

FIRST LIGHT VIDEO PUBLISHING

F1178DVD MIKE FENTON'S ACTORS WORKSHOP REFERENCE GUIDE 2

UNIONS AND ORGANIZATIONS

Academy of Motion Picture Arts & Sciences - www.oscars.org: Information and resource for the Academy of Motion Picture Arts & Sciences, the organization behind the Academy Awards and programs and services for actors.

Academy of Television Arts & Sciences - www.emmys.tv: Information and resource Web site for the Academy of Television Arts & Sciences, the organization behind the Emmy Awards and other programs and services for actors.

Screen Actors Guild (SAG) - www.sag.org: This union represents actors who do television or movie work that is shot on film. The telephone in New York is (212) 944 -1030 and in Los Angeles is (323) 549-1600.

American Federation of Television and Radio Artists (AFTRA) - www.aftra.org: This union represents actors who do radio work; voice-overs; voices for animation, phonograph records, non- broadcast material; and television work that is shot live or on videotape. The telephone in New York is (212) 532-0800; the number to their headquarters in Los Angeles is (323) 634-8100.

Actors Equity Association (AEA or Equity) - www.actorsequity.org: The union of American theatrical actors and stage managers. The telephone in New York is (212) 869-8530. The number for their Los Angeles headquarters is (323) 634-1750.

Directors Guild Of America, Inc. (DGA) - www.dgg.org: A union that serves directors, assistant directors, unit production managers, and technical coordinators who work on either film or taped productions.

Writers Guild Of America (WGA) - www.hwg.org: A union that serves the interests of writers who write for radio, film and television.

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These listings are provided for your information only and in listing them does not imply nor is it intended as an endorsement of or implication of responsibility for the quality of the goods or services offered by the organizations, individuals or companies listed.

INDUSTRY DEFINITIONS

- 18-TO-PLAY-YOUNGER** - A performer legally 18 years old, who can convincingly be cast as a younger age.
- 4-A's** - Associated Actors and Artistes of America; umbrella organization for SAG, AFTRA, Equity and other performers' Unions.
- 8x10** - Commonly used size of a performer's photos, usually in black and white.
- A.D.** - The Assistant Director.
- ABBY SINGER** - The shot before the last shot of the day. Named in honor of former first A.D., Abby Singer, who used to call the last shot of the day one shot too early.
- ABOVE-THE-LINE COSTS** - Portion of the budget that covers major creative participants (writer, director, actors and producer) including script and story development costs.
- "ACTION!"** - The command from the director for the scene to begin. It indicates that the camera is rolling.
- AD LIB** - Extemporaneous delivery without relying on a prepared script.
- ADAPTATIONS** - Derivative works. When a motion picture is based on a book, the movie has been adapted from the book.
- ADJUSTED GROSS PARTICIPATION** - Gross participation minus certain costs, such as cost of advertising and duplication. Also called "Rolling Gross." If many deductions are allowed, the participant is essentially getting a "net profit" deal.
- ADR** - Automated Dialogue Replacement. Dialogue added to a scene in post production. Also called "looping".
- ADVANCE** - Up-front payment that counts against monies that may be payable at some time in the future. Non-recoupable advances are payments that are not refundable even if future monies are never due.
- AEA** - Actors' Equity Association; often called simply "Equity". SAG's sister union which represents stage actors.
- AFFIRM** - To ratify or approve.
- AFI** - The American Film Institute
- AFMA** - Trade organization for film distributors. Used to be abbreviation for American Film Marketing Association, but this organization now just calls itself AFMA.
- AFTRA** - American Federation of Television and Radio Artists. Represents radio artists and news broadcasters, and, in earlier times, television performers. In more recent times, however, television performers may be represented by either AFTRA or SAG, depending on the producer's contract. Discussions about merging the two organizations have been ongoing for several decades; recent Television & Film and Commercial Contracts have been jointly negotiated.
- AGMA** - American Guild of Musical Artists
- AGVA** - American Guild of Variety Artists

☐ **ANSWER PRINT** - The first composite (sound and picture) motion picture print from the laboratory with editing, score and mixing completed. Usually color values will need to be corrected before a release print is made.

☐ **ART DIRECTOR** - Person who conceives and designs the sets.

☐ **ART THEATER** - Shows specialized art films, generally in exclusive engagements, rather than mass-market studio films.

☐ **ASPECT RATIO** - (A.R.) The proportion of picture width to height.

☐ **ASSIGNEE** - Person receiving property by assignment.

☐ **ASSIGNOR** - Person giving or transferring property to another.

☐ **ASSIGNS** - Those to whom property has or may be assigned.

☐ **ATTORNEY-IN-FACT** - Person authorized to act for another.

☐ **AUDITION** - A tryout for a film, TV or stage role. Usually auditions involving reading from the script, but can also require improvisation.

☐ **AUTEUR** - A French term; the auteur theory holds that the director is the true creator, or author, of a film, bringing together script, actors, cinematographer, editor and molding everything into a work of cinematic art with a cohesive vision. Anyone who has worked on a movie knows what nonsense this is. Filmmaking is a collaborative endeavor and the director is only one of the contributors.

☐ **AVAIL** - A courtesy situation extended by performer or agent to a producer indicating availability to work a certain job. Avails have no legal or contractual status.

☐ **BACK END** - Profit participation in a film after distribution and/or production costs have been recouped.

☐ **"BACK TO ONE!"** - The verbal cue for performers to return to the mark where they started the scene.

☐ **BACKGROUND** - The Extra performers. On the set, "Background!" is a verbal cue for the Extras to start their action.

☐ **BEAUTY SHOT** - On TV soaps, the shot over which the credits are rolled.

☐ **BELOW-THE-LINE COSTS** - The technical expenses and labor including set construction, crew, camera equipment, film stock, developing and printing.

☐ **BEST BOY** - The assistant to the Chief Electrician, or Head Gaffer.

