Dear filmmaker,

The three CD-ROMs of How To Make Your Movie contain an entire film school; the classrooms, the hallways, the professors, visiting professors and professionals — waiting for your curiosity, your willingness to discover, to learn, to play, to start to dream.

Once you start to explore the Film School, especially the Production floor, the first thing you’ll want to do is to make your movie.

No one ever learned filmmaking without making a movie—without making a million and one mistakes. As you start to practice what you’re reading about, this Production Notebook will help you stay organized throughout the entire production process of your film. Keeping notes and records each step will make some of your mistakes less painful, and will help you remember them and avoid repeating them.

Also in these pages are ideas for video exercises to help you better understand different stages of the process. Find a cheap video camera and start using it in the same way an artist uses a sketchbook.

One day, after you’ve finished your film, you’ll be able to sit with this notebook and compare your notes and tapes with your final movie. If you’re honest with yourself, you’ll be able to determine exactly where you have succeeded or failed — and why. No teacher, virtual or real, can give you this knowledge.

Rajko Grlić
Research Checklist
Keep a record of all the things that inspire you and bring you closer to your characters and story. Even if you’re using someone else’s story for your film, write down all of these:

<table>
<thead>
<tr>
<th>Category</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td></td>
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<tr>
<td>Theater</td>
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<tr>
<td>Music</td>
<td></td>
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<tr>
<td>Films</td>
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<td>Art</td>
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<td>Newspapers</td>
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<td>Magazines</td>
<td></td>
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<tr>
<td>TV &amp; Radio</td>
<td></td>
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<tr>
<td>Personal Experience</td>
<td></td>
</tr>
</tbody>
</table>
Research

Video Exercises:

Start using a simple video camera in the same way an artist uses a sketchbook. Keep the camera close at hand throughout the entire filmmaking process.

Video Exercise 1: THE CAMERA AS SKETCH BOOK

Try this exercise to familiarize yourself with the camera and how to shoot material that will be edited at a later time.

- Record everyday activities — no more than three to five minutes each day.
- Try to avoid shaking the camera, or moving it too fast from one object to the next.
- Be aware of camera movement by keeping an eye on objects which are close to the edge of the viewfinder.
- Carefully watch the material you’ve shot — at least a few times.
- Edit a two-minute version of the best material onto another tape.

Number of tapes shot:
Length of edited version:
I showed the finished tape to:
The reaction was:

Video Exercise 2: STUDY OF CHARACTERS

This exercise will help you begin to make abstract ideas about your characters tangible.

- Find people who remind you of your characters — for example, on the street or in a park — and record them.
- Record two different people for each character.
- Edit the material down to two minutes for each person.

Number of tapes shot:
Length of edited version:
I showed the finished tape to:
The reaction was:
2 Script

1 script n 1 a: something written: TEXT b: an original or principal instrument or document c: (1): MANUSCRIPT 1 (2): the written text of a stage play, screenplay, or broadcast; specifically: the one used in production or performance 2 a: a style of printed letters that resembles handwriting b: written characters: HANDWRITING c: ALPHABET 3: a plan of action

2script vt 1: to prepare a script for or from 2: to provide carefully considered details for (as a plan of action)

By permission.
From Merriam-Webster’s Collegiate® Dictionary, 10th Edition ©1996 by Merriam-Webster

Script Notes
Record the comments from people who listened to or read your STORY:

__________________________________________________________________________
__________________________________________________________________________
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Record the comments from people who listened to or read your STEP OUTLINE:

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Script Notes
Record the comments from people who listened to or read your TREATMENT:

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Record the comments from people who listened to or read your FIRST DRAFT:

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www.howtomakeyourmovie.com ©2003 Rajko Grlic
Script Notes
Record the comments from people who listened to or read your SECOND DRAFT:

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Record the comments from people who listened to or read your THIRD DRAFT:

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Script Notes
Record the comments from people who listened to or read your FINAL DRAFT:

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Script Exercise

Answering these questions will help you arrive at a blend of character and action. They’re designed to keep your screenplays moving forward as dynamically as possible. Once you discover these answers, your script will be in good shape.

