

GLOSSARY OF TERMS AND TITLES

The purpose of this Exhibit is to list the job titles and explain the responsibilities of the filming industry employees park personnel might encounter on location. This is not a complete list of people on the set. Some of the job titles are obvious, such as carpenter, plumber, plasterer, scene painter, gardener, driver, wrangler, etc. There are also people who appear only on a special occasion, such as choreographers, dialogue coaches and special advisors. There are also people connected with the actual business of production, such as production accounts, production secretary, etc.

A. GENERAL TERMS

Art Director: The person responsible for designing all of the sets used in a motion picture.

Assistant Camera Operators: The people assisting with the camera, working directly for the cameraman. Duties include physical movement and setup of the camera, loading its magazines, cleaning the camera and its components. The 1st assistant is also called a “focus puller” and follows focus on the camera while actually filming.

Assistant Directors (AD): The 1st AD is the right arm of the director, both in organizing the production and running the set. The 2nd AD is responsible for the call sheets, movement of extras, and basically making sure that everything is in the right place at the right time.

Associate Producer: Represents the producer's interest when the producer is not personally on the production scene. He may control finances during the location shooting. For a commercial, he may be the set contact.

Boom Operator: Sound person who positions the microphone, trying to keep it as close to the speaker as possible without getting it into the picture, or without casting a shadow that can be seen in the picture. The mike is actually mounted on the end of a fish pole or boom.

Cameraman or Camera Operator: The member of the crew who actually runs and maneuvers the camera.

Clapper (or Slate or Mark): This person holds the clapboard or slate in front of the scene at the beginning of each shot. If a sound production, announces the scene number and brings the hinged portion of the clapper onto the slate with a sharp sound. This sound is synced up later with the picture.

Craft Services: Often provide assistance in keeping the set clean, providing coffee and snacks between meals, and other services that support the crew, but are not related to actual filming operation.

Director: Formulates and is responsible for the execution of the story requirements as set forth by the producer. Directs the efforts of the talent, the cameraman, the editor and the lab, plus all the rest of the production company.

In features, the Director has artistic control. In episodic television, the producer holds artistic control, hiring different directors for individual episodes. In commercials, the director must work within the framework of the storyboard created by the advertising agency.

Director of Photography (DP): The person responsible for lighting the scene and setting up the shots. The members of the camera crew report to this position.

Electrician: Technician responsible for connecting lights to the proper power supplies. He/she receives instructions from the gaffer and the cameraman or the Director of Photography.

Extras: People who are seen in the filmed sequences of the picture, but in very minor roles without assigned lines of dialog. They are directed by the Assistant Director and not the Director.

Gaffer (also Chief Juicer or Boss Electrician or Chief Electrician): This is a lighting electrician who is in charge of the lighting crew or juicers. He/she reports to the cameraman or Director of Photography.

Greensman: A set dresser specializing in organic materials such as trees, bushes and flowers.

Grips: Manual laborer possessing special skills germane to film production. Just about everything that is lifted or moved or built on a set is done by grips. They load and unload equipment, build camera platforms, dig holes for camera placement, push the dolly and move the set walls.

Location Manager: The person responsible for finding, selecting, and finalizing the locations needed for the script. Responsible for obtaining permits, traffic control, parking. Also is the liaison for the company to neighbors and monitor of clean up. Works for the Production Manager.

Location Scout: Independent contractor hired by a company to photograph potential locations and provide contact information to the company. Has NO authority to make commitments for the company.

Lead: (1) The principle actor or character in a picture such as the hero or heroine. (2) The person in charge of a small group of technicians on a special detail.

Producer: The producer can be an individual that provides financing for and the supervision of the production of motion pictures or television. The final authority for all matters relating to how funds are spent.

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Production Assistant (PA): A person working for the production manager, handling a variety of tasks. May be assigned to non-skilled tasks on the set such as preventing people from walking through a shot, or picking up litter. Frequently an entry level position.

Production Coordinator: The person who handles details for the producer. In commercials, may take the role of Location Manager.

Production Manager: In commercials, the executive in charge of all production arrangements, i.e. location contacts, negotiations and shooting schedules. Authorizes payment of bills. (See Unit Production Manager.)

Property Man: Person responsible for all the objects on the set that are handled by cast.

Property Master: Property Man and certified/licensed controller of all weapons.

Recordist (Sound): Person in charge of operating the sound recorder. Places the mike, strings cable and sets the controls of the recording equipment.

Script Supervisor (Continuity): Technician who times the actual filming and keeps notes on each scene and take to insure continuity of action and provides the vital information for editors.

Set Decorator: Person responsible for furnishings and draperies to create the appropriate ambiance on the set.

