



Congratulations, you are now part of Hollywood history!

Central Casting is the original background acting company in the business. Our goal is to provide our studio clients with the most professional background actors.

Central Casting



The History of Central Casting

The history of Central Casting is very much the history of background acting in that both Central Casting and background actors, or 'extras', have been around nearly as long as the film industry itself. The first films date back to the early 1890's and they were mostly unedited, slice-of-life, documentary style films that showed regular people doing everyday things. Though they weren't touted as such, these regular people were the very first background actors.

As films became more sophisticated, so, too, did the talent that was required. And as productions became larger, the number of extras needed increased, too. Fortunately for the burgeoning film industry in Hollywood, there was no shortage of background talent as thousands of people flocked to Los Angeles in the hopes of becoming of a star. By 1922, there were an estimated 30,000 background actors and not nearly enough jobs to go around. With no system in place to regulate background talent, many people looking to break into the industry as extras were exploited. The same newspapers and magazines that hyped Hollywood and led to the swelling numbers of hopefuls were soon reporting stories of these exploitations.

The motion picture industry was facing a PR nightmare. Angry Americans deemed the movie industry immoral and there were calls for government regulation. Major Hollywood producers responded by turning to Republican Party leader Will Hays whom they commissioned to direct a campaign to restore their public image. Hays in turn commissioned the Russell Sage Foundation to study the problem. The results of this study led to the unlikely alliance of the major Hollywood producers, comprising the Association of Motion Picture Producers, to establish their own organization that would provide background actors for their films. The organization was called the Central Casting Corporation and it opened for business in 1925.



Central Casting Office 1929

For producers, the creation of Central Casting allowed them to continue operating without government interference while providing a consistent stream of background talent for their films. For background actors, Central Casting provided a road map to working as an extra in Hollywood. Background actors could register with Central and all they had to do was call a job hotline to find work rather than having to drive from studio to studio looking for their own jobs.



Central Casting Dress Call 1929

In the years since Central Casting was formed, a lot has changed. Background actors formed their own union, the Screen Extras Guild, in 1946; created their own newspaper dedicated to the extra, The Hollywood Megaphone; and even had their own awards called 'The Elmers.' Today, the Screen Extras Guild, The Hollywood Megaphone and The Elmers no longer exist, but Central Casting is still going strong. In fact, since 1976, when Central Casting was sold to private interests, the company has grown and flourished like never before, becoming the leading supplier of

background talent in the industry. And just like it was more than 80 years ago, Central Casting is still the first stop for many people looking to break into film and television.



What is a Background Actor?

A Background Actor is a performer who appears in a nonspeaking capacity, usually in the background.

Many Studio Executives, Producers, and Directors have expressed to Central Casting how important the background is to their productions. Background Actors used to be called “Extras” this term seemed to imply that they weren’t really necessary just an “extra” element to the show. It has since been realized that Background Actors are much more than this thus they are now being recognized as “Background Actors”.

Production companies do not ask for generic “people” or “bodies” to be booked as background. Each scene is designed by a creative team who carefully decides how many and what type of background actors are needed to achieve the look they desire and convey the message they wish their viewers to receive. Once they establish their requirements they contact their Casting Director who is asked to cast talent to meet their needs. Many studio directors even want to choose their own background from groups of pictures provided by the Casting Director.

Background acting is a great way to start your career in Hollywood. Many notable celebrities throughout Hollywood history have begun their career as background actors and Central Casting is proud to boast that many of them were registered with us.

When you are hired as a background actor it is important to remember that you are an **important** part of the production and the overall project.





Registration

Registration with Central Casting

When you register with Central Casting you are eligible to submit yourself for the projects Central Casting casts. Although we cannot guarantee work for anyone, being part of our database offers you the opportunity to be considered for background roles in feature films, television shows, commercials and many other projects. In order to register with Central Casting you must attend the “Background Actor Orientation” and complete a packet of registration paperwork.

Your Employment File

Every Background Actor registered with Central Casting will have an employment file. This file is created at the completion of registration. This is what the Casting Director sees when the actor submits for a job. It is extremely important that the information in the database file is current.

Your Photo

The Central Casting photo taken at the Central Casting office is the first picture seen by the Casting Director it is important that the picture accurately depicts your current look.