1. Who is your protagonist? What one quality above all distinguishes him or her from other people in the story?

2. What does he or she want? (A person, a thing, something specific.)

3. What’s at stake if he or she doesn’t get it?

4. What does he or she plan to do to get it?

5. What obstacles stand in the way? (A good obstacle is a person opposed to the protagonist — an antagonist.)

6. How does he or she plan to overcome the obstacles?

7. What goes wrong? (If your hero succeeds quickly, your movie is over.)

8. How does your protagonist try to get things back on track?

9. Does it work? Or are there additional obstacles?

10. Whose affections or respect has he/she won or lost?

11. How does the end of the story grant or deny the protagonist the thing he/she wanted originally (in #2)?

12. Does your story have a premise — a clear meaning?

Questions from Kevin Scott, Professor, NYU
Preproduction Checklist
When you prepare to make a movie, you’ll find that you’re working on several things at once. The only way to stay organized is to make a list of your priorities and keep detailed notes. On the pages that follow are separate forms for detailing each of these items.

Here’s a short checklist of the main things you’ll have to keep track of as part of preproduction.

- Crew
- Actors/Cast
- Location Scouting
- Script Visualization
- Set Design
- Costume Design
- Makeup
- Equipment Rental
- Scheduling
- Budgeting
Preproduction

Phone, Fax, E-mail

Crew Contacts
You don’t need to fill every crew position for your first production. Consider which positions can be combined and assigned to one person. Keep your list of crew contacts up-to-date so you know where to find each other during preproduction.

Producer

Director

Editor

Asst. Director

Dir. of Photography

Key Grip

Continuity Person

Sound Crew

Storyboard Artist

Set Designer

Costume Designer
**Preproduction**

*Print multiples of this page as needed*

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**Casting Checklist**

When casting, you’ll consider lots of people before you decide on who is just right to portray a certain character. Make notes of the meetings you have with each person, and keep track of any materials they give you (such as demo tapes, head shots and resumes).

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<tr>
<th>Name</th>
<th>Work Address</th>
<th>Phone</th>
<th>Email</th>
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<td>Home Address</td>
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<tr>
<td>Play an instrument?</td>
<td>Previous experience: acting / music / dance</td>
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<tr>
<td>Notes</td>
<td>Head Shot</td>
<td>Audition</td>
<td>Resume</td>
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<tr>
<td>Other production areas of interest:</td>
<td>Lighting</td>
<td>Sound</td>
<td>Props</td>
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<tr>
<td></td>
<td>Continuity</td>
<td>Editing</td>
<td>Mixing</td>
</tr>
</tbody>
</table>
Video Exercise 3: CASTING

This exercise will help you make casting decisions easier. In order to compare different talents for the same role:

- Give each actor the same material.
- Record the scene with the actor. Allow the actor to interpret the scene as he or she envisions it.
- Discuss with the actor what you want for the scene.
- Record the scene again to determine how the actor works with your input.

In order to be able to compare the actors more easily, always record the same scene:

- From the same camera angle.
- With the same frame for each character.
- At the actor’s eye level so you can see the actor’s eyes.
- With the same time limit for each actor.

Number of tapes shot:
Length of edited version:
I showed the finished tape to:
The reaction was:
Video Exercise 4: IMPROVISATION
This exercise will help you and your actors develop the scenes, characters and dialogue.

Take one simple scene:
- Record it as it’s written in the script.
- Give the actors ideas about which direction the improvisation for the scene can go.
- Give them enough space and time, and record them without interruption.
- Watch and discuss both versions with your actors.

Go carefully through these tapes and decide what, if anything, you can use to help enrich your script.

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Number of tapes shot:
Length of edited version:
I showed the finished tape to:
The reaction was:
Location Scouting Checklist

Location scouting is a process of looking for the proper places to shoot a movie. While visiting different places, record your thoughts about each of these aspects.

<table>
<thead>
<tr>
<th>Location</th>
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<tbody>
<tr>
<td>How close does this location come to matching your vision?</td>
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<td>Is the space big enough for lights and camera movement?</td>
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<td>What are the sound conditions?</td>
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<td>How much will it cost to decorate (dress the set)?</td>
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<td>How far is it from your other locations?</td>
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<td>Is parking available?</td>
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<td>Is electricity available?</td>
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<td>Is there telephone access?</td>
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<tr>
<td>Do you have permission to use the site?</td>
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<tr>
<td>When/how long can you use it each day?</td>
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</table>
Script Visualization

Script visualization is the process of breaking down and translating each scene from the script into individual shots that are filmed and later joined in continuity. Making a storyboard will help you define the movement of the camera and actors during each shot. The blank storyboard frames on the next page will get you started on your own storyboard.

