts Foundation](#): Where indie Film is still Independent

[Film schools](#): Worldwide film schools directory

[Filmmaker Magazine](#): The Magazine of Independent Film

[FutureMovies.co.uk](#): New Upcoming Cinema Releases & DVD Films

[FilmPlayLinks.com](#): The First Indie Film catalogs on DVD, providing unprecedented exposure for Filmmakers, available for sale to the consumer.

[Film Folks Directory](#): Directory for the Film and TV Industry

[Film & Movie Crew Job List](#)

[Fizzybrain](#): FizzyBrain is a free guide and directory targeting many articles and websites carefully selected by our team to help consumers in their choice. If you have a website, you can ask FizzyBrain to add it into our free website directory.

[Freelance bbs/grom.com](#): Helps freelancers and their prospective employers find each other.

[Frontline / Filmmaking on the Web](#)

[Filmmaker's Exam](#): Stop making bad movies

[Freelance Video.com](#): Camera Crews referred

[Film-Makers.com](#): Ultimate online starting point for film-makers and Film lovers

[Flickapolooza.Com](#): Official Film Festival of the Association of Indie Feature Film Producers

[Filmmakers at large](#): We're making "quality" obsolete

[First Weekenders Group](#): The mission of the group is to attain equality for women in film & television, and all media now known or hereafter devised, worldwide or in perpetuity.

[Fablevision](#)

[Filmport](#)

[Film Bazaar](#)

[Filmmakers Alliance](#): Workshops, internships and production for members

[For Filmmakers](#): Online comprehensive film database

[Filmmaker Collaborative](#)

[Filmmakers Depot](#): Filmmakers Links

[The Film Gazette](#): Film and Entertainment webzine

[Filmmakers Battle with the studios over Rights](#): Article

[Film Production Links](#)

[Filmmakers Filmographies](#)

[Filmmakers Bulletin Board](#)

[Filmmakers Library](#)

[Feature-Length Screenplay Synopsis](#)

[FilmHelp.com](#): Articles and advice for low budget video and filmmakers

[Faith and Betrayal](#): A new short film by New Orleans director Aaron Rushin

[Flickertube.com](#): Screening "GV3"

[Filmmakingstuff.com](#): Filmmaking Stuff provides filmmaking resources for filmmakers and screenwriters working to make their first feature film.

[Film-Makers.com](#): The ultimate On-line resource for filmmakers and film lovers

[Film Forum](#) : Web Resource Links

[Film Underground](#): Filmmakers Resource for Professional Filmmakers

[Filmmaker Software.com](#): Scheduling Software for Filmmakers

[Filmmaker.Com](#): A Resource for filmmakers

[Film World](#): The Voice of Cinema

[Film, Film, Film, Film](#): Asia-Wide Location Service

[FilmMag](#): The Online Resource for the Indie Filmmaker

[Film Zone](#)

[Filmmakers and Actors of Color Inc.](#)

[Film Festivals on WWW](#)

[ForMovies.Com](#): The Smart way to buy Videos (Movies)

[Film and TV Connection](#)

[Free Speech Internet TV](#)

[Film Documentaries from NERD WORLD](#)

[FilmVision](#): One Stop Site For The Indie Film Producer

[Film Profit Tools for Successful Films](#)

[Filmfolks.Com](#): The Worldwide Internet Directory of Technicians and Artisans

[Film Threat](#): Hollywoods Indie Voice

[Film Production Companies](#)

[Film and Media Resources From Artslynx](#)

[Grifter - Links](#): UK underground & indie film/music/arts plus mountainbiking

[www.mr-carter.com](#): Welcome to Mr-carter.com a site recently created to let all the graffiti artists out there to show-off their artwork and receive feedback.

[Geektek.com](#): In need of a web presence? We are a web development/IT services firm. Where design & technology comes together. Ask for Michael Weinstein.

[Global Film School](#): An on-tline film school

[Gulf Island Film & Video School](#): Offering inexpensive 1 week & 1 month intensive programs in film, video and animation etc.

[Glidecam Operators Network](#)

[Guerilla Filmmakers](#)

[Golden Globes](#): Foreign Press Awards

[Guru](#): My Screenplay-How to write an Award Winning Screenplay

[Good Times Productions](#): Website for indie filmmaker Daniel Settani: "The Night Ferris Bueller Died"

[Hi! Free Ads](#): Discover thousands of free classified ads in UK

[HollywoodNet](#): What's New and Hot

[Hollyflicks.com](#): Movies On Demand! Choose from our vault of movie titles featuring Hollywood classics as well as independent films, TV shows, documentaries, how-to videos and travel shows all from the convenience of your home. You do not need to drive to movie rental stores, spend time looking for a movie and come back home disappointed. On Hollyflicks.com you will find the movies and shows you want, download them, and watch them. We are continuously adding more movies, TV shows, documentaries, how-to videos and travel shows for your selection.

[Hollywood Film Institute](#)

[Hollywood Shorts](#): Monthly Series that shows Shorts in Hollywood

[HollywoodWeb](#): The casting search center-the latest job listing for technicians, directors, models and actors.

[How to produce your first Movie?](#)

[Hollywood's Attic Discount Video Tapes](#)

[Hollywood Creative Directory](#)

[Hollywood Film Directory](#)

[Hollywood Reporter](#)

[Hollywood 911](#)

[HollyWired](#): Organizations and Association

[Independent Film Ring](#): Dedicated to Low Budget Movies

I am An Artist.com: Acting agencies: IamAnArtist.com has a great listing of well known acting agencies that can provide fresh artists with the right kind of opportunity. Novice artists can register and post their profile to get many acting casting calls through IAAA.

Independent Films: IndependentFilms.org is a Guide to Independent Films and Film Festivals. "Internet Filmmakers FAQ"

Indie Film Web: Indie Video-Film Distribution

IFILMpro

Industry Central

IndieBudgets.Com

IndieNetwork.com: Listing of Indie Videos

Independent Films.Com: Indie Film Resource

Independent Feature Project

Inflagrante.com: A Black and White Feature in glorious detail (Meet the suspects next door...)

IndependentFilm.Com

Internet Movie Database (iMDB.com)

Indie Film Links

Independent Filmmaking Resource

Indiespace.com: Your place for independent art and entertainment

IFilms.com: The Place for internet film (Screening "GV3")

Indie-Underground.com: The best movies that you were never meant to see

Independent Film Society:

Independent Video Producers Association

Independent Video & Film forum for "No Budget" feature filmmakers

Independent Video & Filmmakers ADS

The Independent Video Producer: Establishing a Profitable Video Business

[Indie Film Resource: Indie Video Film Distribution](#)

[Indie-Music.com: Free musician resource](#)

[Independent Filmmakers Guide to the Internet](#)

[IndieFilms: A Hollywood based Company that puts you in contact with grants and money](#)

[Indie Film Showcase](#)

[Independent Film: The Internet Movie Database](#)

[Independent Film Auction: Films 4 Auction](#)

[Indie Film Composers:](#)

[IndieSite.Com: Making connections in the biz](#)

[Indie Film Shorts: Wide range service to indie filmmakers](#)

[InFocus: Dedicated to helping amateur Filmmakers](#)

[Indie Club: Independent Film Making, Video Making](#)

[Indie videos online:](#)

[Images Cinema: Indie Film for Independent Minds](#)

[Independent Film Production Index: Actors, Screenwriters, Producers, Directors](#)

[Indie Filmmaking Forum](#)

[Images: A Journal of Film and Popular Culture](#)

[Indie Link: Indie Film Source](#)

[Interne TV: Internet Television](#)

[IATSE Local 695: Hollywood Professional Sound Local](#)

[Independent Films Q & A](#)

[Investing and Production Structures](#)

[Indiefilm.Net](#)

[Indie Filmmakers Resource](#)

[Henry Jaglom: Filmmaker](#)

[Jet Magazine.com](#)

[Kansas City Filmmakers Jubilee](#)

[KhitKhat Movie](#)

[Klick Leads LTD](#): Websites that get results Your website should help you reach your goals. Our team can make it happen.

[Knowledge On-Line](#): Comprehensive web resource for Film and new media industries

[Kemps](#): Site lists over 35,000 production services companies, crew and technicians from 65 countries worldwide. It is carefully researched and updated every year and is a unique resource for film and TV program makers the world over.

[Kali TV.com](#): Our project is to offer online a film selection with the best display as possible.

[Kodak Motion Pictures](#)

[Los Angeles Movies](#)

[LA Digital Film Group](#)

[Lazer Films.com](#): Website of indie filmmaker Derek Frey "UFO: The Burbank Chronicle"

[Legal South](#): The best solution for all your Legal needs. Personal, family, business. [Legal South](#) is an affiliate of Prepaid Legal Services

[Los Angeles Int'l Short Film Festival](#)

[Latino Film.Org](#): Los Angeles Latino Film Festival

[Laid Back Fashions](#): New Hip-Hop Fashions

[Los Angeles Indie Film Festival](#)

[Long Beach International Film Festival](#)

[Lost Film Festival](#)

[Media-match.com/jobsboard.php](#): Television Production Jobs. Media Match is an online jobs board for job seekers searching for television and film production jobs.

[Movie News](#)

Montecristo Entertainment: We make, acquire and sell movies both International and Domestic markets. We have offices in NY, LA, Praha and Vancouver.

Media Movers, Inc.: Full service localization company offering services in dubbing,subtitling,voiceovers & production in Asian,Indian & European languages.

Motion Pictures and TV Fund: Finding creative solutions to the needs of the Industry

MovieBone.com: Tools for independent films

My Entertainment World: Global Resource for the special needs of film, TV

Madacyvideo.com: Largest Indie Music Label

Moviola Digital

MISX.Com

Movieshares

MinuteMovies.com: Venue for Indie Venues to showcase & promote Shorts, film trailers & features, films through streaming videos

Movie Insider: Latest Movie info

Maximun Movies: More than just movies

Motion Picture Industry: Behind the Scenes

Media Rights.Org

Motion Picture Arts and Sciences Academy: The Oscars

The Mad Screenwriter: is a free resource directory for writers, filmmakers, actors and musicians

Marco Island Film Festival

Media Trip.Com: What's up in the Movie World !

Microcinema.com: Promoting the International Microcinema Movement

Montclair Short Film Festival

Matrix Underground

Maverick Films: Links

Movie Maker Magazine

Movies.Net: Film Festivals

Movies.Net: Film Publications

Movies at Great Prices

[Movie Headlines](#)

[Movies.net Film Festivals](#)

[The Milwaukee Independent Film Society](#)

[Media Communications Resources](#)

[Movie Trailer Database](#)

[Mandy's Film and TV Production Directory](#)

[More Streaming Media](#)

[Movies.Net](#): The Definitive source for cinema

[Michaels, Richard](#): Info on the craft of Screenplaywriting

[Movie Treatment Multiform](#)

[Media Workshops](#)

[National Video Resouce](#): Building Audiences for Indie Film and Video

[Next Pix](#)

[Netnoir.Com](#)

[National Film Board of Canada](#)

[NetFest](#): Internet Film Fest

[Next Wave Films](#): A Company of the Independent Film Channel

[Nickmarz.com](#): Nick Marzullo was a young graffiti artist whose work was inspired by Warhol, Picasso and Basquiat. Through his brilliant use of color and design, Nick created pieces that intrigue the viewer and grow in depth the longer one lives with the work.