Set Dresser: Technician working for the Set Decorator. Places furnishings, hangs draperies and arranges objects used to dress the set (not handled by the cast).

Sound Engineer: The technician responsible for the operation and maintenance of the sound equipment.

Stunt Coordinator: Person who plans and supervises those who execute activities involving an element of risk. Arranges for safety relating to stunts and choreographs the action. Acts as an advisor to the director.

Talent: The performers in front of the camera.

Transportation Coordinator: supervises the Transportation Captain and Teamsters and manages all vehicles, parking, portable toilets and removal of trash.

Unit Production Manager (UPM): One who handles much of the business associated with film or television production, and makes arrangements for food, lodging, transportation, location work. He keeps budget and expenditure records, authorizes payment of bills.

B. TERMS AND ITEMS ASSOCIATED WITH FILMING OR PHOTOGRAPHY ON LOCATION

Angle of View: The amount of a scene that is taken in by the lens, usually expressed in degrees.

Apple Box: Wooden box in one of three basic sizes (full, half and quarter) used on the set in a variety of ways - to raise actors, furniture, lights, etc.

Base Camp: Staging area for equipment and large vehicles when filming in a variety of locations, or when parking adjacent to the filming location is not possible. Base camp can also be the site of activities not directly related to filming such as dressing area and meal service.

Blackout Cloth: Heavy, densely woven cloth use to cover windows and doors to facilitate day for night filming.

Boom Mike: Sound dolly with a long extendable arm enabling the operator to position the microphone and move it silently around the set following the actors.

Butterfly: Net that can be stretched over an outdoor scene to soften sunlight.

Camera Car: Vehicle that is outfitted to accommodate camera equipment and key personnel, for filming sequences on the road. Can also be used to tow vehicle being filmed.

Camera Left: The left side of the camera as the cameraman stands looking toward the action to be photographed. Camera right means the right side of the camera as the cameraman looks toward the action.

Century Stand (also C Stand): A metal stand for positioning a lighting accessory such as a flag, cookie, scrim, etc.

Cinemobile: A large, self-contained equipment truck.

Clapper (see also Slate): Two short boards hinged together and painted in a matching design. When sharply closed, they provide an audible and visual cue that is recorded simultaneously on film and sound tape. This helps to synchronize the film and sound during editing. A slate with relevant information, such as the scene and take number, is usually attached to the clapperboard.

Cookie (also called Kukaloris or Cucaloris): An irregularly perforated shadow-forming flag, opaque or translucent, made of plywood, plastic, etc. Used to create shadow textures.

Crab Dolly: Camera perambulator that eliminates the use of metal tracks and permits the camera to be moved in any horizontal direction. Vertical movement is approximately five feet.

Crane: A large camera-mounting vehicle with a rotating and high rising arm, operated electrically or manually.

Credit Line: The acknowledgments at the end of a film the lists the cast, crew and other production information including the locations used.

Dailies(also called Rushes): The first print from original footage, with or without synchronized sound tracks, delivered from the lab daily during the shooting period, for viewing by the director, cameraman, etc. If possible, sets are not struck until dailies have been viewed.

Day for Night: Shooting film in the daytime, in such a manner that it gives the illusion of night.

Dolly: A wheeled vehicle for mounting a camera and accommodating a camera operator and assistant. Often equipped with a boom on which the camera is mounted.

Dolly Track: Parallel metal tracks laid on the ground to allow a dolly to move smoothly over rough or uneven surface or ground.

Editorial: Still photography involving models or products that are intended to accompany articles in a magazine, rather than print advertisement.

ENG Crew (Electronic News Gathering): A small team, usually of fewer than five people, with a self-contained vehicle equipped with videotape, editing and broadcast capability. Usually associated with daily news broadcasts.

Establishing Shot (also Master Shot): A shot, usually close to the beginning of a scene, that establishes the components of the scene in the viewer's mind.

Exterior: Any scene shot out of doors.

Fill Light: The light that is used to fill in shadow area of a subject, allowing for detail to be seen in those areas.

First Unit: Principal people on the set, including the director and actors, for filming dialogue and other scenes requiring the actors.

Fishpole: A long, lightweight, hand-held rod on which a microphone can be mounted in situations where the boom is not practical.

Flag: Shadow-casting device made of plywood, or cloth stretched on a metal frame. Specific types of flags include cutter, finger, gobo and target.

Flat: A section of a studio set, usually modular, 8 to 10 feet high and 6 inches to 12 feet wide. Constructed of materials such as plywood, fireproof hessian, etc. Surface treatment varies from paints to wallpapers, papier-mâché, fabric, metals, etc.

Follow Shot: shot in which the camera is moved to follow the action.

FX or EFX: abbreviation for "effects" such as sound effects or special visual effects.