Additional Photos

The photo taken of you in the Central Casting office is your primary photo however, if you would like to add additional photos to your file you can do so at no charge. Our staff will determine if a photo is appropriate to add to your file. We will also delete photos that are outdated and do not match your current look. We want to make sure not to overload your file with photos that will not serve your interest.

Updating your Registration

All background actors need to re-register their employment file every 3 years if they would like to continue to be eligible to submit for further background work. Please check the website for current re-registration information.



How To Get The Job

When the Casting Director gets assigned to a show they become an integral part of the production. They attend many production and background meetings where the look of the background is discussed in detail. The production always has a very specific look they are trying to achieve for their shows. The Casting Director must maintain this desired look as they cast.

When we are casting, we are generally hiring for the next day. Production often won't let us know what they will need us to cast for the following day until they have shot a sufficient amount of film and have assessed what they will be filming the next day.

Once the Casting Director receives their casting information from production they will advertise what they are looking for on the casting lines, Facebook, and any other method to seek out the best talent to fit the desired look.

The Casting Lines

The Casting Lines are listed below: (Before you call the line please make sure to have a pen and paper ready.)

- 818-260-6100 – Men's Union Booking Line
- 818-260-6110 – Women's Union Booking Line
- 818-260-6120 – Men's Non Union Booking Line
- 818-260-6130 – Women's Non Union Booking Line

We have a specially designed phone system with segmented lines. Each Casting Director owns a segment of the line which is their “Casting Line”. This line is accessed by our Casting Staff 24 hours a day 7 days a week.

When you call the casting line you will hear the Casting Director describing what they are looking for, giving as much information about the shoot as they have available. They will also explain what you need to do to submit yourself for the job. It is important that you listen carefully to all instructions given by the Casting Director. Most of the time the Casting Director will give you a phone number to call however sometimes they give different instructions for example: the Casting Director may ask for picture submissions and may give you an email address to submit to.

Keep in mind that several people are calling in for work at the same time so the line may frequently be busy while the Casting Director is casting.

When the Casting Director Answers Your Call

When your call is answered, provide the Casting Director with the requested information. There will be times when the Casting Director can use you, and times when the Casting Director cannot use you.



If you are Hired for a Job

Information Tape

When the Casting Director says you are hired they will tell you what production you are working on and what role you will be playing. The Casting Director will give you a phone number to a recording with further information. At the time of booking, the Casting Director may only have limited information. Production is often working on details regarding the shoot late into the evening. Once the Casting Director has all the information they will record one information tape with everything you need to know about the shoot. This is the number you will call in to for further information.

Accessing the Information Tape

To access the information tape call 818-562-2966 when a voice begins talking press in the 4 digit number the Casting Director gave you and then press the # key on your phone. You will then hear the Casting Directors recorded voice.

Please be sure to have a pen and paper ready when listening to the tape. You may need to listen to the tape more than once as there is a lot of information and the tape space is limited so the Casting Director may speak quickly to get all the information on to the tape. It is important that you listen carefully to the entire tape.

Call Time Change Number

The recording will list an additional tape number for you to call called the call time change number. You access the call time change number the same way you access the Information tape number. This number is designed to update any call time changes as well as any other changes to the shoot. Please check this number several times, especially before you go to bed, when you wake up in the morning, and before leaving to set to stay current on the shoot.

If you have any questions regarding your booking, call our emergency lines:

Union: 818-562-2700

Non-Union: 818-562-2750

Prepare for your call the night before!

Prepare your wardrobe ensuring that your wardrobe is clean and pressed. If asked to bring additional wardrobe please bring this wardrobe on hangers and not crumpled in your bag. If you do not have the correct wardrobe, or if you have any questions regarding wardrobe, please call the emergency line.

You should also plan your driving route and make sure you understand the directions.

Cancelling

Should you need to cancel, please call the emergency line. We ask that you give us the courtesy of calling as soon as possible so that we have time to replace you. Cancellations should always be directed to the emergency line, do not call the Casting Directors voicemail.

Running Late

It is imperative that you arrive at your designated location at the correct call time. However, if you are running late please call us, though it does not excuse the late. We have a very strict policy regarding tardiness and disciplinary action will result if you are unable to make it to the set on time. If you do not arrive on time production may decide not to utilize you and may send you home without pay.