[Northampton Film Festival](#)

[New York Lower East Side Film Festival](#)

[National Video Resource](#): Building Audiences for Independent Film & Videos  
[NAACP.org](#)

[Ned Miller's Video Production Resources](#)

Northwest Film Center

NAMAC: Member directory Indie Film

ONVA: Indie Filmmaking, international trade

Other Cinema.Com: Craig Baldwin's ongoing series of unusual & experimental film in SF

OSC: The Movie Screenplay

Preview Magazine: International Indie Film and Movie Reviews

ProductionHUB.com : The Community search site for film, television, video, live event and digital media production.

Producers Source, The

Pittsburgh Filmmakers

Paintedtale.com: Painted Tale are storytellers, bringing a story from the printed page to the cinema. Our independence ensures that the vision of the author can be carried forward honestly and without equivocation.

Publishers Choice.Com: Where smart shoppers find great value

PMG: Markets and Users Profiles

Raindance: Promoting Indie film in the UK and Europe

RoyaltyfreeHD: We offer a large selection of professional high-definition (HD) stock footage in various categories. All of our footage is royalty free (buy once, use forever), and each clip can be previewed online.

Reel Site, The: Reviews, news and views

Reel Alternative Film Salon and Reel Writers Workshop: Black, Latino, Asian and Native American Filmmakers screenings/workshops

Reellove.com: Buy DVD's, DVD Videos, DVD Films Online

Real Networks: Real Audio & Real Video

Recording Academy: The Grammy Awards

Reel Ends. Com: Articles and Resources for Indie Filmmakers

[RealGuide](#): The TV guide of the Internet

[Reel Source](#): Get the inside track on Upcoming Movies

[Stadium Hotel Network](#): The Staples Center is located in Los Angeles, CA and is home to the Los Angeles Lakers. Stadium Hotel Network offers great rates on over 50 hotels near Staples

Center. [StreetKats.com](#): Urban Home Video Entertainment

[Standalonefilms.com](#): Bringing filmmakers closer to the Studios

[Sunstone Press](#): The "Story Store" for Film and TV. Movie and TV Rights to books

[SALT](#): A youth directed filmzine. Four films, four flavours, four windows into youth culture.

[Soderbergh, Steven](#): Follows the maverick director's route to Hollywood clout

[Student Video and Filmmakers Assoc. \(SVFA\)](#): Supporting Hawaii's future video & filmmakers

[The Source Magazine.Com](#)

[Studio Film and Tape](#)

[Showbizdigest](#)

[Surfview \(Surfview Guide\)](#): An entertainment on demand guide to Independent Film

[Shortz](#): A short film exhibition site. A collective of interesting & vastly differing experimental animation filmmakers.

[ScriptNotes.Com](#): Richwood Script Consultancy. Notes to improve Screenwriters and Screenplays. 15 years of A-List feature experience.

[Salon Magazine Online](#)

[The Silver List](#): Firewire digital Editing Solutions

[Small Movies](#): Resources for the super 8 and 16MM Filmmaker

[Screenplayers, The](#): Producers and Screenwriters links and resource

[Simply Scripts](#)

[Studio Depot Storefront](#)

[Script Acquisition Competition & Scriptwriting Network](#)

[St.James Women Filmmakers Encyclopedia](#)

[Student Video & Filmmakers Association](#)

[SummerShines.Com](#): Indie director Benjamin Morgan's high impact films shedding light on underexposed issues.

[Steadican Operators Assoc.](#)

[Super 8mm Filmmaking](#): By Michael Nyberg

[SteadyCenter.com](#)

[Screen Actors Guild](#)

[Shortenz](#): Film organization and association

[Soul Train Awards](#)

[Screen Actors Guild](#): Actors Union

[Screenplays R Us](#): Pitch sites for Indie Filmmaker

[SocialStep.com](#)

[ShortFilmChannel.com](#)

[The Sync](#): On-line Screening of Film Shorts

[Screenplay Teleplay Release Form](#)

[Shock Cinema](#)

[Shocking Links](#)

[Streaming Media](#)

[Sundance Filmstore](#): The Premiere Source of Indie Film

[Sundance Channel](#)

[Sundance Film Festival](#)

[Sundance Institute](#)

[Shoots.Com](#): International Production Crew Resource

[6 degrees](#): Independent Film Website in the UK

Studio Film and Tape

Television Production Jobs: Media Match is an online jobs board for job seekers searching for television and film production jobs.

3am Magazine: From cutting edge short fiction to political satire & music reviews, 3am is a dream publication for the young, literary & clued-up." The Times, London

Tapelist: Submit your indie film to 100's of distributors for acquisition

3 Point Digital

2-pop.com: "The" Digital Filmmakers Resource Site

Television Academy of Arts and Science: Emmy Awards

Third Millennium Entertainment: Everything Hollywood

Transworld Video: From idea to shrinkwrap (NTSC or PAL)

UniqueFilms: The Home of Indie Film and Video

UKHotMovies.com: Hollywood film news, reviews, features, galleries, polls & competitions

UrbanWorld: Urban Distribution Company

Urban Entertainment.Com

Urban Earth.Com: Music Downloads and Reviews

Video Eyeball Magazine

Vibe.com

Video Lounge

Video Space

Variety

Video Library

Video Update Stores

Video Software Laboratory

[Video Update Store Locations](#)

[Wired News:](#)

[WholesaleDVDGuide.com:](#) Wholesale DVD Distributor Guide. New Release DVDs and Video Games Wholesale! Save and Make Money Easy - Buy Directly from the Distributor!

[Women in Film and Video](#)

[Writer's Web Site:](#) Writing Resources, TV shows, screenwriters svcs

[WhoWhere?](#) Communications Guide to Connecting People & Business

[Web Film Release Schedule](#)

[WebMovie.Com:](#) The Producers Guide to the Web

[Xyrus Entertainment, LLC:](#) is a multi-faceted entertainment company, with the vision to enhance the dimensions of creativity; Dedicated to developing and producing, innovative and diverse media for a worldwide audience.

[Yahoo Film and TV Companies](#)

[Yahoo Movies](#)

[ZDTV:](#) Internet Tonight

[Zu Casa Laboratories](#)

## **ADDITIONAL BONUS MATERIAL :**

**The following is your film & Video dictionary. Keep it with you at all times you are on any film or video production set.**

**“A” Camera** - Teh main camera used on a multiple camera shoot.

**ABBY Shot** - This shot has a couple of stories behind it, however it's definition is “the second to last shot of the day”

**A&B Rolls** - The negative of an edited film, cut to correspond to picture, built into 2 rolls, A and B, to allow for invisible splices, instant changes of the timing lights and fades and dissolves without the need for opticals. The A roll will have all the odd numbered shots, with black leader in place of all the missing shots. The B roll will have all the even numbered shots, with black leader in place of all the shots on the A roll. The negative is printed in three passes through the contact printer, one for each roll and another for the soundtrack. Only after all the elements have been exposed onto the print stock is the print developed.

**ABOVE the LINE** - Usually the Writers, Producers, Director and principal talent. Usually getting a flat fee and percentage of the profits on the back end.

**A.C.** - (1) Assistant cameraperson, 1st & 2nd AC  
(2) Alternating current as in 110 volts ac.

**Academy Aperture** - In 35mm this is the full frame exposed by the camera, with an aspect ratio of 1.33. When the film is projected there is a mask in the projector's gate to change the aspect ratio to 1.85 or 1.66, cropping the top and bottom of the image. Older films were not shot to be masked and should be projected without a mask. The Academy Aperture is sometimes called the **Full Academy Aperture**.

**Academy Leader** - This is standard countdown leader, counting down 8 to 3 and then with one frame of 2, at which point there is a single frame beep on the sound track. It is used at the beginning of a film for the lab to line up sound (using the beep) and later for the projectionist to know when to turn on the lamp and hopefully not miss the opening of the film. A common mistake is to count the footage from the 2, but actually frame zero is the one right before the first 8, a single frame with the words “Picture Start.” Academy Leader is sometimes also known as **S.M.P.T.E. leader**.

**A.D.** - Assistant Director, usually there is a 1st AD & a 2nd AD. The 1st AD is in charge of running the set and it's logistics, and the 2nd AD is in charge of managing the talent, there schedules & reporting to S.A.G. Neither A.D. have any creative input or control.

**A.D.R.** - Automated Dialogue Recording. This is just **Dubbing**, done in addition to or as a substitution for **Location Sound**. The term A.D.R., being something of a mysterious acronym, has a certain appeal, as it obscures the fact that dubbing was involved when it appears in the credits of your film. This might have something to do with the current prevalence of the term.

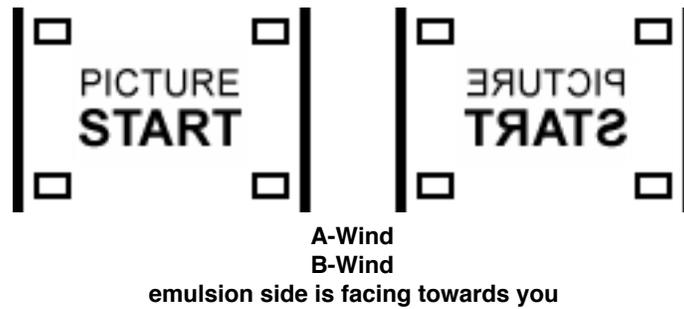
**A.L.M.** - The Assistant Location Mgr. Overlooks and manages the location during a shoot.

**Anamorphic** - A method of creating a wide screen image with standard film, using a special lens on the camera and projector that compresses the width of the image that is exposed on the film and then expands it when projected.

**Answer Print** - This is the first corrected print made from the A&B Rolls, printed with the optical track. It is sometimes called a married print because it is the first time that picture to 1, an so “1.33 to 1” can just be called “1.33” In 35mm 1.33 is known as the **Academy Aperture**. In 35mm the image is usually shot with the Academy Aperture and then masked in the projector to produce a wider image: 1.85 in the U.S. and 1.66 in Europe.

**A.S.A.** - This is the sensitivity to light of a particular type of film. It is the specific number used to measure **Film Speed**. It is the same as I.E. and I.S.O. A.S.A. stands for American Standards Association, the organization that standardized the scale of measurement of film speed.

**A-Wind** and **B-Wind** - This is the emulsion position of the film. There are two possibilities, just as there are two sides to a piece of film. Camera original is B-Wind. A print struck from it will be A-Wind. This is because film is printed emulsion against emulsion. To tell if a piece of film is A-Wind or B-Wind hold it up with the emulsion facing you. If it is A-Wind the image will read correctly, if it is B-Wind it will be mirror image. A-Wind and B-Wind material usually cannot be mixed, unless you don't mind things being mirror image or some material being soft in focus as a result of being printed base-to-emulsion (the solution is usually optical printing). But mostly, issues of A-Wind and B-Wind do not come up all that frequently. It usually only comes up when you have just completed your sound mix and the mixing house asks if you need a B-Wind track. If it is to be used with the negative from your camera the answer is “yes.”



**Backwind** - Rewinding film in the camera to shoot a **Double Exposure**.

**Balance Stripe** - A second stripe found on 35mm stripe mag stock and super-8 sound film to prevent warping.

**Barndoors** - Handy blinders on the sides of lights that can be used to keep light from going everywhere. They can also be used to clip on a lighting gel. They get very hot when a light is on, so it is best to wear work gloves when adjusting them.

**Barney** - A quilted cozy that fits around a camera to reduce camera noise. Generally it is only effective on a camera that is pretty quiet to begin with. The term comes from barney blanket, a kind of horse blanket.