☐ **BILLING** - The order of the names in the title of opening credits of a film or TV show.

☐ **BIO** - Short for "biography". A resume in narrative form, usually for a printed program or press release.

☐ **BLIND BIDDING** - Requiring theater owners to bid on a movie without seeing it. Several states and localities require open trade screenings for each new release. Guarantees and advances may

☐ **BLOCKING** - The actual physical movements by performers in any scene. Also can refer to the movements of the camera.

☐ **BLOW-UP** - Optical process of enlarging a film, usually from 16mm to 35mm.

☐ **BLUE SCREEN** - Shooting in a studio against a large blue or greenish backdrop, which allows a background to be superimposed later on the final image. The actors must imagine the set they are on and be aware of the limitations of their movements.

☐ **BOOKING** - A firm commitment to a performer to do a specific job.

☐ **BOOM** - An overhead microphone, usually on an extended pole. The Boom Operator is the member of the sound department responsible for holding the boom pole, with a microphone attached, over and sometimes under the actors.

☐ **BOX OFFICE RECEIPTS** - What the theater owner takes in from ticket sales to customers at the box office. A portion of this revenue is remitted to the studio/distributor in the form of rental payments.

☐ **BREAK** - To open a film in several theaters simultaneously, either in and around a single city or in a group of cities, or on a national basis.

☐ **BREAKAWAY** - Specially designed prop or set piece which looks solid but shatters easily. Breakaway props are often glass items.

☐ **BREAKDOWN** - A detailed listing and description of roles available for casting in a production.

☐ **BREAKOUT** - To expand bookings after an initial period of exclusive or limited engagement.

☐ **CALL SHEET** - A sheet containing the cast and crew call times for a specific day's shooting. Scene numbers, the expected day's total pages, locations, and production needs are also included.

☐ **CALL TIME** - The actual time an actor is due on the set.

☐ **CALLBACK** - Any follow-up interview or audition.

☐ **CAMERA CREW** - With the D.P. (Director of Photography) as its chief, this team consists of the camera operator, the first assistant camera operator (focus puller), the second assistant camera operator (film loader and clap stick clapper) and the dolly grip.

☐ **CAMERA OPERATOR** - The member of the camera crew who actually looks through the lens during a take.

☐ **CASTING DIRECTOR** - The producer's representative responsible for choosing performers for consideration by the producer or director.

☐ **CATERER** - Responsible for breakfast, lunch and dinner on a set. Different from Craft Services.

☐ **CATTLE CALL** - The actual time you are due on the set

☐ **CAUSE OF ACTION** - The facts that give a person the right to judicial relief.

☐ **CHANGES** - Outfits worn while performing.

☐ **CHEAT** - The actor's adjustment of body position away from what might be absolutely "natural" in order to accommodate the camera; can also mean looking in a different place from where the other actor actually is.

☐ **"CHECKING THE GATE!"** - A verbal command to check the lens on the camera; if the lens is - OK - the cast & crew will move on to the next scene or shot.

- ☐ **CHIEF ELECTRICIAN** - Heads the electrician crew; also called the Gaffer.
- ☐ **CINEMATOGRAPHER** - Director of Photography
- ☐ **CLOSE-UP (CU)** - Camera term for tight shot of shoulders and face.
- ☐ **COLD READING** - Unrehearsed reading of a scene, usually at an audition.
- ☐ **COLOR CORRECTION** - Changing tonal values of colored objects or images by the use of light filters, either with a camera or a printer.
- ☐ **COLOR TEMPERATURE** - The color in degrees Kelvin (K) of a light source. The higher the color temperature; the bluer the light, the lower the temperature, the redder the light.
- ☐ **COMMISSION** - Percentage of a performer's earnings paid to agents or managers for services rendered.
- ☐ **COMPLETION BOND** - A form of insurance, which guarantees financing to complete a film in the event that the producer exceeds the budget. Completion bonds are sometimes required by banks and investors to secure loans and investments in a production. Should a bond be invoked, the completion guarantor may assume control over the production and be in a recoupment position superior to all investors.
- ☐ **COMPOSITE** - A series of photos on one sheet representing an actor's different looks.
- ☐ **"CONFLICT"** - Status of being paid for services in a commercial for one advertiser, thereby contractually preventing performing services in a commercial for a competitor.
- ☐ **COPY** - The script for a commercial or voice over.
- ☐ **COVENANT** - An agreement or promise to do something or not to do something.
- ☐ **COVERAGE** - All camera shots other than the master shot; coverage might include two-shots and close-ups.
- ☐ **CRAFT SERVICES** - On-set beverage and snack table. Different from the Caterer
- ☐ **CRANE SHOT** - A camera shot raised over or above the set or the action.
- ☐ **CREDITS** - Opening names in a film or TV show; also refers to a one's performance experience listed on a resume or in a program
- ☐ **CROSS COLLATERALIZATION** - Practice by which distributors off-set financial losses in one medium or market against revenue derived from others. For example, the rentals obtained from France are combined with those from Italy, and after the expenses for both are deducted, the remainder, if any, is net revenue. Filmmakers don't like to have revenues and expenses pooled because it may reduce the amount of money they receive.
- ☐ **CROSSOVER FILM** - Film that is initially targeted to a narrow specialty market but achieves acceptance in a wider market.
- ☐ **CUE** - Hand signal by the Stage Manager
- ☐ **"CUT!"** - The verbal cue for the action of the scene to stop. At no time, may an actor call, "cut!"

