

APPENDIX ONE

A Unified Glossary for the Motion Picture Editor, as of 2017

Please note that the terms included in this Glossary reflect a motion picture editor's perspective on filmmaking. It has been argued in this text that part the editor's function is to account for contributions of several artists whose work precedes his or her work. This therefore, requires that editors have both technical expertise as well as the broad language needed to make a great film. This Glossary does not presume to include all pertinent terms but does hope to include those essential and appropriate to the editing process which is more inclusive than exclusive to other crafts.

Additionally, we should recognize that the different terms use in describing both technical and aesthetic aspects of postproduction change over time, particularly those use in film vs. its video and digital counterparts.

Finally, we should make a distinction that some terms used in filmmaking's single camera narrative approach and may not necessarily correlate with TV's video, multi-camera productions.

NUMBER RULES

"180-degree Rule" = is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. It helps the audience understand what is supposed to be on the right of left in the screen. An imaginary line called the **axis of action** connects the characters, and by keeping the camera on one side of this axis for every shot in the scene, the first character is always frame right the second character, who is then always frame left of the first. The camera passing over the axis is called *jumping the line* or *crossing the line*; breaking the 180-degree rule by shooting on all sides is known as shooting in the round.

The 180-degree rule enables the audience to visually connect with unseen movement happening around and behind the immediate subject and is important in the narration of battle scenes.

"30-degree Rule" = is a basic film editing that states the camera should move at least 30 degrees between shots of the same subject, with similar frame composition, occurring in succession. If this rule is not followed, a jump cut occurs and there is a risk that the audience starts focusing on the filming technique instead of the story that is being narrated (the edits are visible and distracting rather that invisible.)

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A

"A/B roll" = A multiple use term:

1. In film it is the physical set up of a cut film negative onto two reels (especially 16mm) which run together in sync while a positive print is made, where the progression of cuts is alternated in the optical printer in order to perform dissolves, wipes, or other types of optical transitions. It is necessary for 16mm film because it is the best way to hide the physical overlap of the cut film when spliced together thus making the physical cuts invisible.
2. In video tape it is an editing system comprised of three videotape machines: that is two source machines and one record machine. The A/B roll system allows the editor to make transitions, such as dissolves and wipes, and involves the use of a video switcher.
3. In video production editing the B roll can refer to extra material added into the programing for visual interest.

"A-Plot" = a cinema and television term referring to the main plotline that drives the story. This does not necessarily mean it is the most important, but rather the one that forces most of the action.

"Above the line" = is the list of individuals who guide, influence and hopefully add to the creative direction, process and voice of a given narrative in a film and their related expenditures. These roles include but are not limited to the screenwriter, producer, director and actors. Often, the term is used for matters related to the film's production budget. Above-the-line expenditures reflect the expected line item compensation for an official above-the-line member's role in a given film project.

"A side of a cut" = The outgoing or left side of the cut on a time-line. (See B side of a cut)

"Absorption" = Describes the process of absorbing or being absorbed in a natural of gradual way. Three applications of the term:

1. The process of taking in something, such as a liquid
2. The process of drawing in heat, light, energy, etc.
3. The process of learning something
4. It is also used to describe losses that occur during transmission through a medium, such as *Air Absorption*.

"AC" = Abbreviation for alternating current. It applies to the power derived from commercial power generators, as opposed to DC power derived from batteries or DC generators.

"Academy leader" = Beginning and end leaders used on film work picture and track, as well as release prints. The head leaders have a 12-foot start mark and 2-foot pop indication before first frame of picture as established by the SMPTE Standard

"Access Time" = The time it takes for information to become available after a request.

"ACE" = See American Cinema Editors.

"Acetate Film" = A plastic material used as the base of motion-picture film technically called tri-cellulose, which is essentially wood pulp. It is usually chosen for its ease of cutting in editing situations, despite the fact that it is not as stable as POLYESTER base. Acetate base is hygroscopic (absorbs water from the atmosphere, so temperature and humidity conditions of storage are more critical than for polyester based films.

"Acmade or Acmade Code-master" = A light, portable single-reel British coding machine that uses various colored tapes to emboss the code numbers printed on the film. (See Acmade coding, code numbers)

"Acmade code numbering" = Code numbers on an Acmade machine consist of either seven or eight characters. They begin with three numerals and end with four numerals. In between

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those two sets of numerals can be a blank, a 1, or one of the following letters: A, B, C, D, E, M, W, or P. Sample code numbers would be 038 B 0000, 514 P 9361, and 000 3000.

"Action" = A multiple use word.

1. It can reference to movement of images within a frame as it chases, fights, accidents etc. or the movements of a character or camera
2. It can be the command given by a director to technicians or actors.
3. A response or reaction to an action by a performer.
4. The state or process of doing something specific
5. A described movement or a series of movements.
6. Manner of movement: *a dancer with good action; a gearshift with smooth action*.
7. Habitual or vigorous activity; energy: *a woman of action*.
8. A physical change, as in position, mass, or energy that an object or a system undergoes.
9. The series of events and episodes that form the plot of a story or play. (*see* Dramatic Action.)
10. What happens when a tack is put under the seat of the editor!

"Action footage" = A multiple use term.

1. The measurement of only the story portion of a show, excluding credits.
2. A reference to film scenes that tell the story with action rather than dialogue.

"A-Chain" = It is the part of a theater sound system including reproduction of the print with the sound head on the projector, pre-amplification, noise reduction of Academy filtering, digital decoding, and matrix decoding where used. The A-Chain is the part of a system that is identified with a particular format, such as DOLBY SR-D, DTS, SDDS, ACADEMY MONO, etc.

"Adaptation" = The reference to a script which is based upon another work, a book, a play, an article, etc.

"Adapter" = A multiple use term:

1. The reference gives to electronic plugs that allow hook ups from one plug design to another, i.e. from an RCA plug to a phone jack.
2. A small plastic core that fits onto a male flange converting it to a female flange for the rolling up of film. (See Flange)

"A/D" = Analog-to-digital conversion: opposite of D/A.

"A/D converter" = Analog-to-digital converter. A device that transforms a continuously variable (analog) signal to discrete binary bits representing the original signal as a mathematical model.

"ADR" = Automated or automatic dialogue or additional dialogue replacement. The use of an electronic system to replace sections of a cut picture that require dialogue be redone by the performer in order to improving both sound and performance quality. To replace the original dialog recorded on location with dialog that has perhaps been recorded under better conditions, as in a studio. Due to the former method that ADR is recorded, it is also called "looping." (See Loop)

"AIFF" = Audio Interchange File Format.

"Air Absorption" = This term is about the losses in propagation beyond those expected from considerations of sound spreading out over distance; greater at high frequencies than at low ones, and a complex function of humidity.

"Alphanumeric" = Refers to the computer keyboard keys: the 26 letters of the alphabet and the numbers 0 to 9. A typical alphanumeric is "scene A45C" where the scene number is actually a combination of numbers and letters. Many computers have problems in the entering or sorting correctly of typical production alphanumeric.

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"Ambiance" = A multiple use term:

1. The sound/noise of the "backgrounds" atmosphere in production. (See Room tone)
2. The mood, feeling or presence that is the desired effect in a scene or the normal sounds that exist in a particular place. As opposed to cut (FX) effects or sync effects (FX), backgrounds run throughout an entire scene and do not have a specific sync relationship to on-camera actions.

"American Cinema Editors" = Hollywood-based honorary society of film editors identified by "A.C.E." following their names on screen credits. It can be considered the Phi Beta Kappa of the editing profession and is not affiliated with the Editors Guild which is the craft union representing motion picture editors and other post production skills. The object and purpose of the organization is to advance the art and science of Motion Picture editing; to increase the entertainment value of motion pictures by attaining pre-eminence and scientific achievement in the creative art of motion picture editing; to bring into close alliance those editors who desire to advance the prestige and dignity of the editing profession.

"American or standard coding" = Five or six characters consisting of one or two letters (A through K except I) and four numerals. Examples are A 1000, DB 9371, KK 0000, and so forth. (See Numerical slate coding, Acmade coding.)

"American coding machine" = A large, heavy, self-standing machine that has been the standard coding equipment for over 50 years beginning with the single-reel system that codes one reel at a time and more recently with the double-reel system on which picture and track can be coded simultaneously. (See American coding)

"AMPAS" = Academy of Motion Picture Arts and Sciences. The organization founded in support of the recognition of artisans in the motion picture business. It has an annual award ceremony that is world famous, The Oscars.

"Amplitude" = Defines the size dimension of a waveform, usually represented graphically in the vertical plane. The size represents the strength of the unit being measured.

"Analog audio" = Electrical audio signals which very constantly. In analog recordings, the changes to the recording medium are continuous and analogous to the changes in the waveform of the originating sound or are analogous to the reflectance of the original sound. It is any signal representation where the signal waveform is transmitted or stored in direct 1:1 correspondence with the sound wave. The means of representation may be electrical, mechanical, magnetic, electro-magnetic or optical.

"Analog video" = The encoding of an electrical video signal on a conventional magnetic videotape.

"Angle" = A multiple use term:

1. To try to get something by using schemes, tricks, or other artful means.
2. The place, position, or direction from which an object is presented to view.

Usually refers to the point of view of the camera.

"Animation" = A multiple use term:

1. Motion pictures made by drawing and/or coloring each of the frames or cells.
2. Motion picture made with digital software programs.
3. The act of process, or result of imparting life, interest, spirit, motion, or activity: the quality or condition of being alive, active, spirited, or vigorous.
4. The art or process of preparing animated cartoons: an animated cartoon.

"Answer print" = The first composite print (the marriage of picture and sound) of the completed film, generally used to approve the color and density of each scene so that any necessary corrections might be made before release printing. It is sometimes called the silent answer print. (See Composite)

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"Antagonist" = The person or force that opposes the protagonist, or main character, in his/her struggle to achieve his/her goal.

"Anthology" = A television series consisting of individual plays, each one unrelated to the other, without continuing characters. An anthology series may have an overall theme and/or a master/ mistress of ceremonies.

"Aperture" = The opening in a camera that provides light to affect a film negative or as in a moviola or projector to view a film. In projection TV aperture requires a 1.33 lens, standard feature aperture is 1.85, and wide screen aperture for Cinema-scope, Panavision, and so forth are 2.35. This is also defined as the aspect ratio.

"Apprentice Editor" = The member of the editing staff who handles miscellaneous post production tasks while learning the different responsibilities of Editor and Assistant Editor: usually the person who handles all the heavy and tedious jobs in the editing room.

"Arbitration" = It is the process used in personal or union disputes. For instance, the judgment of the authorship of a film or television script, usually done by the Writers Guild of America.

"Arc" = Something shaped like a curve or an arch: *the vivid arc of a rainbow*. In dramatic terms it is the description often given to the development or growth of a character in the play, as in the bridge from one state of maturity and wisdom to another.

"Art Direction" = The aesthetic design of a film set which can encompass the photographic lighting, the costumes, the sets and set dressing, props, etc.

"ASCII" = American Standard Code for Information Interchange. A data coding standard usually for computers. The standard that governs the recording of characters by a sequence of binary digits, as in a computerized timecode or video editing system. There are ASCII (pronounced "askey") codes for all keys of a computerized keyboard - which allows typing to translate into a universal symbolic language.

"Aspect ratio" = The numerical ratio of picture height to width; in video and television, the standard aspect ratio is 3:4. See Aperture.

"Assembly" = A multiple use term:

1. In the process of editing this is the term describing the first effort of piecing picture and sound elements together from a number of shots, takes or scenes from dailies in support of the story.
2. In video editing it is an edit where all existing signals on tape (if any) are replaced with new signals.

"Assistant director" = The crew member primarily responsible for organization and efficiency on the set. Sometime referred to as the *Drill Sargent* on set the 1st A.D. organized the shooting order for each day and provides the schedule to all departments with details of who needs to be on set and when, and what special needs are required for the day.

"Assistant Editor" = The member of the editing staff who manages the business of the editing room under the direction of the editor. He or she is the person who works with the Editor to keep records of all business transactions in the post production process, manage all metadata and coordinate each step of the process with vendors, the sound designers, music composer and labs all the way to the finish of the project and, in general, relieve the Editor of having to do jobs other than editing.

"ATAS" = Academy of Television Arts and Sciences.

"Audio" = Anything related to the sound portion of the film, tape or digital signals, as opposed to the video, or visual signals.

"Audio bandwidth" = Or audible frequency range, is generally considered to be the range 20 Hz and 20 kHz although these are not hard limits.

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"Audio Layback" = When the final audio mix is completed, the process of recording it back onto the original video master. The completed tracks are laid back onto the videotape.

"Audio Layup" = The process of transferring audio from the master tape in progress to a multi-track audio editing system to add additional sounds and complete a sound mix.

"Audio Mixer" = A multiple use term:

1. An *audio mixing console* where multiple sounds in production sound capture or in the final sound mix of a film are blended together.
2. *The person who operates* the mixing console who does mix-down of different sound inputs of set or the person during the final mix of a film who blends multiple sound tracks together.

"Audio sweetening" = The process of mixing sound effects, music, and announcer audio tracks with the audio track of the edited master tape or full coat mag after the original sound mix.

"Auto-assembly" = The process of using an edit controller to implement the edit decision list to create a videotape master. A cuts-only auto-assembly process involves one source machine and one record machine.

"AUX" = Auxiliary Channel. In a video editing system, a channel reserved for connecting an external audio and/or video device.

"AVIDTM" = A brand of computerized non-linear editing equipment system.

"A-Wind" = Film stock wound with the emulsion side down, generally used for projection and printing on inter-positive film stock between the original negative and release prints. Sometimes called an *inside wind*.

"Axis cut" = is a type of jump cut, where the camera suddenly moves closer to or further away from its subject, along an invisible line drawn straight between the camera and the subject. This happens when two cameras are placed on the same axis but one is closer to the subject. While a plain jump cut typically involves a temporal discontinuity (an apparent jump in time), an axial cut is a way of maintaining the illusion of continuity. It is sometime referred to as a *hard cut* when editing.

B

"Back Projection" = The projection situation where a projector is placed behind a screen as opposed to the normal projection method, called frontal projection. Rear screen projection is often used on film stages to simulate actors talking in moving cars.

"Background noise" = the acoustical noise present on a location or set exclusive or different from the sound presence of the production team.

"Backlight" =A lighting instrument generally positioned above and behind the subject to provide texture and definition to the hair and separation from the background.

"Back-timing" = A method of calculating the edit in point by subtracting the edit duration from the known out point. Also referred to as "back sync".

"Balance stripe" = The narrow stripe on a stripe coat magnetic film that is on the left side when the sound is "heads up" or heads to the top, and oxide up. It has no sound and serves only to maintain level contact with the sound head so that the best quality sound is produced on the recorded track or the wide stripe on the right side of the film that records the sound. This is designed so that the film rolls up evenly.

"Band" = (See Channel)

"Bandpass filter" = An electrical filter designed to pass only a certain range of frequencies, while suppressing signals at frequencies outside the range. These filters are often adjustable as to frequency, and may be composed of a combination of HIGH-PASS-FILTER, and a

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LOW-PASS-FILTER. An example of the use of a Bandpass filter is in limiting the frequency range of a speech recording to a narrow band to simulate speech heard over a telephone.

"Bandstop filter" = An electrical filter designed to pass only frequencies lying outside a defined range; both lower and higher frequencies are passed, while ones lying within the range of the filter are suppressed. This filter is usually used to suppress unwanted noise which lies only in one frequency region. It is similar to a *Notch Filter*, but has a broader frequency range of suppression than does a notch filter.

"Bandwidth" = The number of bits per second of audio information. The computer processing unit is tasked with processing a number of bits per second when digitizing; that number becomes a limited factor. The computer can process only a certain number of frames and a certain amount of information for each frame.

"Banners" = Short lengths of temporary film used during editing to identify forthcoming material such as *scene missing*, *insert missing*, *stock missing*, *commercial*, and, *freeze frame*.

"Base side" = (see Cell Side)

"Basic idea" = Source or concept, image or character that is the premise for a story or plot.

"Basic story line" = The main idea or line of dramatic development of a story or plot.

"Batch capture" = An NLE software function that is used to capture a number of clips in one continuous procedure after logging them.

"Beat" = A multiple use term:

1. A pause in a speech or action usually thought of as a second of time.
2. In music it the underlying meter or rhythm.
3. The story beat which defines a specific point in a story.
4. How the editor feels at the end of a thirty hour work day.

"Below-the-line" = a term derived from the top sheet of a budget (Motion Picture, Television, Commercial, Industrial, Student Film, Documentary). The 'line' in below-the-line is the one separating the Actors, Director, Producers, and Writers from the other crew.

"Betacam" = A recording videotape process that utilizes a variation of component techniques.

"Beta SP" = A 1/2" tape format with high quality component video and digital audio; short for "beta cam" SP. It uses magnetic particle videotape.

"Beta test" = The initial field testing of new computer hardware and software, prior to a n official public release. An *alpha* test or alpha version of something is the original in-house release of a new product.

"Binder" = A group of chemicals which, when combined with magnetic oxide, form a complete magnetic coating for film and tape. The binder has multiple purposes, including long-term binding of the oxide to the base, lubrication to prevent STICTION at tape and film leads and guides, and reduction of the electrical resistivity of the oxide so as to prevent the buildup of static electricity, which can discharge at heads and cause crackling noises.

"Bins" = A multiple use term:

1. In film editing is it is a metal canvas lined container used to hang film trims used and cut by the editor.
2. It is the method in the digital non-linear editing to simplify, organizing and access footage.

"Bit" = Short for "binary digit." In the digital world it is the smallest piece of information.

"Bible" = The characters, settings, and the general long-term (usually six-month) outline or projection of a soap opera. In a dramatic series, the bible usually contains the full descriptions of the leading (continuing) characters, their backgrounds, and the general thrust of the kinds of situations in which they will become involved.

"Birds eyes" = (See Changeover cues)

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"Black & white (B&W) reversal" = A print made directly from either a black and white print or color print. It is primarily used as a duplicate work picture for music and sound effects editors: also called a B& W print, reversal print, dupe print or dirty dupe.