**Base** - Film has two basic elements: The base is the clear, perforated strip, and the emulsion is the thin, light-sensitive layer that is glued onto it.

**Bayonet** - A type of lens mount commonly used with heavier lenses, such as zoom lenses. In contrast to screw-mount lenses, bayonet lenses are attached to the camera with a locking mechanism. Bayonet lenses can typically be changed much faster than screw-mount lenses, bayonet lenses are attached to the camera with a locking mechanism. Bayonet lenses can typically be changed much faster than screw-mount lenses.

**Best Light** - Similar to a **One Light**, but by implication, the timer has gone through the film more thoroughly in selecting a timing light that will agree with the majority of the footage.

**Bin** - see **Trim Bin**.

**Black Leader** or **Black Emulsion Leader** - Black leader is black, opaque film, often specifically called black emulsion leader. It is what the negative cutter uses when preparing A&B rolls. It is very important that it be emulsion leader rather than plastic leader when used for A&B rolls, since plastic leader cannot be cement spliced. It also must be very opaque, not any black piece of film will do.

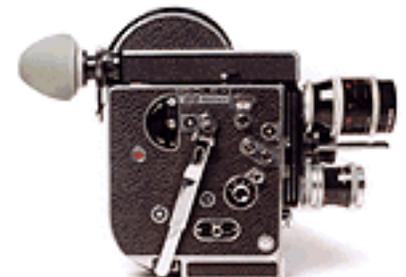
**Blow Up** - An optical enlargement of a film from one gauge to another, such as 16mm up to 35mm. The opposite of a blow up is a **Reduction Print**.

**Blow Down** - The actual term for the opposite of a blow up is a **Reduction Print**, but this term has been coined by Colorlab in Rockville, Maryland, for a reduction print made from **super 16mm** to regular 16mm, as an alternative to the much more expensive process of blowing up super 16mm to 35mm.

**Blimp** - A fiberglass housing used to encase a noisy camera to make it suitable for sync sound filming.

**Blimped Camera** or **Self-Blimped Camera** - The term is used not to mean a camera in a blimp, but a camera that is designed with internal soundproofing without the need for an external blimp. For instance, with an Arri BL the "BL" stands for "blimiped."

**Bolex** - One of the more widely used 16mm non-sync cameras, it is made in Switzerland by the Paillard Company. There are many varieties, non-reflex, reflex, springwound and electric motor driven. But when someone says "Bolex," typically they mean a reflex, springwound model, such as the Rex-4.



**Bounce Card** - A white or silver card used for soft indirect lighting of the subject by bouncing light off the card. Can also be used to provide a gentle brightening of shadow areas. Especially out-of-doors as it does not require power.

**Bracketing** - The filming of several takes of the same shot at different f-stops to achieve the desired result. Usually this technique is applied to shooting titles much more than anything else. (It is a good idea to film a few frames of black in-between, since it is sometimes difficult to tell where the camera was stopped.)

**B-Wind** - see **A-Wind**.

**Cable Sync** - A somewhat archaic method of sync sound shooting, where a cable runs from a **Pilottone** generator in the camera to the tape recorder.

**The Call** - This is the sequence of directions that begin a take, typically: "Roll Sound!" "Roll Camera!" "Mark it!" "And... Action!"

**Camera Core** - A 2 inch **Core**.

**Camera Original** - A slightly more adamant way of saying **Original**.

**Camera Noise** - The sound of the camera running. Even supposedly quiet cameras will make some noise.

**Camera Reports** - A form of paperwork used to log shots and takes and put down any notes either to the lab or for future organization in the editing stage. There is generally one camera report per camera roll. Camera reports can be used to communicate specific timing requests to the lab (for instance, if a shot is lit with unusual color gels, this can be noted to let the timer know not to correct the color). Camera reports are extremely helpful to analyze any problem with the footage, since they provides a written record of the coverage (the least of which is that if the slate has the wrong information written on it, which happens now and then, a note can be made in the camera reports to keep the assistant editor from getting confused about which take is which).

**Camera Roll** - Each roll that you shoot becomes a camera roll. It is often helpful to label them with a number in the order that they were shot. The usual way is with the abbreviation C.R. followed by a number. The lab will then assemble and print them in that order. This makes things less confusing when you first get back your footage.

**Camera Stock** - This is film. It is also called camera stock to distinguish it from **Print Stock**.

**Camera Tape** - Cloth tape specifically for use on film shoots, much like gaffer's tape. Camera tape is typically 1 inch wide and white so that it can be used together with a sharpie for labeling magazines with the emulsion type and camera roll number. It is valid to use the terms gaffer's tape and camera tape interchangeably (they are both really the same type of tape) depending on how the tape is being used. It is designed not to leave a sticky residue behind on the camera.

**Canted Angle** - see **Dutch Tilt**.

**Cement Splice** - A type of splice used primarily by negative cutters. In a cement splice the two pieces of film overlap each other and are fused together with film cement.

**Changing Bag** - A double chambered black bag with a zipper on one end and two elasticized arm holes on the other side, used for loading film into magazines.

**Check Print** - This is a print made from an internegative or an optical to verify the quality and success of an effect.

**"Cheat"** - When the camera is set up for a second shot at a different angle it is possible to move things around a little to improve the new composition, the difference in perspective and angle of the two shots hiding the fact that things are not exactly in the same place. Both actors and furniture on the set can be cheated. The term is often used as cheating something "into" a shot or "out of" a shot, as in telling an actor "We're going to cheat you in a little," and having them stand a little to one side so more of them is in the shot.

**Cinch Marks** - Not to be confused with sync marks. Cinch marks are small vertical scratches on a roll of film that are caused when the end of the film is pulled to tighten the roll, causing any dust on the film to make a small scratch. Too much drag on the supply while rewinding is one common way that cinching can occur.

**Clamp Light** - A type of lighting fixture designed to hold a screw-in light bulb, with a not-so-dependable spring clamp for mounting on the side of an open door, etc. Often includes an aluminum reflector dish as well.

**Clapper** or **Clapstick** - **The Slate**, or just the two sticks that are struck together to mark a sync sound take.

**Clap Board** - see **The Slate**.

**C-Mount** - A screw mount type of lens, commonly used on smaller 16mm cameras, like the Bolex.

**Co-axial Magazine** - A type of magazine with two chambers side by side, with the supply and take up rolls rather like wheels mounted on either end of the same axle.

**Code Numbers** - Inked-on edge numbers, usually added to a workprint and mag track after syncing, so that corresponding sound and picture can always be properly aligned during editing. They are also used for the general organization of the footage. Sometimes the term edge numbers are used, and although this is not incorrect, care should be taken that it is understood that you are talking about the inked-on numbers and not the **Latent Edge Numbers**.

**Colorist** - The **Timer** of a video transfer.

**Color Temperature** - It is a measurement of the color of light, and important in that film is much more sensitive to color temperature than our eyes are. Is measured on scale that takes its name from the scientist Lord Kelvin

**Conformations** - Progressive versions of a film in the editing stage are known as conformations, often identified by date. Conformations are only of any significance on a large production where different editing departments should be sure to be working with the latest conformation.

**Conforming** - The word to describe the negative cutter's matching of the original to the workprint.

**Contact Printing** - The method used by the lab to copy film. A contact print is made on a machine called (sensibly enough) a Contact Printer, in which the original film and unexposed print stock are sandwiched together, emulsion against emulsion, and are run at a constant speed past a light which shines through the original, exposing the print stock with the same image. All workprints, answer prints and release prints are contact prints. The only other type of printing is **Optical Printing**, which is usually done to add an effect or to blow up or make a reduction print.

**Continuity** - The seamlessness of detail from one shot to another within a scene. Continuity refers particularly to the physical elements, rather than to the choices in **Coverage** that can result in a lack of seamlessness. Elements of continuity include any actions of the actor, the placement of props, the lighting, the costumes, and so on.

**Coocoloris** - A fancier way of saying **Gobo** or **Cookie**.

**Cookie** - A flat board, like a flag, but full of irregular holes used for creating a pattern of shadows when put in front of a light.

**Core** - A plastic hub used to hold film without a reel. There are 2 inch cores (small cores) and 3 inch cores (large cores). 2 inch cores can also be called camera cores.

**Corrected Print** - Same as a **Timed Print**.

**Corrections** - Further changes in the timing of a print are known as corrections.

**Coverage** - Coverage is used to describe the architecture of breaking down a script into the shots that will allow the scene to be cut together. Although coverage addresses the bare-bones question of getting shots that will cut together smoothly, it is important not to be too distracted from bigger aesthetic question of getting the right shots for the scene to work.

**C.R.** - Abbreviation for **Camera Roll**.

**Critical End!** - What to label your film can when turning it in at the lab when the roll ran out during a very important shot and you want to make sure you get every last frame possible.

**Cross Modulation Test** - Sometimes called "cross mod" for short. This is a test the Mixing House will do in conjunction with the lab you plan to use to make sure the optical track is exposed and developed for optimal sound quality.

**Cross Processing** - A technique used much more by still photographers. Cross processing is the use of color reversal film stock to be developed as a negative. A positive print struck from that negative will have strange and rich colors, intense contrast and on overall yellowish hue.

**Crystal Sync** - Specifically, a way of recording **Sync Sound** where the camera runs at correct speed with a quartz crystal-governed motor, and tape recorder records its pilotone using a built-in quartz crystal pilotone generator. The crystal is much like the kind used in a quartz watch. Unlike cable sync, the camera and tape recorder are not attached.

**C.T.B.** - C.T.B. stands for Color Temperature Blue. This is an abbreviation for the color correction gels used in lighting to convert the color temperature from tungsten to daylight. they come in gradients: Quarter Blue, Half Blue, Full Blue.

**C.T.O.** - C.T.O. stands for Color Temperature Orange. This is an abbreviation for the color correction gels used in lighting to convert the color temperature from daylight to tungsten. They come in gradients: Quarter Orange, Half Orange, Full Orange.

**C-Stand** - A type of light stand with fixed legs that swing out, or together when not in use, usually equipped with an arm, and typically used to hold a flag.

**Cue Sheets** - A road map, of sorts, for the mixer to find the sounds on your tracks during the mix. It is laid out as a grid with each track forming a column and time moving ahead in rows measured in 35mm footage (even if your film is 16mm you must convert the footage to 35mm).

**Cut - 1.:** What the director says to end the filming of a shot. **2.:** The cutting apart of 2 shots at the frameline, or the point where the shots have been cut apart. **3.:** In the different stages, or at the completion of editing the edited film itself can be referred to as "the cut" or "the edit."

**Cutaway** - A shot, usually a closeup of some detail, or landscape, that is used break up a matching action sequence, and is often very helpful in editing to rescue you from an impossible break in continuity or coverage. A cutaway, as the name implies, is a shot that does not focus on some detail of the shot before or after it but cuts away from the action at hand, unlike an **Insert Shot**. However, the two terms are sometimes used vaguely or interchangeably, although this is not always a useful practice. The best cutaways are the ones that have some logic to them, that relate to the scene.

**Dailies** - The workprint, before it has been edited, so called because the minority of labs will have it ready later the same day it was dropped off (if you are a client to whom they give some type of priority). Also known as **Rushes**.

**Daylight Balanced** - The color temperature of daylight which is 5,400K on the color temperature scale (it does vary during the day, being higher at noon and lower in the earlier and later parts of the day). Color film for outdoor shooting is balanced for daylight, otherwise the image would appear blue in hue. If daylight balanced film is used indoors without a correction filter the image will have a orange hue.