How to use the three-box storyboard format

- Each line of three boxes is for one single shot.
- If it’s a static shot, draw it in the first box and leave the other two blank.
- If it’s a moving shot, use the first box for the start of the shot, and the third box for the last frame of the shot. This is the best way to see how the end of one shot matches the beginning of the next.
### Preproduction

#### Three-Box Storyboard Form

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</table>
How To Make Your Movie

③ Preproduction

Video Exercises

Video Exercise 5: ONE SCENE SHOT TWO WAYS
This exercise is designed to help you face the complexity of breaking down the scene into individual shots.

- Find three actors and develop a scene that is no longer than two or three minutes.
- Shoot the entire scene in one moving camera shot.
- Break the exact same scene with the same blocking into five to ten shots.
- Edit the cut-up version of the scene.
- Compare the two and decide which one is closer to the meaning and rhythm of your scene.
- Decide how many shots you really need for this scene, and make a new shot list.
- Reshoot the whole scene on the basis of the new shot list.

Number of tapes shot:
Length of edited version:
I showed the finished tape to:
The reaction was:
Video Exercise 6: VIDEO STORYBOARD

A video storyboard is usually shot:

- From a prepared drawn storyboard
- In the real location
- With the real actors
- With a minimal crew: director and director of photography (DP)
- Shot by shot through the script
- Without worrying about lights, camera shaking, costumes, or set design.

You can make a video storyboard for the entire movie, or one important scene. If you are a first-time director, it will be very helpful to make a video storyboard for your entire movie. Keep the video storyboard and compare it with your final movie. Find out if, how, and why you made changes and if they are better. This can be the best learning experience of the whole production process.

Number of tapes shot:

Length of edited version:

I showed the finished tape to:

The reaction was:
### Preproduction

*Keep close track of your equipment rental arrangements*

#### Equipment Rental Record

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Rental Cost</th>
<th>Rented From/To</th>
</tr>
</thead>
<tbody>
<tr>
<td>Camera</td>
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<td>Lighting</td>
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<tr>
<td>Grip</td>
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<tr>
<td>Electric</td>
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<tr>
<td>Transport</td>
<td></td>
<td></td>
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<tr>
<td>Other</td>
<td></td>
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</tr>
</tbody>
</table>
3 Preproduction

Find these forms in the Preproduction Room on the How To Make Your Movie CD-ROMs

Blank Preproduction Forms
You will need to do a lot of paperwork during the course of making your movie. These forms will help. They can be found and printed in the Preproduction Room on the third floor of the School of Film (you’ll find them on the “Schedule and Budgeting” wall).

- Location Survey Checklist
- Camera Report
- Budget
- Script Breakdown
- Crew Deal Memo
- Cast List
- Crew List
- Contact List
- Location Release
- Talent Release
- Script Supervisor Report
- Cast/Scene Number Breakdown
- Daily Call Sheet
4 Production

So far, you’ve kept detailed records during your preparation. It’s time to start shooting! Take the time to keep a brief diary of what happened during each day of production.

Print multiples of this page as needed
Production

Find these forms in the Preproduction Room on the How To Make Your Movie CD-ROMs

Director’s Commands
For clear and fast communication with the crew, the Director and Assistant Director use these commands on the set:

- **Roll sound**
  Starts the sound equipment

- **Roll camera**
  Starts the camera equipment. (Sometimes instead of “Roll Camera,“ the command “Speed“ will be called by the Sound Recordist.)

- **Mark it**
  Slates the shot

- **Action**
  Signals the performers to start acting

- **Cut**
  Stops the operation of the camera and sound

- **Cut and Hold**
  Tells everyone to stop, but hold their places because the shot has to be continued.

- **Pickup**
  Starts a new take from a certain place within the previous shot

- **Retake**
  Reshoots a shot because the previous one was unsatisfactory

- **From the Top**
  Starts a scene from the beginning

- **Print it**
  Indicates the shot was accepted and that a print can be made from the take
**Phrases to Inspire Your Crew and Actors**

Be nice to your actors and crew; remember you can't make your movie alone. Use these phrases when directing to inspire them. And when you say them, sound sincere!