"Black frame leader" = Black opaque film sometimes with visible frame lines usually used as a temporary substitute for missing frames of picture or scenes where black is needed as part of the story telling that was not shot in production.

"Black track print" = A silent (no sound, just picture), an Answer Print with the track area blacked.

"Bleed-through" = In audio tape, the unwitting transfer of signal by physical contract of the tape with itself.

"Blind spot" = Something important that the protagonist of a drama is unaware of or fails to see in his struggle toward a goal, but which is removed in the climax.

"Block" = A multiple use term:

1. Can refer to a synchronizer as a sync block or to the numbering apparatus on an American coding machine as the *numbering block*.
2. The term used by directors in laying out the action or movement in a scene with the actors and/or camera.
3. An object placed to hold open a door for the benefit of fresh air in a small dingy editing room.

"Bloop" = A multiple use term:

1. A clicking noise caused when a faulty sound track splice passes through the reproduction equipment. This happens sometimes when the splicer becomes magnetized and puts a magnetic charge on the film.
2. The opaque, triangular patch applied to the splicing area, or painted on with blooping ink to silence the noise on optical sound track splices. Blooping ink can also be used to black out any unwanted areas on the film.

"Blooper" = Something funny that happens while shooting a scene when an unpredictable action occurs or a line is missed, missed up, or added causing a comical situation that cannot be used in the film.

"Blowup" = The enlargement of an image in a frame or a scene, or an entire sequence by optical printing. (See Move-in). The film tends to get grainy the more the shot is blown up.

"Blowup chart" = A reference chart for film images provided by an optical facility that enables an editor to select the size of a blowup by number. (See Blowup)

"Blue screen" = The technique through which selective colors such as blue or green are removed in order to composite layers of film. (See "Green screen")

"B Negative" = The negative of all the takes of a film that the director has not ordered printed but that are developed in the lab and carefully filed.

"B-roll" = A multiple use term:

1. It can be a roll of film or video imagery that is either an exact copy of the A-roll material, or new original material on a separate reel,
2. It can describe the process for printing with 16 mm film at the lab.
2. In news editing it is the wild camera or incidental imagery used to fill out news or other TV program formats.

"BNC" = A common type of terminal connector used at the ends of video cables.

"Boom" = The mechanical device for holding a microphone in the air, which can be manipulated in several dimensions by swinging the boom arm and rotating the microphone on the end of the boom.

"Break" = A multiple use term:

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1. A television idiom for an interruption of a film, such as an act break, a commercial break, and a station break.
2. A ceasing of action both dramatic or editorial.

"Breakdown" = A multiple use term:

1. Separating certain track and picture takes for numerical sequence in the preparation of dailies; separating dailies into individual takes in order for them to be cut by the editor.
2. The pre-production shooting schedule prepared by the assistant director.
3. Detailed synopsis of weekly or daily episodes of a soap opera, based upon the bible or long-term projection.

"Bridge shot" = A shot used to cover a jump in time or other break in continuity.

"Budgeting" = The details of the economic plan for producing a film. It is usually broken down to *above-the-line* and *below-the-line* categories. The *above-the-line* cost normally include the Director, Producers, some A-list actors, some Directors of Photography and some Editors.

"Buffer" = A site for temporary storage - usually of data in computer memory. Used typically to store edit list information temporarily before it is eliminated from the memory by transfer to floppy, or hard disk, or paper based memory.

"Bug" = A malfunction in computer hardware or software or anything else for that matter.

"Build" = A multiple use term:

1. Creating a scene from beginning to end.
2. Progressing to a climax of a particularly important story point.
3. The preparation of format material for insertion into a television film by the assistant editor.
4. Editing various sound effects in sync with the work picture and can include music cues as well.

"Bumping up" = Transferring a program recorded on a lower-quality videotape to a higher-quality video tape. (e.g., from 3/4-inch to 1-inch video tape, or S-VHS to MII).

"Burn-in" = Visual recording of time code or other information onto video tape footage. (Also BITC or Window AVAO)

"Bus" = An electrical interconnection among many points, so called since it can be viewed like a bus line, with stops (connections) along the way. Signal busses include main ones often called mix down busses; ones intended to send to a multi-track tape recorder, called multi-track busses; and ones to send signals from input channels to out-board devices, called auxiliary busses. Auxiliary busses may be named for their purpose: reverb send (signals sent to a reverberation process), cue send (signals sent to performers in order to cue them).

"Butt splicer" = A mechanical device designed to cut and splice work picture film with tape. The butting of two pieces of film together in the splicer and joining them with film splicing tape thus allowing the film to be projected. There are two typed, the Revas But Splicer used primarily in Hollywood and the English Butt Splicer which originates in Europe. (See Hot Splicer, Guillotine splicer.)

"B side of a cut" = The incoming or right side of the cut on a time-line. (See A side of a cut)

"B-Wind" = Film that is used in the camera, wound so that it is right reading when viewed through the base, emulsion side up, and in alternate generations when printing.

C

"Cadence" = A multiple use term:

1. Balanced/regular, rhythmic flow, as of poetry or oratory. See RHYTHM.
2. The measure of a regular beat of sound movement, as in dancing or marching.

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3. In *Dialogue*. A falling inflection of the voice, as at the end of a sentence or the general inflection or modulation of the voice.
4. In *Music*. A progression of chords moving to a harmonic finish or point of rest.
5. A sequence of notes or chords which indicates the closing of a composition or of a phrase or section of a composition. This can be a special technical reference, different from the connotations attached to the word in common use.

"Cameo lighting" = in film is a spotlight that accentuates a single person and maybe a few props in a scene. It creates an 'angelic' shot, such as one where God is shining down and a light shines down onto this person. Cameo lighting derives its name from the art form in which a light relief figure is set against a darker background. It is often achieved by using barn-doored spotlights. It helps focus on the subject and not its environment. A problem with cameo lighting is that it can lead to color distortion and noise in the darkest areas.

"Camera coverage" = in filmmaking and video production it is the amount of footage shot including different camera angles used to capture a scene. When in the post-production process, the more camera coverage means that there is more footage for the film editor to work with in assembling the final cut.

"Camera noise" = Problematic sound created by the camera during sync takes.

"Camera operator" = The person responsible for what the camera actually sees and captures on the film. This person is responsible to the Director and the DP in terms of composition, focus and camera movement.

"Camera report" = A form filled out by an assistant cameraman that lists all the takes of every scene for each day's shooting. The takes selected by the director for printing are circled on the report and irregularities, instructions, or other information pertinent to the lab are noted.

"Cans" = A multiple use term.

1. Round metal cans designed for used to store film negative.
2. Slang for headphones used in sound recording.
3. "It's in the can." is a reference to a film that has been completely shot, edited and finished.

"Casting" = The process of selecting actors to play the character in the film.

"Causal relationship" = A cause-and-effect relationship or connection. Usually refers to the relationship of scenes and characters to each other in a story or teleplay.

"CCD Chip" = A flat board behind the lens in a video camera that is covered with thousands of light-sensitive pixels. The chip collects the light and converts it into a digital signal.

"CD-ROM" = Compact disc, read-only memory.

"Cell Side" = The base, or shiny, side of the film as opposed to the emulsion, coated or dull side. (See Emulsion)

"Cement splicer" = A device that welds shots together; used mainly preparing rolls for printing. Also called *hot splicer*.

"Changeover cues, changeovers, or end cues" = White grease pencil marks inscribed by the assistant editor at the end of each film picture reel, (except of course the last reel,) to guide the projectionist in making a smooth changeover to the next reel. On composite prints the lab provides small light circles called birds eyes for this purpose.

"Channel" = The band, stem, or stripe on which sound is recorded on the film or tape.

"Character" =A multiple use term.

1. In drama it is the roll an actor plays.
2. In video it is a single letter, number, or symbol used to represent information in a computer or video program.
3. The editor at a holiday party.

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"Checkerboard editing" = A nonlinear method of assembling a master videotape to maximize efficiency. The most popular forms of checker boarding are B and C mode auto-assembly.

"Check Print" = The composite print sent by the Lab for approval to check the dupe negative. If okayed, Release Prints will be struck or printed.

"China marker" = A white grease pencil used by editors to mark on film. It is semi-permanent, though it can be rubbed off and does not scratch the film.

"Chip" = (See CCD Chips)

"Chroma" = The quality of color combining hue and saturation properties.

"Chroma key" = A method for inserting an object from one shot into another shot by using a solid color background such as a green screen or blue screen behind the object and treating that color as transparent when layering the shots. It allows for photographic compositing based on the separation of colors in the original images.

"Chrominance" = Saturation and hue portion of a composite video signal that carries only the color information. See Luminance.

"Cinch Marks" = Scratches on the surface of the film caused by pulling the loose end of the film while the reel is stationary.

"Circled Take" = (or Circle Take) This term refers to those shots/takes chosen from production by the Director to be printed. *(See Take)*

"Clamp or Spring Clamp" = A metal device with spring tension to hold two or more film reels together on a rewind so they can be wound in unison.

"Clap Sticks" = Also called clapper, markers, slates, or sticks. A pair of hinged boards containing identification of the take, production, company, director, cameraman, date, and so forth. As the two boards are banged together, usually before the action of a take begins, the first split moment of impact provides a visual and audio sync between picture and track. (See End markers, Smart slate.)

"Click Track" = Originally a small loop of magnetic film on which audible clicks like a metronome are placed, to be used when recording or scoring a musical number or cutting to an action scene or music sequence. Now, usually a digital metronome provides a click track.

"Climax" = The peak of dramatic action from tensions in a drama; the point where the plot is resolved, where the main character's blind spot is removed, where he/she makes a discovery, where the theme is revealed-the turning point. See resolution.

"Clip" = A multiple use term.

1. In film it might refer to a particular shot.
2. In digital editing it is the shot(s) in a bin. The clip contains pointers to the media file(s) in which the actual video and audio data is stored.
3. In the production context it is any of various devices that grip, clasp or hook.

"Classical editing" = Editing with dramatic intensity and emotional emphasis as the main reason to make a cut. It is sometimes described as Hollywood Narrative Editing.

"Close-up" = Essentially it is a head shot, usually seeing from the top shirt button up to the top of the head. Variations are the *extreme close*-up (ECU) and the *medium close-up* (MCU)

"Closure" = The wrapping up of a story, in particular the conflicts of the main characters in the story.

"CMYK" = An abbreviation for cyan, magenta and yellow - the three subtractive primary colors (and compliments to RGB); K is black. CMYK color is used primarily in color printing, where RGB is used in color light and video.

"Code numbers" = The matching consecutive numbering of printed by a technician on each take of picture and each track at one foot intervals for the purpose of synchronization and

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identification. (See also American standard coding, Acmade coding, numerical slate coding, and Key numbers)

"Codec" = In abbreviation of compression/decompression of digital data. Codecs require translation tools that can convert a variety of video signal standards for general viewing and/or editing in an NLE.

"Coding" = In film it is the process of applying code numbers to film.

"Collaboration" = Cooperation with one or several persons in all phases in the cinematic arts of film and television.

"Color Balance" = The way film stocks are designed to respond to different colors of light.

"Color bars" = The standard color test signal, displayed as columns ("bars") of color.

"Color correction" = Part of the post-production process that deals with the scene by scene fine-tuning of the color and density timing of the product of the on-line edit.

"Colorist" =The lab specialist who operates the system to color correct shots for the purpose fo image continuity from shot to shot and to make most of a film's aesthetics, particularly after a film is in its finishing stages. The colorist has a wide range of color, exposure and texture controls at his or her disposal.

"Color space" = The ratio at which luminance and chrominance (color) are sampled in playback or transfer. Also called *sample rates*.

"Color temperature" = The distinct color of a given light source, measured on the Kelvin (K) scale.

"Component video" = An industry standard that breaks down the video signal into combined RGB elements plus a luminance component.

"Color timer" = The person who sets the contrast, density, and color from scene to scene for the entire film.

"Color work print" = (See Work picture)

"Comedy" = A drama of a light and often humorous or satirical nature, usually provoking laughter and having a happy ending. (See sitcom)

"Component video" = A video signal path or recorder that maintains separation of very high quality recording.

"Composite" = A multiple use term:

1. In film, it is the marriage of the optical sound and picture negatives in one physical print.
2. A video signal in which the luminance and chrominance elements have been combined, as in NTSC. PAL, and SECAM.

"Composite print" = Picture with dubbed dialogue, music, and sound effects on a single film. (See Answer print and Optical track)

"Composite video" = A more common video signal that contains luminance and chrominance components combined. A single cable can conduct a composite video signal.

"Composition" = A multiple use term:

1. The manner in which picture elements or parts are combined or related.
2. Arrangement of artistic parts of an art form, so as to form a unified whole.
3. The art or act of composing a musical or literary work. b. A work of music, literature, or art, or its structure or organization.

"Compression" = The reduction of image or sound to a lower quality. The process of taking large amounts of computer data (digital video images and sounds) and squeezing them down to a smaller size for easier storage and transmission.

"Computer generated images" = Film frames and shots that are either manipulated or wholly created in a computer environment.

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"Concept" = The concept is simply an idea of what the Movie will be about. Developing a concept can be one of the hardest steps in the film making process as a good concept can either make or break a movie, however there are few simple methods to developing an idea. Changing the original concept is a method used by editors to improve a mediocre film.

"Conflict" = Struggle or clash of opposing or contending characters in a story or screen play:

1. A state of open, often prolonged fighting; a battle or war.
2. A state of disharmony between incompatible or antithetical persons, ideas, or interests; a clash.
3. A psychological struggle, often unconscious, resulting from the opposition or simultaneous functioning of mutually exclusive impulses, desires, or tendencies.
4. Opposition between characters or forces in a work of drama or fiction, especially opposition that motivates or shapes the action of the plot.

"Conformist" = (See negative cutter)

"Construction" = A multiple use term.

1. The machinery of a drama-, its architecture-, the arrangement of its parts or scenes into a cause-and-effect relationship or order.
2. The manufacturing of sets for film or television production.

"Contact print" ='A print made in a lab by sandwiching the processed original film with a piece of raw stock.

"Continuing characters" = The characters in a television series who continue from episode to episode, usually the leads.

"Continuity editing" = The structuring of a story in a logical linear way through editing. An uninterrupted succession of shots in each scene for an entire film, creating a coherent whole.

"Contract" = Legal agreement between the writer, director, actor, editor, etc., and the producer or production company that employs him or her.

"Contrast" = A multiple use term:

1. To set in opposition in order to show or emphasize differences. To show differences when compared, *color that contrasted clearly with the dark background*.
2. The act of contrasting; a setting off of dissimilar entities or objects. The state of being contrasted: *red berries standing in vivid contrast against the snow*.
3. A difference, especially a strong dissimilarity, between entities or objects compared: *the contrast between Northern and Southern speech patterns*.
4. The use of opposing elements, such as colors, forms, or lines, in proximity to produce an intensified effect in a work of art.
5. The difference in brightness between the light and dark areas of a picture, such as a photograph or video image.

"Control track" = The portion of the video frame used to control frame rate motion of the tape during record and playback.

"Copyright" = If you've created it then you own it. However, what you create must not contain creative content that has been produced by someone else who retains copyright. However, this must be in the context of originality.

"Core" = A small plastic spool onto which film is wound when the core is attached to a flange or split reel.

"Cost report" = in filmmaking it is a term for a weekly report, compiled by the Production Accountant, detailing the costs to date, costs this week and estimate of the costs to complete the film.

"Costume Designer" = The person who is responsible wardrobe requirements of a film, who researches and designs the costumes and related accessories appropriate to a stories time and place.

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"Countdown leader" = (See SMPTE Leader)

"Coverage" = A multiple use term:

1. Shooting a scene from different camera angles so that the same action is seen from different points of view. These shots are carefully edited to accomplish the dramatic objectives of the director, to create a scene that has movement, rhythm and drama. Coverage is made to accomplish the filmmaker's vision of a scene (how it will be seen). It accents performances, physical movement, rhythmic considerations of the scene, dramatic action, environment, etc.
2. The brief synopsis of story line and content of a project submitted for consideration, prepared by a story analyst. Usually the coverage includes a recommendation for any further action on the project.

"CPU" = Central processing unit. The main processing center of a computer.

"Crash" = A failure of a computer system, usually due to an error on a hard disk.

"Crawl" = Rolling titles, usually used for end credits that begin at the bottom of the screen and roll/move continuously to the top.

"Credits" = The list of names and titles of the people who worked on the film.

"CRI" = Abbreviation for *Color Reversal Inter-negative*. This is a negative copied directly from the original negative, using Reversal Film Stock, used when making release prints. When using a CRI, the progression of generations is: original (negative) to CRI to release print. In an alternate method, using an Inter-positive *aka IP, Protection Master, the* progression is: original to IP to Inter-negative (called IP/IN) to release print. Because an extra step is involved, IP's are more expensive than CRI'S. However, most LABS prefer IP's since CRI's have a tendency to streak. Also, the overall quality of the IP/IN is superior, and the grain is finer. (Usually the more generations involved, the larger the grain. IP/IN, however, is considered to be one generation, not two.) Intermediate stages are used between negative and print to protect the original negative as much as possible. If an IP or CRI gets scratched, a new one can be made so ensuing release prints will be clean. It is always important to protect the negative.

"Crisis" = Highest dramatic point in a drama; the motivation for the turning point or climax of a scene or act. Also, it describes what happens in the editing room when the delivery date is changed.

"Cross fade" = An audio transition in which the outgoing sound gradually becomes less audible as the incoming sound becomes more distinct. Also referred to as an *audio dissolve*.

"Cross Talk" = Undesired audio signals coming from adjacent sources or tracks is known as *cross talk*. The sources of cross talk include inductive and capacitive coupling, for example, the inadvertent connecting of various channels of a tape head.

"Crossing the line" = A multiple use term:

1. A reference to the 180 degree rule where all camera placements stay within a 180 degree area of the action between the characters and the camera established with the Master Shot set-up. Its importance is in helping the audience understand the film's space, the understanding of what is on the left and what is on the right of a scene.
2. Also to mean a line of credibility or believability where the actor's performance is overly done or forced and not believable in the context of that moment in the story.