**Daylight Spool** - An aluminum spool holding 100 feet of film with solid, opaque sides, painted black, which will protect the film from becoming completely exposed when loading a camera in daylight. The name daylight spool comes from the fact that the film may be loaded without total darkness. There are also 400 foot daylight spools, but these are very rarely used as they do not always work very well in a magazine.

**Depth of Field** - While a lens focuses on a single plane of depth, there is usually an additional area in focus behind and in front of that plane. This is depth of field. Depth of field increases as the iris is closed. There is more depth of field the wider the lens and less the longer the lens. There is a deeper area in focus the further away a lens is focused than there is when a lens is focused close. Depth of field does not spread out evenly; the entire area is about 1/3rd in front and 2/3rds behind the plane of focus. To factor together all these variables it is best to consult a depth of field table, such as the ones found in the American Cinematographer's Manual.

**Diffusion - 1.:** A filter used on the camera to create a soft focus effect. **2.:** A white or pearlescent sheet of material used on a movie light to soften the shadows.

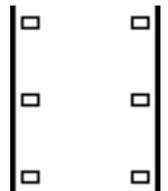
**Diopter** - The diopter is part of the viewfinding system of a camera that can be adjusted to compensate for your own particular eyesight, allowing you to see the groundglass clearly.

**Dissolve** - A transition between two shots, where one shot fades away and simultaneously another shot fades in. Dissolves are done at the lab in the printing phase, but prepared by the negative cutter, who cuts in an overlap of the two shots into the A&B rolls. Labs will only do dissolves in fixed amounts, such as 24 frames, 48 frames, etc.

**Dolly Shot** - A dolly shot is one where the camera is placed on a dolly and is moved while filming. Also known as a tracking shot.

**Double Exposure** - A double exposure occurs when (prior to development) an exposed piece of film is reshot with a second image on top of the first. Several exposures can be made, but it still valid to call it a "double" exposure rather than a "triple" or "quadruple" exposure. It is perfectly alright to say "five double exposures," as numerically incongruous as it may sound.

**Double Perf** - 16mm film with a row of perforations running along both edges. On the film can this will be indicated by **2R** appearing on the label.



**Double Reel** - In 35mm a double reel is 2 single reels joined together, the maximum size being 2,000 feet. Double reels are labeled 1 <sup>A</sup>/<sub>B</sub>, 2 <sup>A</sup>/<sub>B</sub> etc., to distinguish them from single reels.

**Double System** - The term double system refers to sound and picture as two separate elements, recorded, edited or projected in sync. 16mm and 35mm use the double system format. A camera photographs the picture and a tape recorder records the sound. In the end, the final print is **Single System**, combining sound and picture onto the same piece of print stock.

**Double System Projector** - A projector designed to project a workprint and play a mag track in sync.

**Dubbing** - The recording of dialogue in a sound studio, after the footage is shot, where the actors watch the film and match the lip movements.

**Dupe** - A dupe is a positive copy of a positive. A dupe can also be a negative copy of a negative. A dupe is a print made in the reversal process. It can sometimes be clearer to call something a dupe, because to simply say "positive print" you could just mean a positive copy of a negative, which would not be a dupe.

**Dutch Tilt** - A composition with the camera viewing the scene at a diagonal. Same as a canted angle. Some nice examples can be seen in Carol Reed's "The Third Man."

**E.C.N.** - E.C.N. stands for Eastman Color Negative. It is simply your developed negative.

**Edit - 1.:** The cutting and arranging of shots. **2.:** In the different stages, or at the completion of editing the edited film itself can be referred to as "the cut" or "the edit."

**Editing Bench** - A workbench with rewinds attached, and sometimes a built-in light table in the center.

**Editing Bin** - see **Trim Bin**.

**Editorial Sync** - A set of sync marks on picture and sound that line up at the same frame, as opposed to **Printer's Sync**, where the picture and sound are displaced. Sometimes it is useful to label a sync mark E.S. to know that it is an Editorial Sync mark.

**Edge Fog** - Exposure along the edge of the film from raw light, in most cases from a lightleak, due to the camera door not being taped. Edge Fog can sometimes be visible in the frame or sometimes outside of the frame effecting the clarity of the latent edge numbers.

**Edge Numbers or Latent Edge Numbers - 1.:** The edge numbers are small numbers running along the edge of the film, in between the perf in 16mm, and just to the far side of them in 35mm. They are photographed onto the film in its manufacture, and are there to aid the negative cutter in lining up shots in the process of conforming the negative. They are sometimes called latent edge numbers to distinguish them from inked-on code numbers. **2.:** **Code Numbers** are sometimes called edge numbers.

**E.D.L.** - E.D.L. stands for Edit Decision List. It is used by the negative cutter when you have cut digitally, in order to conform the original without the usual workprint.

**E.I.** - Abbreviation for **Exposure Index**.

**Emulsion** - The thin layer of silver attached to the base which, when exposed and developed, creates the film image through the areas of silver, which block light, and the clear areas which allow light to pass through.

**Emulsion Batch** - The emulsion batch is the series of numbers on the film can the come after the Emulsion Type. When the film is made, each batch is given a number so that you can shoot a single sequence with one particular batch. Just as a suit where the pants and jacket were cut from different bolts of fabric might be a little off, a sequence shot with different emulsion batches might also be a little off. From one sequence to the next, of course, this doesn't matter. (And the batches themselves have become more consistent in recent years, so mixing them is less of a sin nowadays.)

**Emulsion Leader** - Unlike plastic leader, emulsion leader can be cement spliced.

**Emulsion Type** - A film's emulsion type refers to the composition of its emulsion, whether it was manufactured to be fast, slow, grainy, fine-grained, colorful, pastel, black and white or color, daylight balanced, tungsten balanced, etc. The emulsion type is represented by a number. For Kodak it is a series of four numbers, such as 7248. The "72" always stands for 16mm camera stock, and the same emulsion type is found in 35mm as 5248, "52" being the designation of 35mm. Fuji uses a system where the film's emulsion type is a little more telling, such as 250D, which is daylight balanced film with an Exposure Index of 250. When picking out a stock to use the film speed, and in the case of color film, whether the film is daylight or tungsten, are the primary reasons for choosing a certain emulsion type. Allowances might also be made to achieve a certain look, as in using Kodak Vision, or Fuji film. Several different emulsion types are usually used on a project, fast for night scenes, slow for daylight scenes, etc. However, unless you are trying something novel, it is a good idea to shoot a single unbroken sequence with one emulsion type.

**E.S.** - Abbreviation for **Editorial Sync**.

**Eye Line** - Eye line is the direction an actor should look off-screen to match a reverse angle or a P.O.V. shot. It is best to give the actor an actual thing or spot to look at rather than a blank spot on an empty wall or an empty space in mid air.

**Estar Base** - a brand name for **Polyester Base**.

**Exciter Lamp** - A special lamp in the projector used for the playback of **Optical Sound**. The projector reads the track by passing it between the exciter lamp a light-sensitive photo-electric cell.

**Exposure Index** - This is the sensitivity to light of a particular type of film. It is the specific number used to measure **Film Speed**. Your film will list an E.I. number on the box or the film can as the film speed. It is the same as A.S.A. and I.S.O. on your light meter.

**Extension Tubes** - These are a handy way to turn any long lens into a macro lens for ultra-close shooting. They are hollow metal tubes that are mounted between the camera and the lens. Typically they come in a set of different lengths which can be combined. It is a good idea to open up the lens a little when using an extension tube, as a little light is lost. It should be noted that they do not work when used with wide lenses.

**Fade** - A transition from a shot to black where the image gradually becomes darker is a **Fade Out**; or from black where the image gradually becomes brighter is a **Fade In**. Fades are done at the lab in the printing phase, but prepared by the negative cutter, who cuts in an overlap of black into the A&B rolls. Labs will only do fades in fixed amounts, such as 24 frames, 48 frames, etc.

**Flex-Fill** - A round cloth bounce card mounted on a flexible ring that can be folded up when not in use.

**5,400K** - is the color temperature of **Daylight**.

**Filler, Fill or Sound Fill** - Filler is scrap film, most often used to keep a sound track running the same length as the picture, even though there is just silence. When used this way in can also be called sound fill. Filler is usually a print with the emulsion scraped off the center all the way along, perhaps to prevent bootlegging, but also useful in that a mark can be seen on both sides through this wide scratch.

**Film Cement** - A liquid that is actually not a glue, but a chemical that melts and fuses two pieces of film together.

**Film Speed** - The sensitivity to light for proper exposure of a given film stock. This is primarily a result of the size of the silver halides in the emulsion, the larger the grain, the less light is needed for exposure. Film stocks are generally spoken of as being fast or slow, a fast film having large grains and needing less light, a slow film having smaller grain and needing more light.

**Film Plane** - The film plane is the plane of depth from the lens of the film, behind the gate, in the camera. It is also the point from where the distances on the focusing ring should be measured from, and is indicated on the outside of the camera with a little symbol that looks like the planet Saturn turned on its side.



**Filter** - A tinted glass or small tinted plastic sheet placed in front of the lens or behind the lens in a filter holder, used to change the color rendition of the entire shot. Filters are used to convert tungsten balanced film for use in daylight or vice versa. The can also be used for aesthetic reasons, such as a red filter to darken the sky when filming in black and white.

**Fixed Focal Length Lens** - see **Prime Lens**.

**Flag** - This has two meanings. **1.:** It can be a large black cloth on a frame used on a shoot to keep light out of part of the composition. **2.:** In the cutting room it is a small piece of tape attached to a shot in a roll and used exactly as you would use a bookmark. The flag sticks out the side of the roll, making it easy to find that shot again quickly.

**Flare** - This has two meanings: **1.:** When using film on a daylight spool, the erratic pattern of raw light that washes out the beginning and end of the roll are known as "the flares." **2.:** A flare of the other kind is a **Lens Flare**. It is caused when light strikes the lens and either causes the entire image to be fogged in appearance, or for a little row of polygons (the silhouette of the iris) to appear from the light hitting the surfaces of the many elements in the lens. It is solved by flagging the lens.

**Flash Frame - 1.:** A flash frame is a single frame that is completely clear between two shots. It occurs when the camera is stopped with the gate open, allowing for a very long exposure on that single frame. Rather than a problem, a flash frame can actually be a very helpful thing in the editing room, making it very easy to see where one shot ends and another begins. This type of flash frame usually does not occur with spring wound cameras, like the Bolex, except when the spring winds all the way down, but the second type is something with which to be more concerned. **2.:** A flash frame is also used to describe the first few overexposed, brighter frames at the beginning or the end of a shot, due to the camera needing time to reach speed. These can often be hard to see while editing, but are much more noticeable in a final print.

**Flatbed** - An editing machine resembling a desk with a screen in the middle. The film sits flat on plates which are threaded through the center section that has transports for picture and sound.

**Focal Length** - Simply put, how wide or narrow a view the lens will provide, smaller numbers being wider and larger numbers being narrower.

**Fog** - This is when stray raw light has found a chance to expose your film.

**Foley** - The recording of custom sound effects during post production in the same way that dialogue is dubbed. The term comes from the name of its inventor.

**Follow Focus** - A shot where focus is changed while shooting to correspond with the moment of the subject (or the camera).

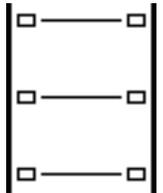
**Footage** - 1.: The amount of film one has shot. 2.: The whole of the exposed film itself.

