



**How To Make Your Movie**

# Production Notebook

**How To Make Your Movie**  
an interactive film school



# How To Make Your Movie

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Dear filmmaker,

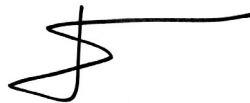
The three CD-ROMs of How To Make Your Movie contain an entire film school; the classrooms, the hallways, the professors, visiting professors and professionals — waiting for your curiosity, your willingness to discover, to learn, to play, to start to dream.

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



# How To Make Your Movie

## ① Research

**Research = finding and collecting anything related to your future story and characters**

### 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:

Books \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Theater \_\_\_\_\_  
\_\_\_\_\_  
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Music \_\_\_\_\_  
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Films \_\_\_\_\_  
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Art \_\_\_\_\_  
\_\_\_\_\_  
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Newspapers \_\_\_\_\_  
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Magazines \_\_\_\_\_  
\_\_\_\_\_  
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TV & Radio \_\_\_\_\_  
\_\_\_\_\_  
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Personal \_\_\_\_\_  
Experience \_\_\_\_\_  
\_\_\_\_\_  
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# How To Make Your Movie

## ① 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.

Communicate with your crew as much as you can by showing them video sketches and other examples of your thoughts and ideas.

### 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.

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Number of tapes shot:

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Length of edited version:

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I showed the finished tape to:

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The reaction was:

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### 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.

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Number of tapes shot:

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Length of edited version:

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I showed the finished tape to:

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The reaction was:

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## ② Script

**<sup>1</sup>script** *n* **1 a:** something written: **TEXT** **b:** an original or principal instrument or document **c:** (1): **MANUSCRIPT** (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 **<sup>2</sup>script** *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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② Script

**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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# How To Make Your Movie

## ② Script

### 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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② **Script**

**Script Notes**

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

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# How To Make Your Movie

## ② Script

### 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

## ③ Preproduction

**Everything before shooting is Preproduction**

### **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**

## ③ 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.

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Producer

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Director

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Editor

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Asst. Director

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Dir. of Photography

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Key Grip

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Continuity Person

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Sound Crew

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Storyboard Artist

---

Set Designer

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Costume Designer

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## ③ Preproduction

Print multiples of this page as needed

### 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).

Name \_\_\_\_\_

Work Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Home Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Phone \_\_\_\_\_

Email \_\_\_\_\_

Play an instrument? \_\_\_\_\_

Previous experience: acting / music / dance \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Notes \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
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 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Head Shot \_\_\_\_\_

Audition \_\_\_\_\_

Resume \_\_\_\_\_

Demo Tapes \_\_\_\_\_

Call back \_\_\_\_\_

Rehearsal \_\_\_\_\_

Other production areas of interest:

Lighting	Sound	Props	Makeup/Hair	Costumes
Continuity	Editing	Mixing	Production	

## ③ Preproduction

### Video Exercises

#### 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:

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Length of edited version:

---

I showed the finished tape to:

---

The reaction was:

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## ③ Preproduction

### Video Exercises

#### 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:

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Length of edited version:

---

I showed the finished tape to:

---

The reaction was:

---

## ③ Preproduction

Print multiples of  
this page as needed

### 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.

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Location

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How close does this location come to matching your vision?

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Is the space big enough for lights and camera movement?

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What are the sound conditions?

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How much will it cost to decorate (dress the set)?

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How far is it from your other locations?

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Is parking available?

---

Is electricity available?

---

Is there telephone access?

---

Do you have permission to use the site?

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When/how long can you use it each day?

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# How To Make Your Movie

## ③ Preproduction

### Storyboarding

#### 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.

Scene No.

Shot No.



#### 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.



## ③ Preproduction

### Three-Box Storyboard Form

Scene No.      Shot No.

Scene No.      Shot No.

Scene No.      Shot No.

Scene No.      Shot No.

## 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:

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The reaction was:

---

## ③ Preproduction

### Video Exercises

#### 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:

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## ③ Preproduction

Keep close track  
of your equipment  
rental arrangements

### Equipment Rental Record

	Rental Cost	Rented From/To
Camera		
<hr/>		
Lighting		
<hr/>		
Grip		
<hr/>		
Electric		
<hr/>		
Transport		
<hr/>		
Other		
<hr/>		

## 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

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



# How To Make Your Movie

## ④ Production

Say it like you mean it!

### 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!

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





# How To Make Your Movie

## ⑤ 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.

Assembly 1	Date
	Length
Assembly 2	Date
	Length
Assembly 3	Date
	Length
Rough Cut 1	Date
	Length
Rough Cut 2	Date
	Length
Rough Cut 3	Date
	Length
Final Cut 1	Date
	Length
Final Cut 2	Date
	Length
Final Final Cut	Date
	Length

## ⑤ 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.

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Cleaning up dialogue tracks

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Building Sound Tracks

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Sound Effects

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Music

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Mix

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## ⑤ Postproduction

### 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.

## ⑤ Postproduction

### Laboratory Contacts, Prices

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Lab Name  
Contact Person  
Phone  
Estimated Costs

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Lab Name  
Contact Person  
Phone  
Estimated Costs

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Lab Name  
Contact Person  
Phone  
Estimated Costs

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Lab Name  
Contact Person  
Phone  
Estimated Costs

---

## ⑤ Postproduction

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

### Record of Prints/Tapes

---

Print/Tape No.	Date Sent
	Date Returned
Sent To	

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Print/Tape No.	Date Sent
	Date Returned
Sent To	

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Print/Tape No.	Date Sent
	Date Returned
Sent To	

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Print/Tape No.	Date Sent
	Date Returned
Sent To	

---

## ⑤ Postproduction

### Festivals Entered

---

Festival	Date Sent
	Answer Note
Contact Person	
Address	

---

Festival	Date Sent
	Date Returned
Sent To	

---

Festival	Date Sent
	Date Returned
Sent To	

---

Festival	Date Sent
	Date Returned
Sent To	

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# How To Make Your Movie

## 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





# How To Make Your Movie

## Film History

Lecture: "The Speedy Gonzales History of (North American and European) Film" by Dan Muggia  
Recommended Reading

## Library

Resources  
Course outline  
Printable files  
Websites  
Film schools  
Film commission offices  
Books

## Restroom

Trivia Game  
Persistence of Vision Demo

## 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. Luzurrango  
"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



# 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