"Crystal Sync." = The mechanical method for synchronizing sound tape recordings with film cameras. This process relies on accurate motor speed control of the camera and accurate frequency of the reference oscillator in the recorder.

"CTDM" = Color time division multiplexing. A basic technique used in the record and playback processes of Betacam videotape.

"CU" = Close-up.

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"Cue" = A multiple use word.

1. The act of shuttling a film, video tape or a digital cut to a predetermined location for playback or edit.
2. To inform the actor or camera operator on when do to something.

"Cue mark" = A multiple use term.

1. A circle in the upper right hand corner of the frame in a film placed several feet before the end of a reel to alert the projectionist the next changeover is approaching. They usually come in sets of four marks several second apart. On 35 MM its one foot from the end and 12 feet from the end.
2. A mark on the floor what actor or camera go to during a scene.

"Cue tone" = Any system in which a tone is used to cause an action.

"Cue Track" = The track of multi-track recorder assigned to cue tones, or a track with incidental information, such as editing information.

"Cueing or cues" = (See Changeover cues, music cues, and spotting session)

"Cut" = A multiple use term:

1. (noun) The exact place on the timeline where an one visual or audio source to another: the point at which a camera angle has been spliced to a different angle.
2. A reference of ownership, as when screening the film and calling it *the editor's cut,* or *the director's cut* or *final cut*.
3. (verb) To cut a film. The edited film requires a myriad of decisions and actions on those decisions.
4. It is the physical action of the editor where the film/video or sound is broken or separated or marked as such.
5. It can reference to the condition of how the edited film is developing as in an *assembly*, or *rough cut*, or *fine cut*.
6. It can be tied to describing the energy of a film as in fast cut or slow cut.
7. In the production process it is the command, usually by the director, to stop a particular action by the actor, the camera operator and sound recordist.
8. It is the physical action of the editor where the film/video or sound is broken or separated or marked as such.
9. What happens to an editor's finger when miss-using a butt splicer.

"Cut away" = A reference given to cutting away from a shot to a reaction shot. The editorial effort to move the story forward and give the audience more information in a timely manner.

"Cut list" = (See negative cut list)

"Cuts-only" = An editing system or style with no effects such as dissolves, wipes, fades.

"Cut to" = A verbal or written request to the editor to changing from one scene to another.

"Cut trims" = Refers to material that was edited into the picture at one time and later taken out.

"Cutter" = A dated term referring to the picture editor.

"Cutting patterns" = see Rhythm, Patterns

"Cutting room floor" = The terminology *cutting room floor* is used in the film industry as a figure of speech referring to unused footage not included in the finished film. Outside of the film industry, it may refer to any creative work unused in the final product.

D

"Daily call sheet" = a filmmaking term for the schedule crafted by the assistant director, using the director's shot list. It is issued to the cast and crew of a film production to inform them of where and when they should report for a particular day of filming.

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"Dailies" = The picture and track takes of each day's shooting that have been selected by the director for printing; the screening of these synchronized takes: also called *rushes*.

"DAT" = Digital audio tape. A technology of audio recording for productions; the small high quality (digital) tapes were the next generation alternative to 1/4" tape analogue capture.

"Data Transfer Rate" = The amount of information that a computer storage drive can write and read in a certain amount of time: also called "read/write speed" and "transfer speed."

"Daytime Serial" = A continuing novel-like television series without an end that portrays a group of essentially the same characters, the episodes of which are on TV every day during the week, programed primarily for housewives. Also called *soap operas* because they used to be sponsored mainly by soap manufacturers.

"DC" = The abbreviation for direct electrical current. The power derived from a battery or a specialized generator, as opposed to AC. DC refers to power delivered at 0 Hz.

"DCP" = *Digital Cinema Package*: The end product in a lab finishing process of a film going to exhibition. It is the digital medium from which a product is screened in a theater. It takes the place of the color composite film print used for this purpose.

"Deal" = A multiple use term.

1. Short for a contract arrangement.
2. "Have I got a deal for you!" meaning watch out your about to get shafted.
3. A command by a player in a card game to the card dealer.

"Deal maker" = The executive at a production company who negotiates the contract or deal.

"Deal memo" = A short written agreement outlining the terms to be detailed in a formal contract. Deal memos are fully binding to all parties.

"Decay" = The trailing off of sound.

"Decibel" = Abbreviated dB; a unit of measurement of the intensity of sound.

"Default" = When the computer chooses the most common or likely option in a menu.

"DF" = Drop-frame time code

"Degauss" = To demagnetize (erase) all recorded material on a magnetic video or audiotape, or to clear the screen of a color monitor of color impurity if it becomes magnetized.

"Degauss or demagnetize' = To eliminate any undesirable magnetic charge from editorial equipment that could adversely affect the work track; to erase all sound from a magnetic track so that it can be reused.

"Degausser" = An electrical device used to demagnetize editing equipment or magnetic track.

"Development" = Elaboration of an idea or concept by working out the characters and plot structure of a screen play. It is also a way to describe the sequencing of a film. The business of development might include acquiring the literary rights, writing the screenplay, scheduling, budgeting, scouting the locations, negotiating commitments of the director and principal cast and in raising the money for production.

"DI" = (See Digital intermediate)

"Dialogue" = The words the characters speak in a film or television play.

"Dialogue editor" = A member of the postproduction sound crew whose job is to blend and even out dialogue tracks to ready them for the final sound mixing.

"Dialogue writer" = The writer employed on a daytime serial, or soap opera, to write dialogue.

"Diffraction" = The property of sound which permits it to be heard around corners; sound encountering an edge will re-radiate into a new space from the edge: also the property of light to be bounced from one source to another.

"Diffusion" = The property of acoustical barriers to provide usually desirable scattering in reflected sound: also the property of light to be softened by the placement of barriers between the light source and the object to be light.

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"Diffused light" = Indirect light that has passed through a medium or that has reflected off a textured surface.

"Digital" = A method of recording in which portions of sound wave energy or video imagery are converted into binary numbers and stored for later reproduction. In digital recordings, digits are used to represent quantities.

"Digital beta" = A digital tape stock on a beta tape.

"Digital Intermediate (DI) = A process for finishing to a film print in which the image is stored as a data file, corrected as desired, and then written to film.

"Digital Negative, (DNG)" = A file format that has gained widespread use since its introduction in 2004. It is particularly useful for archival purposes and conversion on analog images.

"Digital Video" = A family of digital video formats that are designed to a specific set of industry standards to interface with NLE software like AVID.

"Digitize" = To convert analog video and audio signal to a digital signal.

"Dip Filter" = An electric circuit having one, frequency which is suppressed, while passing audio at both lower and higher frequencies. A dip filter is most useful for removing tonal noise from recordings, such as hum or certain whistles.

"Direct output" = Signals that are available directly from the nonlinear system.

"Directional microphone" = A microphone that has preference for one sound direction over another.

"Director" = The person who interprets the script and directs the actions in the production of a television drama or motion picture.

"Director of Photography" (DP) = The person who, in collaboration with the director, interprets the script helping translating it into purposeful moving images. This creative process accommodates the director's shot list, (which is the manifestation of the "director's vision." To create purposeful images is about the smart use of the aesthetics of composition, the control of ("painting") each shot in light that supports the tone of a scene and choosing the best capture tool and using it effectively.

"Dirty dupe" = (See Black & white reversal)

"Disc" = A "laserdisc" or "videodisc"

"Discovery" = A dramatic term which references the revelation or unfolding of something previously unrecognized or unknown. In the script it is usually by the main character in the climax of a drama. As a creative process it is applicable in the interpretation of the script or in the problem solving in editing.

"Disk" = A medium used to store data in computer-readable form. Media Composer stores media and clip information on magnetic and optical disks: a computer-kind of disk - a floppy disk, hard disk or magneto-optical disk.

"Dissolve" = A visual transition in which the existing image becomes less distinct as it cross fades into an incoming image: sometimes referred to as lap dissolve.

"Distortion" = Any undesired alteration of an audio of video signal. It is separable into two types: linear and non-linear. Linear distortions include *frequency response* and phase errors, and are characterized by reversibility by equal and opposite signal processing. Non-linear distortions involve the generation of new frequency components not present in the original and are thus not generally reversible.

"DNG" = (See digital negative)

"Documentary film" = A film that is made to document an event or an accounting of history or nature, including biographies.

"Docu-drama" = Can refer to the films form or genre where it is defined as a drama that appears like a documentary or a documentary that is edited in a dramatic narrative fashion.

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"DolbyTM" = A set of technologies introduced by Dolby Laboratories with application in professional and consumer audio that enhance the presentation of sound.

"Dolly" = The means to move the camera (on a dolly) smoothly on a set. The camera can move in or away from the subject, along parallel with the subject keeping the subject centered. For example, two people are walking down a street talking. The camera keeps them in focus as it moves backward following the character at the same pace.

"Doppler Effect" = The effect on frequency caused by the source or the receiver of sound moving, familiar from the pitch drop of a train whistle as it passes an observer.

"Double" = A person who resembles (or is made to resemble) a particular actor, and performs in scenes that do not require acting. Also referred to as a "stand in."

"Double printing or multiple printing' = Optically slowing down the action. (See Over crank)

"Double system" = A film system in which the picture and track are recorded or played back with two separate elements on separate machines.

"DP" = (See director of photography)

"Drag" = A multiple use term:

1. A tension bolt sometimes inserted through the top of the left rewind to control the rotation speed of the rewind shaft.
2. Something that slows a story down.
3. A badly made film.

"Drama" = A story or narrative intended to be acted out on a theater stage, a film stage or a television studio stage. It might also be the descriptor for a badly edited film.

"Dramatic action" = Action in a teleplay that brings forth emotional response from actors and the audience and which moves the story forward.

"Dramatic climax" = The point in the story where the emotional issues are brought to a peak.

"Dramatic elements" = A multiple use term: (See Dramatic Action.)

1. Narrative flow: To move or run smoothly with unbroken continuity, as in the manner characteristic of a fluid. A condition of logical or comprehensible arrangement among the separate elements of a group or among component parts such that proper functioning or appearance is achieved. Condition or state in general: *in good order*. A sequence or an arrangement of successive things.
2. Dramatic development: Determination of the best techniques for applying a new idea or technique to a story, the elaboration of a theme with rhythmic and harmonic variations. The central meaning shared by development, evolution, or progress as in a progression from a simpler or lower to a more advanced, mature, or complex form or stage.
3. Dramatic focus: A close or specific center of interest or activity of attention or concentration in a story: a condition in which something can be clearly apprehended or perceived. To direct attention toward a particular point or purpose, to focus all the audience's attention on finding a solution to the problem.
5. Dramatic emphasis: Special forcefulness of expression that gives importance to something singled out and stressed. The central meaning giving special weight on something considered important.

"Dramatic Tempo" = The emotional pace with which the story is told.

"Dramatic writing" = The particular kind of writing that is serious in nature which is intended to be acted out on stage, television, or motion pictures.

"Dramatist" = An individual who writes dramatic stories-, a playwright.

"Drop-frame Timecode" = A type of SMPTE Timecode designed to match clock time exactly. Two frames of code numbers are dropped every minute on the minute except for each tenth minute, to correct for the fact that color frames occur at a rate of 29.97 per second, rather than

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an exact 30 frames per second. No frames of video are actually dropped - just the numbers to account for a 108 frame/hr error.

"Dropout" = The disappearance or non-recording of any sound on the sound track or image on the video track.

"D1" = A SMPTE standard for recording digital videotape recordings. D1 is a component recording process.

"D2" = A standard for recording digital videotape recording. D2 is a composite r e c o r d i n g process.

"D3" = A recording process for digital composite ½ "videotape.

"Dual Finish Cognizant" = The plan to leave the editing process with lists that can be used to create a finished videotape master and a cut film negative for both videotape and film finish.

"Dubbing or to Dub" = A multiple use term:

1. A session on a dubbing stage during which two or more tracks are re-recorded or mixed into one composite track; usually refers to the final mixing phase in which music, sound effects, and dialogue are combined into one track.
2. The process of copying a master video tape.

"Dupe" = A print B&W reversal print copy of picture or sound made from a dupe negative or inter-negative print.

"Dupe negative" = Second or lower generation negative derived from a fine grain: also a loosely used term in reference to an inter-negative.

"Dupe print" = (See Dupe)

"DVE" = Digital video effects device used to alter and manipulate images.

"DVI" = A series of proprietary chips from the Intel Corporation. DVI, for digital Video Interactive, has its own type of compression for digital video.

"D-VisionTM" = The brand name for a non-linear editing system, no longer in business.

"DX" = A multiple use term:

1. The manufacturer markings available on a film that will automatically set the exposure index in the camera to match the film rating. DX codes.
2. A shot description reference for *day exterior*.

"Dynamic microphone" = A transducer which changes acoustical energy into electrical energy by the motion of a conductor in the field of a magnet.

"Dynamics" = A multiple use term:

1. The social, intellectual, or moral forces that produce activity and change in a given sphere.
2. Variation in force or intensity, especially in musical sound.

"Dynamic range" = An audio term referring to the range between the softest and loudest levels a source can produce without distortion. (See audio)

E

"Echo" = A discrete repetition of a source signal, distinguished by its separation from reverberation by its greater level. To be defined as an echo, the repetition must be late enough to not be integrated into the source sound by the ear, and high enough in level to be distinct from reverberation.

"ECU" = A shot description reference for extreme close-up shot.

"Eddie Annual Awards" = An annual public ceremony given for editing by the American Cinema Editors.

"Edge numbers" = Identifying progressive numbers spaced at constant intervals on film negatives. (See Key Numbers)

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"Edit" = To select and organize from information created by the writer, actors, cinematographer and the director by using creative and technical expertise to tell the story as best as possible by the method of cutting and piecing the picture and sound elements together.

"Editor" = A multiple use term.

1. A person on production staff who analyzes scripts, writes or rewrites when necessary, and confers with writer at all stages of teleplay development. Usually works with the producer and director.
2. A person on the post production staff who accounts for the work efforts of many other artists by giving shape, form and structure to shot film that best illuminates the story. This term usually refers to a film or videotape picture editor but may also refer to, trailer editor, music editor, and sound editor, ADR editor, foley editor, dialogue editor, and so forth.

"Editor's cut" = is made by the film editor on their own. The editor molds together the first cut of the film, the "editor's cut", arranging the separate takes into a coherent story according to the script and the coverage shot during production. This effort represents the second development of the film in post-production, the first being the rough cut or assembly. What the director and other need to see from this cut is the best representation of the integrity of the script and the film's potential. This required thoughtful consideration of the best dramatic elements, use of temp music and sound effects, and where necessary optical effects. Working from the editor's cut, decisions then need to be made, usually together with other creative staff, to improve continuity, balance the story, trim or delete scenes, etc.

"EDL" = Edit Decision List - a sequential list of the edits of a project stored in the project folder which numerically defines how the program was edited together. The EDL is based on SMPTE time-code, and it forms the basis for the interchange of information between the offline and online functions. Among other things the EDL shows the time-code numbers of the source tapes used and the transitions between images.

"Educational film" = Films produced for the primary purpose of education.

"Effects, EFX, FX" = (See Optical effects and Sound effects)

"Electret Microphone" = An *electro-static microphone* type in which the insulator is made of a plastic material which can be permanently charged electrostatically so that the microphone needs no externally applied polarization voltage.

"Electro-Acoustic Response" = The *frequency response* of a complete sound system including loudspeakers and the effects of room acoustics measured with microphones.

"Electronic editing" = The process of assembling a finished program in which scenes are joined together without physically splicing the tape. Electronic editing, as well as digital editing requires at least two decks: one for playback, the other for recording.

"Emmy Awards" = A ceremony given by the Academy of Television Arts and Sciences.

"Emotional line" = The main emotional focus of development in a script, usually involving the protagonist and one or more other characters: analogous to story line.

"End Credits" = The end credit list typically includes all cast and crew who worked on a motion picture. Size and placement of names of the screen are usually contractual. Any other guaranteed credits, such as acknowledging special locations, as well as IA and MPAA seals are usually placed at the end of these credits. Most end credits roll up on the screen. End credits are obviously different in placement from the main credits, or front credits, that appear one at a time at the beginning of the film.

"End slate" = The audio/visual marker (with the clap sticks) usually given by the second assistant camera person to denote the end of the scene. The clap sticks are held upside down

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in front of the camera for a few seconds and then clacked together. It is used when the head slate is impractical. (Also -referred to as end markers, or end sticks.)

"Emulsion" = The dull side of the film where the emulsion and silver halide crystals are placed as compared to the shiny, plastic celluloid surface on the reverse side. (See Cell side)

"Encoding" = A multiple use term:

1. Adding technical data such as time-code, cues, or closed caption information embedded in the video recording.
2. Converting RGB-S video to composite video.
3. Compressing video or audio.

"End cues" = (See Changeover cues)

"End pop or tail pop" = A one-frame sound tone or beep placed in the tail leader usually two feet from the end of the last frame of track. This pop along with a head pop enables the music composer, the sound designers and sound re-mixers to know that they are in sync and as well lets negative cutter to verify the sync between the optical track and cut negative picture before a composite print is made. (See Head pop)

"End sync marks" = White grease pencil marks placed by the assistant editor precisely opposite each other at the end of the last take of a picture and track daily reel so that the apprentice can verify that the reel had been coded correctly.

"Epilogue" = A scene at end of a teleplay after the main plot has ended whose main purpose is to tie up the loose ends of the story or re-enforce the theme of the story. (See tag)

"Episode" = A teleplay that is part of a continuing or episodic series.

"Episodic" = A dramatic story series which may not have structural unity, whose parts may not unfold causally or inevitably toward a climax.

"Episodic series" = Typically a television series with continuing characters whose different adventures or stories an audience follows from week to week. Each story, adventure, episode is a self-contained unit, a complete teleplay that may or may not lead to the next episode.

"EQ" = The term used to mean to equalize various sounds, particularly dialogue tracks.

"Equalizer" = A device to produce *equalization* in order to balance in the audio frequencies.

"Equalization" = equalization generally means to adjust the *frequency response* while mixing of audio by means of either fixed or adjustable devices.