Payroll Vouchers

When you work on set you will receive a pay voucher. You will be paid by our Payroll Department based on the information provided on the voucher. This document is a legal document and the information on it must be true and accurate.

How will you receive your voucher?

When Central Casting hires you a pay voucher will be created for you. The voucher will be delivered to the set prior to your arrival. Always bring a pen with you to set in order to complete your voucher.

Signing Out

At the end of your work day you will take your voucher to the production staff representative and they will sign you out. Please verify that the sign out time is correct.

Copies of Your Vouchers / Work Schedules

The production staff representative will give you a copy of your pay voucher for your records.



Before You Get To Set

Bring Your Identification

Make sure you bring your identification with you to set. Upon arriving to set, present your ID to receive your voucher.



Hair and Makeup / Camera Ready

The Casting Director will provide wardrobe information to you on the recording. Always arrive on set hair and makeup ready.





What to Expect on Set

Although life on a set may appear to be very glamorous it takes a lot of hard work to make a production come together. Please remember you are being hired to work on this set and you should behave in a professional manner at all times.

Your primary contact on a set may vary but most of the time your contact is going to be a 2nd AD (2nd Assistant Director) and PA7's (Production Assistants). They will answer any questions, tell you where to go, sign you in and out, bring you to wardrobe etc.

Normally the 2nd AD will be the person who actually directs you during the scene, in front of the camera. They will work closely with the 1st AD and the Director.



Background Holding / Break Area

Whenever you are not taping you will be in holding. This is where the production staff will come to find the actors needed in a particular scene. It is usually found near the set however you may have to travel a short distance to get to the set.

You can bring items with you to keep you busy in holding while waiting for your scene to be shot however, you should never bring valuables with you to set. The holding area is not secured and you will be unable to carry your belongings with you to the set location. Taking personal property to set with you is at your own risk, neither production or Central Casting are liable for any loss.





Additional Things You Can Do To Be Successful

Central Casting University

We are excited to announce that we have developed a career enrichment program designed to help you become a better background actor. Central Casting offers registered background actors an opportunity to attend a special training classes; Central Casting 101 covering background work and Central Casting 201 covering stand in work. These classes will benefit both new background actors and our veteran actors. This training is voluntary and will be offered at Central Casting once or twice a month. During the class you will hear from members of Central Casting as well as special invited industry guests who will give you helpful insight on how to be the best background actor/stand in you can be.

We will have updated class information posted on our website as each class approaches. Keep a look out as we are expanding this program and we hope to add to our career enrichment program with additional classes geared to help you succeed in your goals.

Visiting

We offer an opportunity for background actors to meet and ask questions to our Casting Directors. Visiting for Union members take place on the first and second Thursday of each month. Non Union Visiting takes place every third and fourth Thursday of each month. In instances with five Thursdays in a month, we do not have visiting on the fifth Thursday. Visiting will consist of an orientation followed by a Q&A session. It will begin promptly at 9:00 AM and will end at 10:00 AM. We advise that you arrive at 9:00AM in order to take full advantage of the visiting.

Availability List

We are a seven day a week 24 hour operation and we are always looking for available people so we have created an after hour availability email. If you weren't able to get booked during the day you can send an email between 7:00 PM and 9:00 PM to have your name placed on the Availability List. The email address is

availunion@centralcasting.com for SAG-AFTRA background actors or

availnonunion@centralcasting.com for Non Union background actors.

Union background actors please call 818-562-2751 and Non Union background actors please call 818-562-2750 for more information and instructions on how to use the availability email.

If there are any additional roles that open up or if there are any replacements needed to be made over night, our on-call casting staff will review the files of those who have added themselves to the availability list.



Frequently Used Phone Numbers

Here is a list of phone numbers you will most frequently use as a Background Actor working with Central Casting.

Main Office: (818) 562-2700

The Casting Lines:

Men's Union Booking Line (818) 260-6100

Women's Union Booking Line (818) 260-6110

Men's Non Union Booking Line (818) 260-6120

Women's Non Union Booking Line (818) 260-6130

Availability List (Mon – Fri, 7:00pm – 9:00pm):

Union Background Actors (818) 562-2751

Non Union Background Actors (818) 562-2750

Information Tape Access Line (818) 562-2966

Emergency Line:

Union Background Actors (818) 562-2700

Non Union Background Actors (818) 562-2799

Payroll Department (818) 729-6450



Studios and Parking Information

ABC Studios

4151 Prospect Ave., Hollywood 90027
(310) 557-7777 TG 594 A-4

Street parking only – near Vermont/Hollywood

CBS Radford Studios

4024 Radford Ave., Studio City 91604
(818) 760-5000 TG 562 G-5

Enter on Colfax – gate C – north of Ventura Blvd.