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Wow!</td>
<td>40 Spectacular!</td>
</tr>
<tr>
<td>2 Super!</td>
<td>41 Great discovery!</td>
</tr>
<tr>
<td>3 Outstanding!</td>
<td>42 You've found the secret!</td>
</tr>
<tr>
<td>4 Excellent!</td>
<td>43 You figured it out!</td>
</tr>
<tr>
<td>5 Great!</td>
<td>44 Great Acting!</td>
</tr>
<tr>
<td>6 Good!</td>
<td>45 Hip, hip hurray!</td>
</tr>
<tr>
<td>7 Neat!</td>
<td>46 Bingo!</td>
</tr>
<tr>
<td>8 Well done!</td>
<td>47 Magnificent!</td>
</tr>
<tr>
<td>9 Remarkable!</td>
<td>48 Marvelous!</td>
</tr>
<tr>
<td>10 I knew you could do it!</td>
<td>49 Terrific!</td>
</tr>
<tr>
<td>11 I'm proud of you!</td>
<td>50 Phenomenal!</td>
</tr>
<tr>
<td>12 Fantastic!</td>
<td>51 You're sensational!</td>
</tr>
<tr>
<td>13 Superstar!</td>
<td>52 Creative job!</td>
</tr>
<tr>
<td>14 Nice work!</td>
<td>53 Super job!</td>
</tr>
<tr>
<td>15 Looking good!</td>
<td>54 Fantastic job!</td>
</tr>
<tr>
<td>16 You're on top of it!</td>
<td>55 Exceptional performance!</td>
</tr>
<tr>
<td>17 Beautiful!</td>
<td>56 You're a real trooper!</td>
</tr>
<tr>
<td>18 Now you're flying!</td>
<td>57 You are exciting!</td>
</tr>
<tr>
<td>19 You're catching on!</td>
<td>58 What an imagination!</td>
</tr>
<tr>
<td>20 Now you've got it!</td>
<td>59 You're spectacular!</td>
</tr>
<tr>
<td>21 You're incredible!</td>
<td>60 You tried hard!</td>
</tr>
<tr>
<td>22 Bravo!</td>
<td>61 Outstanding performance!</td>
</tr>
<tr>
<td>23 You're fantastic!</td>
<td>62 You're a good friend!</td>
</tr>
<tr>
<td>24 Hurray!</td>
<td>63 I trust you!</td>
</tr>
<tr>
<td>25 You're on target!</td>
<td>64 You're important!</td>
</tr>
<tr>
<td>26 You're on your way!</td>
<td>65 You mean a lot to me!</td>
</tr>
<tr>
<td>27 That's the way we do it!</td>
<td>66 You make me happy!</td>
</tr>
<tr>
<td>28 How smart!</td>
<td>67 You belong!</td>
</tr>
<tr>
<td>29 Good job!</td>
<td>68 You've got a friend!</td>
</tr>
<tr>
<td>30 That's incredible!</td>
<td>69 You make me laugh!</td>
</tr>
<tr>
<td>31 Hot dog!</td>
<td>70 You brighten my day!</td>
</tr>
<tr>
<td>32 Dynamite!</td>
<td>71 I respect you!</td>
</tr>
<tr>
<td>33 You're unique!</td>
<td>72 You're wonderful!</td>
</tr>
<tr>
<td>34 Nothing can stop you!</td>
<td>73 You're perfect!</td>
</tr>
<tr>
<td>35 Good for you!</td>
<td>74 A–plus job!</td>
</tr>
<tr>
<td>36 That was clever!</td>
<td>75 My buddy!</td>
</tr>
<tr>
<td>37 You're a winner!</td>
<td>76 You made my day!</td>
</tr>
<tr>
<td>38 Remarkable job!</td>
<td>77 That’s the best!</td>
</tr>
<tr>
<td>39 Beautiful work!</td>
<td></td>
</tr>
</tbody>
</table>
Postproduction

Editing is the process of selecting, cutting and arranging the shots, scenes and sequences for the final film.

**Editing: Record the Length at Each Step**

It’s a good idea to keep records of the length of your movie during each step of the editing process.

<table>
<thead>
<tr>
<th>Assembly 1</th>
<th>Date</th>
<th>Length</th>
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<tbody>
<tr>
<td>Assembly 2</td>
<td>Date</td>
<td>Length</td>
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<tr>
<td>Assembly 3</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Rough Cut 1</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Rough Cut 2</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Rough Cut 3</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Final Cut 1</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Final Cut 2</td>
<td>Date</td>
<td>Length</td>
</tr>
<tr>
<td>Final Final Cut</td>
<td>Date</td>
<td>Length</td>
</tr>
</tbody>
</table>
Postproduction

Sound Checklist
To prepare for the final sound mix, make a “to do” list and bring it to the mixing room to avoid problems.