"Erase Head" = A *magnetic head* addressing one or more tracks at a time, which can erase sounds previously recorded on a tape.

"Establishing Shot" = Usually a long or wide-angle shot showing a particular location. This demonstrates to the viewer the geographical context for the general actions of the scene/story, such as an OFFICE BUILDING, HOTEL, SUBURBAN AREA, or RANCH.

"Expansion" = The opposite of compression; any device or process which increases the volume range of source material.

"Exposition" = The technique of explaining information to an audience concerning the characters and events of a teleplay which may have taken place in the past.

"Exposure index" = A numerical rating of a film stock's sensitivity to light: also referred to as ASA (American Standards Association), ISO (International Standards Organization), and film speed.

"Eye line" = The actor's line of vision to objects or other actors. Also an important factor in continuity editing, making sure the actor's eyes are looking in the same direction in the coverage of a scene that matches the master shot.

"Extreme close-up" (ECU) = A shot description reference for a very tight close-up, essentially the nose and eyes.

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"Extreme long shot" (ELS) = A shot description reference for a shot in which the subject is far away from the camera.

"Eye-level shot" = A shot description reference for a shot taken with the camera near the eye level of the subject.

"Eye light" = Compositional space given in the direction a character is looking. Also called looking room

F

"Fade" = A dissolve to or from a picture to full black, white or pure color. It is similar to "The Curtain rising or closing" in a stage play. We go from nothing to something, from black to an image or vice versa.

"Fader" = A level control, also known as a "pot" (for potentiometer), a sound volume gain control, or a volume control.

"False goal" = The goal the protagonist in a drama is struggling to achieve that he discovers in the climax is not what he truly wants. (See blind spot)

"Feature" = A film roughly 70 to 120 minutes long (or longer) that is intended for commercial theatrical release.

"Feedback" = A multiple use term:

1. A response given to an idea or performance or a cut version of the film by the filmmaking team or text screening.
2. The familiar sound system squeal occurring when an open microphone output is amplified and applied to a loudspeaker with sufficient gain.

"Feeling" = A multiple use term:

1. To perceive or experience feeling through the sense of touch, a physical sensation.
2. To undergo the experience of, to be aware of; sense, to be emotionally affected by.
3. To be persuaded of (something) on the basis of intuition, emotion, or other indefinite ground, to believe.
4. To produce a particular sensation, or a particular impression.
5. To be conscious of a specified kind or quality of physical, mental, or emotional state.
6. Intuitive awareness or natural ability, to have compassion or sympathy.
7. What everyone loses when editing for three days straight without a break.

"FCC" = Federal Communications Commission: the governing body for radio and television broadcasting.

"Feet or footage" = The measurement of film. In 35mm film, one foot of film contains 16 frames while 16mm film has 40 frames per foot.

"Female flange" = A metal or plastic disk that has a smooth appendage upon which to roll up the film trims without a core. It lacks the flexible key used to hold a plastic film core from spinning. (See Flange)

"Field" = Half of one television frame, Every other line in standard definition NTSC video has 262.5 horizontal lines at 59.94 Hz; in PAL, 312.5 horizontal lines at 50 Hz.

"Fill" = Waste film used as leader to replace any disturbing production sound in the track or a scene that has been shot silent in order the keep the picture in sync with the sounds that follow. (see Leader)

"Film chain" = A simplified, non-exact method for transferring film to video. It can also mean the room near the sound mixing stage where all the sound reels are mounted in sync.

"Film Cut List" = The film counterpoint of an edit decision list (EDL). Instead of providing numbers that relate to the time codes of videotapes or digital files, the film cut list indicates which film edge numbers should be cut from the original film negative to create the cut negative.

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"Film horse or leader stanchion" = As a self-standing wooden apparatus or as a metal attachment to the left rewind it is used to supplement the rewind by holding and unwinding film-usually leader.

"Film library" = A specialized archival house or department that catalogues and files cinematic images that can be reused. (See Stock)

"Film Noir" = Most identified with the 1940s, a style of film that used stark and atmospheric imagery to suggest a claustrophobic world filled with the darker and more ambiguous aspects of character behavior.

"Filtering" = Removing a part of the frequency spectrum, usually performed to reduce the effect of undesired sound lying within the rejected frequency range in favor of the desired sound lying within the passband of the filter.

"Final cut" = The point in the editing process when all parties agree the it is finished and ready for turn over to music and effects editors for preparation for re-mixing as well as for the negative cutter to cut negative. If the project is digital and goes directly to tape the EDL's are prepared and sent to the On Line Editing Bay.

"Final mix" = The outcome of mixing together the various component parts of a sound mix which are usually managed with separation of the three major components of dialogue, music and effects.

"Fine-grain" = A master positive stock made from the original B&W negative and used in the duplicating and optical processes. (See Inter-positive)

"First assembly" = The assembly of the desired takes in the order laid out in the script: also sometimes called the string out.

"First Cut or Editor's Cut" = This designates the editor's first complete effort to effectively account for the intent of the script, the performances and the ordering of the film which was shot.

"Flange" = A metal or plastic disk that fits onto a rewind shaft and is used to roll up film. (See also Adapter and Female and Male flange)

"Flashback" = A jump backwards in a story's chronological time for dramatic effect or story/plot purposes.

"Flash converter" = In compression methods, an implementation in which there is a fixed amount of data that the compression algorithm will allow for each frame. It will not expand this amount of information if the frame contains more data than the algorithm is set to process.

"Flash forward" = A jump ahead in chronological time for dramatic effect or story/plot purposes.

"Flatbed" = (See Horizontal film editing machine)

"Flash frame" = The overexposed frames at the beginning and the end of every shot in film.

"Flex file" = A data file created during telecini process that interrelates film edge numbers with video time code for match back.

"Flicker" = A bothersome occurrence when motion picture film is projected at a rate of fewer than 24 frames per second or if the film as lost its loop during projection.

"Flip" = An optical transition effect that creates a fast turning-over effect by literally squeezing out the outgoing scene while in reverse manner bringing in the incoming scene.

"Flop or flopover" = Optically reversing the cell side with the emulsion side of a scene thus reversing the action.

"Floppy Disks" = A thin, flexible magnetic medium encased in a protective plastic shell. Floppy disks are erasable and can be used many times. They come in three sizes: 8", 5¼ ", and 3 ½.".

"Focus chart" = Film leader containing a diagram of vertical and horizontal lines placed ahead of the first take on each daily reel to assist the projectionist in establishing ideal focus and proper centering of the film on a screen.

"Foley" = The process of creating sound effects especially footsteps on a sound, or Foley, on a special stage called a Foley Stage.

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"Footage" = Sometimes a synonym for film as in film footage which is the recording of images on film or video (digital).

"Footage chart" = A handy form used to estimate footages and translating it into corresponding running times.

"Format" = A multiple use term:

1. A plan for the organization, arrangement or formatting to meet specified broadcast requirements for television.
2. The material form or layout of a publication.
3. In Computer Science: The arrangement of data for storage or display or a method for achieving such an arrangement.

"fps" = Frames per second: 24 frames for film, 29 frames for PAL, 29,97 for drop frame video, 30 for non-drop frame video.

"Frame" = A multiple use term.

1. (noun) a single still image.
2. (noun) Each individual picture representing one-sixteenth of a foot and containing four (sometimes two three) sprocket holes on each side of the film's frame.
3. (verb) To adjust the picture so that each frame will be exactly within the aperture of the viewing apparatus. If the frame line separating each frame is visible on the screen, the picture is out of frame, and when it is corrected or framed, the picture is in frame.
4. One complete video picture. A frame contains two video fields, scanned at the NTSC rate of 29.97 frames per second or the PAL rate of 25 frames per second. (See In-frame)

"Frame line" = The visible line separating each frame of picture. (See Frame)

"Frame markers, pins, or tits" = Small dark triangular marks on the left edge of some film stock directly aligned with the frame lines to assist in their location.

"Framer" = A multiple use term.

1. A rotating disk on the synchronizer numbered 15 frames with the sixteenth frame as the 0 frame.
2. A mechanism on the moviola used to adjust the framing of the viewing aperture.

"Frame ruler" = Any type of measurement guide for one or two feet provided at the coding machine.

"Freebie" = When an editor not only does a job but goes beyond the a job for no money.

"Freeze frame, hold frame, or stop frame" = A selected frame of picture optically repeated for any desired length.

"Frequency" = A sinusoidal wave, the number of occurrences of one complete wave per second. The unit for frequency in Hertz (Hz) equal to one cycle per second.

"Frequency response" = The amplitude output with respect to frequency characteristic of a system under test.

"F-stop" = A setting for the diaphragm in the lens that is used to regulate the amount of light reaching the film plane.

"Full coat" = Audio track stock fully coated across the width of the film stock with oxide as compared to the stripe coat mag track.

"Full frame" = In cinematography, *full frame* refers to the use of the full film gate at maximum width and height for cameras. It can also mean the whole of an images situated within the full of the frame.

"Full in" = The precise frame at which a fade in or out of an optical is completed.

"Futz" = To deliberately distort a sound for a desired effect, as in the other side of a phone conversation.

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G

"Gaffer" = The individual responsible to the Director of Photography in all areas of lighting including maintenance, selection of electrical equipment, placement of an setting the levels for each light.

"Gang" = (See Synchronizer)

"Generation" = The number of times material has been re-recorded. The original analogue sound or videotaped material is the first generation. A copy of the original is a second generation tape, and so on. Generations**:** refers to the number of times a segment of video image or signal is copied. In second, third, or more duplication is a way of referring to the number of successive negative duplications from the original film negative or tape capture. Film and analogue video images tend to deteriorate with each generation. Digital information theoretically does not suffer any generation loss with duplication.

"GPI" = General purpose interface. In computerized editing systems, GPIs allow the computer to control various remote components.

"Green-light" = To green-light is to give permission or a go ahead to move forward with a project.

"Green screen" = The technique through which selective colors such as green or blue are removed in order to composite layers of film. (see "Blue screen")

"Gross" = The box office gross is the total amount of money received through the box office or a motion picture, before expenses, taxes, etc., have been deducted.

"GUI" = Graphical user interface. The operating environment defined by computer software programs.

H

"Handle" = A multiple use term:

1. The additional one or more feet ordered on the optical count sheet to the head and tail of an optical effect.
2. At the beginning and end of a film reel the sound which overlaps into the head and tail leader for the purpose of sound pull up in a composite print.

"Hard cut" = The reference given to a picture edit from one specific image of one size to a different camera shot on a similar camera axis of that same image. This kind of cut often happens when cutting in a two camera set up from the A camera to the B camera or vice versa, as opposed to cutting away to a reaction shot of a different camera image. Synonym: Smash cut - shock cut.

"Hardware" = Mechanical, electrical, or magnetic equipment. Compare to *software*.

"HazeltineTM" = A machine that analyzes the film negative and sets the initial timing lights. By aligning the positive print alongside and in-sync with the negative, the notes based on the positive are then matched to the negative during the Hazeltine process.

"HD" = High definition imagery

"HDMI" = High definition multimedia interface

"HDTV" = High Definition Television

"HDV" = High Definition Video

"Headroom" = A multiple use term:

1. (Picture frame) The room that should be left between the top of a person's head and the top of the frame when composing a shot. The 1/3 Composition Rule would apply here.
2. (Audio) The amount of available level or gain boost remaining before distortion in encountered.

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"Head alignment" = A term applied to film and tape recording on a machine of the head of the device that reads the media; correcting the position of the head for its best reading.

"Head pop" = A one-frame sound tone placed at the two-foot mark on the track's academy leader. (See also End pop) When the track runs at sound speed the one frame of sound noise makes a popping sound. Its purpose is as a sync reference to the picture.

"Headphones" = Small electroacoustic transducers meant to be worn by individual users and classified according to whether they are worn with contact around the outer ear, sit on the outer ear, or are inserted in the ear canal.

"Heads or heads up or heads out" = The beginning of a reel or roll of picture or track: a way of winding film or tape so that the beginning is outermost.

"Heavy" = A villain. (See antagonist)

"Hero" = Usually the main character, the protagonist, the person the audience roots for in a teleplay. He or she almost always represents the forces of "good."

"Hertz (Hz)" = A unit used to measure frequency. One hertz equals one cycle per second.

"High-angle shot" = is a cinematic technique where the camera looks down on the subject from a high angle and the point of focus often gets "swallowed up."

"HMI lighting" = A relatively new line of daylight-color temperature instruments.

"Hold frame" = (See Freeze frame)

"Hollywood Narrative" = The form of telling stories in film used by filmmakers in Hollywood that have proved popular to audiences worldwide and financially successful. Other narrative types, such as German Expressionism, Surrealism and the French New Wave differ in this respect. The Hollywood Narrative style take advantage of age old story telling applied to film.

"Hook" = A striking incident or action at the opening of a teleplay, the purpose of which is to capture the attention of the audience. (See prologue – teaser)

"Horizontal editing machine or table or flatbed" = A counter-style viewing apparatus containing source plates on the left and take-up plates on the right for picture and track rolls or reels that can be run in sync or separately by control switches. There can be one or several screens at the rear of the table for viewing. The models principally used in Hollywood are KemTM, MoviolaTM, and SteembeckTM.

"Hot splicer" = A large, heavy piece of electric equipment used to splice two pieces of film together with cement. Primarily used in negative cutting. (See Butt splicer)

"Hue" = That portion of the video signal associated with color.

"Hyphenate" = Usually refers to a writer who also works as a producer, i.e., writer-producer. But it may apply to anyone in the industry who wears two hats, i.e., writer-director, producer-director, actor-writer, etc.

I

"IC" = Short for integrated circuit, a computer chip.

"Incident light: = The light that falls on a subject.

"In-frame" = A multiple use term.

1. (Adjective) In film a projected image is considered "in frame" when the frame line is not visible and the desired image is fully projected.
2. In video tape term means that when doing an optical effect it is the frame that the editor matches into for the optical procedure. Likewise it is the same procedure for doing film opticals

"Intensity" = A multiple use term.

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1. The description given for an emotionally dense story or performance.
2. The complex characteristics of sound propagation, quantifying both amplitude and direction of sound, sometimes applied to sound pressure.
3. Exceptionally great concentration, power, or force.
4. With Color: the strength of a color, especially the degree to which it lacks its complementary color. (See SATURATION)

"Intercut" = To alternate between different sequences of action while editing in order to make them appear to be happening concurrently.

"Interface" = A device used to connect two pieces of equipment.

"Interlaced video" = Video with interlaces scanning that alternates fields of information to create each individual frame. The NTSC and PAL systems are interlaced.

"Interlock" = The connector on the drive shaft of the moviola that, when joined, or in interlock, enables picture and track to run simultaneously, and when released (or out of interlock), to run separately. The interlock screening is where the film and track are run on separate machines but run in sync together.

"Inter-negative (inter-neg)" = A second or lower generation color negative processed from an inter-positive. Also loosely referred to as a dupe negative.

"Inter-positive (I.P.)" = A special low contrast color print made from the original negative and used to make inter-negative.

"Initializing" = The process of setting the computer edit program to proper operating conditions at the start of the editing session.

"In-phase" = The situation in which two separate motors are running in sync.

"In-point" = The starting point of an edit.

"Insert edit" = An electronic edit in which the control track is not replaced during the editing process. The new segment is inserted into program material already recorded on the videotape.

"Insert shot" = A close shot of some particular object or piece of action, e.g., a newspaper headline or the trigger of a rifle being squeezed.

"Inside counts" = Principal method of ordering opticals-the full in count being the last frame of the effect and the start out count being the first frame. (See Outside counts)

"Inside optical" = Limiting the ordering of an optical with a handle just past the full in count and just ahead of the start out count. (See Outside optical)

"I/O device" = Input/output equipment used to send information or data signals to and from an editing computer.

"IPS" = Inches per second. The term used to describe audio tape consumption. The normal recording and playback speed of ¼" reel-to-reel tape is 15 ips.

"Iris in" = It is the optically beginning a new scene within an expanding circle.

"Iris out" = It is the optically ending a scene within a diminishing circle.

"Iris shot" = is a technique frequently used in silent film in which a black circle closes to end a scene. The iris shot is divided into two types depending on their use. An Iris out is used at the end of a scene, and an Iris in is used at the start of a scene, often after a previous iris out.

"Iron oxide" = The active ingredient in a magnetic coating for audio and video tape or film.

J

"Jogging" = A multiple use term:

1. The process of moving the film/videotape forward or backward one frame at a time: to jog.
2. When the editor goes out to run off some anxiety.

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"JPEG" = Joint Photographic Experts Group: an organization that set out to standardize computer methods for the digitizing of images. You'd need to be a computer graphics engineer to really follow this stuff.

"Jump-cut" = Generally refers to cuts that do not match on a specific action, a jump in visual continuity. A single shot that has been cut in two places and the middle section removed and the remaining film is joined back together. Sometimes the accidental elimination of one or more frames within a cut thus negating the mandatory 24 frames per second thus jarring the viewer. When it is done intentionally in certain situations, however, the jump cut may not be perceived and can speed up the action.

"Juxtaposition" = The reference to picture elements being placed next to each other creatring and additional meaning with the edit. It takes advantage of how perception works in filling in caps of information.

K

"KEMTM" = Proprietary name for a popular flatbed editing machine; also used as a generic term for the picture and track rolls used on any horizontal editing machine, i.e., Kem rolls.

"Key" = The process of selectively superimposing video from one source (the foreground) on top of video from another source (the background).

"Keying" = Listing the key numbers by the negative cutter from the cut picture so that the corresponding negatives might be acquired and organized prior to cutting negative.

"Key grip" = The individual responsible to the DP to either facilitate or actually create the movements of a camera either by use of a boom, dolly, jib, or crane.

"KeyKode TM" = A numbering system introduced by the Kodak Corporation that consists of the usual film edge number information but also includes a bar code alternative. This bar code, which is deciphered by the KeyKode reader, is physically housed on the telecini.

"Key light" = usually the major source of illumination, generally a beam of light that casts harsh shadows.

"Key numbers or negative key numbers" = The consecutive numbering of negative stock at one-foot intervals. These numbers are repeated on the positive stock and serve as identification of the material. (See Code numbers)

"Kicker light" = A light on the fill side and behind the subject that brushes or rims the cheek.