CBS Television Center

7800 Beverly Blvd., Los Angeles 90036
(213) 852-2345 TG 633 B-1

Lot parking

Culver Studios

9336 W. Washington Blvd., Culver City 90232
(310) 836-5537 TG 672 H-1

Street & some coin metered parking

Dos Carlos Stages

1360 E. 6 Street, Los Angeles
(213) 629-5434 TG 634 H-6

Mateo & Alameda

Fox Television Center / KTTV

5746 Sunset Blvd., Hollywood 90028
(323) 856-1000 TG 593 G-5

Limited street parking – if approved by security, lot parking – enter on Wilton Pl.

Glendale Studios

1239 S. Glendale Ave., Glendale 91205
(818) 550-6111 TG 564 E-7

Limited parking behind the studio or street parking

Hollywood Center Studios

1041 N. Las Palmas, Hollywood 90038
(323) 469-5000 TG 593 E-6

Lots A&B at Santa Monica/Steward or street parking

KCBS-Local CBS
6121 Sunset Blvd. Bldg. 1, Hollywood 90028
(323) 460-3000 TG 593 F-4

KTLA-Channel 5
5842 Sunset Blvd. Bldg. 1, Hollywood 90028
(323) 460-5500 TG 593 G-4
Street or lot parking off Van Ness Ave.

Lindsey Studios
25241 Avenue Stanford, Valencia 91355
(805) 257-9292 TG 4550 C-1
Street parking only – posted limitations

NBC Hollywood (Sunset/Gower Studios)
1420 N. Beachwood Ave., Hollywood 90028
(323) 469-5000 TG 593 G-4
Approved lot or street parking on Sunset, Gower or Gordon

NBC
3000 W. Alameda Ave., Burbank 91523
(818) 840-4444 TG 563 E-4
Limited lot parking off Bob Hope Drive or street parking

Paramount
5555 Melrose Ave., Hollywood 90038
(323) 956-5000 TG 593 G-6
Street parking or pay to park structures on Gower/Melrose or lot on Van Ness

Raleigh Studios
5300 Melrose Ave., Hollywood 90004
(323) 466-3111 TG 593 G-7
Street parking or park in the structures on Van Ness & Melrose

Ren Mar Studios
846 N. Cahuenga Blvd., Hollywood 90038
(323) 463-0808 TG 593 F-6
Street parking or assigned lot per show

Santa Clarita Studios
25135 Anza Drive, Valencia 91355
(805) 294-2000 TG 4550 D-1
Street parking unless permitted to park on top of hill

Sony Studios
10202 W. Washington Blvd., Culver City 90232
(310) 244-4000 TG 672 F-2
Parking structure on Overland/Washington

Sunset & Gower Studios
1438 N. Gower Street, Hollywood 90028
(323) 467-1001 TG 593 G-4/5
Street parking-if pre-approved structure B or lot parking (both located on Gower street)

Twentieth Century Fox
10201 Pico Blvd., Culver City 90067
(310) 369-1000 TG 632 E-4
Galaxy structure enter on Ave of the Stars

Universal Studios
100 Universal City Plaza, Universal City
(818) 777-1000 TG 563 D-5
Enter from Lakeside Plaza & park in River Road lot or if told, structure 488 enter from Lankershim

Walt Disney Studios
500 S. Buena Vista Street, Burbank 91506
(818) 560-1000 TG 563 F-3
Zoro parking structure off of Riverside Drive

Warner Hollywood Studios
1041 N. Formosa, Hollywood 90046
(323) 850-2500 TG 593 D-6
Street parking-corner of Santa Monica/Formosa

Warner Bros. Studios
4000 Warner Blvd., Burbank 91522
(818) 954-6000 TG 563 D-4
Gate 8 on Forest Lawn Drive

- **If you cannot find the location please contact the Central Casting office emergency line for help.**