**Foot Candle** - Measurement of light. One foot candle is the light of one candle, one foot away. Many light meters will use foot candles as a starting number, which then must be converted into an f-stop based on the sensitivity of the film you are using. (Because of the great variety of different film speeds it is sometimes ambiguous to talk too much about foot candles, since a given number of foot candles will not yield the same f-stop from one film speed to another.)

**Frame** - A single image (of a series of them) on a piece of film. There are 24 frames per second.

**Frame Handles** - Frame handles are extra frames at the beginning and the end of every shot, the exact number will vary from one application to the next, which are used primarily when preparing original material for optical printing, such as the **Zero Cut** method of blow up, or the creation of a superimposed title, etc. The purpose they serve, in the case of zero cut, is to make sure the registration pin of the printer is not grabbing a splice, which can cause the image to wobble. With opticals they are often used merely to avoid printed-in dirt, which is much more prevalent close to a splice where bits of film cement can flake off.

**Frame Line** - The small sliver of space between frames. This is where two shots are cut apart and joined.



**French Flag** - A small black metal flag attached to the camera with a positionable arm that is used to shade the lens from light in the case of a **Flare (2)**.

**F-stop** - The scale used to measure the size of the opening of the iris on a lens. Opening the iris wider lets in more light, and closing it down, smaller, lets in less light. F-stops can be a little confusing, because the larger the number, the smaller the opening of the iris, and conversely the smaller the number, the larger the opening. The typical f-stop scale is 1.4 - 2 - 2.8 - 4 - 5.6 - 8 - 11 - 16 - 22. When the reading is between stops, this should be accounted for in setting the lens, however, it is much more clear, even if it sounds grammatically incorrect to the mathematically inclined, to say "One third above 5.6" rather than "5.8" because it is very hard to judge the distance in decimals between numbers like 5.6 and 8, whereas 1/3rd above 5.6 is perfectly clear.

**Fullcoat** - Fullcoat is **Mag Stock** with a layer of oxide that completely covers one side, unlike **Stripe**. All 16mm mag is fullcoat. 35mm is available in both fullcoat and stripe. The difference in 35mm is that fullcoat can be used for recording several tracks, and it typically used for the Mix Master. Fullcoat is also more expensive than stripe.

**Gaffer's Tape** - Cloth tape specifically for use on film shoots, usually 2 inches wide in black or silver. The nice thing about gaffer's tape is that, unlike duct tape, it is designed not to leave a sticky residue behind.

**Gate** - The opening on a camera or a projector just behind the lens, through which a single frame is exposed (in the camera) or projected (in the projector).

**Gauge** - The size, specifically the width, of a film format: 16mm, 35mm, Super-8 are gauges.

**Gel** - A large sheet of transparent tinted plastic used as a filter for a movie light, or to cover a window. There are two basic types: ones that will convert one color temperature to another (such as **C.T.O.** and **C.T.B.**), and others that come in a wide variety of colors.

**Gobo** - see **Cookie**.

**The Groundglass** - A flat surface of etched glass in the viewfinding system of a camera that is the same distance from the lens as the film plane.

**Guillotine** - A type of tape splicer which uses unperforated splicing tape.

**Halation** - Halation is the effect that occurs when the bright areas of an image appear to softly bleed around the edges of dark areas. This is caused by light going through the emulsion layer, bouncing off the base of the film and exposing the adjacent emulsion. Some film is manufactured with a black anti-halation coating on the base side.

**Half Apple** - see **Apple Box**.

**Halogen** - This is the gas contained in the lamp of a **Quartz Light**, which prolongs the life of the tungsten filament. Quartz Lights are sometimes called **Halogen Lights** for this reason.

**Handheld** - Shooting without a tripod, but with the camera held by the cameraperson.

**Head** - **1.:** The beginning of a shot or a roll is called the head. **2.:** A small round clamp, usually used in conjunction with an arm on a **C-Stand**. **3.:** The **Tripod Head**

**Head Room** - The space between the top of a subject's head and the top of the frame. Headroom must be carefully apportioned so that there is not too much or too little, especially if shooting for transfer to video or for blowup, where the frame will be cropped in a little on the top and sides.

**Hi Hat** - This is a square of plywood with a bracket attached, to which a tripod head may be added (or is sometimes permanently affixed) used for filming with the camera very low to the ground. Its name is a bit of a contradiction, to its use nowadays, but it used to be that a Hi Hat was for shooting from very high up, with the plywood board being mounted up high somewhere.

**HMI** - This is a type of light. HMI stands for Halogen Metal Incandescence. HMIs are very bright, power efficient lights. They are balanced for the Color Temperature of **Daylight**, making them handy in mixed lighting situations. However, they are rather expensive, costing something in the few thousands of dollars, and are not very portable due to the large and heavy ballast that is attached. Also, and this is vitally important to keep in mind, they must be used with a **Crystal Sync** camera, otherwise they will flicker and throb.

**Hot Splicer** - A **Cement** splicer with an electric heater inside. The heat improves the bonding of the cement splice. Hot splicers are really not dangerously hot, just warm.

**House Lights** - You can request "House Lights" for a print and the lab will not time your film, but print it without any exposure or color correction. House lights are typically at the middle of the printing scale: 25 - 25 -25.

**Hyperfocal Distance** - The hyperfocal distance is a distance set on the focusing ring of the lens that will most efficiently use the **Depth of Field** present. A depth of field chart will list possible distances and graph out the area of focus at different f-stops. There does not necessarily have to be a subject to focus on at that distance.

**Incident Light Reading** - An incident light reading measures the amount of light hitting the subject. You take an incident reading with a light meter equipped with a white half-sphere which acts as a stand-in for the subject. The sphere is pointed at the camera, so that the same light hitting the subject is hitting the sphere. The other type of light reading is a **Reflective Light Reading**.

**Infinity** ∞ - The furthest distance on the focusing ring of a lens.

**Insert Shot** - A close-up of some detail in the scene. (Sort of like a cutaway without the "-away" aspect.)

**Interlocked** - Two or more devices (most commonly dubbers in a mixing facility) with motors that run in sync are interlocked. It is not quite correct to say that a sync sound camera and tape recorder are interlocked, regardless of whether they use crystal or cable sync, since the tape recorder is recording pilot tone and not really running with its motor interlocked with the camera motor.

**Internegative** - An intermediate copy of a film, made on a very fine-grained stock, and used to make a greater number of prints than it is practical to make from the A&B Rolls.

**Interpositive** - An intermediate copy of a film, made on a very fine-grained stock, usually required as an intermediate step to making an internegative.

**Intervalometer** - A device that attaches to the camera for filming single exposures, much like an animation motor, except that an intervalometer is capable of exposing single frames automatically, as in the technique of **Time Lapse** photography.

**Iris** - Like the iris of the eye, a valve within a lens to control the amount of light that passes through. Opening the iris permits more light to pass through the lens and closing the iris less. The degree to which the iris is open or closed is measured in **F-Stops**, and on some lenses supplemented by **T-Stops**.

**I.S.O.** - The equivalent of **A.S.A.** and **I.E.**, just with another name, it is another way of saying the same thing. This is the least frequently used of the three, but is sometimes found on the light meter. Treat it just as if it was A.S.A. I.S.O. stands for International Standards Organization.

**Jump Cut** - Basically, two similar shots cut together with a jump in continuity, camera position or time.

**K** - "K" has two different meanings, and both apply to movie lights, so one should be careful to differentiate one from the other. **1.:** An abbreviation for Kilowatts. There are 1,000 Watts in 1 Kilowatt. It is used when talking about quartz lights or HMIs, as a way to measure their brightness based on their power consumption. A "1K" is a 1,000 Watt light, a "2K" a 2,000 Watt light, etc. **2.:** An abbreviation for **Kelvin**, such as 3,200K for tungsten balance, 5,400K for daylight, etc.

**Kelvin** - This is the **Color Temperature** scale that takes its name from the scientist Lord Kelvin.

**Lab Roll** - A large roll (usually up to 1,000 feet) made up of camera rolls joined together by the lab for printing.

**Latent Edge Numbers** - Precisely, the edge numbers, and not inked-on code numbers. see **Edge Numbers**.

**Latitude** - The degree to which a certain film stock can tolerate under- or overexposure. Reversal film, for all practical purposes, has a very little latitude. Color negative has a higher latitude, and particular of its latitude it is tolerant of much more overexposure than underexposure.

**Lens Flare**. It is caused when light strikes the lens and either causes the entire image to be fogged in appearance, or for a little row of polygons (the silhouette of the iris) to appear from the light hitting the surfaces of the many elements in the lens. It is solved by flagging the lens.

**L.F.O.A.** - This stands for Last Frame of Action, and basically it is just what it sounds like: the last frame of image and sound on a reel. It is important to the people who mix your film (it should be written on the cue sheet), especially if you need to do **Pull Ups**.

**Lights** - see **Timing Lights**.

**Lightleak** - Stray light that penetrates into a camera giving the film little patches of fog. Also the term for the access point itself. Typically light leaks occur around the camera door or where the magazine is joined to the camera body. Often they can be easily prevented with camera tape around the door.

**Lip Sync** - Another way of saying **Sync Sound**.

**Loading Booth** - A small darkroom sometimes found on a sound stage for loading film into magazines as a roomier alternative to a **Changing Bag**.

**Location Sound** - This is the sync sound, or any other sort of wild track or room tone that was recorded at the shoot. Same as **Production Sound**.

**Locked Cut** - The so-called final cut of a film when there are to be no more changes to picture.

**Locked Down Shot** - A shot taken with the pan and tilt releases on the tripod tightened so hat the camera will not move. Often done for certain effects where camera movement would ruin the illusion, such as a cut that causes a character to magically disappear from a scene.

**Long Lens** - A lens with a focal length greater than 25mm in 16mm, or 50mm in 35mm, which, like binoculars, will provide a view that magnifies a small area.

**Loop** - **1.:** Slack film above and below the gate to allow a transition from the constant motion of the supply and take up rollers to the intermittent motion that takes place at the gate. **2.:** A small magnifier useful in the editing room. **3.:** see **Dubbing**.

**Looping** - see **Dubbing**. Called looping because the film is on a loop to give the actor several tries at a line. Also called **A.D.R.**

**Low Con Print** - A low contrast print specifically for transfer to video, which favors less contrast in the transfer process.

**Macro Lens** - A lens that can be used for extremely close to the subject. The focusing ring will keep going past the lowest setting (on the Switar lens a red ring will appear to let you know) all the way around again. When in macro the distances on the focusing ring no longer apply.

**Mag** - **1.:** Short for **Magazine**. **2.:** Short for **Mag Track**.

**Magazine** - An attachment to a camera with one or two light-proof chambers that hold 400 or 1,000 feet of film. One camera will typically have two or three magazines which can be loaded ahead of time.

**Mag Stock, Mag Track or Magnetic Film** - Mag track is a piece of film that is coated with an emulsion of magnetic oxide instead of silver halides. Basically, it is sound recording tape that is the same size as film, complete with perforations. For editing, all the sound, location sound and additional sound, is transferred to mag stock, where it is run on an editing machine in tandem with picture, one frame of picture equaling one frame of sound.

**Mark - 1.:** The clapping of the clapstick to create a **Sync Mark (1.)** for the shot. **2.:** A piece of tape on the floor that indicates where an actor should stand.

**“Mark it!”** - What to say to the person with the slate to get them to clap the sticks together.

**Master Shot** - A single shot, usually a wide shot, that incorporates the whole scene from beginning to end. Typically a master shot will be filmed first, and then all the close-ups and other shots afterwards.