- CUTAWAY** - A short scene between two shots of the same person, showing something other than that person.
- D.P.** - Director of Photography or Cinematographer.
- DAILIES** - Screening of footage before it is edited.
- DAY AND DATE** - The simultaneous opening of a film in two or more movie theaters in one or more cities.
- DAY PLAYER (DAY PERFORMER)** - A principal performer hired on a daily basis, rather than on a longer-term contract. Usually used for actors with small parts.
- DAYTIME DRAMA** - Soap opera.
- DEAL MEMO** - A letter or short contract.
- DEFAMATION** - A false statement that injures another's reputation in the community.
- DEFAULT** - Failure to perform.
- DEFERRED PAYMENT** - When writers, directors, cast, crew or others accept some or all of their compensation later in order to reduce production costs. A deferred fee is generally paid from revenues generated from a completed motion picture, and if a movie is not finished, or it does not generate significant revenue, then the deferred payment holder may not be paid for his contribution.
- DEMO TAPE** - An audio or video tape that agents use for audition purposes
- DEVELOPMENT** - The process by which an initial idea is turned into a finished screenplay. Includes optioning the rights to an underlying literary property, and commissioning writer(s) to create a treatment, first draft, second draft, rewrite, and polish.
- DGA** - Directors Guild of America.
- DIALECT** - A distinctly regional or linguistic speech pattern.
- DIALOGUE** - The scripted words exchanged by performers.
- DIRECTOR** - The coordinator of all artistic and technical aspects of any production.
- DIRECTOR OF PHOTOGRAPHY (D.P.)** - Supervises all decisions regarding lighting, camera lenses, color and filters, camera angle set-ups, camera crew and film processing.
- DISPLAY ADVERTISING** - Advertising which features art work or title treatment specific to a given film in newspapers and magazines.
- DISSOLVE** - An optical or camera effect in which one scene gradually fades out at the same time that another scene fades in.
- DISTRIBUTION EXPENSES** - May include taxes, residuals, trade association dues, conversion/transmission costs, collection costs, checking costs, advertising and publicity costs, re-editing costs, print duplication, foreign version costs, transportation and shipping costs, and insurance.

☐ **DISTRIBUTOR** - A company that distributes a motion picture, placing it in theaters and any media, and advertising and promoting it. The major studios nowadays are mostly in the business of financing and distributing films, leaving production to smaller independent companies.

☐ **DOLLY** - A piece of equipment that the camera sits on to allow mobility of the camera.

☐ **DOLLY GRIP** - The crew member who moves the dolly.

☐ **DOMESTIC RIGHTS** - Usually defined as U.S. and English-speaking Canada.

☐ **DOUBLE** - A performer who appears in place of another performer, i.e., as in a stunt.

☐ **DRESS THE SET** - Add such items to the set as curtains, furniture, props, etc.

☐ **DRIVE-ON PASS** - In Los Angeles, a pass to drive onto and park on a studio lot.

☐ **DROIT MORAL** - French term for Moral Rights. A doctrine that protects artistic integrity and prevents others from altering the work of artists, or taking the artist's name off work, without the artist's permission. For example, the doctrine might prevent a buyer of a painting from changing it even though the physical item and the copyright are owned by the buyer.

☐ **Dubbing** - The addition of sound (either music or dialogue) to a visual presentation through a recording process to create a sound track that can be transferred to and synchronized with the visual presentation.

☐ **DUPE** - A duplicate copy of a film or tape; also, a "dub"

☐ **ELECTRICIAN** - In film, crew members who place lighting instruments, focus, gel and maneuver the lights.

☐ **EMPLOYER OF RECORD (EOR)** - The company responsible for employment taxes, unemployment benefits and workers compensation coverage.

☐ **EQUITY** - Actors Equity Association (AEA) Union representing stage actors.

☐ **EQUITY WAIVER** - In Los Angeles, 99-seat (or less) theatres which were otherwise professional, over which Equity waived contract provisions under certain circumstances. Now officially called "Showcase code", the term "Equity waiver" is still used informally.

☐ **EXCLUSIVE OPENING** - A type of release whereby a film is opened in a single theater in a region, giving the distributor the option to hold the film for a long exclusive run or move it into additional theaters based on the film's performance.

☐ **EXECUTE** - To complete; to sign; to perform.

☐ **EXECUTIVE PRODUCER** - Person responsible for funding the production.

☐ **EXT. (Exterior)** - A scene shot outside.

☐ **EXTRA** - Background talent, used only in non-principal roles.

☐ **FEATURE FILM** - Full length, fictional films (not documentaries or shorts), generally for theatrical release.

☐ **FICA** - Social Security taxes (Federal Insurance Corporation of America).

- ☐ **FIELD REP.** - Union staff member who ensures contractual compliance on sets.
- ☐ **FILM NOIR** - Dark, violent, urban, downbeat films, many of which were made in the 40's and 50's.
- ☐ **FILM RENTAL** - What the theater owner pays the distributor for the right to show the movie. As a rough rule of thumb, this usually amounts to about half of the box office gross.
- ☐ **FINAL CUT** - The last stage in the editing process. The right to final cut is the right to determine the final version of the picture. Usually the studio or the financier of a picture retains final cut.
- ☐ **FIRST A.D.** - First Assistant Director; person responsible for the running of the set. Gives instructions to crew and talent, including calling for "first team," "quiet," "rehearsal," and "take five."
- ☐ **FIRST ASS'T. CAMERA OP.** - First Assistant Camera Operator is responsible for focusing the camera lens during the shooting of a scene; also known as the Focus Puller.
- ☐ **FIRST MONIES** - From the producer's point-of-view, the first revenue received from the distribution of a movie. Not to be confused with profits, first monies are generally allocated to investors until recoupment, but may be allocated in part or in whole to deferred salaries owed to talent or deferred fees owed a film laboratory.
- ☐ **FIRST RUN** - The first engagement of a new film.
- ☐ **FIRST TEAM** - The production term for the principal actors in a scene.
- ☐ **FIRST-DOLLAR GROSS** - The most favorable form of gross participation for the participant. Only a few deductions, such as checking fees, taxes and trade association dues are deductible.
- ☐ **FLOORS** - In distributor/exhibitor agreements, the minimum percentage of box office receipts the distributor is entitled to regardless of the theater's operating expenses. Generally floors decline week by week over the course of an engagement. Generally range from 70 to 25 percent.
- ☐ **FORCE MAJEURE** - Superior or irresistible force. A Force Majeure clause in a contract may suspend certain obligations in the event production is halted because of forces beyond the control of the parties such as a fire, strike, earthquake, war or Act of God.
- ☐ **FORCED CALL** - A call to work less than 12 hours after dismissal on the previous day. See TURNAROUND.
- ☐ **FOREGROUND CROSS** - Action in a scene in which an Extra Performer passes between the camera and the principal actors; sometimes called a "wipe".
- ☐ **FOREIGN SALES** - Licensing a film in various territories and media outside the U.S. and Canada. Although Canada is a foreign country, American distributors typically acquire English-speaking Canadian rights when they license U.S. rights.
- ☐ **FOUR-WALLING** - Renting a theater and its staff for a flat fee, buying your own advertising, and receiving all the revenue. The exhibitor is paid a flat fee regardless of performance and receives no split of box office receipts.
- ☐ **FPS** - Frames per second, indicating the number of images exposed per second.
- ☐ **Front Office** - The top executives, the people who control the money.
- ☐ **FX (Effects)** - Special Effects.