Definition of Terms

- **AD (Assistant Director)**: The staff who will direct you on set. AD's are the right hand of the director at a shoot.
- **Avail**: A casting director asking a background actor if he/she is available to work. It is not a legal or contractual status.
- **Back to One**: Announced on set meaning for the cast and crew to return to their 1st position of action in a scene.
- **Background Actor**: (Extras, atmosphere, background artist, non-principal performers) that set the scene by movement in the background. They make the scene come to life. "Background" is also used as a cue for the background actors to begin movement.
- **Background Coordinator**: Usually hired to aid AD's on unusually large extra's calls. They aid in signing Background Actors in and out and help with background related issues.
- **Booking**: A background actor been hired, "booked" for a job.
- **Basecamp**: The area set up and designated by production as the main communication hub and check in area (usually on location shoots).
- **Bump**: Money paid to a performer, over and above their base wage for being directed in doing or bringing "something extra" in the scene.
- **Call Time**: The time to be on the set, checked in, and ready for work. (This information will be given to you prior to work by the Casting Director).
- **Call Time Change Box**: A four digit number given to background actors by the casting director when they are hired. To access the call time change box, call (818)562-2966 then enter the box number followed by the # key. This box will have any updates listed on it. Background actors should call the call time change box in the evening, before going to bed, when they wake up, and before heading out to set.
- **Casting Director**: The person assigned to booking background actors for a show
- **Cattle Call**: A booking that involves many people such as an airport scene, or a night club scene.

- **Changes**: A “complete” on camera wardrobe or costume to be worn.
- **Change of Address/Information**: A change of address must be submitted in writing. You may inform us of a phone number change by phone. Any other changes you must fill out a change of information form during re-registration/updates, or you may submit by mail to:
 - Central Casting / Registration Dept.
220 S. Flower St.
Burbank, CA 91502
- **Cheat**: To make an action on stage or camera look realistic without actually doing what you seem to be doing. To cheat a shot is to replicate a set or background without actually having it all there.
- **Check**: Lighting term to lower the brightness of a lamp to zero.
- **Cinematographer**: Also known as the **DP (Director of Photography)** usually the person behind the camera. They are responsible for the lighting and operation of the cameras.
- **Clapboard**: A mini chalkboard that has the name of the production, director & scene. It is used to start a scene on camera and at times end a scene (end sticks – held upside-down). It cues the editors to know when/where the sound should start.
- **Composition**: The placement of people or objects within the camera frame and the arrangements for actual movements within the frame during filming.
- **Continuity**: Usually referring to “matching” everything done in a previous scene to look EXACTLY as it was executed the first time.
- **Craft Services**: On set catering, usually snacks, not meals. Also known as, “Crafty”.
- **Crane Shot**: A shot taken from a boom that can move both horizontally and vertically, usually over or above the set or action.
- **Cross**: In blocking the term is to mean movement from point A to point B.
- **Cue**: Sometimes verbal, by a light or hand signal for movement.
- **Cut & Hold**: What the director calls out to have all principal action/background stop and freeze in place.
- **Cutter**: A film editor.
- **Cyc**: A very large piece of white fabric with tension rods, which covers the entire back wall of a stage. It is sometimes painted with sky or background.
- **DP**: Director of Photography.
- **Dailies**: Screening of footage before it is edited. They are sometimes referred to as “RUSHES.” Usually on episodic TV and feature films.

- **Day Player**: A cast/crew member hired to perform for a specific day rather than a long term.
- **DGA**: Directors Guild of America.
- **Dimmer**: An electrical apparatus used to control the intensity of the lighting instrument to which it is circuited to. Found on the lighting board.
- **Director**: The person responsible for coordinating and overseeing all the artistic and technical aspects of a production.
- **Dolly Shot**: A moving shot. “Dolly-In” moves the camera toward the subject. “Dolly-Out” moves the camera away from the subject. A dolly shot creates a sense of movement through space by capturing changes in perspective.
- **Downstage**: Toward the audience.
- **Dressing A Set**: The decoration of the set with items that are principally for aesthetic purposes such as curtains, furniture, and any props.
- **DSL**: Down stage left: toward the front of the stage on the left when looking towards the audience.
- **DSR**: Down stage right: toward the front of the stage on the right when looking towards the audience.
- **EOR**: Employer of Record: The company responsible for the employment, taxes, and unemployment benefits.
- **Established**: Having been filmed in a certain position in a previous scene.
- **Executive Producer**: Person responsible for funding the production.
- **EXT.**: Exterior, a scene shot outside
- **Extra**: Extras, atmosphere, background artist, non-principal performers) that set the scene by movement in the background. They make the scene come to life. “Background” is also used as a cue for the background actors to begin movement.
- **Field Rep**: AFTRA or SAG staff member who ensures contractual compliance on sets.
- **Fill Light**: Light used to control shadows by “filling in” certain dark areas.
- **First Team**: Principal actors.
- **Fish Eye**: An extreme wide-angle lens taking in (and distorting) an immense area.
- **Five out of Seven**: A rearrangement of the usual Monday thru Friday work week.
- **Fixed Cycle**: For commercials, an established 13 week period for which the advertiser pays a holding fee to retain the right to use the performer’s services, likeness, and image in a previously produced advertisement.