**Matte Box** - A square shade that goes in front of the lens, usually supported by a pair of rods that attach to the camera. A matte box often has filter holders for square glass filters. (Often helpful for doing a **Matte Shot**.)

**Matte Shot** - A double exposure that does not meld two images on top of each other, but masks off part of the frame for one exposure and the opposite area for another exposure. This is also known as a split screen. Matte shots can also be done as **Opticals**.

**M&E** - M&E stands for Music and Effects. After a mix a big production will have an M&E track made, which is used when the film is dubbed into other languages so that all the Music and Effects do not also have to be redone. An M&E track is only essential if you plan on dubbing your film into a different language.

**Mix** - This is the process of combining all your soundtracks into one, with all the sounds blended together at their correct volumes, together with any equalization, filtering, and effecting of the sound to give you the desired end result.

**Mixer - 1.:** A device for blending together sounds from multiple sources with a volume control for each. **2.:** The person who sits at the mixing console during the mix, who decides initially on how the sounds are to be combined (you are the one with final say), and operates the faders and other audio controls.

**Mixing House** - A sound studio specifically for mixing sound for film.

**Mix Master** - This is a copy of your sound mix on mag stock, or on DAT, which you sometimes have to request in addition to the optical track. It is always a good idea to get a copy of the mix on tape, which will be of much better quality than the optical track for transfer to video, or to save some mixing time in the event you have to remix.

**M.O.S.** - A shot, a sequence, or a film that is shot without sound, which is added later. M.O.S. stands for “Mit Out Sound,” and derives from an old Hollywood story about a German director asking for a shot to be filmed “mit out sound,” and the camera assistant complying with this request by writing “M.O.S.” on the slate.

**The Movement** - The parts of a camera or projector that move the film intermittently: the pulldown claw, the rollers before and after the loops, and the gears connecting these parts form the movement. If there is a registration pin, this is also part of the movement. Sometimes the shutter can also be considered part of the movement.

**Moviola** - An **Upright Moviola**. Moviola is the company that makes this machine. They also make flatbeds, but when someone says “Moviola” the generally mean an upright.

**Moviscop** - Spelled Moviscop but pronounced “movie-scope.” This is a small, 16mm table-top viewer, often used on an editing bench.

**Negative** - The original film that is used in the camera, from which a positive print is made for editing. The negative is assembled to match the edited workprint, and an answer print, for projection of the completed film, is struck from the negative.

**Negative Cutter** - The person who cuts and assembles the original negative to match the edited workprint, which then goes to the lab for the answer print.

**Negative Matcher** - same as **Negative Cutter**.

**Non-Reflex** - A camera that does not have a “through the lens” viewfinding system, but gives you an image in the viewfinder through a separate lens. Older Bolexes and Bell & Howell cameras are non-reflex.

**Normal Lens** - In 16mm this is the 25mm lens. In 35mm it is the 50mm lens. It is the point between the widening of the image by the wide angle lens and the magnifying of the image by the telephoto lens.

**Nose Grease** - Just what it sounds like. Used in the old trick among camerapersons to lubricate the pressure plate by wiping it along the side of the nose.

**Nose Room** - When a subject is in profile, nose room is the space between their face and the edge of the frame, similar to **Head Room**. In a profile shot, nose room is considered "good" when a little extra room in front of the person's face, rather than behind their head. The general rule is that the space around the subject should be apportioned to 2/3rds in front of the subject's head, and 1/3rd behind.

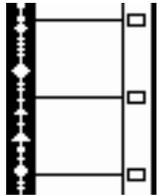
**O.C.N.** - O.C.N. stands for Original Color Negative. It is simply your developed negative.

**180° Rule** - This is the rule which states that if two people are filmed in a sequence there is an invisible line between them and the camera should only be positioned anywhere within the 180 degrees on one side of the line. Crossing the line results in a certain particular jump, where it appears that the two people suddenly switched places.

**One Light** - The alternative to a **Timed Print**, a one light is a print that has not been corrected shot by shot, but shows what all the shots look like with the same printing lights in contrast to each other. Sometimes this can be helpful to know the range of fluctuation in exposure and color. (But it is curiously common for a lab to do some timing, even on a one light print, at the change of locations, at the change of rolls, or if one shot is so drastically off from the rest and it would be practically unseeable otherwise.)

**Optical Printing** - Basically, rephotographing film frame by frame. This is a way to make a copy of a film with many more possibilities than contact printing, but, at least with 16mm, resulting in a little added contrast and a little loss of clarity.

**Optical Sound** - Optical Sound is the system used by a projector to play back sound from a film print. The sound is exposed onto the film as a clear modulating line against black. It corresponds to the modulations of the sound. The projector reads the track by passing it between the exciter lamp a light-sensitive photo-electric cell which generates a voltage that is amplified and fed into a speaker.



**Optical Track** - An intermediate step from going from your mix master to your final print is to have an optical track struck. An optical track is photographed onto a blank piece of special high contrast stock by the facility where the mix is done, or by the lab. The optical track is a separate roll of film from the original negative and is combined with picture when a print is struck. (The track itself still remains a separate element from the A&B Rolls, it is printed in a separate pass through the contract printer.)

**Opticals** - Effects produced through **Optical Printing**, including transitions, superimposed titles, etc. Sometimes called **Optical Effects**. However, anything optically printed can be called an optical, so even blowing film up from 16mm to 35mm, though it does not involve an effect, is an optical.

**Orange Stick** - An orange stick is found at the drug store for cleaning your nails. It is the preferable way to clean the gate.

**Original** - Any film, negative or reversal, that was shot by a camera, as opposed to a print or intermediate copy. The term original can be used interchangeably with negative, but is as especially handy term when taking about reversal film, where it is the clearest way indicating whether something is a dupe or the original.

**Outdated Stock** - Film is perishable. When it starts getting stale the dyes will shift color and the grain will build up, giving you a generally fogged, muddy and desaturated effect. It is only after about 2 or 3 years that this will start to happen, provided the film is refrigerated. Faster films tend to become outdated slightly faster than slow films. Likewise, color film will become outdated a little sooner than black and white. The flip-side is that outdated stock can be gotten quite cheaply, and often for free.

**Outtakes** - The footage from your workprint that is not used in your edited version. Very small bits, a few frames or as little as one frame, are known as **Trims**.

**Overcrank** - To run the camera faster, producing slow motion. The term has survived from the time when you would crank a camera.

**Overexposure** - Filming a scene with more light than the emulsion of the film can easily tolerate. The image will be too light and there will be less depth of field than if the lens had been set correctly. If compensated for in printing, the image will appear contrasty.

**Paper Tape** - A skinny roll of tape used to tape down the ends of film when editing, called paper tape to distinguish it from splicing tape. (It should **not** be used for raw stock.)

**Pan** - A horizontal camera move on an axis, from right to left or left to right. In a pan the camera is turning on an axis rather than across space, as in a dolly shot. Not to be confused with **Tilt**, technically it is not correct to say "pan up" or "pan down," when you really mean tilt.

**Parallel Editing** - The technique of intercutting between two simultaneous stories or scenes.

**Perf** - Perforations. The sprocket holes in a piece of film.

**Pigeon** - This is a heavy round disc with a lighting stud, used to position a light on the floor, much lower than a stand will go. Basically, it is a Hi Hat for lights.

**Pilottone** - A 60 Hz reference signal recorded onto the audio tape to allow transfer to mag precisely at sound speed, used for **Sync Sound** filming. (In Europe in it is 50Hz.)

**Pitch** - This is the distance between perforations along a roll of film. **Print Stock** has a slightly longer pitch than camera stock.

**Picture** - The workprint, to distinguish it from the mag tracks.

**Pix** - An abbreviation for **Picture** used on the leader.

**Photo Flood** - A photo flood is a high power screw-in light bulb that is often used in with a clamp light fixture. Photo floods are usually anywhere from 250 watts to 500 watts.

**Plastic Leader** - This is leader for putting at the head and tail of a print. It is, as one would guess, made out of plastic, and is more durable than **Emulsion Leader** and much less expensive, and so it is the better choice for a print. However, it cannot be **Cement Spliced**, so it should not used for your negative.

**Polyester Base** - Polyester base is a very durable type of film, that is virtually unrippable. Some people claim that it is harder to splice, but that is more a matter of getting used to the technique. Significantly, it **cannot be Cement Spliced**, making it impractical as original material (also, its durability could spell disaster for the delicate mechanism of a camera in the event of a jam). However, its durability makes it very advantageous for release prints.

**P.O.V. Shot** - Point of View Shot. A shot from the perspective of one of the characters, as if the audience were seeing the scene from their eyes. It is often important to get a **Reaction Shot** to establish that any given shot really is a P.O.V.

**Practical** - A practical is any photo flood-type of bulb, used within the shot, in a household lamp or otherwise visible. The term practical is sometimes used interchangeably with photo flood, even though it specifically refers to a light used in the shot.

**Preroll** - Preroll is extra time at the beginning of a sound take to accommodate the slow lock-up time of some post production time code devices.

**Pressure Plate** - Part of the internal workings of a camera, the pressure plate is located on the other side of the film from the gate. It is a smooth, spring-loaded plate that holds the film on the film plane and acts as a brake, helping to hold the film steady while it is exposed.

**Prime Lens** - A prime lens is one with a single focal length, wide, normal or telephoto, as opposed to a **Zoom Lens**, which has a variable focal length. They often come in a set of different focal lengths. Prime lenses tend to be sharper, faster and will often focus closer than zoom lenses.

**Print** - 1.: A copy of another piece of film, typically made by **Contact Printing**. 2.: As a verb, to make a print.

**Print Stock** - Film used by the lab for making copies (prints). It is usually of a longer **pitch** than camera stock so as to be smoothly sandwiched against the camera stock on the printing machine. It is also much slower (with an A.S.A. of about 12) than camera stock, as light is less of a problem in printing than it is when it is being focused through a lens in a camera.

**Printer's Sync** - This is the offsetting of sound 26 frames earlier than picture, corresponding to the distance between the sound reader and the gate of the projector. To be in sync on a projector all prints are lined up in printer's sync. Usually the lab lines up the sound and picture in printer's sync, putting the beep on the track 26 frames earlier than the "2" in the Academy Leader. This is known as pulling up the sound. If there was some reason for you to line up the sound yourself, it is very important to label the sync mark "printer's sync" so that the sound is not accidentally pulled up twice.

**Production Sound** - This is the sync sound, or any other sort of wild track or room tone that was recorded at the shoot. The term is used in sound editing to distinguish between added backgrounds and effects and those from the shoot.

**Projection Sync** - Same as **Printer's Sync**.

**Pull Down** - A transfer of sound slowed down from film speed, 24 film frames per second, to video speed, 29.97 video frames per second, which is the equivalent of 23.98 film frames per second. This must be done to line it up with a video transfer of picture when transferring sync sound to video.

**Pulldown Claw** - The pulldown claw is part of the camera movement, which advances the film from the exposed frame to the next unexposed frame while the camera's shutter is closed.

**Pull Processing** - Pull processing is a special type of processing where the film is developed for a shorter time than normal, usually to make up for intended overexposure.