- ☐ **GAFFER** - The Chief Electrician.
- ☐ **GENERAL PARTNERS** - Management side of a limited partnership (the position usually occupied by the film's producers) which structures a motion picture investment and raises money from investors who become limited partners. General partners make the business decisions regarding the partnership.
- ☐ **GOLDEN TIME** - Contractually called 16 Hour Rule Violation for Extra Performers, is overtime, after the 16th hour, paid in units of one full day per hour.
- ☐ **GRIPS** - Members of the film crew who are responsible for moving set pieces, lighting equipment, dolly track and other physical movement of equipment.
- ☐ **GROSS AFTER BREAK-EVEN** - The participant shares in the gross after the break-even point has been reached. The break-even point can be a set amount or determined by a formula.
- ☐ **GROSS PARTICIPATION** - A piece of gross receipts without any deductions for distribution fees or expenses or production costs. A "piece of the gross" is the most advantageous type of participation from the participant's point of view. In an audit, it is the most easily verified form of participation.
- ☐ **GROSS RECEIPTS** - Studio/distributor revenues derived from all media, including film rentals, television and home video licenses, merchandising and ancillary sales.
- ☐ **HIATUS** - Time during which a TV series is not in production
- ☐ **HONEY WAGON** - A towed vehicle containing one or more dressing rooms, as well as crew bathrooms.
- ☐ **"HOT"** - Anyone whose last picture was a big hit, won an Academy Award or is being lionized by the media. A transitional state.
- ☐ **HOUSE NUT** - Weekly operating expenses of a movie theater.
- ☐ **HYPHENATES** - Persons who fulfill two or more major roles such as producer-director, writer-director or actor-director.
- ☐ **IATSE** - International Alliance of Theatrical Stage Employees; the union which represents most off-camera crew members.
- ☐ **IN PERPETUITY** - Forever.
- ☐ **Indemnify** - Reimburse. To restore someone's loss by payment, repair or replacement.
- ☐ **INDUSTRIAL** - Non-broadcast film or video, usually of an educational nature
- ☐ **INSERTS** - Shots, usually close-ups of hands or close business, inserted into previously shot footage.
- ☐ **INT. (Interior)** - A scene shot indoors.
- ☐ **"IN" TIME** - The actual call time or start time; also, return time from a break.
- ☐ **KEY ART** - Art work used in posters and ads for a movie.
- ☐ **LETTERBOX** - A process of film-to-video transfer that maintains the original film aspect ratio by matting the top and the bottom of the screen with black bars. Standard TV's have an aspect ratio of 1.33

(4/3), while contemporary feature films have such aspect ratios of 1.66, 1.83, 1.85, 2.33 and 2.35. The more conventional transfer process is called Pan & Scan.

☐ **LICENSEE** - Person who is given a license or permission to do something.

☐ **LICENSOR** - The person who gives or grants a license.

☐ **LIMITED PARTNERSHIP** - Form of business enterprise commonly used to finance movies. General partners initiate and control the partnership; limited partners are the investors and have no control of the running of the partnership business and no legal or financial liabilities beyond the amount they have invested.

☐ **LINE PRODUCER** - The producer responsible for keeping the director on time and budget; generally the most visible producer actually on the set.

☐ **LONG SHOT (LS)** - A camera shot which captures the performer's full body.

☐ **LOOPING** - An in-studio technique used to fix dialogue already performed during principal photography by matching voice to picture.

☐ **M&E Track** - Music and Effects Track.

☐ **M.O.W.** - Movie of the week

☐ **MARK** - The exact position(s) given to an actor on a set to insure that he/she is in the proper light and camera angle; generally marked on the ground with tape or chalk.

☐ **"MARKER!"** - A verbal cue that the take has been identified on camera both verbally and with the slate board.

☐ **MASTER SHOT** - A camera shot that includes the principal actors and relevant background activity; generally used as a reference shot to record the scene from beginning to end before shooting close-ups, over-the-shoulders, etc.

☐ **MASTER** - The final edited and complete film or videotape from which subsequent copies are made.

☐ **MATCHING ACTIONS** - The requirement that the actor match the same physical movements in a scene from take to take in order to preserve the visual continuity.

☐ **MEAL PENALTY** - A fee paid by the producer for the failure to provide meals or meal breaks as specified by the contract.

☐ **MERCHANDISING RIGHTS** - Right to license, manufacture and distribute merchandise based on characters, names or events in a picture.

☐ **MIXER** - Chief of the sound crew; responsible for the quality of the sound recording on a shoot.

☐ **MOS** (Mit Out Sound/Motion Only Shot) - Any shot without dialogue or sound recording.

☐ **MULTI-TIERED AUDIENCE** - An audience of different types of people who find the film attractive for different reasons, and who must be reached by different publicity, promotion or ads.

