

THE CREW-EVERYBODY ELSE

WITH JIM SOTO



Donovan Stevenhoff	Barbara Johnson
Brad Stevenland	
Second assistant director	Ben Johanhoff
First assistant camera	Johnatan Fay
	Sebastian Crow
Director of photography	Julia Ottinger
Special effects	Ben Miller
Marketing	Kenny Fay
	Kenny Hills
Production coordinator	
David Hills	Ben Johnson
Russell Stevenland	Meagan Burnking Jr
Brenda Burnland	Thomas Johnson
Oliver Johanson	Russell Burnland
Script supervisor	Meagan Miller
	Ben Westerhoff
Second unit director	Johnatan Crow
	Ken Hasselhoff
Gaffer	Laura Johanhoff
	Douglas Hills
Director	Dorothy Hasselhoff
Line producer	David Crow
Unit manager	Deborah Fay
	Kenny Reeves Jr
Lighting technician	Linda Miller
	Dorothy Ray

 (HOLD) Skip

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A FILM CREW

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NOTABLE MENTIONS



Armies are not only made up of generals and marshals, but of NCOs and foot soldiers, which make up the bulk of their organizations.

Film crews are not only made up of directors and cinematographers, but of grips, camera assistants, and boom operators, who among many others, make up the bulk a film crew.

While discussing every single one of them isn't practical, we can learn about a few key members.

Production Manager

Production Managers run productions on behalf of the Producer. They help to determine the most efficient and economic way to schedule shoots, negotiate business deals for crews, locations and technical equipment, and make day-to-day production decisions to ensure that productions proceed smoothly.



First Assistant Director

The First Assistant Director (AD) is the Director's right hand person, dealing with a number of important issues allowing the Director to focus on the creative process. During pre-production, First ADs help the Director determine the shoot order, and how long each scene will take to film. They then make the overall shooting schedule. Once the film is in production, Firsts are in charge of maintaining the shoot on schedule.



Location Manager

The Location Managers' main role is to identify and find ideal locations for a film shoot. They negotiate with each location's owners about issues such as, the cost and terms of the hire, crew, and vehicle access, parking, noise reduction, and what permits may be required. Once filming has begun, Location Managers are in charge of managing all aspects of shooting in each location, including that all these are handed back in a satisfactory condition after the shoot.



Script Supervisor

Despite the fact that films are shot entirely out of script order, Script Supervisors ensure that, they make continuous sense. This entails checking on and keeping records of dialogue, action, costumes, props and set design, so that when different takes are finally edited together, the film is not disrupted by continuity errors. They closely observe every shot filmed, and take notes to provide a reference point, should doubts arise about how a take was filmed.



Make-up Artist

Movie Makeup Artist responsibilities include designing each character's look, applying makeup products on actors' faces and bodies and using prosthetics to create special makeup effects. Makeup helps breathe life into a character by making them look more realistic.

It takes years of training and incredible dedication to work consistently and successfully as a film makeup artist.



Camera Operator

Camera Operators perform a vital role within the camera department. They support the Director of Photography (DP) by carrying out his instructions regarding shot composition and development. They are usually the first to use the camera's eye piece to assess how all the elements of mise en scène come together to create the cinematic experience. Camera Operators make recommendations for the rest of the Camera and Grip Departments.



Gaffer

(AKA Chief Electrician, Rigging Gaffer, Supervising or Chief Lighting Technician). Gaffers are in charge of all the electrical work of a production, leading the team who install the lighting equipment and arrange the power supply for the film's designed lighting. Gaffers work closely with the DP to visualize the 'look' they need to achieve. They work on location and at film studio sets. On larger productions there may be more than one Gaffer.



Grip

Grips build and maintain all the equipment that supports cameras. Every scene in a film is shot using cameras mounted on complex, expensive, heavy-duty equipment. Grips assemble this equipment according to specs and move, mount or hang it from a variety of settings. The equipment can be as basic as a tripod or dolly, to hazardous operations such as mounting a camera on a crane, or hanging it from a airborne helicopter.



Sound Designers

Sound Designers (AKA Sound Effects Editors) provide any required sounds connected to the visuals. Most Sound Designers carry out a managerial role, steering the work of the entire sound post production process, joined with the specialist role of creating the sound concept for films. As well as creating the sounds for big explosions or car crashes, sound design also involves creating subtle sounds that enrich the language and feel of a film.



Boom Operator

Boom Operators are responsible for placing the microphone in the best position, without impeding camera operation, or hampering actors' freedom to perform. Clear dialogue is expected by cinema audiences, and this is usually achieved by placing microphones suitably close to the actors saying their lines.



IT'S A WRAP!



We already stated that Hollywood film productions can easily involve thousands of contributors. Today we discussed only few of them, those deemed essential. But, don't be fooled, there are many, many more positions we didn't have the time to discuss.

IN YOUR PLANE OF REALITY



The reality of non-professional filmmaking is that many of these positions are blended into others. As you may have already experienced, you've probably already worn several hats in the film projects you have been a part of. But it's always better when we have people who are good at something that only do that something. Only in a perfect world!

RESHOOT

1. Explain briefly what each of the crew positions discussed in this lesson contributes to the filmmaking process.
2. If you had the option of assuming any one of these jobs, which one would it be? Why?



Next:

**FIGHT!
FIGHT!
FIGHT!**

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