- **Forced Call:** A call to work less than 12 hours after wrap time on the previous day. This does not apply under all contracts of SAG-AFTRA.
- **Gaffer:** A crewmember that places lighting and/or electrical equipment on a set.
- **Gate:** The focal plane of a profile spot into which “gobos” and “iris diaphragms” can be placed.
- **Gobo:** A piece of metal or glass, which fits into the “gate” of a profile shot and projects a pattern onto a set.
- **Gofer:** An errand runner: a PA.
- **Green Room:** A backstage room used by actors, crew, VIPs, agents as a waiting and meeting area.
- **Grip:** Crewmember who moves scenery like furniture pieces or props.
- **Hand model:** A performer whose hands are used in film, TV, and/or commercial productions. The hands usually need to “act” or “emote” what on-camera talent would normally do.
- **Hiatus:** Time during which TV series are off on a break from filming.
- **Honey Wagon:** A truck or towed vehicle containing one or more dressing rooms and/or production offices and restrooms. Note: It is against CALIFORNIA health laws to use restrooms as changing areas.
- **Hot Set:** A set that has been filmed or has been prepared for use and under no circumstance should be disturbed.
- **Hot Spot:** The area of the greatest illumination projected by a lighting instrument.
- **IATSE:** International Alliance of Theatrical Stage Employees.
- **Inserts:** Shorts, usually a close up of hands or close business, inserted into a previously shot footage. Usually done by a photo double.
- **INT.:** A scene shot indoors.
- **Iris:** A technique used to show an image in only one small round area of the screen. An Iris Out as a pinpoint and then moves outward to reveal the full scene, while an Iris In moves inward from all sides to leave only a small image on the screen. It’s a way to focus attention on a specific part of a scene without reducing the scene size.
- **Jump Cut:** An instantaneous cut from one action to another. Jump cuts usually call attention to themselves because of the abrupt change in time/or sequence.
- **Key Light:** The primary source of illumination for a scene.
- **Looping:** An in studio technique matching, synchronizing voice to picture.
- **Martini Shot:** The last shot of the day’s work.
- **MOW:** Movie of the Week.

- **Mark**: A predetermined place a performer should be or proceed to when action is called. In sitcoms/multi-camera work, it is usually marked by colored tapes on the set floor with scene letter and number of that particular move in that scene. In film and TV a "T" shape may be used.
- **MOS**: Any segment of film taken without sounds. The letters "MOS" were taken from German filmmakers who wanted pictures taken "without sound" or "motion only shot".
- **Off Book**: The term used to describe when the actors put down their scripts with the belief that they now know their lines.
- **Off Camera**: OC or OS Dialogue delivered without being on screen.
- **On a Bell**: A request by the director to the soundman to turn on a bell to alert everyone that filming is about to or is in process. Silence is required from everyone unless directed to speak. Usually there is a red light flashing on stage and outside the stage door to let everyone know filming is taking place. Stage doors should not be opened at this time.
- **Open Call**: An interview situation open to anyone qualifying with the physical attributes of the part(s) being cast.
- **Out-Take**: A take that is not included in the final version of a film or television production.
- **PA**: Production Assistant, an entry-level production position.
- **Pan**: A shot in which a stationary camera turns horizontally, revealing new areas.
- **Pantomime**: To "mime" in a scene without speaking. Mouthing words like in a regular conversation when dialogue is being spoken and recorded by the principal actors.
- **Photo Double**: To be photographed as the principal actor in a scene when the actor's face or look is not necessary.
- **Pick Up Shot**: An added take because of some type of problem with a scene or camera shot.
- **Pilot**: The first episode made of a production introducing the characters and the series for a potential television series.
- **Print**: When the director has filmed a scene and wants to look at it later for possible inclusion in the finished production. This is also a good indication the director is usually ready to move on to the next set up.
- **Process Shot**: A shot coordinated with another image created by "Rear Projection," making the resulting picture look like a single simultaneous shot. A typical process shot shows the faces of two people riding in a car; behind them (as seen through the rear window) moves the usual traffic of a city street. The traffic has been added by rear projection, creating a process shot.