☐ **ND MEAL** (NON DEDUCTABLE MEAL) - A 15 minute meal break provided to actors by the production company to bring actors in sync with crew break time. It must be completed within 2 hours of performers call time.

☐ **NEGATIVE COST** - Actual cost of producing a film including the manufacture of a completed negative (does not include costs of prints or advertising). It may be defined to include overhead expenses, interest and other expenses, which may inflate the amount way beyond what was actually spent to make the film.

☐ **NEGATIVE PICKUP** - A distributor guarantees to pay a specified amount for distribution rights upon delivery of a completed film negative by a specific date. If the picture is not delivered on time and in accordance with the terms of the agreement, the distributor has no obligation to license the film. A negative pickup guarantee can be used as collateral for a bank loan to obtain production funds.

☐ **Net Profit** - What is left, if anything, after all allowable deductions are taken. This usually amounts to zero. Typically expressed in terms of a portion of 100% of net profits, such as 5% of 100%.

☐ **NIGHT PREMIUM** - A surcharge for certain work performed after 8 p.m.

☐ **NOVELIZATION** - A book adapted from a motion picture.

☐ **NTSC** - National Television System Committee. The standard for North America, Japan and several other countries, which is 525 lines, 60 fields/30 frames per second. Compare to PAL.

☐ **OBLIGATION** - A duty imposed by law, courtesy or contract.

☐ **OFF-CAMERA (OC or OS)** - Dialogue delivered without being on screen.

☐ **Off-Hollywood** - American independent films made outside the studio system.

☐ **ON SPEC** - Working for nothing on the hope and speculation that something will come of it.

☐ **OUT OF FRAME** - An actor outside the camera range.

☐ **"OUT" TIME** - The actual time when you are released after you have changed out of wardrobe and make-up.

☐ **OVER-THE-SHOULDER** - A shot over the shoulder of one actor, focusing entirely on the face and upper torso of the other actor in a scene; generally shot in pairs so both actors expressions can later be edited together.

☐ **P.A.** - Production Assistant.

☐ **PAL** - Phase Alternation Line. The standard adopted by European and other countries, which is 625 Lines, 50 fields/25 frames per second. Compare to NTSC.

☐ **PAN** - A camera shot which sweeps from side-to-side. A horizontal movement of the camera.

☐ **PARI PASSU** - Equitably, without preference.

☐ **PAYMASTER** - An independent talent payment service acting as the employer of record.

☐ **PENSION & HEALTH PAYMENT** - An additional amount of money paid by the employer to cover employee benefits under union contract

☐ **PER DIEM** - Fee paid by producer on location shoots to compensate performer for expenditures for meals not provided by the producer.

☐ **PHOTO DOUBLE** - An actor cast to perform on camera in place of another.

- PICK UP** - Starting a scene from a place other than the beginning.
- "PICTURE'S UP! "** - Warning that the sequence of cues to shoot a scene is about to begin.
- PLATFORMING** - A method of release whereby a film is opened in a single theater or small group of theaters in region and later expands to a greater number of theaters.
- PLAYER** - Actor.
- POST-PRODUCTION** - The phase of filmmaking that begins after the film has been shot. Includes scoring, sound and picture editing, titling, dubbing, and releasing.
- POV SHOT** - Point-of-View shot; camera angle from the perspective of one actor.
- POWER COUPLED WITH AN INTEREST** - A right to do some act, together with an interest in the subject-matter.
- PRE-PRODUCTION** - The phase of filmmaking before shooting begins; includes writing, scouting locations, budgeting, casting, hiring crews, ordering equipment and creating a shooting schedule.
- PRINCIPAL** - A performer with lines.
- PRINT** - A positive picture usually produced from a negative.
- "PRINT!"** - A call from the director at the end of a take that that particular take is good enough to be printed.
- PRO RATA** - Proportionately.
- PRODUCER** - the person or persons responsible for the day-to-day decision-making on a production.
- PRODUCTION COMPANY** - The company actually making the film or television show.
- PROPS** - Any objects used by actors in a scene.
- RAW STOCK** - Motion picture film that has not been exposed or processed.
- REGIONAL RELEASE** - As opposed to a simultaneous national release, a pattern of distribution whereby a film is opened in one or more regions at a time.
- RELEASE PRINT** - A composite print made for general distribution and exhibition after the final answer print has been approved.
- REMAKE** - A new production of a previously produced film.
- RESIDUAL** - The fee paid to a performers for rebroadcast of a commercial, film or TV program
- REWRITE** - Changes in the script, often using color-coded pages to indicate most current version.
- RIGHT OF PRIVACY** - The right to be left alone, and to be protected against a variety of intrusive behavior such as unjustified appropriation of one's name, image or likeness; the publicizing of intimate details of one's life without justification and unlawful eavesdropping or surveillance.

- ☐ **RIGHT OF PUBLICITY** - The right to control the commercial value and use of one's name, likeness and image.
- ☐ **RIGHT-TO-WORK-STATES** - Those states which do not honor certain union provisions.
- ☐ **"ROLLING! "** - The verbal cue for the camera film and audio tape to start rolling.
- ☐ **ROLL-OUT** - Distribution of film around the country subsequent to either key city openings or an opening in one city.
- ☐ **ROOM TONE** - A sound recording (sometimes made upon completion of a scene) to record existing noise at the location. Also called "wild track".
- ☐ **ROUGH CUT** - A preliminary assemblage of footage.
- ☐ **RUN** - Length of time feature plays in theaters or territory.
- ☐ **SAG** - Screen Actors Guild.
- ☐ **SANCTION** - To assent, concur or ratify. To reprimand.
- ☐ **SCALE** - Minimum payment for permitted under union contracts.
- ☐ **SCRIPT** - The written form of a screenplay, teleplay, radio or stage play.
- ☐ **SCRIPT SUPERVISOR** - The crew member assigned to record all changes or actions as the production proceeds.
- ☐ **SDI** - State Disability Insurance.
- ☐ **SECOND ASSISTANT DIRECTOR** - Often two or three on a set, they handle checking in the talent, insuring proper paperwork is filed, distribute script revisions. Actors check in with the 2nd A.D. upon arrival on the set.
- ☐ **"SECOND TEAM! "** - The verbal cue for the stand-ins to come to the set and be ready to stand in.
- ☐ **SET** - The immediate location where the scene is being filmed.
- ☐ **SET-UP** - Each time the camera changes position.
- ☐ **SFX** - Sound effects.
- ☐ **SHOOTING SCRIPT** - A later version of the screenplay in which each separate shot is numbered and camera directions are indicated.
- ☐ **SIDES** - Pages or scenes from a script, used in auditions or (if on a film set) those scenes being shot that day.
- ☐ **SIGNATORY** - An employer who has agreed to produce under the terms of a union contract.
- ☐ **SLATE** - A small chalkboard and clapper device, often electronic, used to mark and identify shots on film for editing; also the process of verbal identification by a performer in a taped audition (e.g., "Slate your name!").