Gaffers Tape: Wide adhesive tape used for securing lighting instruments, stands, cable, etc. on the set. Highly desirable by the crew, but often discarded as litter.

Greens: Plant material used in dressing the sets or landscapes.

Gobo: A black wooden, metal or cloth screen used on a stand or a clamp to protect the lens from strong light which could cause a flare in the lens. (Sometimes "cookie.")

Golden Light: Term referring to the warm light which naturally occurs shortly before and after sunset or sunrise.

Hero: Term used in commercials to refer to camera ready version of the product being advertised.

Hold: Term referring to a work day when a production company has permission to be in a location, but does not schedule any activity to occur.

Honey Wagon: Jargon for portable dressing rooms with bathroom facilities.

I M O: Camera positioned in such a way as to isolate motion during an action sequence. Often camera is set at high speed to slow down the action. During filming, the camera is unattended and often the action occurs close to the camera itself.

Insert: A shot added to explain the action, e.g. a close-up of a letter, newspaper headline, gun, etc.

I T C: Intermittent traffic control. Involves holding traffic on a road in one or both directions for a period of time, generally not to exceed three minutes for filming.

Location: Any place away from the studio used as a background for filming.

MOS: Filming without sound. Humorous coinage from the early days of cinema when immigrant German technicians spoke of shooting "mit out sound."

Muscolight: Brand name for a large truck with a telescoping arm which supports an array of powerful lights, intended to illuminate a large area.

Night for Day: Shooting during darkness, but intended to simulate daylight.

Pan: Camera pivotal movement in a horizontal plane. Sometimes used when describing pivotal camera movement in other planes.

Parallels: Metal scaffolding erected to provide elevated camera or lighting position.

Permit Service: An independent agent hired by a production company to complete permitting requirements including application, payment and pickup of required permits and business licenses, notification of police and fire departments.

Picture Car: Any vehicle to be used in front of the camera.

P O V: (point of view) usually the camera position that simulates a view as seen by the actor

Post Production: All the processes that occur after the film has been shot and developed. Editing, titling, mixing are all facets of post production.

Prep Day: Work day preceding filming. Can include set construction or dressing, or rigging for stunts or special effects.

Props: (Properties) Moveable objects on the set normally handled by actors.

Reverse: What is seen opposite the location or set being shot; shot taken of what is behind the camera, or immediately adjacent to it in the establishing shot.

Run-by: Shot taken from a camera position on the side of the road filming a vehicle driving by.

Running Shot: Moving, vehicle-to-vehicle filming from camera mounted on a camera car, moving with the vehicle being filmed ("picture car").

Scrims: Diffusion material placed in front of lights to soften the effect.

Second Unit: Filming done without the primary actors or director. Usually without sound. Can include inserts, stunts or run-bys.

Shiny Boards: Reflectorized metal boards used to reduce the difference between light and shaded areas by bouncing sunlight into the darker areas.

Slate: The numbered board held in front of the camera before a take; used to identify the film in the laboratory and cutting room.

Slow Motion: Film shot at a greater frames per second rate than the rate at which it will be projected, which slows down the motion.

Sound Cart: The wheeled cabinet on which sound recording equipment is placed to allow easy movement around the set.

Special Effects: The name given to almost any unusual effect to create an illusion on film. Can be optical, mechanical, or pyrotechnic.

Strike: Remove set dressings, dismantle set and remove equipment from a filming location.

Story Board: A series of drawings used as visual representations of the shooting script. Sketches representing key situations (shots) in the scripted scenes. Dialogue or indication of music, effects, etc. that appear below the pictures.

Swing Gang: A team of grips assigned to strike and clean up after filming. Although these grips are assigned to the Art Department, they are not the same people who prepared the area for filming.

Sync: When the image coincides intentionally with a given sound.

Take: A scene or part of a scene recorded on film and/or sound tape from each start to each stop of a camera and/or recorder. Each shot may be repeated in several takes, until a satisfactory result is achieved.

Tow Shot: The vehicle being filmed is actually towed by a truck (often the camera car). This is generally required when filming dialogue between the driver and a passenger. Often the camera is mounted on the hood of the picture car, or on a door (side mount). Side mounts may widen the overall width of the vehicle to exceed the width of a single lane of traffic. Traffic control is usually needed to help the vehicle safely through traffic.

Wet Down: Intentionally spraying water on a road or other surface to create a visual effect for filming or to minimize dust.

Wild Track: Sound recording such as sound effect or ambient noise not synchronized with film image.

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XLS: Extreme Long Shot. Distant landscape or vast interior shot in which human figures appear relatively small.

Zoom: The magnification of a certain area of the frame by bringing it optically to the full size of the screen and excluding the rest of the frame in the process.