"Kinescope" = A film of videotape created from a tape to film transfer, the opposite of a telecini. Kinescopes were used to have film versions of video broadcasts, in the 50s, of live television.

"Kilohertz (kHz)" = One thousand cycles per second.

L

"Laboratory" = The place where exposed film is developed, processed and printed.

"Lab report" = Form sent with each roll of dailies listing all takes included and noting any irregularities or other pertinent information.

"Latitude" = The amount of under or overexposure that the film stock can accept and still render objects with detail.

"Layback" = Transferring the finished audio track back to the master videotape. A videotape on-line session during which the dubbed master is re-recorded or copied to the video master. What the editor does at the end of the day.

"Lay down" = A videotape on-line session during which the edited picture, titles, opticals, and production track are transferred onto masters.

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"Leader" = Blank colored film used at the head and tail of a picture to identify and protect it or used as fill in the track. Discarded old release prints, unused dailies or B&W reversal prints are also used as sound leader.

"Lens flare" = An effect caused by light shining into the lens, producing either washed-out areas or multifaceted patterns on the image.

"Lens perspective" = The way a lens represents space.

"Lens speed" = The maximum aperture—the widest the lens diaphragm will go.

"Letterboxing" = Film transfers that preserve the aspect ratio of the film as originally shot.

"Level/sync." = Picture/sound in sync block, as opposed to projection sync.

"LED" = Light-emitting diode. A low-level light component used in many frame count and time code displays.

"Library" = A multiple use term that can refer to the following.

1. The Film Library is a place where films and stock footage are stored for viewing. Most film libraries are temperature-controlled.
2. The Music Library is a place where a collection of pre-recorded music is kept and listening facilities are available.
3. The Effect Library is where sounds are collected for general use as opposed to a specific show.

"Library stock report" = An accounting of the exact footage of any outside stock libraries used submitted by the assistant editor to the company stock library.

"Lift" = A multiple use term.

1. A portion of a scene or an entire scene that has been removed from picture during editing.
2. To remove unwanted elements from a shot.

"LightworksTM" = A non-linear brand of editing system.

"Limiter" = An electronic device which acts to keep the amplitude of signals from exceeding a usually adjustable maximum amount.

"Linear Editing" = A type of editing in which the program is assembled from beginning to end. If changes are required, everything downstream of the change must be re-recorded. The physical nature of the medium dictates the method by which the material placed on the medium must be ordered.

"Lined script" = This is a shooting script that has been marked in a specific fashion by a *Script Supervisor* to indicate the work done in production, including the types of coverage for each scene, the amount of coverage, the preferred takes, camera and sound rolls and any special notes from the director. Lines down each page identify the shots involved, where they begin and end, and which angles have on-screen dialogue or action.

"Line up" = A multiple use term:

1. To put in sequence as in putting reels in the order desired for projection or putting daily rolls in scene sequence or lined script sequence for editing.
2. To align two or more pieces of film in a synchronizer or viewer by start marks, clap sticks, or code numbers.

"Linkage" = The act or effect of linking shots together. The condition of shots being linked together, a connection or relation; an association. (See juxtaposition.)

"Lip sync" = Matching lip movements and dialogue to achieve sync. There are two applications: 1) The technique wherein an actor moves his/her lips in synchronization to the playback of a pre-recorded song to create the illusion that he/she is singing. 2) The technique for re-recording dialogue to a picture, where the actor says the lines while the picture is running, trying to sync the words with the picture on the screen which is often done when there is too much background interference or noise from production sound tracks.

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"List Cleaning" = The process of removing unnecessary information in an edit decision list to maximize the efficiency of the final conforming process.

"Live action" = In filmmaking, video production, and other media, *live action* is cinematography or videography that does *not* use animation.

"Lockdown" = A situation in which the framing must be absolutely consistent from shot to shot. The camera is securely fixed with weights or hardware so that there will be absolutely no movement between one take and the next.

"Locked in" = A multiple use term.

1. Signifying that the editing of the picture is finished with no further editing changes anticipated.
2. Expression used by a picture editor when the director has failed to shoot any alternative angles that might be used.

"Log" = A list of scenes, shots and takes, prepared either during or after production, in preparation for editing. On Media ComposerTM, an electronic log can be prepared and then to use the information to batch digitize material.

"Log line" = is a brief (usually one-sentence) summary of a television program, film, or book that states the central conflict of the story, often providing both a synopsis of the story's plot, and an emotional "hook" to stimulate interest. A one-sentence program summary in TV Guide is a log line

"Logo" = The emblem for a company.

"Long form" = The reference for television dramas that run two or more hours in playing time, i.e. movies-of-the-week or miniseries.

"Longitudinal time code" = Type of SMPTE time code that is recorded on the audio or address track of a videotape. Compare to *vertical interval time code*.

"Long shot" = A wide shot of the principle subject. The camera is positioned far enough away to be able to identify the subject in its setting, but not see any great detail. Long shots are used mainly for establishing and often called master shots.

"LS" = Abbreviation for a long shot.

"Loop" = A multiple use term:

1. A section of production dialogue joined beginning to end to form a continuous repetitive track to listen to in looping. This is an obsolete method of preparing track for the re-recording of dialogue in sync with picture. (See ADR)
2. The short slack of picture required ahead of the viewing aperture when you are threading up for projection or threading a film camera.

"Lossless compression" = The act of compressing information without irretrievably losing any of the data that represents that information. In order to be lossless, a great deal of analyzing must be done.

"Lossy compression" = The act of compressing information that results in a inability to retrieve some portion of the data in the original message.

"Loudness" = The subjective strength of a sound filed, a complex function of sound pressure level, spectrum, duration, and other factors.

"Low angle shot" = A shot in which the camera is below the subject, tending to make characters' look threatening, powerful or intimidating.

"Low key" = Contrast lighting that is atmospheric and might be considered judgmental.

"Low res" = A lower quality transfer from a film or video master that indicates that the cop will be used for off-line work.

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"LTC" = Longitudinal time code - audio encoded time code; as opposed to VITC: recorded on a dedicated timecode track on professional video recorder or on an available audio track on consumer formats such as S-VHS.

"Luminance" = The black and white portion of the broadcast video signal. Technically, it is referred to as "Y"; it requires greatest frequency range (most band widths) than chrominance information since human vision detects the smallest details only in black and white.

M

"Mag stock" = Audio stock that is the same size and dimension as the film itself; the medium for audio cutting in conventional film editing.

"Macros" = The function of a computer to *record* a certain repeated function.

"Mag or magnetic track" = Film stock having a sensitive iron oxide coating for the reproduction of sound. (See Magnetic film)

"Mag down" = The oxide or dull side of the track face down or "mag in".

"Mag up" = The oxide or dull side of the track face up or "mag out".

"Magnetic" = Pertaining to the property of certain materials to attract one another, and one of the fundamental forces of nature.

"Magnetic film" = A magnetic recording medium consisting of a base film coated with an *oxide* and *binder* and optionally coated on the opposite side with a conductive backing. The base is perforated according to the standard in use and made of tri-cellulose *acetate* or *polyester*. (see Mag or Magnetic track)

"Magnetic disks" = A computer storage method. Magnetic disks are erasable and highly reliable. They typically have a fast access time and offer a data transfer rate that is faster than that of any other computer disk technology.

"Magnetic head" = An electro-magnetic device designed to erase, record, or reproduce magnetic film or tape sound.

"Magnetic stripe" = A magnetic oxide coating in a stripe along the length of a piece of film.

"Magnetic tape" = A strand of material intended for magnetic recording which contains two essential ingredients: a base, and a magnetically responsive coating. (see Magnetic film)

"Main title" = The title of the movie.

"Main titles" = Refers to all credits appearing at the beginning of the film.

"Male flange" = A metal or plastic disk that has a center appendage that holds a core upon which to roll up the film. (See Flange)

"Marking on the fly" = The process of indicating the head or tail cut marks as the videotape is playing in real time: also called marking.

"Married print" = Any motion picture print which contains an integral sound track.

"Master" = A multiple use term:

1. The tape resulting from editing and/or sound remixing; the finished program.
2. The full scene or shot showing the geographical relationship of the performers and the locale.
3. (see Master shot)

"Master shot" = The shot that serves as the basic scene, and into which all cutaways and close-ups will be inserted during editing. Often a wide shot shows all characters and action in the scene.

"Master/slave" = A video editing process or hierarchy in which one or more decks (the slaves) are set to imitate the actions of another deck (the master).

"Matchback: = The process of converting the frame information from a digital edit to the edge numbers needed to conform a version of original film.

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"Match cut" = The point at which two different shots are joined together resulting in the impression of continuous smooth action. The reference given to matching the action in the action in one shot with that in another shot.

"Match frame" = An edit in which the last frame of the outgoing shot is in sync with the first frame of the incoming shot, such that the incoming shot is an extension of the outgoing.

'Matching shot" = One angle as related to another angle.

"Matte shot" = Photographing a scene with a section of it blacked out-or to be blacked out or covered later-so that it might be filled in with a second shot or painted art work.

"Meaning" = A multiple use term:

1. Something of philosophical or emotional content that is conveyed or signified through the drama; a sense or significance.
2. An interpreted goal of drama, intent, or end.
3. Inner significance discovered by a character.
4. To act as a symbol of; signify or represent.
5. To have as a consequence; bring about.
6. To have the importance or value of.
7. What was missing in the film "Dumb and Dumber"?!

"Media file" = In the Media ComposerTM, files containing the digitized audio and video data needed to play video clips. These files require substantial storage space.

"Megahertz" = One million cycles per second.

"Melodramas" = The kind of drama, usually sensational in content, involving good and evil characters-heroes and villains-in which the hero always overcomes the villain, generally in a violent climax.

"Meter" = A multiple use term:

1. The specific tempo or measured rate of speed of music or editing beats.
2. A physical mechanism/device for measuring signals

"Microphone" = An electro-acoustic transducer responsive to sound pressure, velocity, or intensity, producing an electrical output. The basic types of microphones are:

1. *Omni-directional* microphone which accepts sound from all directions.
2. *Bi-directional* microphone which accepts sound from two sides.
3. *Cardioid microphone* which accepts sounds in a generally heart shape pattern.
4. *Hyper-cardioid* microphone which has a narrower front angle of acceptance.
5. *Interference Tube* (shotgun or rifle) microphone has a strong frontal sensitivity, and with all other directions de-emphasized.

"Miniseries" = A limited series in serial form, usually based on a book, e.g., Masada, Roots, Scruples.

"Mise-en-scene" = French term translated to mean "to put into the scene". The idea suggests that the shot is designed to have all the dramatic elements set into it thus requiring little editing. Editors often refer to it as a "oner."

"Miss-slate" = A miss-numbered scene or slate number on the clap sticks.

"Mix" = A multiple use term.

1. A term used to refer to mixing the final show or any of its components.
2. A transition from one video source to another in a switcher. (See Dub)

"Mixer" = A multiple use term.

1. A person who mixes sound on the set during shooting; also a sound technician involved in the re-mix of a show.
2. A device that allows various audio sources to be combined, with their relative levels being adjusted.

"Module" = Removable magnetic disk.

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"Modulation" = Variations in the amplitude, phase or frequency of continuous sound waves, carrying true information such as sound or video.

"Monitor" = A multiple use term.

1. A picture tube and associated circuitry, without tuner or audio sections.
2. The act of listening to specific tracks/channels, or another name for the speakers through which sound is heard.

"Montage" = A multiple use term.

1. A reference given to a group of MOS shots that may or may not have been scripted which is created by the editor to advance the story or give it meaning in a special way.
2. A single pictorial composition made by juxtaposing or superimposing many pictures or designs. b. The art or process of making such a composition.
3. A rapid succession of different images or shots in a movie: the use of such successive images as a cinematic technique.
4. A composite of closely juxtaposed elements: *a montage of voices on an audiotape*.
5. One of the early tape and digital editing systems.

"Mood" = A multiple use term.

1. A state of mind or emotion. Usually refers to a temporary state of mind or feeling, as in *a contentious mood; a cheerful mood*. Two applicable synonyms are humor and temper. *Humor* often implies a state of mind resulting from one's characteristic disposition or temperament; it sometimes suggests fitfulness or variability. *Temper* most often refers to a state of mind marked by irritability or intense anger.
2. A pervading impression of an observer: *the somber mood of the concert*.
3. An incidence of sulking or angry behavior.
4. Inclination; disposition.

"MOS" = Indication for silent shooting: From the German "Mit Out Sprechen" -without talking.

"MOW" = Abbreviation for Movie of the Week.

"MS" = Abbreviation for medium shot.

"Motion" = Is the reference for the action of the actor or the camera. It speaks of direction or change of direction.

"Motion Control" = The means by which action created by camera operation or object movements are repeatable through the use of a computer guided program.

"Motivation" = The reasons why a character in a drama acts as he does.

"Move-in" = Optically moving in and ending as a blowup of a subject. (See Blowup)

"Movie gimmick" = is an unusual idea intended to enhance the viewing experience of a film, and thus increase box office sales. Many of these have been used for just a few films, proving unpopular with either audiences or cinema owners. Smell-o-vision, which involved releasing relevant odours during the film, only appeared in the film Scent of Mystery as audiences did not enjoy the experience. Sensurround, a method for enhancing sound pioneered for the 1974 film *Earthquake*, was abandoned as it sometimes resulted in damage to movie theatres. Other 'gimmicks' have gradually become more common in cinema, as technology has improved. Examples include 3-D film and the use of split screen, which was originally achieved through the use of dual projectors in cinemas.

"Movie Packaging" = is a type of product bundling where a top level talent agency starts up a film or television project using writers, producers, directors and/or actors it represents, before giving other agencies a chance to submit their clients for the project. For this service the agencies negotiate a so-called packaging fee, a commission paid to the talent agency.

"Moving Shot" = A synonym to, DOLLY and PAN, which are not often used in contemporary scripts. The camera is photographing or following the movement of the subject.

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"MoviolaTM" = Proprietary name of a horizontal editing table and for the most popular American upright editing machine.

"MPAA" = Abbreviation for *Motion Picture Association of America*, the organization that gives films and their advertising their ratings. All major distributors are members. The MPAA also employs ex-FBI agents to track down film pirates both in the United States and abroad. They are also the chief lobbying arms of the film industry. They represent the interests of major distributors of the motion picture industry in financial, legal, ethical, technical, trade and foreign trade matters. The Motion Picture Export Association (MPEA is the foreign office of the MPAA, and acts as a trade organization for the American motion picture industry abroad.

"MPEG" = Moving Picture Experts Group. It represents a form of hardware-assisted compression which has some loss of information. An advanced version of JPEG digital image compression techniques is standardized for moving images. As well as covering digital video, it is designed to handle digital audio, audio-video synchronization, and other uses in telecommunications and computers.

"MPSE" = Motion Picture Sound Editors: the professional organization that represents the artistic interest of Motion Picture Sound Editors and is not a union.

"Multiple cameras" = More than one camera shooting a take. Each camera is identified as "A" camera, "B" camera, "C" camera, and so forth.

"Music code" = In addition to daily code numbers re-coding music takes usually in yellow in sync with a music playback. Used is film shows with musical numbers.

"Music cues" = The precise footages at which each section of music in the film begins and ends are logged on a music cue sheet by the music editor. It is sometimes referred to as a piece of music in a sequence.

"Music editor" = The editor who is responsible for providing the composer with music timing sheets and preparing music tracks and music cue sheets for dubbing.

"Music playback" = (See Playback)

"Music timing sheets" = A detailed record of the running time, dialogue. and action of each music cue for the composer.

"MylarTM" = A tough plastic material used for the backing for magnetic films and tapes.

"Mylar tape" = A tape used to splice film together while editing film.

N

"NAB" = *National Association of Broadcasters*: the television/radio association working for the interests of the broadcast industry. The NAB exhibition, a showcase for new equipment, is usually held each April in Las Vegas.

"NABET" = Abbreviation for National Alliance of Broadcast and Engineers and Technicians.

"NagraTM" = Brand name of 1/4" audio tape recorder, used commonly on film productions. Special Nagras have time code generators laying down time code in the center track of the tape.

"Narration" = The events of a teleplay that are not dramatized but related by a character or a narrator using voice over.

"Narrative" = The story or the form of a story that is told or written or something that is the representation of a story or an account. It can have a point-of-view such as 1st person narrative, or 2nd person narrative.

"Negative" = Exposed and processed film whose image is the opposite of the original subject

"Negative cost" = is the net expense to produce and shoot a film, excluding such expenditures as distribution and promotion.

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"Negative cut list" = A list of edge numbers created by NLE match back software used to guide transfer or negative cutting. Also called *cut list*.

"Negative cutter" =The person responsible for matching the original negative, cut for cut, to that of the final edited work print.

"Negative key numbers" = (See Key numbers)

"Network" = A group of television stations throughout the country that operated under the umbrella of one broadcast corporate. There are several commercial networks that broadcast via cable, internet and over the air. There are also noncommercial networks which includes PBS (public broadcast stations.

"Network executive" = An individual employed by a network in an executive capacity to oversee series and/or to meet with producers and writers and help develop and buy stories and scripts.

"Network format" = Television directive specifying preparation of a show to make it ready for broadcast. Each network uses a slightly different format but in general they might include: The standards of color bars and tone at the top of the project, and I.D. card to visually identify the show, starting the first frame of picture with the SYMPTE timecode of 01:00:00:00.

"Noise" = A multiple use term.

1. An unwanted hiss in a sound track; particularly familiar in analogue sound tape.
2. A video aberration that appears as very fine white speck (snow), and that increases over multiple generations of duplication.
3. Technically a sound is said to be noise-like when the signal cannot be distinguished as having tonal properties. Examples: waterfall, most jet engine noise, and most air conditioning background noise.

"Noise filter" = Usually a low-pass filter, sometimes made dynamic responding to the high frequency content of program material.

"Non-composite video" = See component video.

"Non-drop-frame time code" = SMPTE time code format that continuously counts a full 30 frames per second but runs at a rate of 29.97 fps. As a result, non-drop-frame time code is not coincident with real time.