- ☐ **SOUND TRACK** - The portion of a film reserved for the sound.
- ☐ **SPECIALIZED DISTRIBUTION** - As opposed to commercial distribution, distribution to a limited target audience, in a smaller number of theaters, with a limited advertising budget and reliance upon publicity, reviews and word-of-mouth to build an audience for the picture.
- ☐ **"SPEED!"** - A verbal cue that the audio tape is up to speed for recording.
- ☐ **SPIKING THE LENS** - Looking directing into the lens during a scene; since it destroys the illusion of realism, actors should never spike the lens unless specifically directed to do so for specific effect.
- ☐ **STAGE RIGHT** - To the performer's right side, to the audience's left side. Likewise, STAGE LEFT is to the performer's left, the audience's right. Stage directions are for actors, not audiences, therefore they are always given from the actor's point of view to the audience.
- ☐ **STANDARD UNION CONTRACT** - The standard format/contract approved by the Unions and offered to performers prior to the job.
- ☐ **STANDARDS & PRACTICES** - The network TV censorship departments.
- ☐ **STAND-INS** - Extra Performers used as substitutes for featured players, for the purpose of setting lights and rehearsing camera moves; also known as the second team.
- ☐ **"STICKS"** - Slate or clapboard.
- ☐ **STILLS** - Photographs taken during production for use later in advertising and/or publicity. Stills should be in a horizontal format, and should list such information as film title, producer/director and cast below the photo.
- ☐ **STOCK** - General term for motion picture film, especially before exposure. Film stock.
- ☐ **STORY ANALYST OR READER** - A person employed by a studio or producer to read submitted scripts and properties, synopsise and evaluate them. Often held by young literature or film school graduates who don't know a great deal about filmmaking, but then again their bosses sometimes know even less.
- ☐ **STORY CONFERENCE** - A meeting at which the writer receives suggestions about how to improve his/her script.
- ☐ **STUDIO** - A building, recording room or sound stage which accommodates film or TV production.
- ☐ **STUNT COORDINATOR** - The person in charge of designing and supervising the performance of stunts and hazardous activities.
- ☐ **STUNT DOUBLE** - A stunt person who performs stunts for a principal.
- ☐ **SUB-DISTRIBUTOR** - In theatrical releases, distributors who handle a specific geographic territory. They are contracted by the main distributor, who coordinates the distribution campaign and marketing.
- ☐ **SUBMISSION** - An agent's suggestion to a casting director for a role in a certain production.
- ☐ **SUCCESSOR-IN-INTEREST** - One who follows another in ownership or control of property.
- ☐ **SW** - A notation on a call sheet that an actor is starting on that day and working on that day.

- ☐ **SWEETENING** - In singing/recording, the process of adding additional voices to previously recorded work.
- ☐ **SWF** - A notation on a call sheet that an actor is starting, working, and finished on that day.
- ☐ **SYNDICATION** - Selling TV programs to individual stations rather than to networks. Distribution of motion pictures to independent commercial television stations on a regional basis.
- ☐ **TAFT-HARTLEY** - A federal statute which allows 30 days after first employment before being required to join a Union.
- ☐ **TAKE** - The clapboard indication of a shot "taken" or printed.
- ☐ **"TAKE 5"** - The announcement of periodic five minute breaks.
- ☐ **TALENT** - The word used to describe those involved in the artistic aspects of filmmaking (i.e., writers, actors, directors) as opposed to the business people.
- ☐ **TELEPROMPTER** - The brand name of a device which enables a broadcaster to read a script while looking into the camera lens.
- ☐ **TELEVISION DISTRIBUTION FEE** - Typically 10-25% for U.S. Network broadcast sales, 30-40% for domestic syndication and 45-50% for foreign distribution.
- ☐ **TELEVISION SPIN-OFF** - A television series or mini-series based on characters or other elements in a film.
- ☐ **TEST MARKETING** - Pre-releasing a film in one or smaller, representative markets before committing to an advertising campaign. The effectiveness of the marketing plan can thereby be assessed and modified as needed before the general release.
- ☐ **THEATRICAL** - TV shows or feature film work, as opposed to commercials.
- ☐ **THEATRICAL DISTRIBUTION FEES** - Generally between 30% and 40% of gross film rentals.
- ☐ **"THREE BELLS!"** - An audible warning for QUIET because a scene is about to be filmed.
- ☐ **TIGHT SHOT** (Go in Tight) - Framing of a shot with little or no space around the central figure(s) of feature(s); usually a close-up.
- ☐ **TIME-AND-A-HALF** - Overtime payment of 1 1/2 times the hourly rate.
- ☐ **TRACKING SHOT** - A shot taken while the camera is moving, either on a dolly or a mounted on a moving vehicle.
- ☐ **TRADES** - Short for "trade papers" - The daily and weekly periodicals of the industry such as *"The Hollywood Reporter"* and *"Variety"* that specifically feature information on the entertainment industry.
- ☐ **TREATMENT** - A prose account of the story line of a film. Usually between 20 and 50 pages. Comes after an outline and before first draft screenplay.
- ☐ **TURNAROUND** - (a) The number of hours between dismissal one day and call time the next day. (b) To shoot a scene from another direction.
- ☐ **TWO-SHOT** - A camera framing two persons.

