

On the Set Glossary and Script Glossary

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ON THE SET • GLOSSARY

ABBY SINGER: The last shot, sometimes called the “Martini shot”, named after the Assistant Director who always claimed it was the finale and inevitably called for one more set-up.

ACE: A 1000 watt spotlight.

ACTION: What the director calls out to begin all principal acting on a set.

A/D: see DIRECTOR, ASSISTANT.

ANIMAL HANDLERS: They handle the animals and are responsible for transportation, feeding, grooming and general care.

APPLE BOX: A wooden box approximately 1’W x 1’6”D x 8”H. These boxes are used for actors to stand on to raise their height. They are also used to prop up different items, lights, etc. There are also half-and quarter-apple boxes.

ASSISTANT CAMERAMAN: see CAMERAMAN, ASSISTANT

ASSISTANT DIRECTOR or **A/D:** The First A.D. hardly ever leaves the director’s side. They yell “quiet on the set” and tell the camera person to start rolling. The A.D. is in charge of the set.

ASSISTANT DIRECTOR, SECOND: This is the person who you will most likely report to when you arrive on the set. 2nd A.D.s are responsible for daily call sheets, talent and extras’ time sheets and vouchers. They will phone you with your call time for the next day. They also direct the extras or background players on the set. There can also be a 3rd A.D. Always report to the 2nd A.D. when you are leaving the set for any reason.

ASSOCIATE PRODUCER, see PRODUCER, ASSOCIATE

AVAIL/FIRST REFUSAL: Not legally binding and no compensation is involved: you are being asked whether you are available for future engagement.

BACKGROUND: Extras are referred to as background. In a scene background refers to the action that the extra will need to make.

BACK TO ONE: All actors and extras are to go back to their first position of action in the scene. This means you will be reshooting the scene and are to perform the same action unless told differently.

BARN DOORS: These are black metal gates on lighting equipment used to direct and control the light.

BEST BOY: Is an assistant to the gaffer—helps handle all equipment.

BLOCKING: The director plans where the principal actors will move and the 2nd A.D. will set up the extra’s movement in the scene.

BOOM: An overhead microphone, usually held on a long pole.

BOOM OPERATOR: Person who handles the boom mike and stays out of the camera shot.

CALL SHEET: A printed schedule of the day’s work that is to be filmed and the people, place, and things needed. Keep a couple from each shoot that you do along with your

saved script.

CALL TIME: The time you are to report to the set. When you get there, check in with the A.D.

CABLE OPERATOR: Ensures the physical safety of the actors and the equipment.

CAMERAMAN / CINEMATOGRAPHER / DIRECTOR OF PHOTOGRAPHY: They are directed by the director as to what to capture on film or video.

CAMERAMAN, ASSISTANT: Keeps track of and records everything that's shot, loads and unloads the film, and keeps the camera and lenses clean.

CAMERA LEFT & CAMERA RIGHT: The direction to look or to proceed when facing the camera. Camera Left is your right.

CAMERA OPERATOR: Responsible for the actual operation of the camera and lenses. They load and unload the camera, set the lens, take measurements, and check the focus.

CARPENTERS: Primarily for the purpose of assembling sets and building props.

CATERING: When on location, meals must be provided every six hours. The catering truck will usually fix hearty breakfast, lunches and dinner.

CINEMATOGRAPHER: see CAMERAMAN.

CLAPBOARD / SLATE / STICKS: A mini chalkboard that has the name of the production, director, and cameraman. It is used to keep records of what scene is being filmed and makes a clapping sound to tell the person who edits the film where to start sound.

CONTINUITY: Matching everything you did in a previous scene so it looks exactly like it happened the first time you did it.

COOKIES: camera operators use to break up light and produce a softening effect.

CRAFT SERVICE: This is the person responsible for keeping the craft table neat, clean and supplied with drinks and food items.

CRAFT TABLE: A table located near the set, with coffee, water, sodas, snacks and fruit for the actors and crew. When there are a lot of extras on the set, there will usually be two craft tables, one for the actors and crew and the other specifically for the extras.

CROSS: The movement the actor or extra makes from point A to point B in front of the camera when the scene is being filmed.

CUE: A signal (nonverbal or verbal) from the director to start your action.

CUT: Yelled out by the director to stop the action, camera and sound.

CUT & HOLD: To stop the action, camera and sound, and tell all actors and background to hold their places.

DAY PLAYER: An actor hired by the production to play a certain role generally for a day only.

DEUCE: A 2000 watt spotlight.

DIALOGUE EDITOR: Ensures that production tracks are technically good; also locates alternate tracks/takes that could augment background dialogue.

DIRECTOR: Makes every decision and has the last word on how each scene will be shot. It is the creative vision of the director that will bring a scene to life. Sometimes the producer will take some of this power back—that's why directors like to be the producer too.