"Nonlinear Editing" = A type of editing in which the program need not be assembled from beginning to end. The physical nature of the medium and the technical process of manipulating that medium do no enforce or dictate a model by which the material must be physically ordered. Changes can be made regardless of whether they are at the beginning, middle, or end of the sequence to be edited.

"Non-narrative film" = is an aesthetic of film that does not narrate, or relate "an event, whether real or imaginary". The aesthetic strives to be nonrepresentational. *Aesthetics of Film* writes, "This is to say one would not recognize anything in the image and that temporal, sequential, or cause-and-effect relations could not be perceived between the shots or the elements of the image." Narrative film is the dominant aesthetic; though non-narrative film is not fully distinct from that aesthetic. While the non-narrative film avoids "certain traits" of the narrative film, it "still retains a number of narrative characteristics". Narrative film also occasionally uses "visual materials that are not representational"

"NTSC" = *National Television Standards Committee*: the group that established the color TV transmission system used in the United States. The standard calls for 59.94Hz or 525 lines of resolution, scanned at a rate of approximately 29.97 frames per second.

"Numbering block" = A round metal apparatus on a coding machine that provides a variety of numbers and letters for coding.

"Numerical slate coding" = This coding system is used when takes are shot by slate numbers rather than by scene and take numbers, and each slate is identified by its code number. This

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is accomplished on the American coding machine by replacing the numbering block with a special block that prints first the take number, I to 0 (for 10); then the slate number with one to three digits using first a numeral and then one or two letters, A through K except 1, each representing numerals, I through 0 (A = 1, B = 2, and so forth); and finally, the footage is represented by three numerals usually beginning with 000. Examples: 0 8 000 is slate 8, take 10; 6 A2 115 is 115 feet into slate 12, take 6.

O

"Oblique shot" = A shot in which the camera is titled laterally: often use to suggest imbalance: also call *Dutch angle*.

"Off camera or off screen" = Action or dialogue that is occurring outside of camera range. Sometimes abbreviated by o/c or o/s

"Off-line" = A machine or recording process that is either independent or available to an on-line computer, including off-line disks or media files.

"Off line editing" = An editing system in which time-consuming editorial decisions are made within a less sophisticated, less expensive, low-resolution environment.

"On camera" or "on screen" = All action and/or dialogue that is occurring within camera range.

"One-light" = Direction on a camera report that the lab develop the film using a constant or one-light setting for the work print.

"One-liners" = (See Script notes)

"On footage" = Meaning that the picture is at the exact length in the time required. (See Action footage and Locked in footage)

"Online" = Tape finishing system or process, equivalent to negative cutting on film.

"Opticals" = The reference given to visual effects including transitions, such as image enlargement, time warp, dissolves, wipes, fades, titles, etc.

"Optical effects" = A variety of photographic impressions created with production material and other film in an optical printer to serve as transitions in time, locale, and action to create a dramatic or comedic effect, or to correct some error in the original production.

"Optical printer" = A special combination of camera and projector capable of reproducing images on previously processed film, adding images, such as title, superimposition, enlarging or reducing images, and special effects. New images are created using existing images onto new negative stock by the printer light. The newly exposed raw stock now contains both images. Many special effect scenes using matte shots are printed in this manner.

"Optical sound" = The process of recording sound photographically by means of an optical camera recording sound negative, usually using variable area to represent the waveform of the sound, and subsequent development of the negative, printing, and print development.

"Optical track" = Photographed sound, in the form of sound waves, used in the editing of film during the first three decades of talkies. It is now used only as a final dubbed track that is synced to the cut negative picture and appears on the left side of the composite print when projected as a band of visible striations or modulations.

"OscarTM" = A statuette awarded annually by the Motion Picture Academy of Arts and Sciences.

"Option" = The right of a producer or company to control a "property" (script or outline, book or play) for a specific period of time for a set fee.

"Out of frame" = (See Frame)

"Outline" = A scene-by-scene narration of the teleplay without dialogue, written in prose, in the present tense. Same as treatment, or story.

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"Outs or out-takes" = Those shots that an editor has left intact and not used in the edited film.
"Out point" = The end point of an edit.
"Outside counts" = Rarely used method of ordering opticals-the full in count being the first frame immediately following the last frame of the optical and the start out being the frame immediately preceding the first frame of the optical. (See Inside counts)
"Outside optical" = Sometimes referred to as a full optical-the ordering of the entire cut containing an effect. (See Inside optical)
"Outside stock" = Stock film obtained from a source outside of your film company for use in your company's film. (See Film library)
"Out takes" = Those takes that a director has not ordered printed. (See B Negatives, outs)
"Over and over" = Standard winding of film off the top of the source reel onto the top side of the take-up reel; winding straight across. Film will remain the same side up or out. (See Under and under)
"Over and under" = Winding of film off the top of the source reel onto the bottom or underside of the take-up reel thus reversing the side up of the film. (See Under and over)
"Over crank" = Increasing the camera speed over the normal rate of 24 frames per second. The result is in slower motion on film. (See Under crank)
"Overlap sound cut" = An edit in which the picture and track are given separate edit in points and/or out points, so that the edit is made with the sound edit either pre-laps or post-laps the picture cut. Usually refers to the extension of sound so that it continues simultaneously with incoming action. In video editing it is called a "split-edit."
"Over the shoulder (OTS)" = A shot done over the shoulder of one character to another.
"Overwrite" = On the AVID Media Composer, an edit in which existing video and/or audio is replaced by the new material.
"Oxide" = A metallic coating on videotape or magnetic film that is magnetized during the recording process.

P

"Pace or pacing" = The *speed* with which the story is told or develops; the frequency of the rate of activity of movement, such as in running or the flow of events in an entertainment piece. (See Tempo, Cadence)
"PAL" = Phase *Alternating Line*: a color TV standard used in many countries. The European video broadcast standard consisting of 625 lines and 50 Hz, scanned at a rate of 25 frames per second.
"Pan" = Is any shot in which the camera turns from one side to another to follow the action of a scene.
"Panning" = The camera's action of turning in one direction or another.
"Paper or paper off" = To mark a specific section of film in a reel or roll by folding a piece of paper around the film or by spotting the section with a piece of tape.
"Paper to paper" = Ordering only a section of a take with beginning and end key numbers as opposed to ordering the entire take.
"Parallel editing" = The method of editing simultaneous pieces of action from the same scene: typically used in chase scene.
"Partition" = A method of subdividing a single physical disk into virtual areas which appear separate to a computer operating system.
"Patching" = The act of transferring audio from on channel of a mixing board or from one tape machine to another.

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"Patterns" = (see Rhythm, cutting patterns.)

"Peak meter" = A level meter which responds quickly to incoming audio signals.

"Perforations" or "perfs" = (See Sprockets or sprocket holes) Usually 4 per frame in 35mm, but can be 3 or 2 perfs per frame. Short for *perforation*.

"Performance" = A multiple use term:

1. The act of performing or the state of being performed by an actor.
2. The style of performing a work or role before an audience.
3. The manner or way in which someone or something functions.
4. A presentation, especially a theatrical one, before an audience.

"Persistence of vision" = The human eye retains an image briefly which is how we compensate for blinking. In cinema this phenomenon allows the illusion of movement when still images are projected at the rate of 16 or more frames per second.

"Personal sync mark (PSM)" = Used as a reference point on picture and track in the synching of dailies.

"Phasing" = A complex phenomenon is which specific frequencies are canceled out and thus not recorded. The process of making certain that the various paths in a sound system have identical polarity, that is, if presented with a positive-going increase at the input of the system: a positive-going signal will appear at all accessible points within the system. If sound systems are not phased correctly, undesirable cancellations of sound may occur.

"Pick up (P.U.)" = A portion of a specific camera take shot to supplement the original shooting of the same angle. Also the shooting of an additional take or scene after the principal photography has occurred.

"Picture" = The visual part of a film, video, or digital signal.

"Picture lock" = The point in the post production process at which all involved determines that picture editing is complete: usually followed by extensive sound effect designing and music composition and then the sound mix. At this same point in time a negative cut list or EDL is prepared and sent to the lab to reconstruct the picture, preparing it for release.

"Pilot" = A sample script or television drama intended to be a basis for a series.

"Pin registered" = The process whereby film is transferred or used in an optical printer by means of placement of the individual frames be placed and locked on special pins for frame accurate as opposed to rolling through sprockets at time speed of 24 frames per second in the conventional manner.

"Pink noise" = A random signal having a Gaussian distribution of amplitudes and equal energy in equal logarithmic units of frequency.

"Pinch roller" = In tape transports a disc of elastomeric material such as rubber which pushes the tape against the capstan so that the tape takes on the speed imparted by the capstan.

"Pins" = (See Frame markers)

"Pitch" = A multiple use term:

1. A particular music note on a scale of notes or sound frequency which distinguishes or defines itself against other notes as being higher or lower.
2. See spit balling
3. The distance between perforations on film.

"Pixel" = Refers to the smallest unit of a reproduced digital image. For digital video, it is a sample of digital image information composed of *luminance and chrominance*. Short for *picture element*.

"Plagiarism" = The act of stealing someone else's idea or story.

"Playback" = A recording that serves during shooting as a sync guide for singers, dancers, and musicians.

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"Play head" = A tape head intended to recover recorded flux available from a magnetic oxide, and convert it into an electrical signal.

"Playlist" = A list of items to be played back in a certain order. The playlist is the principle behind virtual recording.

"Plot" = A multiple use term:

1. A narrative of events: the main story line which is typically described in a very few words.
2. What studio Junior Executives do to put their finger imprints in a film.

"Pop" = A multiple use term.

1. (noun) (a) An unwanted sound in the track usually at a defective splice. (b) A one-frame sound tone or beep placed in the head and tail academy track leaders. (See End pop and Head pop)
2. (verb) To mark the sounds of the clap sticks on the daily tracks of each take in preparation for their synching up with the picture.

"Pop on or pop off" = Beginning or ending picture, titles, or credits without a fade in, a fade out, or any other effect.

"Positive or positive print" = A color or black and white visual film developed from the negative. (See Print and Black Track Print)

"Postproduction" = All work following the shoot of a production; begins when the film or video leaves the set and ends with the final release of the project.

"Pre-dub" = A re-recording of a large number of tracks down to a commodity that will work with the mixing board. This is commonly done on action scenes where the sound effects could count up to 150 tracks which is unmanageable in a mixing situation, therefore those sections of the show are pre-dubbed or pre-mixed down to a smaller number of track.

"Prelap" = A multiple use term:

1. A screenwriting term that means the dialogue from the next scene precedes the cut, and the beginning of the dialogue is heard in the outgoing scene.
2. An editing term where the sync sound is heard in the preceding cut before the viewer sees the sound in sync with its picture.

"Pre-lay" = The phase of audio post-production during which music, sound effects, dialog replacement, and announce tracks are added to the master multi-track.

"Pre-production" = The work going into a film or video production, beginning with development of an idea including budget and schedule and concluding with the beginning of the shoot.

"Pre-roll" = The process of rewinding videotapes to a predetermined cue point, so that the tapes are stabilized and up to speed when they reach the edit point.

"Preparation" = Anticipating, making ready beforehand, motivating a scene or action in a teleplay. Showing an audience what is about to happen. (See suspense)

"Presence" = Background noise recorded during production sound recording meant to match the production sound track so that it may be intercut with the track and provide a continuous sounding background. (see Room tone)

"Presentation" = A description, written in prose, usually for an intended television series.

"Preview" = A multiple use term:

1. To rehearse an edit without actually performing (recording) it.
2. An advanced showing of a film before the scheduled release date.

"Preview coding" = The coding of the composite picture or work picture and any necessary tracks when additional editing is required after a preview.

"Pre-visualization" = A technique used by the director and others to create and evaluate concepts in a form that helps the production team to their jobs well. Such devices as shot lists and story boards are used for this purpose.

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"Principal photography" = That segment of time during which all scripted material covering all the speaking parts is filmed

"Print" = A multiple use term.

1. (noun) A photographic copy of the picture made from the negative. (See Work print)
2. (verb) To develop a copy of the picture from the negative.

"Print master" = A complete sound track containing all sound elements such as dialog, music and sound effects, recorded in a format compatible as to number of available track with the needs of mass production of prints or video discs or tapes.

"Print-through" = A defect of analog magnetic tape recording wherein a recording made and wound onto a reel affects the adjacent layers, causing noticeable pre- and post-echoes. Print through is exacerbated by time and by increasing temperature.

"Printer lights" = The individual controls of the three primary colors of light — red, green, and blue — in a contact printer.

"Printer points" = Increments in the intensity of a printer light.

"Printing" = The general term for the process of duplicating the processed original onto frame-for-frame copies.

"Printer cues" = The instructions to the printer lights and the fader unit needed for every shot.

"Process shot" = Used primarily for moving automobile or train shots, the previously filmed background or the shot is projected through a transparent screen, while the actors sit in the body of the car or train and perform.

"Producer" = The person who plans, coordinates, and supervises all phases of a film or television drama from script to final film or tape delivery.

"Production" = A multiple use term.

1. (noun) A work produced or being produced for the stage, screen, television, or radio.
2. (verb) A staging or presentation of a theatrical work

"Production board" = A large chart that cross-references the scenes with the resources needed to execute them. This function is now largely computerized.

"Production budget" = determines how much money will be spent on the entire film project. It involves the identification and estimation of cost items for each phase of filmmaking (development, pre-production, production, post-production and distribution). The budget structure is normally split into "above-the-line" (creative) and "below-the-line" (technical) costs.

"Production company" = A company that produces television programs, feature films, documentaries, or industrial films.

"Production designer (PD)" = The person responsible for the design of all of a film's settings.

"Production manager (PM)" = The person responsible for the day-to-day running of a film's production.

"Professional writer" = A writer who has sold material to radio, TV, or motion pictures and/or has received credit on the screen-or who has published a novel or had a play professionally produced on the legitimate stage.

"Progression" = The forward movement of a teleplay from scene to scene through ascending crises toward a climax.

"Project" = A multiple use term.

1. (noun) A method of describing and organizing a specific assignment. On a AVID Media Composer, a device for organizing work done on a program or series of programs.
2. (verb) The process of translating the image on film or tape onto a screen for viewing.

"Promo" = Important segments of a film edited together for promotional purposes. (See Public service, trailer.)

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"Protection master" = A copy (dub) of a master tape, usually made immediately after the master has been recorded. Used as a backup if the master is damaged.
"Projection room" = A room at a studio or lab in which films are shown on a large screen.
"Projection (story)" = A general outline of the overall plot of a serial drama covering a specific period of time, usually six months.
"Prologue" = The scene before the actual beginning of a television drama; the first scene of the drama-, usually the teaser or hook, protagonist-main character in a teleplay.
"Proxemics" = The distance between subject and camera: the proximity of camera and subject.
"Public service time" = Additional time, ranging from ten seconds to one minute, provided by a network or station for promotional material considered to be in the public interest.
"Pull down" or "pull in" = The relationship used to add frames when transferring film to tape. The relationship is reversed when transferring from tape to digital assuming the project is a 24 frame project.
"Pull up" = The 21 frame advance of any dialogue provided by labs at the heads of each reel to enable sound to be in sync with picture when it becomes optical track on the composite print. This reflects the physical needs of the equipment to read picture and sound information from different parts of a projector: also referred to as pull-ups or push-backs.
"Punch" = A multiple use term.
1. (noun) A metal device used to notch film that requires numerical slate coding.
2. (verb) To notch the film.
3. Used to match key numbers back to film from video.

"Punctuation" = A multiple use term.
1. To dramatically stress or to emphasize a particular story point. Something that might happen through shot selection or order editing devices.
2. In sound it might happen by effects placement or the volume it is played at.

Q

"Quick cut" = A cut of short duration causing short visual reading time.
"QuickTimeTM" = A format for digitized moving video for computers. Like other special formats (e.g. JPEG, MPEG, EPS) QuickTime "movies" can be used with many applications and placed in many kinds of documents.

R

"Radio microphone" = a microphone system employing a radio transmission link.
"RAM" = *Random access memory*: a computer memory system that allows users to store and retrieve information rapidly. This memory is volatile- -information in RAM is cleared when the computer is powered off. It is active but temporary computer memory as opposed to ROM.
"Random access" = The ability to move to a video point instantly, without having to shuttle. Random Access, as in "RA editing systems." RA systems are usually but not always also nonlinear. A video-disc-based editing system would be random access, but depending on the edit controller and recording style, might be linear. A videotape-based editing system that recorded to a hard disk would not be random access, but would be nonlinear.
"Rank" = Slang for Rank Cintel, a major manufacturer for telecini machines.
"Raw stock" = Unexposed and unprocessed film.
"Reaction" = The actor's response to an action. (reaction shot)

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"Real-time" = Actual clock time in which events occur.

"Reboot" = To restart a computer. "Soft" reboot does not interrupt electricity to the computer. A "hard" reboot" is turning off-then-on the machine.

"Reconstitute" = The splicing of trims back together in film. When editing on a flat ben this action is done by use of leaders on picture or track rolls to start and maintain sync during editing.

"Record head" = A magnetic head intended to leave a magnetic recording on a tape.

"RED ONE" = Revolutionary digital camera that is used extensively for shooting projects. It changed the industry as much for its price point as for its capabilities.

"Reel" = For storage and projection purposes, motion picture film is wound on metal or plastic reels. The standard size reel (35mm) can hold 1000 feet (10 minutes) of film - but rarely holds over 900 feet. Release prints were usually on 2000 feet reels.

"Red herring" = A false clue or lead, a dramatic devise used especially in mystery shows.

"Red line" = Use of a red marker to line the right, clear side of a take such as stock as a reminder that if it is used in the picture it will have to be duped.

"Reel rack" = A self-standing metal tiered framework for reels that is also used (cautiously) to file trim boxes.

"Reflective light" = Light that is bounced off of the illuminated subject.

"Reframing" = is a change in camera angle without a cut and can include changing the focus of the scene. In editing, it is a method used to change the emphasis in a story, to create a different point-of-view for the audience.