Cleaning up dialogue tracks

Building Sound Tracks

Sound Effects

Music

Mix
Sound Mix Questionnaire

Each hour spent mixing sound can be very expensive, so you want to be prepared. Answer these questions before you go to mix your sound, and you’ll save time (and money).

1. If you are mixing in film, do you have foot counts for 16mm and 35mm?
2. What problems do you know of in your sound tracks?
3. Do you have camera noise?
4. Are your levels all the same?
5. Have you cleaned your tracks? Are your splices okay?
6. Are your problem tracks separate from other sound?
7. Are all your tracks in sync with head and tail beeps?
8. Do you want any special sound effects? Telephone, reverb, delay??

Questions from John Butler, Professor, Ohio University
5 Postproduction

Laboratory Checklist
Working with film: After the picture is locked and the sound is mixed, it’s time to put the elements together. A film processing lab will perform the necessary steps. It’s a good idea to talk to more than one lab to compare prices and services. Be sure to discuss all of these steps and their costs with the people who will be processing your film.

- **Negative Conforming**
  Editing the original negative to match your workprint on the basis of the final cut.

- **Negative Timing**
  Balancing the color and brightness of the negative from shot to shot.

- **Optical Sound**
  The magnetic sound track is transferred to an optical track on a film negative.

- **Answer Print**
  The first developed print combining the picture and optical sound.

- **Release Print (Festival Print)**
  The final, color-corrected print.
### Laboratory Contacts, Prices

<table>
<thead>
<tr>
<th>Lab Name</th>
<th>Contact Person</th>
<th>Phone</th>
<th>Estimated Costs</th>
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</table>
5 Postproduction

Prints and tapes are expensive, so keep this record of copies you’ve sent out.

<table>
<thead>
<tr>
<th>Print/Tape No.</th>
<th>Date Sent</th>
<th>Date Returned</th>
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## Postproduction

### Festivals Entered

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Outline

Contents of the CD-ROMs

Film Grammar
Visual Units
Shot
Shots By Position In The Scene
   Establishing Shot
   Point-Of-View Shot
   Reaction Shot
Shots By Number Of Subjects
   Single (One-Shot)
   Two Shot
   Group Shot
Shots By The Type Of Lens
   Wide-Angle Shot
   Telephoto Shot
   Zoom Shot
Shots By Camera Movement
   Dolly Shot
   Panning Shot
   Tilting Shot
Shots By Camera Angle
   High Angle
   Low Angle
   Bird’s-Eye View
Shots By Camera Position
   Over-The-Shoulder Shot
   Head-On Shot
Scene
   A Scene Composed Of
      A Series Of Shots
   A Scene Shot (Integral Shot)
Sequence
Coverage
   Master Shot
   Coverage Shots
   Reverse Angle Shots
   Triangle Principle
Continuity
Imaginary Line
Framing
   Extreme Close-up
   Close-up
   Medium Shot
   Medium Full Shot
   Full Shot
   Wide Shot
Match Cut
   By camera position
   By subject movement
   By dialogue
Film Punctuation
   Fade Out
   Fade In
   White Out
   Cutting To Black
   Color Fade
   Dissolve
Composition
   Light, Color
   Camera Angle
Camera Movement
Object/Character Placement
Recommended Reading

Film Festivals
List of Festivals Worldwide
List of Student Festivals
Lecture: “Some Remedies For Festival Fever”
   by Arsen Anton Ostojic
      A scene from “The Bird Lover”

Equipment
Equipment
Light Metering
Lighting Studio
Equipment Binders
   Camera
      35mm Cameras
      16mm Cameras
      Camera Distributors
   Lenses
   Video Cameras
Film Stock
   Kodak
   Fuji
   Ilford Film
Film Labs
Sound
   Nagra
   Zennheiser Microphones
   Zennheiser Distributors
Grip And Lighting
   Arri Compact
   Arri Daylight
   Arrisun 12 Plus
   Fresnels
   Arrisoft
   Arrilite
   Kino Flos
   Steadicam
Demos
   16mm Bolex: parts & loading
   Shutter, iris, & aperture
   Formats & aspect ratios
Recommended Reading
Research

Reading
- Newspapers And Magazines
- Books
- Pasta Paolo Reading
  - Documentary Film
  - Body Language
  - Looking & Watching
  - People
  - Body Language
  - Television News
  - Documentary Films
  - P.P. Looking & Watching
- Listening
  - People And Their Language
  - Music Of The Area
  - Pasta Paolo Listening
  - Dialogue, Music
- Experiencing
  - Videotaping