- UPM** - Unit Production Manager - Oversees the crews and is handles the scheduling and all the technical responsibilities of the production.
- V.O.** - Voice over. An off-camera voice coming either from an actor not in the frame, or from a secondary source such as a speakerphone or answering machine.
- VOUCHER** - Time slip with all pertinent information needed for getting paid properly.
- W** - A notation on the call sheet indicating that an actor is working that day.
- W/N** - Will Notify. A notation on a call sheet that tells the actor that he/she will probably work that day but the specific time has not yet been decided.
- WAIVERS** - Union-approved permission for deviation from the terms of a contract.
- WALKAWAY** - A meal break in which all cast and crew are on their own to get lunch.
- WARDROBE** - The clothing a performer wears on camera.
- WARDROBE ALLOWANCE** - A maintenance fee paid to on-camera talent for the use (and dry cleaning) of talent's own clothing.
- WARDROBE FITTING** - A session held prior to production to prepare a performer's costumes.
- WEATHER PERMIT CALL** - Due to weather conditions, the production company has the option to release an actor four hours after the call time (if the camera has not started to roll) with a reduced rate of pay for the day.
- WIDE RELEASE** - The release of a film in numerous theaters usually 800-3,000.
- WINDOW** - Period of time in which a film is available in a given medium. Some windows may be open-ended, such as theatrical and home video, or limited, such as pay television or syndication.
- WORK-FOR-HIRE** (or Work-made-for-hire) - Under the Copyright Act this is either 1) a work prepared by an employee within the scope of employment; or 2) a specially ordered or commissioned work of a certain type (e.g. a motion picture, a contribution to a collective work), if the parties expressly agree so in a writing signed by both before work begins.
- WORKPRINT** - A picture or sound-track print, usually a positive, intended for use in editing only so as not to expose the original elements to any wear and tear.
- WRAP** - The completion of a day's filming or of an entire production.
- ZOOM** - A camera technique with a special lens to adjust the depth of a shot, accomplished without moving the camera.

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INDUSTRY NEWS AND INFORMATION

BackStage and BackStage(West) - www.backstage.com: Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers by contacting them or going to their site to subscribe. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

The Hollywood Reporter - www.hollywoodreporter.com: A publication and website that provides daily coverage of industry news, films and television shows in productions.

The Daily Variety - www.variety.com: Another publication and website that provides daily coverage of industry news, films and television shows in productions.

The LA Times - www.latimes.com: A daily newspaper and website that has a good entertainment section of industry news.

The CD (Casting Directors) Directory - www.breakdownservices.com: Published by Breakdown services lists all the casting directors in town. Available at the Samuel French Bookstore.

Hollywood Creative Directory - www.hcdonline.com: Published by the Hollywood Reporter lists all producers, agents and managers, casting directors, writers, and independent film and television production companies. The telephone is (213) 208-1961. Available at the Samuel French Bookstore.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

The Working Actors Guide - www.workingactors.com: A yearly reference publication and useful website that has all sorts of useful information from photographers to training information.

The Learning Annex - www.learningannex.com: A source of seminars, classes and events for all topics.

Film Festival Search and Information Site - www.filmfestivals.com: A source to find any film festivals, worldwide. This site also provides news and information.

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INDUSTRY BOOKSTORES

Samuel French Bookstore - www.samuel french.com: The largest bookstore chain for books, plays, monologues, audition materials, and other resources. The telephone is in Los Angeles (323) 876-0570; in New York (212) 206-8990; in Toronto (416) 363-3536.

Act I Books - www.act1books.com: A Chicago based bookstore for actors. The telephone is (800) 55 PLAYS.

Book Soup - www.booksoup.com: An independent book store in Los Angeles the specializes in books about art and film. The telephone is (310) 659-3110 or (800) 764-BOOK.

Drama Book Shop - www.dramabookshop.com: A New York based bookstore for actors. The telephone is (212) 730-8739 or (800) 322-0595.

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INFORMATION WHEN IN A NEW CITY

The Recycler – www.recycler.com select [Real Estate Rentals & Sales](#) - The best source for information on cheap places to live.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Relocation Information - www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for New York, and www.relocationcentral.com/directory/us/ny/new-york/welcome.html - for Los Angeles. Information on apartments, furniture and other items needed when moving.

Online Maps - www.mapquest.com - An online map site that provides direction to and from any location.

Thomas Guide - a published detailed map of the city.

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RESOURCES TO GET AN ACTING COACH OR TEACHER

The Hollywood Acting Coaches and Teachers Directory - www.actingworldbooks.com: The most complete directory in Southern California. Available at the Samuel French Bookstore.

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RESOURCES TO GET WORK

State and Country Film Commission Office Directory - www.mikefenton.com/onlineresourceguide/USandInternationalFilmCommissions.htm These state, city and country offices /organizations are a great source of Worldwide information to find work, events, seminars, and network with others in your industry.

Academy Players Directory - www.acadpd.org: It is the bible for casting, a must for every serious actor to be listed in. A publication published every four months listing actors. It is the industry's top free directory listing and contact information resource about actors for casting directors, producers and other professionals.

Talentclick.com – www.talentclick.us: The industries top online database and search engine used in a similar way as the Academy Players Directory by casting directors, directors, producers and other professionals to search for talent. A very important marketing and exposure tool for any actor who wants to be seen by industry professionals.

Back Stage and Back Stage West - www.backstage.com : Back Stage (New York) and Back Stage West (Los Angeles) is a weekly newspapers for actors. For \$9.95 per month, you get access to news, casting information and other resources on both coasts. You can also purchase subscriptions to the weekly print editions of one or both papers on their site. This lists casting calls for most theatrical productions, some film and television, commercials and student films.