**Pull Up** - This term can be a little confusing since it has three meanings that both apply to sound. **1.:** The process of offsetting the sound 26 frames ahead of picture when making a print (see **Printer's Sync**). **2.:** **Pull Ups**, as a noun, are transfers of the first 26 frames of sound from a reel that are spliced onto the outgoing sound of the previous reel so that sound is not lost when the film is printed with the sound pulled up, since 26 frames of sound are cut off when reels are joined. **3.:** A transfer of the sound from a video, sped up from video speed, 29.97 video frames per second, which is the equivalent of 23.98 film frames per second, to film speed, 24 film frames per second. This must be done when the optical track is made after having mixed in video.

**Push Processing** - Push processing is a special type of processing where the film is developed for a longer time than normal, usually to make up for intended underexposure. It should be noted that only entire rolls can be pushed, not individual scenes. Pushing film will add some contrast and graininess.

**Quarter Apple** - see **Apple Box**.

**Quartz Light** - Can also be called halogen light or tungsten light. A quartz light is a very bright type of light that uses a tungsten filament that is contained in a quartz envelope. The color temperature will be a fairly consistent 3,200K. They can get very hot when in use. It is also very important **never** to touch the bulb with your bare hands at any time. Oil from your hands will cause the bulb to blister and explode.

**Quick Release** - A latching device for quickly mounting and removing the camera from the tripod.

**Quick Release Shoe** - The part of the quick release that attaches to the camera is called the quick release shoe, and is inevitably worth double-checking, as they frequently stray away the tripod when left behind on the camera.

**Rack Focus** - A shot where focus is changed while shooting. Unlike a **Follow Focus** shot, a rack focus shot is usually done not from the necessity of keeping someone in focus but to shift attention from one thing to another.

**Rank** - A respectable and commonly used brand of **Telecine** machines. The word is sometimes used interchangeably with telecine in much the same way as "Steenbeck" is used in place of "flatbed."

**Raw Stock** - Unexposed film.

**Reaction Shot** - **1.:** A shot of someone looking off screen. Used either to lead into a **P.O.V. Shot** (and let the viewer know that it is a P.O.V. shot), or to show a reaction right after a P.O.V. shot. **2.:** A reaction shot can also be a shot of someone in a conversation where they are not given a line of dialogue but are just listening to the other person speak.

**Recans** - Leftover film that was loaded into a magazine but (unlike a **Shortend**) not even partially shot, and then loaded back in the film can. Basically, it is a roll a film that has been opened, but not used.

**Reduction Print** - An optical reduction of a film from one gauge to another, such as 35mm to 16mm.

**Reel** - **1.:** A metal or plastic spool for holding film, either for projection or editing. **2.:** In 35mm a reel is 1,000 feet of film (or usually a little less). Also known as a **Single Reel**.

**Reflective Light Reading** - A reflective light reading measures the amount of light bouncing off the subject. You take a reflective reading with a light meter equipped with a honey-comb or lensed grid. The meter is pointed at the subject, so as to read only the light bouncing off the subject. The other type of light reading is an **Incident Light Reading**.

**Reflector Board** or **Reflector Card** - see **Bounce Card**.

**Reflex** - A viewfinding system in a camera where the image you see in the viewfinder is viewed through the same lens that is used to photograph the image on film.

**Registration** - The degree to which one frame lines up with the next is registration. A camera with poor registration will create an image that will gently bobble when projected. Projectors too can have good or poor registration (sometimes making it difficult to tell if it was the

camera). Good registration is most important for certain types of special effects shots where images are layered and will call attention to themselves if they are gently bobbling out of sync with each other.

**Registration Pin** - A registration pin is found in the movement certain cameras, such as the Arriflex and the Eclair, and acts to steady the image during exposure.

**Release Print** - This is a print made after the answer print has been approved. It is not retimed, but struck using the same timing as the final answer print. Because it is not retimed it is generally much cheaper than an answer print. On a big production, these are the prints released to movie theaters, hence the name.

**Resolver** - A device that governs the speed of a tape recorder during the transfer to mag, insuring the sound will be in sync with picture. The resolver uses the pilotone as a reference for adjusting the playback speed, hence something can only be resolved if it has been recorded with a properly equipped tape recorder. The Nagra IV has a built-in resolver.

**Reversal** - A type of film and method of processing that yields a positive original. This is the movie-film equivalent of slide film and processing, in still photography.

**Reverse Shot** - A shot from the other side of the previous shot (though preferably on the same side of the **180° Line**), such as cutting between two characters talking, a person exiting and entering through a doorway, a reaction shot and P.O.V. shot, etc.

**Rewinds** - A simple device for winding film, consisting of a crank and a spindle for mounting one or more reels, typically found mounted on either side of an editing bench.

**Rivas** - A type of tape splicer which uses perforated splicing tape. Two models exist: One for straight cuts used for picture, and one for slanted cuts used for sound.

**Room Tone** - A recording of the "silence" of a room or any location, to be used to fill in gaps when editing the sound. The silence of a location is really not very silent at all, and the room tone of one location is not a substitute for another, so a sync sound shoot will usually end with the sound recordist asking everyone to be quiet for the recording of 30 seconds of room tone.

**Rough Cut** - The edited film, between the stages of being an assembly and a fine cut.

**Rushes** - The workprint, when it is just back from the lab, unedited, called the rushes because of the rush to see that everything came out alright. Also known as **Dailies**, in honor of the minority of labs that will have it later that day.

**"Safety"** - An additional take, done after a successful one, as a backup.

**Sandbag** - A cloth bag with two chambers filled with sand, used as a weight on the legs of a light stand for additional stability.

**Scene** - A scene is really just a single shot. But often scene is used to mean several shots, which is more to do with the word's origin in theater. It is sometimes clearer to say "sequence" for several shots, so as not to confuse the filmic and theatrical meanings of the word.

**Scratch** - Damage to a film in the form of a long gouge of either the emulsion or the base. A scratch on the emulsion is pretty much unfixable, since part of the image itself is missing. A scratch on the base can be alleviated with **Wet Gate** printing. Scratches on your workprint don't really matter at all, since you will go back to the pristine camera original for your final print.

**Scratch Mix** - A mix with little correction of the sound, that is usually done before the final mix in order to screen the film with all the sounds in place, to determine if there are any changes to be made. Typically this is not done on lower budget productions, as the added cost would be self-defeating.

**Scratch Test** - A scratch test is done before shooting, by running either a foot or two of the beginning of a roll of film, or a dummy roll of film, and checking for scratches, to insure that neither the camera nor the magazines are scratching the film.

**Scratch Track** - A sync recording made under conditions that make the sound useless, except for reference to the sound editor or to the actors for dubbing.

**"Second Sticks!"** - If the clapper on the slate was not visible when the shot was being marked the camera person might call out "second sticks!" to tell the person with the slate to mark it a second time.

**Selects** - Sometimes it is useful to separate out all the shots you are going to use before beginning to edit. These are known as selects.

**Sharpie** - A permanent felt-tipped marker useful for labeling the cans of exposed rolls out on a shoot and in the editing room for labeling your leader. Sharpie is a brand-name of the most common of these markers.

**Shooting Ratio** - The ratio of how much film shot compared to running time of the finished film. For instance a 5 minute film for which you shot 30 minutes of footage would have a shooting ratio of 6 to 1.

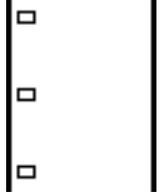
**Shortends** - The unexposed remainder of a roll of film in a magazine that is clipped and placed back into a can for use later. Unlike recans a shotend is something less than 400 feet.

**Shot** - A shot is the film exposed from the time the camera is started to the time it is stopped. Shot and **Scene** are interchangeable terms.

**Silent Camera** - This term is often a little confusing because it does not mean a camera that is itself silent, and therefore usable for sync sound, but it means a noisy, unsilent camera, usable only for shooting silent, M.O.S. scenes.

**Silent Speed** - 18 frames per second. A slightly archaic notion left over from the time when 16mm was used exclusively for home movies. It is not always that easy to find a projector that will project at 18 frames per second and so films shot at silent speed will often be speeded up slightly, whether the filmmaker intended this or not.

**Single Perf** - 16mm film with a row of perforations along one edge. On the film can this will be indicated by **1R** appearing on the label.



**Single Reel** - In 35mm a reel is 1,000 feet of film (or usually a little less).

**Single System** - Single System refers to recording, editing or projecting sound and picture together on the same piece of film. Cameras used for tv news would record the sound on a magnetic stripe as well as photograph the picture. Also super-8 sound. Single system has some distinct editorial disadvantages, hence the more common use of **Double System** for shooting and editing.

**The Slate** - A board with two hinged sticks attached. The slate is used to record a scene number and sync point (via the clapstick) at the beginning of a shot.

**Slop Print** - An untimed black and white dupe print of your workprint, used for projection in a sound mix. A slop print is used because splices can jump and cause the film to go out of sync, and a slop print will have no splices.

**Slug** - A rather unattractive sounding name for **Filler**.

**S.M.P.T.E. Leader** - Another term for **Academy Leader**.

**Soft Light** - A type of light with a built-in surface to act as a bounce card, providing soft, indirect light on the subject.

**Sound Blanket** - Basically just a quilted mover's blanket. Often it is thrown over the camera (and the camera operator) to cut down on camera noise, as a sort of improvised **Barney**.

**Sound Fill** - see **Filler**.

**Sound Reader** - A playback head for reading mag stock, mounted on a bracket that snaps onto a synchronizer. It is pugged into the squawk box.

**Sound Speed** - 24 frames per second. The normal speed for filming and projecting.

**Sound Slug** - see **Filler**.

**Spacer** - A metal cylinder with a flat plate at one end and a hole through the center, used between reels on the spindle of a rewind to space out the reels the same distance as the gangs of a synchronizer. Although it is a little shorter, in a pinch you can use cores as spacers.

**Specifics** - In sound editing, these are any effects that directly relate to the picture, where we see a thing happen and hear it too. Backgrounds, ambiance and speech are not specifics.

**"Speed!"** - This is what the cameraperson or sound recordist will call out to acknowledge that they are rolling. It comes from the days when it took a few seconds for certain equipment to reach proper speed.

**Split Screen** - see **Matte Shot**. Typically a split screen is a matte shot divided down the center of the shot.

**Spider** - Another, less commonly used, term for **Spreader**.

**Spikes** - Spikes are a term that comes from theater. They are little pieces of tape placed around the legs of furniture, or the tripod legs, before they are moved, making it easy to return things to their original position.

**Splice** - A method of joining two pieces of film so they can be projected as one continuous piece. There are three methods: the **Tape Splice** (usually used for editing), the **Cement Splice** (used for original material), and the far less common **Ultra-Sonic Splice** (used for **Polyester Base** film).

**Splicing Tape** - A special type of clear tape, not interchangeable with scotch tape, used to splice film. It comes in perforated (for use with a **Rivas**) and unperforated (for use with a **Guillotine**). Transparent splicing tape is used for picture and white splicing tape for sound.

**Split Reel** - A very handy reel, the two halves of which may be unscrewed and film on a core placed between. Once screwed back together (but not too tight, or it will never open) your film on a core has quickly been converted into film on a reel.

**Spool Down** - Winding an unexposed 400 foot roll down onto four 100 foot daylight spools for use in a camera that will only take 100 feet of film. Spooling down can **only** be done in **complete darkness**. 42 turns on a rewind per daylight spool will divide a 400 foot roll pretty evenly. Also, it is vitally important that the film be wound all the way through once and then spooled down, otherwise the edge numbers will be on the wrong side, and not printed onto the workprint.

**Spot Meter** - A type of meter for taking a **Reflective Light Reading** with a short telescopic sight that enables you to take a very specific reflective reading of a small, well-defined area.