- **Property Master or Mistress**: Responsible for the obtaining and/or construction of the props.
- **Read Through**: Usually the first rehearsal at which the company reads through the script.
- **Recall**: A background performer may be recalled to a set to continue filming on another day after the initial days work.
- **Rerun**: Rebroadcast of a television program; in commercials often called “reuse”.
- **Residual**: The fee paid to a performer for rebroadcast of a commercial, film or television program.
- **Rewrite**: Changes in script, often distributed in an order of colored pages to know how recent or how many times the rewrite has happened.
- **Rolling**: Camera and sound are in motion and the action is ready to be filmed.
- **Running Order**: The order in which the show’s scenes are going to be rehearsed/filmed.
- **Run Through**: To rehearse the show by performing from beginning to end without stopping.
- **Rushes**: Dailies, the lengths of footage taken during the course of filming and processed as the shooting of the film proceeds.
- **SAG-AFTRA**: Screen Actors Guild – American Federation of Television and Radio Arts. A union for actors.
- **Script Supervisor**: Crewmember assigned to record all changes or actions as a production proceeds.
- **Second Team/Stand In**: Actors who substitute for the principal actors when they are not needed, for rehearsal camera blocking or lighting.
- **Set Dressing**: Items on a set which are not actually used by anyone but which make it look more authentic.
- **Sitcom**: Situation Comedy.
- **Slate**: A small chalkboard and clapper device, used to mark and identify shots on film from the beginning and ending of each scene for editing reasons. Also can be a verbal identification of a performer in front of the camera for audition reasons, i.e. “slate” your name and agency.
- **Stage Left**: When facing the audience, the area to the actor’s left.
- **Stage Right**: When facing the audience, the area to the actor’s right.
- **Sticks**: Slang for Slate or Clapboard.
- **Stock Shot**: Previously filmed footage (not necessarily footage filmed by that particular show) to establish a place/time of year. Usually have no principal actors involved.

- **Storyboard**: A series of sketches (like those of a comic strip) depicting the sequential dialogue and action of the production.
- **Stunt Coordinator**: The person in charge of designing and supervising the performance of stunts and hazardous activities.
- **Stunt Double**: A specially trained performer who actually performs stunts in place of a principal actor.
- **Syndication**: Selling television programs to individual stations rather than to networks.
- **Taft-Hartley Act**: A Federal statute which allows 30 days from the first employment before being required to join that particular union or guild.
- **Tag**: An introduction or ending to a commercial or television show to identify the sponsor or to wrap up a shows final message.
- **UPM**: Unit Production Manager, in many cases they are also producers. They are responsible for how money is spent and overall management of the production. They will also make executive decisions on the set.
- **Upstage**: The area located at the back of the stage/set; to move away from the audience. Also can be used to describe an actor who deliberately draws the attention of the audience to himself away from the main focus of the scene.
- **USL**: Upstage left.
- **USR**: Upstage right.
- **Voice Over**: Any spoken language not originating from the images on the screen. Usually off camera dialogue.
- **Walla Walla**: Background noises for scenes depicting large crowds, restaurants, stadiums, etc... also known as "RHUBARB".
- **Wardrobe Master/Mistress**: Responsible for the making, mending, and washing of costumes. This title is under the Wardrobe Designer who develops the "look" of the show with producers and directors.
- **WGA**: Writers Guild of America.
- **Wild Spot**: A commercial which is contracted to air on a station-by-station basis, rather than by a network.
- **Wrap**: What the director calls out when the days filming complete. Finishing principal photography on a production.
- **Zed Card**: A composite of a performer's "looks" or print work on one page. Usually 5"x7" used for print work or modeling.