DIRECTOR, ASSISTANT: see ASSISTANT DIRECTOR

DIRECTOR OF PHOTOGRAPHY: see CAMERAMAN.

DOLLY: When they move the camera toward you or away from you during a shot, that's called "dollying."

DOLLY GRIP: They specialize in moving the camera with a smooth steady action.

DOWNSTAGE: This is in front of you as you are standing on the set or stage. If you're told to move downstage move toward the camera or audience.

DRIVERS: They move equipment vehicles from location to location. They transport performers and perform stunt and standard driving in the scenes.

DROPPING THE FLAG ON THE PLAY: when the crew stops their present activities.

86: Forget about it.

EDITOR: Cuts the film apart and reassembles it in the order and method dictated by the director. A lot of it is done on computer now; videotape is edited digitally.

EFFECTS EDITOR: Provides all incidental sounds, from footsteps to fist fights to doors slamming to lovemaking and cars screeching. Records or replicates the sounds, or designs a new combination.

ESTABLISHED: Person or prop having been filmed in a certain position in a previous scene.

EXECUTIVE PRODUCER: see PRODUCER, EXECUTIVE.

EXT: Exterior, a scene shot outside.

EXTRA: These are the men, women and children who give realism to a motion picture, television program or commercial. Background movement players commonly referred to as background, background artist, atmosphere.

FDR: means next shot is a “new deal” or a different setup.

FIRST TEAM: Principal actors.

FOLEY ARTIST: The person who makes the sound effects that aren’t replicated by other methods by using voice, hand props, gadgets or tools. Actually performs to picture on the screen.

FOREGROUND: The area in front of the camera lens, between a principal actor, actress or thing.

GAFFER: Chief electrician on the set; responsible for the lighting of the set.

GEL: A diffuser made of a gelatin type material for softening lights or changing colors of a light.

GOLDEN TIME: This refers to overtime after the 16th hour. It’s golden because your pay is usually doubled.

GRIP: Member of the crew that physically moves equipment on the set and from location to location.

GROUCHO: Cameraman wants the actor to imitate Groucho Marx’s bent walk so that everything fits in the shot—actor and background.

HICCUP: In 4 camera shows, this is where the cameras move in the middle of a scene.

HOLD: Legally binding and requires that payment be made to talent since you are being told to schedule a specific day of your time for use by that employer.

HONEYWAGON: Mobile trailer used for dressing rooms and toilets for cast and crew on location.

HOT SET: Hands Off! This is a set that has been used or has been prepared to use and is NOT to be Disturbed.

IATSE and **NABET:** The two unions that represent editors, camera people, electricians, set designers, and other crafts workers on the set.

INT: Interior, a scene shot inside as opposed to outside.

KEY GRIP: Sets up the camera as well as the dolly it sits on. Works with the director and gaffer to make sure things get done as intended.

LOCATION: Any place where there’s a set if not on a studio sound stage.

LOOP: Watch film of yourself in a recording studio and replace damaged dialogue in sync with your lips—looping or ADR, automatic dialogue replacement.

LOSE IT: This is usually yelled out by the director or assistant director when he or she wants something out of the way.

MARK: These are pieces of tape placed in various areas on the ground as designation points where an actor is to stand for the camera. These are very specific, if you aren’t on

them you won't have your best light.

MOS: "mitt out sound" from an obscure German director. Scene shot without sound.

MUSIC EDITOR: Designs music tracks to fit with dialogue and sound effects. Helps define and design proper levels.

OBIE LIGHT: Named after actress Merle Oberon, is a 250 watt lamp which adds a twinkle to the actor's eyes and reduces wrinkles!

ON A BELL: A request by the Director to the sound man to sound a bell to alert everyone that filming is about to begin; silence must be maintained.

P.A. / PRODUCTION ASSISTANT: Fancy word for gofer. Usually an entry-level position for people who want to work for a production company. Sometimes they work as interns (for free) or for a pittance.

PAN: A camera shot which sweeps from side to side to follow the action.

PANTOMIME: Mouthing words in a scene when there is dialogue being recorded as the action takes place.

PER DIEM: Fee paid to you when on location to pay for your meals.

PHOTO DOUBLE: To be photographed as the principal actor in a scene when the actor is not needed, usually long distance shots.

PICK UP: When a take gets botched, you can do a pick up for just a portion of the scene, starting and ending anywhere.

PRINCIPALS: The people who have speaking lines or special bits or stunts in a scene.

PRINT: The director was happy with the scene and wants to keep it. This usually means they will be moving ahead to the next scene.

PRODUCER: Oversees everything in the production including the hiring of the cameraman, crew, actors and director if they have not been hired. The producer may be the writer and/or director of the project and at times may have his own money involved in the production. If no executive producer involved, the producer will develop the entire production from scratch.