**Spreader** - A piece of gear consisting of three arms on a central hub attached to the bottom of a tripod to keep the legs from collapsing outwards.

**Spring Lock** - A round spring-loaded clamp that goes on the end of a rewind to allow several reels to turn together.

**Sprocket** - The teeth on a roller designed to engage with the perforations in film. Sometimes sprocket holes are referred to as sprockets too.

**Sprocket Holes** - The same as **Perf**.

**Spun** - Spun glass diffusion material. see **Diffusion**.

**Squawk Box** - A small amplified speaker used on an editing bench and receiving sound from the **Sound Reader**.

**Streamer** - A grease pencil mark on the workprint indicating either a fade or a dissolve, called so because when projected it resembles a streamer trailing across the screen.

**Steenbeck** - A popular brand of flatbed. The word is sometimes used interchangeably with flatbed.

**The Sticks** - **1.:** The tripod or the tripod legs. **2.:** The clapper on the slate.

**Stinger** - an endearing term, used by electricians, for an extension cord. Not a very commonly used term on the whole.

**Stripe** - 35mm mag stock that contains a stripe of magnetic tape rather than the complete coating found on **Fullcoat**. Stripe mag will also have a balance stripe to prevent warping.

**Super 16** - A format using single perf 16mm film on which a wider image is exposed than is the case with regular 16mm, using the area that would normally have the soundtrack. Super 16mm was conceived specifically for blow up to 35mm, and is typically rather inconvenient for anything else.

**Super Speed** - Just a fancy way for Zeiss to describe a fast prime lens, typically with a T-stop of 1.3.

**Superimposition** - The same as **Double Exposure**, but often used expressly to describe a double exposure done through optical printing, as in superimposed titles, etc.

**Sync** - The degree to which sound and picture are lined up, in-sync being lined up exactly, and out-of-sync not so exactly. It can be applied to any specific sound and picture relationship, not just voices and not just sync-sound, but any type of specific effect too.

**Syncing** - The actual lining up of sound and picture before editing a sync sound film. This also involves cutting the excess sound between takes, and adding filler, so that the picture and sound are now in sync for beginning to end.

**Sync Mark - 1.:** The point at which the clapsticks come together at the beginning of a shot, and the accompanying sound on the sound track. **2.:** An "X" mark on a single frame at the beginning of a reel of picture that lined up with a second sync mark on a roll of sound (May also be used anywhere where needed). Sync marks are also used at the beginning of A&B rolls.



**Synchronizer** - A very helpful tool of the editing room, a synchronizer is a device with a center axle and several sprocketed wheels attached to it. The wheels are called gangs. Film may be clamped into the gang, so that it can be measured with a footage counter on the front of the synchronizer. One revolution of the synchronizer equals one foot of film. Several elements, such as film and sound, A&B rolls, can be run in tandem and easily cut to the same length. It is used by the negative cutter for the assembly of A&B rolls, as well as for logging, measuring footage, syncing, and checking sync in the editing room.

**Sync Sound** - Sync sound is sound recorded while shooting picture. Usually it involves footage of people speaking, and is thus sometimes called lip sync. It must be recorded with either crystal or cable sync to line up and not drift out of sync.

**Tachometer** - A gauge on a camera measuring the film speed when the camera is running.

**Tail** - The end of a shot or a roll is called the tail.

**Tail Slate** - Sometimes it is necessary to mark a shot at the end rather than at the beginning. When this is done it is called a tail slate. It is customary to call "Tail Slate!" just before clapping the slate, so that the person syncing the film does not get confused. To easily distinguish a tail slate, the slate is held upside down when marking the shot.

**Take** - Multiple versions of the same shot are called takes.

**Take Up Reel** - An empty reel, used on a projector to gather up the film after it has passed through the movement.

**Take Up Spool** - An empty spool in a camera used to gather up the film after it has passed through the movement.

**The Taking Lens** - On a turret, the lens that is actually in front of the gate, producing an image on the film.

**Tape Splice** - A method of joining two pieces of film so they can be projected as one continuous piece. Tape splices are used in the editing stage. To cut the negative **Cement Splices** are used.

**Telecine** - A machine for transferring film to video.

**Telephoto** - Used as an equivalent to **Long Lens**, but for those who wish to be overly exact, a telephoto lens is a long lens that is physically shorter than its focal length.

**3,200K** - 3,200K is the color temperature of **Tungsten**.

**Tie-In Kit** - A device for bypassing the fuse box and electrical wiring of a location by tapping power directly from the mains.

**Tight Wind** - A handy attachment sometimes found on an editing bench on the right rewind, used to wind film onto a core and giving it a very smooth edge. It can be quicker than opening and tightening split reels if you are just rewinding an entire roll.

**Tight Wind Hub** - A tight wind is useless without it. This is the hub that holds a core on the spindle of a rewind.

**Tilt** - A vertical camera move on an axis, up or down. Not to be used interchangeably with pan. It is not really correct to say "pan up" or "pan down," when you really mean tilt.

**Time Lapse** - Time lapse is when single frame shooting is used to dramatically speed up the action over the course of a long period of time. Typically it is a process where a single frame is shot after a consistent pause. It could be one frame every ten seconds, or one frame every hour, and such.

**Timed Print** - Unlike a **One Light Print**, this is a print where the timer has gone through and timed every shot.

**Timer** - The person at the lab who goes through your film, shot by shot and selects the printing lights.

**Timing** - The lab's process of selecting printing lights to for the proper rendition of exposure and color when making a print. The term is a little confusing, as it has nothing at all to do with "time" as in "running time" or such.

**Timing Lights or Printing Lights** - These are the lamps of the contact printer at the lab. Their brightness can be controlled, which is measured in a scale of 1 to 50, 1 being the darkest and 50 the brightest. In color there are three lights used together: Red - Green - Blue. When working with negative it is worth remembering that the values are reversed: the brighter the light, the darker the print will be.

**Timing Report** - A list of the timing lights and corresponding footages the lab used in making your print. The timing report can be very helpful for analyzing the footage and judging the possibilities of further corrections. Any serious problems with the footage (out of focus, scratches, edge fog, etc.) are usually also noted on the timing report.

**Tone** - **1.:** A 1,000 Hz sine wave used at the beginning of a tape to provide consistent volume when transferring sound. **2.:** **Room Tone.**

**Tracking Shot** - A tracking shot is one where the camera is placed on a dolly and is moved while filming. Also known as a dolly shot.

**Trims** - Trims are outtakes of a few frames, usually a foot or less. To keep them from getting lost they are usually stored separately from longer outtakes, either in their own vault box or in a trim book.

**Trim Bin or Editing Bin or Bin** - A trim bin is a bin on wheels lined with a fabric bag and topped off with a frame with a row pins on which to hang film while editing. Oddly enough, a trim bin is not used for trims, which are small, but for selects and outtakes. Not to be confused with a waste basket!

**Tripod Head** - The part of the tripod with the pan and tilt mechanism to which the camera is attached.

**T-Stop** - Similar to an **F-Stop**, some lenses, particularly zoom lenses, will have f-stops on one side of the aperture ring and t-stops on the other. To differentiate the two, the t-stops will be red and the f-stops white. T-stops are used in place of f-stops for setting exposure. Lenses with a lot of glass elements will often lose a little bit of light. The t-stops are calibrated to the actual amount of light that is hitting the film, rather than arrived at mathematically, as is the case with f-stops. **However**, the f-stops are still relevant, because while the t-stop should be used to set the exposure, the resulting f-stop will indicate how much **Depth of Field** you have.

**Tungsten** - The color temperature of artificial light which is 3,200K on the color temperature scale. **Quartz Lights** use a tungsten filament, which burns at 3,200K, and gives us this term. Color film for indoor shooting is balanced for tungsten light, otherwise the image would appear orange in hue. If tungsten balanced film is used out-of-doors without a correction filter the image will have a washed-out blue hue.

**Turret** - A rotating lens mount allowing for the mounting of three or sometimes four lenses on a camera, allowing for the quick change from one lens to another. Only one is in use at any given time, and this is known as the taking lens.

**Ultra-Sonic Cleaner** - A sophisticated cleaning machine found at labs to clean negatives prior to printing or transfer to video. It uses sound waves to shake loose dust.

**Ultra-Sonic Splicer** - An expensive and sophisticated splicing machine used for splicing **Polyester Base** stock.

**Undercrank** - To run the camera slower, producing fast motion. The term has survived from the time when you would crank a camera.

**Underexposure** - Filming a scene with less light than the emulsion of the film needs for a correct exposure. The image will be too dark. If compensated for in printing, the image will appear grainy, and very muddy.

**"Unprofessional"** - An insult hurled at someone during a crisis when they have broken some unwritten rule of professional conduct. Commonly the term is used with the most frequency by people to whom it would just as easily apply.

**Upright Moviola or Upright** - An editing machine with arms in back to hold the take up and supply reels. The film moves up and around to a screen on the front. Foot pedals control motors for sound speed and variable speed viewing.

**Vari Speed** - A motor or the control for a motor which will run a camera or an editing machine at speed faster or slower than sound speed.

**Vault Box** - A white, flat, square cardboard box designed to hold 1,000 feet of 35mm or two 1,000 foot rolls of 16mm.

**Wet Gate** - A contact printing method, made on a specially equipped printing machine, where the film is in a liquid that temporarily fills in any scratches on the base, preventing them from refracting light and showing up in the print. Commonly, answer prints are printed with a wet gate. Labs often charge a little extra for wet gate printing.

**Wide Lens** - A lens with a focal length smaller than 25mm in 16mm, or 50mm in 35mm, which, like looking into the wrong end of a pair of binoculars, provides an extended view of a large area.

**Wild** - Not sync. A wild motor is one that runs close to 24 frames per second, but not close enough for sync sound. Also applies in a few other cases, such as, if you are filming a rear screen projection scene and the projector and camera are not **Interlocked** they can be said to be running wild.

**Wild Sound** - Non-sync sound, recorded without the camera running, usually recorded to supplement the sync takes.

**Workprint** - A positive copy of the original negative that is cut during the editing process. At the end of editing the original negative is then cut by the negative cutter to match the workprint shot for shot, and an answer print struck from the cut negative. A workprint can also be made from reversal original.

**A Wrap** or "**It's a Wrap!**" - What to say when you are done shooting, either for the day, at that particular set, or on the entire film. Usually if it's not the final shoot you would say you are just going to "wrap for the day."

**Xenon** - A very bright, daylight balanced projection lamp, or a projector with a xenon lamp. A xenon lamp is not interchangeable with a tungsten lamp or arch lamp, but requires a different lamp housing on the projector. Because xenon lamps are daylight balanced it is sometimes advisable with color film to have the lab make a print that is balanced for xenon. This is sometimes called a 5,400K print, the color temperature of daylight.

**Zero Cut** - A method of negative cutting specifically for blow up, where every shot is given **Frame Handles** so that the registration pin of the printer is never engaging with a splice, which can cause the image to wobble at the cut. It is most commonly used when you are blowing up from 16mm to 35mm. Zero cut should be done only if really necessary,

because the lab can only print the film as an optical, which is far more expensive than a contact print. Zero cutting is a little more complicated than standard A&B rolls, so the negative cutter also charges more for it.

**Zoom Lens** - A variable focal length lens. A zoom lens will have a third ring, besides ones controlling focus and iris, that will allow you to change the focal length within a range of wide to long.

Please get use to the words. You will be using them..!

Best,  
Philip Marcus  
Author, Producer, Director.