"Registration" = A multiple use term:

1. The act of recording an outline or script for protection against plagiarism: similar to copyright. The *Writers Guild of America* conducts a registration service.
2. The stability, or lack thereof, of the film image in the camera as it is being exposed in the gate.

"Registration fine grain/inter-positive" = Printed frame by frame for optimum quality and maximum stability. This is required for certain opticals and titles.

"Release form" = A form a novice must sign when submitting a script to a network or production company that frees the recipient from future legal action. Also for a personal place shot that appears in the picture.

"Release print" = The final composite print used for theatrical exhibition.

"Removable Magnetic Drive (R-MAG)" = A contained digital media storage unit that is removable from the editing chassis.

"Rendering" = A time-consuming process specific to certain NLE systems, in which material created or modified in the timeline must be saved to a hard drive before it can be played.

"Reposition" = To optically adjust a frame's image; usually used in conjunction with a move-in or blowup along specific predefined fields.

"Reprise" = To repeat something as in a musical repetition. In television programing it is often used after the first episode of a miniseries. In episodic programing each episode begins with a repetition of the major story developments that preceded it.

"Re-record" = The process of taking production sound tracks and blend them with sound effects, ADR, and music and mix them into a condensed version for presentation.

"Rerecording mixer" = An employee of the mixing facility who orchestrates the mix at the filmmaker's instruction.

"Resistance" = A multiple use term:

1. The force in a tripod head against the operator's movement of a camera to help the smoothness of a panning movement.
2. The amount of pushback in a dramatic conflict.

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"Residuals" = Money which the writer (and others) of a television script receives each time the show is rerun in this country or abroad. The rate is determined by WGA, DGA. The Musicians guild, etc. and their contracts with motion picture production companies and networks.

"Research" = Inquiry or investigation into factual information necessary in writing a script on any particular subject related to producing a document and/or a film etc.

"Resolution" = A multiple use term.

1. The amount and degree of detail in a picture's image, measured by along both the horizontal and vertical axes of a video image, the number of pixels in a digital image and the density of film image on a negative.
2. The turning point of a drama; the scene in which blind spot is removed from protagonist. (See climax; denouncement)

"Retake" = The re-shooting of a previously shot scene. (See Pickup)

"Reverberation" = Acoustic reflections from the environment occurring so frequently at such close spacing in time that the individual reflections making up the ensemble can no longer be distinguished.

"Reversal film" = A type of film stock in which all colors and shades are rendered normally on the original.

"Reverse angle" = It is the opposite of a POV shot

"Rewind" = A multiple use term.

1. A device attached to both ends of an editing bench that is used to wind film.
2. The moviola rewind is a flange-type attachment on the left side of the moviola with which to rewind a roll of film after running it through the machine.

"RGB" = Appears on the lab report and refers to the red, green, and blue colors of light necessary to produce a color print or video.

"Rhythm" = A multiple use term:

1. Movement with variation characterized by the regular recurrence or alternation of different quantities or conditions such as the rhythm of the tides.
2. The patterned, recurring alternations of contrasting elements of sound or speech.
3. In music: A regular pattern formed by a series of notes of differing duration and stress. It is usually defined as a specific kind of such a pattern such as a tango rhythm, a waltz or rock, etc.
4. In speech: The pattern or flow of sound created by the arrangement of stressed and unstressed syllables in accentual verse or of long and short syllables in quantitative verse.
5. The similar but less formal sequence of sounds in prose or poetry.
6. The sense of temporal development created in a work of literature or a film by the arrangement of formal elements such as the length of scenes, the nature and amount of dialogue, or the repetition of motifs. The pattern of development produced in these literary or dramatic works by repetition of elements such as words, phrases, incidents, themes, images, and symbols.
6. A regular or harmonious pattern created by lines, forms, and colors in painting, sculpture, and other visual arts.
7. Rhythm, in the sense, suggests the recurring flow of alternating elements as in the rhythm of the seasons; the rhythms of life. Meter as a component of rhythm applies in poetry to any of various measured rhythmic patterns and in music to the combining of rhythmic pulses into measures of equal time value.

"Ripple" = A multiple use term.

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1. The process in edit decisions list management of adjusting the times of all edits following a length-altered edit.
2. An optical transition effect.

"R-MAG" = Removable magnetic disk. Used in conjunction with chassis; each chassis can hold two of these removable disk modules. (see Removable magnetic drive)

"Rolling" = As in "the tape is rolling" to indicate that the deck has been started and tape is moving.

"Room tone" = The general background sound resonating in a room of a home, in an office, or any other environment that is purposefully recorded by the sound recordist.

"Rough cut" = The preliminary edit of a show before it has been fully worked out by the editor. An often misused term for the editor's first cut or even the director's cut. The rough cut is the first stage in which the film begins to resemble its final product. Rough cuts do not flow well and still undergo many changes before the release of the film.

"Royalties" = The same as residuals.

"Running" = A multiple use term.

1. The act of the assistant editor in administration of the editing rooms.
2. A screening of a film.

"Running time" = The term used to mean the actual length of real time to project a program or show.

"Running speed" = The rate at which film runs through a camera or projector, or which tape run through a recorder or playback machine. Running speed for film is measured in frames per second (fps) and pate is measured in inches per second (ips).

"Rushes" = (See Dailies)

S

"Safe action area" = The area that safely reproduces on most TV screens; 90% of the screen, measured from the center.

"Safe title area" = The area that produces legible titles on most TV screens; 80% of the screen, measured from the center.

"Sampling" = The process of capturing the value of an analog signal at regular intervals. These measurements ("samples") are used to construct a digital representation of the signal.

"Saturation" = The measure of intensity of the color in a photographed image. Higher saturation gives richer, more vivid colors, while lower saturation results in subdued and more subtle colors.

"Scale" = A multiple use term.

1. The minimal salary for each editorial category as negotiated by the signatory companies and the Guild.
2. In music it is an increment of seven whole notes at the end of which the same notes are repeatable but higher or lower in pitch.
3. An instrument for measurement.

"Scenario" = It can refer to a detailed synopsis of a drama similar to treatment, a screen play or the shooting script. It might refer to the description of a plan of action.

"Scene" = A multiple use term.

1. A series of related shots (it could be one shot) taken on one location during a continuous time.
2. A specifically referenced dramatic moment.
3. Literally a part of an act or sequence having continuous action in a single locale but often diversely used to refer to an entire sequence or a single take.

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4. Because of their frequent appearance in films, some types of scenes have acquired names, such as love scene, sex scene, nude scene, dream scene, action scene, car chase scene, crash scene, etc. There is usually an opening scene and a closing scene.

"Scene correction" = A supervised transfer in which the colorist determines the optimal exposure and color for each individual shot during the transfer process: also called scene color correction

"Scene numbers" = At the final stages of writing a script and it preparation for shooting the writer places scene numbers to the script to indication any change in the story's time or location.

"Scoring session" = Musicians on a sound stage recording the music composed for a film.

"Screen test" = is a method of determining the suitability of an actor or actress for performing on film or in a particular role. The performer is generally given a scene, or selected lines and actions, and instructed to perform in front of a camera to see if they are suitable.

"Screening" = Viewing a film in a projection room or theater.

"Scribe" = A multiple use term.

1. (noun) A sharp pointed metal pencil-shaped instrument used to write/scratch on film.
2. (adverb) To write on the film's emulsion.
3. An antique term for a writer.

"Script" = A complete motion picture or television play. The story/project written in a format that technicians, artists, and actors can follow and use as reference for the work they must do.

"Script breakdown" = The methodology of dividing the script in shooting components which must be shot on specific days.

"Script notes" = A daily listing of the circled takes by the script supervisor with a brief description of each take. Also called one-liners.

"Script supervisor" = Member of the crew who, besides being responsible for the script notes and lined script, assists the director during shooting by verifying the dialogue and making certain many other production and technical details are accurate.

"Scrubbing" = The act of shuttling audio back and forth at various speeds while listening to audio pitch change to find sound edit points.

"SCSI" = *Small Computer Systems Interface*: a general-purpose parallel interface for connecting one or more computers and/or peripheral devices. A total of eight devices may be connected to one bus, but the addresses must not conflict.

"SEG" = *Special effects generator*. A section of a switcher that provides the capability of performing wipes of various pattern.

"Selection" = The choice made between alternative camera takes.

"Sequence" = A group or series of related scenes or shots, incidents or scenes unified by time, place, and related action to tell an important part of a story. (See Scene)

"Set up" = The positioning of the camera and lighting. Any change constitutes a new angle or shot.

"SFX" = (See sound effects)

"Shaft" = The spoke of a rewind that can hold four to six reels depending on its length.

"Shallow focus" = The use a lens in the capture of an image so that only a limited portion of where the image rests is in focus. An approach in which several different planes of sharp and soft focus are incorporated within a single image. (See also *deep focus*.)

"Shooting for the edit" = Considering how a scene is going to be edited prior to it being shot.

"Shooting ratio" = is the ratio between the total duration of its footage created for possible use in a project and that which appears in its final cut.

"Shooting script" = Approved final version of the screenplay with full dialogue, detailed camera set-ups and other instructions used by the director.

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"Short ends or waste" = Negative on a camera roll not used.
"Short trims" = The editor's trim box for any trim less than a foot in length.
"Shot" = A multiple use term.
1. An uninterrupted image capture on exposed motion picture film, or video or a digital file. When projected it depicts the continuous uninterrupted action on the set.
2. The elemental component of a scene distinguished by the camera angle and the distance between the camera and the subject matter. (See Take)

"Shot list" = A less formal alternative to the storyboard, a list of brief written description of the intended shots.
"Shot reverse shot" = The process of shooting all of one character's dialogue and then moving the camera to the reverse shot to shoot all of another person's dialogue. A film technique where one character is shown looking at another character (often off-screen), and then the other character is shown looking back at the first character. Since the characters are shown facing in opposite directions, the viewer assumes that they are looking at each other.
"Signal" = The desired information contained on medium, in a transmission.
"Signal to noise ratio" = The amount that noise of a medium or transmission path lies below the reference level in the medium. In dialogue scenes it is the difference between the production dialogue and the atmosphere in a room.
"Silvery halide crystals" = Crystals suspended in the film's emulsion that change their properties when struck by light and subjected to chemical developers.
"Single perf" = Film stock with sprocket holes on only one side.
"Single System" = The film projection system used with optical prints.
"Single system sound" = Audio-recording method whereby sound is recorded along the edge of the film.
"Single stripe" = Magnetic film with a single channel for the sound.
"Sitcom or situation comedy" = Comedy series for television broadcast, usually a half-hour in length, with continuing characters.
"Skip frame or skip printing" = Optically eliminating frames within a cut to speed up the action. (See Under crank)
"Slate" = (See Clap sticks)
"Slug" = Leader or junk picture that is used to fill in the empty spots on sound rolls.
"Smart Slate" = A slate with a radio receiver that displays rolling time code on its face.
"Smash cut" = A multiple use term:
1. Same as Hard Cut or shock cut, where the cut is from one angle of an image to another which looks the same but is closer.
2. The term is also meant to refer to cutting on the impact of action or sound.

"SMPTE" = *Society of Motion Picture and Television Engineers*. This organization is responsible for creating the standards for film and video important for maintaining the integrity of a project.
"SMPTE time code" = A frame numbering system developed by SMPTE that assigns a number to each frame of video. Frames divided into hours, minutes, and seconds (e.g., 01:42:13:26). It is used primarily in electronic editing. (see Drop - non drop.)
"Soap" = Short for a soap opera. See daytime serial
"Soft focus" = A term used when the focus puller or technician did not focus the lens properly, causing the resulting image to be fuzzy or unclear. This is not to be confused with the process of shooting with a diffusion filter or gauze in front of the lens, to create an intentionally romantic or hazy effect.
"Soft wipe" = A wipe effect from one image to another that has a soft, diffused edge and whose action happens quickly.

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"Sound" = A multiple use term:

1. Physically it is the vibrations transmitted through an elastic material or a solid, liquid, or gas, with frequencies in the approximate range of 20 to 20,000 hertz, capable of being detected by the human ear.
2. A distinctive noise as in *a hollow* sound.
3. The measurement of distance over which something can be heard as in within sound of my voice.
4. Regarding linguistics: An articulation made by the vocal apparatus that might be described as a vowel sound or a speech sound. I can also describe the distinctive character of such an articulation such as; "The words sea and see have the same sound."
5. A mental impression; an implication such as "He didn't like the sound of the announcement."
6. Auditory material that is recorded, for a movie.
7. Meaningless noise.
8. In music: A distinctive style, as of an orchestra or a singer.

"Sound design" = The process of selecting sounds, editing them, and mixing them together to form a desired artistic effect that give the film's story uniqueness, usually used as a term when sound is enhancing the values of the picture it represents.

"Sound editor" = Preferred title a specialized editor who cuts sound effects.

"Sound effects" = Specific diegetic sounds added to the original production track, substitutions for production sounds with various sounds taken from a sound effects library or from recording on Foley stages. Not to be confused with special effects.

Sound effects editing" = In traditional motion-picture production the process of choosing sounds, then cutting sound *elements* into synchronization with picture and delivering them with cue sheets to the dubbing stage for mixing.

"Sound head" = In production and post-production the term applies to the general class of tape or film heads including erase, record, or playback heads.

"Sound mixer" = The person in production who operated the tape/digital recorder and is head of the sound crew.

"Sound perspective" = Controlling sound in a way that it represents what listeners would expect to experience them. A sound at distance is different than when it is up close.

"Sound report" = (AKA Sound Log) A daily record submitted by the mixer or recorder on the set indicating all the takes shot that day including the circled takes and other pertinent information such as the sound roll number and wild takes.

"Sound tone" = An audio signal of a single frequency in the dailies. (See "Tone")

"Sound transfer report" = A listing of all the circled takes that have been transferred by the transfer room of a sound department or house.

"Space" = A multiple use term.

1. In cinematic terms it is the general reference that describes the environment in which the story is told, including time period or setting and geographical locations.
2. Can be differentiated by either a positive reference such as, a positive space, referring to an object or character, or by a negative reference such as the space or area between different objects or characters in the frame.

"Special" = In television programing it is a special program created for a particular occasion, using certain star performers, and having no regular weekly or monthly time-slot.

"Speculation" = Writing without a contract as in "writing for spec": making an assessment or decision by guessing.

"Speed" = The point at which tape has been rolling until all servos are locked, the deck has reached a stable speed, and there is enough pre-roll time for editing. It is called out by the Production Sound Mixer.

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"Spine" = The basic plot of a teleplay; its story line. The basic thrust of a character, in terms of his goal.

"Spitballing" = Relating story ideas to a producer, editor, or executive for the purpose of selling; same as pitching. Pitching is more often used.

"Splice" = A multiple use term.

1. (noun) The place where two pieces of picture or track have been joined: an edit in which the material already on the film, the video or audio track is lengthened by the addition of new material at any point in the show.
2. (verb) To join two pieces of film.

"Split-edit" = An edit in which the audio and video signals are given separate in points and/or out points, so that the edit takes place with one signal pre-lapping the other. This does not affect the audio and video synchronization; also referred to as an L-cut edit. In film the concept is called an "overlap".

"Split screen" = One or more separate images shot at different time projected optically onto a single frame.

"Split reel" = A hybrid device similar to both a flange and a reel for winding film onto a core. It is metal and the back side screws into the male-like flange side that holds the core onto which the film is wound.

"Sponsor" = A company that buys into or pays in part or in full-for any commercial television program, usually to advertise its products or enhance its image, and sometimes to present a political or ideological point of view.

"Spot code" = The coding of picture or track to begin at a precise point with an exact code number of an extra piece of replacement film.

"Spotting session" = A screening of the edited picture for the Sound Designer and Music Composer to discuss where sound effects, Foley, ADR, and music cues are required. These two artisans have overlapping creative possibilities and would discuss which sound values would have prominence in each scene. This sets up the collaborative participation for artfully creating a film's sound.

"Sprockets or sprocket holes" = Perforations (perfs) on the edge of the film for threading through a camera, projector, or editing equipment. 35mm film has four evenly spaced sprocket holes on both sides of a frame. It is referred to as a four sprocket frame. In 16mm there is one sprocket per frame located on the frame line. (See prefers of perforations)

"Squawk box" = An amplifier/speaker used on an editing bench to read sound film.

"Standard coding" = (See American coding)

"Start or start mark" = The frame in the head leader usually identified with an X so that picture and track might be threaded up in sync.

"Start in" = The exact frame that begins the optical effect of an incoming scene

"Start out" = The exact frame that begins the optical effect of an outgoing scene.

"Startup disk" = The disk that contains the operating system files for a computer. The computer needs operating system information in order to run.

"Steadicam" = A device that holds a camera which is mounted on the camera operator's shoulders and waist, giving fluid movement to what are essentially handheld shots.

"Steembeck" = A flatbed film editing machine.

"Step deal" = A contract in which the writer is paid in segments, or steps, as he completes each part of the script-and in which he usually can be cut off at any stage.

"Step outline" = A condensed treatment or outline, indicating the action to take place in each step or scene of its development.

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"Stereo" = Channel configuration wherein recorded sound is separated into two components and presented on different speakers in amplification.

"Stock footage" = Shots not shot during production which are purchased for film stock libraries that would give value to scenes such as establishing shots, car run-byes, disasters, and so forth.

"Stock library" = A company or studio department that collects and catalogs film shots that can be reused in other films.

"Stop and go" = A screening for the producer or director that is halted whenever some phase of editing needs to be discussed.

"Story" = An arrangement of events in time and space with a narrative line or connection. Also used interchangeably with the term treatment or outline.

"Storyboard" = A series of pictures (usually sketches) designed to show how a production will look. Comic books are essentially storyboards.

"Story conferences" = A conference between writer and others, usually the producer, but also including the editor and sometimes an executive and/or director in which an idea, story, or teleplay is discussed. Its purpose is to develop a script or to revise one already in existence.

"Story line" = The main line or thrust of development of a story or plot.

"Straight cut" = Cutting directly from one scene to another without any optical effect for the transition of time or place.

"Straight run through" = A planned uninterrupted screening of a film.

"String-out" = (See first assembly by an editor)

"Stripe" = A multiple use term:

1. The process of recording SMPTE time code on a tape.
2. The magnetic portion of sound film.

"Structural unity" = Interconnection between all the structural elements of a television drama in terms of their causal relationships.

