

W PRODUCTIONS

TALENT INFORMATION SHEET

NAME: _____

CONTACT NUMBERS: HOME: _____ CELL: _____

E-MAIL: _____

(Checking E-mail will be crucial in this production as all last-minute changes to schedule, location, etc., will be communicated via e-mail)

MAILING ADDRESS: _____

PERSONAL DESCRIPTION:

GENDER:	_____	AGE:	_____
HEIGHT:	_____	APPROX. WEIGHT:	_____
EYES:	_____	HAIR (COLOR/LENGTH):	_____

CURRENT OR PAST ACTING EXPERIENCE (BE SPECIFIC): _____

SPECIAL SKILLS, INTERESTS, AND NOTES: _____

WHAT WILL YOU ABSOLUTELY REFUSE TO DO?: _____

PLEASE LIST ANY LOCATIONS, PROPS, ETC., YOU HAVE ACCESS TO THAT YOU FEEL MAY BE BENEFICIAL TO THIS PRODUCTION: _____

AFTER REVIEWING THE DESCRIPTIONS ON THE ESSENTIAL FILM CREW POSITIONS SHEET, PLEASE TURN TO THE BACK OF THIS SHEET AND CHECK OFF **ANY** JOB INTERESTS YOU MAY HAVE. (IT IS POSSIBLE TO HOLD MORE THAN ONE POSITION ON THIS FILM).

DIRECTOR: CHARLIE WHISNER

CASTING DIRECTOR: JACQUI NEAL

PRODUCTION MANAGER/COORDINATOR: AMY HEADLEY

PRODUCER(S)

ASSISTANT DIRECTOR(S) (AD)

LOCATION MANAGER/LOCATION SCOUT

PRODUCTION ASSISTANT(S)

DIRECTOR OF PHOTOGRAPHY (DP OR DOP) OR CINEMATOGRAPHER

CAMERA OPERATOR(S)

STILL PHOTOGRAPHER/VIDEOGRAPHER

ART DIRECTOR

PRODUCTION DESIGNER

STORYBOARD ARTIST

PRODUCTION SOUND MIXER

SOUND DESIGNER

COMPOSER

FIGHT CHOREOGRAPHER

PRODUCTION ACCOUNTANT

SOUND MIXER

BOOM OPERATOR(S)

GAFFER, GRIP, ELECTRICS, AND/OR ASSISTANTS

WARDROBE, HAIR, AND MAKE-UP TEAM

CATERER/CRAFT SERVICE TEAM

ON-CAMERA TALENT

ON-CAMERA EXTRAS

ESSENTIAL FILM CREW POSITIONS

- The Director: Primarily responsible for the acting in the movie and managing the creative elements.
- The Producer: The producer does just that— Produces things. When putting a project together, the producer produces the money, the crew, the equipment, etc. Anyone who has an essential part in making the project happen can be, and will probably want to be, called a producer. There can be all sorts of names for producers, i.e, Executive Producer, Line Producer, etc. When doing a small independent production, the job of the Production Manager/Coordinator basically represents the producer(s) on set and makes sure everything is running smoothly and according to budget.
- The Assistant Director (AD): Manages the shooting schedule and logistics of the production among other tasks. Depending on the size of the film, there are sometimes 1st, 2nd, and 3rd assistant directors, as well as AD-in-training (TAD).
- The Casting Director: Finds actors for the parts in the script. This normally requires an audition by the actor. Lead actors are carefully chosen and are often based on the actor's reputation or "star power."
- The Location Manager/Location Scout: Finds and manages the film locations. Most pictures are shot in the predictable environment of a studio sound stage but occasionally outdoor sequences will call for filming on location.
- The Production Manager/Coordinator: Manages the production budget and production schedule. He or she also reports on behalf of the production office to the studio executives or financiers of the film. He/she basically keeps the train running on time, contacts the locations, ensures the actors and crew know where they need to be and when, and makes sure everyone knows their job specifics.
- The Production Assistant(s): Assists the Production Coordinator in completing his/her job.
- The Director of Photography (DP or DOP) or Cinematographer: Creates the photography of the film. He or she cooperates with the director, director of audiography (DOA) and AD.
- The Camera Operator: The Camera Op "operates" the camera. He/she may have several assistants depending on the size of the film.
- The Still Photographer/Videographer: The continuity still photographer uses a digital still camera to establish continuity referents for each shot covered in a day of shooting. These shots are cross-referenced with the script supervisor's log for accessibility on set. Other specific duties may include: Documenting the production by taking still photographs that may be used for documentary or publicity purposes, set operations, poster shots, portraits, etc. The Videographer captures "behind the scenes" footage for the electronic press kit and other documentary purposes, i.e, filming set operations, interviews with cast and crew, etc.
- The Art Director: Manages the art department, which makes production sets, costumes and provides makeup & hair styling services.
- The Production Designer: Creates the look and feel of the production sets and props working with the art director to create these elements.

- The Storyboard Artist: Creates visual images to help the director and production designer communicate their ideas to the production team.
- The Production Sound Mixer: Manages the audio experience during the production stage of a film. He or she cooperates with the director, DOP, and AD.
- The Sound Designer: Creates new sounds and enhances the aural feel of the film with the help of foley artists.
- The Composer: Creates new music for the film.
- The Fight Choreographer: Creates and coordinates the movement. He/she plans the series of movements, step by step. He/she teaches the people performing the movements how to perform each one, and then how to put them together into a smooth routine.
- The Production Accountant: All funds needed for rentals or purchases, once approved by the Production Manager/Coordinator, are processed by the Production Accountant, who is authorized to release funds or issue checks. Examines all expenses and evaluates their appropriateness. He/she is in charge of issuing the crew's, and perhaps the actors', paychecks. Each department is responsible for wrapping and properly returning rented equipment, props, and wardrobe after production. The accountant pays outstanding balances, which are invoiced after completion of principal photography. This is the person who will arrange all donations of food, etc.
- The Sound Mixer and Boom Operator: The Sound Mixer operates the mixing board where all the sound sources are recorded. The Boom Operator gets the microphones close to the actors without getting in the shot.
- The Gaffer, Grip, and Electrics: The Gaffer sets up the lights. If you don't have a lot of lights, then one person will suffice; however, a good team can make or break your shooting schedule. The assistant to the Gaffer is called the Best Boy. The Key Electrics and assistants crew help supply the enormous amount of power needed for the lights. The Key Grip and assistants move everything around and set up the gear, as well as transport all the stuff from location to location. These key positions ensure that all the gear is handled properly and things get done on time.
- The Wardrobe, Hair, and Make-Up Team: This job is pretty self-explanatory, and depending on the size of the production, may consist of one person or several.
- The Caterer and Craft Service Team: The Caterer cooks the meals or arranges for the cast and crew to be fed. A happy, effective cast and crew is one who has been fed! The Craft Service provides snacks, drinks, and coffee, as well as serves as the first aid attendant.
- The On-Camera Talent/On-Camera Extras: These are the actors and actresses, as well as others needed to fill in "on-camera."