

On-Set Need-to-Know's

PEOPLE

A.D. - Assistant Director

ADR- Additional (or automatic) Dialogue Replacement. Sometimes erroneously called "looping"

AEA- Actors' Equity Association; often called simply "Equity"

AFM- American Federation of Musicians

AFL-CIO- The American Federation of Television & Radio Artists

AMPTP- Alliance of Motion Picture and Television Producers

Audition- A tryout for a film or TV role, usually in front of a casting director, for which a reading is required.

Avail- A courtesy situation extended by an agent to a producer indication that a performer is available to work a certain job. Avails have no legal or contractual status.

ART DIRECTOR - Person who conceives and designs the sets.

BEST BOY – In films, the assistant to the Electrician

Blocking- The actual physical movements by actors in any scene.

Booking- A firm commitment to a performer to do a specific job.

Boom- An overhead microphone, usually on an extended pole.

Breakdown- A detailed listing and description of roles available for casting in a production.

Buyout- An offer of full payment in lieu of residuals, when the contract permits. No buyouts in perpetuity.

Callback- Any follow-up interview or audition.

Casting Director- The producer's representative responsible for choosing performers for consideration by the producer.

Commission- Percentage of a performer's earnings paid to agents for services rendered.

Credits- Performance experience listed on a resume; also opening names in a film or a TV show.

Day Player- A performer hired on a daily basis, rather than on a longer term contract.

Dealer Commercial- A national commercial produced and paid for by a national advertiser and then turned over to local dealer to book air time, usually with the dealer's tag added on.

Demo Tape- An audio or video tape that agents use for audition purposes.

DGA- Directors Guild of America

DIRECTOR – The coordinator of all the artistic and technical aspects of any production.

D.P. (Director of Photography) - Supervises all decisions regarding lighting, camera lenses, color and filters, camera angle set-ups, camera crew and film processing.

Donut- A recording made to change information in the body of a commercial, as opposed to a tag.

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

Downgrade- Reduction of a performer's on-camera role from principal to extra.

ELECTRICIAN – Crew chief responsible for lighting.

Equity- Actor's Equity Association

Exclusively- Achieved by virtue of performing as a principal in a commercial. During the contractual period of payment, the advertiser has exclusive rights to the performer's work, likeness and image with regard to competitive products.

EXECUTIVE PRODUCER – Person(s) responsible for funding the production.

Extra- Background talent, used only in non-principal roles.

FIELD REP – Union staff member who ensures contractual compliances on sets.

FIRST A.D. - First Assistant Director who is responsible for the running of the set. Gives instructions to crew and talent, including calling for rehearsal, quiet on set, take five, etc.

First Refusal- A non-contractual courtesy situation extended to producers by agents on behalf of performers, giving the producer the "right" to decline to employ the performer before the performer accepts a conflicting assignment.

FIRST TEAM - The production term for the principal actors in a scene

Fixed Cycle- For commercials, an established 13-week period for which the advertiser pays a holding fee to retain the right to use the performer's serviced, likeness and image in a previously produced advertisement.

Forced Call- A call to work less than 12 hours after dismissal on the previous day. Also see *Turnaround*.

Foreign Replay- A fee paid for re-runs outside the U.S.

4-As- Associated Actors and Artistes of America; umbrella organization for AFTRA, SAG and other performers' Unions.

Franchised Agent- A talent agent approved by AFTRA or SAG to solicit and negotiate employment for their members.

Freelancing- Working through more than one franchised agent rather than signing exclusively with an agent. Also, working for multiple employers as a performer, distinguished from permanent employment at a radio/TV station or network.

GAFFER – In film, a crew member who places lighting instruments.

GOFER – An errand runner.

GRIP – A crew member who moves set pieces or props.

Hand Model- A performer whose hands are used to double for others.

Health & Retirement (or Pension & Health) Payment- An additional amount of money paid by the employer to cover employee benefits under *Union contracts*.

Hold (On Hold)- A contractual obligation for a performer to be available for work.

Holding Fee- Set payment by an advertiser to retain the *right to use a performer's services, image or likeness* on an exclusive basis.

IATSE- International Alliance of Theatrical Stage Employees

Industrial- Non-broadcast, often educational, films or tapes.