Video Exercises
  - #1 Camera As A Sketchbook
  - #2 Study Of Characters

Lectures:
- “There are plenty of intriguing, funny and surprising ideas buried in everybody’s memories” by Yvette Biro
- “The Short Film: How To Prepare For It” by Srdjan Karanovic

Recommended Reading

Scriptwriting

Definitions
- Scriptwriting Computer
  - Story
    - Pasta Paolo Story
  - Step Outline
  - Pasta Paolo Step Outline
  - Treatment
    - Step-outline Treatments
    - Literary Treatments
    - Pasta Paolo Treatment
    - Grande Illusion Treatment
- Script
  - Pasta Paolo First Draft
  - Pasta Paolo Final Draft
- Script Format
  - Script Page Layout
  - Front Page Layout
  - Computer Software
- Script Registration
- Scriptwriting Exercise
  - Lectures
    - “How To Write Short Films” by Lew Hunter
    - “Just For Laughs: Writing The Short Comic Script” by Andrew Horton
    - “Plotting Conventions” by Kevin Scott
    - “On Aristotle’s Poetics” by Wojtek Chojna

Recommended Reading

Pre-production

Crew
- Producer
- Director
- Editor
- Assistant Director (AD)
- Director Of Photography (DP)
- Camera Assistants
  - Camera Operator
  - First Assistant Camera
  - Slate Person (Loader/Clapper)
- Gaffer
- Key Grip
- Continuity Person
- Sound Crew
  - Sound Recordist
  - Boom Operator
  - Sound Mixer
- Storyboard Artist
- Set Designer
- Prop Person
- Costume Designer
- Makeup Artist

Casting
- Where To Look For Actors
- Head Shot And Resume
- Auditions
- Callbacks
- Rehearsals
- Video Exercises
- Casting, Improvisation

Set And Costume Design
- Location Scouting
- Set Design
- Props
- Costume Design & Makeup

Script Visualization
- Shooting Script
- Storyboards
- Shot List
- Video Exercises
  - One Scene Shot In Two Ways
  - Video Storyboard

Lectures
- “Legal Basics For Independent Filmmakers” by Susan H. Bodine and Jose I. Luzarrango
- “Steps In Preparation Of A Short Dramatic Film From The Producer’s Point Of View” by Robert Nickson

Scheduling And Budgeting
- Script Breakdown
  - Blank Production Forms
  - Location Survey Checklist
  - Camera Report
  - Budget
  - Script Breakdown
  - Crew Deal Memo
  - Cast List
  - Crew List
  - Contact List
  - Location Release
  - Talent Release
  - Script Supervisor Report
  - Cast/Scene No. Breakdown
  - Daily Call Sheet

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How To Make Your Movie

Production

Blocking The Actor
Pasta Paolo Blocking
Staging The Camera
Camera Setup
Rehearsing The Shot
Shooting
Director’s Commands
Phrases To Inspire Your Crew
Takes
Lecture
"How I Made My First Professional Short Film"  
by Goran Dukic
Recommended Reading

Post-production

Editing technology
Film
Video
Digital
Editing process
Assembly
Rough Cut
Final Cut
Editing Exercise
Sound
Building Sound Tracks
Sound Effects
Music
Mix Questionnaire
Mixing
Interlock
Titles
Laboratory
Negative Conforming
Negative Timing
Optical Sound
Answer Print
Release Print
Lectures
"Music For Films and Film Music Editing"  
by Suzana Peric
"The Mysterious Law of 2-1/2"  
by Walter Murch
"Clear Density/Dense Clarity"  
by Walter Murch
Recommended Reading

Screening Room

Film: “Pasta Paolo”
Two reviews of the film
Diploma

3rd Disc

Pasta Paolo Footage
Assembly
24:00 minutes of QuickTime footage of Pasta Paolo for editing
Rough Cut
8:32 minutes of QuickTime footage of Pasta Paolo
Final Cut
7:46 minutes of QuickTime footage of Pasta Paolo
Sound Effects
Sound effect files for use in creating your own edit of “Pasta Paolo”
Music
Song, “Solo per te Lucia” from “Pasta Paolo”
Course Syllabus
Academic Syllabus for teaching a one-year production class based on the CD-ROM set

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