PRODUCER, ASSOCIATE: Someone who contributed to the management of the production. Other times may be a key executive or major investor. Performs one or more producer functions as delegated by the producer.

PRODUCER, EXECUTIVE: Person usually responsible for financing or securing the financing for a production. They usually have acquired and/or developed the script or story at some point. After financing is in place, they will hire the Producer and Director. Supervises one or more producers in the performance of their duties on one or more productions.

CO-PRODUCERS: Two or more producers who perform the producer functions as a team.

COORDINATING PRODUCER: To achieve a unified result, coordinates the work of two or more producers working separately on single or multiple productions.

LINE PRODUCER: Supervises the purely physical production aspects of a motion picture or television production and is supervised by another producer who handles all other duties.

SEGMENT PRODUCER: Produces one or more individual segments of a multi-segment production.

SUPERVISING PRODUCER: Supervises one or more producers in some or all of their functions either in place of or subject to the overriding authority of an executive producer.

PRODUCTION/UNIT MANAGER: An executive hired by the producer to coordinate and supervise all financial and technical details of the production. They *must* keep the production budget in line.

PROPERTY MASTER: Heads the prop department and is responsible for the

acquisition, storage and placement of props. They also have the candy bars hidden in the trucks to bring out in the afternoon.

PUP: A 500 watt small spotlight.

REHEARSAL: Running through the scene without the camera actually filming the action to work out any mistakes or movement of last second directions.

REVERSE: To move the camera around to shoot the other actor's point of view.

ROLLING: Camera and sound are in motion and the action is ready to be filmed.

SANDBAG: Small burlap or plastic bag filled with sand, used to temporarily hold pieces of equipment in place.

SCRIPT SUPERVISOR: Monitors the script as the film is shot to assure that everything scripted is properly spoken. If a line is missed or an error made, they maintain the appropriate notes to allow the editor to correct the problem later. They also note any new lines the director or actors might add during the shooting.

SECOND A/D: see ASSISTANT DIRECTOR, SECOND.

SECOND TEAM: see STAND-IN.

SET: Where the actors do their work—on the set.

SET DESIGNER: Hired early, long before actual shooting, to design the sets or to prepare plans to modify existing locations.

SET DRESSERS: Actually select and place decorations and detail items on the set to provide authentic realism. Such items can be salt shakers on a table, mail in a mail slot, statue in a foyer.

SET-UP: When they move the camera, lights, etc. from bathroom to bedroom. That change is a new set-up.

SINGLE: One person in the shot.

SLATE: (see CLAPBOARD).

SOUND DESIGNER: The team's manager responsible for the development and augmentation of all soundtrack material.

SOUND STAGE: A soundproof building in which the action is shot.

SPEED: Speed is announced from the soundman to the director when the audio tape is running at proper speed for recording in sync with the film.

SQUIB: These are used in scenes to give the effect of bullets hitting walls, cars, and people.

STAND-IN / SECOND TEAM: The people who substitute for the principal actors when principals are not needed such as when lighting or camera blocking is being done by the production crew. It gives the actors a chance to rest. This is a premium extra position!

STAY WITH THE MONEY: is an instruction to keep the camera focused on the star.

STICKS: see CLAPBOARD.

STUNT COORDINATOR: They decide when and where to substitute stunt performers for the actors during dangerous scenes.

TAKE: The time between "action" and "cut" that the camera is actually rolling.

TRACK: Metal tracks laid down so the camera can dolly smoothly.

TURN AROUND: The number of hours between dismissal one day and call time next day.

TWO-SHOT: Two people on camera.

UNDER FIVE: An actor who is hired to speak fewer than five lines.

UPSTAGE: Behind the actor as he stands on the stage or set facing the audience or camera. When someone "upstages" you, he is doing something behind your back while you are facing the audience. It draws attention to them.

WRANGLER: see ANIMAL HANDLERS.

WRAP: What the Director calls out when the day's filming is completed. Yeah!

SCRIPT GLOSSARY

C.S.	Close shot.
C.U.	Close up.
CUT	Immediate change of location or point of view.
CUT TO INT.	Cut to interior.
CUT TO EXT.	Cut to exterior.
DISS.	Dissolve.
E.C.U.	Extreme close up.
E.T.	End title.
F.F.O.	Full Fade Out. End of act or end of picture.
F.I.	Fade In.
F.O.	Fade Out.
F.O. to COMM.	Fade out to commercial.
F.S.	Full shot.
L.S.	Long shot.
M.L.S.	Medium long shot.
M.S.	Medium shot.
M.T.	Main title.
O.S.	Offstage. (dialogue or sound)
PAN	Panning shot, horizontal or vertical movement of camera.