Breakdown Services, Ltd - www.breakdownservices.com: A subscription casting information service for agents and managers. Actors can get limited free access to some casting opportunities approved for release by a project's casting director.

Showfax - www.showfax.com: Since 1993, the professional actor's resource for Sides and audition material. Via fax or download from our website, Sides always available to non-members as well as members. The telephone is (310) 385-6920.

Internet Movie Database - www.imdb.com: A research database and search engine for information, credits, and background on actors, producers, directors, casting directors and all other industry professionals.

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RESOURCES TO GET AN AGENT OR MANAGER

The Agencies-What The Actor Needs To Know - www.actingworldbooks.com: A publication that is updated every two months. This details the names of the agents and sub-agents, the types of people they represent. They also distinguish between newcomers and stars. For anyone seeking an agent this is a must. Available at the Samuel French Bookstore.

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RESUME DEFINITIONS

Featured - A term referring to a small speaking role.

Guest-Starring - A term usually only applicable in Television. If an actor has more than a couple of lines or appears in one or more episodes as the same character.

Co-starring Role - A term that is used for a role that is something more than a guest starring role, but not a starring role.

Supporting - A term used in film that is usually used for roles from one to many lines that fall short of a starring role.

Recurring - A term that applies to an actor who appears in more than one episode of a TV show as the same character but isn't regular.

Regular - A term used in Television to designate the actor who is one of the main characters and appears in most of the episodes.

Starring - A term used for the main actor with a big credit.

Lead - A term used for the main actor with a big credit.

Co-Lead - A term that is used for a role that is something more than a few lines, but not a starring role.

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HEADSHOT PHOTOGRAPHERS

Cherie Steinberg Cote - www.cheriephoto.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 358-8133.

Bill Rich Photography - www.billrichphotography.com: A very good photographer for headshots. No prepayment required, and if a client is not 100% satisfied with their Headshots, they do not pay. The telephone is in Los Angeles (310) 207-0722.

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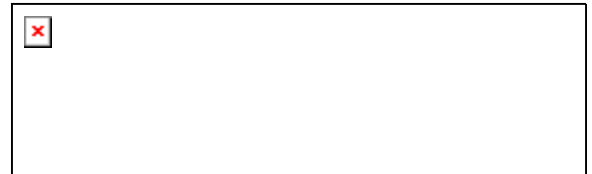
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SAMPLE RESUMES

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



AGENT: JIM FERGUSON

FILM

BUNDY	Featured - Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Co-Lead - Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	Co-Lead - WB	Jay Richardson (Director)

Television

MIKE FENTON's ACTORS WORKSHOP (Pilot)	Co-Lead	Pece Dingo (Director)
A TASTE OF HONEY	Lead - WB	Ramesh Iyer (Director)

THEATER (SAN FRANCISCO)

THE WAY WE WERE	Kate	Jewel Theatre
A BOYS LIFE	Julie	Jewel Theatre
FRENCH LIEUTENANT'S WOMAN	Sarah	Jewel Theatre
MAMA DRAMA	Sandi	Jewel Theatre
THE MISS FIRECRACKER CONTEST	Tessy	Jewel Theatre

Commercials

List Available Upon Request

Other Film

THE SIMPSONS (Voice Over)
THE TEACHER (Student Film)
THE LAST SURVIVOR (Radio)

GOLF DIGEST, THE GAP (Print)
20th Century Fox Studio Tours (Industrials)
Weight Loss with Sally Jones (CD-ROMS)
Teflon Jackson (Internet)
Who Wants To Be A Millionaire (Game Shows)
Kelpmaid Vitamins (Infomercials)

Training

Sandra K. Horner, Performance Studio
Meisner and Lewis Techniques
Manu Tupou, The American Repertory Company & Private Coaching
Jay Richardson, Acting Classes & Private Coaching
Stanislavski
Techniques
Improvisation

Special Skills

Tennis, Soccer, Certified Lifeguard, Excellent Swimmer, Excellent at Volleyball, Mountain Biking, Skilled with handguns.

USING YOUR MOUSE HIGHLIGHT THE RESUME OF CHOICE. THEN FROM YOUR BROWSER SELECT **Edit, Copy**. THEN OPEN MICROSOFT WORD OR SOME OTHER WORD PROCESSOR. SELECT **Edit, Paste**. YOU WILL NOW BE ABLE TO EDIT THE INFORMATION ABOVE FOR OYUR PERSONAL RESUME IN YOUR WORD PROCESSING PORGRAM.

THE ONLY DIFFERENCE BETWEEN THE RESUME ABOVE AND THE ONE BELOW BELOW IS THAT THE SECOND COLUMN INCLUDES THE SIZE OF THE ROLE, IN ADDITION TO THE DISTRIBUTION COMPANY. ALTHOUGH THE CSA STANDARD RESUME DOES NOT INCLUDE THE SIZE OF THE ROLE (lead, featured, costarring), SOME AGENTS WILL WANT YOU TO INCLUDE THIS ON YOUR RESUME. WE SUGGEST YOU USE THE CSA STANDARD RESUME (SHOWN BELOW), ESPECIALLY IF YOU DO NOT HAVE MANY CREDITS THAT ARE LEAD ROLES.

Racheal MacKenna

(SAG/AFTRA)

HEIGHT: 5' 7"
HAIR: Blonde
EYE: Green



AGENT: JIM FERGUSON

FILM

BUNDY	Fox	Matthew Bright (Director)
AMERICAN FRIENDS & LOVERS	Paramount	Jim Fitzpatrick (Director)
GHOST STORIES	WB	Jay Richardson (Director)

Television

MIKE FENTON'S ACTORS WORKSHOP (Pilot)	Unreleased	Pece Dingo (Director)
A TASTE OF HONEY	WB	Ramesh Iyer (Director)

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Stanislavski Techniques
Improvisation

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