Lift- Process of taking a sequence from one commercial to create all or part of another commercial. Sometimes called a "mechanical lift."

LINE PRODUCER - The producer who is responsible for keeping the director on time and budget. The Line Producer is usually the most visible producer on set.

Liquidated Damages- Monetary penalties imposed on an employer when contract provisions are violated.

Looping- An in-studio technique matching voice to picture.

Meal Penalty- A set fee paid by the producer for failure to provide meals or meal breaks as specified by the contract.

Monologue- A solo performance by an actor.

MOS (Mit Out Sound/Motion Only Shot) – Any shot without dialogue or sound.

M.O.W. –Movie of the week

NABET- National Association of Broadcast Employees and Technicians

Off-Camera (OC) Dialogue delivered without being on screen.

Overtime (OT) – Work extending beyond the contractual work day.

P.A. – Production Assistant

PAYMASTER – An independent talent payment service acting as the employer of record and signatory.

Pension and Health- See Health and Requirement

Per Diem- Set fee paid by producer on location shoots to compensate performer for expenditures for meals not provided by the producer.

Pick Up- An added take because of a problem with a shot.

Pilot- The first show introducing the characters and situations for a potential series.

Principal- A performer with lines or special business which advances the story line.

PRODUCER – Often called **LINE PRODUCER**; the person responsible for the day-to-day decision-making on a production.

PSA- Public Service Announcement (needs approval of AFTRA/SAG)

Residual- The fee paid to a performer for rebroadcast of a commercial, film or TV program.

Right-To-Work-States- Those states which do not honor certain union provisions.

Scale- Minimum payment for services under Union contracts.

Scale + 10- Minimum payment plus 10% to cover the agent's commission, required in some jurisdictions for agents to receive commissions.

SCRIPT SUPERVISOR – The crew member assigned to record all changes or action as the production proceeds.

SECOND A.D. - There are often two or three on the set. They handle checking in with the talent, insuring proper paperwork is filed, distribute script revisions. Actors check in with the Second A.D. upon arrival of the set

SECOND TEAM - The verbal cue for the stand-ins to come to the set and be ready to stand in.

Session Fee- Payment for initial performance in a commercial

Sides- Pages or scenes from a script, used for auditions.

Signatory- An employer who has agreed to produce under the terms of a Union contract.

Slate- A small, chalkboard and clapper device, 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".)

Station 12- At SAG, the office responsible for clearing SAG members to work.

Stand Ins- Extra players used to substitute for featured players, usually for purposes of setting lights.

STAGE MANAGER – The person who oversees the technical aspects of an in-studio production.

Studio Teacher- Set teacher or tutor, hired to provide education to working young performers; also responsible for enforcing Child Labor Laws and minors' provisions in the Union contracts.

Stunt Coordinator- The person in charge of designing and supervising the performance of stunts and hazardous activities.

Stunt Double- A specially trained performer who actually performs stunts in place of a principal performer.

Sweetening- In singing/recording, the process of adding additional voices to previously recorded work.

Taft-Hartley- A federal statute which allows 30 days after first employment before being required to join a Union.

Tag- An introduction or ending to a commercial or TV show to identify a dealer, address, phone number, etc.

Teleprompter- The brand name of a device which enables a broadcaster to read a script while looking into the lens.

Trailer- A series of excerpts or clips, used to promote a film or TV show. It is also a mobile facility.

Turnaround- The number of hours between dismissal one day and call time the next day.

Under 5 (U-5)- In AFTRA contracts, a speaking role having 5 lines or less.

Upgrade- Acknowledgement by a producer that a player hired as an extra has performed principal work, resulting in principal payment.

Use Cycle- Any 13-week period during which a commercial is actually aired; used to determine payment schedule for residuals and often differing from holding cycles.

Voice Over VO- off-camera dialogue

Wardrobe- The clothing a performer wears on camera

Wardrobe allowance- A maintenance fee paid to on-camera talent for the use (and dry-cleaning)

Wardrobe Fitting- A paid session held prior to production to prepare a performer's costumes.

Wild Spot- A commercial which is contracted to air on a station-by-station basis, rather than by network.

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