"Structure" = A multiple use term:

1. The arrangement of the elements of a cinema or television drama including their subplots. In a good teleplay the subplot relates causally to the main plot and is introduced to help move the story toward its climax. The structure of a film is thought of as the film itself, what it is and how it is described.
2. Something made up of a number of parts that are held or put together in a particular way such as a hierarchical social structure.
3. The manner in which parts are arranged or put together to form a whole.
4. The interrelation or arrangement of parts in a complex entity as in political structure or plot structure.

"Subtext" = The inferred meaning behind the actual dialogue; the implied meaning of a line, scene, or script.

"Super 8" = The smallest format in common use and the amateur standard for years.

"Super 16" = An adaptation format of the 16mm format that uses the area of the film that would be taken up by the second row of sprocket holes for additional image area.

"Superimposition or super" = Optically overlapping two or more scenes onto one piece of film.

"Surprise" = A sudden shocking occurrence in a drama that takes the audience unawares; a totally unexpected action.

"Suspense" = Tension created in an audience by uncertainty of a drama's outcome. by causing it to worry about what is going to happen next. Implies giving the audience full knowledge of the situation. (See preparation.)

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"Sweeten" = Term used in the dubbing process of sound meaning to add to something or to embellish in a particular area of a production track.

"Swivel base" = A movable base on the left rewind for more efficient running of the film from the bench into the moviola.

"Sync" = A multiple use term:

1. An abbreviation for the word synchronization.
2. Pulses contained within a composite video signal to produce a synchronization reference for equipment. Also a separate signal that can be fed to various pieces of equipment.
3. Synchronization between picture and sound.
4. Sound recorded on a separate audio tape, but synchronized with videotape or film shot simultaneously.

"Sync or synchronize" = To match picture and track.

"Sync pop/beep" = A single frame of mag stock that creates a tone that is cut across from the Academy "2" frame.

"Synchronizer" = A device with two or more sprocketed gangs to hold picture and track in sync. A sound head with amplifier is attached for auditing tracks, and there is a footage counter to register the measurement of the film, small card attached to each daily take by the assistant editor as the dailies are broken down.

"Sync word" = The portion of SMPTE time code that indicates the end of each frame and the direction of tape travel.

T

"Tab or Trim Tab" = Usually a one inch by four inch piece of heavy paper containing the slate identification, brief description, beginning and end code numbers, and any other pertinent information.

"Tag" = The scene after the climax or end of a plot or story. In television a brief concluding scene following the last act of an episode usually with an intervening commercial break. (See epilogue)

"Tail, tails out, or tails up" = The end of a reel, roll, or piece of film or video. A recommended way of storing video or audio to minimize bleed through.

"Tail-to-head reverse or reversal" = Optically reverses the action of a cut.

"Tail slate" = Slate information recorded at the end of the take instead of at the beginning; usually recorded upside down.

"Take" = Most generally understood as, a single shot, but could also refer to a scene, or segment of a program. Specifically, each shooting of the same angle of a scene until the director is satisfied. They are consecutively numbered, and those the director wishes printed are circled on all the reports.

"Take-up moviola" = A MoviolaTM editing machine with arms attached to hold reels so film being viewed can simultaneously be rewound as it is projected.

"Taking counts" = Ordering opticals.

"Talent: = An umbrella term for all of the performers in a film.

"Tape-videotape" = The material (tape) on which a television program is recorded for later transmission, as contrasted with film or digital formats.

"TBC" = *Time base corrector*. An electronic device used to correct video signal instability during the playback of video.

"Teaser" = The scene that comes at the opening of a teleplay, containing a striking incident or situation to capture the attention of the audience. See hook or prologue.

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"Telecini" = A film to tape transfer machine. Common manufacturers include Rank Cintel and Bosch. To telecini is to record film onto videotape or digital file. (See Pulldown)

"Teleplay" = A television play; a narrative play written for television.

"Templates" = Sample film or leader used as guides for ordering complicated opticals or for measuring end cues.

"Tempo" = References to speed or cadence by which pictures go by or how fast music is played. It is literally, *time*. The word refers to the speed of the beats within a measure.

"Theme" = The general meaning or idea of a play. It can be expressed as "the main theme" or premise of the play or in sub-themes or reoccurring themes that run throughout the play. In music it is the principal melodic phrase in a composition, especially a melody forming the basis of a set of variations. Almost all serious music, from the Renaissance to the present, is built on the varying, developing and interplay of one or more themes.

"Thematic elements" = is a term used by the Motion Picture Association of America and other film ratings boards to highlight elements of a film that do not fit into the traditional categories such as violence, sex, drug use and language, but may involve some degree of objectionable content.

"Three-gang or three-way" = (See Synchronizer)

"Three-point-setup" = The textbook approach to figure lighting, comprising a key light, a fill light, and a backlight.

"Three-stripe" = Magnetic film stock containing three rows of magnetic oxide coating: not used much anymore.

"3:2 Pulldown (also 2:3 Pulldown)" = The method for telecini of a 24fps film to 30fps videotape. It involves the transfer of each film frame to alternating 2 video fields, then 3 video fields. A 3:2 pull down expands 4 film frames to 10 fields of video or 5 video frames.

"Timbre" = The sensation about a tonal quality of sound which cannot be described by loudness or by pitch.

"Time-base error" = Variation in the stable relation of picture information, color information, and video sync pulse during the VTR playback. (see TBC)

"Time" = A multiple use term:

1. A form used for the measurement of distance:
2. A non-spatial continuum in which events occur in apparently irreversible succession from the past through the present to the future.
3. An interval separating two points on this continuum; duration.
4. A number, as of years days, or minutes, representing such an interval.
5. A similar number representing a specific point on this continuum reckoned in hours and minutes.
6. A system by which such intervals are measured or such numbers are reckoned such as in solar time.
7. Defines an interval, especially a span of years, marked by similar events, conditions, or phenomena; an era: *hard times; a time of troubles*. It might also suggest, for instance, that with respect to prevailing conditions and trends that a person "must change with the times."
8. Marks a suitable or opportune moment or season such as a time for evaluating of one's life.
9. Periods dedicated for a given activity such as the harvest time or time for dinner. It can be a period necessary or available for a given activity: such as having no time to exercise.

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10. An appointed or fated moment, especially of death or giving birth: a reference to a period on a person's life that is marked in some special way. For instance the description, "She had a good time at the school prom."
11. The period during which a radio or television program or commercial is broadcast.
12. The rate of speed of a measured activity.
13. In music: The characteristic beat of musical rhythm: *three-quarter time*.
14. The rate of speed at which a piece of music is played; the tempo.
15. In the telling of a story on film, time can be thought of in the following ways:
    Linear time where the story is told in chronological order.
    Real time where any event on film is experienced as it actually happened.
    Film time when the story or event is compressed or expanded from real time or linear time
16. What they never give an editor enough of to edit a film.

"Time code" = An electronic indexing method used for editing and timing video programs. Time code denotes hours, minutes, seconds and frames elapsed on a videotape. Address track time code is recorded simultaneously with the video picture. Longitudinal time code (LTC) is recorded on an audio track. Vertical interval time code (VITC) is recorded on a section of video track.

"Time lock" = The setting up of a predetermined action to take place at a preset moment in a television story or play.

"Timer" = The lab employee who goes through the entire film and analyzes each individual shot for color and exposure. Also call *grader* or color timer.

"Timing" = A multiple use term:

1. The reflex of a reaction to an action.
2. The speed of cause of effect.
3. The pace with which a story is told.
4. Half of what it takes for an editor to get a job. (It is who you know when.)

"Timing lights" = Timing lights determine the amount of light and color that a film will be exposed to in the process of creating the release print.

"Title copy" = A listing of the picture title and of all screen credits for main title, opening credits, and end credits.

"TOD" = *Time-of-day* time code which runs on a 24-hour basis.

"Tone" = A multiple use term:

1. A constant audio frequency signal recorded at the start of a tape at zero in the VU meter to provide a reference for later use: usually recorded in conjunction with color bars.
2. In music: a sound of distinct pitch, quality, and duration; a note.
3. The quality or character of sound: the characteristic quality or timbre of a particular instrument or voice.
4. The pitch of a word used to determine its meaning or to distinguish differences in meaning.
5. Manner of expression in speech or writing such as the angry tone with the preacher.
6. A general quality, effect, or atmosphere such as a room with an elegant tone.
7. In color: a shade of color, as in light tones of blue, a quality of color: as in the gray carpet had a particularly somber tone.
8. The general effect in the painting is light, color, and shade.

"Track" = A multiple use term.

1. Magnetic film stock, 1/4 inch magnetic stock used to record and play back sound.

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2. The section of tape on which a signal is recorded. Also called channel.
3. The sound portion of a video program.

"Tracking adjustment" = The adjustment of the positioning of video heads during playback of a tape so that the heads reproduce the strongest possible signal.

'Tracking" = A multiple use term.

1. The re-editing of previously scored music from a music library.
2. Shooting with a moving camera following or preceding the action. Also called traveling or trucking.

"Tracking edit" = Zero duration edit used as a reference during transition edits (dissolves, wipes, etc.) on computerized editing systems. Also called "add edit."

'Track leader' = (See Leader)

"Trades" = Motion picture and television trade papers, e.g., Variety and Hollywood Reporter.

"Transfer" = The process of recording from one piece of tape or film, to another, and applied widely in audio and video.

"Trailer" = Several of the most entertaining segments of a film edited together for a brief sequence for the purpose of advertising the film.

"Transfer" = Any magnetic duplication, whether picture or sound.

"Transitions" = A multiple use term.

1. The movement from one dramatic point to another in a story.
2. The visual connection between one scene to another as with a dissolve.

"Transparency" = An image on a transparent substance such as glass, film, etc. that is suitable for viewing or projecting. Still transparencies (slides) are often used in process shots to project a background for a scene.

"Treatment" = A very detailed story outline or synopsis that usually includes sample dialogue as well as narrative.

"Trimming" = The process of adjusting edit points.

"Trim" = A multiple use term.

1. A section of a shot not used in the edited film.
2. To edit out an unnecessary part of the action.

"Trim bin" = A large metal container on wheels fitted with a cloth lined bag and used as a temporary receptacle for film trims during film editing.

'Trim boxes" = Cardboard cartons (12" X 12") used to hold trims, rolls, or outs and filed in numerical order either by scene or slate numbers or by code numbers.

"Trim tabs" = Are tabs that are designed to identify film scenes that are either uncut or unused sections of that film. They usually identify the shot and take numbers, the code numbers and a brief description. (see Tab)

"Tungsten (T)" = A type of lamp rated for motion picture photography that is 3,200K (K standing for kelvin.) Tungsten lamps produce the same color that a black bodied surface does when it is heated to 3,200 degrees.

"Turnkey" = A term for describing equipment; it means that you could simply plug it in and turn it on, without needing any other equipment to make it work. The opposite of turnkey might be "batteries not included" or "some assembly required."

"TV-safe frame" = A frame on the camera's viewing screen that defines the boundaries on the image once transferred to video.

"Two-pop" = Short burst of audio tone on a film leader, signifying two seconds before the start of the program audio.

"Two shot" = A shot of two people from roughly the waist up.

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U

"UHF" = *Ultra high frequency*: TV signals are received as channels above number 13 on an analogue TV set. Compare to VHF

"Under and over" = Winding film off the bottom of the source reel onto the top of the take-up reel, thus reversing the side up of the film.

"Under and under" = Winding film off the bottom of the source reel onto the bottom of the take-up reel. The film will remain the same side up.

"Undercrank" = Decreasing the normal camera speed of 24 frames per second for faster film motion. (See Over crank)

"Units" = The various reels built by the sound effects editors for each picture reel.

"Unity of action" = The action of a dramatic story in which all the elements are organically connected, usually by a cause-and effect relationship.

"Unity of place" = The place where the action of a drama takes place, which does not change-in which there is no change of location or set.

"Unity of time" = Implies that the time in which the drama actually takes place is the same as the time covered in the dramatic story. It implies no break in time, no act or scene breaks.

"Up cut" = In editing, to cut back into the end of the previous scene, often by mistake: in general, to cut short.

"Upstream media" = Usually, masters or original media that is of higher quality than low resolution work tapes.

V

"Variable speed" = The use of the right pedal of the moviola to vary the speed of viewing the film according to the amount of pressure exerted on the pedal. (See Constant speed)

"Vault" = A temperature and humidity-level controlled storage area that is fireproofed in which film and tape is stored for safe-keeping.

""VBV" = Video-Black-Video. A preview mode that shows a previously-recorded scene, a black segment, then the previously-recorded scene again.

"VCR" = A cassette video playback or record machine for ½ inch tape, most common in the domestic market place. (see VTR)

"Vertical blanking interval" = The period during which the TV picture goes blank as the electron beam returns (retraces) from scanning one field of video to begin scanning the rest. The vertical blanking interval is sometimes used for insetting time code, automatic color tuning, or captioning information into the video signal.

"Vertical sync" = Sync pulses that control the vertical field-by-field scanning of the video picture by the electron beam.

"VHF" = *Very high frequency*. TV signals are received as channels 2–13 on a standard TV set.

"VHS" = *Video Home System*. The 1/2-inch videocassette format developed by JVC for consumer and industrial use.

"Video" = A multiple use term.

1. An *attributive noun* representing the visual portion of a program that is watched on TV or other electronic devices.
2. The recording, reproducing, or broadcasting of live moving visual images with the use of electronic or digital cameras.
2. To literally record on videotape.

"Video assist" = A system often used on productions where video is viewed simultaneously with film, through the lens of the principal camera, in order to view scenes immediately after they are shot.

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"Video tap" = The output of a film camera that is converted to a video signal and is what allows the image to be recorded and reviewed on videotape.
"Videocassette" = A plastic shell containing two reels and a length of videotape.
"Videotape" = Oxide-coated, plastic-based magnetic tape used for recording video and audio signals.
"Vignette" = A multiple use term.
1. A brief scene or sequence meant to imply a broader action or series of events.
2. An optical effect created with a curlicue type of matte.
"Villain" = a "bad" guy; an antagonist or antagonistic force against the hero in a melodrama. {See heavy.)
"VITC" = *Vertical Integral Timecode* video picture encoded, and very accurate, time code. TC represented as part of the video signal.
"VO" = Voice over (narration- -the speaker is not seen).
"VTR" = Videotape recorder, as opposed to a video cassette recorder (VCR).
"VU Meter" = Volume unit meter. An instrument used to measure audio levels.
"YUV" = A conversion of RGB color space.

W

"Walk through" = An initial rehearsal in which the technical personnel and the actors work slowly through a shot to identify potential problems and set marks on the ground for specific action spots either for the actor or the camera.
"Walla" = The noise representing the background-people on a set: indistinguishable voices. It typically does not contain discernible dialogue in any language.
"Web film" = a film made with the medium of the Internet and its distribution constraints in mind. This attributive term aims to differentiate content made for the Internet from content made for other media, such as cinema or television, that has been converted into a World Wide Web-compatible format. Web films are a form of new media.
"Webril wipes" = Disposable cotton wipes used in the cutting room to clean off dust particles from the film.
"Well-made play" = The method of dramatic construction originated by a group of nineteenth-century French playwrights, aimed at capturing and holding a middle-class audience. Artificial and brittle, concentrating on plot machinery rather than ideas or character. Basic construction of most Broadway plays, Hollywood motion pictures and television series dramas
"White balance" = The adjustments of the color circuits in a video camera to render light of various color temperatures as white.
"Whip" = Horizontal picture disturbance at an edit point, usually caused by timing miss-adjustments in the edit system. (Video)
"Whip pan" = The rapid action of a camera to move from one action to another.
"White noise" = A random signal containing all frequencies having Gaussian distribution of amplitudes and containing equal energy for equal increment of frequency.
"Widescreen" = Created in the 1950's, any presentation that has the aspect ratio of 1.66:1 or greater. In the United States, most widescreen is 1.85:1
"Wild camera" = A camera that cannot do sync-sound filming.
"Wild lines or wild track" = Dialogue or background sound recorded without picture to be synced with the corresponding picture later. Usually non-sync sound.
"Wind down" = (noun) Picture and/or track wound down for viewing with temporary start marks about 10 feet before the requested section. (verb) Rewinding picture and/or track to a certain place.

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"Wind noise" = Unwanted sound created by wind hitting the microphone.
"Wipe" = The optical transition from one scene to another by which the incoming B scene as it comes on full screen wipes the outgoing A scene off the screen.
"Work flow" = An umbrella term for the path a producer chooses to take to a finished product. There are a variety of choices and the impact on the final product and its market must be carefully considered.
"Work print" = In film it is the film used by the editor to bring the film into an order.
"Work picture or work print (W/P)" = Usually refers to the complete film including the sound during editing. (See Picture)
"Work track" = The sound film during editing.
"Working title" = sometimes called a production title, is the temporary title of a product or project used during its development, usually used in filmmaking, television, production, novel, video game development, or music album.
"Wow and flutter" = Any change from absolute constant speed during direct analog recording or playback results in corresponding frequency changes, which can be audible.
"Wrap" = is a phrase used by the director in the early days of the film industry to signal the end of filming. Nowadays, the call is more commonly "That's a wrap!"
"Writer's block" = The inability of writer to create or write; usually psychological; often caused by an extremely self-critical attitude.

X

"X-copy" = An exact copy of a sound track.
"XLR plug" = The standard mic connection on most professional audio and video equipment: also called *Cannon plug*.

Y

"YIQ" = The American transformation of RGB color into its luminance "Y" and chrominance "I" and "Q" signals. Other transformations include: Y, Cr, Cb, (which is the same as Y, R-Y, B-Y) and HSB (hue, saturation, brightness).

Z

"Zero duration dissolve" = A method of editing two scenes end-to-end simultaneously; a cut.
"Zero frame" = In the edge numbering system, the frame on which the counting of each sequence of 20 or 16 frames starts.
"Zoom box" = A box that zooms a window to the size necessary to see all the window's contents.
"Zoom lens" = Where the camera lens moves into or away from the subject being filmed.

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